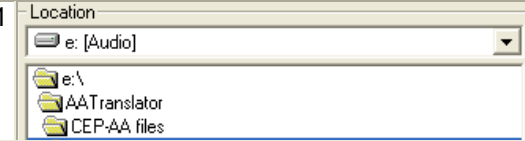
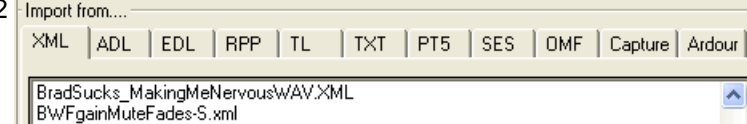

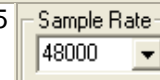
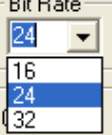
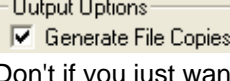
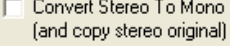
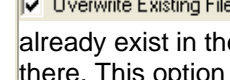
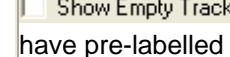
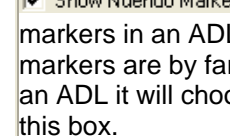
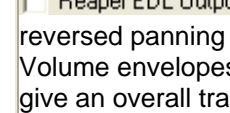



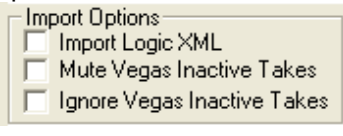
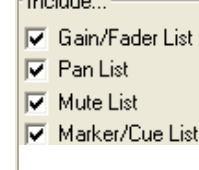

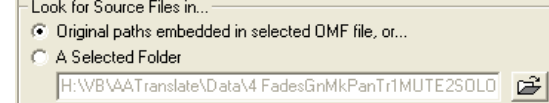


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Quick guide vers 3.1

1		Select drive-- and the folder containing the project or session to convert from
2		Select type of file to convert from Eg for Adobe Audition, Apple FCP, Steinberg track archive or Vegas Script, select XML
3		Film/Video Frames Per Second; Used when this information is not in the source file , (CEP/ Audition, Samplitude EDL, Capture & Steinberg Track archive). And you're converting to formats like ADL, Apple FCP, Pro Tools, Vegas or Open TL that needs fps data.
4	<input type="checkbox"/> Override (PT5)	For reading ProTools sessions (only) . Use fps rates not theoretically available in PT5 format like 23.976 that you set in “FPS box”. Use this for 29.97fps too. Note this only effects the time “ruler” including offsets, not how well the clips are positioned
5		Used when reading Vegas EDL/Txt format . For all other source formats the sample rate is read from the session or project file.

6	 <p>Used to set the <u>Output Bit Depth</u> for Open TL, PT5, Vegas XML and FCP-XML when this information is not in the source session file. Most formats can use audio files with any, or even mixed bit rates, {Vegas can but still stores a native bit rate} so this info is often not contained in the original session file, nor is it needed when writing to them.</p>
7	 <p>Generate File Copies Suggestion; make copies if sending a conversion to someone else. Don't if you just want to swap between programs on the one machine</p>
8	 <p>Convert Stereo To Mono (and copy stereo original) Makes Pro-Tools friendly dual Mono files from standard Stereo Interleaved Wav files</p>
9	 <p>Overwrite Existing Files By default if you want any copies including splitting stereo to mono and the files already exist in the location selected, then AATranslator doesn't waste time overwriting what is already there. This option changes that and allows you replace the files on disk with new copies.</p>
10	 <p>Show Empty Tracks Most people don't want a load of empty tracks. But if you do (for example if you have pre-labelled some tracks for later overdubs) this option allows you to do that.</p>
11	 <p>Show Nuendo Markers For export to AES/ADL format only. Nuendo has used its own method of storing markers in an ADL long before the latest AES revision. Generally leave this ticked. Nuendo style markers are by far the most common in an ADL. AATranslator also supports the latest type. On reading an ADL it will choose either. If you want to <u>write</u> markers using the latest AES specification then untick this box.</p>
12	 <p>Reaper EDL Output This option strips out timeline Pan & Volume information and deals with the reversed panning in Reaper compared to Samplitude. At present, Reaper doesn't support Pan or Volume envelopes/curves or level automation with an EDL import. They use this part of the EDL to give an overall track volume gain/loss and give static track based panning.</p>
13	 <p>Samplitude v1.5 Output Compatibility option for users of old software, eg EDL Convert & EDL Translate. If this item is <u>unticked</u>, AATranslator outputs in v1.6 (it reads all Samplitude EDL's up to v1.7)</p>
14	 <p>Reverse PT Track Order Cures a problem that tracks are sometimes read in reverse order. Applies to Pt5 from Pt8-PC version.</p>
15	 <p>XML Output We have 5 XML based Export formats available, select which one you want here. See "XML Sessions" for more details</p>
16	<p>Import Logic; If you wish to convert from a Logic Pro Apple- FCP-XML, tick this option</p>  <p>Vegas XML files contain information about any layered takes. An XML import into Vegas 9 will only put the top take on the time-line, though the rest of the takes will be in the "pool". Ignore Vegas Inactive Takes; is very similar; it filters out all non-played takes in an AATranslator conversion. Not all destination formats allow overlapped takes so for them this is the best option. Mute Vegas Inactive Takes will only be usable where the destination format can handle overlapped takes and clip mutes.</p>
17	 <p>Include... Leave all these ticked unless you have compatibility problems. [Eg switch off Pan List, if creating an ADL for AV Transfer to read] Many DAW's & conversion programs use far older versions of a given "standard" than AATranslator. The general rule is that if a DAW (or whatever) doesn't understand a particular chunk of info, it should just ignore it. If, however, you try to import one of our "Data Rich" files and the host complains, then these options allow you to remove what may cause it grief.</p>
18	 <p>Export to.... Vegas XML AES31 ADL Sam EDL Reaper RPP Vegas TXT Open TL Audition SES ProTools PT5</p> <p>Select the type of file you want to create. For the 5 XML types we do, use item 15, 1st</p>
19	<p>If the same files are used by more than one DAW on your PC, then "original paths" makes sense. For files received from outside your PC you will need to specify where they are.</p>  <p>OMF Note: if you are converting From an Embedded OMF (a type of OMF that contains both Session data & Audio), the session data will always be drawn from the original OMF file, though if you have already extracted the audio you can use the "A Selected Folder" to point to your media files.</p>

20	<p>This is where your new session file will go as well as any copied / split media files.</p>
21	<p>The Media Files Tab lets you see if all the files can be located.</p> <p>A tick means AATranslator can find the files required. Tip; If the Audio Files Tab shows files can't be found at say E\AATranslator\..... then use "A Selected folder" option & point to E:\AATranslator\ The same method can be used if you see a "Volume Name" Eg Big_Disk\ rather than D:\</p>
22	<p>When you are happy you have selected the options you need, click "Generate Output"</p>

	<p>File Menu; You can look at and edit if you wish, the output of your most recent conversion. But only if it is a text based type. Eg ADL, Vegas Txt and Samplitude EDL. The Append function accessed from here</p>
--	--

Append Session Files

Click on "**Append Session Files**" in the File menu and this screen pops up.
You can combine any 2 files with a file extension listed in "File Types".
Click on the boxes or select All, None or Invert. In the example on the left Invert would select all file types except XML & TXT.

Note: the Session output format will be the same as the 1st file you select. The appended session will also inherit the 1st file's Sample rate etc.
As usual, for a format like Vegas TXT that does not contain sample rate or FPS info these will be as you have set them on the main page.
(If you select a Vegas Txt file as your 1st file)

Note; the "File Copies" and "Convert Stereo To Mono" options on main page are still active in append mode. See items 7&8 above.

Notes

Where options are not relevant to a given source and destination format combination, they will be "Greyed Out"
Context help tips are available by hovering your mouse over any option button or box.

Important Note: Media files will be left unmodified when converting from one format to another (apart from options to convert SD2 files to wav's and splitting Stereo to 2x Mono files) but in any case, we do not change aspects like Bit & Sample rate. Or the Metadata within the files. And with video media we never modify the source files.

So the readability of media files by the destination program is down to you the user's knowledge of the requirements and capabilities of the host.
There are further notes to help with these compatibility aspects.

We often allow the possibility to create output sessions that deviate from a supposed "standard". The reason is because in practice most Audio & Video editing software deviates massively in their implementation of any "standard".
This freedom allows you for example to have stereo files in an Open TL session that Logic can

read just fine and will be way more convenient than having to deal with stereo as pairs of mono files in Logic.

The downside of this freedom is that a TL conversion that works great in Logic may well not work at all on a Tascam MX2424 HD recorder.

OMF to → your format of choice

Important: If you have an "Embedded" omf you must select "Generate File Copies" if you want to extract the Audio within the OMF.

If you don't want to use the media "Embedded" in the OMF, then select "A Selected Folder" & choose the place where the Audio & Video you want to use is to be found. If as is likely you don't want another copy of the files already on your system, then don't have "Generate File Copies" selected.

This ability to source session data & media from different locations is particularly useful where:-

You have the audio on your system, but just need the latest "Version/edit" info. (this will save you time & disk space)

You have "conditioned, tweaked or modified/improved versions of the original audio you want to use.

Note: the session data will always be drawn from the original file.

Ensonic PARIS OMF

Export: (1) Failed or garbled PARIS OMFs can often be traced to corrupt audio files.

Fix: If you have access to the original PPJ, rebuild that and any other suspicious files from inside the PARIS app: select "Duplicate file" and when complete use "reset file path" to change references from the old to the new. Performing a dummy "convert sample rate" on the audio file will also recreate a fresh header: leave the quality on "highest" and set the output sample rate the same as the input; the "dummy conversion" leaves you with a virtually identical file with a fresh header; use "reset file path" to change the old file's reference to use these new files.

Export: (2) "illegal" characters in filenames, PARIS allows you to name things (or even named them itself) in such a way that it can no longer export them correctly.

Fix: Don't use Illegal characters like \ or / in either Audio file names or in "track names" (PARIS uses track names while rendering). If necessary, delete names of problematic segments in the Audio Bin (PARIS' OMF exports can choke on the "/" slash" that PARIS inserts to separate file and segment names). To delete the names of segments in the Audio Window, right-click the name of the segment (not the "file!") and hit "backspace".

Thanks to KerryGalloway for testing AATranslator with PARIS, see

<http://www.kerrygalloway.com/WikiPARIS/> for more info.

Final Cut Pro OMF

Exports will have the following characteristics:-

Only audio will be exported.

All FCP OMF's are of the embedded type (IE the audio & session data are in one file) this file can be a maximum of 2g-Bytes.

All fades are exported as linear type.

Any disabled audio tracks (Track Visibility control turned off) will not be exported. Disabled audio clips are also ignored.

Speed change and reverse-speed effects will be rendered to new files.

Nested sequences will be combined and exported as a single sequence.

Audio filters are ignored.

Level and pan information is exported.

To export audio from a sequence as OMF.

1 Select a sequence in the Browser or open a sequence in the Timeline.

2 In the Timeline, make sure that each audio track you want to export is enabled (make sure the track Visibility control next to the track is green).

3 Choose File > Export > Audio to OMF.

4 You will then see the "OMF Audio Export" box

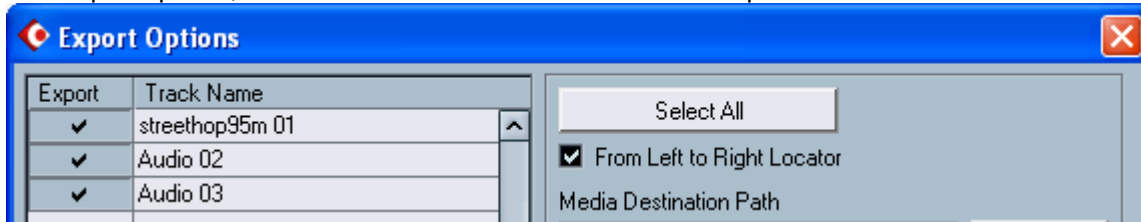
Select the sample rate & the Bit depth to be the same as your source material. (Or the highest resolution source material if mixed rates are used).

Sound editors want "Handles" (extra material beyond the in/Out points chosen by the picture editor), choose

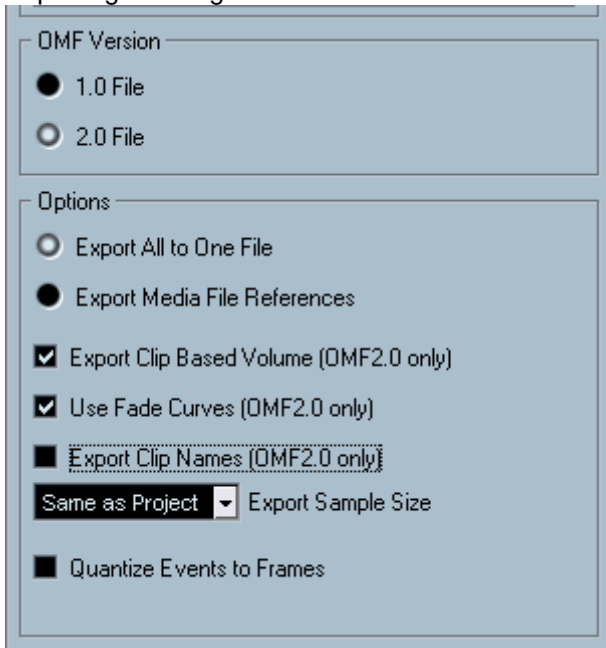
1sec minimum. If in doubt ask the person you are sending your sound to.
 The same advice applies to “Include X-fades”, “Level” and “Pan”. If in doubt tick all 3 “tick boxes”
 AATranslator understands all these data types. (But not all destination formats do).
 Then click OK, navigate to where you want to save your OMF, enter a name and click “save”.

Steinberg OMF

The Export options, Nuendo & Cubase vers 3 & later. File > Export > OMF



Suggest you click “Select All”. Exporting only some of the tracks is known to give errors on occasion. Exporting the range between markers is fine however.



OMF Version : choose V2

Export all to one File; this is more commonly called “Embedded”.

Export Media File References; commonly called “Referenced”

Either choice is fine, bear in mind no OMF or part of it, in the case of Referenced OMF’s, can be greater than 2 gBytes.

Export Clip Based Volume

Use Fade Curves

Yes to both (note pan info is not exported)

Important Don’t select, Export Clip Names

Export Sample Size; see the notes “Bit Rates”

Quantize Events to Frames; don’t use

Open TL

Tascam format, used with the MX2424 HD recorder and a number of DAWs Eg Logic & Nuendo.

Converting From Open TL



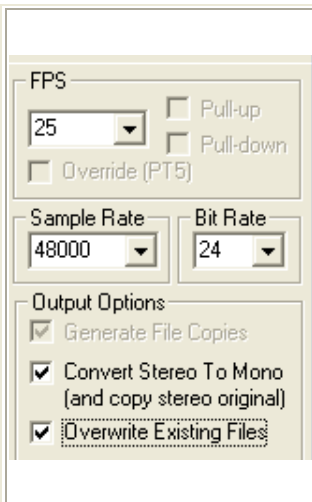
[1] Select drive & folder containing the TL project you want to convert From

[2] Import from.... “TL”

All other options set as required for your destination format

Converting To Open TL

As soon as you select “Export to...” Open TL, the only options you may have to set are those you can see in the picture below.



FPS: TL files can have Frames Per Second info; this is used for display purposes only. Source formats like Reaper RPP & ADL contain this info & AATranslator will read the source file. For formats like EDL, Adobe XML, SES, Presonus & Vegas TXT that don't carry fps info; the output TL file will use what you set here.

Sample Rate: For most source formats the sample rate is read from the session or project file. But Vegas TXT will use what you set here.

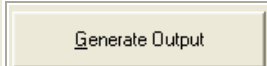
Bit Rate: The TL standard specifies a session has a specific Bit Rate or Depth. This will be read from the source format when available. PT5, Vegas XML and FCP-XML have this info and Open TL of course. This setting will not sample rate or in any way modify the files it is up to the user to confirm the files in the source session are suitable for the program or machine receiving the Open TL file. An "illegal" TL containing files with different bit rates works fine for Logic or Nuendo, though for Logic the max rate is 24bit.

Generate File Copies; Files will always be copied for TL Exports (which is why the option is greyed out but is "ticked").

Convert Stereo To Mono; The TL standard specifies Mono tracks only, so for a fully compliant Open TL file select "Convert Stereo To Mono"

However, an "illegal" TL, containing stereo files can be understood by AATranslator, SSL ProConvert & also Logic. And Nuendo too but stereo files are placed on Mono tracks. (To cure this, just create new blank Stereo Tracks. Drag an entire tracks worth of "Stereo files on a Mono Track" to a blank Stereo track)

Overwrite Existing Files; By default when copies of Audio files are made, as is essential for the TL format, AATranslator doesn't waste time overwriting what is already there. This option changes that and allows you replace the files on disk with new copies. Note; only applies to Audio files, the .TL & Track files will always be updated/overwritten if they already exist in the chosen location.



Open TL files are saved as soon as you click on "Generate Output"

A folder will be created having the name of your source session but with -AATcvTL appended to the end. The location will as always be the "Send output to.." location.

Within that folder will be copies of Audio Files & Track files as per the special TL folder structure.

If you want a TL file (& supporting files) to be usable on a Tascam MX2424 HD recorder, aspects like what Disk & Audio format you use is critical. Unlike swapping disks between a Mac & PC, or easier still via a Network.

A disk you attach to an Open TL capable machine such as the Tascam MX2424. must:---

Use either Wav or SDII files; we only write WAV. The data needs to be written to a FAT32 formatted disk when using Wav files. If you have a session using SD2 files on a MX2424 you can attach a FAT32 formatted disk and use "Smart Copy" to copy the session to have WAV files.

You must write a fully "legal" Open TL file. Ie only mono files and all having the same bit rate as specified in the .TL file.

ProTools Exporting PT5 files for use in AATranslator

One of the major reasons we have added PT5 capabilities to AATranslator is that {with a little bit of work on our part} it offers all that the much-used OMF2 format can do. But is over \$700 cheaper than buying DV toolkit to bring OMF capabilities to PTLE.

Now PT5 like any "native" session format will be able to store all the capabilities of ProTools 5. And later versions of PT have extended what is required to be stored. But all DAW's have massively differing capabilities, ideologies & methods. In converting from one session format to another (1) loads of info is non-transferable & basically relevant only to the original program, (2) other data is common to both formats and as much as possible will be translated.

Specifically the following information from PT8 will be dropped on a PT5 export.

Region Groups and Region Loops {**Fix; Highlight all regions & use Unloop command in Region menu and "flatten" regions**}

Markers greater than 200

Multi-channel tracks including stereo (in reality AATranslator can understand stereo tracks & their fades, but

other automation may be lost.

If you use the “Split Selected Tracks into Mono” command in the PT File menu before doing an export the Level & Pan automation is available. But there are at present some limitations:-

Timeline Automation will only appear in the Left channel, the reason being we are unable to reliably know which of the 3 stereo linking modes were originally used. The master pan setting for each track are recognised however. Because DAW's vary in how easy it is to copy automation from one track to another or to disable unwanted Automation on a track by track basis we have decided to give an export of both the fades only version & the one where the automation will be fine for mono tracks but stereo ones will have automation on the Left track only.

Inactive tracks {if you want them included make them active, assuming enough “voices”. If not do 2 saves using different track sets.

Special considerations if exporting from a Mac

Important: any filename more than 31 characters total or 27 char + .SD2 Extension will be truncated; with the unfortunate result they may not be found in AATranslator.

Fix, trim all file names inside PT to be less than 27 char.

Don't use “illegal” characters like / : \ in a filename, it is also recommended you avoid non-American characters like é ü î £ € etc. If going to Apple XML it is further recommended you avoid [] { } . , () | < > ! * ? ; “ ' & ^ #

For ultra high compatible naming, which should not be necessary, just use a-z 0-9 _ with no spaces, a mixture of upper & lowercase is fine and should improve readability.

As track names will be used to name audio files recorded, bounced or rendered in PT you should limit the tracks names too.

To Export as a PT5

File > Save Session Copy in > Save as Type, choose PT5.

That is the essentials of what is needed.

Do not change “Session Parameters” apart from adding Mac/PC compatibility & Audio File type = wav, if possible.

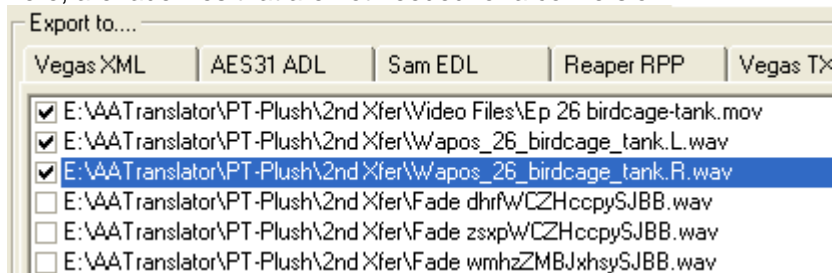
Optional extra settings: Depending if you are exporting from a PC or a Mac different options will be greyed out (not available). No matter, these are mostly bloat reduction suggestions.

Items to copy; Only Audio files & Movie/Video if used are needed, un-tick all the rest. If exporting from a PC choose Wav files, on a Mac you have no choice, but no matter AATranslator understands SD2 files.

File name; it will suggest “Copy of *your orig filename*.PT5”, you are free to change this if you wish.

Importing PT5

If when you look at the Media Files tab you see something like this, not to worry the “missing” files shown here, are fade files that are not needed for a conversion.



Importing PT5 files from a Mac

It is very likely a PT5 file from a Mac will not be displayed. As standard the files will be “hidden”.

To unhide files

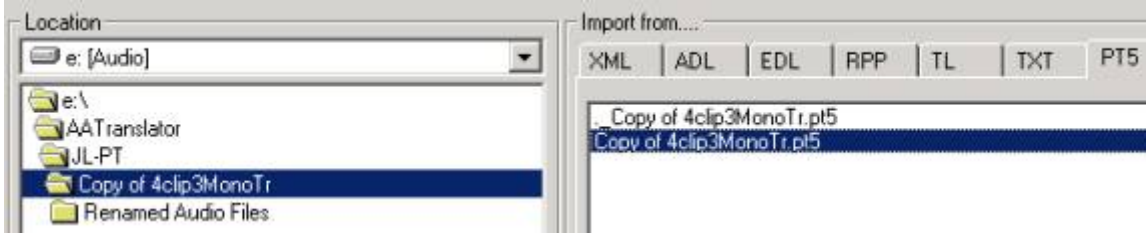
Step 1) open Windows Explorer {keyboard shortcut, Win/start +E} Tools > Folder Options >View > Hidden files and folders > then select/click “Show hidden files and folders”.

Step 2) If as is likely you may want to see hidden files on any disk, click on “Apply to All Folders”, the button is near the top of the Folder Options Pop up.

Step 3) In Windows Explorer, Select the file(s), you want to open including subfolders. Right click > Properties > Attributes > Hidden. Click till that box is clear, then click OK.

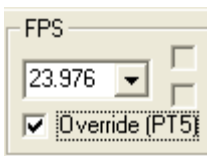
Opening the PT5

In AATranslator having navigated to the folder containing your PT5; you will see something like this



The file you are interested in is the one starting `._Copy...`, the other one (if exporting from PT8) is zero bytes long and is of no use to anyone.

The folder "Renamed Audio Files" will contain SD2 files (and their resource forks), later you will need to "tell" AATranslator this is where the audio is located. There may be a Fades folder, which is not required, and a Video folder, which is. [Feel free to delete the zero length joke PT5 & the fades folder, but leave the rest alone]



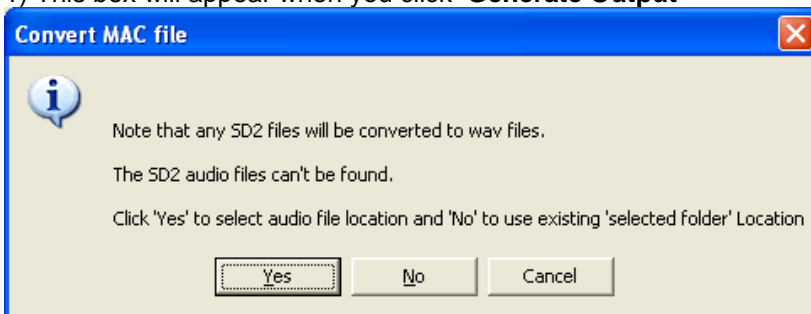
The FPS Override, gets round the fact the 23.976fps rate was not available in PT5 so if you are using this frame rate with later versions of PT the exported file will be labelled 24fps, ticking this box gets round this limitation.

This is only really relevant if you are using video with an hh mm ss ff ruler or you want to use Timecode to an external device. Note you can force the fps output to a number of other rates, treat with caution.

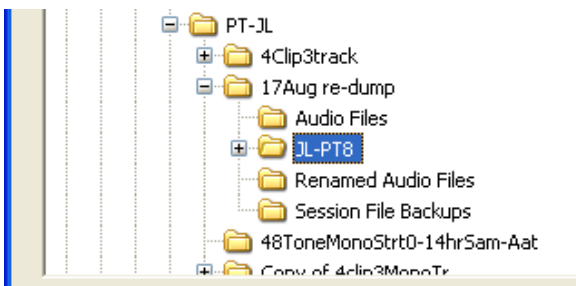
Choose your output format, Select "Generate File Copies". This will convert the SD2 files to Wav's (In the unlikely event you want the audio files to remain in SD2 format, don't click on "Generate File Copies").

If you choose "Look for Source Files in....Original Location":-

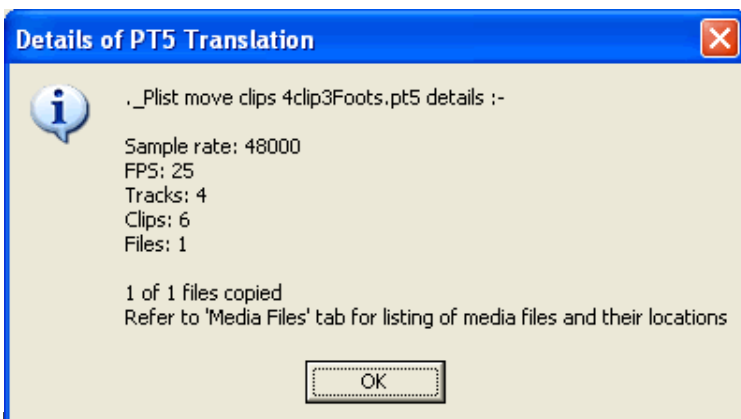
1) This box will appear when you click **Generate Output**



2) Clicking "Yes" will take you straight to the location of your PT5, in this example "JL-PT8".



Select the audio folder which probably will be close by, in the case of Ex PT8 files it will be called "Renamed Audio Files"



3) The SD2 files will be converted to WAV,s and you will see this information box. Note the FPS rate shown will be that in the original session file and not a forced "Override (PT5)" rate if you were to use that option.

Note as always the copied/converted files will go to the "Send output to..." location you have previously selected.

If rather than "Look for source files in....Original Location" you had chosen "Look for source file in....A Selected

Folder” on clicking **Generate Output** you will go straight to this “Details” box.

Export PT5

PT vers 6.4 & later allows for a maximum of 12dB of gain to an audio file and versions before v6.4, 6dB's. The way theoretically illegal amounts of gain in excess of 6dB will be handled when a PT5 file is imported into various later versions of ProTools & other PT5 aware software is so variable AATranslator passes on any gain adjustments in the original session unaltered.

PT uses only mono files. So if you copy media during a conversion all stereo files will be converted to 2 mono files. But if you choose not to copy the audio files they not surprisingly will stay unaltered, so it is possible to create an “illegal” pt5 file containing stereo interleaved files. BTW AATranslator & SSL Pro-convert can use such a file but not Pro-tools.

Video and PT5

A pt5 session can contain a single video file placed at any point on the timeline. The whole file will play there being no possibility to trim the start or end points.

AATranslator will look for the video file in a folder called “Video Files” in the location of your pt5 file.

Note a limitation with AATranslator V3.1 when writing a PT5 file and copying media is that all the media including video will be sent to the “Send Output to “ location. You may have to re-link to the single video file when you run your converted session. Or for most versions of PT you could create a folder called “Video Files” in the location of your pt5 file and move the video file to there.

Video Notes

Apple QuickTime is the native format for Apple Final Cut Pro (FCP) & very common for exports from Avid NLE systems and is the main technology used within Pro Tools and most video files exported from PT will be xx.Mov files.

Essentially a QT “Movie” is a wrapper for a wide range of data types and this includes data with PC origins like an AVI & for audio, a Wav or WMA.

Generally video formats will use some form of Data Compression such as DV, mpeg-4, H.264, and these will require a suitable Codec and if the data is wrapped in a MOV “wrapper” and you are using a PC the codecs will need to be specific QT codecs, IE none of the codecs available via the MS operating system will be usable in QT for Windows.

An example; an AVI can in much the same way as a Mov use a wide variety of Codecs, many of these come with the Windows operating system, or get installed when a video aware program is installed on your PC and other Codecs can be downloaded for free & some more exotic types can be bought. So on a PC if you want to play an AVI, the Codec required is specified in the header of the AVI file and if it is on your system the file will play.

The same is true if an AVI is wrapped in a MOV wrapper, but now there will need to be a specific Apple QT codec available. Again many come with either the Mac OS or in Quick Time for Windows, a free download from Apple. Microsoft offer free downloads of QT codecs for WMA (Windows Media Audio) and WMV (windows Media Video) but other more exotic types like “Pro-Res” will have to be bought.

QT Mov support is clearly very important (Mac's may be only 2% of the computer market but are way more than 2% significant in Film/Video production). So realising this reality most of the latest versions of PC based DAW's do support QT. A slight downside is that QT for Windows performs significantly less well than QT on a Mac (which works rather well).

Now if you have a very powerful PC this may not matter, if not it is probably worth converting the video files into an AVI based format, that will likely run way better on a PC.

To do this one needs to buy the Apple QT Pro upgrade \$29.99 in the USA, rather more in the UK, but it enables the editing including export functions locked within the free QT player.

Then having exported as an AVI you can then use PC specific codecs.

There is a wonderful (and free) PC prog called Virtualdub, <http://www.virtualdub.org> that convert & modify AVI files to the best format for your PC based DAW.

As to the “best format” the thing to bear in mind is for most users getting the data rate (IE bits/sec) down to

low value is really not that important.

Most computers can shift a fair amount of data with little problem. What you probably want to avoid however, is very “clever” formats that may very well be able to deliver quite viewable images using a bad Internet connection but are so complex they take a big CPU hit.

So for moving images with audio on a DAW, go for formats like DV that encode each frame completely, regardless of the fact that a lot of detail may not actually change from 1 frame to another (IE in a 24th to a 30th of a second).

“Clever” low bit rate but quite good looking compression systems like DivX say, work by fully encoding a “key-frame” then only using some more data to update what has changed between frames. Great if you hit play then watch, but totally useless if you want to “spot” or tie sounds to a particular frame.

Sorry but this is a complex subject that I will likely expand on (er later) but Google is your friend.

XML Session Files

The file extension XML is very widely used; for Session/Project files but also a whole mass of other audio & non-audio related duties.

As far as version 3 of AATranslator goes we can read and write 5 distinct types of XML based session files.

- (1) Steinberg "Track Archives" from Nuendo or Cubase (also Wavelab & PreSonus)
- (2) Adobe Audition v3 XML session files
- (3) Sony Vegas XML; we can both read & write the less well featured Sony Vegas TXT EDL format too
- (4) PreSonus Capture & Studio One
- (5) Apple FCP and Logic Pro (also Pyramix & Adobe Premier CS4)
- (6) Read only support for Ardour

XML Steinberg Track Archive

Note a Steinberg track archive is called “Selected Tracks” in the Cubendo Export menu & “Track Archive” in the Import menu.

Export; Select required Audio tracks and Video track. File > Export > Select^{ed} Tracks. **Note** do not select any Group, MIDI or the Marker track (it's not included in an export).

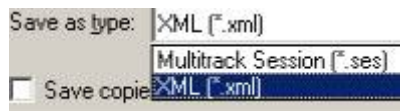
Important; Any audio “parts” must be converted to “events”
Select all (Ctrl A on a PC) - Audio > Dissolve parts.

MIDI can be contained within a track archive but is not supported by AATranslator, as there are very few destination formats that support MIDI. It would we believe be preferable to export your MIDI data to the needs of your destination DAW, in any case.

Import; Track Archives must be added to an open Project, this can be an existing one, IE you can append to a Project, or you can add an Archive to a blank project. It is important you choose the correct Project Sample Rate, otherwise events will play at the wrong speed!

To import; File > Import > Track Archive

XML Audition v3



Export; Go to File > Save session as *and choose XML*. Note if your source audio is scattered all over your Hard Disks it may be a good idea to use the “Save copies” option too.

AA XML is a native format, so contains all the considerable amount of information that is in an Audition Session.

XML Sony Vegas Script

There are 2 script files, which are copied to the folder where you installed AATranslator.

Eg

c:\Program Files\Suite Spot Studios\AATranslator\Export AATranslator XML.cs

c:\Program Files\Suite Spot Studios\AATranslator\Import AATranslator XML.cs.

They need to be copied to your Vegas program

Eg if using Vegas Pro 9.0 & a normal install "C:\ProgramFiles\Sony\Vegas Pro 9.0\Script Menu"
These AATranslator scripts enhance the existing standard scripts by adding track gain & track pan to the import & export functions.

Not at all obvious; to Import or Export Vegas XML's, go to 'Tools', then 'Scripting' in the Vegas menu bar.

Export; Tools > Scripting >Export AATranslator XML

Import; Tools > Scripting >Import AATranslator XML

Or

If you haven't added our cool scripts

Export; Tools > Scripting >Export XML

Import; Tools > Scripting >Import XML

Will work, but with no track gain or track pan

XML PreSonus Capture & Studio One

AATranslator can read & write the native format for PreSonus Capture. Though it is a type of XML file it has a .capture file extension. The .capture format can also be read by PreSonus Studio One.

Ardour (read only)

Ardour use an XML based native format, this time with a .ardour file extension.

For more details of the Ardour DAW for Linux & Mac OSX, see <http://ardour.org>.

Apple Final Cut Pro/XML

Export from FCP; File > Export > XML (then OK)

If the suggested name is not to your liking Eg "Untitled" give it a sensible name.

You will have the option to save in various versions of "Apple XML Interchange Format, version *n*".

AATranslator can (we believe) convert from any format from 1 till 5, though version 1 is recommended and will contain all that is required.

Note currently we only support a Project containing a single "Sequence" not projects made up of multiple or "nested" sequences

Import; File > Import > XML (ok) This will use the default options which are probably the best choice.

Import options

Format: default option is to "Create New Project", you can also append to any already open project via the "Destination" box.

The "Settings" box will show your FCP default setting, best leave this as is, unless you know the video file(s) in an AATranslator export has different attributes.

Options: again the default settings should be fine. Consult your FCP documentation if you want to do fancy stuff like linking to Hi-Res video files rather than a rendered QT Movie the sound designers used. Hint for this untick "include sequence settings"

You may get a "Warning: Non-critical errors" message, they're not critical so just ignore them.

Note AATranslator exports in vers 1 format so is (or should be) acceptable to all versions of FCP.

Tip: if the media is shown as "offline" you can use the function "Reconnect Media" to re-link the files to where you have them on your Mac.

Export from Logic Pro; Choose File > Export > Project to Final Cut Pro/XML.

Note: Audio Instrument tracks will be bounced to audio files. MIDI tracks are ignored, each track will be rendered with Fades and X-fades to a single stereo or mono file as appropriate.

Import; to Logic Pro (7 to 9)

File > Import, then choose the file in the Import dialogue

Or select XML file in the Browser, then click Open.

General Considerations for maximum compatibility.

There are basic and fundamental differences in the way different DAW's and Video editors (NLE's) work.

Native formats (Eg Reaper's RPP & Audition's SES & XML) tend to be well defined and predictable, at the

other extreme OMF has huge differences between different manufacturer's implementations and even just different versions from the same maker. We have managed to trap a large number of these differences but see later for more detailed info to help you understand the issues involved.

“Illegal” characters in filenames

In practice you are only likely to have characters not be accepted when converting between files made using different operating systems or an interchange format like OMF that has very differing implementations between versions.

Eg apart from an OMF made in PARIS that can have a “/” in a name (a mistake on their part) it is unlikely any Mac or PC DAW will allow you to have a / in a filename and if a filename is derived from a track name like “B/voc”, the “/” will likely be auto-replaced with an underscore “_”.

But it can happen.

The ultra high compatible naming approach, which should not be necessary in most cases, is to just use a-z 0-9 _ with no spaces, a mixture of upper & lowercase is fine and should make for better readability.

/ : \ should be avoided at all times (they are basic to Mac OS 9, OSX and Windows)

If you have difficulties going to or from Apple XML or OMF it is further recommended you avoid [] { } . , () | < > ! * ? ; “ ’ & ^ # and the space char. Note the Dot . char will as always be used to separate the name from it's extension but other than that use should also be avoided.

Some OMF's can have a wide range of acceptable characters including spaces others will use what are called “escaped characters”. Eg a space will be coded as %20% and it is often far from clear what system or mixture of systems are in use.

The sure way to get round these particular issues is to use the ultra high compatible naming approach. With probably the () - and . being ok too.

[It is generally advised to do some tests particularly if going between a NLE from Avid or Apple and a DAW. And is absolutely vital if using OMF.](#)

Stereo files

There are two approaches when it comes to dealing with two channel or stereo recordings.

1) **Interleaved**; the Left & Right channels become one WAV file (or AIFF, WMA, MP3 etc)

2) **Dual mono**; the L&R channels are two separate mono recordings.

With some cleverness it is quite practical to bind or link these within a DAW so they behave like an interleaved file.

Eg a cut, will cut both channels & a fade will be applied to both the L&R halves & the two halves stay in phase. This can be extended to surround formats too. An advantage is the basic audio file is always mono.

A disadvantage is common media players such as Quicktime & Windows Media Player can't handle this format. Also whilst all DAWs can use mono files, having stereo as two mono files can compromise operations on many DAWs. (or more succinctly, be a PITA)

The 14 formats AATranslator V3.1 can handle

XML	Audition V3	Stereo Interleaved	** It's quite possible to have an ADL with interleaved stereo or even multi-channel audio but the way this ADL will be interpreted will be very dependent on the host DAW. Most assume mono files are used.
XML	Vegas	Stereo Interleaved	
XML	FinalCutPro	Stereo Interleaved	
XML	Steinberg	Stereo Interleaved	
XML	PreSonus	Stereo Interleaved	
ADL	AES-31	Mono bar Nuendo/Wavelab which uses Stereo Interleaved **	The safest option is to convert all stereo files to 2xmono L&R files.
EDL	Samplitude	Stereo Interleaved	The same is even more true for OMF files, which have huge variations between one implementation and another.
RPP	Reaper	Stereo Interleaved	
TL	Open TL	Mono {but "illegal" TL files with Stereo audio can be used sometimes –see below}	
TXT	Vegas EDL	Stereo Interleaved	There are a few methods used to indicate 2 mono files are in reality a stereo pair. Pro Tools adds .L or .R to a file name
PT5	ProTools v5	Mono	
SES	CEP/Audition	Stereo Interleaved	Eg if a stereo file called Drum.wav is imported into PT, 2 files called Drum.L.wav & Drum.R.wav are created.
	Ardour	Stereo Interleaved	
OMF	Stereo Interleaved possible but not recommended or commonly used		

The AATranslator Copy & split function uses the same method (or Syntax).
Avid use *filename_L.wav*, and there several other methods in use.

If the coding syntax is understood by the host DAW or NLE; It becomes possible to audition files in stereo and easy to place both files together on a Stereo track.

Otherwise they are just regarded as any other mono files. It is generally possible create empty stereo tracks & place the appropriate L&R files in them, but this can be very laborious. Because of this it is recommended that if possible splitting is done on the Mono centric machine, before a conversion to another format is done.

Track types

DAWs that use only mono files will place these in highly specific track type "wrappers". Mono, Stereo, 3track LCR, 4 track LCRS, 4 track L&R front + L&R Rear, etc. ProTools does this and it works well.

At the other extreme Reaper has NO track types at all. Any data can go on a track, Mono, Stereo or multi-channel audio, MIDI or Video. You can mix data types on one track if you wish.

Audition v3 is almost as liberal as this. It can have a mixture of mono and stereo files on one track. And has four track types, Audio, Video, MIDI and Busses.

Sony Vegas has a very flexible way of dealing with mono/stereo file issues.

Two channel or stereo files stay as interleaved files and when imported into the timeline behave as a linked/grouped stereo pair, placed on a pair of tracks.
But L&R can be un-linked and then treated as though they are 2 separate (mono) files.

The way AATranslator deals with this, when converting to other formats is;
the underlying stereo file will appear twice, on the 2 "tracks" as named in Vegas. So, you will see 2 stereo tracks on destination formats that have this possibility.

If the destination format allows track panning, the 2 tracks will be panned hard L&R, thus playing only the left or right info. IE it will play exactly as per the Vegas original.

As in the above example, only either the L or R channel is used, with many DAW's it's V easy to convert or just display/use part of a stereo file as mono.

Vegas allows different level, pan & fades on each (mono) half of a stereo file, and this will also be read & applied to an AATranslator conversions.

For mono-centric formats like PT or wherever tracks are "split" during export, what started as a single stereo "Vegas" track will become 4 mono tracks.

Sorry, but when converting to some formats there may be duplicated tracks/info – please Mute/Delete what is not wanted. [We would far rather have unwanted duplication than any omissions].

Nuendo, Stereo files & the AES31 format

There is a special use of the AES31, ADL that Steinberg use to enable stereo files to remain interleaved. The SSL Pro Convert program also uses the same method for handling stereo files for an AES-31 export. IE it can't export standard ADL's.

Otherwise I'm not aware of any programs that use this syntax, any corrections/additions/knowledge is most certainly welcome, though.

AATranslator can recognize this method too, so unlike most programs and DAW's it will understand if there are Interleaved Stereo files in a "Nuendo" ADL. So you can use the "Safe" high compatibility AATranslator option of converting all Stereo files to Mono if you wish. This includes using AATranslator to do a Nuendo ADL to Standard ADL conversion.

It is possible with some workflows to....

Keep these Stereo Files Interleaved

If you started with a Nuendo session like this:-

Two Stereo tracks with Stereo files

Tr1 Body	Stereo File on a stereo track
Tr2 Body2	Stereo File on a stereo track
Neuendo ADL	The tracklist inside of an ADL exported from Nuendo (or SSL Pro Convert) would look like this
Tr1 Body-L	
Tr2 Body-R	
Tr3 Body2-L	
Tr4 Body2-R	

If you convert this "Nuendo" ADL using, AATranslator set to:- "Convert Stereo To Mono" = **OFF**

The result is:

track	To AA-XML, EDL or RPP output Track names	Result in Audition, Samplitude or Reaper etc
1	Body-L	Stereo File
2	Body-R	blank track
3	Body2-L	Stereo file
4	Body2-R	blank track

So due largely to the fact that Reaper, Audition, Vegas and Samplitude, etc are equally happy with a stereo as against a mono WAV, on a track, this works well.

The names may look a bit odd and there are some blank tracks to delete though.

Not quite so ideal, but usable

An ADL created using AATranslator from any source format using Stereo Interleaved files, [and NOT using the "Safe" option of converting all Stereo files to Mono], will seem to load well in Nuendo.

But:-

Stereo files will be placed on mono tracks. This can be resolved (or cured) by copying or moving {Eg copy-paste onto a set of initially blank stereo tracks.

A better option here maybe to use Steinberg XML as your AATranslator export format.

Keeping Stereo Files Interleaved – from TL & OMF originals

The same idea of Reaper, Audition, Vegas and Samplitude not caring if an audio file is Stereo or Mono, can be used with sessions sourced from Open TL or OMF.

Eg, an "Illegal" TL, containing stereo files can be understood by AATranslator, SSL ProConvert & also Logic directly.

AATranslator used to convert such an "Illegal" TL will work very well if you are converting to Reaper, Audition, Vegas or Samplitude, [and be odd or mess-up badly going to some other formats].

OMF's containing Stereo Interleaved files are rare but as above they can successfully be converted to

suitable destination formats.

Bit Rate:

Audition, Samplitude, Reaper, Nuendo, Pyramix, Vegas v9 and others can all use 32bit float files.

A few programs can only deal with a maximum resolution of 24bit. Pro Tools is the only DAW that has to have all files at the same bit rate

Ignoring 64bit, which some DAW's can do, here is a table of the max sample rate used for the 14 formats AATranslator V3.1 can handle

type		Max Bit rate
XML	Audition V3	32bit Float
XML	Apple FCP	24bit Integer
XML	Vegas	32bit Float *
XML	Steinberg	32bit Float
XML	PreSonus	32bit Float
XML	Ardour	32bit Float
ADL	AES-31	32bit Float
EDL	Samplitude	32bit Float
RPP	Reaper	32bit Float
TL	Open TL	32bit Float **
TXT	Vegas EDL	32bit Float *
PT5	ProTools v5	24bit Integer
SES	CEP/Audition	32bit Float
OMF	Avid OMF1	24bit Integer ***

* Note Early versions of Vegas were 24bit Int maximum. Eg the SSL ProConvert program supports Vegas TXT vers 3, 4, & 5, with a maximum of 24bit output. V9 with 32bit float files can be imported and will stay as 32bit for conversion to other formats. But Vegas TXT Export will be limited to 24bit.

BTW, AATranslator is 32bit capable on Vegas import & Export. But we just extract, convert or reference to, what is in the source files, we leave it to the user to determine if what is there is suitable for the intended destination format.

ProTools is the only DAW that needs all files to be of the same bit rate, 24bit int being the recommended choice. (Audition labels this as 24bit packed int (type1, 24-bit).

** Logic can handle a maximum of 24 bit Int for a TL import.
*** It is possible to have OMF files using 32bit audio, but they are not common or widely readable by most DAW's or NLE's.

Truth is 16bit & 24bit integer are the dominant formats, eg as used in the most widely used DAW, ProTools. 32bit Float type 3 is very widely used too, outside the PT world, so may be a good choice for many, all other 32 & 64bit formats have patchy support. (they have their merits but are best avoided for easy interchange) 32bit throughout the production phase, then a conversion to 24bit for mixing, has a lot to commend it as a workflow; particularly if there is a fair bit of modification of the source files during the production process.

Inside a DAW all signal modification, (DSP, or Digital Signal Processing) involves maths, algorithms, which may be quite complex. Inevitably there will be "rounding errors". [Eg 10 div by 3 = an infinite number! So in the real world the value will have to be rounded, to an approximate value). Now the more bits you have the smaller will be these inevitable errors. The advantage of seemingly stupidly high bit rates in a DAW is the sum total of the really huge number of (little) errors will not become audible. There is a good argument that for high quality final replay 16bit is pretty near perfection, and anything > 20bits has no real, audible advantage. So a 24bit conversion from 32bit production tracks for the final mix will contain and maintain all the quality needed.

IE this is an ideal method for those who (for whatever reasons) choose to use a DAW other than ProTools for their tracking, editing, processing work, but need to mix in PT. Going the other direction, working in 24bit or worse 16bit, then bumping up to 32bit to mix, will work, but has very little to commend it.

Use PCM WAV files for maximum compatibility

The "Generate File Copies" option in AATranslator, will copy all the files in your project but will not attempt to "understand" any of the files being copied.

AATranslator can split most stereo interleaved wav files but be aware that Audition is one of the few apps that can understand a 20bit Wav and a 16.8bit wav is ONLY understood by Cool Edit Pro and Audition. But the good news is, Audition has no problem converting these rare files to a more regular 24bit Int format. Note the Batch convert facilities (EV page) in AA make this a simple, fast and a very high quality option.

It is recommended for best compatibility, that all non PCM WAV files, eg AIFF files & MP3's etc, are converted to standard WAVs before an export is attempted. This action will get the nearest thing to a universally understood conversion that we or anyone else can come up with.

Correcting errors by editing a session file

Note ADL, EDL and Vegas TXT files can be edited via the File menu and notepad.
If you feel like editing any other formats we recommend you open them in a Hex editor.

Editing an ADL in Notepad (an example, for the brave)

Clip Mutes & Nuendo V3 and greater

Let us suppose that you may want to mute some clips; for example, for material that may be useful in a mix but is to be temporarily silenced.

In all versions of Nuendo, an AES import with mutes works fine but on Export for V3 or greater any muted clips are excluded from the export. This is a feature that some users like but others don't.

It is quite easy using Notepad to remove all the mutes from an ADL.

- 1) open the ADL in Notepad.
- 2) Ctrl H will open the Replace function
- 3) type "M" in the find box & "_" in replace box. **With the quotes, this is most important**
- 4) click Replace All
- 5) Click Save As, enter the name with .ADL at the end and most important select "Save as type" "All files" if you don't it will be the same file but have an inappropriate .TXT extension, not the .ADL needed. You may want to "Save As" with a revised name, or to overwrite the original.. Note if you are opening an already saved ADL file you can skip stage 5 and just click save, which will overwrite the original ADL.

How to edit an ADL file with a "path" problem

Eg changing /E/ to be /E:/ This could unlike "a Selected folder" option cope with files at multiple drive locations.

The section of the ADL where the file paths are stored starts with this:-

```
<SOURCE_INDEX> & ends with  
</SOURCE_INDEX>
```

The 1st entry will start with something like this

```
(Index) 0001 (F) "URL:file://localhost/E:/QT Movies/greatest.....wav"
```

if the 2nd entry had a path problem it may look like this

```
(Index) 0002 (F) "URL:file://localhost/e/AATranslator/...wav"
```

or this

```
(Index) 0002 (F) "URL:file://localhost/Big_Disk/AATranslator/...wav"
```

The problem is the Drive or the Disk Partition description. If there are only a few entries then simply editing /e/ to become /E:/ will work fine. (Either upper or lower case letters can be used here). Another problem for some programs (Not AATranslator) is if the "URL:" part is written as [url:](#). This can be corrected by the same methods.

If there are a lot of entries, use the Replace function in notepad. Copy paste into the "Find" box at the least, /E/ [this will fail if you happened to have a folder called E], so a better method is to copy/paste a few more characters, eg "localhost/e/AA".

Paste the same copied text into the "Replace" box, then edit the replace value to be "localhost/e:/AA" (in this example).

How to edit a Vegas TXT file containing Video to be compatible with Reaper & SSL ProConvert import

Reaper and SSL ProConvert don't like "VIDEO" as an entry for "MediaType" in a Vegas txt file, the video event both sound & picture is ignored. Sony Vegas & AATranslator, however, needs this entry.

If the entry ;VIDEO; is changed to ;AUDIO; Reaper will load the video file & extract any sound.

If you look at a Vegas TXT file as produced by AATranslator (or Vegas) the section to change will look like the following

```
"ID";"Track";"StartTime";"Length";"PlayRate";"Locked";"Normalized";"StretchMethod";"Looped";"OnRuler";"M  
ediaType";"FileName";.....
```

```
1; 0; 0.0000; 4320.0000;1.000000;FALSE;FALSE;0;TRUE;FALSE;VIDEO;"D:\JL  
Documents\Family\Wedding\Video AVI vers\43_12Aug 16 19.AVI";....
```

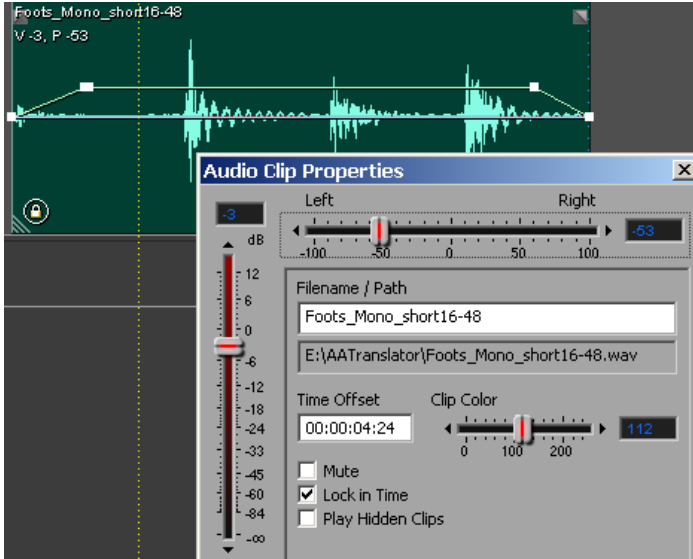
```
2; 1; 0.0000;  
4320.0000;1.000000;FALSE;FALSE;0;TRUE;FALSE;AUDIO;"E:\AATranslator\StereoWAV\Audio for
```

43_12Aug 16 19.Wav;.....

Use the "Replace" function in Notepad, enter ;VIDEO; in the find box & ;AUDIO; in the Replace box. **Note the semi-colons are vital!**

"Clip based" as against time-line based concept.

In music production, historically speaking, back in the 1970/80's & just about 1990's SSL automation was the



best, surpassing all previous attempts at viable "automation". As a 24 track Analog recorder was then the "state of the art" standard, the automation was strictly "time-Line based" as we would think of it in a DAW, ie all changes happen at a particular moment in time. And for music this is still okay a lot of the time.

In a post pro for Film/TV world this makes no/little sense at all. If you have a "clip" and EQ, level change or whatever, to it - it makes more sense that what you have done is retained, so if you Copy/Paste to another location it is a good idea the DSP style "instructions" stay attached to the clip/region/segment - sure you can change them, but the Clip based approach means by default a clip comes with any modifications you have made. Samplitude call this "Clip based"

idea, "Object" based editing and is central to their concept.

Most DAWs (well all bar Pro Tools) have clip-based features such as fades, gain/loss, Volume & Pan envelopes. One of the challenges we have faced is converting between clip based & timeline {aka "keyframe"} based automation.

Audition is a good example of a clip-based DAW.

To change Clip values in Adobe Audition click on a clip and type Ctrl H (or right mouse click).

Notice how the envelopes (Volume light green and Pan Blue) are not the same as the clip values, though in Audition these envelopes are also tied to the clip and not the timeline.

There is in addition entirely timeline based automation tracks as a 3rd means of altering level and pans. The clip values are shown on the clip however to let you know what is happening. As are lock status and clip mute status.

Display issues using Windows 7 (x64)

Fix: try running AATranslator in XP compatibility mode.