

## **A Multitrack Approach** **Using Aaton Cantar, Avid Media Composer v5.x and Pro Tools 9.x (or higher)**

Purpose of this approach is to keep the amount of tracks that the film editor needs to handle during the editing process is being reduced, while keeping full access to all recorded tracks at any point in time, as well as the ability to bring all original tracks into sound editing.

### **Preparation**

1. Make sure the production sound mixer writes a mixdown that ends up on A1 and A2. The Aaton Cantar records the mixdown onto A7 and A8 by default, but it can rotate its tracks, and even if the production sound mixer has not rotated his tracks, you can do this on any Mac or PC using Aaton Majax's Rotate function.
2. Import ALL tracks into Media Composer. My preference is to import the monophonic BWAVs, then the ALE's, and then relink the ALE's (this route ensures that the track descriptors actually live in the individual Avid MediaFiles for each track).
3. During AutoSync, choose to only sync up A1-A2 (it's an option now in MC). Perf Slip at will.

### **Editing**

The film editor may now work with just the mixdown tracks, as synced to picture. At any point in time, if the film editor should want access to an ISO track, he may load the synced clip into the SOURCE monitor, then DE-select the V-track, and hit MatchFrame. This brings up the multitrack sound clip from the ALE, with all tracks right there and available.

*Do beware that this original clip has not been Perf Slipped (it doesn't contain any video to slip perf to), so some sync discrepancy and phasing may occur when adding ISO's to mixdowns.*

### **Export to Sound Editing**

From Media Composer, export an AAF that is linked to the Avid media (I don't like to consolidate, as it create new media). Supply the sound editors with all Avid *audiomedia* for the project, PLUS with the folder of the original BWAVs (with the rotated tracks).

In Pro Tool 9.x or later, choose Import Session Data and import the AAF, linking to (not copying) the Avid mediafiles. Also add all the original BWAVs to the Region List.

Now either select a region, a track, or a group of tracks (e.g. A1 & A2), right-click and choose 'Matching Field Recorder Channels' -> 'Expand To New Tracks'. This will find the matching BWAVs for all regions. Advantage is that the sound editor has access to the original BWAVs now, including track descriptions and such. Perf Slip data appears to be maintained too, as per my tests so far.