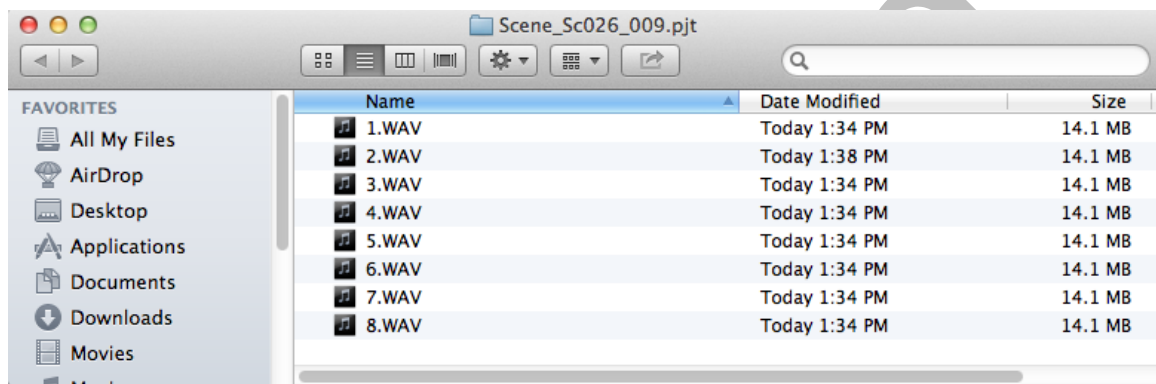


## Working with Prosumer Audio Recorders in a Post Workflow

Independent filmmaking comes with a whole set of challenges in addition to budget. In cutting costs any way possible, productions may not realize the impact the choice of equipment may have on the postproduction workflow. The following step by step is in response to multitrack audio recording on a prosumer device geared more towards music recording than double system production. In this scenario, the Roland Edirol R4 was used and it created multiple tracks where the scene/take metadata exists on the folder, and not the files themselves. Each monophonic track is only labeled 1, 2, 3. The goal is preserve the scene/take during the import process in Media Composer resulting in a single polyphonic clip containing all the track 1-8 for the example being used here. The following is what was recorded by the Edirol R4 and how the files look on disk:

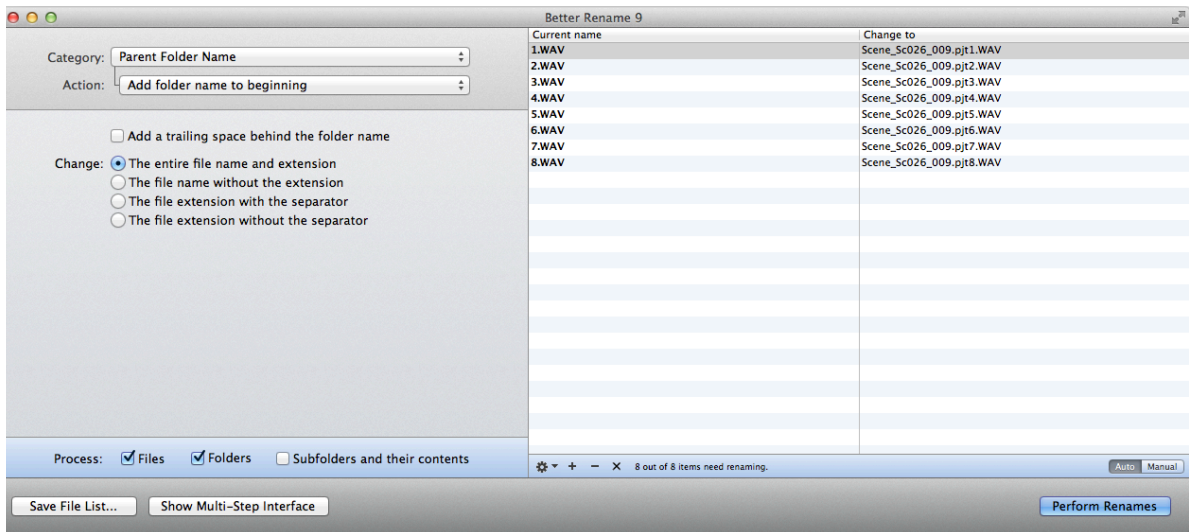


As seen in the graphic, the folder has the Scene/Take information as logged on set, but the file names are just the track number. If these files ever got separated from the folder, that information would be lost. Media Composer does support importing of monophonic WAV files, but they need to be labeled with a separator before the track number such as an underscore: `_1, _2, _3`, etc.

In order to accomplish both the metadata retention and proper file track syntax, a file renaming utility needs to be used. This example was done with Better Rename 9 for OS X, but other applications can provide the same functionality, be it Mac or Windows platforms. The renaming process is done in two steps. The first is to open the WAV files in Better Rename 9 and selecting the following from the renaming options:

- Category: Parent Folder Name
- Action: Add folder name to beginning

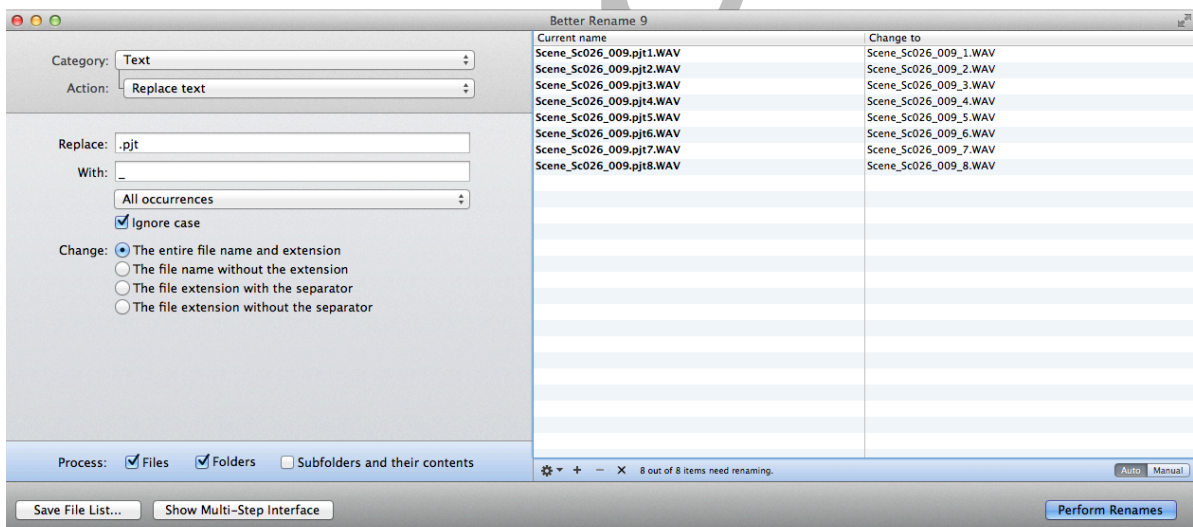
As you make the selections, you will see a preview of how the new name will appear. In this scenario, Edirol also adds a `.pjt` to the folder name. That will be dealt with in the second step. See following screenshot for first renaming pass. Clicking "Perform Renames" will commit the action.



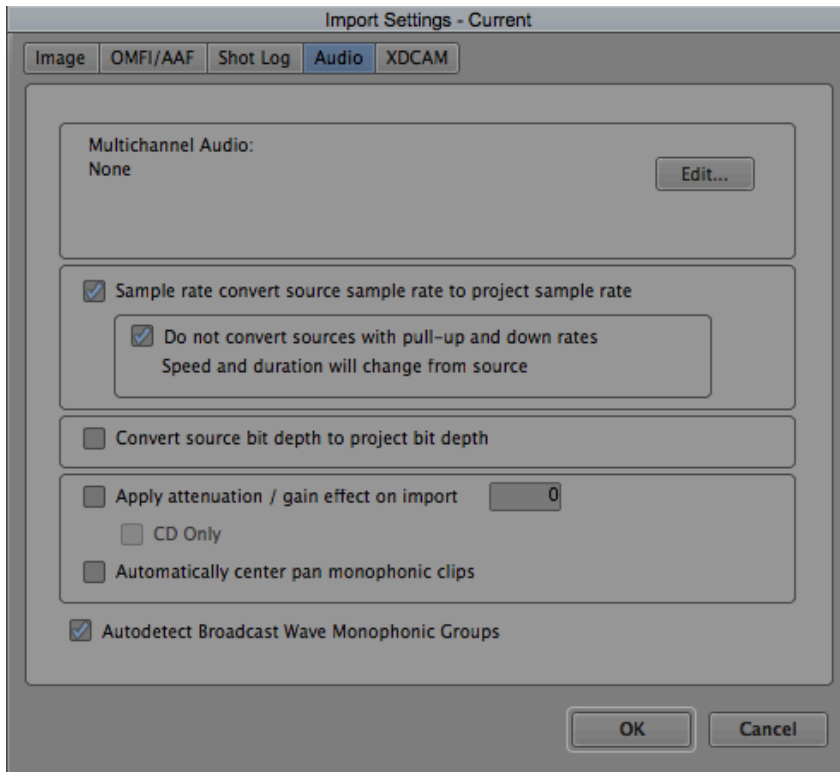
The second pass is needed to remove the .pjt from the filename but retain the tack number with its underscore. This is a simple “replace with” type operation where .pjt was replaced with an underscore to allow Media Composer to see it as a single clip of monophonic tracks.

- Category: Text
- Action: Replace text

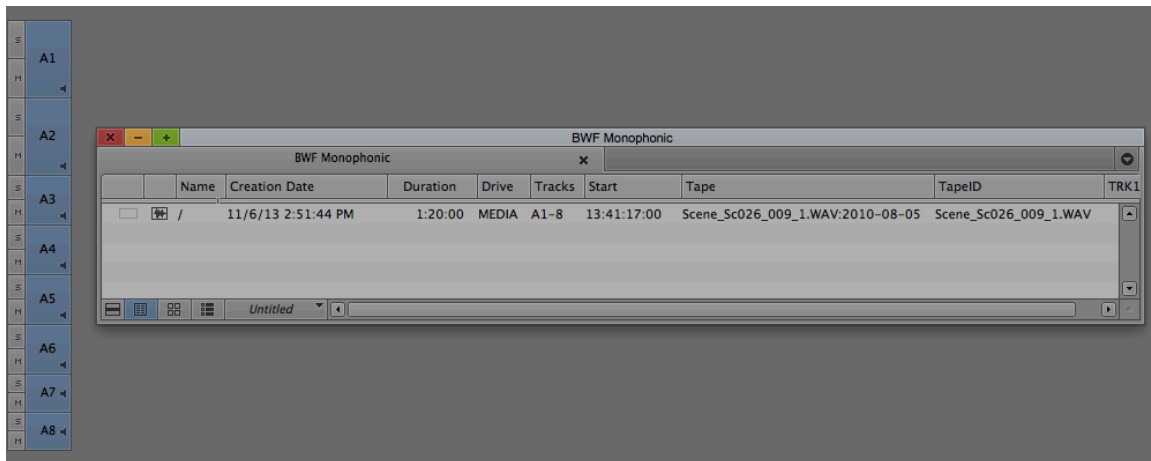
Be sure to check the preview to ensure proper naming. It should look like:



All files will now have an underscore before the track number and the folder extension name has been removed. The next step is to make sure Media Composers Audio Import settings are set correctly to identify monophonic audio files. The “Autodetect Broadcast Wave Monophonic Groups” should be checked and active:



Select the monophonic files in the folder and once imported, there will be a single clip containing all the original monophonic tracks matching the order (1-8 in this example) as seen here:



Because it is a WAVE file and not a Broadcast WAV that carries the metadata in the BEXT Chunk, the import process does not automatically name the clip with scene/take. The file name will be either in the Tape column or Tape ID as seen in screenshot. Selecting the Tape ID column and performing a Command-D (OS X) or Ctrl-D (Win) will allow a one step copy/paste into the Name column.