

(Note: this document was written by Larry Blake in order to standardize the file, folder, and Pro Tools session naming of films that he supervises. It's been tweaked over the last three years, but please direct any comments (and your own naming documents!) to me at swelltone@aol.com)

Solaris Pro Tools Naming Conventions

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1. General

All folders, session names, and *Solaris* -specific audio files (worktracks, Foley, ADR and stage mixes) begin with SLS_ (that's underscore, not a space) prefix. There should be NO spaces in any audio file, folder, or session name!

After the film title, the main time or use divisions, preceded/followed by an underscore:

Rnab Always capital "R," number, small "ab"

Pt.1v3 Tightened, no spaces

Note that reels/parts are followed (tight, no space or underscore) by version number, if applicable, small "v"

TRLRnn Trailer, followed by two digits. Would include TV and theatrical trailers.

DVDEx Extra material for DVD release.

**Next, the main category, which is preceded/followed by an underscore:
(Sometimes also has sample rate; see Audio Files section.)**

PD Pre Dub (always used in conjunction with others...; never pre-mix ("PM"!))

ST Stem (always in conjunction with others)

PM Printmaster; *not* Pre-Mix

M&E M&E

M+E Simple sum of music and sound effects stems (possibly from temp dub) for foreign-language dubbing reference. Not filled as a proper "M&E" is.

Next, the subgroup:

DX Dialog

DXGD Dialog Guide; part of the "+2" of M&Es.

MX Music

NA Narration

FX Effects; either all on stems or hard FX in original sessions

PX Production effects

BG Backgrounds

DS Design sound effects

AD	ADR
GR	Group ADR
FO	Foley (when footsteps and props are recorded/mixed as one)
FOFS	Footsteps
FOPR	Props
WT	Worktracks from non-linear picture editing system
OPT	Optional (aka questionable or controversial) track for M&E
SWT	Sweetener, as in what need to make M&E
TD	Temp Dub (sometimes used in conjunction with others...) If w/”DX”, etc., then it is a stem.
MNO	Mono (sometimes in conjunction w/DX, MX, FX)
DD	Dolby Digital printmaster (this would not be used for an audio file name, only a session name. The “file” is AC-3 on an MO; the equivalent SD-2 file would have a “5.1” pre-fix noted below.)
DTS	DTS printmaster (L/Ls+Lfe/C/Rs+Lfe/R sequence); always recorded 16/44.
SDDS	SDDS printmaster (Used for SDDS 16/44 printmaster only; not, e.g., a 7.1 M&E or 24/48 printmaster)
SR	SR-encoded Lt-Rt printmaster; does not also require a “2.0” since it is implied.
2.0+14	Lt-Rt printmaster or M&E w/dynamic range restriction
2.0+20	Lt-Rt printmaster or M&E, same dynamics as SR, but no NR
5.1	Six-track printmaster (L/R/C/Lfe/Ls/Rs sequence)
7.1	Eight-track printmaster or M&E (L/Lc/C/Rc/R/Lfe/Ls/Rs sequence for 16/44 SDDS; L/R/C/Lfe/Ls/Rs/Lc/Rc for 24/48 digital cinema)

Next, as needed, special session modifiers::

(PT4.3)	Save Session Copy In Pro Tools 4.3 session to allow playback on MMR8s with older software. These sessions contain no more than 8 tracks.
DAL	Domestic Airline; session w/non-curse-word prepping.
PAL	Session that incorporates PAL 4% pitch shifted material.
TT	For the version of a session just prior to Track Transfer (should itself be from a finder-level copy). Yeah, I know that there’s no TT in PT 5.1!!

s/o	String offs. Session to be strung off to linear mediums such as DTRS or 2". Should be labeled with a blue color. These are always locked.
XFR	By transfer to indicate settings used during a transfer. Transfer department should always do a "save as" when they open a session.
STG	When the session is truly <i>on</i> the stage, not being sent to. When sessions go back to the edit room, STG should be removed from session names.
SSCI	Saved Session Copy In: For a copy, with audio files, of a session as a back-up.
PRINT	The version of a session that is printed on the stage. These are always locked.
DONE	. . . should be avoided! You never know when a fat lady is going to sing.

Finally, track assignment:

.L,.Ls, .Lc Speaker channel assignment is always the last, preceded by a period. All tracks assignments preceded by a period. Other examples: .Lfe, Ls+Lfe (for DTS), Cs (for Surround EX discrete center surround)

Color label session modifiers:

Red	Should form a path from top-level in folder to latest session documents. Set old "latests" back to no color
Blue	For string-off/layback purposes
Yellow	Session that is source for either a bounce (as in when library-editing FX) or proverbial Track Transfer

2. Folder Names

Top-level folders on a given drive must say what is contained, broken down by part. Drive names should have the word "drive" on them, to separate them from the otherwise-identically named folders contained therein.

Thus:

SLS_Pt.1_DX_Drive1A

The following syntax is to be used for the top-level folder on the above drive. Thus:

SLS_Pt.1_DX

In those instances where *everything* of a given food-group is contained on the disk, picking from a general group of audio files (most often BGs and FX) as opposed to scene-specific files (such as production dialog or Foley), omit the part/reel number:

SLS_FX_Drive1 (labeled in red; contains master sessions)

SLS_FX_Drive2

For dialog editing, the following would be the folder hierarchy:

SLS_Pt.1_WT

This would be all currently used worktracks for Part 1, probably including all eight tracks of the current version and the 1>4 bounce of the previous version for reference in conforming. This folder is at the same level as the folder containing the audio files, etc. for the reel. It is kept separate for when material is moved across discs which already have worktracks on them, and which can be shared.

SLS_Slates&Tones

This contains our master set of voice slates and tones, in their standard folders, with additional voice slates for *Solaris* included.

SLS_Pt.1_AudioFiles

(This would contain all audio files for Part 1; each Dialog part will take up two drives, one for the worktrack and the bulk of the Audio Files, the second with remaining audio files, plus session documents, fade files, bounces, etc.)

SLS_Pt.1_OMFMisc.

This contains the various OMF sequences accumulated in the course of dialog editing, with the idea of not having the top level cluttered with a plethora of such folders.

SLS_Pt.1_ADRMisc.

SLS_Pt.1_ADR_AudioFiles

Contains all ADR audio files, except . . .

SLS_Pt.1_ADR_TVAudioFiles

...which has all of the TV lines audio files

SLS_Pt.1_ADR_Misc.

Contains misc. PT sessions from ADR recording sessions

SLS_Pt.1_DATLoads

This contains the production audio loaded directly from production DATs by sound editorial department.

SLS_Pt.1_DXSessions (labeled in red)

Bounce Files (fills, duplicates, etc. that may need to be reused or need to be found easily; need to be manually moved from the Audio Files folder, and retargeted)

Audio Files (the repository for small bounces and duplicates made in the course of dialog editing that are session-specific, and which would have no outside use)

Plug-in Settings

(Target plug-ins here on the I/O Setup Page)

Fade Files
Old Sessions
Session File Backups
(Current Session, labeled in red)

For hard effects and backgrounds:

SLS_Pt.1_WT
SLS_Slates&Tones
SLS_BG_Drive1 (labeled in red)
SLS_BG_Audio Files (for LB-recorded files)
 Room Tones (These are folders within SLS_BG, organized by subject.)
SLS_BG_AudioFiles(SL) (for audio files of Swelltone-sourced CD effects; note that they have to be loaded in 24-bit)
SLS_BG_AudioFiles(JP) (for audio files of John P.-sourced effects)
SLS_BG_AudioFiles(C5) (for audio files of C5-sourced recordings)
SLS_BG_Misc.Shit
 For Misc. Shit: bounces, misc. source files)
SLS_BG_Sessions(labeled in red)
 SLS_Pt.1_BG
 Fade Files
 Old Sessions
 Session File Backups
 Plug-in Settings
 (Current Session, labeled in red)
 (Note: there is NO per-session Audio Files folder for FX or BGs)
 SLS_Pt.2_BG

For music:

SLS_Pt.1_WT
SLS_Slates&Tones
SLS_Pt.1_MX_AudioFiles
SLS_Pt.2_MX_AudioFiles
SLS_MX_SourceAudioFiles
SLS_MX_Misc.Sessions
SLS_MX_Sessions
 SLS_Pt.1_MX
 Fade Files
 Old Sessions
 Session File Backups

Plug-in Settings

(Current Session, labeled in red)

(Note: there is NO per-session Audio Files folder ...or MX)

SLS_Pt.2_MX

Etc. etc.

3. Session Names

Sessions should follow folder convention, with version number and date of editing added. “Save-as” files added during the day should have a letter appended. Thus:

SLS_Pt.1_DXv3_06/15a

Use a decimal point and number for the version # only if the version itself is “decimalized” (e.g., 3.1).

If a session is gone into by another editor or a supervisor, the first occurrence of the change there should be two consecutive save-as’s: one with the new editor’s initials to show the file as they received it, and another with “a” appended, to show the first of the modified versions. Thus SLS_Pt.1_DXv3_09/29a becomes SLS_Pt.1_DXv3_09/29aLB and SLS_Pt.1_DXv3_09/29aLBa.

If that new person continues with the reel, then the next day there would just be the date and no initials. If the first editor gets it back, they should follow the same convention noted above to show the change.

4. Audio File Names

Show-specific audio files (worktracks, Foley, ADR and stage mixes) should be named as noted below. Only worktracks and ADR/Foley recordings should have track or cue #; all others should indicate what it is in terms of speaker placement or A, B, C, etc., as in a DX pre-dub. If speaker placement is not noted, it is assumed to be center channel. Thus:

For Work Tracks, ADR and Foley:

SLS_Pt.1v3_WT1.

SLS_Pt.1v3_WT1>4.

(indicates a bounce of work tracks 1-4, i.e., all dialog, but no effects or music)

SLS_Pt.1v3_WT1(48)

(indicates a worktrack that is at that 48.000; otherwise it is assumed that WTs are at the OMF 47.9 rate)

SLS_Pt.1v3_PopGuide(47)

(indicates a Pop Guide track that is at 47.9; otherwise it is assumed that Pop Guides are for used with stems at 48.000)

SLS_Fill_Sc.nnn_typeoffill, thus:

SLS_Fill_Sc.025_Hum

SLS_Fill_Sc.001a/5_Tone

(if it's important dialog-edit wise, to know that it's from take 5)

SLS_Pt.1v3_FO8.

(individual cues not named)

SLS_Pt.1v3_ADR2002.

SLS_Pt.1v3_GR2002.

(ADR and group files should be noted with the cue numbers at the end; note “period” after the final #; no speaker assignment)

For Music:

SLS_Pt.1v3_MX_1M1A.L

(indicates left track of group A of cue 1M1)

For Pre-Dubs:

SLS_Pt.1v3_PD_DXA.C

SLS_Pt.1v3_PD_BG.Ls

SLS_Pt.1v3_PD_FXb.L

(small letter indicates when >1 predub of a food group)

SLS_Pt.1v3_TD_5.1.L

(for a 5.1 temp dub printmaster)

(Note that we will probably omit the version # from stems and printmasters, etc.)

For Stems:

SLS_Pt.1_ST_DXA.C

SLS_Pt.1_ST_BG.C

SLS_Pt.1_ST(HV)_FX.L

(indicates an FX stem designed for Home Video uses)

For Printmasters:

SLS_R1ab_PM_5.1.L

(for a 5.1 printmaster, broken up by reels, usually 48.000)

SLS_R1ab_5.0.L(16/44)

(indicates a 5.0 printmaster usable either for SDDS or DTS, because of the lack of an Lfe channel)

SLS_Pt.1_PM_DVD5.1.L

(for a 5.1 printmaster, broken up by parts, designed for DVD and other 5.1 full-dynamic range mastering uses)

SLS_R1ab_PM_SR.Lt

(2.0 SR-encoded digital printmaster recorded at same time as Dolby MO)

SLS_R1ab_PM_2.0+14.Lt

(2.0 matrix-encoded printmaster whose dynamic range is limited to 14 above –20 dBfs)

SLS_Pt.1_PM_DTS.Ls+Lfe

SLS_Pt.1_PM_SDDS(16/44).Lc

(this would be for the 16/44.1 kHz version of an SDDS printmaster; sample rate as part of file name only when there are two flavors of a printmaster, etc. The sample rate listed is the one different from the standard of the rest of the show.)

For mono and two-track DMEs:

SLS_Pt.1_MNO_FX.C

(for the DME mono tracks, usually made simultaneously to the +14
printmaster)

SLS_Pt.1_MNO_DX.C

(should include the PX and GR stems)

SLS_Pt.1_AP_DX.Lt

(“AP” indicates two-track matrix-encoded stems that are usually made for
ad-pub purposes. The track descriptor should be .Lt or .Rt, *not* L or R.)

For M&Es:

(always recorded at 47.952 at NTSC speed, except as noted)

SLS_Pt.1_M&E_5.1.L

SLS_Pt.1_M&E_OPT.C

(for the optional/questionable track)

SLS_Pt.1_M&E(48)_OPT.C

SLS_Pt.1_M&E(48)_2.0.Lt

(M&E material made at 48.000 to fit w/home video master)

SLS_Pt.1_M&E_SWT.L

(for the material added during the M&E mix to the music and effects stems;
made at 48.000 if stems are at that rate)

SLS_Pt.1_M&E_DXGD.C

(for the dialog guide; includes dialog and group stems, but not the PX stem)

—Larry Blake, August 5, 2002