

AVID Media Composer Version 3.05

Operational changes

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- **Supports new Operating Systems**

Windows VISTA 32 bit, Windows VISTA 64 bit, MAC OS 10.5 now supported. You may still run this software on older Operating Systems - you do not have to upgrade to these newly supported ones.

- **New Hardware Support**

Since HD editing in particular places extreme demands on the editing systems, Avid has introduced new hardware to accelerate playback, resizing and effects. Unlike the Adrenaline and Mojo, which were simply IN / OUT boxes, these new pieces of hardware are involved in performing effects and accelerate them. This means that in a properly configured system we can expect multiple streams of HD video in real time as well as much faster rendering. These new pieces of hardware are the *Nitris DX* and *Mojo DX* boxes.

- **Support for XDCAM 50 Mb 4:2:2 Video**

This release is the first to officially support this XDCAM format with four audio tracks.

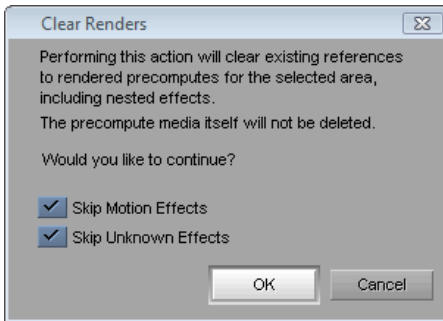
- **Mix different Scan types in the same timeline**

While we know we can mix different frame sizes in a Timeline (SD and HD, for example), we can now mix different scan types. Progressive and Interlaced content can be in the same timeline as long as their frame rates match.

- **Safe Color Effect**

This new effect is in the IMAGE category. This can be placed on a shot, or on filler to apply correction to the video level.

- **Clear Render**



To unrender a single effect park on it and right-click in the timeline. To unrender a range of effects mark IN and OUT and right click in the timeline. In both cases select Unrender from the context menu. This dialogue appears (*left*) to offer you the option to skip the unrendering of Motion Effects and also to skip the unrendering of “Unknown Effects”. These Unknown Effects are normally effects created using plugins- which may be unknown because they are not loaded on the system you are using.

- **Timecode Burn-In Effect**

A new effect named *Timecode Burn-In* is available in the new category named *Generator*. It allows for up to three timecode numbers to be selected from the Avid’s usual available list and displayed on the screen. These can include Record timecode, Source Timecode, count up, count down and film code numbers. There is also a text based Notes field you can add.





- **Captioning Effect**



A new effect named *SubCap* is available in the new effect category named *Generator*. This effect allows Open (Visible) Captions to easily be placed over picture. It is usefull for placing on-screen translation text over your picture. It also supports the import and export of Captions and Caption Timecode information.

- **Segment Mode Dragging**

Segment Mode Arrows ( ) can now move more than one video or audio track between layers at the same time. For example, you can move a pair of stereo music segments from Audio 1 and Audio 2 to at the same time to tracks Audio 5 and Audio 6.

- **Segment Mode Selecting**

Three new buttons are available in the Command Palette to allow quicker segment selection in your timeline. In each case, segments in the active tracks only are selected:



Select segments in the timeline to the LEFT of the blue play head



Select segments in the timeline to the RIGHT of the blue play head



Select all segments in the timeline between the IN and the OUT marks.

- **New Icons**

There are 14 icon changes, the most obvious being that the weightlifter (lift) and the scissors (extract) are gone- replaced with these two new icons:



LIFT



EXTRACT

- **Firewire Source Monitoring**

Previously, when capturing from a Firewire device, the audio was not output from the Adrenaline of Mojo hardware boxes. It needed to be monitored on the Computer itself. When using the Nitris DX and Mojo DX Boxes, audio from Firewire sources is available for monitoring just like all other audio sources.

- **Surround Sound Monitoring**

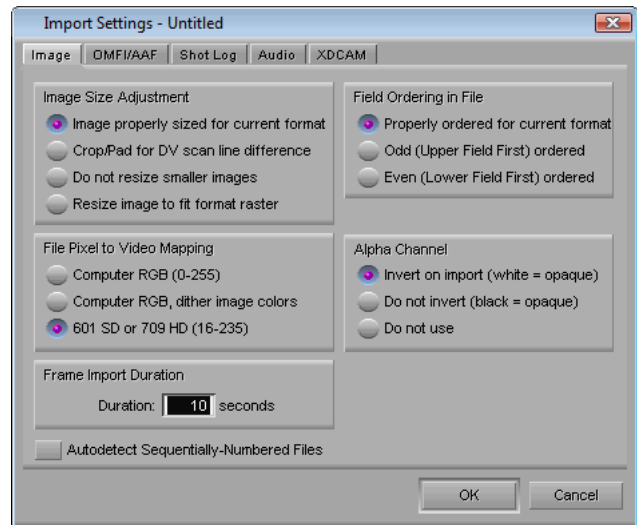
If your hardware supports Direct Out, then a new option for 5.1 sound output appears in the Audio Output settings when it is selected. This new option patches tracks 1 - 6 in direct out as separate tracks supporting the following format:

- A1 Left (L)
- A2 Right (R)
- A3 Center front (C)
- A4 Low Frequency Effects (LFE)
- A5 Left Rear (LR)
- A6 Right Rear (RR)

Selecting Surround Sound also premixes the first 6 direct out tracks to a proper stereo mix

- **Import Dialogue Box Changes**

When importing Images, the Import Dialogue box has changed. There are no new settings, everything has simply been renamed to make it easier to choose the correct settings.



- **P2 Updates**


- The procedure for mounting P2 cards and importing P2 media have been changed
- Support for Panasonic P2 media using the AVC-Intra codec has been included

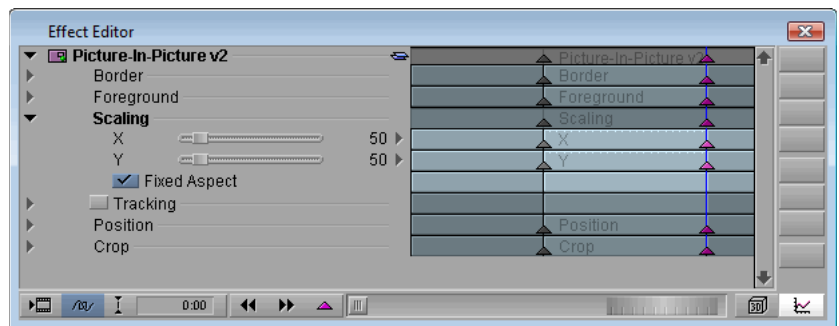
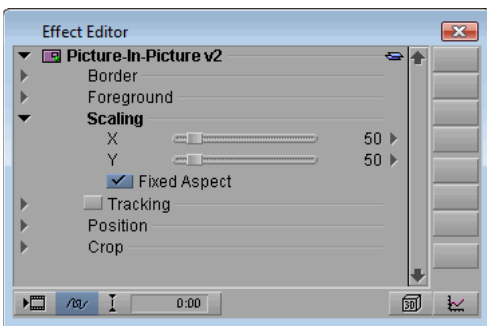
- **New Project Formats**

Several new 720p formats are now supported for capture and export.

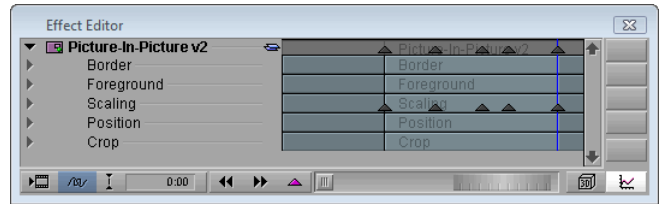
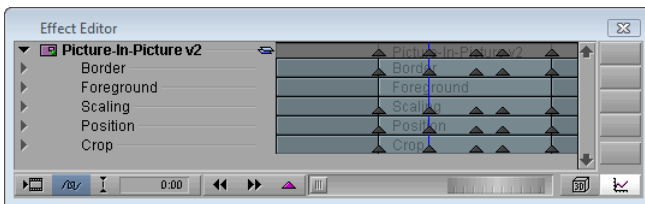
- **Advanced Effect Mode**

This Advanced effects editor is becoming more prominent, and is receiving more attention from Avid. If you are using this interface you will appreciate the following changes.

Alternate freely between *BASIC* (below left) and *ADVANCED* (below right) effects mode using this new button  in the Effects Editor window.



Right Click in the Advanced Effects window to select *Remove Redundant Keyframes* from the context window as a means to simplify the keyframe display by removing unneeded keyframes (below).



Copy and Paste *multiple* keyframes within the same parameter at the same time

Take an effect **SNAPSHOT** of a particular position within your effect and paste that snapshot somewhere else in your effect. This will exactly duplicate all effect parameters at another location. Position the playhead within your effect and right click in the effects editor and choose *Copy All Values At Position*. Reposition the playhead and *Paste*.

- **Three new reports available**

Text based reports on your clips, subclips and timelines are available by:

- dropping them in the console
- running a console command
- running a report from the new report window

These reports are useful for finding things as you edit, and for preparing for finishing (online) or conforming sessions. For example, a Source list will provide you with a list of tapes and graphics needed for the conform. The reports are sent to the Console, or a text file where the information can be saved, searched or emailed. The reports are:

- *Effects Summary* lists all effects in a timeline, including a list of Plugins used
- *Effects Location Summary* shows the timecode location for each effect
- *Source Summary* lists all tape sources used in a timeline, and all graphics used in the timeline with their original paths
- *Clip Summary* lists all clips in the sequence or subclip

To generate these reports:

- *From the Composer Window*- Load an object (subclip, clip, sequence) into the Composer window and then right click on that window and choose *Get Info* to open the 'report generator'.
- *From the Bin* - right click on an object in the Bin and choose *Get Info* to open the 'report generator' window
- *From the Console*- Drop an object (subclip, Clip, Sequence) into the Console Window to get a default report, or type one of the new console commands into the console.

For more information on the Console commands, see the Console Command listing at www.paul-sampson.ca/AVIDSupport.

- **More Custom Bin Views added**

When looking at a Bin in TEXT view, you now have more preset views available from the fast menu at the bottom of the Bin window.

- **New Folder Structure**

Your User settings and Projects, among other things, have moved from where you are used to finding them.

WINDOWS XP: C:/Documents and Settings/AllUsers/Shared Documents/<AvidProductName>

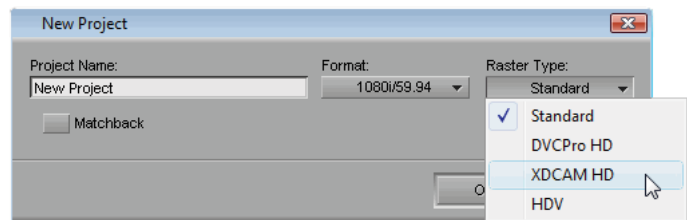
WINDOWS VISTA C:/Users/Public/Public Documents/<AvidProductName>

You will find the following folders:

- Avid Attic
- Avid Users
- Avid Media_Files
- Avid Templates
- Settings
- Avid FatalErrorReports
- sharedjvm/server/apps/MediaIndexer/stat/log
- MarqueeTitles
- AVX Plug-Ins Data

- **Selectable RASTER type**






In an effort to offer better performance, each project allows you to specify a Raster Type. This sets up the hardware to work optimally with a specific frame size and type. Best performance will be achieved on playback if the raster type matches the media you are using. If you have mixed frame sizes, choose the raster type which matches the most abundant type of media you are working with.



The raster type is selectable when you create an HD project (as shown here) or may be changed while editing from within the FORMAT tab in the PROJECT window. This selection is necessary because all HD is not the same frame size. Full 1080i HD is 1080 x 1920 pixels, XDCAM and HDV are 1440 x 1080, DVCPro is 1280 x 1080.

- **Video Playback Quality Settings changed**

The Video Quality settings at the bottom of your timeline have been updated. Which options are available varies with your hardware configuration, but the options are:

-  Full Quality playback- full raster at 8 bit
-  Full Quality playback - full raster at 10 bit
-  Full Quality playback - of DNxHD media only (for Adrenaline systems)
-  Draft Quality playback - 1/4 of the raster at 8 bit
-  Best Performance playback - 1/16th of the raster at 8 bit

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