



New Features in Media Composer and Symphony 6.5

The following table lists what's new for the 6.5 version of the Avid editor release. The pages following this table are excerpted from the Avid What's New Guide.

Feature	Description
Remote Editing	Avid Interplay Sphere introduces support for Windows® based, NewsCutter and Media Composer remote editing systems connected to an Interplay environment using a high-bandwidth communications link. This allows you to access and edit assets hosted at the facility from the field in real time. You can efficiently send assets from the field back to the facility.
Audio Keyframe Enhancements	You can now select multiple audio keyframes on the Timeline and copy them to a different area of the same clip or to different clips.
Relink of QuickTime AMA files	Previously, if you wanted to relink to multiple files, the system prompted you for the location of each file, one at a time. With this release, if you point to the folder location where the file(s) you want to relink to exist, the system will relink to the files in the new folder.
Activating and Deactivating I/O Hardware	This feature allows you to enable and disable Avid Nitris DX and Mojo DX hardware and 3rd party Open I/O hardware.
Audio Punch-In Changes	This release includes Audio Punch-In support for Open I/O devices.
Dragging Nonadjacent Segments	You can now drag nonadjacent clips in the Timeline.
64 Voices	The editing application now supports 64 voices.
Edit Titles in Timeline	You can revise an existing title in the Timeline without having to go into Effects mode.
Dynamic Relink to AMA Clips	Avid editing systems running in an Interplay Sphere environment now have dynamic relink available for AMA clips. With dynamic relink enabled, the editing system will automatically relink AMA clips to managed media when it becomes available on an indexed Interplay storage. Managed media is always chosen over linked AMA media.

Feature	Description
AS-02 Support	<p>The Avid editing application supports the AS-02 specification.</p> <p>AS-02 is a specification for grouping multiple versions of program content into one single bundle.</p> <p>This release also includes AS-02 support for DNxHD.</p>
AMA File Export	
DNxHD 100	<p>With this release of the Media Composer family of products, Avid supports DNxHD 100.</p>
JPEG 2000	<p>With this release of the Media Composer family of products, Avid supports the JPEG 2000 (J2K) resolution.</p>
Adding the Active Format Description (AFD) to the data track.	<p>With this release, you can add the Active Format Description metadata for a sequence to the data track.</p>
Removed VC1 Support	<p>Support for VC1 has been removed.</p>
SearchData folder location option	<p>When creating a new project, you can choose the location for the SearchData folder.</p>
Stop Indexing	<p>An option has been added to the Find window that allows you to stop the indexing process.</p>
Relink Updates	<p>Changes have been made to the Relink dialog.</p>
AMA Settings Update	<p>The option “Automatically AMA-link to volumes” has been added to the Volume Mounting tab of the AMA Settings. This setting is selected by default.</p>
Editing Application Download Activation Cards	<p>Instead of physical DVDs, Avid ships a Download activation card which provides the following information.</p> <ul style="list-style-type: none"> • The URL where you can access the editing application download • A download code that allows you to download the software • A valid System ID (which you will need to download the software)
QuickTime 7.7.2 Support	<p>The editing application supports QuickTime v7.7.2.</p>

AMA Volume Management

AMA Volume Management is now enabled full time. This means that AMA is always on. Therefore, the option “Enable AMA Volume Management” has been removed from the AMA Settings.

This setting was originally implemented to help preserve the non-AMA XDCam and P2 workflows. While these workflows are still available, this setting is no longer needed. To enable the non-AMA P2 and XDCAM workflows for importing media, click “Enable Legacy (pre-AMA) P2 and XDCAM” in the AMA Settings.

In addition, there is a new option to allow or prevent volumes/disks from being automatically mounted. In previous releases, when you inserted media into a device it would automatically populate a bin. Now, you have the option to enable this functionality under the Volume Mounting tab of AMA settings. With “Automatically Link to AMA Volumes” disabled, you can load media without the clips appearing in a bin.



You should not mix workflows. Either use the AMA method or use the traditional import/batch import method.

Relinking to QuickTime AMA Files

This feature is helpful when you have a group of linked clips that were moved to a different folder or drive. You can relink the clips to the new location.

To relink to AMA QuickTime file(s):

1. Select the file(s) you want to relink by doing one of the following:
 - ▶ Click a single file
 - ▶ Shift+click to select multiple adjacent files
 - ▶ Ctrl+click (Windows) or Command+click (Macintosh) to select multiple nonadjacent files

2. Right-click and select Relink to AMA File(s).

The Select file(s) to relink AMA clip dialog box opens asking you to locate the new file(s).

3. Locate the folder where the files exist.
4. Click OK.

The clips appear linked in the bin. If all the clips you wanted to relink to do not reside in the selected folder, you will receive a dialog indicating how many files were not relinked. Open the Console window to see the name of the file or files that were not relinked.



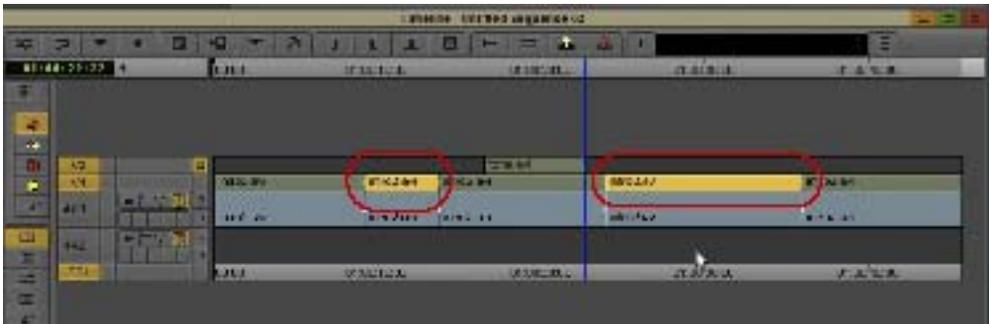
If the new file is not compatible with the clip in the bin (it does not have the same duration, edit rate or number of tracks), the clip in the bin retains its original link.

Dragging Nonadjacent Segments

In previous releases of the editing application, you could not drag nonadjacent segments in the Timeline. The editing application would beep if you tried to move them. With this release you can drag nonadjacent segments in the Timeline. You must be in Overwrite mode to drag the segments.

To drag nonadjacent segments:

1. Make sure you are in Lift/Overwrite mode by selecting the Lift/Overwrite button in the Smart Tool.
2. Select the nonadjacent segments that you want to move.



3. Move the segments to the desired location.

Audio Tool Icon Change



The icon to open the Audio Tool from within the Capture tool and the Audio Punch-In tool has been updated. The new icon to open the Audio Tool resemble audio meters.

Audio Punch-In Changes

This release incorporates the following Audio Punch-In changes:

- Audio Punch-In support for Open I/O devices
- Host audio input for Audio Punch-In

Audio Punch-In Support for Open I/O Devices

If your Open I/O device allows you to record and play simultaneously, you can perform an Audio Punch-In. If your Open I/O device does not support simultaneous record and play, you can use Host audio input for Audio Punch-In. Check with your 3rd party vendor to see if they support simultaneous record and play.

By clicking on the Punch-In monitoring button in the Audio Punch In tool, you can choose the following monitoring options:



- On - allows for IN to OUT audio monitoring during audio punch-in.
- Off - turns off IN to OUT audio monitoring during audio punch-in. When monitoring is off, the icon in the Punch-In tool changes to indicate punch in monitoring is off. For example, this mode is useful when you want to use another device such as the Mbox to provide local passthrough.
- Automatic - Allows the editing application to detect if monitoring should be On or Off due to detected latency. Monitoring is **not** disabled if latency <100ms. If the editing application detects latency >100ms, monitoring is turned off. Note: You can choose to override this by setting the monitoring to On.

In some hardware configurations, audio monitoring during Punch-In will not be allowed at all because the hardware does not support it. In this case, the Punch-In tool indicates the monitoring is Off and you cannot override it.

Host Audio Input for Audio Punch-In

In previous releases, you could not select Host audio input for your audio Punch-In. With this release, you can now use Host Audio input for punch-in.

To select the Host Audio for Audio Punch-In:

1. Open the Audio Punch In tool and set the Input Source to your host audio. Note: You can choose the Input Source in either the Punch-In tool, the Audio Project Settings Input menu, or in the Capture Tool.
 - On a Macintosh system, the individual host input choices will appear in the Punch-In tool Input Source menu.
 - On a Windows system, for example, you can choose Windows Mixer from the Audio Punch-in tool Input Source menu and then select the specific device in the Control Panel > Sound >Recording window.
2. Perform your audio punch-in. For details on performing a punch-in, see “Recording Voice-Over Narration Using Audio Punch-In” in the Help.

Audio Keyframe Enhancements

Enhancements have been made that affect how you select, cut, copy, paste and move audio keyframes. You can select audio keyframes in the Timeline and copy them to a different area of the same clip or to different clips. You can also choose to copy either just Automation Pan or Automation Gain keyframes.

Creating a New Keyframe

A new keyframe can be created with a keyboard shortcut and clicking in the Timeline.

To create a new keyframe:



1. Enable the Keyframe Selection button.
2. Click in the Timeline in the area where you want to create a keyframe or click on an already existing keyframe curve/line in the Timeline.
3. Press Ctrl+Shift (Windows) or Command+Shift (Macintosh) and click on the track.
A keyframe is created.

Copy and Pasting Audio Keyframes

You can easily copy and paste audio keyframes in the Timeline.

Copy and Paste Individual Keyframes

To copy and paste individual keyframes:

1. Click on the keyframe to select it.
The keyframe highlights pink.
2. Shift+click to select multiple keyframes.
3. Press Ctrl+C (Windows) or Command+C (Macintosh) to copy the audio keyframes to the clipboard.
4. Either Mark IN or Mark OUT or move the blue bar to the area in the audio track where you want to paste the audio keyframes. You can also select another audio track where you want to paste the keyframes.
5. Press Ctrl+V (Windows) or Command+V (Macintosh) to paste the individual keyframes.



Pressing Shift+click on an already selected keyframe, deselects the keyframe. Clicking anywhere else in the Timeline deselects the keyframe(s) if the Smart Tool is enabled. Clicking the Timecode ruler in the Timeline does not affect selection unless “Clicking the TC Track or Ruler Disables Smart Tools” is checked in the Timeline Settings.

Copy and Paste by Lassoing an Area of Audio Keyframes

To copy and paste by lassoing an area of audio keyframes:

1. Lasso the area that contains the keyframes you want to copy.



If a keyframe is already selected, Shift + lasso only selects more keyframes even if a whole segment or transition is within the lasso.



Shift+lasso deselects any currently selected keyframes.

2. Press Ctrl+C (Windows) or Command+C (Macintosh) to copy the audio keyframes to the clipboard.
3. Either Mark IN or Mark OUT or move the blue bar to the area in the audio track where you want to paste the audio keyframes. You can also select another audio track where you want to paste the keyframes.
4. Press Ctrl+V (Windows) or Command+V (Macintosh) to paste the keyframes.

The keyframes are pasted in the Timeline.

Copy and Paste a Whole Region or Marked Region of Audio Keyframes

To copy and paste audio keyframes:

1. Do one of the following:
 - ▶ Select an entire audio segment.
 - ▶ Select the audio region with Mark IN and Mark Out
2. Press Ctrl+C (Windows) or Command+C (Macintosh) to copy the clip and audio keyframes to the clipboard.
3. Either Mark IN or Mark OUT or move the blue bar to the area in the audio track where you want to paste the audio keyframes. You can also select another audio track where you want to paste the keyframes.
4. From the Edit Menu select Paste Audio Keyframes or use the shortcut Shift+Ctrl+V (Windows) or Shift+Command+V (Macintosh).

A dialog opens asking you to choose the type of keyframes to paste.



5. Select either Automation Gain or Automation Pan. Or choose both.
6. Click OK.

The keyframes are pasted in the Timeline.

Moving Keyframes in the Timeline

A number of enhancements have been made that make it easier to move audio keyframes. You can now move a range of audio keyframes up and down in volume. You can nudge individual keyframes and you can horizontally drag individual keyframes or a group of keyframes.

To nudge individual keyframes:

1. Select the keyframe you want to move.
2. Press Shift+Command (Macintosh) or Ctrl+Shift (Windows) + up or down arrow keys to move the keyframe in 1dB increments.
3. Press Shift+Command (Macintosh) or Ctrl+Shift (Windows) + left or right arrow keys to move the keyframe left or right in one frame increments.

To move a range of keyframes up and down in volume:

1. Either lasso the range of keyframes or Shift+click the range of keyframes you want to move.
2. Click on any single keyframe in the range and move up and down. The entire range moves.

To move a range of keyframes in time:

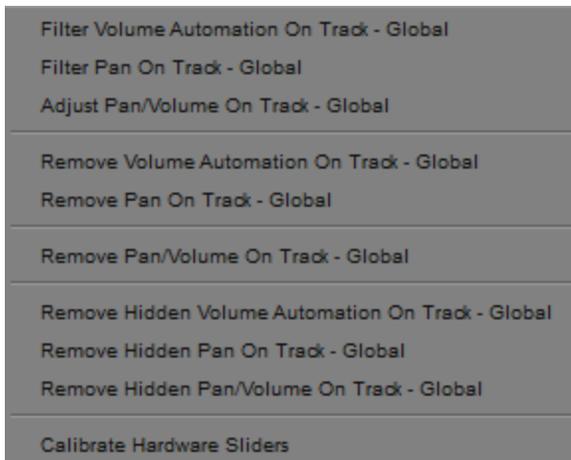
1. Lasso the range of keyframes or Shift+click the range of keyframes you want to move.
2. Press Option+drag (Macintosh) or Alt+drag (Windows) to move the entire group of keyframes horizontally in the Timeline.

Removing Hidden Keyframes

When you edit or trim an audio track that contains keyframes, there may be keyframes that are hidden to the left or right of the remaining part of the clip. You can easily remove hidden keyframes.

To remove hidden keyframes:

1. Mark the area that contains the keyframes you want to remove. (If you do not select a marked area, all hidden keyframes will be removed.)
2. Open the Audio Mixer Tool. Ensure you are in Auto Mode.
3. Select the Audio Mixer Tool Fast menu (hamburger menu).



4. Select one of the following:
 - ▶ Remove Hidden Volume Automation On Track to remove all the volume automation keyframes
 - ▶ Remove Hidden Pan On Track to remove all the Pan keyframes
 - ▶ Remove Hidden Pan/Volume on Track to remove all the Pan and Volume keyframes

You can also right+click at the transition and choose Delete Hidden Left, or Delete Hidden Right to remove the hidden keyframes to the left or the right of the transition.

Revising a Title in a Sequence

If you want to revise a title after you edit it into a sequence, you can choose to edit the title from the sequence.

To change a title in a sequence:

1. Place your cursor over the Title in the sequence that you want to edit.
2. Right-click and select Edit Title.

If the title is a Title Tool title, a dialog box opens, asking if you want to promote the title to Marquee. If you do not want to promote to Marquee, click no.



You cannot edit titles that you promote to or create in Marquee with the Title tool. For information on Marquee titles and the Marquee Title tool, see the Avid Marquee Title Tool User's Guide or the Avid Marquee Title Tool Help.

The Title tool or Marquee application will open and display the title.

3. Revise the title.
4. Save the title.

AMA File Export

AMA File Export allows you to export media to specific file types via AMA. For example, Sony has developed an HDCamSR plugin that when installed will allow you to export HDCAM SR files. These files are interleaved, multi-essence MXF files.

To perform an AMA File Export:

1. Select the clips(s) you want to export.
2. Select File > AMA File Export.

The AMA File Export window opens.

3. Select the file to export.
4. Name the file. If multiple files are selected, only the first file selected will have the unique name. All others will be what they are named in the bin.
5. Choose a target location to save the file.
6. Click Export.

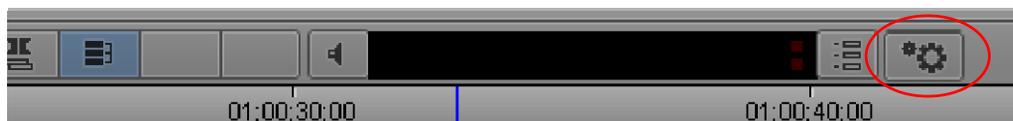
The file is exported to the target location.

Activating and Deactivating I/O Hardware

The editing application includes a hardware toggle button in the Timeline. This allows you to switch between hardware and software editing modes. The hardware toggle button appears in the Timeline if I/O hardware is attached when you launch the editing application. This includes Avid Nitris DX and Mojo DX hardware and 3rd party Open I/O hardware. This feature allows you to enable and disable the hardware for use with other software, for example After Effects. This also allows you to access certain software only features such as Full Screen Play.



The editing application will automatically release the hardware if you switch to another application. It will be reactivated when you switch back to the editing application.



Activating and Deactivating I/O Hardware

If the Toggle Hardware button is enabled, the I/O hardware is active. If the Toggle Hardware button is disabled, the I/O hardware is inactive.

To activate the I/O hardware:

- ▶ Click the Toggle Hardware button until it is active. The button is gray when hardware is active. This puts the editing application in Hardware mode.

To deactivate the I/O hardware:



- ▶ Click the Toggle button until it is inactive. The button has a red circle and line through it when inactive. This puts the editing application in Software mode.

Certain settings and buttons in the editing application change depending upon which mode you are in. For example, the Toggle Client Monitor button is disabled when the editing application is in Software mode. And you have access to additional Audio Project Output, Video Input and Video Output options when the editing application is in Hardware mode.



The I/O third party vendors are working on updating their plugins to work with the Toggle Hardware feature. Your current third party plugins will work properly with this version of the editing application, but if you try and use the Toggle Hardware button without updated plugins, you might need to reboot the system to reacquire your hardware.

Relink Updates

The Relink dialog has been updated to include more options by which you can Relink. You can relink based on any column in a bin. These column names can be used as the source name for the relink.

The screenshot shows the 'Relink' dialog box with the following sections and options:

- Relink selected items to:**
 - Media on drive:
 - Load media database(s)
 - Relink selected master clips
 - Tip: To bring master clips online, first try loading media databases.
 - Relink only to media from the current project
- Selected items in ALL open bins
 - Allow relinking to offline items
- Relink by:**
 - Target (if different than Original)
 - Original:**
 - Timecode:
 - Source Name:
 - Ignore extension
 - Ignore characters after last occurrence:
 - Target:**
 - Timecode:
 - Source Name:
 - Ignore extension
 - Ignore characters after last occurrence:
 - Match case when comparing source names
- Video Parameters:**
 - Relink to:
 - Relink method:
 - Relink if quality:
 - Format: Resolution:
 - If no match is found:
- Create new sequence (1 sequence selected)

Buttons:

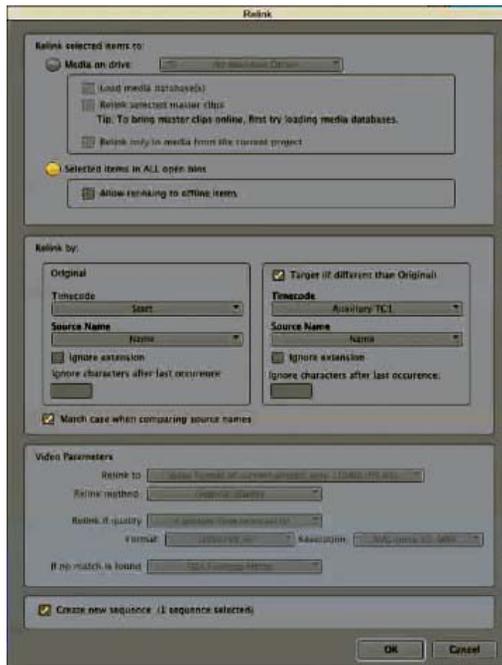
Option	Description
Relink by:	
Timecode	Allows you to relink to Start, Aux TC1-TC5, or Sound Timecode.
Source Name	Allows you to relink to a number of relink options:Tape Name or a Source File ID, Tape Name or Source File Name, Keynumber, Name, Camroll, Labroll, Disk Label, More. Click the More option to see the list of additional column name options.
Ignore extension	If selected, the system compares names and ignores extensions (for example, File1.jpeg can be relinked to File1.png)
Ignore characters after last occurrence	Select this option to have the system ignore the characters in the name after the last occurrence of the text you enter.
Match case when comparing tape and source file names	Makes tape name and source file name search case sensitive.
Target (if Different from Original)	Select this option if you want to set different Relink by options than were set for the original relink. allow you to set different source information to the target you are trying to link to. For example, if a source tape name has been encoded into a different column name by a third party application, you can set the target relink option accordingly.

Sample Relinking

The following is an example of using the updated Relink options. In the example relink steps below, the original clips are highlighted blue in the bin and Timeline and target clips are highlighted in red. The clips in each bin share a common name. And the Start timecode for the original clips matches the Auxiliary timecode to the clips in the other bin. The relink is done by choosing the Start timecode of the original clips and the Auxiliary timecode of the target clips.

3. Select Clip > Relink.

The Relink dialog opens.



4. Click Selected items in ALL open bins.

5. Set the Original Timecode to Start.

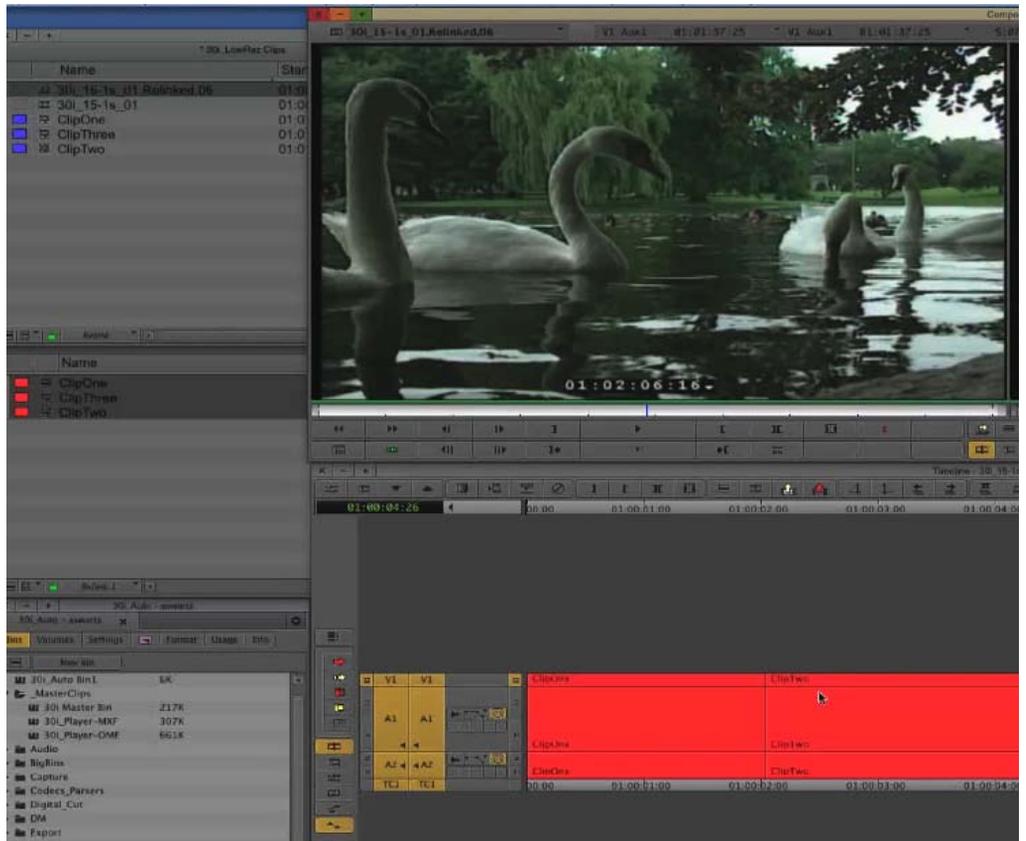
6. Click Target (if different than Original).

7. Set the Target Timecode to Auxillary TC1.

8. Set Original Source Name to Name and Target Source Name to Name.

9. Click OK.

A new sequence with the relinked media appears in the bin.



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