

What's New for Avid® Media Composer® v8.7

Revision History

Date	Description
December 16, 2016	Updated MatchFraming to Titles and Matte Keys note.

New Features

The following table describes What's New for the current editor release.

Feature	Description	For More Info
List Tool Changes	You can now cut lists and change lists for multiple sequences.	See “List Tool Update” on page 2.
Audio Dupe Detection	Dupe Detection is supported for audio and data tracks.	See “Dupe Detection for Audio and Data Tracks” on page 5.
Extended Audio Punch In	This allows Audio Punch-in to continue recording beyond the mark out and beyond the end of the sequence.	See “Extended Audio Punch-In” on page 5.
Sony XAVC LongG	Support for Sony XAVC LongG.	See “Support for Sony XAVC-LongG Format” on page 6.
New Safe Area and Safe title options	New Safe Area and Safe Title options appear in the Grid Settings to include RP-2046 and EBU R95 standards.	See “New Safe Area and Safe Title Options” on page 7.
Rotation Presets in FrameFlex	The Source Settings FrameFlex tab now includes rotate left and rotate right buttons.	See “Rotation Presets in FrameFlex” on page 7.
Renamed the Arib B67 colorspace option to Hybrid Log Gamma.	The editing application includes a waveform scope preset for Hybrid Log Gamma project types.	See “Hybrid Log Gamma Color Space” on page 8.
Controlling which track is shown in Split View	A new Composer Setting has been added to control which track is shown in Split View when you press Play.	See “Controlling the Track Shown in Split View” on page 8.
Timecode Burn-in Effect Local Frame Count	With this release, you can set the starting frame count at any value.	See “Timecode Burn-In Effect Local Frame Count” on page 8.
Audio Default Pan	This feature provides two new menu items in the Clip mode of the Audio Mixer that allow you to commit and remove pan effects whose values are the same as the default for their respective tracks.	See “Audio Default Pan Update” on page 9.

Feature	Description	For More Info
Clip Information	Use the Clip Information Shortcut to place clip or sequence info into the Console Window.	See “Clip Info Shortcut” on page 9.
Bin Enhancements	A few bin enhancements have been included with this release: <ul style="list-style-type: none"> You can set a default bin view. A new option allows you to close all open bins except the active bin. You can skip prompts to save locked bins on Auto-Save. 	See “Bin Enhancements” on page 9.
Title Match frame	When editing a title or matte key into a sequence, the sequence will track the original clip used so that it can be matchframed.	See “MatchFraming to Titles and Matte Keys” on page 11.

New in Media Composer v8.7

The following are new for Media Composer v8.7:

List Tool Update

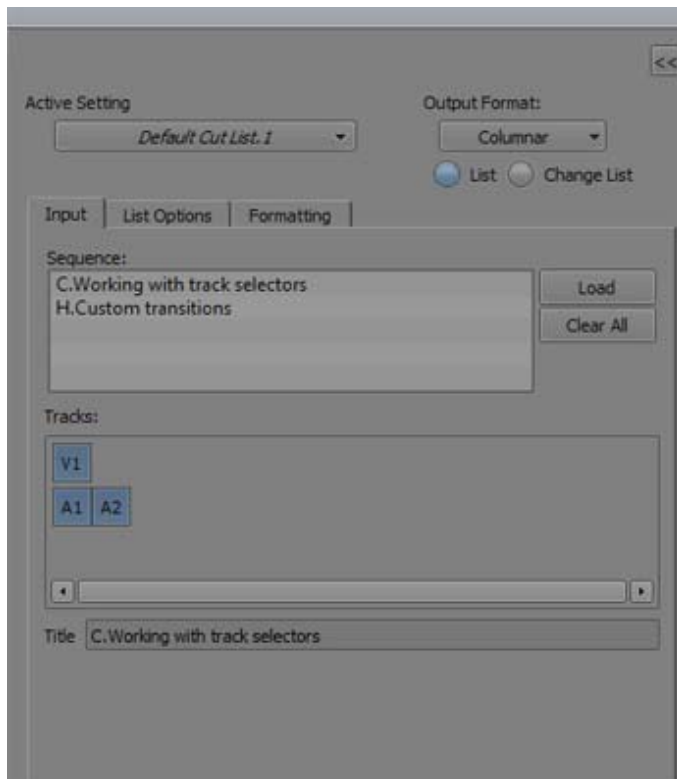
With this release, you can create a cut list or change list for multiple sequences.

Creating a Cut List for Multiple Sequences

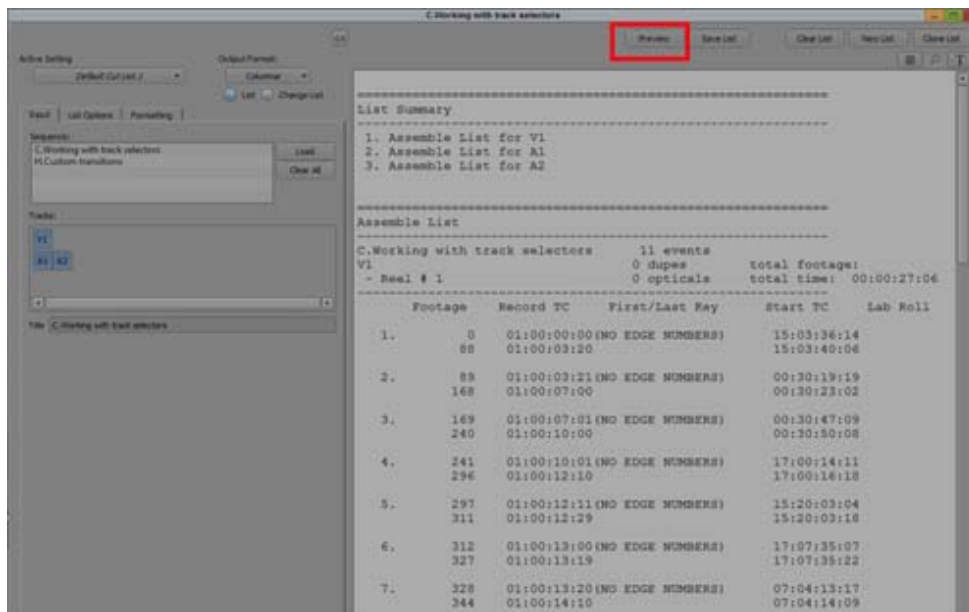
With two or more sequences loaded, the system generates one list with appended sections for all sequences in their listed order.

To create a cut list for multiple sequences:

1. Select Tools > List Tool.
The List Tool opens.
2. Enable the List button and select an applicable cut list Output Format i.e., Columnar, TabbedLists, Weblists or XML.
3. Ctrl+click (Windows) or Shift+click (Macintosh) the chosen sequences in the bin, and then drag them to the Sequences pane.



4. Select the list and formatting options you want, and then click Preview to create the list.



The cut list provides lists for the sequences in order.

Creating Change Lists Across Multiple Reels

When you load comparable sequences, consecutive, appended lists for each set of cuts is created. You can make comparisons based on reel numbers.

Depending on the options you select, the new list notes any of the standard change categories across the reels:

- Insertions of new material
- Deletions of material no longer needed
- Trims to be made to the heads and tails of the edits
- Moves that consist of a matched pair of deletions and insertions
- Optional information that details which portions of the sequence should not be altered

In addition, you can generate separate lists for each set of reels and simultaneously generate a single dupe list that describes duplicated shots across all the reels.

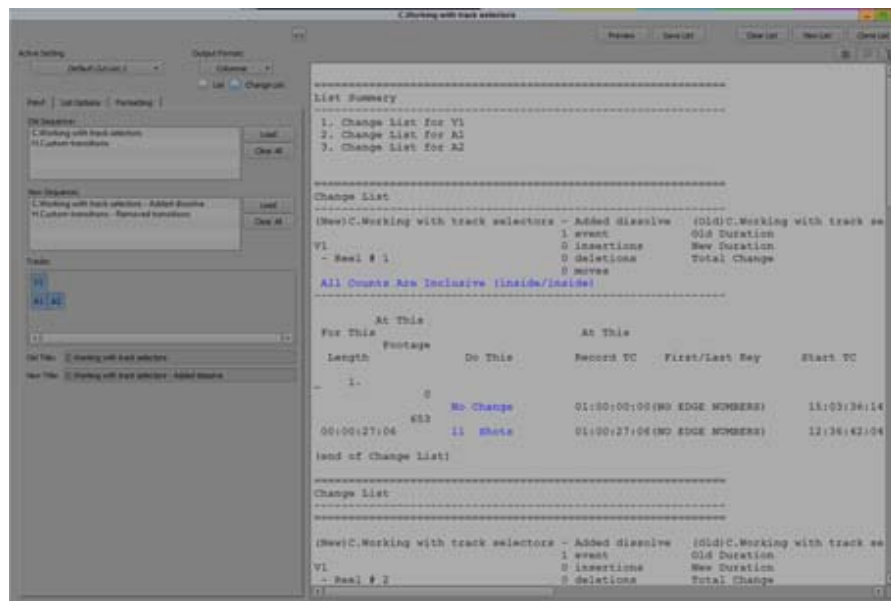
Using Reel Numbers

When you use reel numbers to generate change lists for multiple reels, observe the following conditions:

- For each sequence, the old version and the new version must have exactly the same reel number in order for the system to make the appropriate comparisons.
- The reel numbers must be typed into the Reel # column in the bin for each sequence.
- The reel numbers must be consecutive so that the system can generate lists that match the appropriate order of the reels; for example, sequence 1.1, sequence 1.2, and so on.
- You must have an equal number of old and new sequences. If necessary, create a dummy sequence to balance the reels.

To generate a change list using reel numbers:

1. Prepare the sequences with the appropriate reel numbering if necessary.
2. Ctrl+click (Windows) or Shift+click (Macintosh) all the old sequences in the project bin (each sequence must represent a different reel).
3. Drag the selected sequences into the Old Sequences pane to load them.



- Repeat steps 2 and 3 for the new sequences, dragging them into the New Sequences pane. Each new sequence must represent a different reel that shares the same reel ID as the corresponding old sequence.
- Add sequences to the lists as necessary by pressing and holding the Alt key (Windows) or Option key (Macintosh) while dragging the selections into the appropriate Sequences pane.
- Select the options you want and generate the list.

Extended Audio Punch-In

You can extend Audio Punch-In beyond the end of the sequence or the Mark Out.

To extend Audio Punch-In:

- Load the sequence into the Timeline.
- Select Tools > Audio Punch-In.



- Deselect “Stop at end or at mark out.”
- Click the Record button to perform the punch-in.
The Record button blinks bright red while recording,
- Continue to click the Record button to record additional voice-overs. The record light will continue to blink and audio recording will continue, ignoring both the mark out point and the end of the sequence. You can use the record button to punch in and punch out of recording as many times as desired until playback is stopped with the stop button or space bar. Each recorded segment will be edited into the Timeline at the appropriate point.
- Click the Stop button, or press the space bar to stop play and recording.
Your Avid editing application automatically names the voice-over and saves it as an audio clip. You can change the clip name as you would for any other clip.

Dupe Detection for Audio and Data Tracks

The Dupe Detection feature lets you visually track duplicate frames of audio and data tracks. (Previously, Dupe Detection applied to Video tracks only.)

To activate Dupe Detection:

- Load the sequence into the Timeline.
- In the Timeline fast menu, select Dupe Detection.



The colored bars that distinguish duplicate frames in the sequence appear automatically above the frames in the Timeline including for audio and data tracks.

Support for Sony XAVC-LongG Format

This release of the Avid editing application supports the Sony XAVC-LongG format. The formats listed below are available for media creation and linking. You must have the latest Sony Plugin installed to Link to XAVC-LongG. See <http://www.avid.com/plugins/ama-plugins>.

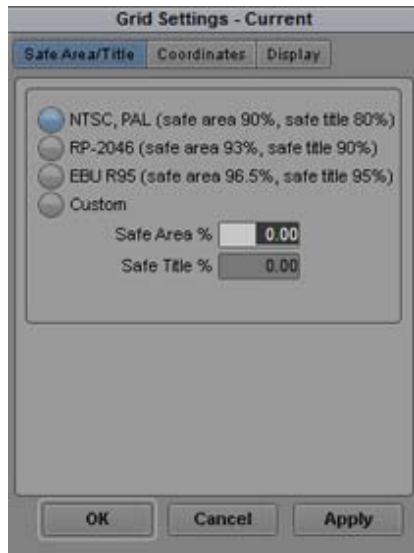
The following table lists the Sony XAVC-LongG resolutions by Project Format that are natively supported.

Resolution	Project Format
XAVC-L-HD 50	720p/50
	720p/59.94
	1080i/50
	1080i/59.94
XAVC-L-HD 35	1080i/50
	1080i/59.94
XAVC-L-HD 25	1080i/50
	1080i/59.94

When working with Sony XAVC-LongG media, choose the XAVC-LongG encoding profile in the applicable Media Creation dialog.

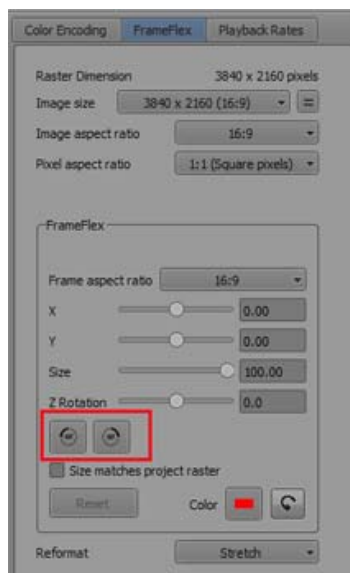
New Safe Area and Safe Title Options

In the Grid Settings dialog, it is now possible to set the Safe Area/Title to RP-2046 (safe area 93%, safe title 90%) and EBU R95 (safe area 96.5%, safe title 95%) standards.



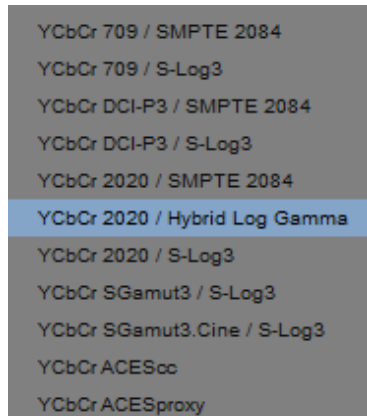
Rotation Presets in FrameFlex

The Source Settings FrameFlex tab includes rotate left and rotate right buttons to help you when adjusting the Framing parameters when you are setting new dimensions of the framing box.



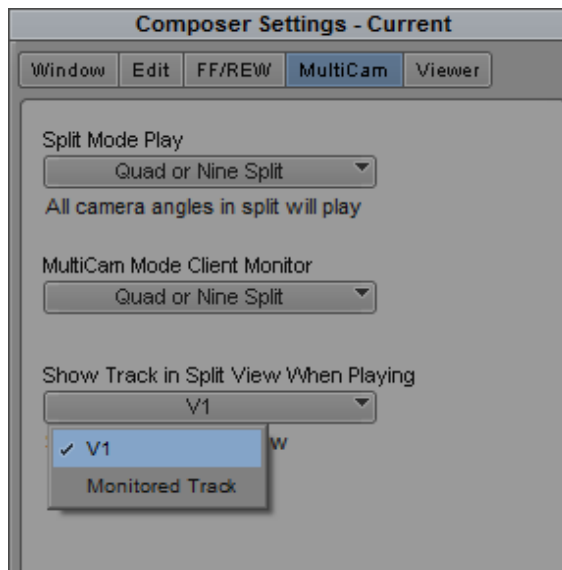
Hybrid Log Gamma Color Space

The waveform scope preset named AribB-67 has been changed to Hybrid Log Gamma. This name change is valid across the application. This change is seen in the color space selection as well as color transformations in the Source Settings.



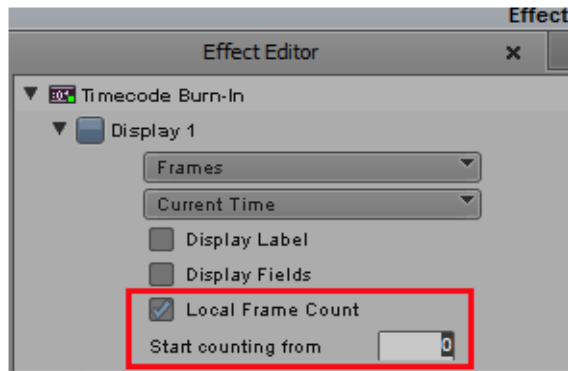
Controlling the Track Shown in Split View

A new setting to the Composer Settings window in the Multicam tab allows you to control which track is shown in the split view when you press Play. You can choose between V1 or the monitored track.



Timecode Burn-In Effect Local Frame Count

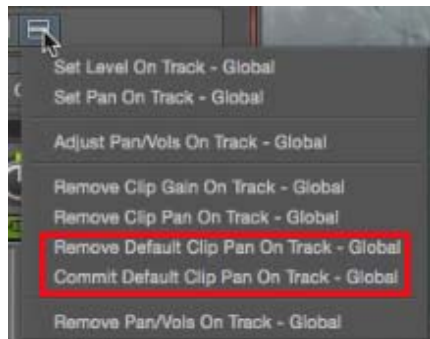
In a previous release, the editing application allowed you to set the starting frame count at 1. With this release, you can set the starting frame count at any value. This value will also be reflected in the Frame Count Start bin column entry.



Audio Default Pan Update

This update provides two new menu items in the Clip mode of the Audio Mixer tool that allow you to commit and remove pan effects whose values are the same as the default for their respective tracks.

For example, if your Audio Settings has the Default Pan set to Centered, and you select Commit Default Clip Pan on Track in the Audio Mixer Tool, the clips containing pan in your sequence will stay centered, even if the default is subsequently changed in the Audio Settings window. The Remove Default Clip Pan on Track option removes the pan effect from any clip whose pan value is the same as the current default. If you remove the pan effects from these clips, changing the default will cause the pan on the clips to change.



Clip Info Shortcut

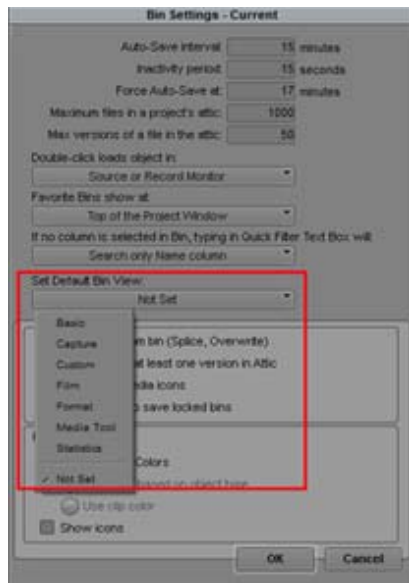
The Clip Info shortcut Alt+Ctrl+I (Windows) or Option+Command+I (Mac) has been added to the editing application. Select the clip or multiple clips in the bin and press Alt+Ctrl+I (Windows) or Option+Command+I (Mac). The clip(s) information appears in the Console window. This is helpful if you want to copy a text version of the clip information.

Bin Enhancements

The following bin enhancements are included with this release:

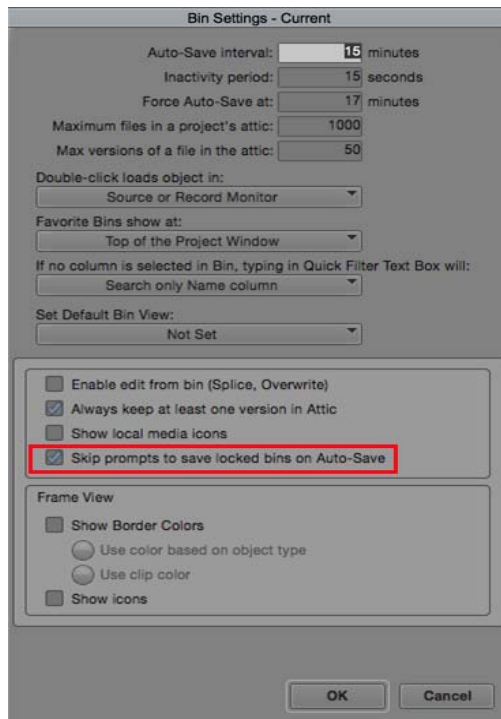
Set Default Bin View

The new Set Default Bin View option in the Bin Settings window allows you to set a default bin view when creating a new bin.



Skip Prompt to Save Locked Bins on Auto-Save

The new option “Skip prompts to save locked bins on Auto-Save” in Bin Settings window allows you to disable the prompts that appear when saving locked bins during Auto-save.

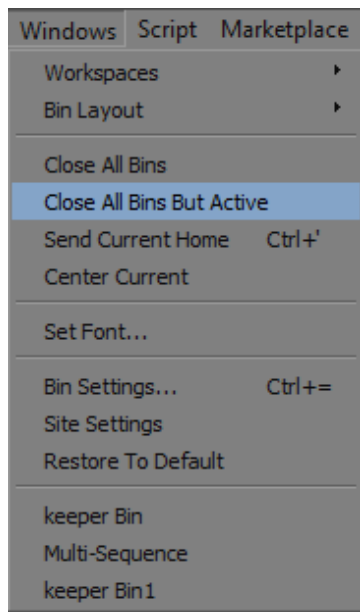


You will receive the following warning if you choose “Skip prompts to save locked bins on Auto-Save.”



Close All Bins But Active

A new option has been added to the Windows menu. When you select Close All Bins But Active, all open bins will be closed except the bin that currently has focus.



MatchFraming to Titles and Matte Keys

With this release of the editing application, when editing a title or matte key into a sequence, the sequence will track the original clip used so that it can be match framed. This applies to newly edited Titles or Matte keys (Media Composer v8.7 or later.) If you edit a title in a sequence or recreate title media, Match Frame will take you to the newly created title clip from that operation.



In order to match frame to titles and/or matte keys from sequences brought forward from an earlier release, titles will need to be recreated and matte keys will need to be re-imported.

To use Match Frame to locate the source clip for a Title or Matte Key:

1. Load a sequence into the Record monitor.
2. Move the position indicator to the Title or Matte Key that you want to match.
3. In the Track Selector panel, select the track for the frame that you want to match.
4. Do one of the following:



- ▶ Click the Match Frame button.

The source clip is loaded into the Source monitor, and any previous IN or OUT points are removed. A new IN point is marked at the matching frame.

- ▶ Alt+click (Windows) or Option+click (Macintosh) the Match Frame button.

The source clip is loaded into the Source monitor, and any previous IN or OUT points are maintained.

- ▶ Press and hold Alt+Ctrl (Windows) or Option+Command (Macintosh), and click the Match Frame button.

The source clip of the Title or Matte Key is loaded into the Source monitor.

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