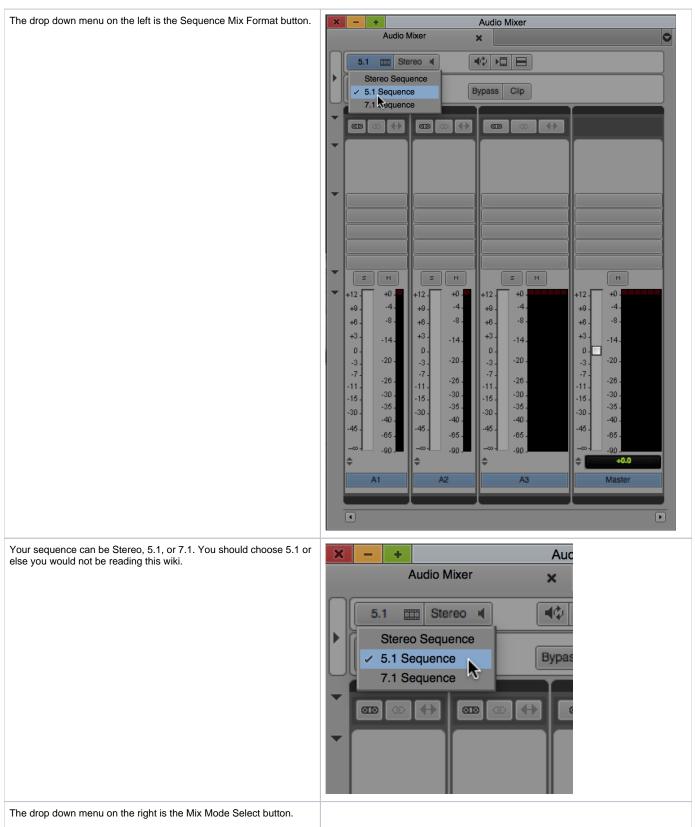
AVID - Exporting to QuickTime with 5.1

Sequence Audio Format

Your sequence has an audio format, specified in the Audio Mixer. You indicate your sequence's audio format using the Sequence Mix Format button and yo u indicate your hardware output from the Mix Mode Selection button.



Audio Mix Mode and Monitoring Options

To hear a surround sound mix, you need surround sound hardware. I f you don't have the hardware, the mix options will be grayed out. The hardware connects to the speakers through which your surround sound mix will play. Media Composer can use a third-party sound hardware, or you can use the Avid Artist I DNxIO hardware, which has an HDMI connector capable of transmitting surround sound to a receiver. The mix mode sets your speaker layout so Media Composer sends the correct signals to the associated outputs on your hardware. The mix mode addresses the following questions :

• Do you have two, four , six, or eight speakers?

How are your surround sound speakers connected to your hardware?

• How does a stereo sequence play back when you have 7.1 surround speakers?

• How does a 5.1 sequence play back when you only have two speakers? (This is probably you)

Monitor Mix button Controls how your system interprets audio values during playback:

• Stereo: Stereo sequences are output in stereo as expected. Surround sequences are folded down to stereo, rear and side channels are mixed at -3dB into the corresponding front left and right, center and LFE channels are panned to center. If you have four or more physical outputs, you can choose the output channel pair in Audio Project Settings.

• Mono: Pans all the currently monitored tracks to center and ignores pan effects.

• 4-channel LRCLfe - The four channels are Left, Right, Center, and Lfe (Low Frequency Effects) in that order. L, R, C, and Lfe are sent directly to their corresponding channels. Rear and side channels are mixed at -3dB into front left and right. Four-channel modes cannot be reassigned. Even if you have eight outputs, the four channel modes are always the first four.

• 4-channel LRCS - The four channels are Lef,t, Right, Center, and Surround, which is a single rear loudspeaker L, R, and C are sent directly to their corresponding channels. Lfe is mixed at -3dB into front left and right Rear channels panned into the single rear center. Side channels (side centers in a 7.1 mix) are panned between the single rear channel and the corresponding front channel.

• 4-channel Quadraphonic - The four channels are in four corners of the listening space, L, R, Ls Rs. Left, Right, Left Rear, and Right Rear are sent directly to their corresponding channels. Center, Left Center, and Right Center are panned to the centers of their corresponding speaker pairs. Lfe is mixed at -3dB into front left and right.

6-channel 5.1 Pro Tools, (L C R Ls Rs Lfe), and 5.1 SMPTE (L R C Lfe Ls Rs) Stereo sequences are output only to L and R, in the selected channel order. Surround 5.1 sequences have channels reordered to match the selected channel order. Surround 7.1 sequences, have their center side channels are panned to the center of their corresponding speaker pairs. If you have more than eight or more audio outputs, you can choose to start the 5.1 mix at position 1 or position 3 of any 8-channel group. See "Surround Monitoring" on page 584.

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(L R C Lfe Lsr Rsr). I and Rss a output onl and 7.1 se channel o sequence mix at pos 584. • Direct ou track is mi assignme surround i channels	el 7.1 Pro Tools, (L C R Lss Rss a Lsr Rsr Lss Rss), and 7.1 SMF Note Lsr and Rsr and left and rig ure left and right "surround side". y to L and R, in the selected cha equences have channels re-orde rder. Lss and Rss remain silent s. If you have 16 outputs, you ca sition 1 or position 8. See "Surro ut, Panning and master fader eff ixed into one or more outputs ac nts in the Audio Project Settings tracks will be sent to multiple ad within surround tracks are re-ord ols channel order conventions a	PTE DS (L R C Lfe pht "surround rear' Stereo sequence annel order. Surro ered to match the when playing 5.1 an choose to start und Monitoring" of ects are ignored. I coording to the out output pane. Ster jacent outputs, an dered according to	Lss Rss , Lss s are und 5.1 selected the 7.1 n page Each put reo and d the	
ee that the The order set in the Window).	Ir sequence mix format is set to e Master output switches to disp that these meters show the diff Audio Settings (found under the Since Media Composer v8.6 yo or SMPTE order. We recommer Rs)	lay 6 or 8 audio m erent output chan Settings tab of th u can choose to m	eters. nels is e Project nonitor in	Audio Settings - Untitled Mix Tool Display Options Monitors Source Monitor Scrub Image: Construct of the state
Comparis	son of 5.1 Film and 5.1 SMPTE	Mix Modes		
Output	5.1 Film	5.1 SMPTE		
A1	Left front	Left front		
A2	Center	Right front		
A3	Right front	Center		
A4	Left Surround	LFE		
A5	Right Surround	Left Surround		
A6 Low Frequency Effects (LFE) Right Surround				
Now that guickTime	you're familiar with the audio set e movie.	tings, lets export a	a 5.1	

1. Open the SETTINGS TAB, and create a new Export setting by duplicating an existing one and renaming it "Audio 5.1 in QT" for exa mple.	MyStudentProject - mdow
Don't know how to duplicate an export setting? Simply highlight any other export setting and press Command + D.	Bins Volumes Settings R Format Usage Info
Don't know how to rename an export setting? Simply click on it's name and type.	
Export Are LINKED Export Avid Pro Tools LE (002)	 Effect Editor Email Export AAF Export AAF LINKED Export Audio 5.1 in QT Export Avid Pro Tools LE (002) Export Avid Pro Tools LE (Mbox
2. Open your custom export setting (hopefully called "Audio 5.1 in QT" by now) by double clicking on the word Export next to your custom setting name.	
3. Configure it as shown:	Export Settings - Audio 5.1 in QT Export Settings - Audio 5.1 in QT Export Settings - Audio 5.1 in QT Export Settings - Audio 5.1 in QT Export As: QuickTime Mover * Q Use Marks
Video Format	C Use Second Trace C Use Second Trace C Use Second Trace Foude Fractive Audo Trace Ender Mark Magne Ender Mark Magne
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Channels 5.1 (L R C LFE Ls Rs)	Size
Rate: 48.000	
Quality: Best	Allow Transcoding
Sample size: 24	Settings Format: Integer (Little Endian)
Little Endian	Sample rate: 48.000 kHz Sample size: 24-bit Channels: 5.1 (L R C LFE Ls Rs)
	Prepare for Internet Streaming Fast Start © Settings Cancel OK

	Standard Video Compression Settings
	Compression Type: Avid DNxHD Codec
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	Restrict to kbits/sec
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	All Frame Reordering
	Compressor Preview
	Color Levels: 709 ORGB Levels
	Alpha: Onone Compressed
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	Resolutions: 1080p/23.976 DNx
	Cancel OK
	Sound Settings
	Format: Linear PCM
	Channels: 5.1 (L R C LFE Ls Rs)
	Rate: 48.000 C kHz
	Show Advanced Settings
	• Show Advanced Settings
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	Quality: Best 🗢
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	Cancel OK
4. Click OK to close all the windows.	
5. Now in the bin, select the sequence, right-dick and choose OUTP UT> EXPORT TO FILE .	Input +
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	Get mid
	Sequence Report
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2. Observation for the third and the device the formula	
6. Choose the Export setting you just created and a destination (the desktop for example).	Export setting QT 5.1 Surround
	Export setting QT 5.1 Surround
	Options
7. Perform the export.	
You have now created a surround movie as a Quick Time format. If y	
ou play it, you will see (or perhaps hear) surround, but how do you know it is a surround movie? Well the answer is to re-import it.	
TO RE-IMPORT	
Link to the file you just exported.	B S MyFinalMovie5.1
	Title: LEET 05

