

SONY[®]

Operating Program

BZNE-1020

User's Guide

Digital News Editing Workstation

DNE-1000

1st Edition (Revised 2) English

Software Version 1.30 and Later

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About This User's Guide

BZNE-1020 is the Operating Program for the Sony DNE-1000 Digital News Editing Workstation System.
This User's Guide describes the operation of BZNE-1020, Ver. 1.30.

Organization of the User's Guide

This User's Guide is composed as follows.

Chapter 1

This gives an overview of the DNE-1000 system which BZNE-1020 controls.

Chapter 2

This describes how to start the system and the basic operations of the system, including the screen when BZNE-1020 is used to start the DNE-1000 system, the menus, and computer keyboard operations.

Chapters 3 to 5

These describe in detail the Viewer, Log, and Timeline windows included within the BZNE-1020 main window.

Chapter 6

This describes a typical editing procedure using the DNE-1000 system.

Chapters 7 to 17

These deal with particular topics of operation of the DNE-1000 system.

Chapters 18

This describes how to set up the DNE-1000 system.

Appendixes

These include a glossary of the way in which terms are used in this system, a list of effect patterns and a list of effect control parameters.

Related manuals

- BZNE-1010/1020 Software Installation Guide
- DNE-1000 Operation Manual
- DNE-1000 Maintenance Manual Part 1, Part 2

A DNE-1000 system controlled from the BZNE-1020 Operating Program provides the following features.

- A nonlinear editing system, using control of local storage (hard disk)
- A graphical user interface (GUI) specialized for news editing, which together with the supplied control panel allows smooth editing
- A digital editing workstation integrating a video switcher, audio mixer, and editor
- By connection to a server system, a complete news system covering the entire operation from obtaining material to broadcasting

Two methods of editing and on-air output

The DNE-1000 system provides the following two methods of editing and on-air output.

Edited master creation method

In this method you create (record) an edited master (a completed program) in local storage on the DNE-1000 system. The edited master thus created is transferred (uploaded) to a server for broadcasting.

By connecting a VTR, you can also create the same edited master on tape.

EDL creation method

Using material from a server, and without saving to local storage, in this method you create an EDL (Edit Decision List) only, and transfer this to a server for broadcasting. From the server, the material is directly aired as a program based on the EDL.

Using this method, it is not possible to use video or audio effects, but the effort required to create (record) the program is saved.

Program Operating Environment

The DNE-1000 system is controlled by the BZNE-1020 Operating Program. This program is designed to run on a computer using the Microsoft ¹⁾ Windows NT ²⁾ 3.51 or 4.0 operating system.

Software environment

Windows NT 3.51 or 4.0 operating system

Hardware environment

Computer

IBM PC/AT³⁾ compatible computer meeting the following requirements

Processor: Pentium^{®4)}, 133 MHz or higher

RAM: 128 MB minimum

Cache memory: 256 KB minimum

Hard disk: 2 GB minimum

Monitor

Recommended model: Sony CPD-17SF9

Ethernet ⁵⁾ card (2 required)

Recommended model: 3COM Ether Link III 3C509

Video Overlay board

Sony BKV-100

Graphics card

Recommended models: Video Accelerator Board Millennium WRAM

MGA-MIL/220 (2M) + Millennium Expansion RAM (2 MB) MGA-

MIL/MOD2

For more information on the compatibility of hardware items with this software, contact your Sony representative.

1) Microsoft is a registered trademark of Microsoft Corporation.
2) Windows NT is a trademark of Microsoft Corporation.

3) IBM PC/AT is a registered trademark of International Business Machines Corporation.
4) Pentium[®] is a registered trademark of Intel Corporation.
5) Ethernet is a registered trademark of Xerox Corporation.

To start the DNE-1000 system, use the following procedure.

- 1** Power on the various devices.
Use the following sequence.
 - (1) Computer
 - (2) Local storage system (first MAV-S100/S110, then MAV-500)
 - (3) DNE-1000 main unit
 - (4) MonitorsExcept for the computer, if devices are left continuously powered on, it is not necessary to power them off and on again.

In a while the logon prompt for Windows NT appears on the computer screen.

Press Ctrl + Alt + Delete to log on

- 2** On the computer keyboard, hold down the Ctrl and Alt keys and press the Delete keys.

The following dialog box appears on the computer screen.

User Name (U) :

Password (F) :

From (P) :

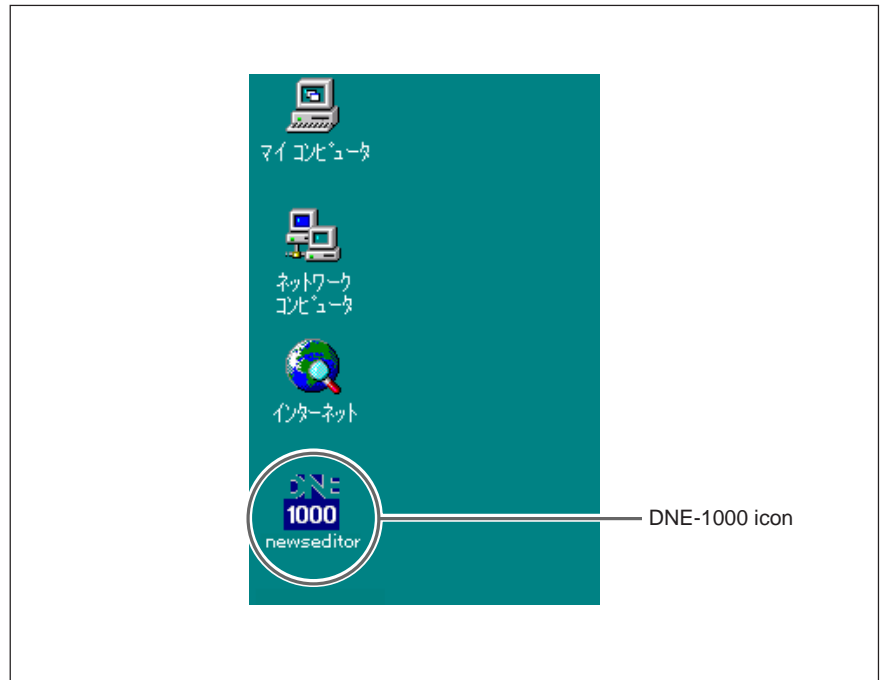
- 3** Enter the user name, log on destination, and password, then click the "OK" button.

Windows NT starts.

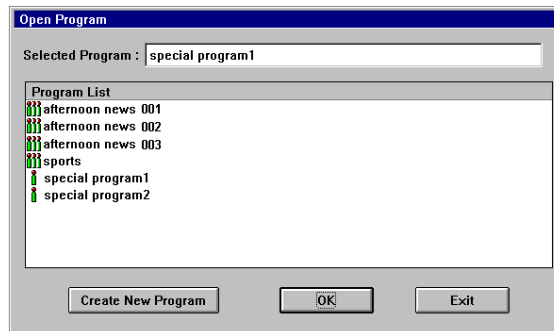
- 4** If a server is connected to the system, start the server application.
(This software varies from customer to customer. For details, refer to the documentation supplied with the server application.)

(Continued)

- 5 Double-click on the DNE-1000 icon.
Alternatively, click the Start button, then select Program, DNE-1000 and newseditor in that order.



The BZNE-1020 Operating Program for the DNE-1000 system starts, and the Open Program dialog box appears.



6 Enter the program name.

To recall an existing program

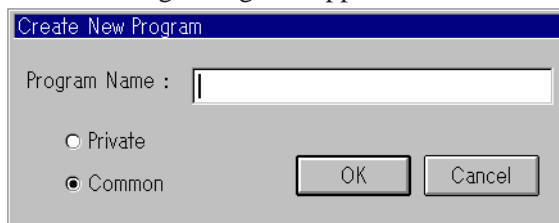
Select it from the Program List with the mouse, and click the OK button.

To create a new program

Proceed as follows.

- 1 Click the Create New Program button.

The following dialog box appears.



- 2 Enter the new program name in the Program Name box, using up to 40 alphanumeric characters.
- 3 Select either of the Private and Common options.
Private: Make the program accessible by the current user only.
Common: Make the program accessible by all users.
- 4 Click the OK button to confirm the program name.

7 Click the Editing button in the toolbar (see page 12).

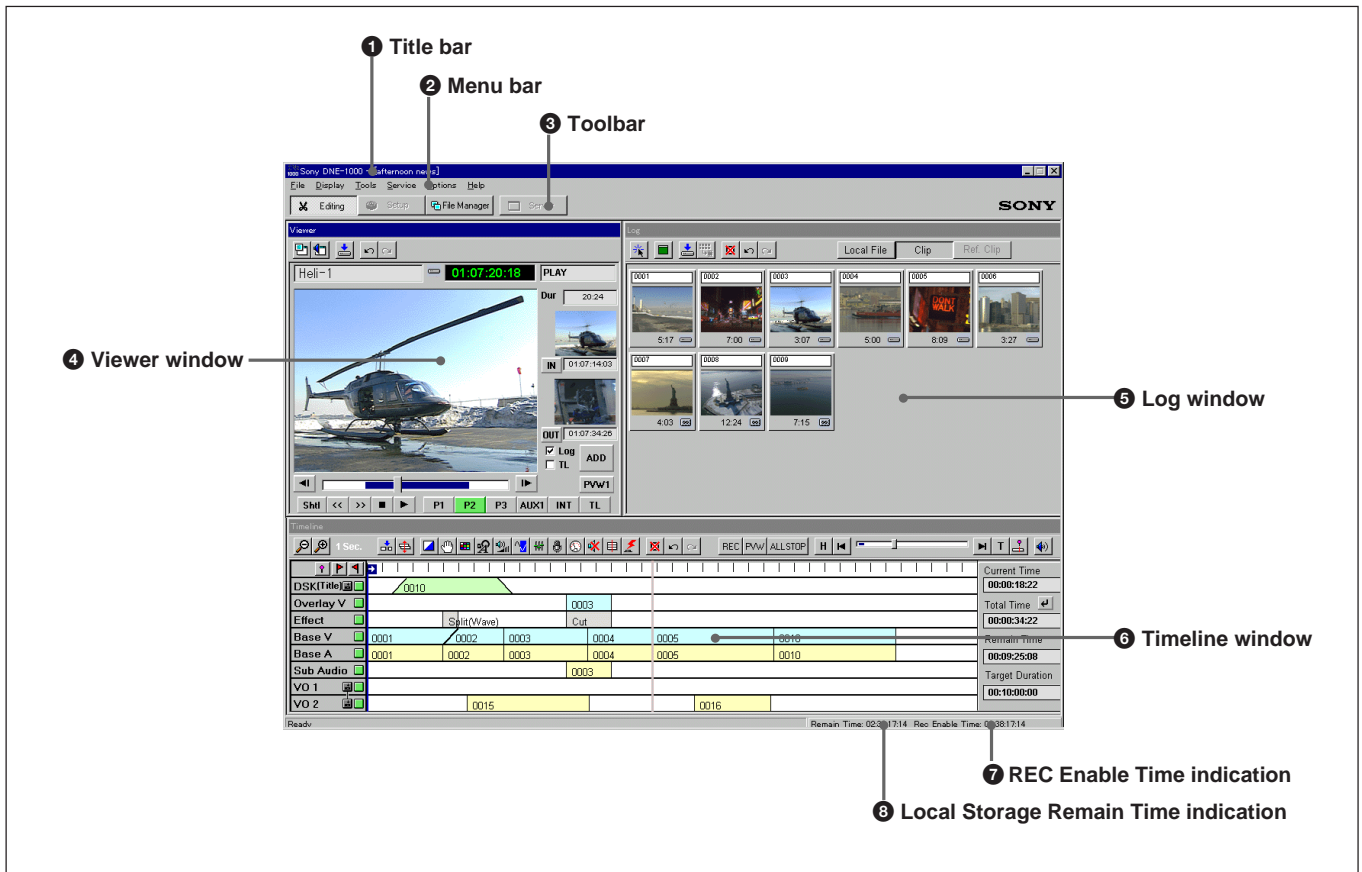
The Viewer, Log, and Timeline windows (see page 12) appear, and you can now carry out editing.

For details of the subsequent editing procedure, see Chapter 6 (page 115).

Screen Operations

The operating program for the DNE-1000 system (BZNE-1020) is a Microsoft Windows application. This chapter describes the standard functions available as a Windows application, and the basic operations peculiar to the DNE-1000 system.

Names and Functions of Parts



1 Title bar

The name of the currently open program appears.

2 Menu bar

This is the menu bar standard to Windows. There are six menus you can access from this bar, providing a range of functions.

For details, see page 15.

3 Toolbar

This is the toolbar standard to Windows. Tools relating to overall operations appear here.

4 Viewer window

This window is principally for capturing editing material, and cutting out required portions.

For details see Chapter 3 (page 31).

5 Log window

You can store clips taken from the Viewer window, lined up in this window.

For details see Chapter 4 (page 43).

6 Timeline window

In this window, you arrange clips on the timeline, to create a program list (EDL).

For details see Chapter 5 (page 59).

7 REC Enable Time indication

This indication shows the longest single contiguous recording time (hh:mm:ss:ff) available in local storage. (For example, if two units are connected, and on one the remaining capacity is 10 minutes, and on the other the remaining capacity is 5 minutes, then the largest available contiguous recording time is 10 minutes (indicated as 00:10:00:00).)


8 Local Storage Remain Time indication

This shows the remaining capacity of local storage as a time (hh:mm:ss:ff). If two units are connected, the indication is the total for the two units.

Title bars and toolbars in windows and dialog boxes**1 Title bar**

This shows the title of the window or dialog box. You can tell from the color of the title bar whether this window is active or not.

See the next section “Active window”.

When there is a  button at the right of the title bar you can click this button to close the dialog box.

2 Toolbar

This includes selected tools that you can use in this window. You can also select any of these tools from the Tools menu.

Screen Operations

Active window

When the title bar of a window is blue, it means that this is the active window. At the same time, other windows are inactive, and their title bars are gray.

When a window is active, functions in the menu bar and keyboard operations all apply to the window.

To make a window active, click on any part of the window with the mouse.

Changing dialog box settings

In a dialog box, when a numerical input box, slider, or knob number appears, you can use any of the following methods to change the value.

- By direct entry from the numeric keypad
(Exception: It is not possible to enter a value with the numeric keypad in the box by the slider in the Voice Disguise/Tone dialog box.)
- By moving the slider
- Using a knob adjustment on the BKNE-1011 Editing Fader Panel (option)

Example: Location dialog box



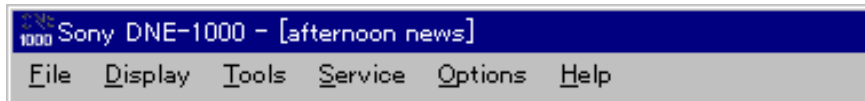
When the number indication is green you can use the same numbered knob for adjustment. (See "Knobs" page 26.)

Drag the slider to adjust.

Click here, then enter a value from the numeric keypad.

Menu Operations

In BZNE-1020, you can use the standard Windows menu bar. It provides access to six menus, in which you can execute a variety of functions.



Click on a menu name to display the menu, then click with the mouse on the required command, to execute it.

Menus are also provided with keyboard shortcut keys, which you can use to access them.

Hold down the Alt key and press the underlined letter in the menu name to select the menu.

Example: To access the File menu, press Alt + F (hold down the Alt key and press F).

The functions in the menus which can be used vary depending on the active window. The commands in the Tools menu are divided into Viewer, Log, and Timeline sections.

The functions supported by Version 1.30 of BZNE-1020 are as follows.

File menu

| | |
|-----------------------|---|
| Open Program... | Display the Open Program dialog box. <i>For details of the operating procedure, see the section "To open another program without exiting the system" on page 128.</i> |
| Save As... | Display the Create New Program dialog box. <i>For details of the operating procedure, see the section "To make a copy of the current program with a different name" on page 129.</i> |
| Clear Log | Delete all clips from the Log window. |
| Clear Timeline | Delete all events from the Timeline. |
| Open Reference LOG... | Select the program to be displayed in the Log window reference clip display area. |
| Close Reference LOG | Cancel the selection of the program to be displayed in the Log window reference clip display area. |
| Register Program... | Register the EDL or edited master for uploading to a server. |
| Clear Registration... | Cancel the EDL or edited master registration made for uploading to the server. |
| Import EDL from | Server DB... Read in an EDL from the server. |
| Exit | Exit the BZNE-1020. |

Display menu

| | |
|-------------|---|
| IN | Set the Log clip display to IN mode. |
| IN/OUT | Set the Log clip display to IN/OUT mode. |
| TEXT | Set the Log clip display to TEXT mode. |
| Display All | Display all displayable files created in the current program and stored in local storage, including files which cannot normally be displayed in the local file display area. |
| Log Sort | Specify the sorting order for clips and files in the Log window. |
| Reverse | When "Reverse" is checked, the order is reversed. |
| Create Date | Sort by creation date and time |
| Clip Name | Sort by clip /file name |
| Material | For files, sort in file name order. For clips, in the following source order: local files, server, VTR, AUX (auxiliary input), INT (internally generated) <i>For more details, see the section "To sort the clip display" (page 49).</i> |

Tools menu

| | | |
|----------|----------------------------|---|
| Viewer | Video Adjust... | Display the Input Video Adjust dialog box. |
| | Audio Adjust... | Display the Input Audio Adjust dialog box. |
| | Download... | Display the Download dialog box. |
| | TC Undo | Undo operations of setting IN and OUT points or durations in the Viewer window. |
| | TC Redo | Redo operations canceled with TC Undo. |
| Log | Direct Entry | Toggle the direct entry function on and off. |
| | Scene Change... | Display the Scene Change dialog box. |
| | Batch Download... | Display the "Batch Download" dialog box. |
| | Return to Original | Return clip material to the original material (<i>see page 57</i>). |
| | Get Clip | Copy the selected clip from the reference clip display area. |
| | Delete | Delete the selected Log clip card. |
| | Undo | Undo operations in the Log window. |
| | Redo | Redo operations canceled with Undo. |
| Timeline | Zoom OUT | Zoom out on the timeline. |
| | Zoom IN | Zoom in on the timeline. |
| | Ripple Mode | Toggle ripple mode (<i>see page 107</i>) on and off. |
| | Split Mode | Toggle split mode (<i>see page 195</i>) on and off. |
| | Effect... | Display the Effect dialog box. |
| | Manual Location... | Display the Manual Location dialog box. |
| | Video Modifier... | Display the Video Modifier dialog box. |
| | DSK... | Display the DSK dialog box. |
| | Audio Fade... | Display the Audio Fade dialog box. |
| | Voice Disguise/ Tone... | Display the Voice Disguise/Tone dialog box. |
| | Mixdown... | Display the Mixdown dialog box. |
| | Voice Over REC... | Display the Voice Over REC dialog box. |
| | DMC... | Display the DMC dialog box. |
| | Audio Mute... | Display the Audio Mute dialog box. |
| | Match Cut | Divide the selected event on the nowline. |

Tools menu (Continued)

| | |
|--------------------|--|
| Copy | Copy the selected event. |
| Paste | Paste a copied event. |
| GPI OUT... | Display the dialog box for setting GPI output ports. |
| Delete | Delete the selected event. |
| Return to Original | Return event material to the original material (see page 106). |
| Undo | Undo operations in the Timeline window. |
| Redo | Redo operations canceled with Undo. |

Service menu

This menu is for maintenance purposes. Use it only under the direction of Sony service personnel.

Options menu

| | |
|------------------------|---|
| GPI IN... | Display the dialog box for setting GPI input ports. |
| Tone | Output an audio tone signal. When Tone is selected, you can then select a frequency of 400 Hz, 1.0 kHz, 8.0 kHz, or 12.0 kHz. |
| Audio Monitor... | Display the Audio Monitor dialog box. |
| Video Monitor | Select the display mode of the video monitor attached to the system. |
| Normal | When the Download dialog box is displayed, show the material being downloaded. At all other times show the video being edited. |
| Download | Display only the material being downloaded. |
| Dual | (Only available when the optional BKNE-1031 board is installed) Show the video being edited in the left side of the screen and downloaded material in the right side of the screen. <i>For more details, see the section "Video Monitor Display Modes" (page 27).</i> |
| Linear Edit Mode | Enable editing in linear edit mode (see page 162). |
| Cue Point Control Mode | Toggle cue point control mode <i>on and off</i> (see page 101). |
| Delete Learn Data | Delete the audio fader learn data according to the following selection. |
| All Data | Delete all the audio fader learn data. |
| Line Data | Delete the audio fader learn data for the line (Base A/ Sub A/VO1/VO2 or Master) selected in the dialog box which appears when this item is selected. |
| Event Data | Delete the audio fader learn data for the selected event. |

(Continued)

Options menu (Continued)

| | | |
|---|--|--|
| Disk Utility (Only available immediately after the system has been started up, the program opened and the File Manager opened) | Disk Clear | When two hard disk units are connected, this function is executed for the selected one of the two units. Delete all of the files in local storage. |
| | Rebuild | Rebuild a hard disk. When the following message is displayed, change the hard disk, then execute this command. “Local Storage Error (0000000000000001) —Change the HDD and execute to rebuild soon”. The hard disk to be changed is shown as 0000000000000001. (Hard disks 1, 2, 3, 4, and so on are shown from the right end, and 0 indicates normality, and 1 the faulty hard disk.) The time until the rebuild finishes depends on the disk being used. MAV-S100: Approx. 85 minutes MAV-S110: Approx. 180 minutes During the rebuild, it is not possible to carry out editing operations. |
| | Reassign | Restore a faulty part of a hard disk. When the following message is displayed, execute this command. “Local Storage error.—Execute to reassign soon”. The time until the reassign finishes (about 15 seconds) depends on the condition of the disk being used. During the reassign, it is not possible to carry out editing operations. |
| | Format | Carry out a physical formatting of the hard disk. Formatting deletes all of the files on the local disk. The time until the format finishes depends on the disk being used. MAV-S100: Approx. 70 minutes MAV-S110: Approx. 150 minutes |
| System Reset | This carries out a software reset on the DNE-1000 processor and the local storage. You may be able to use it to recover in the following cases. <ul style="list-style-type: none">• After executing preview/REC, the status in the Viewer window remains “PREPARING”, and the operation does not start.• An attempt to recall a material file from local storage or a server in the Viewer window fails, with the status of the window showing “NO FILE”. | |

Help menu

| | |
|--------------|---|
| Version... | Display the BZNE-1020 version information. |
| User's Guide | Display the file containing the BZNE-1020 operating procedures and other information. |

Special Keyboard Operations

Function Keys

In the DNE-1000 system, the computer function keys are assigned to the following functions.

| Key | Function |
|---------------------|---|
| F1 (Help) | Open the file (PDF) containing the BZNE-1020 operating procedures and other information. |
| F2 (V ADJ) | Display the Input Video Adjust dialog box. |
| F3 (A ADJ) | Display the Input Audio Adjust dialog box. |
| F4 (ESC MOD) | While you have recalled an event on the timeline or clip in the Log window into the Viewer window for modification, this cancels the modification. |
| F5 (Download) | Display the Download dialog box. |
| F6 (Batch Download) | Display the Batch Download dialog box. |
| F10 (REC) | Record the events aligned in the Timeline window from the beginning of the timeline in local storage or on a VTR. |
| F11 (PVW) | Preview the events aligned in the Timeline window from the position of the now line. |
| F12 (ALL STOP) | This stops all connected devices. Use it to abort a preview or recording (PVW1, Preview, REC, etc.). |
| Shift + F1 to F6 | Hold down the Shift key, and press any of F1 to F6. The following functions depend on whether or not the Mixdown dialog box is displayed. When the Mixdown dialog box is not displayed At the point at which the Mixdown dialog box is displayed, the fader function mode changes to "Learn", and the editing fader panel audio fader learn function (<i>see page 179</i>) can be used. When the Mixdown dialog box is displayed The editing fader panel function mode is changed. The correspondence between F1 to F6 and the faders in the editing fader panel is as follows. F1: fader 1 F2: fader 2 F3: fader 3 F4: fader 4 F5: fader 1 to fader 4(simultaneous control) F6: master fader |

Special Keyboard Operations

Numeric Keypad and Other Special Keys

The numeric keypad and some other keys on the computer keyboard are used for timecode input and other functions. The key function assignments depend on the active window. The following table shows the keys you can use and the functions they provide.

| Key | Active window | |
|-----------------|---|--|
| | Log window | Timeline window |
| Delete | Delete the selected clip. | Delete the selected event. |
| Home | Go to the first page. | Go to the beginning of the timeline. |
| End | Go to the last page. | Go to the end of the timeline. |
| Page Up | Go back one page in the Log window. | Go back one page in the Timeline window. |
| Page Down | Go forward one page in the Log window. | Go forward one page in the Timeline window. |
| ← ^{a)} | Move the selection to the clip card to the left. | Move the nowline to the beginning of the previous event. |
| → ^{a)} | Move the selection to the clip card to the right. | Move the nowline to the beginning of the next event. |
| ↑ ^{a)} | Move the selection to the clip card above. | Move the nowline to the beginning of the previous event. |
| ↓ ^{a)} | Move the selection to the clip card below. | Move the nowline to the beginning of the next event. |

a) The arrow keys can also be used for scrolling in dialog boxes.

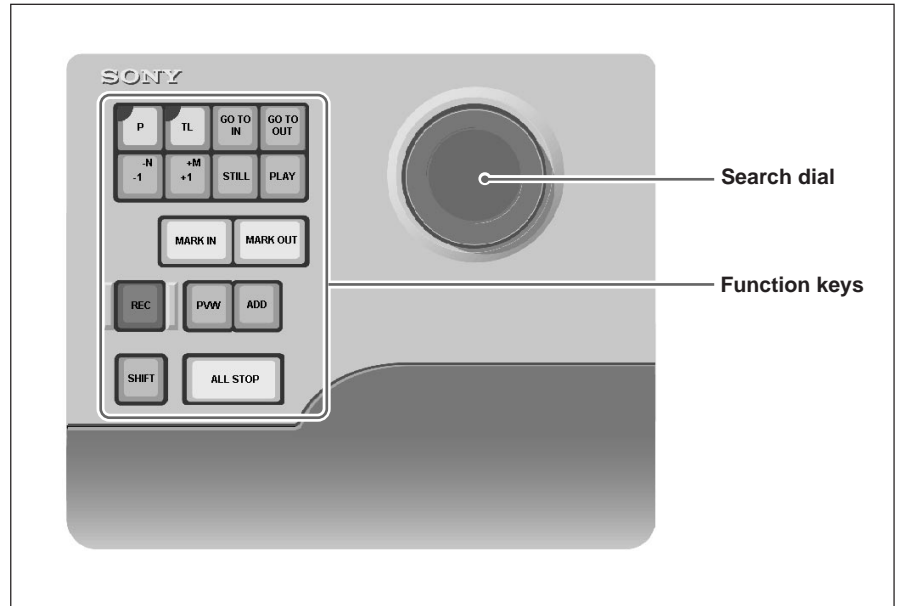
The following keys have fixed functions, irrespective of the active window.

| Key | Function |
|----------------|--|
| Esc | Cancel the operation or close the dialog box. |
| Enter | Execute the operation or enter a numerical value. |
| Tab | Switch from item to item in a dialog box. |
| Numeric keypad | Enter timecode and other numerical values. (To use it, make sure that the Num Lock key on the keyboard is on.) |

Control Panel

The DNE-1000 system supports fast editing control, with the standard BKNE-1010 Editing Control Panel and optional BKNE-1011 Editing Fader Panel.

BKNE-1010 Editing Control Panel



Function key operations

The operations of the keys of the editing control panel are as follows.



Select the player being controlled. Each press cycles through the sequence P1, P2, P3.



Select the timeline for control. The events lined up on the selected lines (*see page 59*) are recalled to the Viewer window.



Play the selected material.



Freeze the selected material.



Advance one frame from the current position.



Go back one frame from the current position.



- Mark the timecode at the current position, to determine the IN point of the clip or the timeline.
- When Program is selected in the DMC dialog box, perform the same function as the DMC dialog box Mark button.
- Set a cue point on the timeline when pressed during a preview with cue point control mode (*see page 101*) set on.



- Mark the timecode at the current position, to determine the OUT point of the clip or the timeline.
- Set a cue point on the timeline when pressed during a preview with cue point control mode (*see page 101*) set on.



Cue up to the IN point.



Cue up to the OUT point.



After determining the IN and OUT points, register the clip cut out with the ADD key to the Log window, or paste as an event on the timeline.



Record the events aligned on the timeline from the beginning of the timeline.



Preview the events aligned on the timeline from the position of the nowline.



Stop all connected devices.
Use it to abort a PVW1, Preview, REC, and so on.



While holding down the SHIFT key, press another key to execute the upper function or a special function not indicated on the key.



Play back the selected material in the reverse direction.



At the same time as registering a clip created in the Viewer window in the Log window or Timeline window, reserve it to be subject to a batch download operation (*see page 157*).



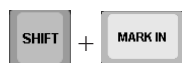
R: Selects the recorder VTR being controlled.



Go to File IN: Cue up to the beginning of the selected material file.



Go to File OUT: Cue up to the end of the selected material file.



Clear IN: Clear the IN point.



Clear OUT: Clear the OUT point.



PVW1: Preview the clip defined by Mark IN/OUT in the Viewer window.



+M: Advance M frames from the current position. The value of M follows the setting in the Setup dialog box.



-N: Goes back by N frames from the current position. The value of N follows the setting in the Setup dialog box.

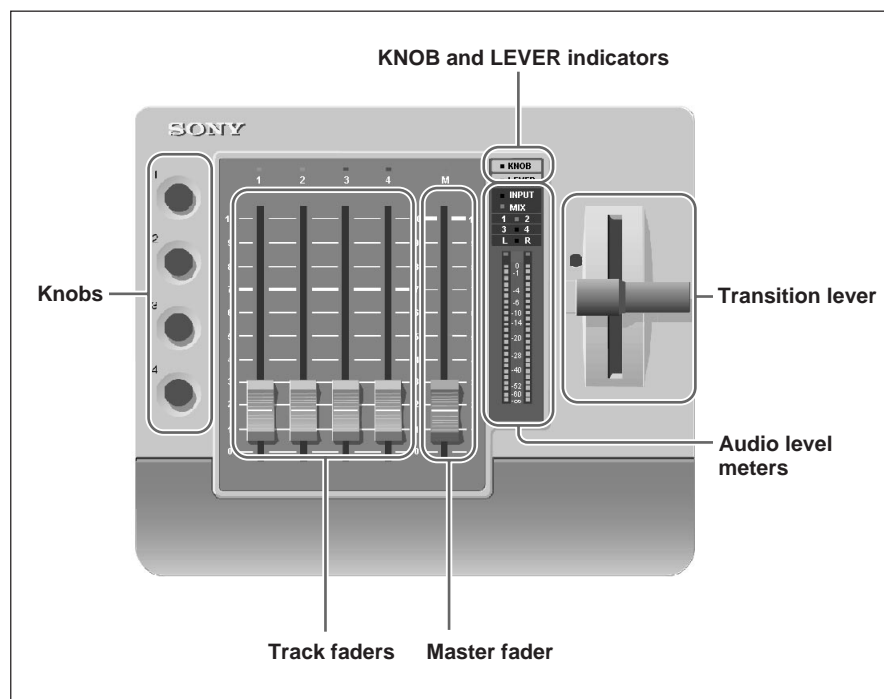
Search dial operating mode

Pressing the search dial toggles between jog and shuttle modes.

Jog mode: Turning the search dial jogs the playback position by one frame in the corresponding direction.

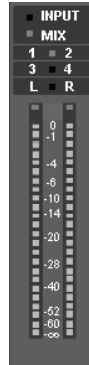
Shuttle mode: Turning the search dial plays back at a speed (in the range -32 to +32 times normal) corresponding to the angular position of the dial and in the corresponding direction. (The maximum and minimum speeds may vary, depending on the device and settings.)

BKNE-1011 Editing Fader Panel (Option)



The functions of the various parts of the Editing Fader Panel (option) are as follows.

Audio level meters



These show the output levels of the audio currently being output.

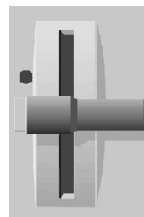
The upper part includes two indications.

INPUT/MIX: INPUT lights when the audio levels of a material are being shown, and MIX lights during a preview or recording when the audio output levels after a mixdown are being shown.

1/2, 3/4, L/R: These indicate how the four audio channels (tracks) are being shown on the two level meters.

The DNE-1000 audio level meters are peak meters. An indication of -20 dB corresponds to 0 dB on a VU meter.

Transition lever



Use this when manually executing a video effect transition. It is operative only while the Effect dialog box is open, and the LEVER indicator (LEVER) lights.

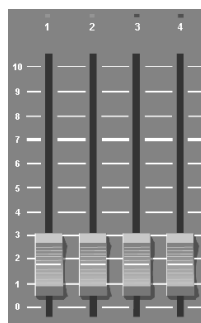
For details of video effect settings, see Chapter 7 (page 131).

Master fader



This adjusts the level of the audio output (PGM OUT) from the DNE-1000. When it is operative, the LED above the fader lights. Position 10 on the scale is 0 dB.

Track faders



The track faders control the audio levels of the selected tracks of the four lines (Base Audio, Sub Audio, Voice Over 1, and Voice Over 2) on the timeline, during preview or recording (*see page 172*).

Position 7 on the scale is 0 dB.

You can control the level from approximately +12 dB to $-\infty$ dB.

When operative, the LEDs above the faders light.

The correspondences between track faders and audio lines/tracks, and the selection of the track fader function mode (Disable, Manual, Learn, or Recall) is carried out in the “Mixdown” dialog box.

Note

In BZNE-1020 Ver. 1.30, control of audio material levels is possible only with faders in the Input Audio Adjust dialog box.

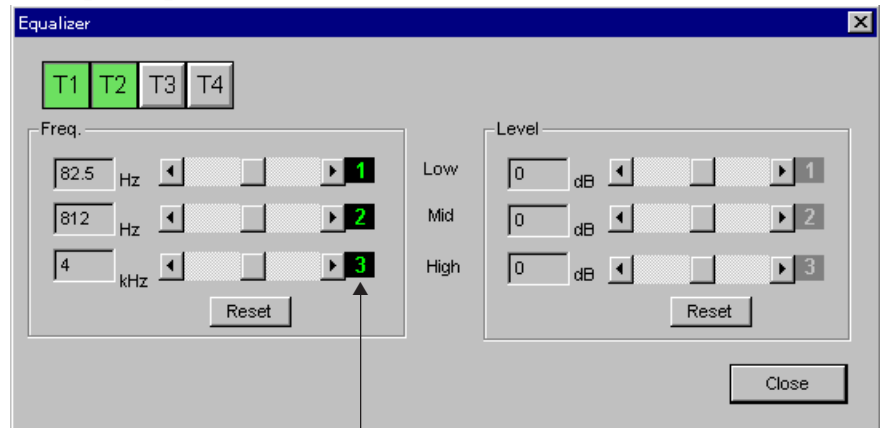
Knobs



The four knobs are used for settings in dialog boxes. You can use these knobs to adjust parameters instead of using the mouse.

When the knobs are enabled, the KNOB indicator (KNOB) on the panel lights, and at the same time the knob numbers are displayed green beside the corresponding sliders in the dialog box (at other times they are grayed out). If there are five or more slider adjustments in the dialog box, so that a knob is assigned to more than one slider, click the mouse close to the slider to enable the corresponding knob.

Example display



Green number means that the knob is enabled.

Video Monitor Display Modes

You can select any of the following three display modes for operating the video monitor attached to the system:

- **Normal**

When the “Download” dialog box is displayed, show the material being downloaded; otherwise show the image being edited.

- **Download**

Show only the material being downloaded.

- **Dual (only selectable when the BKNE-1031 option is installed)**

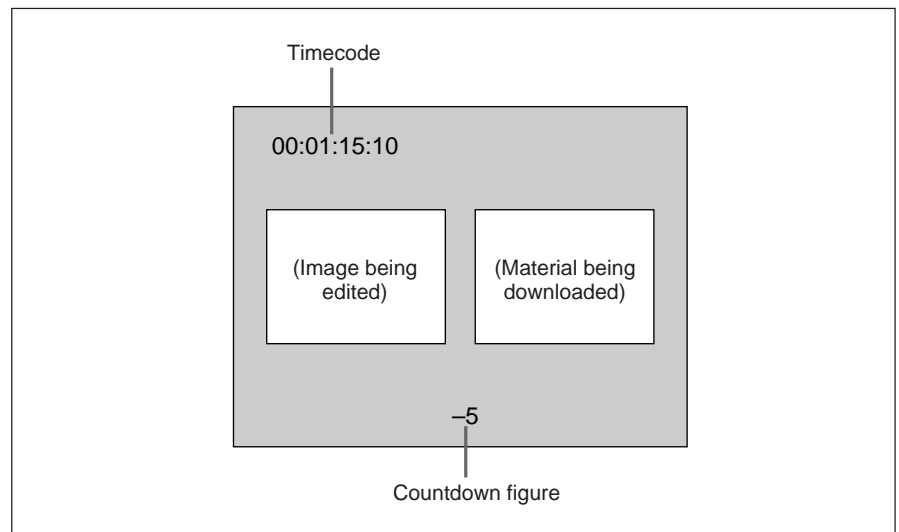
Show the image being edited in the left half of the screen, and the material being downloaded in the right half.

To select the video monitor display mode

In the menu bar Options menu, select Video Monitor, then select one of the Normal, Download, and Dual modes.

Timecode and countdown display (in dual mode)

In dual mode, in addition to the left and right images, timecode and a countdown to the start or end time of a preview or recording appears.



Video Monitor Display Modes

The timecode and countdown values displayed are as follows.

• **Timecode**

| Type of operation | Display information |
|--|---|
| Preview, recording, or other operation proceeding with the nowline on the timeline | Timecode for the nowline point on the timeline |
| Other operations | Timecode (VITC) for the material displayed in the Viewer window |

• **Countdown**

| Type of operation | Display information |
|--|--|
| Preview, recording, etc. | Countdown to the execution start point |
| Operations accompanying manual control with the search dial of the editing control panel or faders or knobs of the editing fader panel, such as audio fader learn, DMC, and so forth | <ul style="list-style-type: none">• Countdown to the start point of the manual control section• Countdown to the end point of the manual control section (for voice-over recording) |
| Download | Elapsed recording time during download |

Entering a Timecode

You can enter any timecode value from the computer keyboard.

- 1** Click on the timecode area for which you wish to enter a numerical value.

This switches to input mode, and the timecode area changes to reverse video.

- 2** Using the numeric keypad of the keyboard, enter the value in hours, minutes, seconds, and frames, in that order.

When you start entering the value, the existing value in the timecode area is cleared, and the new value appears from the right.

In the input mode the following keys function, in addition to the numeric keypad.

+ : Positive trim (*see below*)

- : Negative trim (*see below*)

ESC: Cancel the input and exit input mode.

0 + Enter: Enter 00:00:00:00 and exit input mode.

Delete: Clear the timecode and exit input mode.

- 3** When the input is complete, press the Enter key to confirm.

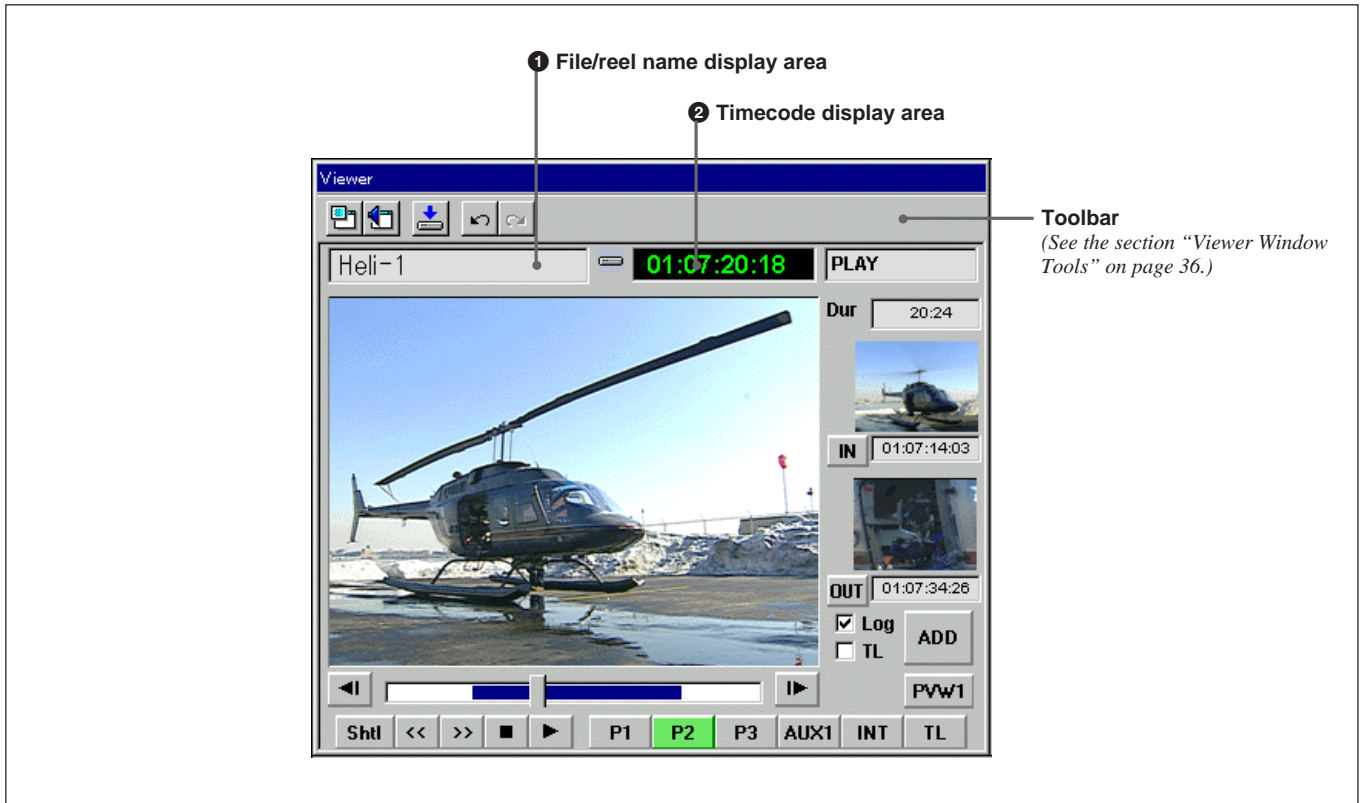
The display area returns to normal video.

Trim input

To increment the current value, press the + key, and to decrement the current value, press the - key, then enter the desired increment or decrement value using the numeric keypad.

Names and Functions of Parts

The Viewer window is used principally to select editing material, and cut out the section required for editing. You can also make various adjustments which apply to the material.



1 File/reel name display area






When a local storage material or a server material is selected, this shows the corresponding file name; when a VTR material or an AUX material is selected, it shows the corresponding reel name or the AUX name.



To change the reel name

You can change only the reel name as required. Click on this area with the mouse, then enter the desired reel name and press the Enter key. A reel name consists of up to six alphanumeric characters.

The icon alongside the name indicates the source of the selected material.

-  Server
-  Local storage
-  VTR
-  AUX (auxiliary input)
-  INT (internally generated)

2 Timecode display area

This shows the current timecode value for the selected material.



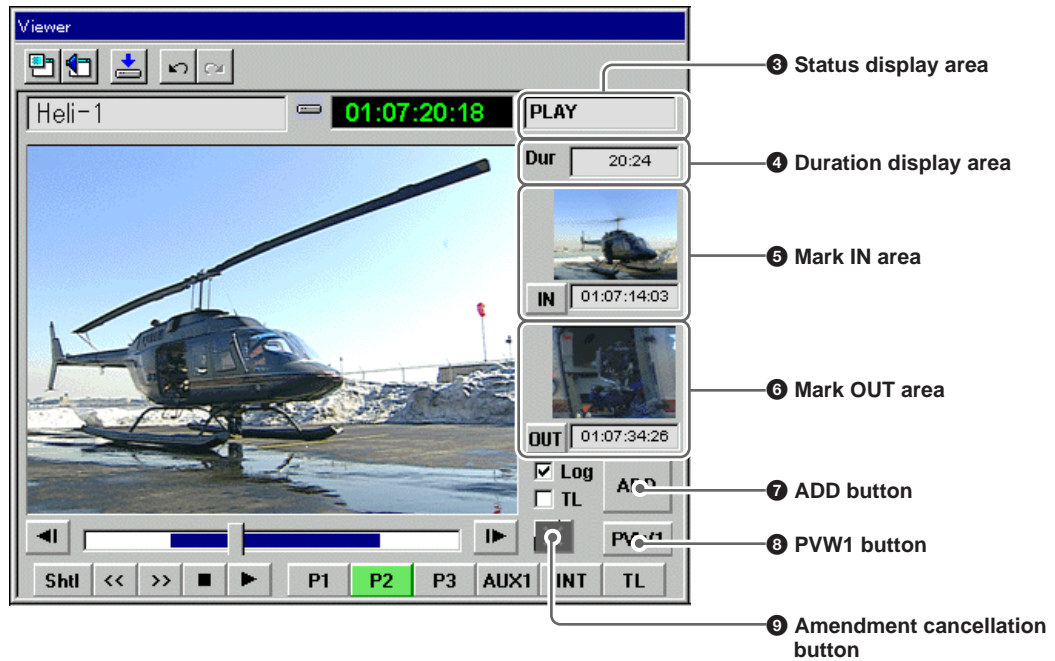
For local storage or server material, this shows FTC (normally the beginning of a file is 00:00:00:00), and for VTR material this shows LTC.

If the frame control mode of the displayed timecode is not the same as the frame control mode specified in the Setup dialog box, it is displayed as N (non-drop-frame) or D (drop-frame) by the timecode display.

Cueing up to a timecode position

Click on the timecode display area, then enter the timecode value for an arbitrary point, and press the Enter key. This cues up to the arbitrary point.

Names and Functions of Parts



3 Status display area

This shows the status of the selected device or of the system.

STOP

To set the running speed for the device

Enter the desired speed in the status display area using the numeric keypad, and press the Enter key. You can now run the device at the speed you entered. Enter the speed in percent.

Example: To run at 20% speed, press 2, 0, and Enter.

4 Duration display area

This shows the duration (hours:minutes:seconds:frames) of the clip. When the IN point and OUT point are marked, this is automatically calculated and displayed.

Dur 33:28

To change the duration

You can enter the duration using the numeric keypad. After marking one of the IN and OUT points, click with the mouse in the duration display area, then enter the duration using the numeric keypad of the keyboard, and press the Enter key. This automatically calculates the other edit point.

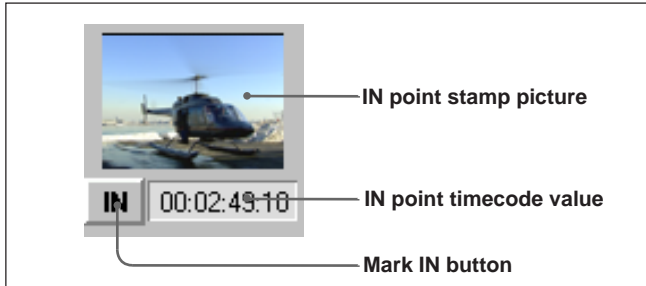
When using INT/AUX and other materials not having timecode, always enter the duration to create a clip.

Note

The minimum duration required to enable a preview depends on the device you are using. When using an MAV-500 + MAV-S100/S110 as local storage, the minimum duration is 16 frames (in a 525-line system) or 12 frames (in a 625-line system). For a server note that the minimum duration depends on the server application software.

5 Mark IN area

Determines and displays the IN point of a clip. At the desired position within the material, clicking the mark IN (**IN**) button captures and displays the image at that point (stamp picture) and the timecode value.



IN point stamp picture

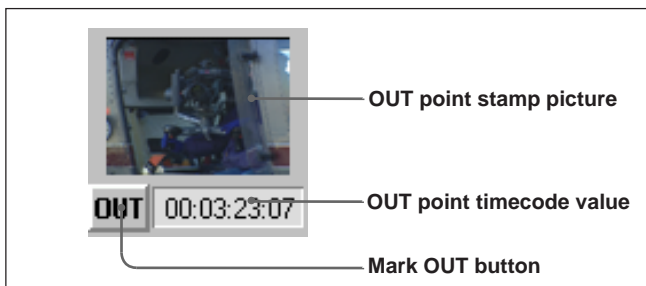
Click the stamp picture with the mouse to cue up to the IN point of the clip (Go to IN point).

IN point timecode value

You can enter the IN point timecode value from the numeric keypad of the keyboard. When you enter a timecode value, the stamp picture no longer matches the timecode, and a triangular mark appears on the stamp picture.

6 Mark OUT area

Determines and displays the OUT point of a clip. At the desired position within the material, clicking the mark OUT (**OUT**) button captures and displays the image at that point (stamp picture) and the timecode value.



OUT point stamp picture

Click the stamp picture with the mouse to cue up to the OUT point of the clip (Go to OUT point).

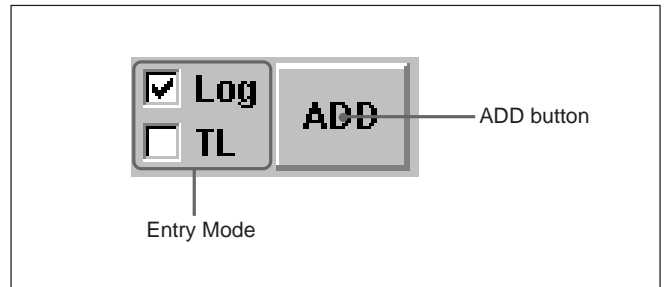
OUT point timecode value

You can enter the OUT point timecode value from the numeric keypad of the keyboard. When you enter a timecode value, the stamp picture no longer matches the timecode, and a triangular mark appears on the stamp picture.

7 ADD button

Save the clip cut out as a clip card in the Log window, or paste it as an event in the Timeline window.

Whether saving in the Log window or pasting in the Timeline window occurs, depends on the following Entry Mode.



Entry Mode



Operating mode when the ADD button is clicked

Saving as a clip in the Log window occurs.

Pasting as an event at the position of the nowline on the Base lines in the Timeline window occurs.

8 PVW1 (preview 1) button

This previews a clip in the Viewer window whose IN and OUT points have been determined. The selected material is previewed as though it were inserted at the now line position on the Base lines on the timeline. In the case of event modification, you can preview with the new IN and OUT points before confirming the modification.

Note

Even when an effect is set on the nowline, a preview using the PVW1 button ignores it. The preview occurs as if a cut was set on the nowline.

9 Amendment cancellation button

This appears only when you carry out an amendment operation on a clip or event (other than an effect event).

To cancel the amendment, click this button.

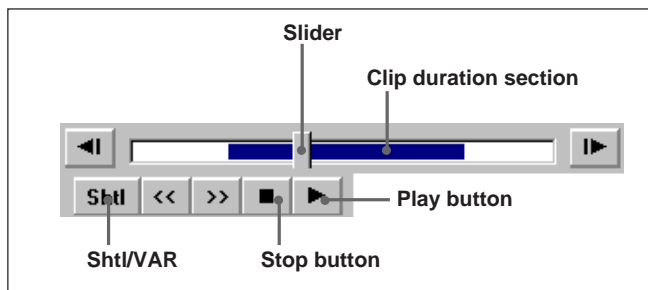


10 Device control section

11 Source selection keys

10 Device control section

This controls the selected device, and searches for the desired position in the material.



Slider

This shows the current position in the selected file. If you drag and drop the slider to an arbitrary position, you can search for the arbitrary position in the file. Clicking near the left side of the slider causes a movement of $-N$ frames, and clicking near the right side of the slider causes a movement of $+M$ frames. The values of M and N follow the settings in the Setup dialog box (see page 228).

Note

The slider and clip duration appear only for file material on a server or local storage.

Shtl (shuttle) /VAR (variable) button

This switches between the shuttle mode and variable mode.

In shuttle mode: the playback speed varies from -50 to $+50$ times normal.

In variable mode: the playback speed varies from -1 to $+1$ times normal.

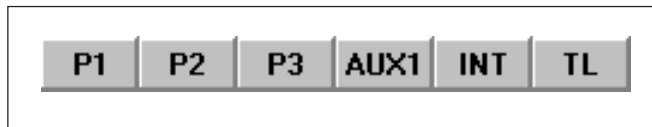
In either mode, clicking the **<<** button decrements the speed and clicking the **>>** button increments the speed.

The minimum and maximum speeds may vary depending on the device.

Play button

Click with the left mouse button to play forward, and with the right mouse button to play backward.

11 Source selection keys



Select the device for the editing material assignment. From P1 to P3 can have any assignment of server material, local storage material, and VTR material, but the following settings are standard.

- P1** Server material
- P2** Local storage material
- INT** VTR material
- AUX1** AUX material (auxiliary input material) selection
From AUX1 to AUX8 can be selected, and the currently selected AUX number is shown. When you double-click this key, a list of the AUX material names assigned using the Setup dialog box appears.
- INT** INT material selection
This is internally generated material, and color and pattern settings can be carried out.
- TL** Timeline selection

On how to use this key, see page 147.

- R** Recorder VTR selection
This appears when you click **TL** with the right mouse button.






For information about how to use this key, see page 216.

The methods of selection in the above vary.

For details of the selection methods, see the section “Selecting Materials” on page 116.

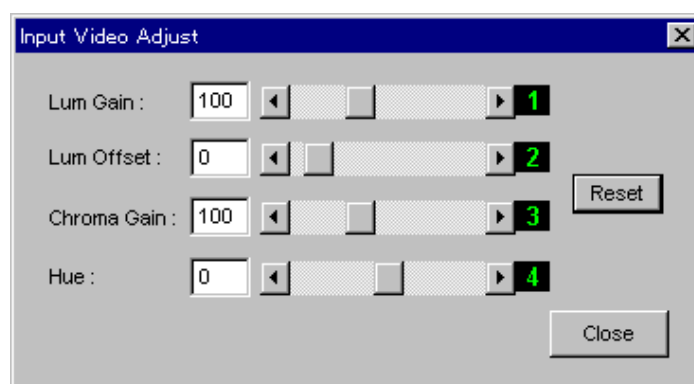
Viewer Window Tools

The Viewer window toolbar contains the following buttons.

-  (input video adjust) button (*page 36*)
-  (input audio adjust) button (*page 37*)
-  (download) button (*page 40*)
-  (TC undo) button (*page 41*)
-  (TC redo) button (*page 41*)

(Input video adjust) button

This displays the Input Video Adjust dialog box, for making video adjustments on the selected material.



Dialog box operations

Lum Gain: Adjust the Luminance Gain in the range 50% to 200%.

Lum Offset: Adjust the Luminance Offset in the range -10% to +110%.

Chroma Gain: Adjust the Chroma Gain in the range 50% to 200%.

Hue: Adjust the Hue in the range -180° to +179°.

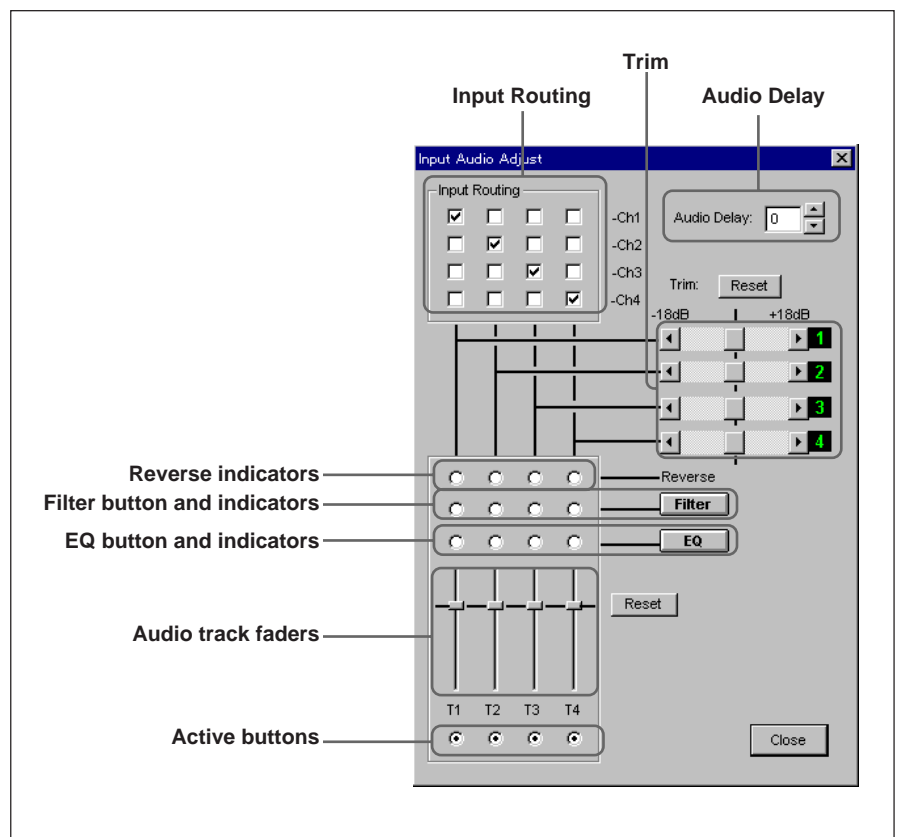
The  button resets all settings to their default values.

(Input audio adjust) button

This displays the Input Audio Adjust dialog box, for adjusting the input audio levels and other settings for the selected material.

Note

For audio related settings (carried out in the Input Audio Adjust dialog box and Voice Disguise/Tone dialog box), a maximum of 500 events can be registered. An attempt to register the 501st event results in an error message. To continue with the setting, delete events which are no longer required, so that the number of events saved is less than 500. Events from the 501st onwards will have the audio settings at their default values.



Input Routing

The DNE-1000 system can handle four channels of audio with a single material. It is possible to set the routing in the input stage.

To set the routing, click the cross-point button for the corresponding track (T1 to T4) indicated at the bottom of the dialog box and channel (Ch1 to Ch4) indicated to the right. It is not possible to assign a channel to more than one track.

Audio Delay

Set the delay value (0 to 30 frames) by either of the following methods:

- Click the numeric entry box, and enter the value with the numeric keypad.
- Click the arrows to adjust the value.

Trim

Adjust the trim level of the audio input for each track in the range ± 18 dB. While this dialog box is in the screen foreground, you can also carry out knob adjustments using the editing fader panel. Clicking the Reset button returns the trim levels to 0 dB.

Audio track faders

These adjust the level for each track. The range of variation is approximately +12 dB to $-\infty$ dB.

Clicking the Reset button alongside the faders resets all the tracks to 0 dB.

These faders are not linked to the track faders of the editing fader panel.

Active buttons

To make an audio track active, click the corresponding indicator so that it lights. When a track is made inactive, its audio is muted.

Clicking the Reset button alongside the faders resets all the tracks to the active state.

The active/inactive state of each track is displayed in the clip information. The clip information can be displayed by clicking the right mouse button on the clip card in the Log window.

Reverse indicators

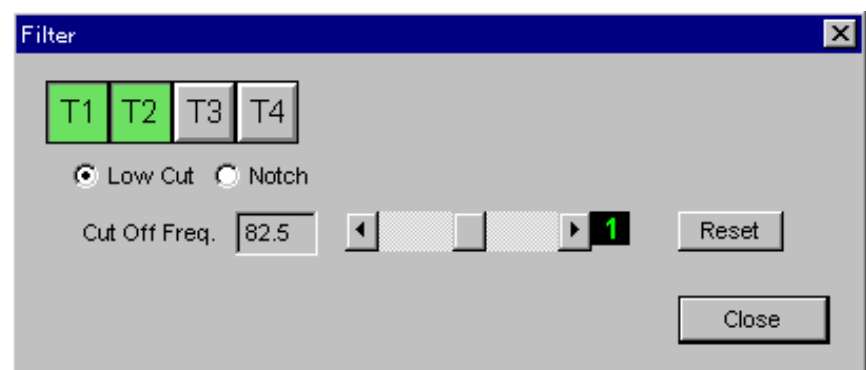
Clicking these indicators reverses the phase of the input signals.

Filter button and indicators

Click the Filter button to display the Filter dialog box, and carry out audio filter settings.

The filter settings apply to the track(s) for which the indicator is lit. Click an indicator to select or deselect it.

(It is not possible to make separate filter settings for each track.)



T1 T2 T3 T4 (tracks 1 to 4): Click the track for which you wish to make the filter setting, making it light. These are the same as the Filter indicators in the Input Audio Adjust dialog box.

Low Cut/Notch: Select a low cut filter (high-pass filter) or notch filter, by turning on the desired indicator.

Cut Off Freq.: Use the numeric keypad, the slider in the dialog box , or knob 1 on the editing fader panel to make the setting.

- **For the Low Cut selection:**

Select the high-pass cutoff frequency in the range 21 to 330 Hz (31 points).

Clicking the Reset button restores the setting to 75.2 Hz.

- **For the Notch selection:**

Select the cutoff frequency from 50, 60, 100, 120, 150, and 180 Hz.

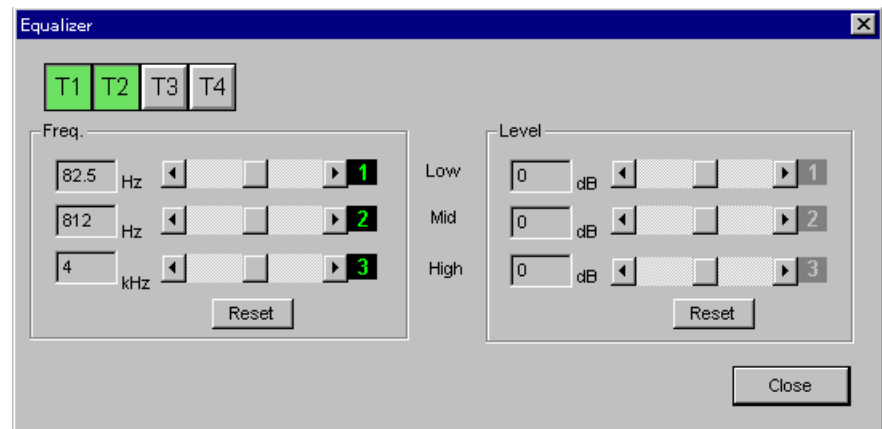
Clicking the Reset button restores the setting to 50 Hz.

EQ (equalizer) button and indicators (only when the BKNE-1020 is installed)

Click the EQ button to display the Equalizer dialog box, and make the equalizer settings.

The equalizer settings apply to the track(s) for which the EQ indicator is lit. Click the Equalizer indicators to turn them on or off.

(It is not possible to make separate equalizer settings for each track.)



While this dialog box is in the screen foreground, you can also carry out knob adjustments using the editing fader panel. (Use the knob whose number appears in the dialog box.)

T1 T2 T3 T4 **(tracks 1 to 4):** Click the track for which you wish to make the equalizer setting, making it light. These are the same as the EQ indicators in the Input Audio Adjust dialog box.

Freq.: Set the center frequencies for the high, mid, and low equalizer ranges.

- **High:** 31 points in the range 1 to 16 kHz
- **Mid:** 31 points in the range 200 Hz to 3.3 kHz
- **Low:** 31 points in the range 20 Hz to 330 Hz

Clicking the Reset button restores the High, Mid, and Low settings to 3.65 kHz, 740 Hz, and 75.2 Hz, respectively.

Level: Set each of the High, Mid, and Low boost/cut amounts in the range ± 15 dB.

Clicking the Reset button restores the High, Mid, and Low settings to 0 dB.

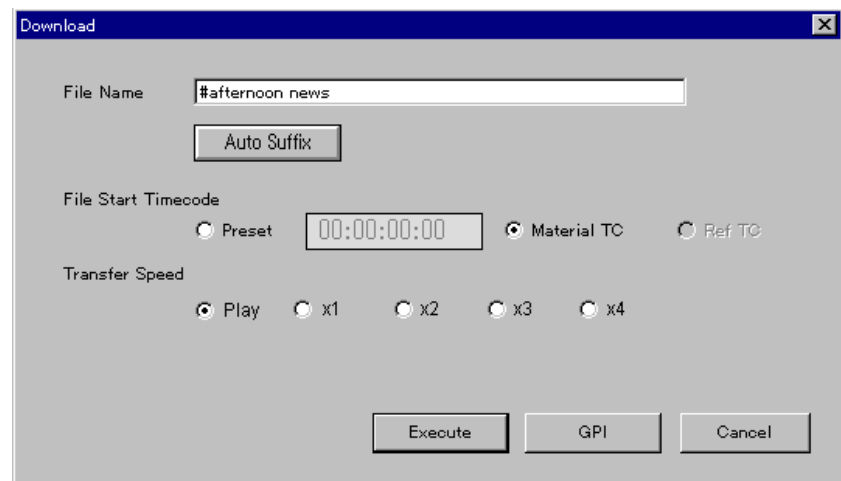
For information about the setting procedure, see the section “Adjusting Audio Material” on page 169.



(Download) button

To download material to local storage, display the Download dialog box.

For details of the download operating procedure, see the section “Downloading Material Item by Item (Single Download)” (page 153).



File Name

Enter the file name in local storage for the material to be downloaded (maximum 40 characters).

If you click the Auto Suffix button the current program name is used again, with a serial number appended to the end. Each time you download, this suffix is incremented.

Example: #Program Name_001, #Program Name_002, #Program Name_003

File Start Timecode

Select the timecode for the start of the file in local storage for the material to be downloaded.

• Preset

Enter any required timecode value from the numeric keypad.

• Material TC

The timecode used depends on the input device as follows.

Server (using SDTI or SDI interface): FTC

Local storage: FTC

VTR: LTC

AUX: VITC (if no VITC present, 00:00:00:00)

- **Ref TC**

Reference timecode input to the DNE-1000.

Transfer Speed

Select the transfer speed of the download.

Play: Download through SDI by playback and record.

×1, ×2, ×3, ×4: Transfer at corresponding speed through SDDI

If the system configuration does not allow data to be transferred through SDDI, the ×1, ×2, ×3, and ×4 buttons do not appear.



Click to start the download.



Click to trigger the download by a GPI input port pulse.



Click to cancel the download and exit the dialog box.



Click to abort a download which is in progress.




Click to close the Download dialog box. A download in progress continues in the background.

(TC undo) button

You can undo operations of setting IN and OUT points or durations in the Viewer window, up to a maximum depth of 16.

(TC redo) button




You can redo operations canceled with the  button, up to a maximum depth of 16.

Overview

The Log window is a database window for holding and displaying clips cut from material, files created during editing, and so forth. You can also display clips created for other programs. A clip displayed in the Log window is also referred to as a “clip card”.

Log Window Display

The Log window comprises three databases (display areas), and you can select any one of these to display. In the Log window toolbar there are three buttons corresponding to the three display areas, and you can use these buttons to switch the display area selection.

| Display area | Corresponding button |
|----------------|--|
| Local file |  |
| Clip |  |
| Reference clip |  This button appears only when in the File menu “Open Reference Log” is selected. <i>For more details, see the section “Reference clip display area” (page 47).</i> |

Local file display area

This shows the clips of the files created in the currently open program which were recorded in local storage by the following operations.

- **Download operations**

For information about the download operations, see the section “Downloading to Local Storage” (page 153).

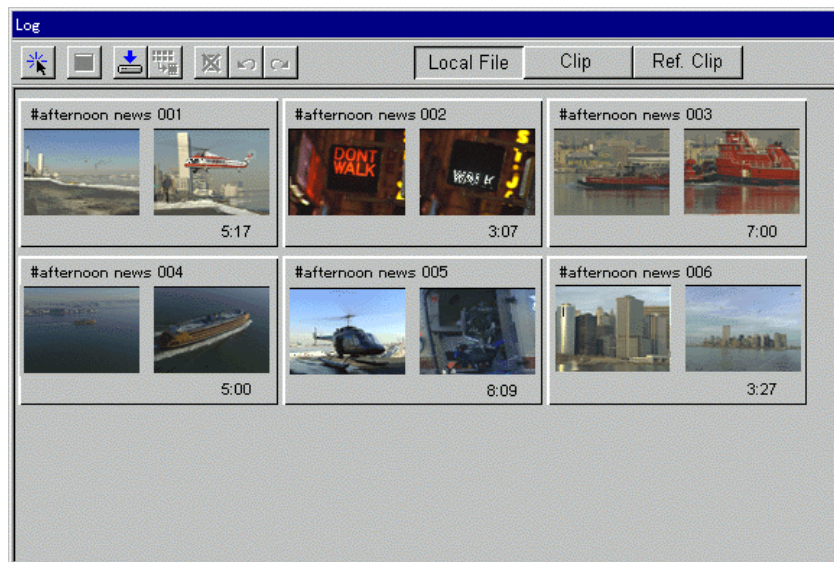
- **Recording operations**

For information about the recording operations, see the section “Recording a Program” (page 125), and Chapter 16, “Miscellaneous Recording Procedures” (page 215).

- **Editing in linear edit mode**

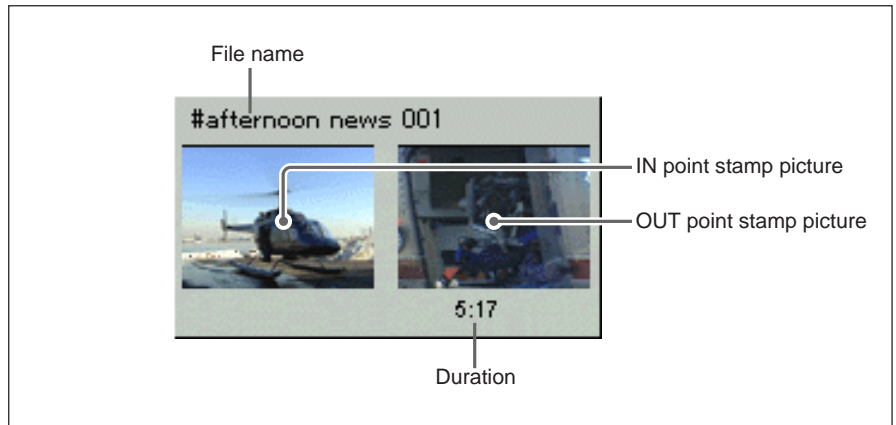
For information about the editing operation in linear edit mode, see the section “Editing in Linear Edit Mode While Downloading” (page 162).

When the Display menu “Display All” option is selected, all displayable files created in the current program and recorded in local storage appear.



Clip card display in the local file display area

In the local file display area, a clip card appears for each file, as shown below.



File name: If the file name is too long to be displayed in the clip card, position the mouse here to display the full file name in a pop-up.

IN point stamp picture: image of the IN point

OUT point stamp picture: image of the OUT point

Duration: time interval between the IN point and OUT point

Clip display area

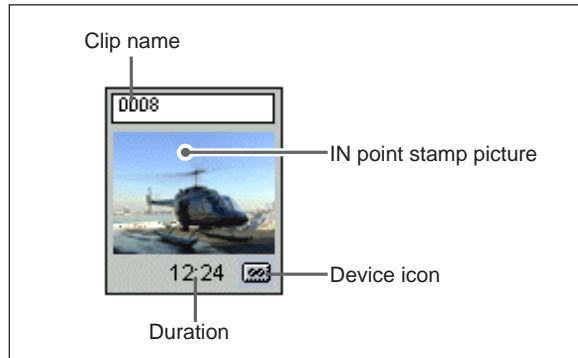
The clip display area shows material (clips) cut from the Viewer window.



Clip card display in the clip display area

In the clip display area, you can use three clip card display modes: IN mode, IN/OUT mode, and TEXT mode. Select one of these three clip card display modes in the Display menu.

• IN mode



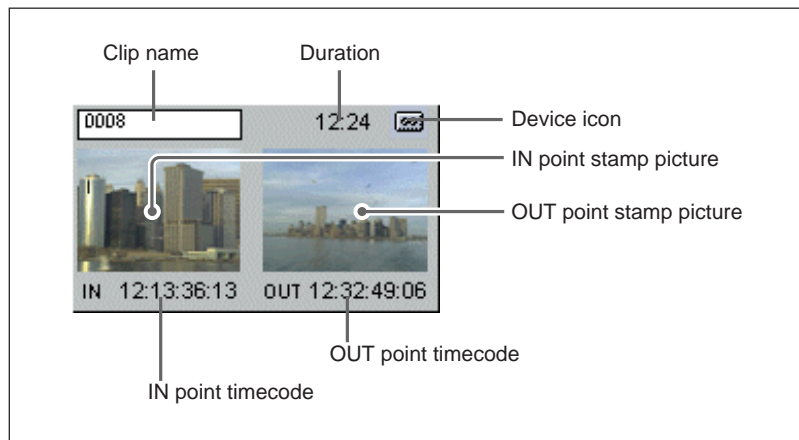
Clip name: When registered from the Viewer window, a clip name is automatically allocated, as a number (0001 onward). To attach any desired clip name, click the clip name with the mouse to switch to entry mode. Then enter the clip name from the keyboard, and press the Enter key. (The clip name consists of a maximum of ten alphanumeric characters.)

IN point stamp picture: displays the image of the clip IN point.

Device icon: indicates whether the material is VTR, server, local storage, AUX, or INT. If you select the clip for a batch download, putting it in the batch download list in the Batch Download dialog box (*see page 52*), then this changes to **D** (download icon).

Duration: shows the length of the clip.

• IN/OUT mode



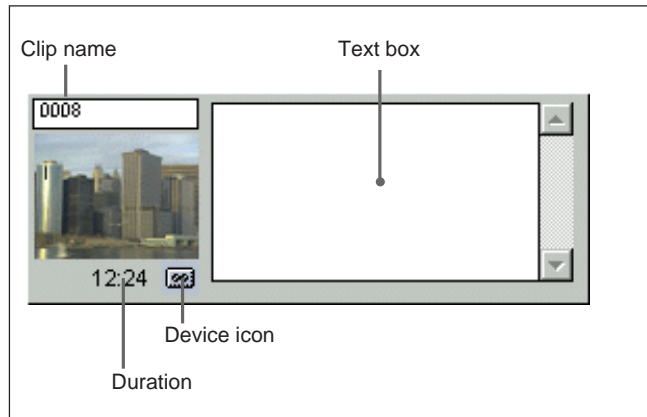
OUT point stamp picture: displays the image of the clip OUT point.

IN point timecode: shows the timecode of the clip IN point.

OUT point timecode: shows the timecode of the clip OUT point.

Other indications are the same as in the IN point mode.

• **TEXT mode**



Text box: click to switch to input mode. You can then enter comments from the keyboard.

Other indications are the same as in the IN point mode.

Reference clip display area

In the reference clip display area, you can display clip cards from a program other than the one currently open. You can then use it to copy displayed clips into the currently open program.



Clip card displays in the reference clip display area

In the reference clip display area, you can display clip cards in the same three modes as in the clip display area: IN mode, IN/OUT mode, and TEXT mode. Select one of these three clip card display modes in the Display menu.

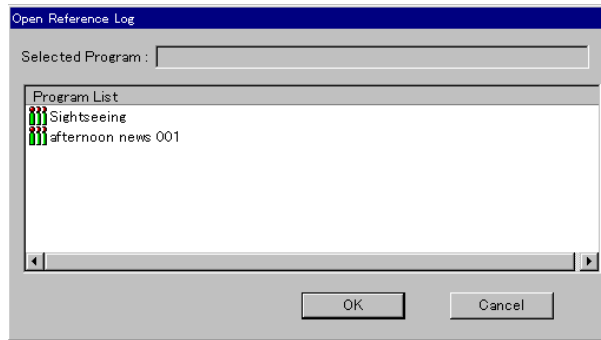
For details of the three display modes, see the section, “Clip card display in the clip display area” (page 46).

To select the program for display in the reference clip display area

Use the following procedure.

- 1 In the menu bar File menu, select Open Reference Log.

The following dialog box appears.



To abandon selecting the reference clip display area


Click the Cancel button.

- 2 Under “Program List”, select the program you want to look at, and click the OK button.

The reference clip display area appears in the Log window, and the title bar shows the name of the selected program.

At the same time, the Ref. Clip button appears in the Log window toolbar.

To copy a clip to the clip display area

Click on a clip in the reference clip display area to select it, and click the  (get clip) button. This copies the selected clip to the clip display area.

To end the program display in the reference clip display area

In the menu bar File menu, select Close Reference Log.

To sort the clip display

To sort the clips and files displayed in the Log window, in the Display menu select Log Sort. After selecting Log Sort, select the item from the following table corresponding to the order in which you want to sort the display.

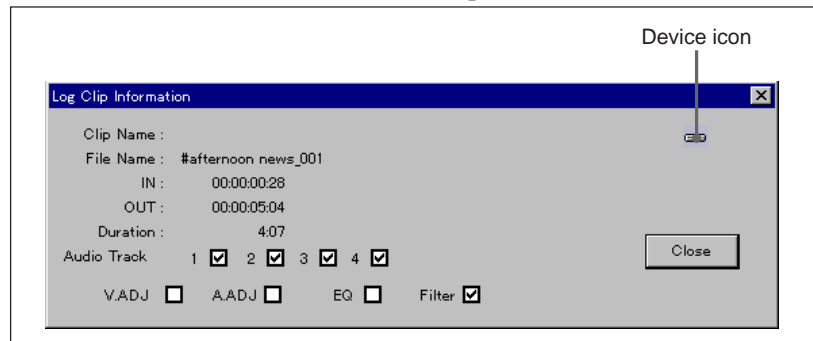
| Desired order for display | Item in Log Sort |
|---|------------------|
| Sort by creation date and time (for BZNE-1020 Ver. 1.30 or later) | Create Date |
| Sort by clip/file name | Clip Name |
| Sort in the following source order: ^{a)} local files, server, VTR, AUX, INT (Except that the local file display area is in file name order.) | Material |
| To reverse the order | Reverse |

a) For each source, items are further ordered as follows.

| Source | Clip order (when Material is selected) |
|-------------|---|
| Local files | Following order: ① Files created by normal recording and the like ② Files created using the DMC function ③ Files created using the manual location function ④ Files created by voice over recording ⑤ Files created in linear edit mode Within the same file type, files are further sorted by file name, and IN point order. |
| Server | Matte name order, IN point order |
| VTR | Reel ID order, IN point order |
| AUX | No particular order |
| INT | No particular order |

Displaying clip card information

Click the right mouse button on a clip card to display a dialog box with more detailed information about the clip.



Clip Name: clip name

File Name: file name

IN: timecode of the IN point of the clip

OUT: timecode of the OUT point of the clip

Duration: duration of the clip

Audio Track: check marks on the audio track or tracks being used











V.ADJ: check mark when the settings in the Input Video Adjust dialog box are not the default values

A.ADJ: check mark when the Input Routing, Trim, and Reverse settings in the Input Audio Adjust dialog box are not the default values

EQ: check mark when “EQ” is set in the Input Audio Adjust dialog box

Filter: check mark when “Filter” is set in the Input Audio Adjust dialog box

The Log window toolbar contains the following buttons.

-  (direct entry) button (page 51)
-  (scene change) button (page 51)
-  (batch download) button (page 52)
-  (get clip) button (page 54)
-  (delete) button (page 54)
-  (undo) button (page 54)
-  (redo) button (page 54)
-  (local file) button (page 55)
-  (clip) button (page 55)
-  (reference clip) button (page 55)

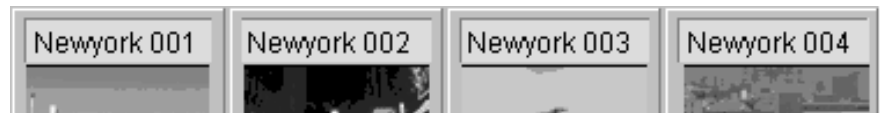
(Direct entry) button

When this button is on, clicking the mouse on a clip card registers the corresponding clip on the timeline Base V/A lines at the position of the nowline. When this button is off, a click acts as an operation to select the clip card, and the color of the border of the clip card changes.

(Scene change) button

For clips to be registered in the Log window by clicking the ADD button in the Viewer window, when you wish to attach a series of clip names, use this button.

Example: When the series Newyork 001, Newyork 002, ... is attached

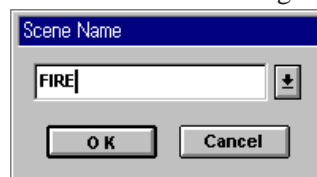


To attach a series of names

Use the following procedure.

- 1 Click the  button.

The Scene Name dialog box appears.



- 2 Enter the name (excluding the terminating number). You can use up to seven alphanumeric characters. To use a previously used Scene name, click on the arrow to the right of the Scene name entry box, and select from the list.

(Continued)

3 Click the OK button.

Now, from the next time you register a clip, clips will be created with the same clip name (Scene name + terminating number).

To cancel the function of this button

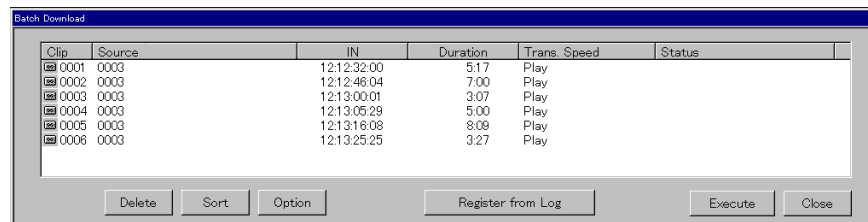
Delete the Scene name in the Scene name entry box, then click the OK button.



(Batch download) button

This displays the Batch Download dialog box for carrying out a download of a number of items together (batch download).

For details of the procedure for downloading a number of items at once, see the item “Downloading a Number of Items at Once (Batch Download)” (page 157).



Clip

This column indicates the names of the clips registered for the batch download. If material is directly incorporated in the batch download list from the Viewer window without creating clip, then the clip name appears as “- - -”.

Source

Source file names (for material from server or local storage) or reel names (for VTR material).

IN

The IN point timecode of the material.

Duration

The duration of the material.

For local storage material for which the OUT point is not set, the duration to the end of local storage is shown.

For server material and VTR material OUT point is not set, the legend “Open End” appears.

Trans.Speed (transfer rate)

The transfer rate for the download to local storage. Set in the Batch Download Option dialog box (see page 53).

Status

Shows the status of each clip.

- **“preparing”**: getting ready for download (e.g. VTR sync operation).
- **“downloading”**: download in progress.
- **“failed”**: download failed.
- **“aborted”**: download aborted.
- **“skipped”**: download skipped by the user.

Delete button

Delete a selected line from the batch download list. It is not possible to delete a line during the download.

To select a line for deletion, click the corresponding clip name in the list.

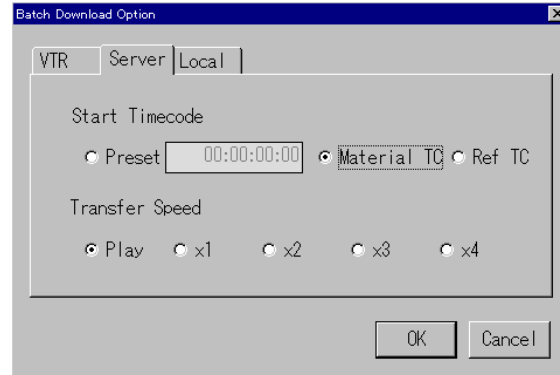
Sort button

Click to sort the lines in the batch download list.

- Device order (VTR, server, local storage)
- Reel/file name order
- Source IN point order (for VTR material only)

Option

Opens the Batch Download Option dialog box for the purpose of setting the batch download start point timecode and transfer rate.



The settings in the Batch Download Option dialog box apply separately to each of the device types (VTR, server, local).


VTR/Server/Local: select one of these.


Start Timecode: set the start timecode for the file to be created when the batch download is carried out.


For more details, see the description of “File Start Timecode” in the Download dialog box (page 40).


Transfer Speed: set the download transfer rate and method.

For more details, see the description of “Transfer Speed” in the Download dialog box (page 41).

 **button:** click to confirm the settings in the Batch Download Option dialog box.

 **button:** click to cancel the settings in the Batch Download Option dialog box.

 **button**
Take selected clips in the Log window for batch download, and include in the batch download list in this dialog box.

 **button**
Click to execute the batch download from the beginning of the list. If, however, a line in the list is selected, start the download from that line. If more than one line is selected, start from the first of these lines.

 **button**
Click to close the Batch Download dialog box.

The dialog box display changes as the batch download proceeds.

For more details, see the section “Downloading a Number of Items at Once (Batch Download)” (page 157).

(Get clip) button

Copy a clip selected in the reference clip display area to the clip display area.


(Delete) button

This deletes the selected clip card. Deleting the clip card does not affect the material itself, which remains on the device to which it belongs. This can only be used when the clip display area is selected.

(Undo) button

This undoes operations carried out in the Log window up to a maximum depth of 16.

(Redo) button

This redoes operations canceled with the  button up to a maximum depth of 16.

Local File

(Local file) button

Click to switch the Log window display to the local file display area.

For details of the local file display area, see the section “Local file display area” (page 44).

Clip

(Clip) button

Click to switch the Log window display to the clip display area.

For details of the clip display area, see the section “Clip display area” (page 45).

Ref. Clip

(Reference clip) button

This appears when in the File menu Open Reference Log is selected and a program is specified. Click to switch the Log window display to the reference clip display area.

For details of the reference clip display area, see the section “Reference clip display area” (page 47).

For clips in all display areas, you can carry out the same operations, and incorporate them into the program currently being edited. However, for file clips displayed in the local file display area and clips of another program displayed in the reference clip display area it is not possible to carry out direct modifications or deletion, or to add new clips.

Selecting Clip Cards

You select a clip card so that you can carry out various operations on it. The border of the selected clip card changes color.

To select a single clip card

Click with the mouse on the desired clip card.

To select more than one clip card


Hold down the Ctrl key, and click with the mouse on all of the desired clip cards.

To select clip cards by specifying a range

Click on the first clip card, then hold down the Shift key and click on the last clip card.

Editing clip cards

To delete a clip card

Select the clip card you wish to delete, then click the  (delete) button, or press the keyboard Del key.

Deleting the clip card does not affect the material itself, which remains on the device to which it belongs.

To modify a clip card

To change the IN and OUT points, or otherwise readjust a clip, you can recall a clip card registered in the Log window to the Viewer window. Use the following procedure.

- 1** Double-click with the mouse on the desired clip card.


The data including the IN and OUT points of the clip, the stamp pictures, and various adjustments is recalled to the Viewer window. At this point the recalled clip card changes color.

- 2** Make the necessary changes.
- 3** Click the ADD button, to register the clip in the desired window.

Pasting clip cards on the timeline

To paste clip cards on the timeline and carry out editing, drag and drop the clip card.

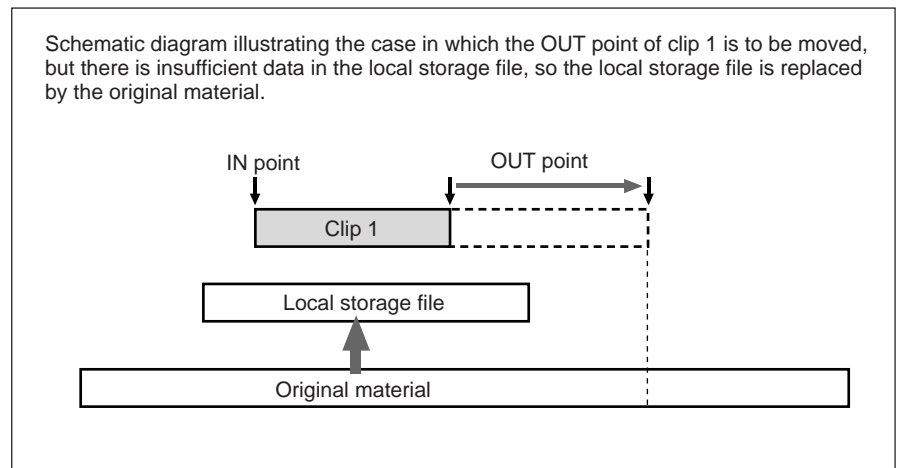
For details, see the section “Pasting Clips Onto the Timeline” on page 123.

For a simpler pasting operation, you are recommended to use the  (direct entry) button (page 51) in the Log window toolbar.

Returning clip material to the original material

In the case of a clip made of material which is a file created by recording in local storage from other material, it is possible to replace the clip material (local storage file) by the original material on VTR or server. This is useful in the following cases:

- When you want to modify the clip IN and OUT points outside the range of the local storage file (see figure below)
- To restore a clip from a deleted local storage file
- To create a file not currently existing in the local storage being used, based on clip information read through a server (uses the Log window reference clip display area).



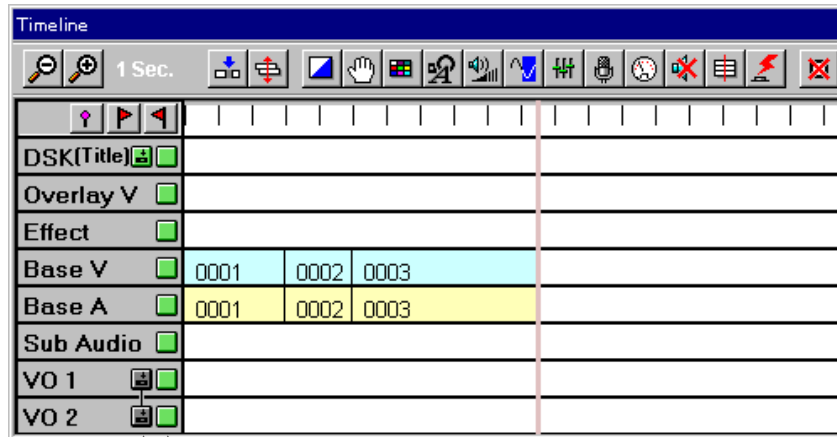
To use the original material of a clip

In the Log window clip display area, select the desired clip, then in the menu bar Tools menu, select Log, then Return to Original.

Note

You cannot use this function in the Log window local file display area or reference clip display area.

By taking clips cut out in the Viewer window and clip cards registered in the Log window and arranging them on the timeline you can create an editing list known as a program list (EDL). When a clip is pasted on the timeline, it becomes a time extent referred to as an event.



Line indicators
 The color indicates the status of a line.
Gray: inactive (cannot be used.)
Green: active. Clicking in linear edit mode (see page 162) changes this to yellow.
Yellow: active. In linear edit mode, clicking the ADD button adds an event.

Ripple link button (DSK (Title) and VO 1/2 lines)
 Click this, turning it on, to link to a line subject to a ripple operation.

For details of ripple operations, see the section “Event Operations in Ripple Mode” (page 107).

Lines and Events in the Timeline Window

Lines on the Timeline

The timeline comprises a number of lines to which audio and video clips are pasted. On each line, you can apply a variety of effects or superimposed text and other editing effects.

DSK (Title) (text superimposition) (Available only when the optional BKNE-1030 or BKNE-1040 board is installed.)

This line is for downstream keyer settings for superimposed text and the like.

It is only for pasting AUX material. It is not possible to paste clips created from other material.

For details of the DSK settings, see the section “Inserting Titles With the DSK (Title) Line” on page 201.

Lines and Events in the Timeline Window

Overlay V

On this line paste the video to be overlaid on the Base V.

Use this line when using the effect known as an animation effect in which you combine two images.

Effect

This line is for setting effects.

Base V

On this line paste the basic video.

Pasting a clip on Base V simultaneously pastes a Base A event.

Base A

On this line paste the basic audio.

Internally, four audio tracks can be handled.

Note

Events pasted on the Base lines always have video and audio linked.

Deletion and moving operations always take place simultaneously on the two lines.

Sub Audio

This line is for pasting the audio of an event pasted on the Overlay V line.

Internally, four audio tracks can be handled.

It is not possible to paste clips created from AUX material.

VO1, VO2

These lines are for Voice Over.

Internally, four audio tracks can be handled.

It is not possible to paste other than a clip created from local storage or AUX material.

Relations between lines

Relation between Base V (base video) and Base A (base audio)

Base V and Base A are always linked, and use the same material. It is not possible to paste video from a material and audio from another material, or to paste just one of the video and audio. Using the split setting it is possible to offset the video and audio, but they cannot be completely separated. Additionally, deleting or moving one of the video and audio simultaneously deletes or moves the other.

Relation between Overlay V (overlay video) and Sub Audio (subsidiary audio)

Like Base V and Base A, Overlay V and Sub Audio are always linked, and use the same material. However, unlike Base V and Base A, it is possible to delete either one of these. In other words, either with both of Overlay V and Sub Audio pasted, or in the state after pasting both when one has been deleted, either can be used.

| | | | | | | |
|-----------|-------------------------------------|------|------|------|------|------|
| Overlay V | <input checked="" type="checkbox"/> | | 0007 | | | ② |
| Effect | <input checked="" type="checkbox"/> | | PinP | | | |
| Base V | <input checked="" type="checkbox"/> | 0001 | 0002 | 0003 | 0004 | 0005 |
| Base A | <input checked="" type="checkbox"/> | 0001 | 0002 | 0003 | 0004 | 0005 |
| Sub Audio | <input checked="" type="checkbox"/> | | ① | | 0008 | |

- ①: In the portion where Sub Audio has been deleted corresponding to event 007 of Overlay V, it is not possible to paste another event.
- ②: In the portion where Overlay V has been deleted corresponding to event 008 of Sub Audio, it is not possible to paste another event.

Relation between VO1 (voice over 1) and VO2 (voice over 2)

It is not possible to paste the same material on both of VO1 and VO2 with the same timing.

| | | | | |
|------|-------------------------------------|--|------|--|
| VO 1 | <input checked="" type="checkbox"/> | | 0001 | |
| VO 2 | <input checked="" type="checkbox"/> | | ③ | |

- ③: It is not possible to paste on VO2 the same material as VO1 event 001 with the same timing.

Restrictions on playing back multiple local storage materials simultaneously

A maximum of three local storage materials can be played back simultaneously, but within this only two can be video materials. During split editing, two sets of Base V and Base A are accessed in the split interval, and therefore other video material cannot be used. In other words, in the split interval, Overlay V (and Sub Audio) cannot be used. Similarly, when a transition effect is set for Base V, since two video materials are accessed during the transition, Overlay V (and Sub Audio) cannot be used.

For this reason, for video materials, only one of Overlay V or Effect video (transition effect or split setting) can be used simultaneously with Base V. The following two examples show combinations with the maximum number of materials which can be accessed simultaneously.

Example 1

- Base V and Base A
- Overlay V and Sub Audio
- Either of VO1 and VO2

| | | | | | |
|-----------|-------------------------------------|------|------|------|------|
| Overlay V | <input checked="" type="checkbox"/> | | 0008 | | |
| Effect | <input checked="" type="checkbox"/> | | PinP | | |
| Base V | <input checked="" type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Base A | <input checked="" type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Sub Audio | <input checked="" type="checkbox"/> | | 0008 | | |
| VO 1 | <input checked="" type="checkbox"/> | | 0007 | | |
| VO 2 | <input checked="" type="checkbox"/> | | | | |

Lines and Events in the Timeline Window


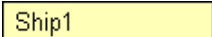
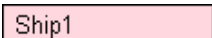
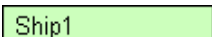
Example 2

- Base V and Base A
- Effect video and audio
(Transition effect or split setting for Base V and Base A)
- Either of VO1 and VO2

| | | | | | |
|-----------|--------------------------|------|------|------|------|
| Overlay V | <input type="checkbox"/> | | | | |
| Effect | <input type="checkbox"/> | | | Wave | |
| Base V | <input type="checkbox"/> | 0001 | 0002 | 0003 | 0007 |
| Base A | <input type="checkbox"/> | 0001 | 0002 | 0003 | 0007 |
| Sub Audio | <input type="checkbox"/> | | | | |
| VO 1 | <input type="checkbox"/> | | | | |
| VO 2 | <input type="checkbox"/> | | | 0004 | |

Events

The clips arranged on the timeline, and the effects set are displayed as time extents which are all referred to as events, and these are distinguished by color as follows.

| | |
|---|--|
|  | Blue: Video event |
|  | Yellow: Audio event |
|  | Pink: Effect event |
|  | Green: DSK event (downstream keyer material) |

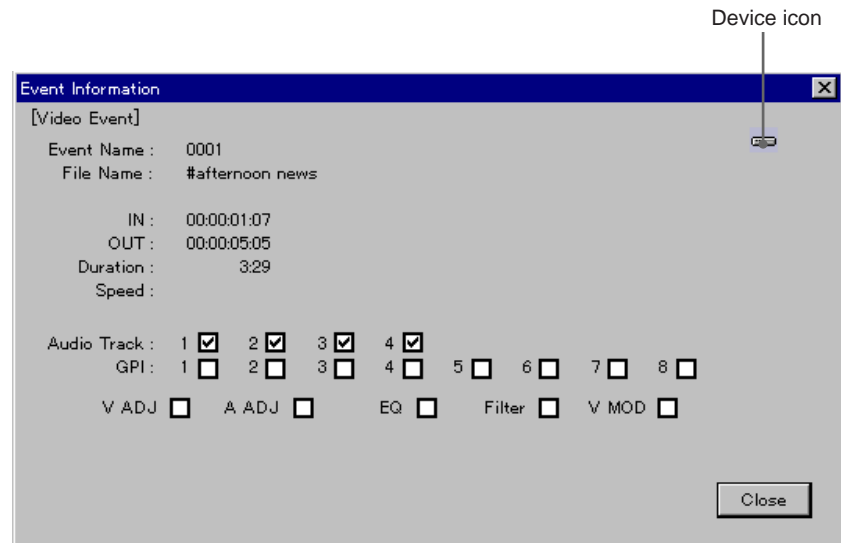
If the display color of an event is gray, it indicates that you cannot preview, record, or edit for one or more reasons as follows.

- The corresponding file has been deleted from the local storage or server.
- More than one event originating from VTR material exist on the timeline.
(All these events but the first one are displayed in gray color.)
- The event in question originates from an edited master.
- The duration of the event in question is shorter than the minimum allowable duration for previewing or recording.
- The event has been registered for a batch download.

Event Information Display

Clicking the right mouse button on an event on a line in the Timeline window displays information about the event.

Information display for an event on the Overlay V line or Base V line



Event Name: event name

File Name: a name as follows, according to the type of material

- Local storage material or server material: file name
- VTR material: reel name
- AUX material: AUX name
- INT material: “BLK” or “Matte”

IN: timecode of the IN point of the event

OUT: timecode of the OUT point of the event

Duration: duration of the event

SPEED: setting in the DMC dialog box.

- xxx%: playback speed set in Constant mode (%)
- Manual: Manual mode
- Program: Program mode

Audio Track: check marks on the audio track or tracks being used

GPI: check marks on the GPI port number or numbers set

V ADJ: check mark when the settings in the Input Video Adjust dialog box are not the default values

A ADJ: check mark when the Input Routing, Trim, and Reverse settings in the Input Audio Adjust dialog box are not the default values

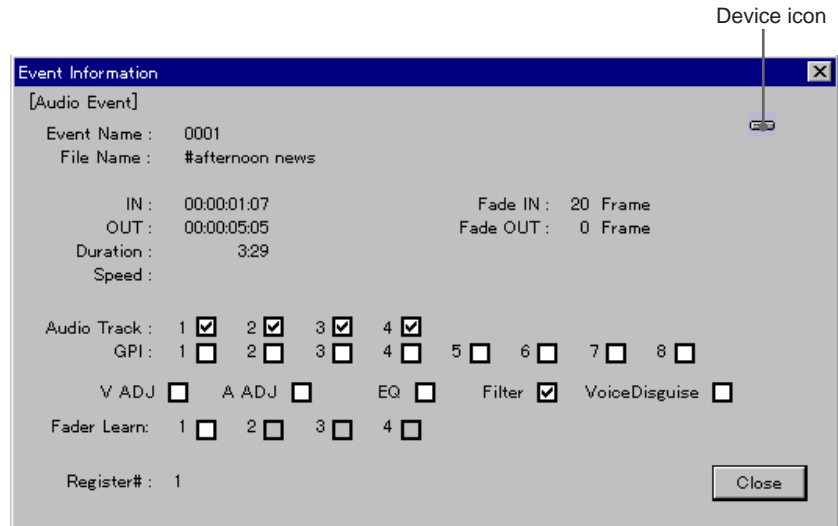
EQ: check mark when “EQ” is set in the Input Audio Adjust dialog box

Filter: check mark when “Filter” is set in the Input Audio Adjust dialog box

V MOD: check mark when settings are made in the Video Modifier dialog box

Lines and Events in the Timeline Window

Information display for an event on the Base A, Sub Audio, VO 1, or VO 2 line



Event Name: event name

File Name: a name as follows, according to the type of material

- Local storage material or server material: file name
- VTR material: reel name
- AUX material: AUX name
- INT material: “BLK” or “Matte”

IN: timecode of the IN point of the event

OUT: timecode of the OUT point of the event

Duration: duration of the event

Fade IN: fade-in transition time (in frames)

Fade OUT: fade-out transition time (in frames)

SPEED: setting in the DMC dialog box.

- xxx%: playback speed set in Constant mode (%)
- Manual: Manual mode
- Program: Program mode

Audio Track: check marks on the audio track or tracks being used

GPI: check marks on the GPI port number or numbers set

V ADJ: check mark when the settings in the Input Video Adjust dialog box are not the default values

A ADJ: check mark when the Input Routing, Trim, and Reverse settings in the Input Audio Adjust dialog box are not the default values

EQ: check mark when “EQ” is set in the Input Audio Adjust dialog box

Filter: check mark when “Filter” is set in the Input Audio Adjust dialog box

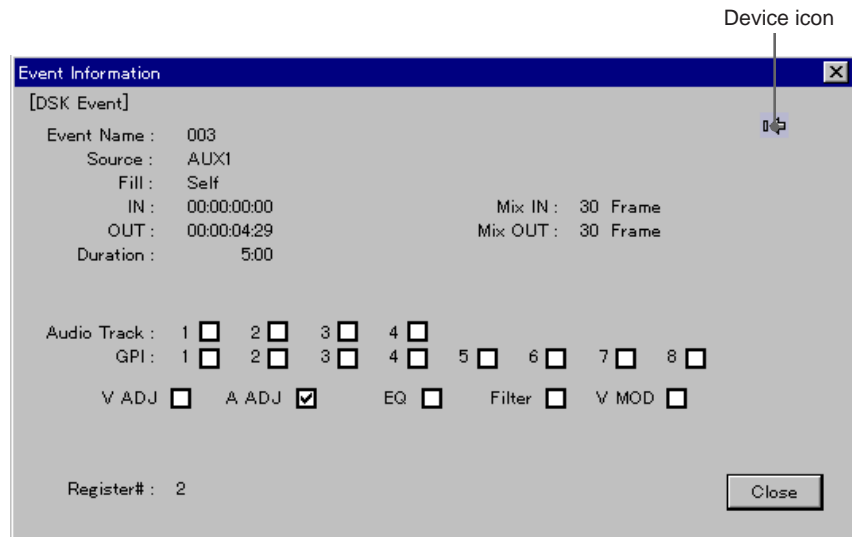
Voice Disguise: check mark when settings are made in the Voice Disguise/Tone dialog box

FaderLearn: check mark when there is audio fader learn data set.

If the fader is not assigned to the target line, the Filter display is grayed out.

Register#: number of the register in which parameters are stored

Information display for an event on the DSK (Title) line



Event Name: event name

Source: key source material name

Fill: key fill material name

IN: timecode of the IN point of the event

OUT: timecode of the OUT point of the event

Duration: duration of the event

Mix IN: dissolve-in transition time (in frames)

Mix OUT: dissolve-out transition time (in frames)

Audio Track: check marks on the audio track or tracks being used

GPI: check marks on the GPI port number or numbers set

V ADJ: check mark when the settings in the Input Video Adjust dialog box are not the default values

A ADJ: check mark when the Input Routing, Trim, and Reverse settings in the Input Audio Adjust dialog box are not the default values

EQ: check mark when “EQ” is set in the Input Audio Adjust dialog box

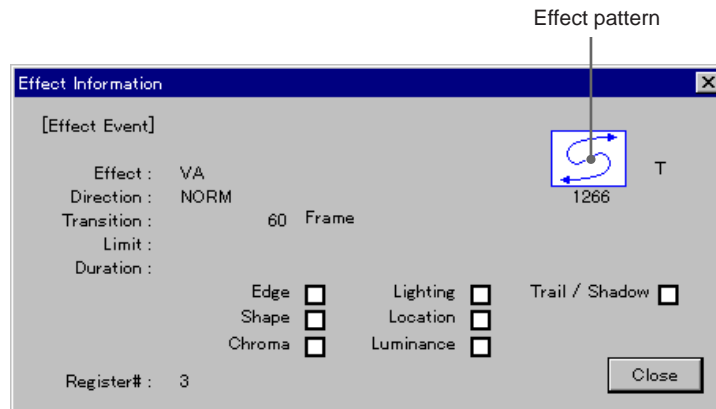
Filter: check mark when “Filter” is set in the Input Audio Adjust dialog box

V MOD: check mark when settings are made in the Video Modifier dialog box

Register#: number of the register in which parameters are stored

Lines and Events in the Timeline Window

Information display for an event on the Effect line (excluding split events)



Effect pattern, pattern type, pattern number: pattern type A is animation, T is transition.

Effect: video effect shown as V, audio effect shown as A, both video effect and audio effect shown as VA

Direction: direction of executing effect

NORM means forwards, REV means reverse.

Transition: transition time (frames)

Limit: Effect limit (%) set in the Fader Limit dialog box

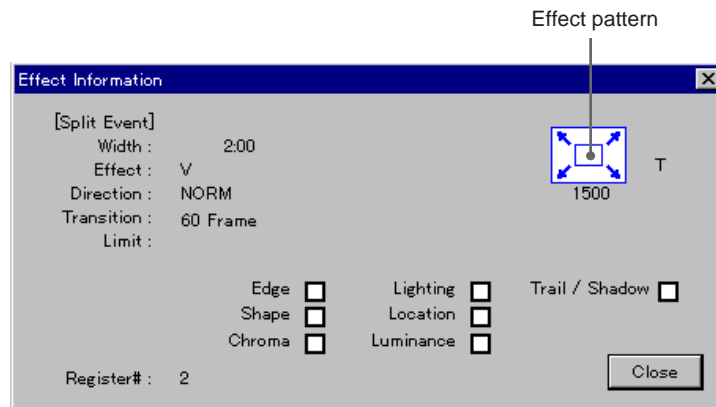
Duration: duration of the event (for animation effects only)

Edge, Lighting, Trail/Shadow, Shape, Location, Chroma, and

Luminance: check marks when settings have been made relating to the corresponding items

Register#: number of the register in which parameters are stored

Information display for a split event on the Effect line



Effect pattern, pattern type, pattern number: this is an effect for which a split is set, thus the pattern type is always T.

Width: amount of displacement of the effect due to split

Effect: video effect shown as V, audio effect shown as A, both video effect and audio effect shown as VA

Direction: direction of executing effect

NORM means forwards, REV means reverse.

Transition: transition time (frames)

Limit: Effect limit (%) set in the Fader Limit dialog box

Edge, Lighting, Trail/Shadow, Shape, Location, Chroma, and

Luminance: check marks when settings have been made relating to the corresponding items

Register#: number of the register in which parameters are stored

Lines and Events in the Timeline Window

Nowline

The nowline is a vertical line which is always displayed on the timeline. The current position of the nowline on the timeline is displayed as the current time.

Display color of the nowline

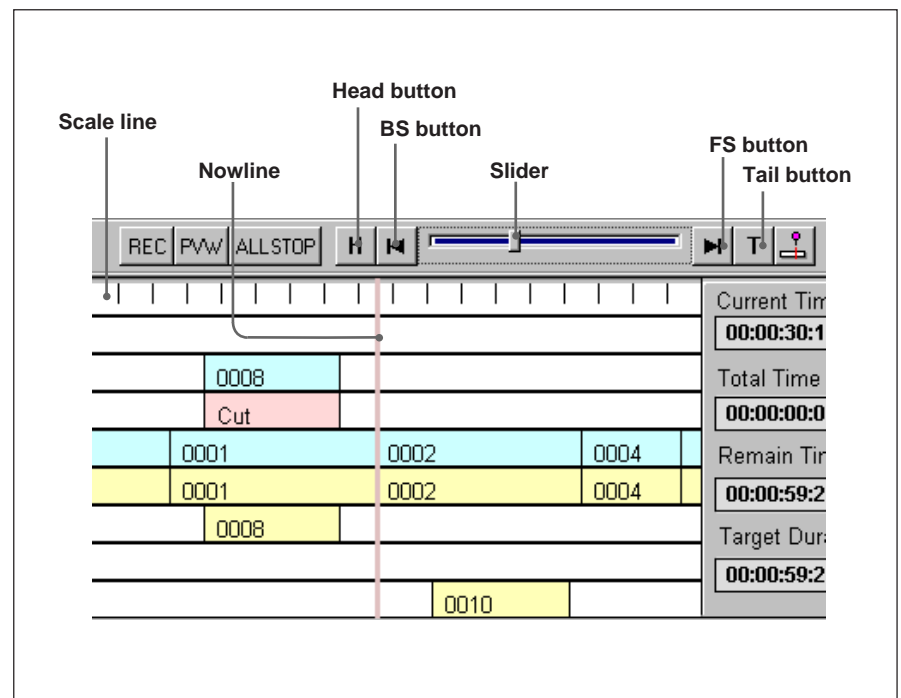
The color of the nowline makes the following distinctions.

Pink (normal): This is used to indicate the position at which an ADD, preview, or other operation is being carried out.

Red: When you are monitoring the video and audio at the position of the nowline in the Viewer window, the nowline changes to red. It also moves along the timeline together with a preview or recording operation.


Nowline movement tools



You can move the nowline using the following tools.





H (head) button: Move the nowline to the beginning of the first event on the timeline.




T (tail) button: Move the nowline to the end of the last event on the timeline.


BS (BS) button: the effect depends on the state of the  (cue point control mode) button.

-  (cue point control mode on)
Each click moves the nowline to the previous cue point.
-  (cue point control mode off)
Each click moves the nowline to the previous transition point.
There are four types of transition point:

- event IN points
- cue points
- show start time
- mark IN/OUT points (timeline mark)

 **(FS) button:** the effect depends on the state of the  (cue point control mode) button.

-  (cue point control mode on)
Each click moves the nowline to the next cue point.
-  (cue point control mode off)
Each click moves the nowline to the next transition point. The types of transition point are the same as for the  button.

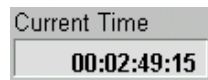
 **(slider):** Drag this button with the mouse to move the nowline to an arbitrary position on the timeline. (Only the display area changes, and the nowline does not move.)

Scale line: Click any point on the Scale Line with the mouse to move the nowline to that position on the timeline.

Time Indications

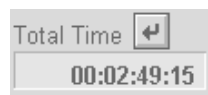
The following four time values appear at the right end of the timeline.

Current Time



The Current Time indication at the right end of the timeline window indicates the current position of the nowline on the timeline. The timeline starts from 00:00:00:00.

Total Time



This shows the length of the timeline from the beginning to the end of the last event.

When you set a Show Start Time, this shows the length from the setting position to the end of the last event.

To set a Show Start Time, use the following procedure.

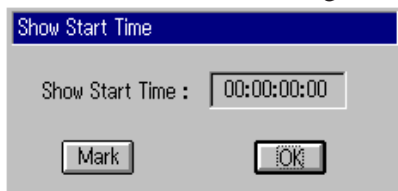
- 1** On the timeline move the nowline to the position from which to count the Total Time.



(Continued)

Lines and Events in the Timeline Window

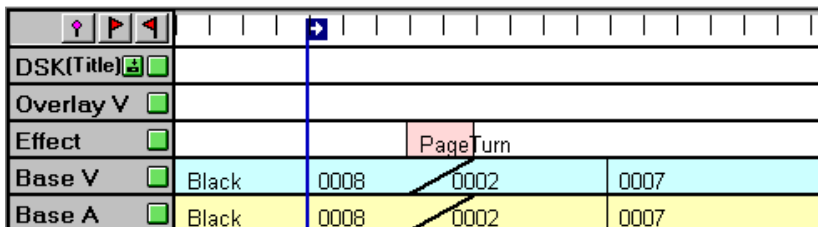
- Click the  button in the Total Time area.

The Show Start Time dialog box appears.

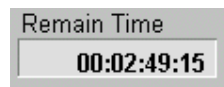


- Click the  button to specify the Show Start Time. You can also specify it by a timecode value. Enter the desired timecode value in the Show Start Time input box using the keyboard numeric keypad.
- Click the  button to confirm the Show Start Time.

A line with an arrow appears on the timeline indicating the Show Start Time.

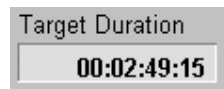


Remain Time



This shows the remaining time until the length of the target program. Remain Time is calculated as (Target Duration) – (Total Time). If Total Time exceeds Target Duration, the character color changes to red.

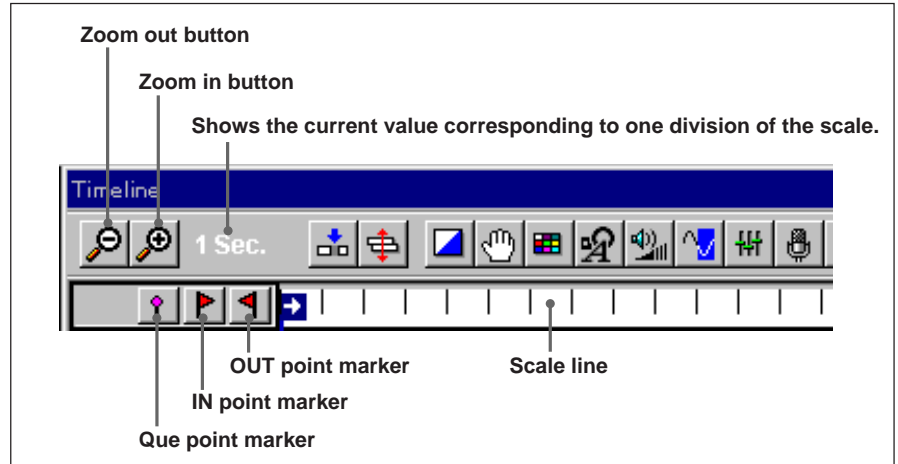
Target Duration



Enter the target length of the program to be created. When you enter Target Duration, from Remain Time described above, you will be able to see the remaining time.

Timeline Scale

Changing the timeline scale by the following method allows you to change the length of the displayed timeline.



(zoom out) button

This increases the length of time shown on one screen of the Timeline window. In other words, the time for one division of the scale line increases.


(zoom in) button



This decreases the length of time shown on one screen of the Timeline window. In other words, the time for one division of the scale line decreases.



The timeline lengths which can be displayed using the zoom in and zoom out buttons are as follows.

| Scale division | Range of timeline display – 525 lines (625 lines) |
|----------------|---|
| 10 Frame | 13 sec. (16 sec.) |
| 20 Frame | 26 sec. (32 sec.) |
| 1 Sec. | 40 sec. |
| 2 Sec. | 1 min. + 20 sec. |
| 5 Sec. | 3 min. + 20 sec. |
| 10 Sec. | 6 min. + 40 sec. |
| 20 Sec. | 13 min. + 20 sec. |

(cue point) marker

Click this to set a cue point at the nowline position on the timeline. When a cue point is set, a cue mark () appears on the scale line. You can use this marker even during a preview or recording.

To jump to a cue point, in cue point control mode, click the  button or  button in the Timeline window. This moves the nowline to the previous or next cue point.

To delete a cue point, click the corresponding cue mark () to select it, then click the  (delete) button. To select a number of cue points, hold down the keyboard Ctrl key and click the cue marks. To select cue points specifying a range, click on the first cue mark, then hold down the keyboard Shift key and click on the last cue mark.

(IN point) marker and (OUT point) marker























Click these to set an IN point or OUT point timeline mark at the nowline position.

When you move the mouse pointer near to the IN point marker or OUT point marker, the timecode value for the position is displayed, together with the duration (the interval to the corresponding OUT or IN point).






For more information about how to use these two markers, see the section “Timeline Mark Settings” (page 147).

Timeline Window Tools






The Timeline window toolbar contains the following buttons.

-  (ripple) button (page 74)
-  (split) button (page 74)
-  (effect) button (page 74)
-  (manual location) button (page 87)
-  (video modifier) button (page 87)
-  (DSK) button (page 88)
-  (audio fade) button (page 91)
-  (voice disguise/tone) button (page 91)
-  (mixdown) button (page 93)
-  (voice over recording) button (page 95)
-  (DMC) button (page 95)
-  (audio mute) button (page 98)
-  (match cut) button (page 99)
-  (GPI output) button (page 99)
-  (delete) button (page 99)
-  (undo) button (page 99)
-  (redo) button (page 99)
-  (record) button (page 99)
-  (preview) button (page 101)
-  (page 101)
-  (cue point control mode) button (page 101)
-  (audio monitor) button (page 101)

For details of the following buttons, see the section “Nowline” (page 68).

-  (head) button
-  (BS) button
-  (FS) button
-  (tail) button
-  (slider)

For details of the following buttons, see the section “Timeline Scale” (page 71).

-  (zoom out) button
-  (zoom in) button
-  (cue point) marker
-  (IN point) marker
-  (OUT point) marker

Timeline Window Tools

(Ripple) button

This toggles the ripple mode on and off. When the ripple mode is on, adding or deleting an event on the timeline causes the events already present to be shifted.

For more details, see the section “Event Operations in Ripple Mode” (page 107).

(Split) button

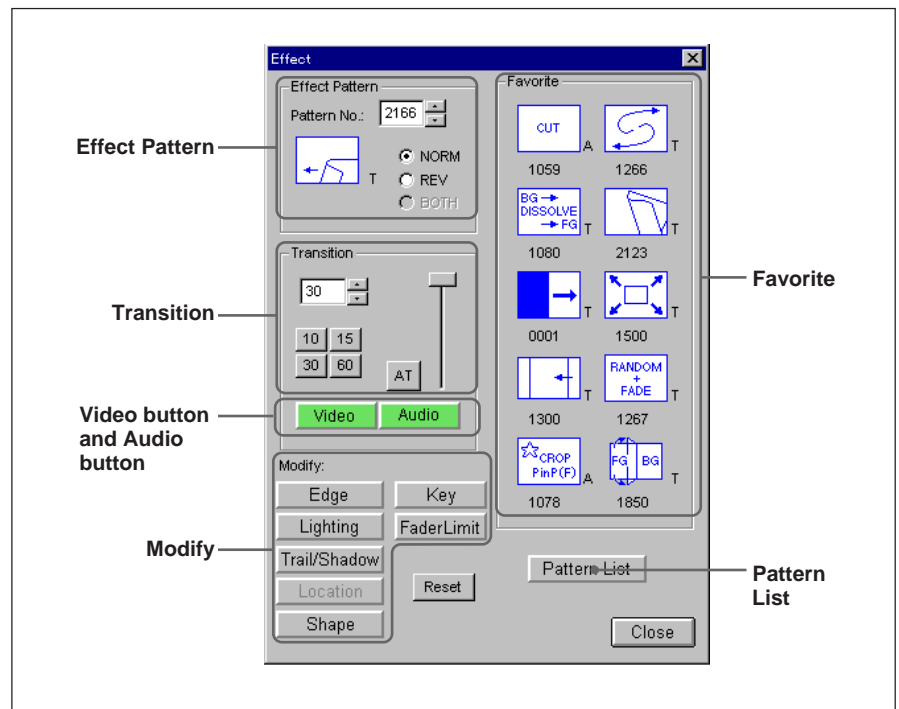
This toggles Split Mode for split editing on and off.

For information about the split editing procedure, see Chapter 13 (page 195).


(Effect) button

This displays the Effect dialog box for making effect settings. By means of the settings, you can apply special effects (about 400 effects, including wipes, dissolves, mosaics, etc.) to a video transition.

For details of the procedure for effect settings, see the section “Effect Settings” (page 133).

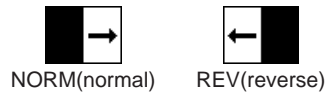


Effect Pattern

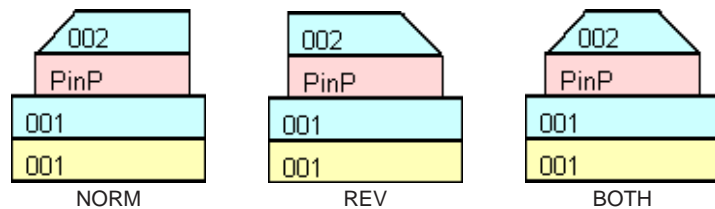
Pattern No.: This shows the number of the currently selected effect pattern. You can click the display area then enter a number with the numeric keypad to recall a desired effect pattern by number. Clicking the  buttons increments or decrements the pattern number by one.

NORM/REV/BOTH: Set the effect direction (for a transition effect) or the position at which the transition occurs (for an animation effect). The BOTH selection is not available for a transition effect.

- For a transition effect



- For an animation effect



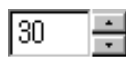
Selected pattern:




This shows the currently selected effect pattern and effect type (T: transition, A: animation). By dragging and dropping this pattern onto the Effect line, you can apply the effect.

Transition

Transition time:



This sets the number of frames of a transition effect execution time, or the time for an animation effect to be completely applied. You can click the display area with the mouse then enter the transition time with the numerical keypad, or select a desired value with the mouse from 10, 15, 30 and 60 (for 525-line format) or from 8, 12, 25 and 50 (for 625-line format). Clicking the  buttons increments or decrements the value by one frame.

Auto transition button:



This executes the selected effect, with the set transition time.

Transition lever: To execute the selected effect manually, drag the slider vertically.

Video button and Audio button

Turn both of these on to make video effect and audio effect settings simultaneously, or one only on to make video effect or audio effect settings separately.

The Audio button is not available for animation effects.

Favorite

This area holds effect patterns you use frequently.

When you click a registered pattern with the mouse, this is reflected in the Effect Pattern area.

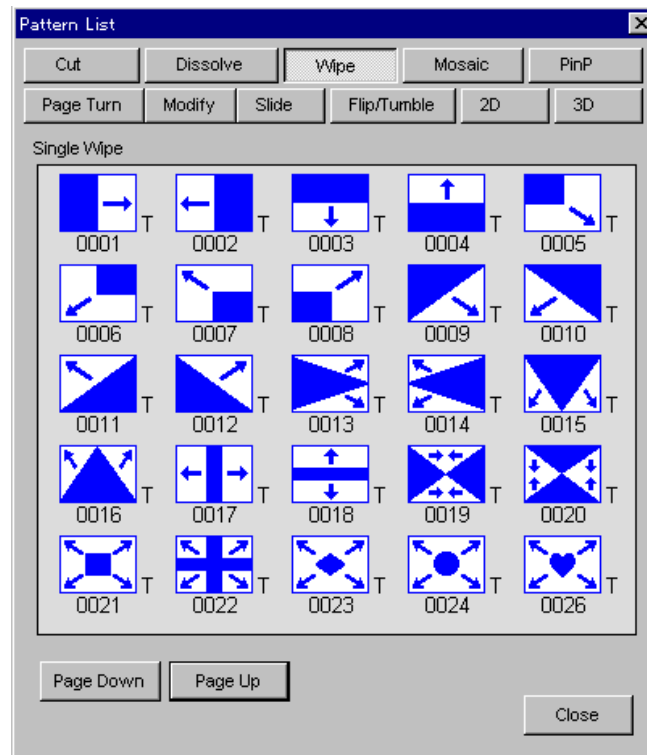
You can also drag and drop an effect directly to the Effect line.

To register a desired effect pattern, first display the pattern in the Effect Pattern area, then drag and drop it to the desired position in the Favorite Pattern area.

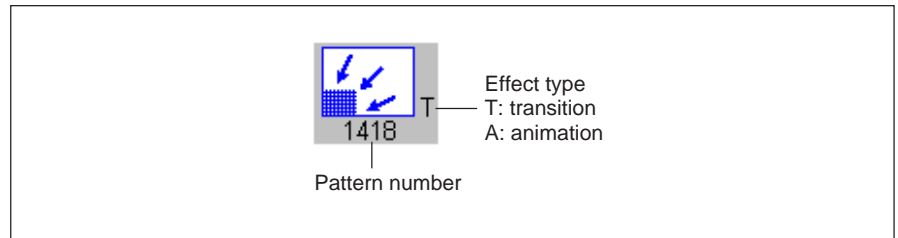
For details of the effect settings, see Chapter 7 (page 131).

Pattern List

Click to display the Pattern List dialog box. You can display the bitmaps of the effect patterns, classified by type. Click the bitmap of the desired pattern to select the pattern, which appears under Effect Pattern.



The number shown below each pattern is the pattern number. The “A” or “T” indication to the right shows the effect type. “A” is an animation, and “T” a transition.



Click the Page Down button or Page Up button to browse the patterns.

For information about animation effects and transition effects, see the section “Effects” (page 131).

Modify

Each button has the following function.

Edge: Display the dialog box for setting borders, softness, and cropping (page 78)

Lighting: Display the dialog box for setting lighting effects (page 79)

Trail/Shadow: Display the dialog box for making trail and shadow settings (page 80)

Location: Display the dialog box for setting the position and size of an inserted picture (page 81)

Shape: Display the dialog box for setting picture deformation parameters (page 82)

Key: Display the dialog box for luminance key and chroma key settings. (page 82)

Fader Limit: Display the dialog box for making percentage adjustments to the transition. (page 86)

These buttons light green when settings have been made in the corresponding dialog box.

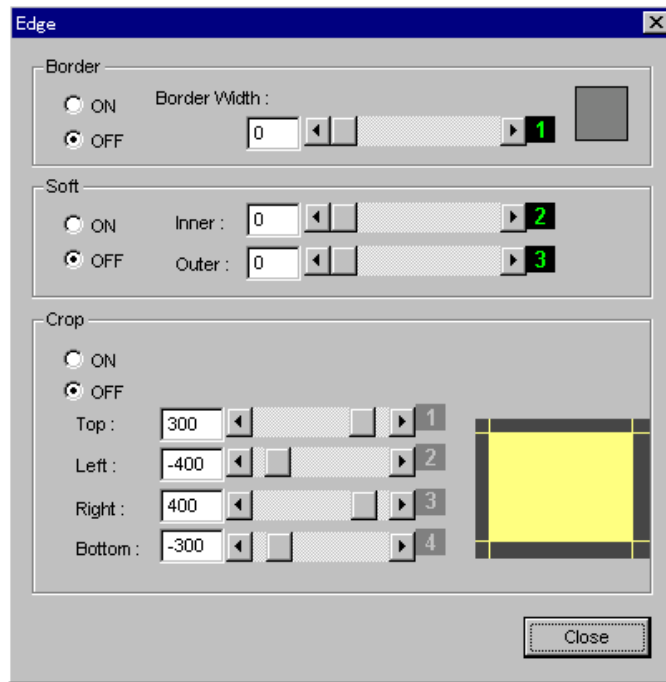
Reset: Reset all of the above dialog boxes to the factory default settings.

Note

For the settings made in the above dialog boxes opened by clicking one of the Modify buttons, a maximum of 100 events can be registered. An attempt to register the 101st event results in an error message. To continue with the setting, delete events which are no longer required, so that the number of events saved is less than 100. Events from the 101st onwards will have the settings at their default values.

The settings in these dialog boxes are described below.

• Edge dialog box



Border

Set this to ON to put a border between the foreground and background images.

Use the numeric keypad, the slider in the dialog box, or knob 1 on the editing fader panel to set the border width.

Soft

To soften the edge between the foreground and background images, set this to ON.

Use the numeric keypad, slider, or knobs 2 and 3 on the editing fader panel to set the degree of softness (Inner: softness of the inside of the edge, Outer: softness of the outside of the edge).

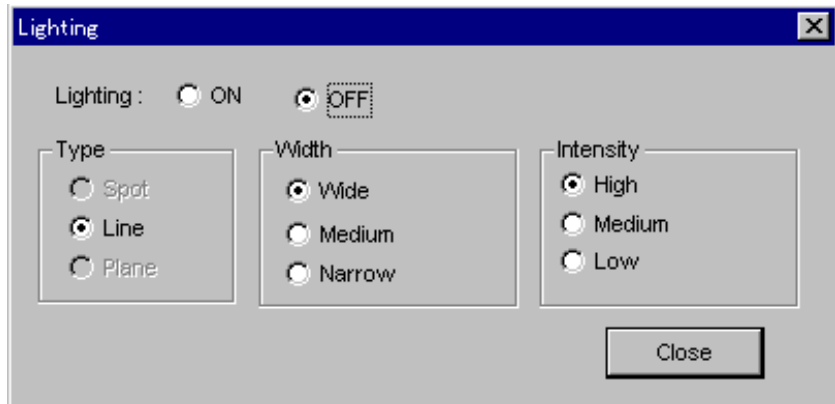
Crop

Set this to ON to crop the four sides of the image (removing the outside) or inverse crop by removing a rectangle.

Use the numeric keypad, the sliders in the dialog box, or knobs 1 to 4 on the editing fader panel to set TOP, LEFT, RIGHT, and BOTTOM, the corresponding edge positions.

The bitmap display in the dialog box allows you to confirm the settings.

- **Lighting dialog box (requires the optional BKNE-1041 board installed)**



Lighting

To apply a lighting effect to the image, set this to ON.

Type

Select the type of lighting.

- SPOT: circular spotlighting
- LINE: strip lighting
- PLANE: planar lighting

Width

Select the size of the lighting effect.

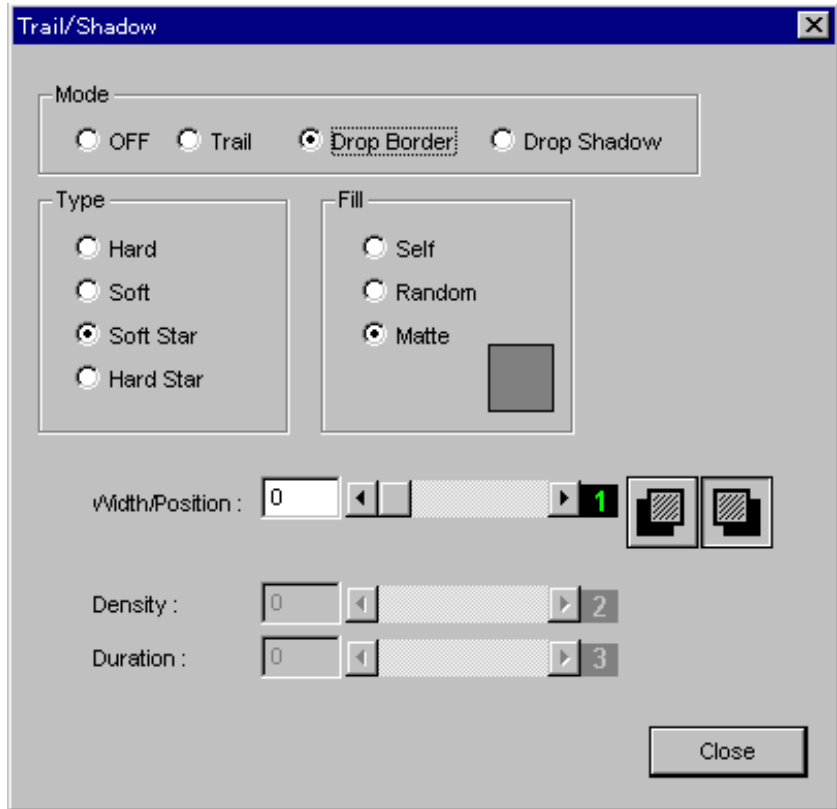
- WIDE: large
- MEDIUM: medium
- NARROW: small

Intensity

Select the intensity of the lighting.

- HIGH: high intensity
- MEDIUM: medium intensity
- LOW: low intensity

- **Trail/Shadow dialog box (requires the optional BKNE-1041 board installed)**



Mode

Select the effect(s) to be applied. When not using an effect, set it to OFF.

- **TRAIL:** Apply an “afterimage” trail like a tail to the pattern of the foreground image.
- **DROP BORDER:** Put a border behind the foreground image, applying a shadow effect.
- **SHADOW:** Apply a shadow around the pattern of the foreground image.

The following settings are then available according to the effect selection.

- When **TRAIL** is selected
Type, Fill, and Duration
- When **DROP BORDER** is selected
Type, Fill, Width, and Position
- When **SHADOW** is selected
Fill, Density, Width, and Position

Type

Select the type of effect. (Only when trail or drop border selected by Mode)

• For a trail

HARD: afterimages disappear suddenly.

SOFT: afterimages disappear slowly.

SOFT STAR: afterimages disappear slowly, breaking up into stardust trails.

HARD STAR: afterimages disappear suddenly, breaking up into stardust trails.

• For a drop border

- HARD: sharp-edged border
- SOFT: soft-edged border
- SOFT STAR: soft-edged border, breaking up into stardust trails.
- HARD STAR: sharp-edged border, breaking up into stardust trails.

Fill

Select the signal to fill the trail, drop border, or shadow portion. For a shadow, however, the selection is always MATTE.

- SELF: foreground image
- RANDOM: random matte (matte of randomly varying colors)
- MATTE: matte

Width

For a shadow use the numeric keypad, the slider in the dialog box, or knob 1 on the editing fader panel to set the shadow width.

Position

For a drop border or shadow, click one of the two bitmap displays, to select the position of the shadow (below-right or below-left).

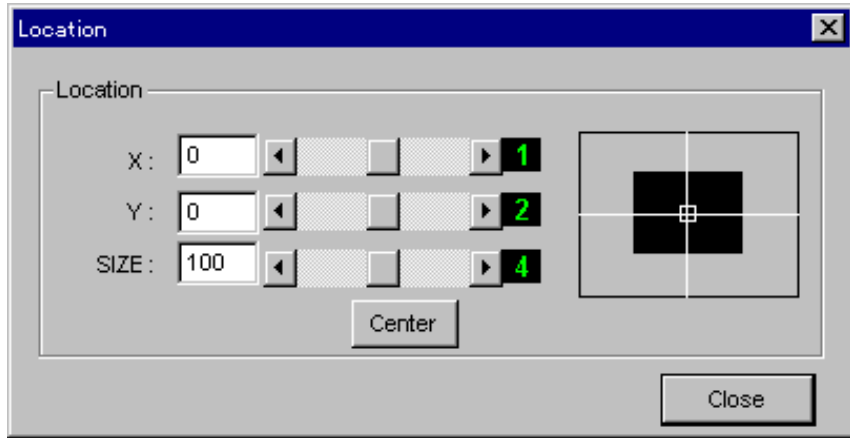
Density

For a shadow use the numeric keypad, the slider in the dialog box, or knob 2 on the editing fader panel to set the shadow density.

Duration

For a trail, use the numeric keypad, the slider in the dialog box, or knob 3 on the editing fader panel to set the trail duration.

• Location dialog box



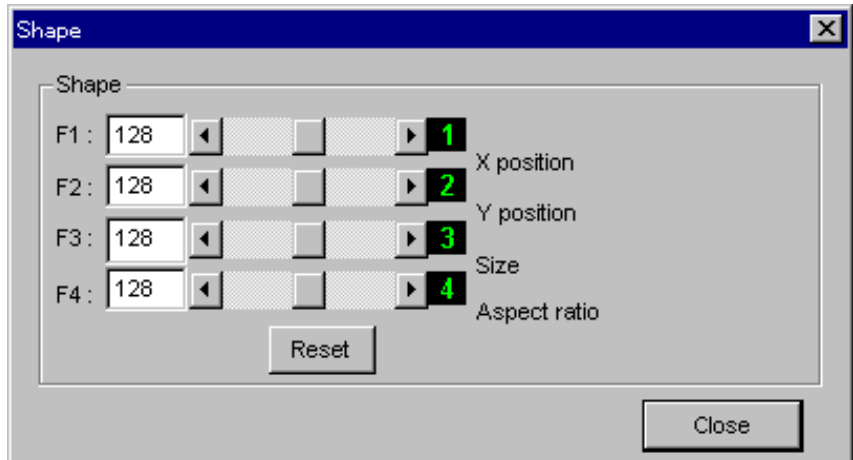
Location

Set the position and size of an inserted picture.

- X: Use the numeric keypad, the slider in the dialog box, or knob 1 on the editing fader panel to set the x-position of the inserted picture.
- Y: Use the numeric keypad, the slider in the dialog box, or knob 2 on the editing fader panel to set the y-position of the inserted picture.

- **SIZE:** Use the numeric keypad, the slider in the dialog box, or knob 4 on the editing fader panel to set the size of the inserted picture. Click the **CENTER** button to return the image to the center.

• Shape dialog box



Shape

Use the numeric keypad, the sliders in the dialog box, or knobs 1 to 4 on the editing fader panel to set the parameters, which are specific to the selected effect.

This dialog box does not appear if parameters cannot be set for the selected pattern.

According to the selected pattern, the names of the deformation parameter which can be set appear to the right of the knob numbers.

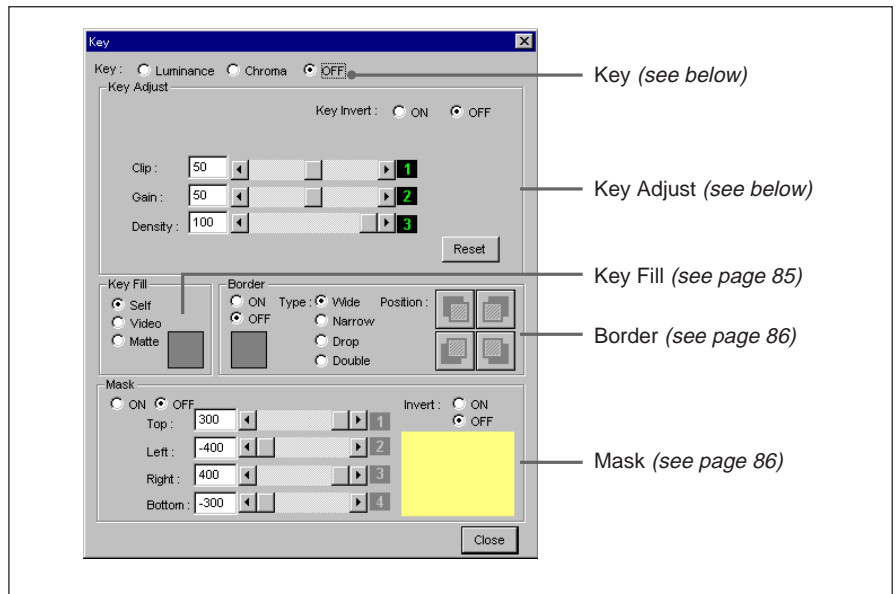
• Key dialog box

Used for removing the portion of a foreground image of a particular color or luminance and inserting the remaining portion in a background image using an effect as desired.

Example of key (slide):



For details of the background image and foreground image in a transition effect and animation effect, see pages 131 and 132.



Key

Click any of the following to select them.

Luminance: luminance key (specifying a particular luminance)

Chroma: chroma key (specifying a particular hue)

OFF: reset the luminance key or chroma key.

The following Key Adjust display is different depending on whether a luminance key or chroma key is selected.

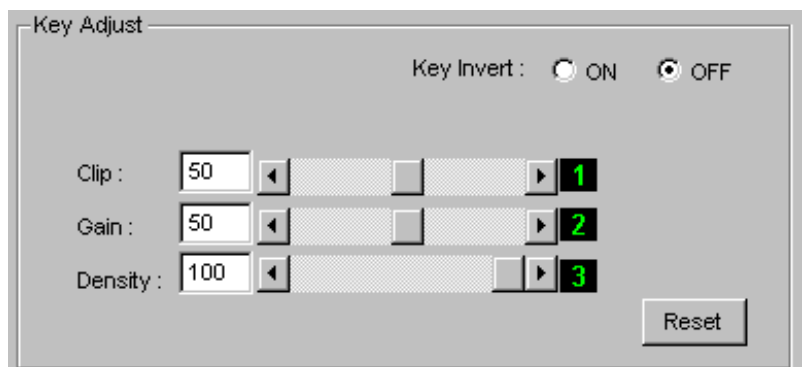
Note

Before setting the following items, ensure that the effect is completely applied.

Key Adjust

This makes key adjustments corresponding to the selection in the previous Key item.

• Display when a luminance key is selected



Clip: set in the range -10 to $+110\%$ (luminance level). Values exceeding the clip level form the key.

Gain: adjust the smoothness of the border between the areas forming the key and the areas not forming the key (0 to 100).

Density: set the key fill image opacity (0 to 100). When the setting value is 100, the key fill image completely replaces the foreground image, and the smaller the setting value the higher the background image transparency.

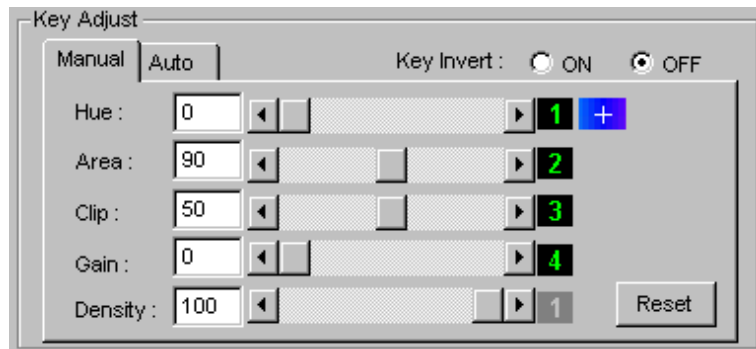
Reset button: click this to return the Clip, Gain, and Density values to their factory defaults (50/50/100).

Key Invert: Set to ON to invert the sense of the key. This interchanges areas where the key fill image is and is not inserted.

• Display when chroma key is selected

The display when chroma key is selected differs further, depending on whether manual adjustment or automatic adjustment is selected. For automatic adjustment, the color of the area in the key source image specified with the on-screen marker is automatically used for keying.

Display when manual adjustment is selected



To switch to automatic adjustment, click the Auto tab.

Hue: specify the hue in the range 0 to 359 degrees. The color indication on the right changes as you change the value. The color set here is used for the key. Based on this setting value, the range used for the key is determined by the following “Area” item.

Area: Based on the previous “Hue” setting, specify the hue range from 0 to 180 degrees. For example, if you set the Hue value to 200 degrees, and the Area value to 50 degrees, a range of 200 ± 25 degrees, that is to say, from 175 to 225 degrees is treated as the key.

Clip: set in the range 0 to 100 (color depth). From the set level and above becomes the key.

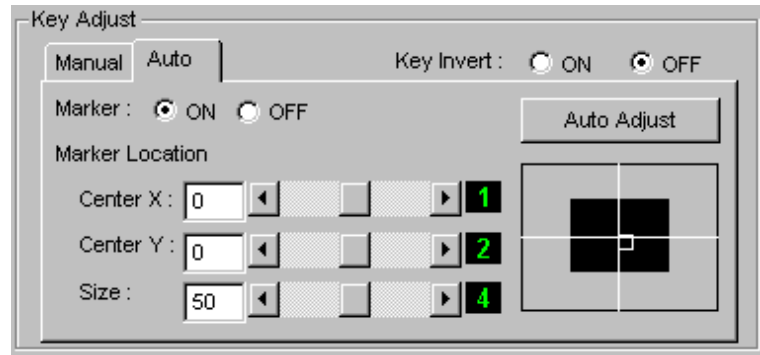
Gain: adjust the smoothness of the border between the areas forming the key and the areas not forming the key (0 to 100).

Density: set the key fill image opacity (0 to 100). When the setting value is 100, the key fill image completely replaces the foreground image, and the smaller the setting value the higher the background image transparency.

Reset button: click this to return the Hue, Area, Clip, Gain, and Density values to their factory defaults (0/90/50/0/100).

Key Invert: Set to ON to invert the sense of the key. This interchanges the background image and key fill image.

Display when automatic adjustment is selected



To switch to manual adjustment, click the Manual tab.

Marker: when this is ON, a marker for setting the key appears on the key source image (normally the foreground image). The Key setting in the Key dialog box becomes OFF.



Marker Location: set the position and size of the marker.

- **Center X:** set the x-coordinate of the marker on the screen (-400 to +400).
- **Center Y:** set the y-coordinate of the marker on the screen (-300 to +300).
- **Size:** specify the marker size (0 to 100).

Auto Adjust

button: clicking this extracts the color of the area specified by the marker on the key source image as the chroma key setting values. The key setting values extracted with the marker are displayed in “Key Adjust”.

Key Fill

Selects the key fill. The key fill is the image which is inserted into the background image.

- **Self:** use the key source signal as the key fill.
- **Video:** the image specified as Key Fill by opening the AUX settings page (*see page 239*) in the System dialog box is used as the key fill.
- **Matte:** the matte created in the Fill Matte dialog box is used as the key fill.

Double-click on the matte display box below the Matte button to display the Fill Matte dialog box; you can then set the type, color, and so on of the matte.

Border

Set this to ON to apply a border to the key.

Double-click on the matte display box below the OFF button to display the Fill Matte dialog box. You can then apply a color border to the matte created in the Fill Matte dialog box.

Type: select the type of border.

- **Wide:** wide border
- **Narrow:** narrow border
- **Drop:** a border like a shadow on the background
- **Double:** a combination of Narrow and Drop borders

Position: when the Type is Drop or Double, click the sample display to select the position (direction) of the border. Select one of: top left, top right, lower left, and lower right.

Mask

Set to ON to apply a mask to the key. Outside the mask region the key is disabled (no cut-out occurs). This makes it possible to remove unwanted parts of text or graphics being inserted by keying.

Top: set the upper boundary of the key (–300 to +300).

Left: set the left boundary of the key (–400 to +400).

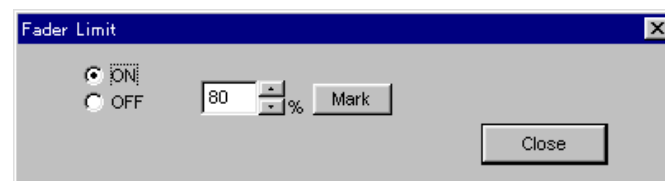
Right: set the right boundary of the key (–400 to +400).

Bottom: set the lower boundary of the key (–300 to +300).

Invert: set to ON to invert the sense of the mask. This disables the region inside the boundaries.

In the display box below the Invert ON/OFF button you can check the mask settings.

• Fader Limit dialog box



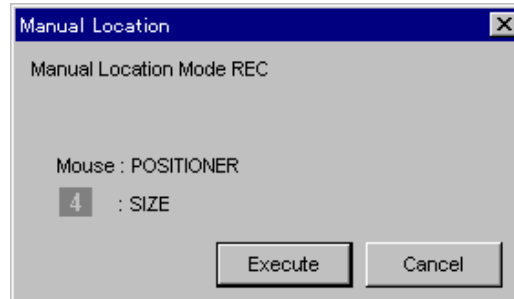
Set to ON to enable the fader limit set in this dialog box. When you click the auto transition button (*see page 75*) to execute an effect, this provides an effect in which the transition stops at an intermediate point.

To set a value corresponding to the current position of the editing fader panel transition lever, click Mark.

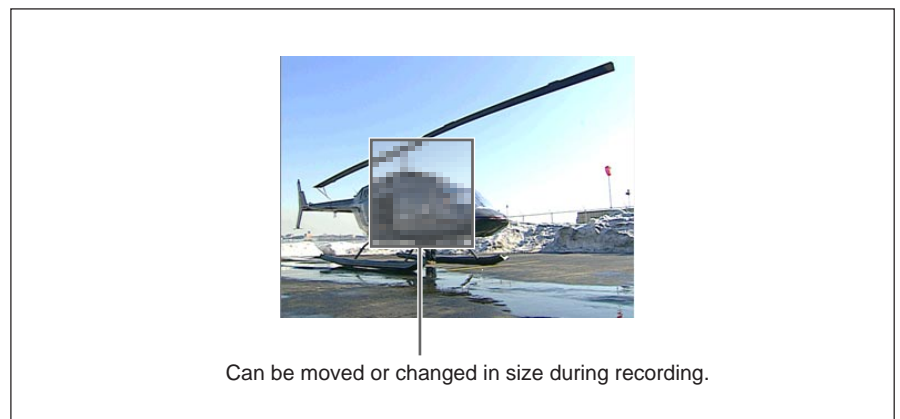


(Manual location) button (only when the optional BKNE-1040 board is installed)

This displays the Manual Location dialog box for using the manual location function.



By using the manual location function, it is possible during recording to move an effect image by manual operation, or to change the image size. For example, you can use this with the picture-in-picture function on the inserted picture.



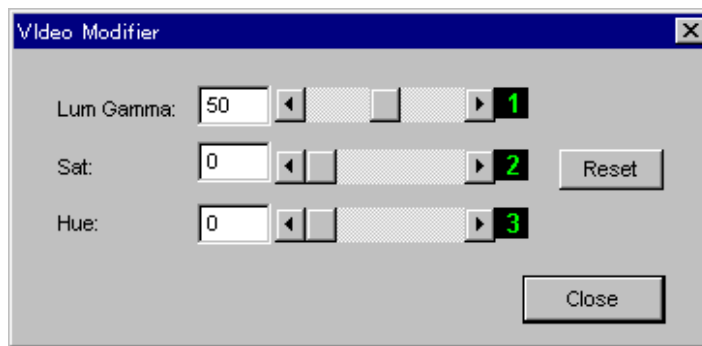
For details of the procedure for the manual location function, see the section “Moving the Effect Image During Recording” (page 143).



(Video modifier) button (only when the optional BKNE-1040 board is installed)

This button displays the Video Modifier dialog box in which you can adjust the luminance or apply a “sepia” effect to a video event set on the Base V or Overlay V line.

For details of the procedure for applying the “sepia” effect or adjusting the luminance gamma, see the section “Applying the Sepia Effect and Adjusting the Luminance Gamma” (page 139).



Use the numeric keypad, the sliders in the dialog box, or knobs 1 to 3 on the editing fader panel to set the Lum Gamma, Sat, and Hue parameters as follows.

Lum Gamma

Adjust the luminance gamma value in the range 0 to 100%. (You can adjust the screen brightness.)

Sat

Adjust the saturation in the range 0 to 100%.

Hue

Adjust the hue in the range 0 to 359°.

Reset

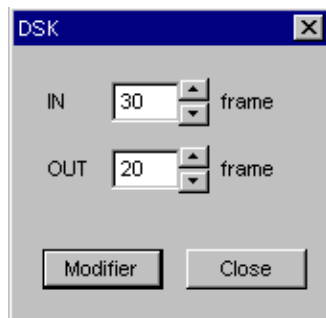
Reset the Lum Gamma, Sat, and Hue parameters to 50%, 0%, and 0° respectively.

(DSK) button (only when the optional BKNE-1030 or BKNE-1040 board is installed)

This displays the DSK dialog box, in which you can make DSK (downstream key) adjustments or fade-in/fade-out settings. To make key adjustments, from the DSK dialog box open the Downstream Key Modifier dialog box.

For details of the downstream key adjustment procedure, see the section “Making downstream key adjustments” (page 202).

For details of the fade-in/fade-out setting procedure, see the section “Making downstream key fade-in/fade-out settings” (page 204).



IN/OUT (only when the optional BKNE-1040 board is installed)

Set the transition times for fade-in and fade-out events on the DSK in units of frames (0 to 999).

Click on the box to switch to the mode for numeric entry, then enter the numeric value from the keyboard.

You can also click the  and  beside the box to trim the value.

Modifier

This displays the Downstream Key Modifier dialog box, which you use for key adjustment and parameter setting.

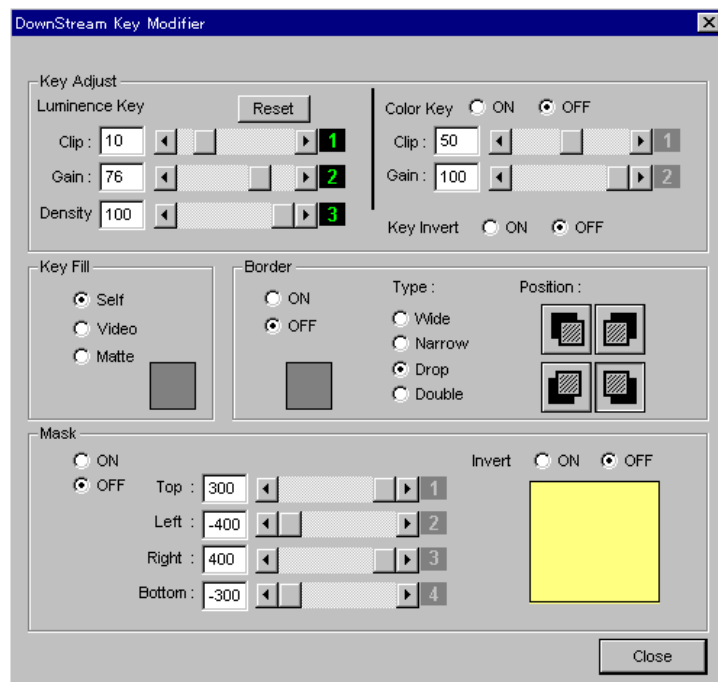
• Downstream Key Modifier dialog box

For items in the dialog box which have a slider, you can also make adjustments using the corresponding knob on the editing fader panel. To enable the knob, click with the mouse near the slider, so that the knob number, which was grayed out, appears. You can then use the knob with that number to make adjustments.

Restrictions when the optional BKNE-1040 board is not installed

When the optional BKNE-1030 board is installed, but not the BKNE-1040, only the following settings are available.

- Luminance Key (Clip/Gain)
- Key Fill (Self/Video)



Key Adjust

Adjust the key.

The key is used to cut an area from the background image. The cut area is filled with the key fill (see the section “Key Fill” (page 90)).

Luminance Key: Select a luminance key (specified by the intensity level of the key source).

- **Clip:** Set in the range -10 to $+110\%$ (luminance level). The key is defined by whether or not the luminance is above this value.
- **Gain:** Adjust the sharpness of the transition from no-key to key (0 to 100).
- **Density:** Set the density of the key fill image (0 to 100). When the setting is 100 the key fill signal completely replaces the background, and as the setting decreases the degree of mixing with the background increases.

Color Key: Instead of the key being determined by luminance alone, this adds an element of saturation.

- **Clip:** Set in the range -10 to $+110\%$ (saturation level).
- **Gain:** Adjust the sharpness of the transition from no-key to key (0 to 100).

Reset: Resets the Clip, Gain, and Density parameters to their factory default settings (10/76/100).

Key Invert: To invert the logical sense of the key, set this to ON. This interchanges the background and key fill.

Key Fill

Select the key fill.

The key fill fills the area cut from the background image by the key signal.

Self: The key source signal is used as key fill.

Video: The video specified as DSK Fill in the AUX tab (*see page 239*) is used as key fill.

Matte: The matte selected in the Fill Matte dialog box is used as key fill. Double-click the display box below the Matte button to display the Fill Matte dialog box. In this you can change the matte type and color selection.

Border

Set this to ON to apply a key border around the cut-out portion.

Type: Select the type of border.

- **Wide:** wide border
- **Narrow:** narrow border
- **Drop:** drop border, like a shadow
- **Double:** combination of narrow and drop borders

Position: When you have selected Drop or Double as the Type, click the icon to select the direction of the shadow. You can select from upper-left, upper-right, lower-left, and lower-right.

Mask

Set this to ON to mask the key. Outside the masked area the key is disabled. (The background is not cut out.)

Top: Set the top position of the mask area (-300 to $+300$).

Left: Set the left position of the mask area (-400 to $+400$).

Right: Set the right position of the mask area (-400 to $+400$).

Bottom: Set the bottom position of the mask area (-300 to $+300$).

Invert: Set this to ON to invert the mask. This disables the key inside the mask area.

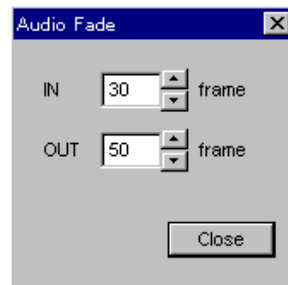
Note

For the settings made in these dialog boxes, a maximum of 100 events can be registered. An attempt to register the 101st event results in an error message. To continue with the setting, delete events which are no longer required, so that the number of events saved is less than 100. Events from the 101st onwards will have the settings at their default values.

 **(Audio fade) button**

This button displays the Audio Fade dialog box in which you can set fade effects for the IN and OUT points of audio events on the Base A, Sub Audio, VO1, and VO2 lines of the timeline.

For details of the setting procedure for audio fades, see the section “Setting Audio Fade” (page 173).

**IN/OUT**

Set the transition times for audio fade-in and fade-out events in units of frames (0 to 999).

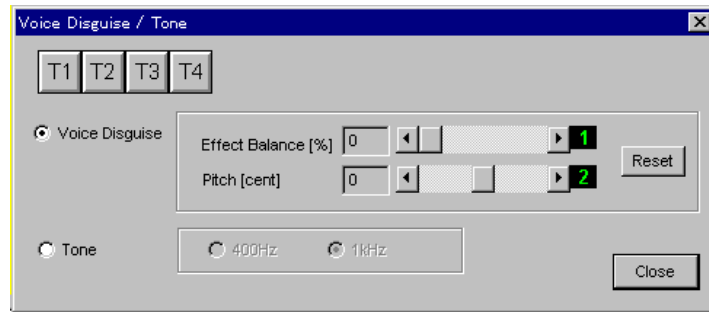
Click on the box to switch to the mode for numeric entry, then enter the numeric value from the keyboard.

You can also click the  and  beside the box to trim the value.

 **(Voice disguise/tone) button (only when the optional BKNE-1020 board is installed)**

This button displays the Voice Disguise/Tone dialog box in which you can set a pitch adjustment for a voice disguising effect on audio events set on the Base A, Sub Audio, VO1, and VO2 lines, or a tone signal. (In BZNE-1020 Ver. 1.30, separate pitch adjustments for each track are not possible.)

For details of the procedure for making pitch adjustments, see the section “Changing a Voice by Pitch Adjustment” (page 174).



T1 T2 T3 T4 (tracks 1 to 4)

Click these, turning them on, to select the track(s) to which the settings in this dialog box apply.

Voice Disguise

To disguise a voice, click to select this, and adjust the Effect Balance and Pitch settings below.

Effect Balance

Select the ratio (0 to 100%) of the combination of the original voice and the pitch-altered voice.

Use the slider in the dialog box or knob 1 on the editing fader panel to make the setting. (It is not possible to enter a numeric value from the keyboard.)

A setting of 0% consists entirely of the original voice, and a setting of 100% of entirely the pitch-altered effect.

Pitch

Set the sound pitch with the slider. The setting range is from -2400 to +2400 “cents” (100 cents = 1 semitone) in 240 steps.

You can also use knob 2 on the editing fader panel to change the setting. (It is not possible to enter a numeric value from the keyboard.)

Tone

Click this to set a tone signal, selecting either 400 Hz or 1.0 kHz.

Reset

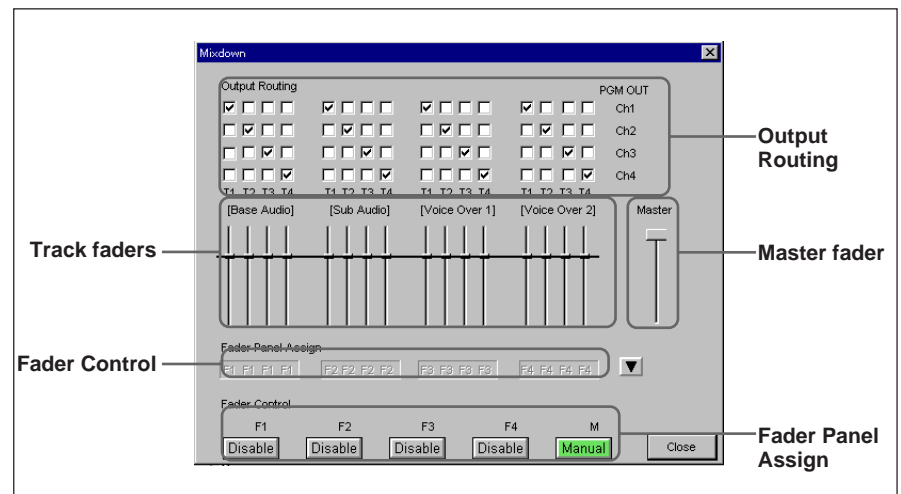
This resets the Effect Balance and Pitch settings to zero.

Note

For audio related settings (carried out in the Voice Disguise/Tone dialog box and Input Audio Adjust dialog box), a maximum of 500 events can be registered. An attempt to register the 501st event results in an error message. To continue with the setting, delete events which are no longer required, so that the number of events saved is less than 500. Events from the 501st onwards will have the audio settings at their default values.

(Mixdown) button

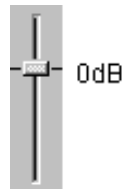
This displays the Mixdown dialog box for audio mixdown (output routing) settings. Using these settings, you can decide the routing to the four channels of final audio output (PGM OUT) from the 16 internal audio tracks on the timeline (four tracks each of the Base A, Sub Audio, VO 1 and VO 2 lines).



Output Routing

You can select which of the four channels of audio output (PGM OUT) each of the four internal audio tracks in each of the lines on the timeline is routed to.

Track faders



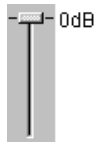
These adjust the audio levels for the four internal audio tracks within each of the lines on the timeline.

The ranges of adjustment is from approximately +12 dB to $-\infty$ dB. In BZNE-1020 Ver. 1.30, you cannot use these.

Note

Each of these faders provides a single setting for the whole of a track within a line on the timeline. To adjust the levels separately for different events, use the Input Audio Adjust dialog box in the Viewer window.

Master fader



This adjusts the level of the audio output (PGM OUT). The setting of the Master fader is reflected in all four channels of PGM OUT.

Fader Control

This displays the function mode during preview or recording of the four track faders and master fader in the editing fader panel. Each click on the Fader Control button changes the fader function mode setting in the following order.

It is possible to change the fader function mode using the keyboard function keys.

For details of function key functions, see the section “Function Keys” (page 21).

| Function mode (changes in the following order) | Effect |
|---|---|
| Disable (except master fader) | Fader adjustment is not possible. |
| Manual | Fader adjustment is possible. |
| Learn | Fader adjustment is possible. Fader movement during a preview is recorded (learnt). |
| Recall | The fader movement captured by learning is repeated for preview and recording. Fader adjustment is not possible. |

For details of the learn function, see the section “Using the Audio Fader Learn Function” (page 179).

Fader Panel Assign

Click the ▼ button at the right end to display the allocation of lines to track faders; the ▼ button changes to a ▲ button.



: indicates “allocated”.

: indicates “not allocated”.

To change the settings

Click the setting display (/ .

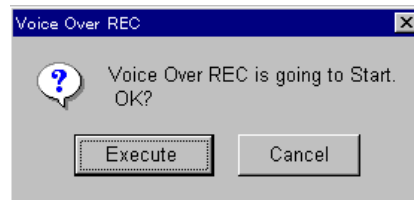
It is possible to allocate a fader to more than one track, but it is not possible to allocate to tracks on different lines.

To close the line allocation display, click the ▲ button or Close button.



(Voice over recording) button

This displays the Voice Over REC dialog box for the purposes of recording a voice-over on one of the voice-over lines (VO 1/2) while previewing the timeline.



When this dialog box is displayed, the voice-over input signal specified in the AUX settings page (*see page 239*) is selected, and you can use the editing fader panel for level adjustment.

For more details of the operating procedure, see the section “Recording Sound on a Voice-Over Line (Voice-Over Recording)” (page 176).



(DMC) button

This displays the DMC dialog box for rerecording a selected event while varying the playback speed, and repasting the rerecorded event on the timeline.

For the procedure for repasting on the timeline while changing the playback speed of an event see the section, “Changing the Playback Speed of an Event” (page 185).

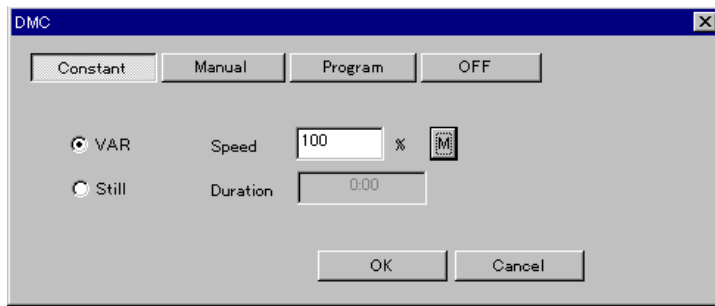
The displayed DMC dialog box depends on the playback speed setting mode (Constant, Manual, Program, or Off) of the selected event.

There is also a method for rerecording while varying the playback speed of an event to match a duration set by timeline marks, without using the DMC dialog box.

For details, see the section, “Changing the Playback Speed of an Event” (page 185).

• DMC dialog with “Constant” selected

Events not yet set in the DMC dialog box are in the state in which “Constant” is selected.



Constant

Click to set a constant playback speed.

Manual

Click to select manual adjustment, using the search dial to vary the playback speed during playback.

Program

Click to divide the selected event into a number of segments, and set a fixed playback speed for each segment.

OFF

Click to disable the DMC dialog box settings. The event reverts to the original state without DMC settings.

VAR

Click to set any desired constant playback speed (Speed).

Speed (playback speed)

Enter a playback speed (%) from the numeric keypad. For example, for half-speed enter a value of 50. It is also possible to play back the event at any desired speed and click the M button to make the setting.

If the playback speed is set to a negative value, the video is played back in the reverse direction from the OUT point to the IN point.

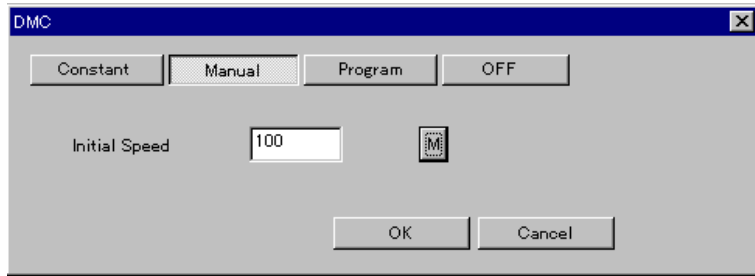
Still

Click to select still image playback. Set Duration to the duration of the still image playback. The duration is only displayed when Still is selected.

Duration

This is displayed when Still (still image playback) is selected. Enter the still image playback duration from the numeric keypad.

• **DMC dialog box with “Manual” selected**

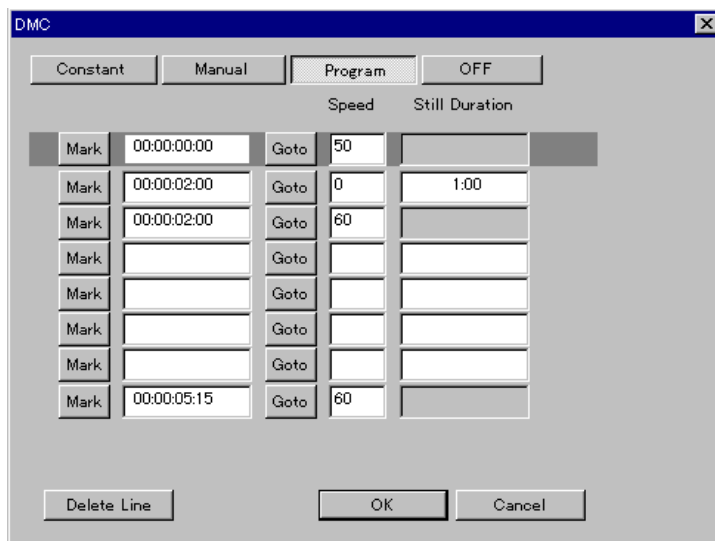


Initial Speed

Set the initial playback speed for “Manual” mode (manual adjustment of the playback speed).

In addition to entering the playback speed from the numeric keypad, you can click the M button during playback at any desired speed to set the value.

• **DMC dialog box with “Program” selected**



Timecodes of the playback speed setting points

When an event is divided into a number of segments, with a playback speed set for each segment, these timecodes show the start point (playback speed setting point) of each segment.

The line currently selected for making settings is displayed in reverse video.

In the unset state, the top and bottom lines show the timecode values for the event IN point and OUT points.

Mark button

When setting a playback speed setting point, play back a selected event, and at a desired point click the Mark button.

You can also enter a playback speed setting point from the numeric keypad.

Speed

Enter the playback speed (%) from the numeric keypad. For example, for half-speed enter a value of 50.

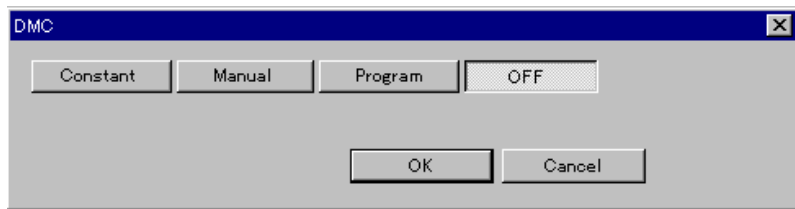
Still Duration

This appears when the playback speed is set to 0 (still image playback). Enter the still image playback duration from the numeric keypad.

Delete Line

Click to delete the settings in the currently selected line. When you delete a line the subsequent lines all move up one.

• DMC dialog box with “OFF” selected



(Audio mute) button

This displays the Audio Mute dialog box to mute the input audio of a selected event.

For details of using the Audio Mute dialog box, for muting of input audio of a particular event, see the section “Immediately muting audio material” (page 170).



T1 to T4 (tracks 1 to 4)

This displays the muting status of the tracks for a particular event. Each time you click, the setting toggles between “active”, meaning not muted, and shown as , and “inactive”, meaning muted, shown as .

Note

If this applies to more than one event, only tracks for which the setting is the same for all of the events are shown as active () (Tracks for which the setting differs between events are displayed in gray ().)


All Mute button

Click this to mute all of the tracks (make them “inactive”). When all of the tracks are inactive, the “All Active” button appears.

 **All Active** button

Click this to make all of the tracks “active” (that is, not muted). When all of the tracks are active, the All Mute button appears.

 **(Match cut) button**

This cuts an event apart at the nowline. First select the event you wish to cut apart with the mouse, then click the  (match cut) button, to cut the event apart at the nowline.

For details of the procedure, see the section “Procedure for Dividing an Event (Match Cut)” (page 106).

 **(GPI output) button**

This opens a dialog box for setting the GPI output ports for each event.

For details of the settings, see Chapter 15 (page 207).


 **(Delete) button**

This deletes the selected event.

 **(Undo) button**

This undoes operations carried out in the Timeline window up to a maximum depth of 16.

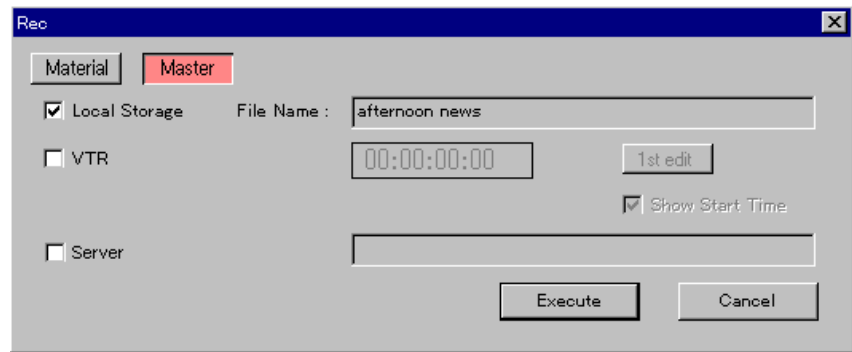
 **(Redo) button**

This redoes operations canceled with the  button up to a maximum depth of 16.

 **(Record) button**

This displays the REC dialog box for settings for recording a program created on the timeline or a selected part of a program.

For details of various recording procedures, see “Recording a Program” (page 125) and Chapter 16, “Miscellaneous Recording Procedures” (page 215).



Material

Click when recording a selected portion (starting with the nowline position) of the program created on the timeline.

Master

Click when recording the whole of the program created on the timeline.

Local Storage / VTR / Server

Click to select local storage, VTR, or server as the destination for recording the program on the timeline.

When you selected **Master** above, you can select one or more than one of Local Storage, VTR, and Server, for simultaneous recording.

When you selected **Material** above, you can select both Local Storage and VTR, for simultaneous recording.

• When you selected Local Storage

Enter the file name after File Name.

In the above selection of Material or Master, if you selected Material, the file name appears as the name of the program on the timeline with a prefixed “@”, but you can change this to any desired file name (maximum 40 characters).

If you selected Master, the name of the program on the timeline is automatically used as the file name, and cannot be changed.

• When you selected VTR

Use a “mark IN” operation or the numeric keypad to set the timecode for the start of recording in the timecode box.

Recording is carried out in assemble mode. If you select 1st Edit, about 10 seconds of black will be recorded before the start of the program. The 1st Edit selection is automatically cleared when this recording ends.

When “Show Start Time” is selected, recording starts so that the position set as the Show Start Time is assigned the timecode set in the Rec dialog box.

• When you selected Server

This allows you to record the program on the timeline directly to the server.

The program name specified on the server appears in the Rec dialog box.

Note

If direct recording to the server is not currently possible, for example because the required settings have not been made on the server, then “Server” is grayed out and cannot be selected.

Execute/Cancel

To execute recording according to the settings in this dialog box, click the Execute button; to close the dialog box without recording, click the Cancel button.




 **(Preview) button**

This previews the events aligned in the Timeline window from the position of the now line.

 **button**

This stops all connected devices.
Use it to abort a preview or recording.

 **(Cue point control mode) button**

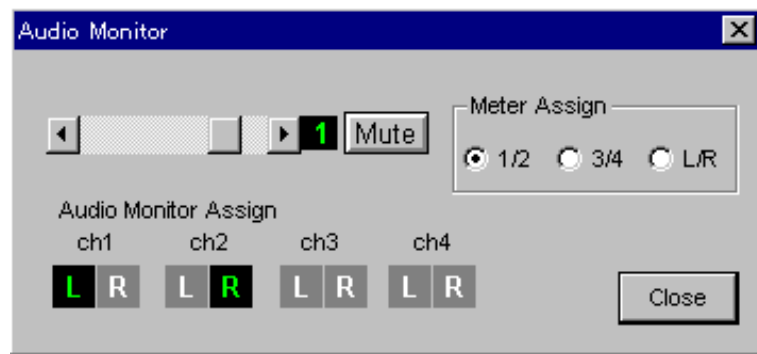
In the cue point control mode (this button is depressed), the  and  buttons for moving the nowline serve to move the nowline to the previous or next cue point only. Also, during a preview or recording, you can use the editing control panel MARK IN or MARK OUT key to set a cue point at the nowline position on the timeline. When a cue point is set, a cue mark  appears on the scale line.

 **(Audio monitor) button**

This displays the Audio Monitor dialog box. The Audio Monitor dialog box provides the following functions.

- Adjustment of the audio output levels from the DNE-1000 audio monitor output connectors (MONITOR L, R)
- Routing settings for the DNE-1000 program audio output connectors (PGM OUT 1/2, 3/4) and audio monitor output connectors (MONITOR L, R)
- Selecting the program audio outputs measured by the audio level meters on the editing fader panel

For details of the procedures for the above adjustments and settings, see the section “Assigning Audio Outputs for Monitors” (page 183).



Audio Monitor Level

Use the slider in the dialog box or knob 1 on the editing fader panel to adjust the output level to an audio monitor in the range $-\infty$ to 0 dB. Click Mute, turning it on, to mute the output to the monitor (equivalent to $-\infty$).

Audio Monitor Assign

Select the program audio outputs to be output to the audio monitor. Click the L button of the channel to be output from the MONITOR L connector. Click the R button of the channel to be output from the MONITOR R connector.

Meter Assign

Select the program audio outputs measured by the audio level meters on the editing fader panel.

1/2: display the levels of channels 1 and 2 on the left and right sides respectively of the audio level meters.

3/4: display the levels of channels 3 and 4 on the left and right sides respectively of the audio level meters.

L/R: display the levels of the channels assigned to the MONITOR L/R connectors by the Audio Monitor Assign setting on the left and right sides respectively of the audio level meters.

The basic methods of event operations in the Timeline window are as follows.

Methods of selecting an event

For various operations, you first select the event or events to which the operation is to apply.

To select a single event

Click with the mouse on the desired event.

To select more than one event


Hold down the Ctrl key, and click with the mouse on all of the desired events.

To select events by specifying a range

Click on the first event, then hold down the Shift key and click on the last event.

Editing an event

To delete an event

Select the event with the mouse, then click the  button in the toolbar, or press the keyboard Del button.

Note

Deleting a Base V event also deletes the Base A. Deleting an event on a line in ripple mode may also delete the portions overlapping it of the events on the “ripple link” lines (*see page 109*).

To move an event

Drag and drop the event to its new location. A gray event frame appears in places where a “drop” is possible. In BZNE-1020 Ver. 1.30, it is not possible to move more than one event at a time.

Note

Moving a Base V event also moves the Base A. Moving an event on a line in ripple mode may delete the portions overlapping it of the events on the “ripple link” lines (*see page 109*).

Copying an event

Use the copy and paste functions. Select the event to be copied with the mouse, then press Ctrl + C (copy). Next, pressing Ctrl + V (paste) makes a gray frame appear on the timeline. Drag this with the mouse and drop it in the required position.

Amending an event

To change the IN and OUT points, or make other readjustments, you can recall an event saved on the timeline to the Viewer window.

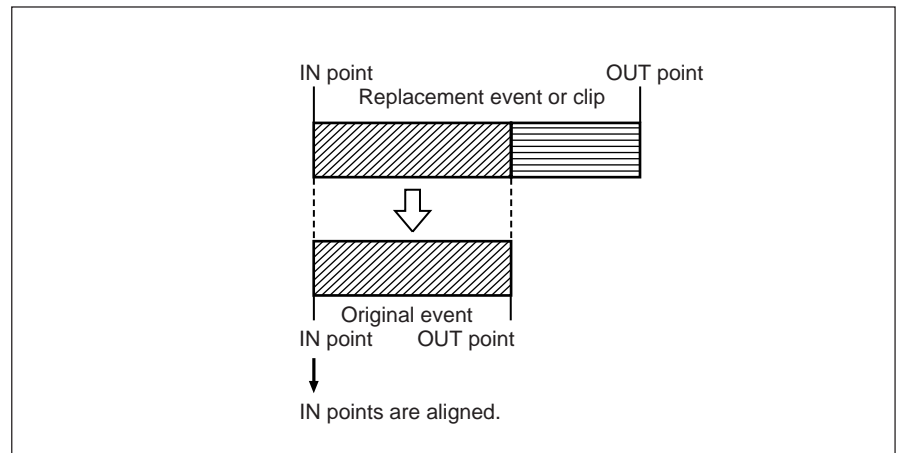
- 1 Double-click on the desired event.

The IN and OUT points of the event, the stamp picture, and various adjustments are recalled to the Viewer window. At this point the color of the recalled event changes.

- 2 Make the necessary changes.
- 3 Click the ADD button to return the event to the timeline.

Replacing an event

You can replace an event on the timeline with another event or a clip in the Log window. The replacement is carried out without changing the duration of the original event, and the IN point of the replacement event or clip is aligned with that of the original event.



It is also possible to replace an event automatically adjusting the playback speed of the replacement event or clip so that the replacement event or clip fits the duration of the event to be replaced.

For more information, see the section “Using the Event Replacement Function” on page 192.

To replace the contents of an event, use the following procedure.

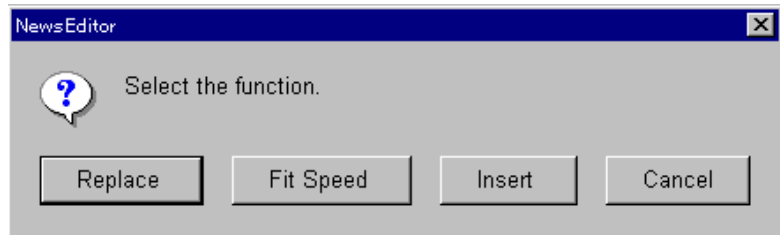
- 1 Click on the desired event so that it is selected.

- 2** Drag the event or clip in the Log window which you wish to use as a replacement, and place the edge of the box to overlay the event you selected in step 1.

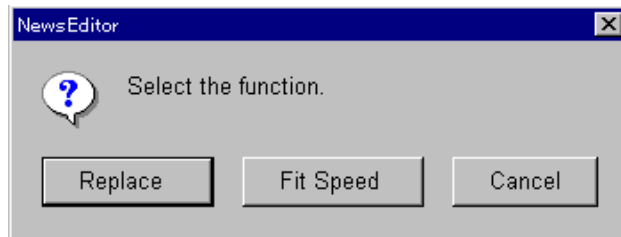
| | | | | | |
|-----------|--------------------------|------|------|------|--|
| Overlay V | <input type="checkbox"/> | | | | |
| Effect | <input type="checkbox"/> | | | | |
| Base V | <input type="checkbox"/> | 0008 | 0002 | 0007 | |
| Base A | <input type="checkbox"/> | 0008 | 0002 | 0007 | |
| Sub Audio | <input type="checkbox"/> | | | | |

The following dialog box appears.

- When the original event is subject to ripple mode operation



- When the original event is not subject to ripple mode operation



For details of the ripple mode, see the section “Event Operations in Ripple Mode” on page 107.

- 3** Click the Replace button or OK button.

The replacement is carried out.

To cancel the operation without making a replacement

Click the Cancel button.

To insert without making a replacement (on Base V/A lines)

Click the Insert button.

This inserts the event or clip which you dragged as a new event before the original event.

Returning event material to the original material

In the case of an event made of material which is a file recorded in local storage, it is possible to replace the event material (file) by the original material on VTR or server. This is useful in the following cases:

- When you want to modify the event IN and OUT points outside the range of the local storage file (*see the section “Returning clip material to the original material”, (page 57)*).
- To restore an event from a deleted local storage file
- To create a file not currently existing in the local storage being used, based on event information read through a server.

To use the original material of an event

In the Timeline window, select the desired event, then in the menu bar Tools menu, select Timeline, then Return to Original.

Procedure for Dividing an Event (Match Cut)

The term “match cut” refers to a function with which you divide an event on the timeline at a desired timecode position. The dividing position is determined by the nowline.

This function is convenient for deleting a particular part of an event, or when you wish to apply an effect from an intermediate point in the event. Use the following procedure to divide an event using the match cut function.

- 1** Move the nowline to the position where you wish to divide the event.

Determining the dividing point while monitoring the video and audio

Click the TL button to recall the clip to the Viewer window, and move the nowline to the desired position.

If you do not need to monitor the video and audio, you can also position the nowline for example by clicking on the scale line.

Notes

- It is not possible to divide a transition effect or an event which has a transition applied to it by setting the nowline at an intermediate point in the transition.
- If you try to split a fade or an animation effect transition interval using the match-cut function, the event is split but the fade or animation effect transition interval is removed.

- 2** Use the mouse to select which event at the nowline position you wish to divide.
(You can select more than one event.)

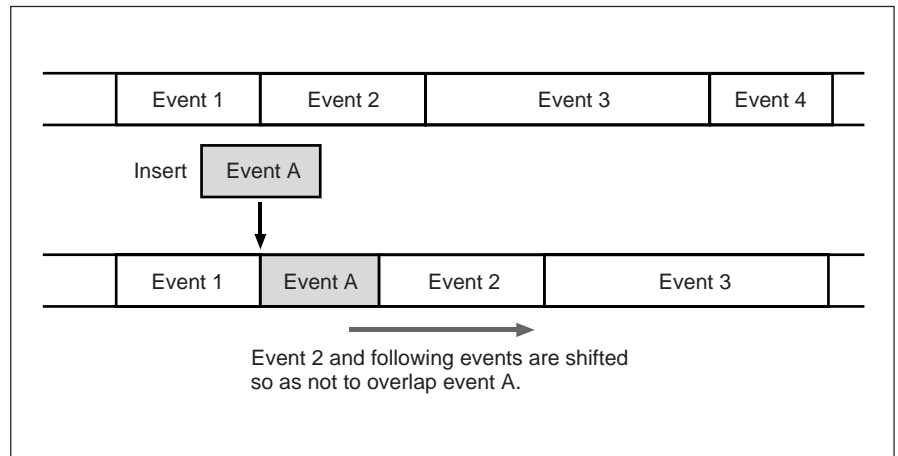
- 3** In the Timeline toolbar, click the  button.

This divides the event or events you selected in step **2** at the position of the nowline.

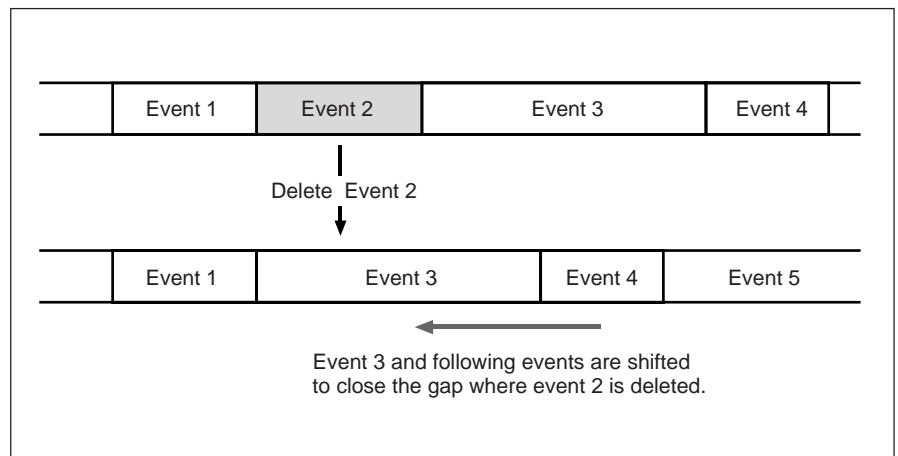
Event Operations in Ripple Mode

On the timeline, when inserting additional events, or deleting or modifying existing events, using ripple mode you can obtain the following effects.

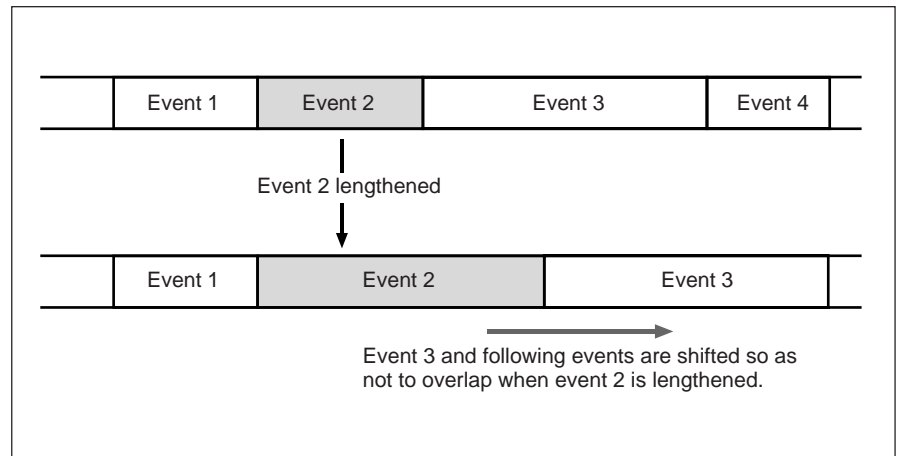
- When you add an event, the existing events following the insertion points are shifted so as not to overlap the inserted event.



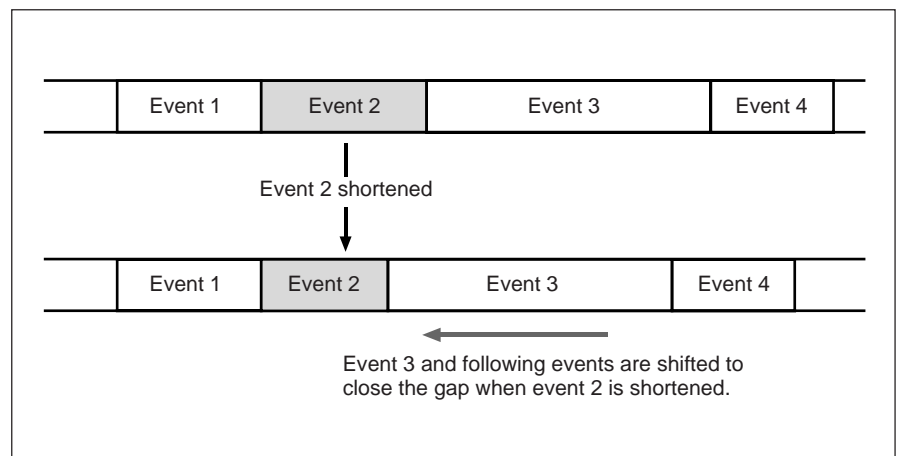
- When you delete an event, the following events are shifted to close the gap.



- When you make the duration of an event longer, the following events are shifted so as not to overlap.



- When you make the duration of an event shorter, the following events are shifted to close the gap.




In ripple mode, it is not possible to paste an event where the timeline contains no events, nor to paste an event so as to overlay another event. For such operation, turn the ripple mode off.

For details of the event operations when the ripple mode is off, see page 113.

To use ripple mode

Use either of the following methods to turn ripple mode on.

- Click the Timeline window  (ripple) button.
- Click Timeline in the menu bar and select Ripple Mode.

Lines for which the ripple mode can be set

When you turn ripple mode on, the lines to which ripple mode applies are the following:

- **Base V/A lines**

On the Base V and Base A lines, the same ripple effect applies simultaneously. It is not possible to apply the ripple effect to either of these lines independently.

- **VO 1/2 lines**

On the VO 1 and VO 2 lines, the same ripple effect applies simultaneously. It is not possible to apply the ripple effect to either of these lines independently.

- **Ripple link lines**

Events on ripple link lines are shifted when events are added, deleted, or modified on the corresponding lines for which ripple mode is set (Base V/A, VO 1/2). In this way, the relative relations of the ripple link line and the line on which the ripple mode is set (Base V/A, VO 1/2) are preserved.

- **Ripple link lines for the Base A/V lines**

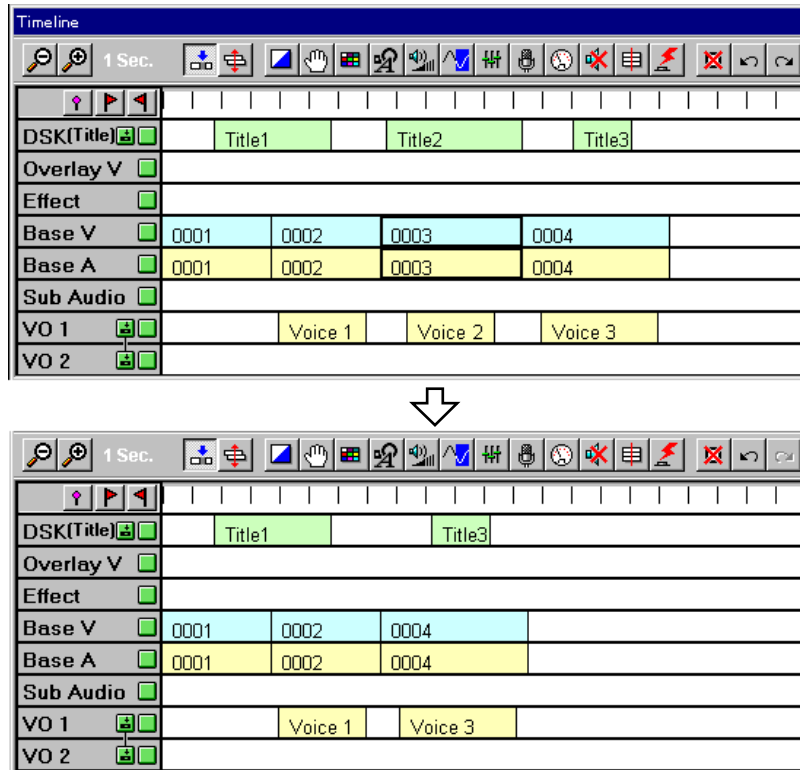
| Line | Conditions |
|-------------|--|
| Overlay V | Always |
| Effect | Always |
| Sub A | Always |
| VO 1/2 | When VO 1/2 ripple link button is lit |
| DSK (title) | When DSK (title) ripple link button is lit |

- **Ripple link lines for the VO 1/2 lines**

| Line | Conditions |
|-------------|--|
| Base A/V | When the VO 1/2 line ripple link button is lit |
| DSK (title) | When both the DSK (title) ripple link button and the VO 1/2 ripple link button are lit |

Examples of ripple mode operation

Example 1: With the ripple link buttons for the DSK (Title) line and VO 1/2 lines on, deleting event 0003 from the Base V/A lines.



Event 0004 is shifted so that the portion of the Base V/A lines where event 0003 is deleted does not remain blank. On the DSK (Title) line and VO 1/2 lines too, portions overlapping event 0003 on the Base V/A lines are deleted, and the following events are shifted.

When the ripple link buttons for the DSK (Title) line and VO 1/2 lines are off, events on the DSK (Title) line and VO 1/2 lines are not deleted.

Example 2: With the ripple link buttons for the DSK (Title) line and VO 1/2 lines off, inserting an event between events 0002 and 0003 on the Base V/A lines.

The image shows two screenshots of a video editing timeline window, illustrating the effect of ripple links. The top screenshot shows the initial state with a vertical red line at the start of event 0003. The bottom screenshot shows the result after inserting a 'New' event, with all subsequent events shifted to the right.

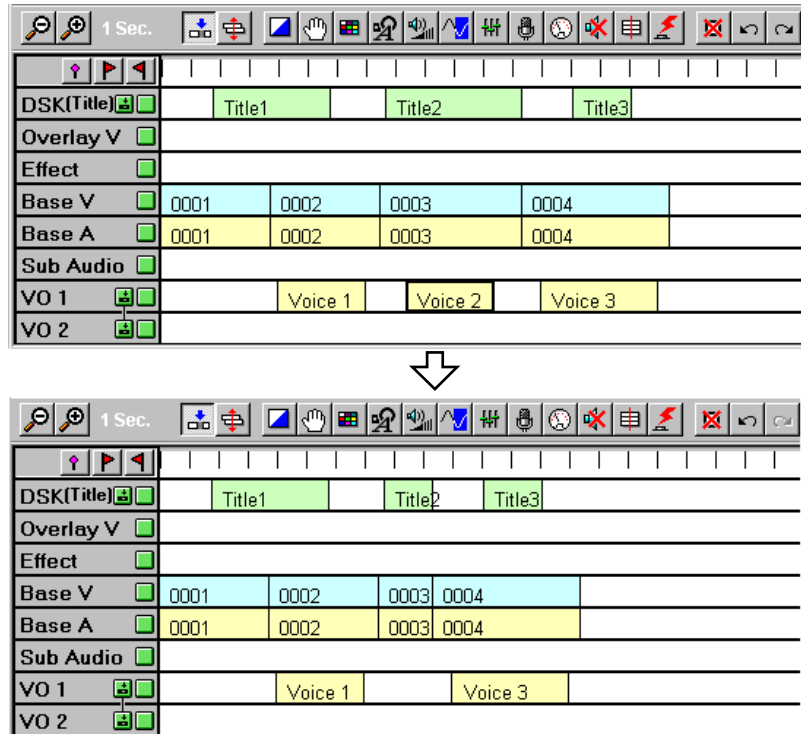
| Track | Event 1 | Event 2 | Event 3 | Event 4 |
|------------|---------|---------|---------|---------|
| DSK(Title) | Title1 | Title2 | Title3 | |
| Overlay V | | | | |
| Effect | | | | |
| Base V | 0001 | 0002 | 0003 | 0004 |
| Base A | 0001 | 0002 | 0003 | 0004 |
| Sub Audio | | | | |
| VO 1 | | Voice 1 | Voice 2 | Voice 3 |
| VO 2 | | | | |

| Track | Event 1 | Event 2 | Event 3 | Event 4 | Event 5 |
|------------|---------|---------|---------|---------|---------|
| DSK(Title) | Title1 | Title2 | Title3 | | |
| Overlay V | | | | | |
| Effect | | | | | |
| Base V | 0001 | 0002 | New | 0003 | 0004 |
| Base A | 0001 | 0002 | New | 0003 | 0004 |
| Sub Audio | | | | | |
| VO 1 | | Voice 1 | Voice 2 | Voice 3 | |
| VO 2 | | | | | |

Event 0003 on the Base V/A lines is shifted, to avoid the event New overlapping.

When the ripple link buttons for the DSK (Title) line and VO 1/2 lines are on, events on the DSK (Title) line and VO 1/2 lines are also shifted with the Base V/A lines.

Example 3: With the ripple link buttons for the DSK (Title) line and VO 1/2 lines on, deleting event Voice 2 from the VO 1 line.



Event Voice 2 is deleted from the VO 1 line, and the following portion is shifted.

On the Base V/A lines and DSK (Title) line too, portions overlapping event Voice 2 on the VO 1 line are deleted, and the following events are shifted.

When the ripple link buttons for the DSK (Title) line and VO 1/2 lines are off, events on the Base V/A lines and DSK (Title) line are not deleted.

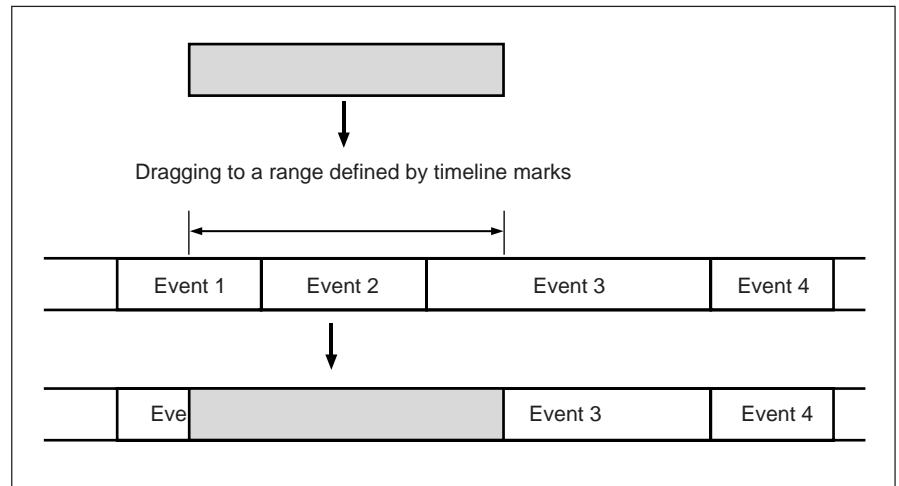
Event operations when ripple mode is off

When ripple mode is off, the following operations become possible.

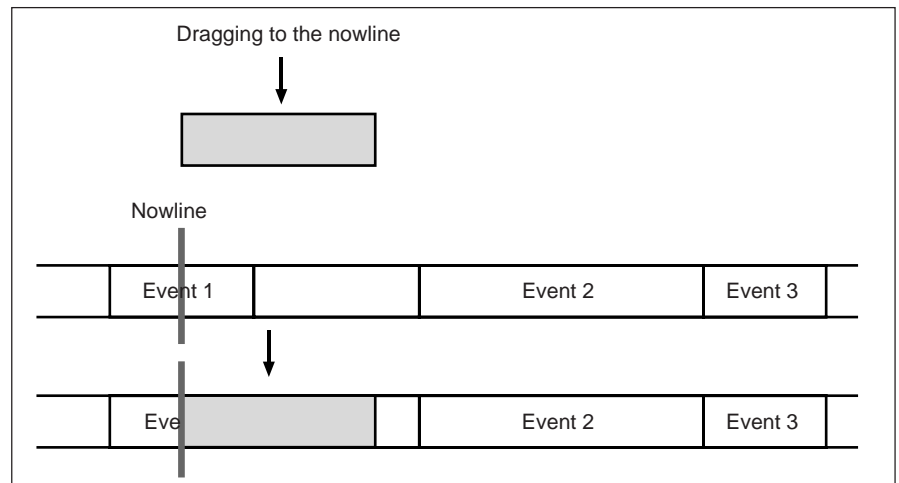
- Pasting an event where the timeline contains no events
- Pasting an event so as to overlay another event

However, without setting timeline marks (*see page 147*), if you drag an event to the nowline, it is not possible to overlay it on more than one event.

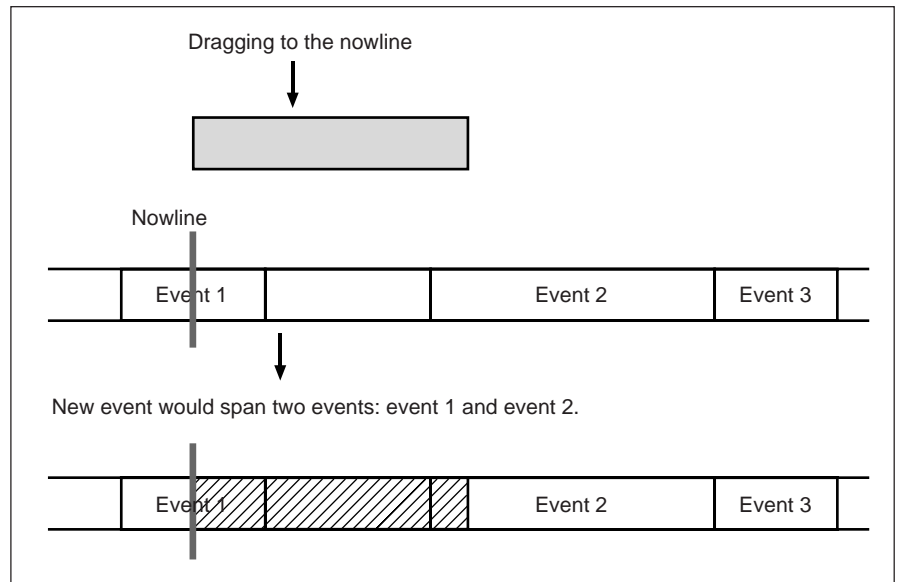
Example 1: Overlay using timeline marks



Example 2: Overlay at the nowline position



Example 3: Where overlay is not possible



Restrictions on adjusting the length of an event when ripple mode is off

- It is not possible to extend an IN or OUT point to a position where it overlaps an adjacent event.
- It is not possible to adjust an IN or OUT point for which an effect is set.

The following is a typical editing process using a DNE-1000 system with BZNE-1020 Ver. 1.30.

- 1** Select the material. *(Page 116)*
 - If necessary, download the material to the local storage. *(Page 153)*
- 2** Create clips from the material, and register them.
This comprises the following operations:
 - Adjusting video and audio as required. *(Pages 36 and 37)*
 - Setting IN and OUT points. *(Page 120)*
 - Previewing as required. *(Page 120)*
 - Registering clips. *(Page 121)*
- 3** Edit the clips to create a program list.
This comprises the following operations:
 - Pasting clips registered in the Log window onto the timeline. *(Page 123)*
 - Previewing events on the timeline as required. *(Page 124)*
 - Modifying events as required. *(Page 124)*
- 4** Record the program. *(Page 125)*
- 5** Upload the program to the server. *(Page 126)*

For details of the procedure for shutting down the DNE-1000 system, see the section “Shutting Down the System” (page 128).

Selecting Materials


Select materials using the source selection buttons in the Viewer window.



The selection procedure varies according to the type of material. Read the appropriate one of the following descriptions.

To select material on a server

To use material stored on a server, it is necessary to reserve the material in advance, using different application software.

In the BZNE-1020 toolbar, click the  Server button with the mouse to bring the server application software to the front, in order to make the reservation.

Note

The server application software is separate from the BZNE-1020, and must be started beforehand.

For details of the procedure for reserving material, refer to the documentation supplied with the server application software.

To select material in local storage

It is necessary to record the required material in local storage beforehand.

For information about how to record material in local storage, see Chapter 9 (page 153).

Selecting material from a server or local storage

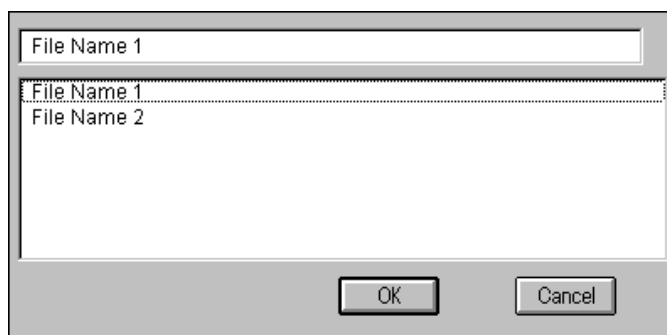
Material on a server or in local storage is managed as files.
Use the following procedure to recall a material file to the Viewer window.

- 1 Click the **P1** (server material) or **P2** (local storage material) button.

The selected button lights.

- 2 Click the lit source selection button once more.

A list like the following appears.



- 3 Select the desired file with the mouse, and click the OK button.

This recalls the selected material to the Viewer window.
When the status indication in the Viewer window is OPEN, device control for the material is possible.

Selecting VTR material

Click the **P3** button.

This recalls the VTR material to the Viewer window, and device control for the material is possible.

Selecting AUX material

For AUX material you can select any of AUX1 to AUX8.
AUX material comprises video and audio signals from an external source, and device control is not possible.

- 1 Click the **AUX1** button.

The button lights, and the currently selected AUX material is recalled to the Viewer window.

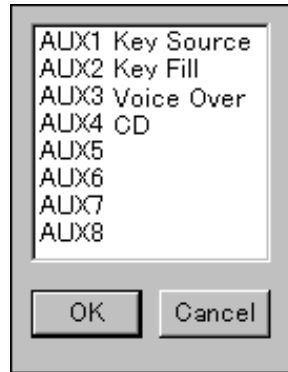
To change the AUX material, proceed to steps 2 and following.

(Continued)

Selecting Materials

- 2 Click again on the lit button.

The following selection list appears.



- 3 Select the desired AUX with the mouse, and click the OK button.

This recalls the selected AUX material to the Viewer window. At this point the indication on the button (**AUX1** etc.) shows which AUX number is selected.

Selecting INT material

INT material comprises Mattes generated within the DNE-1000 system. Device control is not possible. In addition to colors, INT (Matte) material provides a selection of 32 patterns.

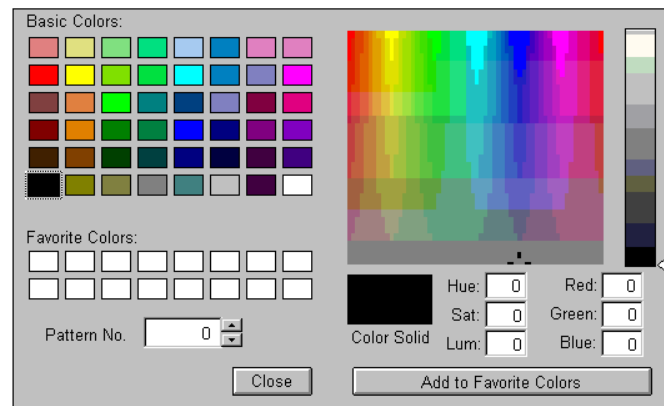
- 1 Click the **INT** button.

The button lights, and the currently selected Matte is recalled to the Viewer window.

To change the INT material, proceed to step **2** and following.

- 2 Click again on the lit button.

The following dialog box appears.



3 Click with the mouse to select the desired color from Basic Colors or Favorite Colors.

4 To change the color, use the following operations.

Changing the color

- Click the desired color from Basic Colors or the gradation color display to select it.
- Enter Hue, Sat (Saturation), and Lum (Luminance) or Red, Green, and Blue values using the numeric keypad to create a color. The ranges for these parameters are as follows.

Hue: 0 - 359

Sat: 0 - 100

Lum: 0 - 100

Red: 0 - 255

Green: 0 - 255

Blue: 0 - 255

Pattern selection

Click the  buttons in the Pattern No. display area to change the pattern number.

5 Select a pattern (Pattern No.) if required.

6 When the settings are complete, click the OK button.

Note

It is not possible to use two Matte events with the same timing. A video effect using two INT materials will not therefore function correctly.

Creating and Registering Clips

Setting IN and OUT Points

You set the IN and OUT points in the material recalled to the Viewer window.

- 1** Using the device control buttons, cue up the material to the desired position.
You can also use the supplied control panel for device control.
- 2** Set the IN and OUT points.
To set the IN point, with the material at the desired position, click the **IN** button in the Viewer window.
To set the OUT point, click the **OUT** button.

At the Mark IN/OUT timing, the image at that point is captured as a stamp picture and displayed in the Viewer window.

When the IN and OUT points are set, the Dur (duration) is automatically calculated and displayed.

To set IN and OUT points by entering timecode values

In addition to the above method, you can enter timecode values using the keyboard numeric keypad. In this case you can also enter Dur (the duration).

Note

When you set an IN or OUT point by entering a timecode value, no stamp picture is captured.

When using AUX, INT, or similar material, always enter the duration using the numeric keypad.

Previewing

When the IN and OUT points are set, you can preview it before saving a clip.

The preview is carried out as though the clip were saved as an event on the Base V/A lines at the position of the now line on the timeline.

To preview

Click the **PVW1** button.

You can check the join between the event to be saved and the preceding event.

Registering Clips

You register the clip created by defining the IN and OUT points. You can register as a clip card in the Log window, or paste as an event in the Timeline window.

Selecting where to save the clip

To the left of the ADD button in the Viewer window, select the entry mode (Log or TL).

To save a clip card in the Log window

Select Log.



To paste an event in the Timeline window

Select TL.



Registering the clip

Click the ADD button in the Viewer window.

This registers the clip you have created.

In this case, the settings you have made in the Input Audio Adjust and Input Video Adjust dialog boxes are also saved at the same time.

If you have not set the OUT point (open end), the clip is saved with the duration automatically set to 10:00, for a clip/event with a duration of 10 seconds.

In Log mode

The created clip is saved in the Log window as a new clip card.

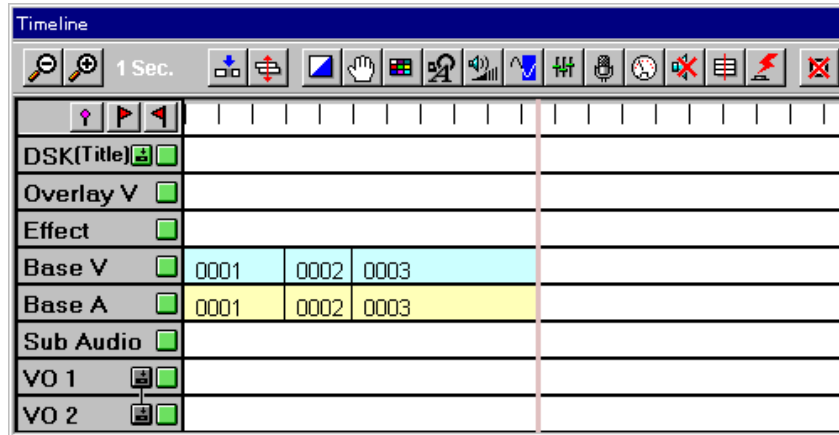
The clip name of the clip card is automatically assigned a number (0001 onward).



Creating and Registering Clips

In TL mode

The clip is saved as an event on the Base V/A lines at the position of the nowline on the timeline.



Pasting Clips Onto the Timeline


To paste a clip which you have registered in the Log window onto the timeline to create an EDL, you can use the following methods.

Drag and drop

With the mouse, drag the desired clip card and drop it on the timeline where required. With this method you can place an event on any line.

Pasting at the nowline position

Use the following procedure.

- 1** In the Log window set the  (direct entry) button to ON by clicking it with the mouse.
- 2** In the Log window, click with the mouse on the clip cards in the order they are required.

This saves them to the Base V/A lines on the timeline from the position of the nowline.

To paste after making modifications

In the Log window, double-click on a clip card to recall it to the Viewer window, then after making necessary modifications click the ADD button, to paste to the timeline.

Previewing an Event on the Timeline

When the events are arranged on the timeline, you can preview them as required.

To start a preview

Click the **PVW** button in the Timeline toolbar.

The preview starts from the position of the nowline, and all lines of the timeline are previewed.

To stop the preview

Click the **ALLSTOP** button in the Timeline toolbar.

Modifying an Event

When after the preview of the timeline you need to modify an event, recall the event from the Timeline window to the Viewer window, and change the IN and OUT point, or other settings.

- 1** On the timeline, double-click with the mouse on the event you wish to modify.

This recalls the event to the Viewer window, and the IN and OUT points, and the stamp pictures at the IN and OUT points appear in the Viewer window. The color of this event on the timeline also changes, indicating that it is being modified.

- 2** Modify the event.
Using the same method as when you first created the clip, change the IN and OUT points and other settings as required.

The stamp pictures for the changed IN and OUT points appear in the Viewer window.

- 3** When the modifications are completed, click the ADD button in the Viewer window.

The changes are reflected in the event in the Timeline window.

To cancel the modifications

To cancel modifications you have started making, press the ESC key on the keyboard, or click the **X** button in the Viewer window.

This cancels all the changes you have made in this modification.

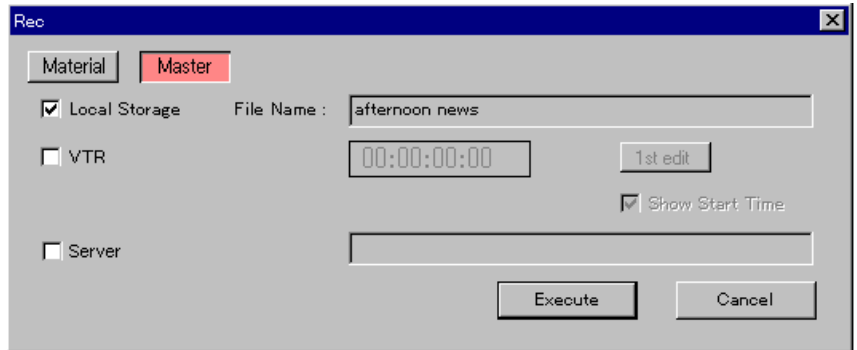


Recording a Program

When the EDL is completed, you record the program (edited master) on local storage connected to the system.

- 1 Click the **REC** button in the Timeline toolbar.

The Rec dialog box appears.



- 2 Select the Master button with the mouse, and check the Local Storage check box.

- 3 Click the Execute button.

The nowline moves to the beginning of the program, and recording starts from the beginning of the program.

To stop recording once it has started

Click the **ALLSTOP** button in the Timeline toolbar.

To record simultaneously to a VTR

In the Rec dialog box, also check the VTR check box.

For the method of recording an edited master on the VTR, see Chapter 16 (page 215).

Uploading to a Server

You upload (transfer) an edited master or EDL to a server for broadcasting.

There are two ways to upload: the edited master creation method and the EDL creation method.

For the differences between these methods, see the section “Principal Features” on page 7.

Uploading by the Edited Master Creation Method

First register the edited master in DNE-1000 local storage for upload. After registering, upload to the server.

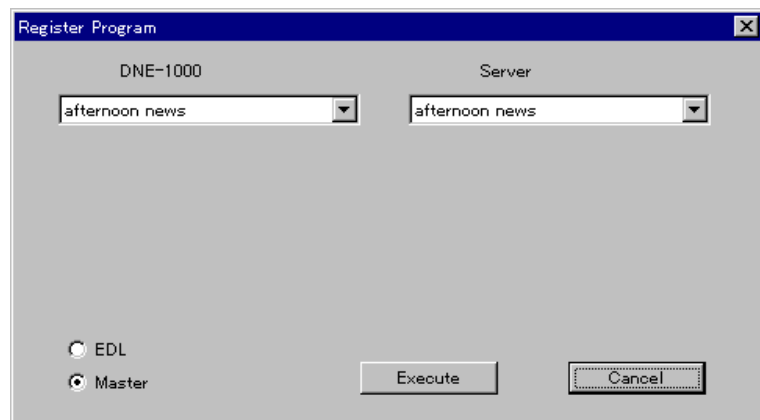
It is also possible to upload the program created on the timeline directly to the server, omitting the normal recording and registering process. For more information about this, see the section “Recording Directly to the Server” (page 218).

Registering the program

Use the following procedure to register an edited master recorded in local storage.

- 1 Click **F**ile in the menu bar, and select Register Program from the menu.

The Register Program dialog box appears.



- 2 To register the edited master, select Master.
- 3 Click the Execute button.

This registers the program.


To delete a registration

In the menu bar File menu, select Clear Registration Program.

For more details, see the section “To delete a registration” on page 222.

Uploading the registered program

An upload of an edited master that has been registered uses a different application software.

In the BZNE-1020 toolbar, click the  Server button with the mouse to bring the server application software to the front, in order to carry out the upload.

Note

The server application software is separate from the DNE-1000, and must be started beforehand.

For details of the procedure for uploading, refer to the documentation supplied with the server application software.

Uploading by the EDL Creation Method

You register only the created EDL on the server, then after registration upload the EDL to the server.

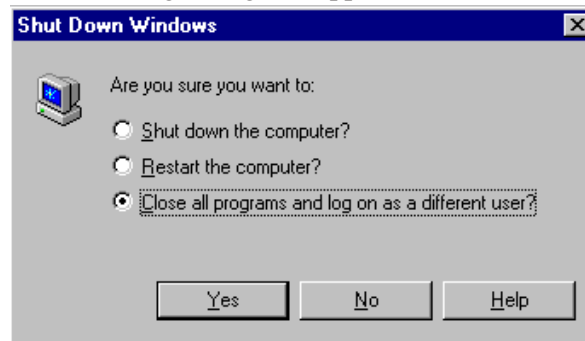
For details of the upload procedure, see the section “Uploading an EDL to the Server” (page 221).

Shutting Down the System

To shut down the system, use the following procedure.

- 1** Exit BZNE-1020.
Either double-click with the mouse on the close button at the left end of the main title bar, or click **F**ile in the menu bar, and select **E**XIT (exit the operating program) from the menu.
- 2** When powering off the computer, shut down Windows NT.
Double-click on the close button at the left end of the title bar of the Windows NT Program Manager.

The following dialog box appears.



- 3** Select Shut down, and click the OK button.

Wait until a message appears, indicating that it is safe to power off the computer.

- 4** Power off the computer.

To open another program without exiting the system

After completing editing operations on one program, you can open another program and start editing afresh.

To open another program

Use the following procedure.

- 1** In the menu bar File menu, select “Open Program”.

The Open Program dialog box appears (*see step 5 on page 10*).

- 2** Carry out step 6 (*page 11*) in “Starting the System”.

The message “Initializing” appears on the screen, then the program you selected is opened and ready for editing.

To make a copy of the current program with a different name

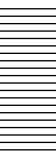
To save the current program in its present state and make a copy in a new program, use the following procedure.

- 1** In the menu bar File menu, select “Save As”.

The Create New Program dialog box (*see step 6 on page 11*) appears.

- 2** Carry out step **6** (*page 11*) in “Starting the System”.

The message “Initializing” appears on the screen, then a new copy of the program with the existing contents is opened and ready for editing.



In the DNE-1000 system, in addition to a cut between one event and the next, you can use Mix, Wipe, 2D, 3D, and other transition effects. Using an animation effect, you can apply special processing to the image.

Using video effects requires the optional BKNE-1040 board.

Audio effects

If in the Effect dialog box you select both Video and Audio, then set a transition effect, this sets an audio mix on the Base A line.

In the Effect dialog box you can also select Audio only, then set an audio effect transition (for transition effects only).

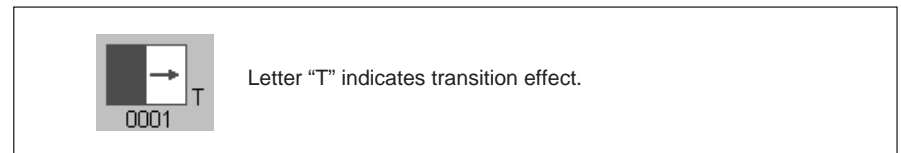
For details of the methods of setting transition effects and animation effects, see the section “Making Effect Settings” (page 133).

For details of the general procedure for audio editing and individual setting of audio fades, see Chapter 11 (page 169).

Transition effects

For the transition effect between two events (video) you can use Wipe, Slide, Page Turn, and so on.

Example transition effect icon



Representation on the timeline (mix example)

(If in the Effect dialog box you select both Video and Audio, then an audio mix is set with the same transition time as the mix set for the video.)

| | | |
|-----------|-------------------------------------|------------|
| Overlay V | <input checked="" type="checkbox"/> | |
| Effect | <input checked="" type="checkbox"/> | Wipe |
| Base V | <input checked="" type="checkbox"/> | 0002 0003 |
| Base A | <input checked="" type="checkbox"/> | 0002 0003 |
| Sub Audio | <input checked="" type="checkbox"/> | |


Background and foreground

When a transition effect switches from image A to image B, image A is referred to as the background (or “BG”) and image B is referred to as the foreground (or “FG”).

Animation effects

These apply special effects to a single event (video), or insert an event (video) with a special effect applied into another event (video). These include Mosaic, PinP (Picture in Picture), Zoom, Spot Light, and so on.

Example animation effect icon



Letter "A" indicates animation effect.

Representation on the timeline

- Example of animation effect applying a special effect to one event (zoom, spotlight, etc.)

| | | | |
|---|------|--------|------|
| Overlay V <input type="checkbox"/> | | | |
| Effect <input type="checkbox"/> | | Modify | |
| Base V <input type="checkbox"/> | 0002 | 0003 | 0004 |
| Base A <input type="checkbox"/> | 0002 | 0003 | 0004 |
| Sub Audio <input type="checkbox"/> | | | |

- Example of inserting an event with an effect applied in another event (picture-in-picture, etc.)

| | | | |
|---|------|------|------|
| Overlay V <input type="checkbox"/> | | 0001 | |
| Effect <input type="checkbox"/> | | PinP | |
| Base V <input type="checkbox"/> | 0002 | 0003 | 0004 |
| Base A <input type="checkbox"/> | 0002 | 0003 | 0004 |
| Sub Audio <input type="checkbox"/> | | 0001 | |

Background and foreground

When an animation effect is executed, if image B is inserted (e.g. picture-in-picture) in image A, then image A is referred to as the background (or "BG") and image B is referred to as the foreground (or "FG").


To set an effect for an event on the timeline, make the necessary settings in the Effect dialog box, then paste the event on the timeline. In the Effect dialog box, you can select whether the settings apply to video only, audio only, or both video and audio.

Making video effect settings requires the optional BKNE-1040 board to be installed.

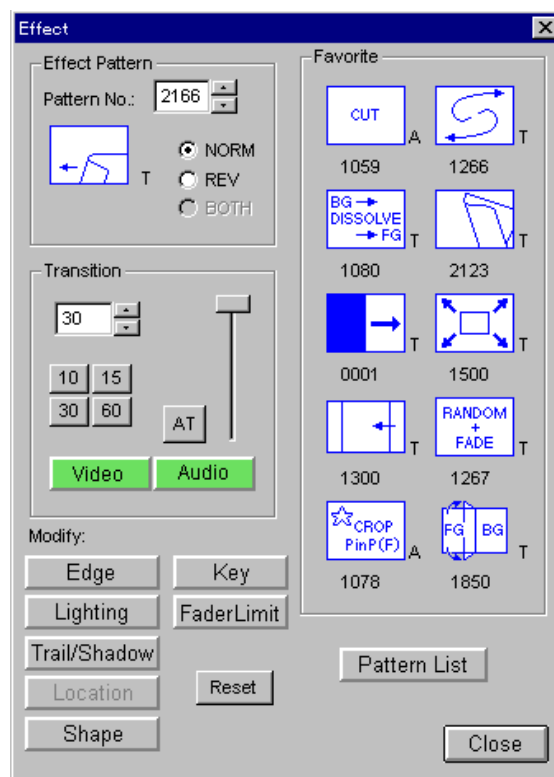
For details of the Effect dialog box, see page 74.

Making Effect Settings

To make video effect settings for an event on the timeline, use the following procedure.

- 1 Arrange the event to which you wish to apply the effect on the Base V/ A line of the timeline.
- 2 In the toolbar of the Timeline window, click the  button.

The Effect dialog box appears.



(Continued)

- 3 Select whether the effect applies to video or audio, or to both.
 - To apply an effect simultaneously to both video and audio, click both of the Video and Audio buttons so that they are on (lit).
 - To apply an effect to either of video and audio, click either of the Video and Audio buttons so that it is on.

Regardless of whether you are applying an effect to both audio and video or to video only, the following procedure is the same.

For notes on applying effects separately to either one only of video and audio, see the section “Notes on making separate video effect and audio effect settings” (page 141).

- 4 Use one of the following methods to select a pattern number.

Entering from the keyboard

Click with the mouse on the pattern number display area, and enter the desired pattern number from the keyboard, then press the Enter key.

For details of the correspondence between numbers and patterns, see the section “List of Video Effect Patterns” (page 247).

Selecting from Favorite patterns

Click with the mouse on the desired pattern under “Favorite”. The number of the pattern you have selected appears in the pattern number display area, and at the same time the pattern icon appears.

Selecting from the Pattern dialog box

Click the Pattern List button in the Effect dialog box to open the Pattern dialog box, and select the desired pattern.

For details of the Pattern dialog box, see the section “Pattern List” (page 76).

- 5 Use one of the following methods to set the transition time.

Entering from the keyboard

Click with the mouse on the transition display area, and enter the desired value in Frame units from the keyboard, then press the Enter key.

Selecting by a button click

In the Effect dialog box select the desired transition time (10, 15, 30 or 60 frames for 525 systems/8, 12, 25 or 50 frames for 625 systems) under Transition.

When you have set a transition effect

The OUT point of the background event is automatically extended by the transition time.

For details, see the section, “Transition effect setting and automatic adjustment of the event OUT point” (page 136).

- 6** Use one of the following methods to execute the effect.
 - In the Effect dialog box, click the AT (automatic transition) button.
 - In the Effect dialog box, drag the fader panel under Transition.
 - Operate the transition lever on the editing fader panel.
- 7** If necessary, in the Effect dialog box use the Modify button to make additional settings for the effect.

Additional settings which can be made with the Modify button

- Border, softness, and crop
- Lighting
- Trail and shadow
- Location
- Shape
- luminance key /chroma key

For details of the dialog box which you can open by clicking the Modify button and its functions, see the section “Modify” (page 77).

- 8** Paste the effect you have set on the event on the timeline.

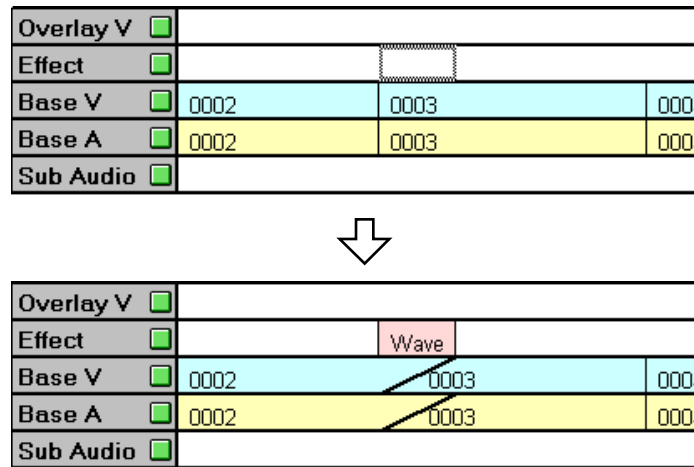
For details of the method of pasting, see the next section “Pasting on the Timeline”.

Pasting on the Timeline

When pasting on the timeline, the following are the basic procedures. In any case, while you are dragging an effect or clip, in the positions in which it is possible to paste the effect event, a gray frame appears.

Pasting a transition effect

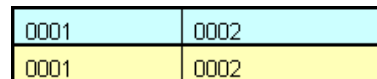
Drag the icon of an effect pattern in the effect pattern display area with the mouse to the Effect line, and drop it in the position between two base events.



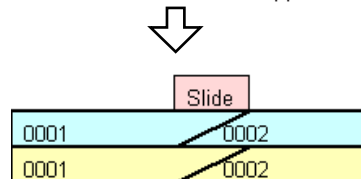
When using a key, paste the image to be inserted using the key after the effect as shown by 0003 in the figure above.

Transition effect setting and automatic adjustment of the event OUT point

When you set a transition effect between two events, the OUT point of the background event is automatically extended by the transition time.



When a transition effect is applied to the OUT point of event 0001



The OUT point of event 0001 is automatically extended by the transition time of the effect.

Pasting an animation effect

Applying an effect to a single event (zoom, spotlight, etc.)

Drag the icon of an effect pattern in the effect pattern display area with the mouse to the Effect line, and paste it in position on the desired base event.

| | | | | |
|-----------|--------------------------|---------------|------|------|
| Overlay V | <input type="checkbox"/> | | | |
| Effect | <input type="checkbox"/> | [Effect Icon] | | |
| Base V | <input type="checkbox"/> | 0001 | 0002 | 0003 |
| Base A | <input type="checkbox"/> | 0001 | 0002 | 0003 |
| Sub Audio | <input type="checkbox"/> | | | |



| | | | | |
|-----------|--------------------------|------|--------|------|
| Overlay V | <input type="checkbox"/> | | | |
| Effect | <input type="checkbox"/> | | Modify | |
| Base V | <input type="checkbox"/> | 0001 | 0002 | 0003 |
| Base A | <input type="checkbox"/> | 0001 | 0002 | 0003 |
| Sub Audio | <input type="checkbox"/> | | | |

Inserting an event with an effect applied in another event (picture-in-picture, etc.)

You can use the following methods.

When using a key, paste the image to be inserted using the key on the Overlay V line.

- **Setting a clip and effect simultaneously**

With the mouse, drag the clip (foreground image) you wish to insert to the Overlay V line, and paste it on the position of the desired base event. The effect is automatically set on the Effect line according to the current settings in the Effect dialog box. If the currently set effect is a transition effect, a Cut is set.

| | | | | |
|-----------|--------------------------|--------------|------|------|
| Overlay V | <input type="checkbox"/> | [Image Icon] | | |
| Effect | <input type="checkbox"/> | | | |
| Base V | <input type="checkbox"/> | 0001 | 0002 | 0003 |
| Base A | <input type="checkbox"/> | 0001 | 0002 | 0003 |
| Sub Audio | <input type="checkbox"/> | | | |



| | | | | |
|-----------|--------------------------|------|--------|------|
| Overlay V | <input type="checkbox"/> | | 0007 | |
| Effect | <input type="checkbox"/> | | Modify | |
| Base V | <input type="checkbox"/> | 0001 | 0002 | 0003 |
| Base A | <input type="checkbox"/> | 0001 | 0002 | 0003 |
| Sub Audio | <input type="checkbox"/> | | 0007 | |

• **Changing the length of a previously pasted effect to match a clip pasted later**

- ① Drag the icon of an effect pattern in the effect pattern display area with the mouse to the Effect line, and paste it in position on the desired base event.
- ② Drag the clip (foreground image) you wish to insert and paste it on the Overlay V line.

| | | | | |
|-----------|--------------------------|------|------|------|
| Overlay V | <input type="checkbox"/> | | | |
| Effect | <input type="checkbox"/> | | PinP | |
| Base V | <input type="checkbox"/> | 0001 | 0002 | 0003 |
| Base A | <input type="checkbox"/> | 0001 | 0002 | 0003 |
| Sub Audio | <input type="checkbox"/> | | | |



| | | | | |
|-----------|--------------------------|------|------|------|
| Overlay V | <input type="checkbox"/> | | 0004 | |
| Effect | <input type="checkbox"/> | | PinP | |
| Base V | <input type="checkbox"/> | 0001 | 0002 | 0003 |
| Base A | <input type="checkbox"/> | 0001 | 0002 | 0003 |
| Sub Audio | <input type="checkbox"/> | | 0004 | |

The length of the previously pasted effect changes to match the clip pasted later.

• **Changing the length of a clip pasted later to match a previously pasted effect**

Drag the clip (foreground image) you wish to insert to the Effect line, and position it to overlay the previously pasted effect.

| | | | | |
|-----------|--------------------------|------|--------|------|
| Overlay V | <input type="checkbox"/> | | | |
| Effect | <input type="checkbox"/> | | Modify | |
| Base V | <input type="checkbox"/> | 0001 | 0002 | 0003 |
| Base A | <input type="checkbox"/> | 0001 | 0002 | 0003 |
| Sub Audio | <input type="checkbox"/> | | | |



| | | | | |
|-----------|--------------------------|------|--------|------|
| Overlay V | <input type="checkbox"/> | | 0004 | |
| Effect | <input type="checkbox"/> | | Modify | |
| Base V | <input type="checkbox"/> | 0001 | 0002 | 0003 |
| Base A | <input type="checkbox"/> | 0001 | 0002 | 0003 |
| Sub Audio | <input type="checkbox"/> | | 0004 | |

The length of the clip pasted later changes to match the previously pasted effect.

Note

If you set an animation effect on the Effect line, and carry out preview or recording without pasting a clip, the same image as the base event is used as the foreground image.

For the method of setting an effect with a specified range, see Chapter 8 (page 147).


Applying the Sepia Effect and Adjusting the Luminance Gamma

To apply a “sepia” effect or adjust the luminance gamma of a video event on the Base V or Overlay V line on the timeline, use the following procedure.

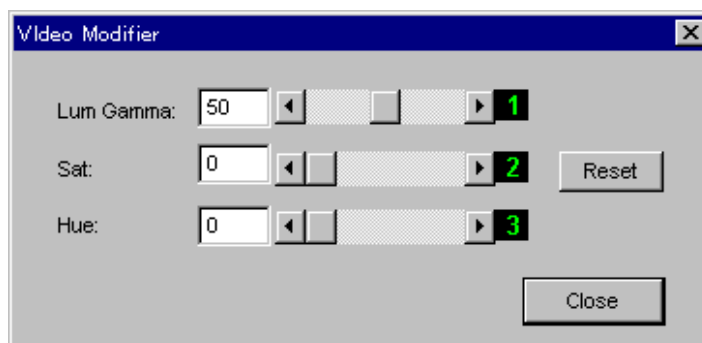
This procedure requires the optional BKNE-1040 board.

- 1 Double-click on the required event on the Base V or Overlay V line in the Timeline window.

This recalls the selected event to the Viewer window.

- 2 Use either of the following methods to open the Video Modifier dialog box.
 - Click the  (video modifier) button in the Timeline window.
 - Click Tools on the menu bar, and select Timeline and Video Modifier in that sequence.


The Video Modifier dialog box appears.



- 3
 - To apply a sepia-like effect adjust Sat and Hue.
 - To adjust the image brightness adjust Lum Gamma.

In either case, you can use any of the following methods.


- Adjusting the slider
- Knob adjustments on the editing fader panel
- Numeric keypad entry

For details of the items in the Video Modifier dialog box, see the section “ (Video modifier) button” (page 87).

- 4 In the Viewer window, click the ADD button.

This confirms the settings.

To cancel the settings

Press the Esc key or F4 key on the keyboard, or click the  button in the Viewer window.

(Continued)

- 5 Click the Close button in the Video Modifier dialog box to close the dialog box.

Modifying an Effect

Use the following procedure to modify an effect.

Note

- It is not possible to change a transition effect into an animation effect, nor to change an animation effect into a transition effect.
- It is not possible to use the “match cut” function (*see page 106*) on a transition effect.
- It is possible to split an animation effect using the “match cut” function, but if you split the interval of a transition using the “match cut” function, the transition interval is deleted.
- After beginning the operation of modifying an effect, if you carry out the following operations the operation of modifying the effect is forcibly terminated.
 - Double-clicking a different effect event or event on the timeline
 - Registering a new event on the timeline
 - Opening a file in local storage or a file in the server
 - Carrying out a preview or recording operation

- 1 On the timeline, double-click the effect event you wish to modify.

The color of the selected effect event changes, and the nowline moves to the beginning of the effect event.

At the same time, the Effect dialog box appears.

At the bottom of the Effect dialog box are an OK button and a Cancel button.

- 2 Using the same procedure as in steps 3 to 7 in the section “Making Effect Settings” (*page 133*), change the effect settings.

Executing the effect

You can execute the effect, using the same procedure as in step 6 in the section “Making Effect Settings”.

- 3 In the Effect dialog box, click the OK button.

This confirms the effect modifications, and the effect event on the timeline returns to its original color.

To abandon the effect modification

In the Effect dialog box, without clicking the OK button, click the Cancel button.

To close the Effect dialog box

If the Effect dialog box was opened before you began the operation of modifying the effect, even when you click OK in step 3 the Effect dialog box does not close. In this case, click the Close button.

Notes on making separate video effect and audio effect settings

When you double-click a transition effect on the timeline (when amending a transition effect), an audio fade setting is not reflected in the Effect dialog box. That is to say, in the example shown below, in the Effect dialog box the Video button is on, and the Audio button is off. In this state, only a video effect change is possible.

| | | | | |
|-----------|-------------------------------------|------|-----------------|------|
| Effect | <input checked="" type="checkbox"/> | | Split(PageTurn) | |
| Base V | <input checked="" type="checkbox"/> | 0001 | 0002 | 0003 |
| Base A | <input checked="" type="checkbox"/> | 0001 | 0002 | 0003 |
| Sub Audio | <input checked="" type="checkbox"/> | | | |

As shown in the example above, if you select an event for which a video effect and an audio fade are set, then the operation is different depending on the settings of the Video button and Audio button.

If you set both the Video button and Audio button on

The message “Audio fade already set on audio event.—Set transition for video only?” appears.

- Click OK to modify the video effect only.
- Click Cancel to cancel the modification, in which case neither the video nor the audio is changed.

If you set only the Audio button on


The message “Audio fade already set on audio event.—Modification for audio is ignored.” appears.

- If you click OK the video effect is deleted and changes to a cut. As for the audio, the audio fade remains unchanged, and an effect is not set.
- Click Cancel to cancel the modification, in which case neither the video nor the audio is changed.

If you set both the Video button and Audio button off

The video effect is deleted and changes to a cut. The audio fade remains unchanged.

Deleting an effect

To delete an effect, click on the timeline to select the effect event which you wish to delete, and click the  button in the toolbar, or press the keyboard Delete key.

If you delete a transition effect

The transition changes to a cut.

If you delete an animation effect

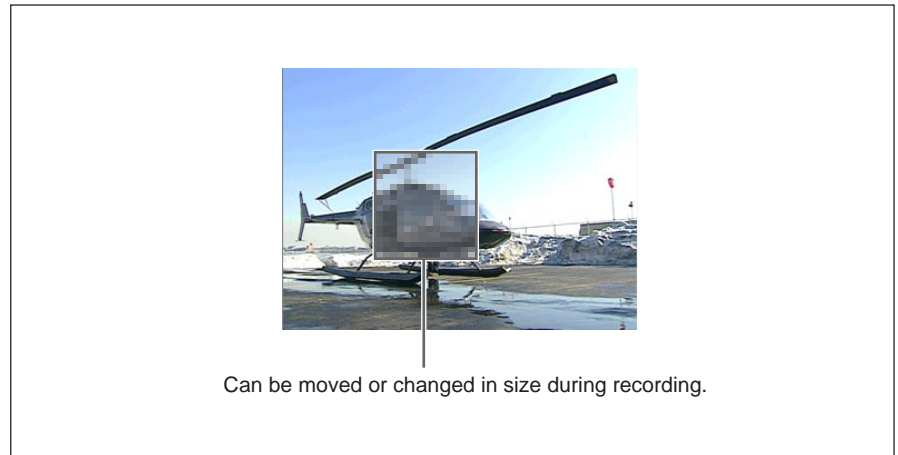
The effect disappears from the Effect line, and the overlay video disappears from the Overlay V line.

If you delete the overlay video

If you select and delete the overlay event in the Overlay V line, then the events on the Effect line and Sub Audio line also disappear together with the overlay video.


Moving the Effect Image During Recording

By using the manual location function, it is possible during recording to move an effect image by manual operation, or to change the image size. For example, you can use this with a mosaic-applied image.

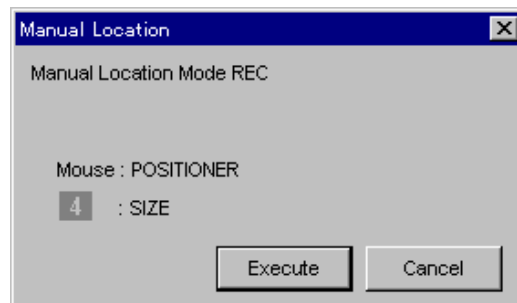


This operation requires the optional BKNE-1040 board to be installed.

Use the following procedure.

- 1 Use either of the following methods to open the Manual Location dialog box.
 - Click the  (manual location) button in the Timeline window.
 - Click Tools on the menu bar, and select Timeline and Manual Location in that sequence.

The Manual Location dialog box appears.



(Continued)

Moving the Effect Image During Recording

- 2 In the Manual Location dialog box, click the Execute button.

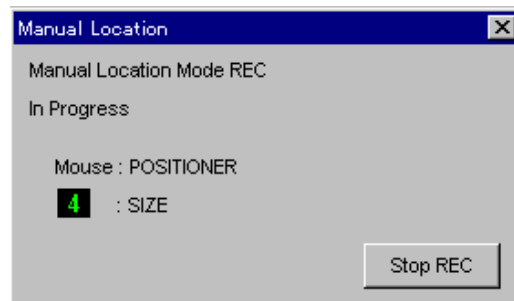
The REC dialog box appears.



For details of the REC dialog box, see the section “**REC** (Record) button” (page 99).

- 3 Make any necessary settings, then click the Execute button.

The recording starts, and at the same time the Manual Location dialog box appears with a Stop REC button. You can now use the mouse as a positioner.



In this state, all ordinary mouse operations except clicking the Stop REC button are disabled.

- 4 Carry out any necessary operations while recording is being carried out.

To change the position of the effect image

While the effect is applied, move the mouse in the direction in which you wish to move the effect image.

The image moves relatively in the direction and by the distance by which you move the mouse.

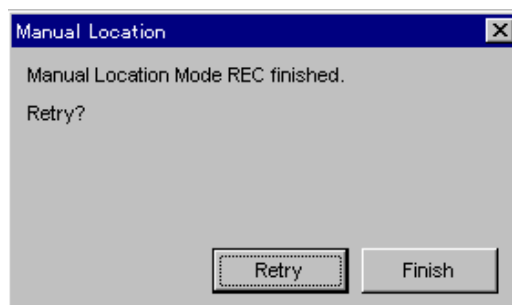
To change the size of the effect image

Turn knob 4 on the editing fader panel.

To terminate the manual location function

In the Manual Location dialog box, click the Stop REC button, then carry out step 5.

- 5 When the recording has finished and the following dialog box appears, click the Finish button to end the execution of the manual location function.



**To redo the recording to retry the manual location operation**

Click the Retry button.

This overwrites the previous recording, and reexecutes the recording starting from the same position as the previous try.

Using timeline marks, you can specify any desired range on the timeline. Using this function, you can paste events and effects on the timeline (*see pages 150 and 151*), or specify a range for voice-over recording (*see page 176*).

You can use either of the following methods to set timeline marks:

- Using the IN and OUT buttons in the Viewer window.
In TL mode, you can make these settings while checking the video and audio playback.
- Using the  (IN point) and  (OUT point) markers in the Timeline window.
In this way, you can quickly set timeline marks at the nowline position.

Setting Timeline Marks While Monitoring Video and Audio in TL Mode

In the operation of setting timeline marks using the Viewer window IN and OUT buttons, the line subject to device control is determined according to the timeline status when you clicked the TL button in the Viewer window. The display of the line which is subject to device control is heavier than the display of the other lines.

(It is not possible to make the Effect line or DSK (Title) line the subject of device control.)

When one event is selected on the nowline

The line pertaining to this event is the subject of device control.

When more than one event is selected on the nowline

From the lines pertaining to the events overlapping the nowline, the line subject to device control is selected according to the following order of precedence.

Base V → VO1 → VO2 → Overlay V → Sub Audio

When there is no event selected on the nowline

The Base V line is the subject of device control.

To change the line subject to device control

To change the line subject to device control, click on an event on the new line on which you wish to make a change.

This changes the line subject to device control, and the display of the newly selected line becomes heavier.

To set timeline marks, use the following procedure.

- 1** In the Viewer window, click the TL button.

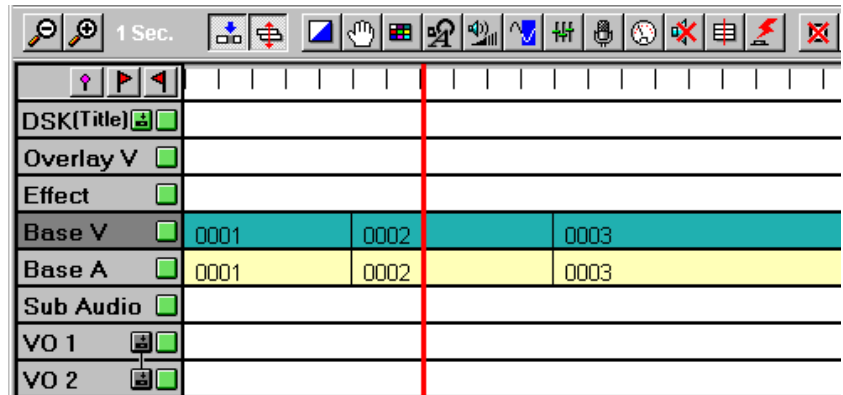
The subject of device control is determined by the position of the nowline on the timeline.

(Continued)

To change the line subject to device control

Click on an event on the desired line.

Example: When the Base V line is the line subject to device control



When you carry out device control such as playback or jog motion, the nowline moves on the timeline, and in time with this, in the Viewer window the events on the selected line are replayed. The range within which device control is possible appears in a darker color. There are the following differences, according to the type of material in the selected range.

Local storage material: treatment is possible for up to 48 consecutive events.

If you wish to carry out a timeline mark operation outside this range, move the nowline by a method other than device control, and change the range to which device control applies.

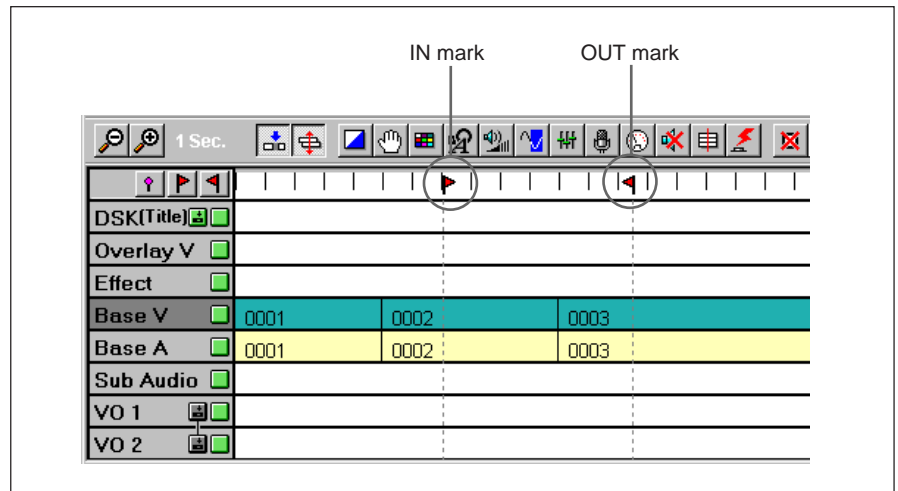
Server or VTR material: 1 event
(AUX/INT material cannot be controlled.)

Notes


- Compared with ordinary device control, on the timeline the device control response is slower.
- It is not possible to carry out control over a number of consecutive events which straddle a blank between events.

- 2** At any points on the timeline, click the IN and OUT buttons in the Viewer window, to specify a range.

The following marks appear on the timeline.




Deleting a mark from the timeline

- After pressing the TL button in the Viewer window, hold down the SHIFT key and press the MARK IN or MARK OUT key on the control panel.
- Click on the IN/OUT point display area in the Viewer window, then press the Del key on the keyboard.
- In the Timeline window, click the IN mark or OUT mark to select it, and click the  button. To select both the IN and OUT marks, hold down the keyboard Ctrl key and click them successively.


To make the simple setting using the Timeline window (IN point) and (OUT point) markers

Use the following procedure.

- 1** Move the nowline to the position where you want to set a mark IN point, and click the  marker.

An IN mark appears at the nowline point on the scale line.

If a mark IN point is already set, the IN mark moves to the nowline point.

- 2** Move the nowline to the position where you want to set the mark OUT point, and click the  marker.

An OUT mark appears at the nowline point on the scale line.

If a mark OUT point is already set, the OUT mark moves to the nowline point.

Using Timeline Marks

Using timeline marks, you can paste events or animation effects on the timeline, or specify a range for applying such functions as voice-over recording and audio fader learn.

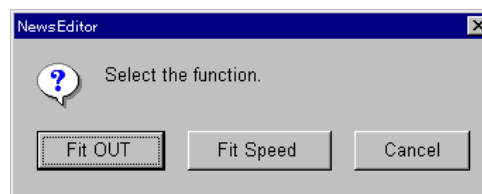
For details of the voice-over recording procedure, see the section “Recording Sound on a Voice-Over Line (Voice-Over Recording)” on page 176.

For details of the procedure for using the audio fader learn function, see the section “Using the Audio Fader Learn Function” on page 179.

Pasting an Event on the Timeline

- 1 After determining the range in which the timeline marks are to be inserted, drag the desired clip from the Log window or event from the Timeline window, and drop it on the desired line.
 - To insert a clip aligned with the mark IN line, drop it with the gray box displayed while dragging aligned with the mark IN line.
 - To insert a clip aligned with the mark OUT line, drop it with the gray box displayed while dragging aligned with the mark OUT line.

The following dialog box appears.

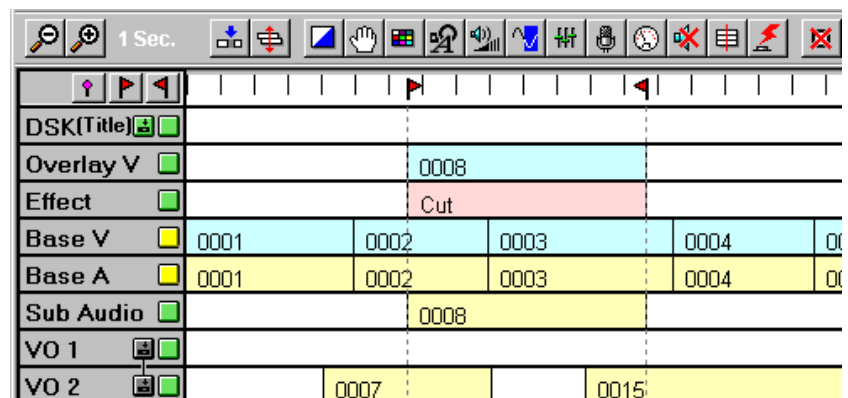


To cancel pasting of an event on the timeline

In the dialog box, click the Cancel button.

- 2 Click the dialog box Fit IN or Fit OUT button.

This pastes the clip as an event in the range specified by the timeline marks.



To paste a clip or event on the timeline with a changed playback speed

It is possible to adjust the playback speed of the clip or event dragged to correspond to the range specified by the timeline marks, rerecording before pasting on the timeline. In this case, click the dialog box “Fit Speed” button.

For more details, see the section “Using the Timeline Mark Function” (page 193).

If the inserted clip has a different length from the specified range, the interval specified by the timeline marks takes precedence, and the length of the clip is amended to fit.

This is describing an example of pasting an event on the Overlay Video line. New Event is overlaid for exactly the range specified by the timeline marks. Additionally, you can paste clips on any of the Sub Audio, Voice Over, DSK (Title), and possibly other lines.

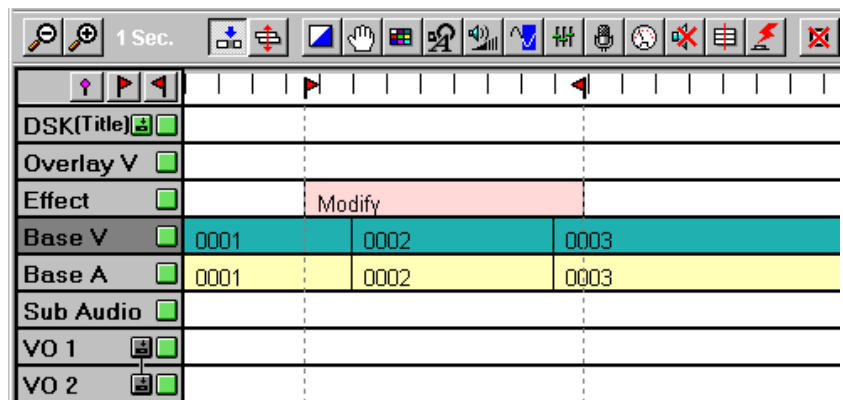
Using the Timeline Marks To Create Animation Effects

On the timeline effect line, you can paste an animation effect in the range specified by the timeline marks, to create a partial effect.

For the method of setting the timeline marks, see the section “Timeline Mark Settings” (page 147).

- 1 Open the Effect dialog box.
- 2 Select the desired animation effect.
- 3 From the Log window, drag and drop the clip to paste it on the Overlay Video line.

The selected effect is pasted on the timeline together with the Overlay event, as shown in the following figure.



Downloading to Local Storage

You can first download (copy) material used for editing to local storage on the DNE-1000 system, and then use the material for editing.

There are the following two methods you can use.

- Downloading material item by item (single download)
- Downloading a number of items at once (batch download)

Downloading Material Item by Item (Single Download)

Use the following procedure to download the material you wish to use to local storage.

- The procedure is different if you are downloading while playing back at an arbitrary specified fixed speed.

For details, see the section “Downloading with fixed speed playback” (page 155).

- When using a VTR with a DMC (dynamic motion control) function for downloading VTR material, you can download while controlling the playback speed.

For details, see the section “Downloading using a VTR in VAR mode” (page 156).

You can download as a batch a number of clips cut out successively in the Viewer window, or of clips selected in the Log window.

For details see the section “Downloading a Number of Items at Once (Batch Download)” (page 157).

- 1** In the Viewer window source selection buttons, click the button for the source from which you wish to download.

P1: server material

P2: local storage material

P3: VTR material

AUX1: AUX material

This recalls the selected material to the Viewer window.

- 2** If necessary, specify the download range.

- Set IN and OUT points.

In this case, clicking the Execute button in step **5** automatically downloads the interval between the IN and OUT points.

- Set an IN point only.

In this case, after starting the download in step **5**, an operation to stop the download (steps **6** and **7**) is necessary.

- Set a duration.

In this case, after starting the download in step **5**, the download ends after the specified duration has elapsed.


(Continued)

Downloading to Local Storage

- Specify nothing.

In this case, in step **5** pressing the Execute button starts downloading of the material from its current position displayed in the Viewer window. An operation to stop the download (steps **6** and **7**) is necessary.

3 Carry out either of the following operations:

- Press keyboard function key F5.
- Click the  (download) button in the Viewer window toolbar.
- In the menu bar Tools menu, select Viewer, then Download.


The Download dialog box appears.



4 Make settings, such as the download file name, the file start time code, and the download speed and method, as required.


Note

If downloading from a server of Betacam SX format VTR through the SDDI interface, both of the IN and OUT points must be set.

For details of the settings in the Download dialog box, see the section “ (Download) button” (page 40).

5 Click the Execute button.

The download starts, and the Execute button, GPI button, and Cancel button at the bottom of the Download dialog box change to a Stop Download button and a Close button.

In the Viewer window the  (download) button is red while the download is in progress.

To start the download by a pulse signal to a GPI input port

Instead of the Execute button, click the GPI button.

To use a GPI port, make a setting beforehand in the Setup dialog box. For details, see the section “Preparations for Using a GPI Input Port” (page 207).

To end the download


If you set an OUT point in step **2**, when the OUT point is reached the download automatically ends.

If you did not set an OUT point, then an operation to end the download is necessary. Proceed to step **6**.

- 6** In the Download dialog box, click the Stop Download button.

The message “Are you sure to stop Download?” appears.

- 7** Click OK under the message.

The download ends, and the  (download) button returns to its previous color.

The Download dialog box returns to the state when it was called in step **3**.

Downloading with fixed speed playback

Carry out the above downloading procedure, with the following changes.

- In step **2**, do not set the IN point, OUT point, or duration, but cue up to the playback start point.
- In step **4**, in the Download dialog box set the Transfer Speed item to Play, then click the status display portion of the Viewer window and enter the desired playback speed (%) using the numeric keypad.
For example, to play back at 20%, enter “20” and press the Enter key.

Adjusting the video and audio levels

It is not possible to adjust either the input video or input audio. Settings in the Input Video Adjust dialog box and the Input Audio Adjust dialog box are invalid. Settings in these dialogs are, however, stored in the corresponding clips created in the Log window local file display area.

Downloading to Local Storage

Executing a download in the background

After starting the download, in the Download dialog box, click the Close button. This closes the Download dialog box, and the download continues in the background.

While the download continues in the background you can carry out other tasks, but there are some restrictions, depending on the download conditions.

Restrictions on operations while a download is executed in the background

In general, the faster the download speed, the more numerous the restrictions on other operations. If you attempt to execute an operation which it is not possible to execute, an error message appears.

Example restrictions

- It is not possible to select the material being downloaded. (It is therefore not possible to select the material being downloaded and modify an event or clip.)
- The higher the transfer speed, the fewer the number of lines that can be previewed.
- When playing back the timeline by pressing the TL button in the Viewer window, some portions (events) may not be played back.
- Recording is not possible.

Monitoring the download

While the Download dialog box is displayed, the material being downloaded appears in the Viewer window.

Also, depending on the Video Monitor settings in the Options menu, even while the Download dialog box is not displayed you can monitor the download on a video monitor connected to the system.

For details of the Video Monitor setting in the Options menu, see the section “Options menu” (page 17).

Downloading using a VTR in VAR (variable-speed playback) mode

When using a VTR with a DMC (dynamic motion control) function, you can download VTR material while controlling the playback speed. Use the following procedure.

For details of VTR operations, refer to the documentation supplied with the VTR.

- 1** In the Viewer window source selection buttons, click P3.

This selects VTR material, which is recalled to the Viewer window.

- 2 Cue up to the point at which you wish to begin the download of VTR material.

Note

Do not set IN or OUT points.

- 3 In the Viewer window toolbar, click the  (download) button.

The Download dialog box appears.

- 4 In the Download dialog box, set Transfer Speed to Play, and make any other necessary settings.

For details of the settings in the Download dialog box, see the section “ (download) button” (page 40).

- 5 Set the VTR control mode to LOCAL (local), and the playback speed to VAR (“variable”).

- 6 Click the Execute button in the Download dialog box.

The download starts.

- 7 Turn the search dial of the VTR to adjust the playback speed.

- 8 At the point at which you wish to stop the download, click the Stop Download button in the Download dialog box.

The message “Are you sure to stop Download?” appears.

- 9 Click OK under the message.

The download ends.

Downloading a Number of Items at Once (Batch Download)

By the following two methods, you can download a number of items of material in a batch.

- Select a number of clips in the Log window, and download them in a batch.
- Cut out a number of clips successively in the Viewer window, and download them in a batch.

Note

When carrying out a batch download on clips from more than one VTR tape, enter the reel name for each reel.

For more details, see the section “When using a number of VTR tapes” (page 161).

Downloading to Local Storage

To download Log window clips in a batch

After cutting out required clips in the Viewer window in LOG mode so that they are displayed in the Log window, operate as follows.

Note

This operation is not possible when the local file display area is selected in the Log window.

- 1 Click the Log window toolbar Clip button to select the clip display area.
- 2 From the clips displayed in the Log window, select the clips you want to download in a batch.

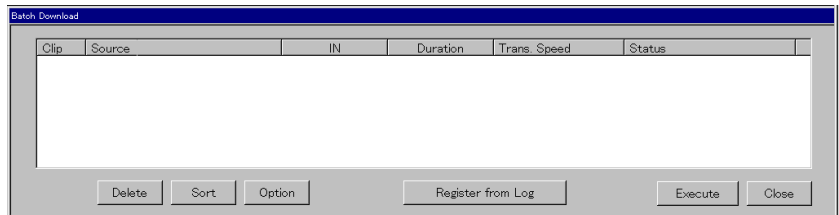
For details of the method of selecting clips, see the section “Selecting Clip Cards” (page 56).


- 3 In the Log window toolbar, click the  button.


The Batch Download dialog box appears.

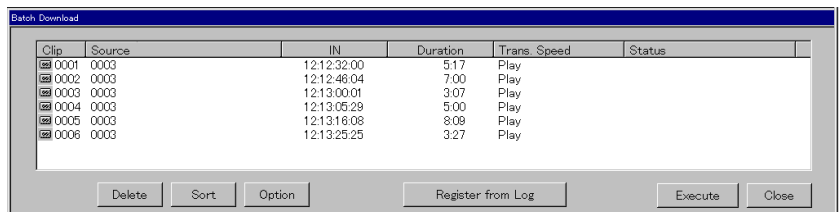
You can also display this dialog box by the following methods:

- By pressing keyboard function key F6
- In the menu bar Tools menu, by selecting Log and Batch Download in sequence



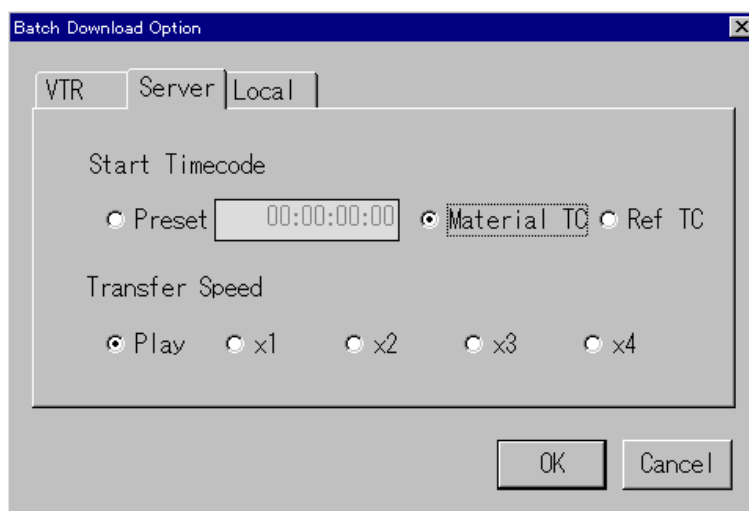
For details of items in the Batch Download dialog box, see the section “ (batch download) button” (page 52).

- 4 In the dialog box, click the “Register from Log” button.
- In the Log window, the clip device icon selected in step 2 changes to the download icon .
 - In the Batch Download dialog box, a list of these clips (batch download list) appears.



- 5** In the dialog box, click the Option button.

The Batch Download Option dialog box appears.



For details of the Batch Download Option dialog box, see the section “Option button” (page 53).

- 6** In the Batch Download Option dialog box, confirm the settings of the batch download start point timecode and transfer rate, changing them if necessary, and click the OK button.

This closes the Batch Download Option dialog box.

- 7** In the Batch Download dialog box click the “Execute” button.

- The dialog box Execute button changes to a Stop Download button, and the batch download of the lines shown in the batch download list starts from the top.
- When a line is downloaded, it disappears from the batch download list.
- The download icon for the corresponding clip card in the Log window returns to a local storage icon.

To carry out a batch download of the batch download list from an intermediate clip

Click the name of the first clip you want to download, before beginning the operation.

To abort the download

To abort the download, click the Stop Download button.

- 8** When the batch download is completed, click the dialog box Close button, to close the dialog box.

Downloading to Local Storage

To cut out a number of clips successively in the Viewer window and download them in a batch

To cut out a number of clips successively in the Viewer window and download them in a batch, use the following procedure.

- 1** In the Viewer window, cut out successively the required clips. In this case, without clicking the Add button in the Viewer window, hold down the editing control panel function key SHIFT, and press ADD. Do this for each clip.
 - When the entry mode is Log, the clips are saved in the Log window.
 - When the entry mode is TL, the clips are pasted as events on the Base line in the Timeline window.
Until a batch download is carried out, the event is shown in gray, and cannot be modified. When you carry out the batch download, the event is repasted as a local storage event.

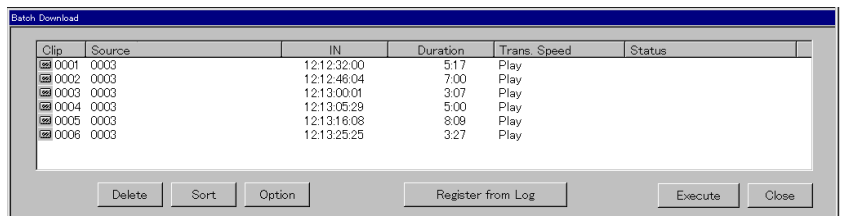
For details of the procedure of clip creation, see the sections “Selecting Materials” (page 116) and “Creating and Registering Clips” (page 120).


- 2** Click the Log window toolbar  button.

The Batch Download dialog box appears. The batch download list you created in step 1 is displayed in the dialog box.

You can also display this dialog box by the following methods:

- By pressing keyboard function key F6
- In the menu bar Tools menu, by selecting Log and Batch Download in sequence



For details of items in the Batch Download dialog box, see the section “ (batch download) button” (page 52).

- 3** Carry out the same operations as in steps 5 to 8 in the previous section, “To download Log window clips in a batch”.

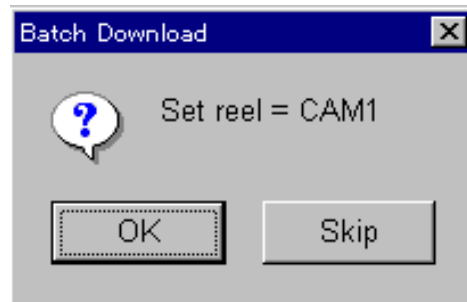
When using a number of VTR tapes

When creating clips

When you are creating clips to be downloaded in a batch from a number of VTR tapes, each time you change the reel for creating clips, click the file/reel name display (*see page 31*) in the Viewer window and enter the reel name (up to six alphanumeric characters).

When executing batch download

The following dialog box appears as necessary, prompting you to change the reel.



When changing a reel, load the reel whose name appears in the dialog box, then click the OK button.

The batch download process resumes.

When skipping a reel, click the Skip button.

The batch download process resumes, but clips to be created from the reel whose name appears in the dialog box are ignored.

Using the Downloaded Material

To use the material downloaded to local storage

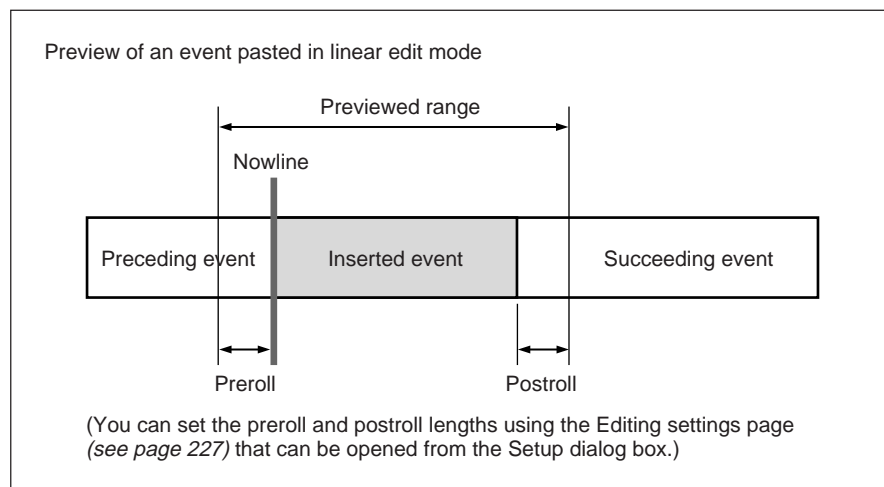
Use either of the following methods:

- In the Log window toolbar click the Local File button to display the local file display area, then double-click on the clip of the desired material, to recall it to the Viewer window.
- In the Viewer window source selection buttons, click the P2 button, and a list of the material will appear. By selecting the desired file in the list, you can recall the file to the Viewer window and use it.

Editing in Linear Edit Mode While Downloading

By using the linear edit mode, you can carry out editing in the same way as conventional cut editing performed using a linear editor together with a player VTR and recorder VTR. In this method, you cut out clips from server material or VTR material in the Viewer window. The clips are pasted as events on the timeline (Base A/V or VO), and are previewed immediately. As a result, as you paste each event on the timeline, you can check the continuity between events in the preview, and continue to paste the clips in succession.

When you carry out a preview, the clip is recorded in local storage. Basically, in linear edit mode you only carry out cut editing, and adjust effect settings later as required.



For editing in linear edit mode, use the following procedure.

- 1 In the menu bar Options menu, enable Linear Edit Mode.

The Viewer window ADD button and the line indicators for the Timeline window Base A/V lines change to yellow.

To select the line to use

Click the line indicator of the line you wish to select, turning the line indicator to yellow.

The lines selectable for linear edit mode are the Base A/V lines and VO 1 and VO 2 lines.

- 2 In the Viewer window select server material, VTR material or AUX material, and set the entry mode (see page 33) to TL.
- 3 Set the IN point and OUT point, to determine the clip range for pasting on the timeline.

If you do not set the OUT point

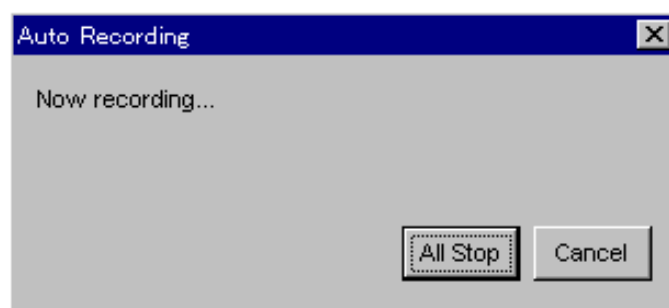
In step 5, after clicking the ADD button to start recording, at the point you want to make the OUT point, click the All Stop button in the dialog box.

- 4** On the timeline, move the nowline to the position where you want to paste the clip.

For details of nowline positioning, see the section, “Nowline position when inserting events” (page 164).

- 5** In the Viewer window, click the ADD button.

- This pastes the clip set in step **4** as an event on the selected line, and automatically previews.
- At the same time as the preview, the clip is recorded to local storage. During recording, the following dialog box appears.



To adjust the material audio levels during recording

Use the editing fader panel master fader or track faders.

To end the recording

Click All Stop.

This ends the recording, and only the part already recorded remains as an event on the timeline.

To cancel the recording

Click Cancel.

This aborts the recording, and deletes the event from the timeline.

- 6** After pasting all required events on the timeline, thus completing the program, in the Timeline toolbar click the REC button to record the edited master.

For more details, see the section “Recording a Program” (page 125).

- 7** In the menu bar Options menu, disable Linear Edit Mode.

To set an effect

Carry out the setting before executing step **6**.

For details of effect setting, see Chapter 7 (page 131).

Nowline position when inserting events

An event is pasted on the timeline so that the IN point coincides with the nowline. When determining the position for inserting events, note the following points.

- **When ripple mode is on**

Align the nowline with the event divisions. If displaced from the event divisions, the nowline automatically moves to the division for the immediately preceding event.

- **When ripple mode is off**

It is not necessary to align the nowline with event divisions. However, an event in a position underlying a newly pasted event will be overwritten and erased.

For details of ripple mode, see the section “Event Operations in Ripple Mode” (page 107).

When you paste a clip for which the audio has been adjusted with the Input Audio Adjust dialog box on the timeline

The audio level adjustment made using the Input Audio Adjust dialog box is ignored. If the audio level of the clip is manually adjusted using faders of the editing fader panel during the download, the clip is recorded in the manually adjusted state. Other adjustment data set in the Input Audio Adjust dialog box is attached to the clip.

When you paste a clip for which the video has been adjusted with the Input Video Adjust dialog box on the timeline

The clip is recorded in the unadjusted state with the video adjustment data attached to the clip.

The File Manager handles material and edited masters downloaded to the local storage of the DNE-1000 system, EDL stored on the hard disk of the personal computer, Log clips, and other data.

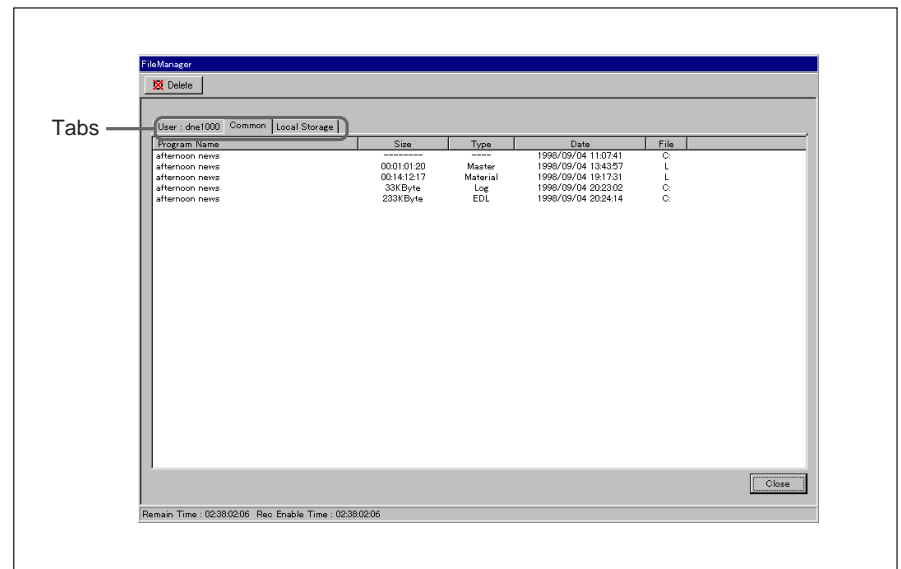
To open the file manager

In the toolbar, click the  File Manager button.

During recording, preview, or download, the File Manager cannot be opened.

File Manager Dialog Box

Click on one of the tabs in the File Manager dialog box to select the type of data you wish to handle.



Tabs and data types

The tabs are: Private, Common, and Local Storage. Clicking on one of these tabs allows you to manipulate the following data.

Private tab: You can reference the data in programs created by the currently logged-on user with the Private attribute. On the tab appears the user name (User: xxxx).

Common tab: You can reference the data in programs created with the Common attribute. These are not restricted to any particular user.

Local Storage tab: You can reference all of the video and audio data material files held in local storage on the DNE-1000 system. In the Private and Common tabs you can only access the list of files for each program, but here you can access each file individually.

Private/Common setting

Make this setting in the Create New Program dialog box.

For details, see the section “Starting the System” on page 9.

Private and Common Items

When you select the Private tab or Common tab, the following items appear.

| User : dne1000 | Common | Local Storage | | |
|----------------|--------|---------------|------|------|
| Program Name | Size | Type | Date | File |

Program Name

This shows the name of the program to which the EDL, complete program (master), or Log clip belongs.

Size

This shows the file size. For material in local storage, the length of the material is shown as a time value.

Type

This shows the type of the file.

Log: Log clip file

EDL: EDL (program list)

Material: All downloaded material in the program

Master: Edited master recorded in local storage

-: Whole program

Date

This shows the date of saving.

File

This shows the location of the file.

C: Data file within the computer

L: Material file in local storage

Local Storage Items

When you select the Local Storage tab, the following items appear.

| User : dne1000 | Common | Local Storage | | | | | | |
|----------------|--------------|---------------|------|------|-------------|---|------|--|
| File Name | Program Name | User Name | Size | Type | Create Date | L | RAID | |

File Name

This shows the file name.

Program Name

This shows the name of the program in which the file was created.

User Name

This shows the creator of the file.

Size

This shows the file size as a time value.

Type

This shows the type of the file.

Download: Downloaded file (This may be a file downloaded in a batch or downloaded in linear edit mode.)

Master: Edited master file

Material: File created by partial recording

DMC: File created using the DMC dialog box (*see page 96*)

VO: File created by voice-over recording (*see page 176*)

Create Date

This shows the date of saving.

L

This shows whether Private or Common.

P: Private

C: Common

RAID


When two local storage units are connected, indicates the unit on which the file is present.

1: First unit

2: Second unit

File Manager buttons and indications

Below the title bar of the File Manager dialog box are buttons and indications for manipulating data in local storage. Use these mainly for maintenance of local storage.

 **Delete** button: Click this to delete the selected file.

Local Storage Remain Time and Rec Enable Time

Remain Time : 02:38:19:04 Rec Enable Time : 02:38:19:04


- **Local Storage Remain Time**

The remaining capacity of local storage is shown as a time. When there are two units connected, the total remaining capacity of the two units appears.

- **Rec Enable Time**

The longest single contiguous recording time available in local storage.

Deleting a File

In the File Manager dialog box, select the file name you wish to delete, using the mouse, then click the  **Delete** button or press the keyboard Del key.

To delete all of the data within a program

To select all of the data (Log, EDL, Material, Master, and Program) within a program, select the line (“-” under Type) which indicates the whole program. This selects all of the data within the program.

In this state, if you carry out a delete, the program and its contents are deleted, and the name of the program disappears from the Program List in the Open Program dialog box.

Basic Sequence of Audio Editing Operations

In the DNE-1000 system, material can include four channels of audio. In the Viewer window you can adjust the input routing and audio levels for material, and save the adjustment data with events and clips. The timeline includes four lines for audio, and on each of these you can paste events including four audio channels. Thus it is possible to handle a total of 16 audio channels. The 16 channels of audio are mixed down to four channels for the final output, and you can preview and record them.

Adjusting Audio Material

Adjustments in the Viewer window


For each captured audio clip, in the Viewer window, you can adjust the level and input routing for each channel, and make other settings. When using local storage material, you can set the audio signal delay for all tracks of the audio signals.

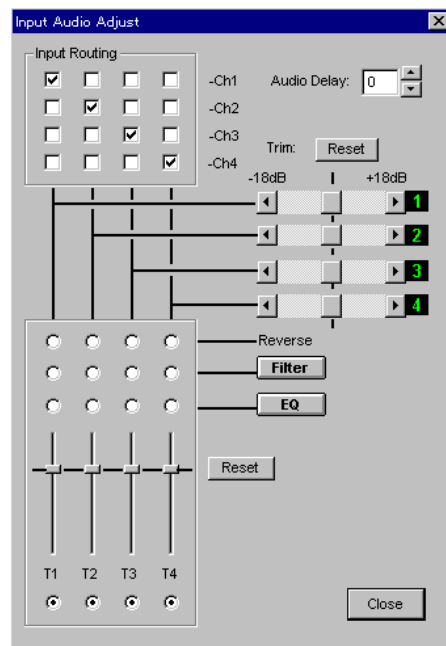
Note

In the DNE-1000 system, after the input routing process, an audio channel is referred to as a “track”.

Input Audio Adjust dialog box

You carry out the Viewer window adjustments in the Input Audio Adjust dialog box.

In the toolbar of the Viewer window, you can click the  button to open the dialog box.



For details of the Input Audio Adjust dialog box, see page 37.


Basic Sequence of Audio Editing Operations

While you are monitoring the audio of material in the Viewer window, “INPUT” lights on the control panel, and this is the input mode. At this time, you can use the four track faders in the dialog box to adjust the levels of each of the tracks of the material.

After setting the IN and OUT points in the Viewer window, and saving the material as a clip or event, the audio data settings are saved together with the clip or event. If you recall an event or clip to the Viewer window for amendment, the saved audio data is also recalled at the same time, and reappears.

Immediately muting audio material

To immediately mute the input audio of a selected event, use the following procedure.

- 1 On the timeline, click the relevant event to select it.
 - To select more than one event, hold down the keyboard Ctrl key and click the events in turn.
 - To select events by specifying a range, click on the first event, then hold down the Shift key and click on the last event.
- 2 In the Timeline window click the  (audio mute) button.

The Audio Mute dialog box appears.



From this dialog box, you can confirm the setting for each audio track of the event. In this example, tracks 1 and 2 (● T1 and ● T2) are active and tracks 3 and 4 (○ T3 and ○ T4) are inactive (muted). When all of the tracks (1 to 4) are inactive, the All Mute button changes to an All Active button.

Note

If this applies to more than one event, only tracks for which the setting is the same for all of the events are shown as active (●). (Tracks for which the setting differs between events are displayed in gray (◐).)

- 3 Carry out the following operations.

To switch individual tracks between active and muted

Click the desired track button (T1 to T4).


To mute all of the tracks
Click the All Mute button.

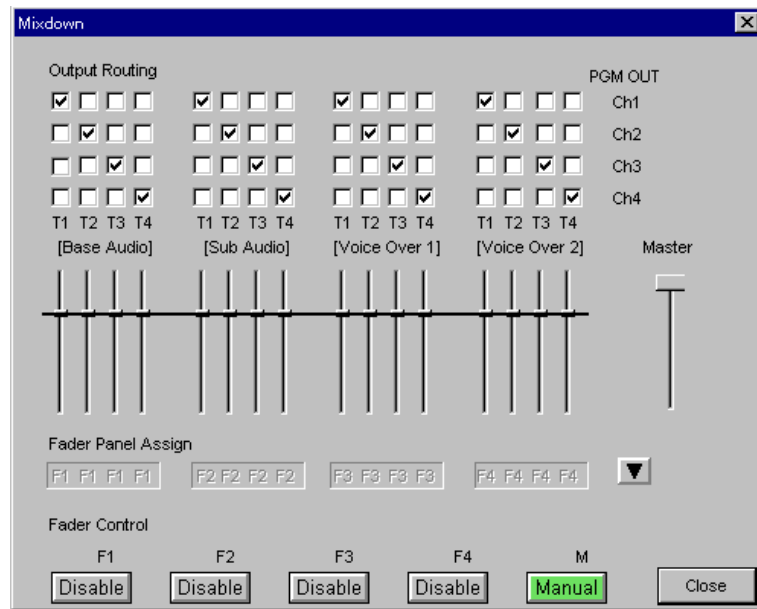
To make all of the tracks active
Click the All Active button.
(The All Active button is only displayed when all of the tracks are muted.)

Mixdown

Events are arranged on the timeline.
When you carry out a preview or recording, the levels and settings saved with each event are reproduced.
During a preview or recording, you monitor the four audio channels resulting from the output routing settings in the Mixdown dialog box. At this time, “MIX” lights on the control panel, and this is the mix mode.

Mixdown dialog box

In the toolbar of the Timeline window, you can click the  button to open the Mixdown dialog box.



For details of the Mixdown dialog box, see page 93.

Audio Adjustments During a Preview or Recording

During a preview or recording, you can manually adjust the levels for each line/track using the faders on the editing fader panel. To make manual adjustment using faders, in the Mixdown dialog box (*see page 93*), allocate faders to the desired lines/tracks and set the faders to manual mode beforehand.

If you set the faders to Learn mode, you can capture the fader movement during adjustment and recall it for preview and recording.

For details of the procedure for using the audio fader learn function, see the section “Using the Audio Fader Learn Function” on page 179.

Note

The level adjustments apply not to individual events, but to the same track in all events on the particular line.

To adjust the levels for individual events, open the Input Audio Adjust dialog box in the Viewer window, and make the settings.


Miscellaneous Audio Editing Operations

Setting Audio Fade

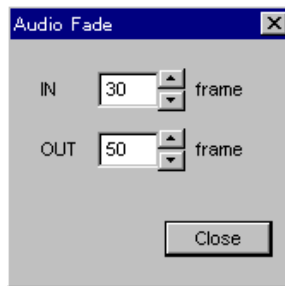
For the IN point and OUT point of an audio event set on the Base A, Sub Audio, VO1, or VO2 line on the timeline, you can set a fade effect. However, for the IN point or OUT point of an event on the Base A line, if a transition is already set it is not possible to overlay an audio effect. Use the following procedure to set an audio fade.

- 1 On the timeline, double-click on the event for which you wish to set the audio fade.



This recalls the selected event to the Viewer window.

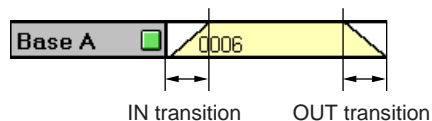
- 2 Use either of the following methods to open the Audio Fade dialog box.
 - Click the  (Audio fade) button in the Timeline window.
 - Click Tools in the menu bar, then select Timeline and Audio Fade in that sequence.

The Audio Fade dialog box appears.



For details of the settings in the Audio Fade dialog box, see the section “ (Audio fade) button” (page 91).

- 3 Click the IN and OUT boxes in the Audio Fade dialog box, and set the fade-in and fade-out transition times in frame units (0 to 999).
 - You can enter a value from the keyboard.
 - You can click on the  and  by the setting, to increment or decrement the value.




(Continued)

- 4 In the Viewer window, click the ADD button.

This confirms the settings.

To cancel the settings

Press the Esc key or F4 key on the keyboard, or click the  button in the Viewer window.

- 5 In the Audio Fade dialog box, click Close to close the dialog box.

Changing a Voice by Pitch Adjustment


For audio events on the Base A, Sub Audio, VO1, and VO2 lines on the timeline, you can change a voice by adjusting the pitch.

To change a voice by adjusting the pitch, use the following procedure. This procedure requires the optional BKNE-1020 board to be installed.

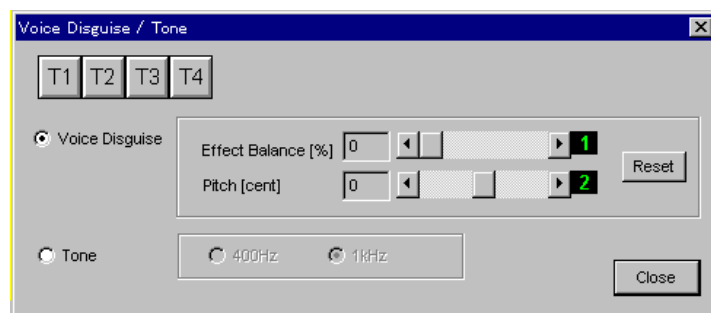
- 1 On the timeline, double-click on the event for which you wish to adjust the pitch.

This recalls the selected event to the Viewer window.

- 2 Use either of the following methods to open the Voice Disguise/Tone dialog box.

- Click the  (voice disguise/tone) button in the Timeline window.
- Click Tools in the menu bar, then select Timeline and Voice Disguise/Tone in that sequence.


The Voice Disguise/Tone dialog box appears.



- 3 Click a button among T1 to T4 to select the track for which to adjust the pitch.

- 4 Click Voice Disguise to select it, then use either of the following methods to adjust Effect Balance and Pitch.


- Use the sliders for adjustment.
- Use the knobs on the editing fader panel.
The number by each slider indicates which of the knobs you should use for adjustment.

For details of the settings in the Voice Disguise/Tone dialog box, see the section “ (Voice disguise/Tone) button” (page 91).

- 5** In the Viewer window, click the ADD button.

This confirms the settings.

To cancel the settings

Press the Esc key or F4 key on the keyboard, or click the  button in the Viewer window.

- 6** In the Voice Disguise/Tone dialog box, click Close to close the dialog box.

Setting a Tone Signal


For audio events on the Base A, Sub Audio, VO1, and VO2 lines on the timeline, you can set a tone signal. Use the following procedure.

This procedure requires the optional BKNE-1020 board to be installed.

- 1** Carry out steps **1** to **3** in the previous procedure, “Changing a Voice by Pitch Adjustment”.
- 2** Click Tone to select it, then select 400 Hz or 1.0 kHz.
- 3** In the Viewer window, click the ADD button.

This confirms the settings.

To cancel the settings

Press the Esc key or F4 key on the keyboard, or click the  button in the Viewer window.

- 4** In the Voice Disguise/Tone dialog box, click Close to close the dialog box.

Recording Sound on a Voice-Over Line (Voice-Over Recording)

You can record audio on a voice-over line (VO 1/2) while previewing edited video.

Settings for voice-over recording

First change the system settings as necessary.

Audio input signal allocation and function settings

In the Setup dialog box, open the AUX setting page, and select one of AUX1 to AUX8, and in the Audio Input settings allocate the audio input signal (SDI or AES/EBU) for voice-over recording, and in the Function setting set the voice-over recording function (“Voice Over”).

For details of how to display the Setup dialog box, see “Basic procedure for system settings” (page 225), and for details of the AUX setting page see “AUX Settings” (page 239).

Voice-over line specification

From the Setup dialog box, open the Editing setting page, and in the Voice Over REC Line item, select VO 1 or VO 2 as the voice-over line for audio recording.

For details of the Editing setting page, see the section “Editing Settings” (page 227).

Operation sequence

Notes on overwriting

Regardless of the ripple mode setting, voice-over recording is carried out always in the “ripple mode off” state.

- If you carry out voice-over recording which overlaps an existing event on the line to which you are applying voice-over recording (VO 1 or VO 2) then the portion of the existing event underlying the new event is overwritten, and thus erased.
- If you carry out voice-over recording which overlaps in time an existing event on the voice-over line (VO 1 or VO 2) on which you are not making the recording, a warning message concerning overwriting appears. If you click OK to this message, the portion of the existing event underlying the new event will be overwritten, and thus erased.

To carry out voice-over recording

Use the following procedure.

- 1** Set the interval in which you want to carry out audio recording with timeline marks (mark IN point and mark OUT point).

For details of the timeline mark setting procedure, see the section “Timeline Mark Settings” (page 147).


If you do not set the IN point

The nowline position is taken as the IN point.

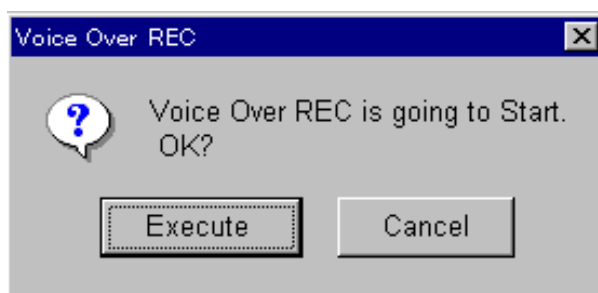
If you do not set the OUT point

In step 3, after starting voice-over recording, at the point at which you want to stop recording, click Stop REC.

2 Carry out either of the following operations:

- In the Timeline window click the  (voice-over recording) button.
- In the menu bar Tools menu, select Timeline, and then select Voice Over REC.

The Voice Over REC dialog box appears.



When this dialog box is displayed, you can adjust the audio level while monitoring the voice-over input audio.

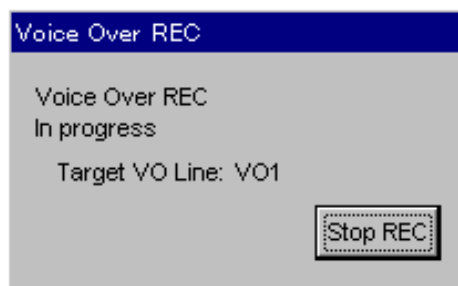
For more details, see the section “To adjust the audio levels” on page 178.

To cancel the voice-over recording

Click Cancel.

3 In the dialog box, click Execute.

The voice-over recording starts, and the dialog box changes in the following way.

**To end the voice-over recording at an intermediate point**

Click Stop REC.

(Continued)

When audio recording of the section set in step 1 is completed


The voice-over recording ends, and the dialog box changes in the following way. The timeline automatically enters TL mode, allowing you to monitor the audio of the selected VO line.



- 4** Depending on what you want to achieve, carry out one of the following operations.
- **To confirm the voice-over recording carried out, and exit the dialog box**
Click Finish.
 - **To confirm the voice-over recording carried out, and carry out the next voice-over recording from the current nowline position**
Click Continue.
 - **To cancel the voice-over recording carried out, and exit the dialog box**
Click Cancel.
 - **To cancel the voice-over recording carried out, and retry the audio recording of the same section**
Click Retry.

To adjust the audio levels

Beforehand, in the Mixdown dialog box allocate a track fader to the voice-over recording line, and set the fader function mode to “Manual”. Using the allocated track fader, you can adjust the audio levels during recording.

For details of the Mixdown dialog box settings, see the sections “ (Mixdown) button” (page 93).

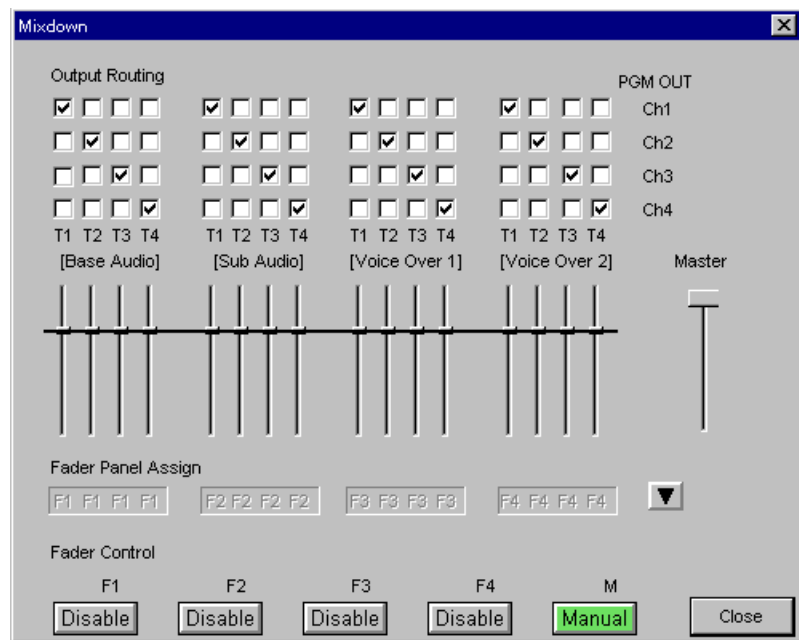
Using the Audio Fader Learn Function


During a preview, you can adjust the audio levels using the editing fader panel track faders or master fader, and capture the pattern of fader movement to memory. You can then replay the same adjustment pattern during the next preview or recording.

To use the audio fader learn function, carry out the following procedure. (In the following description the expression “audio fader learn” is abbreviated to “learn”.)

- 1 In the Timeline window, click the  button.

The Mixdown dialog box appears.



For details of the Mixdown dialog box settings, see the section “ (Mixdown) button” (page 93).

- 2 Allocate a fader to the line/track for which you want to use the audio fader learn function to adjust the level.
- 3 Click the “Fader Control” display for the fader allocated to the desired line/track, and set the fader function mode to “Learn”.
- 4 As required, set a mark IN point and mark OUT point on the timeline, to determine the learn execution range.

For details of mark IN point and mark OUT point setting, see the section “Timeline Mark Settings” (page 147).

If you do not set the mark IN point

The nowline position is taken as the learn start point.

(Continued)

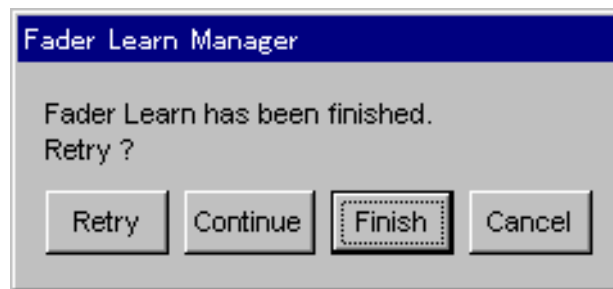
If you do not set the mark OUT point

After starting the learn operation, the learn operation continues until the preview ends or you press the editing control panel All Stop key.

- 5 Start the preview, and on reaching the learn start point, operate the fader to adjust the audio levels.

For details of the procedure for carrying out a preview, see the section “Previewing an Event on the Timeline” (page 124).

When the preview ends, the following dialog box appears.



- 6 Depending on what you want to achieve, carry out one of the following operations.

To end the learn

Click Finish.

The function mode of the fader used for the learn changes to “Recall”. As necessary, carry out another preview, and check the results of the audio fader learn operation, then carry out recording.

To retry the learn

Click Retry.

The system returns to the state ready to repeat the learn operation from step 5.

To cancel the learn operation

Click Cancel.

This erases the information captured by the learn operation.

To continue to the next learn operation

Move the nowline to the start position for the next learn operation, and click Continue.

The learn starts from the nowline position.

This method is convenient when you want to carry out a dispersed learn operation, at a number of different positions.

When you use Continue to carry out a learn operation for a range specified by timeline marks, the audio level for the portion for which the learn was not carried out is set to the last level in the immediately preceding learn portion.

To set the fader position to match the audio level of a previously learned portion

To begin a learn with the fader position set to match the audio level of a previously learned portion, set the fader position while watching the LED indication above the fader.

Lit: the fader position does not match the audio level of a previously learned portion.

Unlit: the fader position matches the audio level of a previously learned portion. (If you start a learn operation, the LED lights.)

Note

When the Mixdown dialog box is not displayed, or is displayed but the operations have been transferred to another dialog box, then the LED above the fader does not light.

Fader assignment when recalling learn data

When you recall learn data for the purposes of previewing or recording the results of adjustments made using the learn function, be sure to use the same assignment of faders to lines/tracks as was made when you carried out the learn. If the fader assignment is not the same, the learn data may not be recalled correctly.

Setting the mode using the keyboard function keys

Using the keyboard function keys, at the same time as displaying the Mixdown dialog box, you can set the function mode of a desired fader to “Learn”.

When you know the audio line/track and fader correspondence, this method allows you to begin a learn faster.

Use the following procedure.

- 1** With the Mixdown dialog box not displayed, hold down the keyboard Shift key, and press the function key corresponding to the desired fader.

The Mixdown dialog box appears. The requisite fader function mode is set to “Learn”.

- 2** Continue the operation from step **4** above.

Correspondence between function keys and faders

F1: fader 1

F2: fader 2

F3: fader 3

F4: fader 4

F5: fader 1 to fader 4 (simultaneous control)

F6: master fader

Note

With the Mixdown dialog box already displayed, the operations of the above function keys are the same as for “Fader Control” in the Mixdown dialog box, and the relevant fader function mode is simply switched in order. In this case, pressing (Shift+F5) switches the fader 1 function mode, and fader 2 to fader 4 also have the same function mode.

To delete audio fader learn data

To delete settings (learn data) created using the audio fader learn function, operate as follows using the menu bar Options menu.

1 In the menu bar Options menu, select Delete Learn Data.

The three further items, All Data, Line Data, and Event Data appear.

2 Depending on the learn data to be deleted, click one of the items.

- **All Data:** all learn data currently set in the program
- **Line Data:** the learn data set for the selected lines
(If you select Line Data, a line selection dialog box appears.)
- **Event Data:** learn data for the currently selected event

A dialog box appears, prompting for confirmation to delete the data.

To cancel deletion of the learn data

Click Cancel.


3 Click OK.

This deletes the specified learn data.

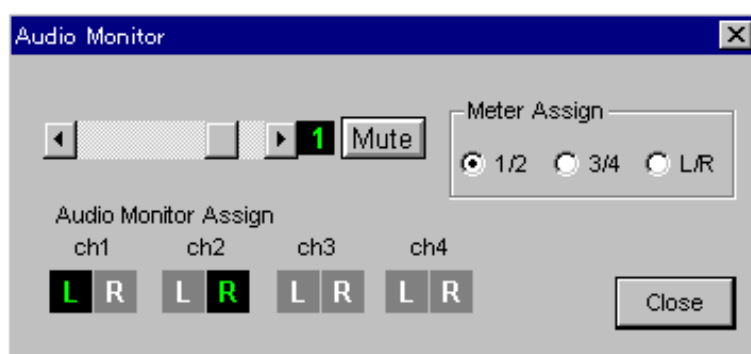
Assigning Audio Outputs for Monitors

Using the Audio Monitor dialog box you can assign the program audio output from the DNE-1000 PGM OUT 1/2 and 3/4 connectors to audio monitor outputs and to audio outputs measured by the audio level meters on the editing fader panel. Again, in the same dialog box, you can also adjust the audio output levels for monitors.


Use the following procedure.

- 1 Use either of the following methods to open the Audio Monitor dialog box.
 - Click the  (audio monitor) button in the Timeline window.
 - Click Options on the menu bar, and select Audio Monitor.

The Audio Monitor dialog box appears.



- 2 Make the necessary settings.
 - To adjust the audio monitor output levels, use the level adjusting slider in the dialog box, or knob 1 on the editing fader panel.
 - To select the program audio outputs assigned to the audio monitor, set Audio Monitor Assign.
 - To select the program audio outputs measured by the audio level meters on the editing fader panel, set Meter Assign.

For details of the Audio Monitor dialog box, see the section “ (Audio monitor) button” (page 101).

- 3 Click the Close button, to close the Audio Monitor dialog box.

Changing the Playback Speed of an Event

You can rerecord while changing the playback speed of a selected event, and repaste the rerecorded event on the timeline. To achieve this operation, the following methods are available.

- **Using the DMC dialog box**

You can select Constant (fixed speed), Manual (manual control), or Program (program control) as the playback speed setting mode, and record events.

- **Using the event replacement function**

The playback speed of an event or clip is adjusted automatically, to fit the duration of the event to be replaced.

- **Using the timeline mark function**

The playback speed of an event or clip is adjusted automatically, to fit the duration set by the timeline marks.

Using the DMC Dialog Box

Select one of the following three playback speed setting modes:

- **Constant**

Setting a fixed playback speed.

- **Manual**

Using the search dial, for manual control of the playback speed during playback.


- **Program**

Dividing the selected event into a number of segments and setting a fixed playback speed for each segment.

Operations common to setting the playback speed using the DMC dialog box

To select the playback speed setting mode

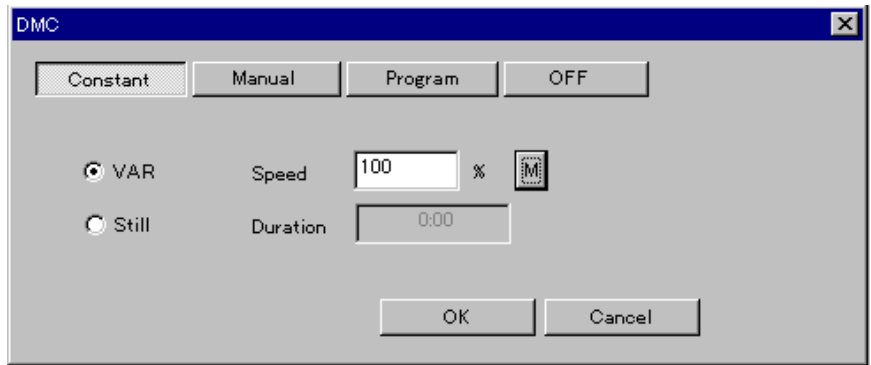
To use the DMC dialog box to set the playback speed, select the event and the playback speed setting mode as follows.

- 1** On the timeline, double-click the event which you wish to repaste with a varied playback speed.
- 2** In the Timeline window click the  button.

The DMC dialog box appears. The event selected in step **1** is recalled to the Viewer window.

(Continued)

Changing the Playback Speed of an Event



If a playback speed setting has already been made for the selected event, then depending on the selected playback speed setting mode, the contents of the DMC dialog box vary.

For details of the DMC dialog box display and settings, see the section “ (DMC) button” (page 95).

- 3 According to the playback speed setting mode you want to select, click the Constant, Manual, or Program button.

The DMC dialog box display changes according to the mode you have selected.

For the operating procedure after setting the playback speed setting mode, refer to the separate descriptions below for each playback speed setting mode.

To cancel the playback speed setting, and return the event to the original state

You can return an event which has been pasted on the timeline with an altered playback speed to its original state. Select the event you want to return to its original state, then open the DMC dialog box and click the OFF button.

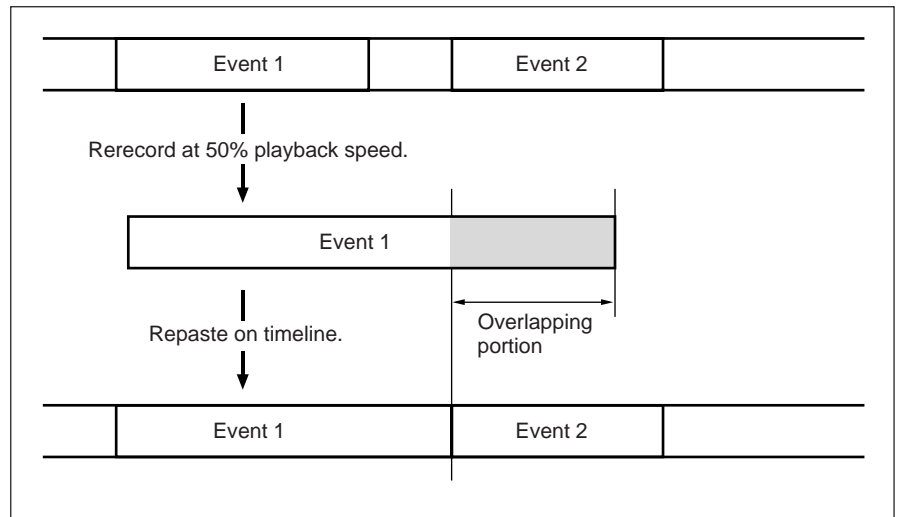
To modify an event with an altered playback speed

You can modify an event with an altered playback speed in the same way as for any other events.

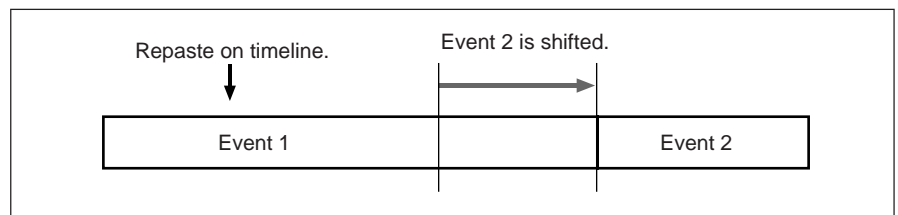
For details of how to modify an event, see the section, “Modifying an Event” (page 124).

When a rerecorded event overlaps an adjacent event

When the playback speed is set and a rerecorded event overlaps an adjacent event, the adjacent event takes precedence. The portion of the rerecorded event overlapping the adjacent event is not pasted on the timeline (when ripple mode is off).

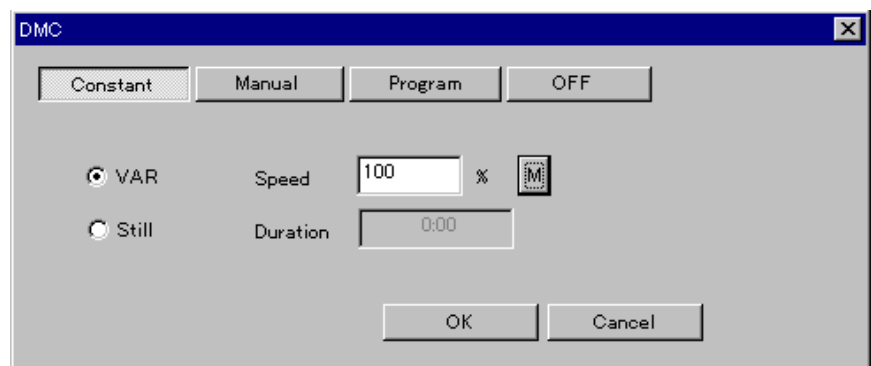


When ripple mode is on, the adjacent event is shifted, and the whole of the rerecorded event is pasted on the timeline.



For details of ripple mode, see the section “Event Operations in Ripple Mode” (page 107).

Constant (fixed speed) mode



After selecting “Constant” (fixed speed) in the procedure described in the section “Operations common to setting the playback speed using the DMC dialog box” (page 185), carry out the following procedure.

- 1 For an arbitrary playback speed setting, select VAR, and for a still image playback setting, select Still.

(Continued)

Changing the Playback Speed of an Event

- 2 Depending on the selection you made in step 1, carry out the following operations.

When you selected VAR

Using either of the following methods, set the playback speed.

- Enter a percentage value from the numeric keypad. For example, for half-speed enter a value of 50.
- Play back the event at an arbitrary speed, and click the M (speed mark) button.

When you selected Still

From the numeric keypad, enter the still image playback duration (seconds:frames).

- 3 In the dialog box, click the OK button.

According to the selection you made in step 1, playback and recording are carried out as follows.

• When you selected VAR

Playback and recording are carried out at the playback speed you set, from the event IN point to the OUT point.

• When you selected Still

Still image playback and recording are carried out for the duration you set.

If you did not set a duration, still image playback and recording continue until you click the Stop REC button which appears when recording starts.

To stop recording

Click the Stop REC button which appears when recording starts.

When the recording ends, the Retry, Finish, and Cancel buttons appear in the dialog box.

• To retry from the playback speed setting

To retry from the playback speed setting, click the Retry button, and go back to step 1.

• To cancel pasting of the event

To cancel pasting of the recorded event on the timeline, click the Cancel button.

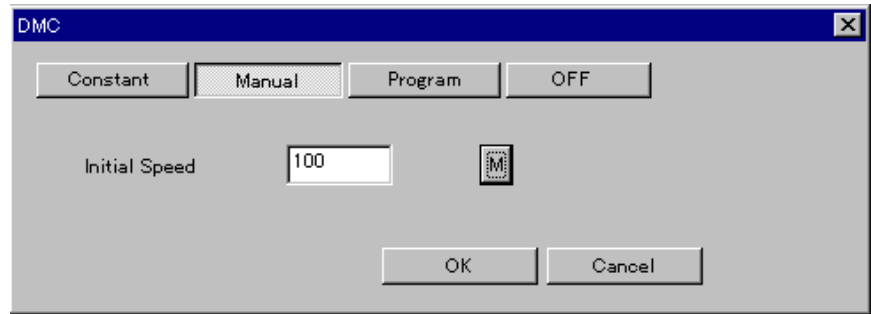
Note

If you set a negative playback speed, the playback is made from the OUT point to the IN point.

- 4 Click the Finish button.

This repastes the recorded event on the timeline.

Manual mode



After selecting Manual in the procedure described in the section “Operations common to setting the playback speed using the DMC dialog box” (page 185), carry out the following procedure.

- 1** Using either of the following methods, set the initial playback speed.
 - Enter a percentage value from the numeric keypad. For example, for half-speed enter a value of 50.
 - To play back the event at an arbitrary speed, click the M button. If you do not set the initial playback speed, the initial playback speed is normal playback speed.
- 2** Press the editing control panel search dial, to select either shuttle mode or jog mode.
- 3** In the dialog box, click the OK button.

Playback and recording start at the set initial playback speed. At this point, there is a low-pitched beep, and then you can control playback and recording operations.

When the recording starts, the Stop REC button appears in the dialog box.

- 4** Use the editing control panel search dial to control the playback speed.
 - **In shuttle mode**
You can control the playback speed after first aligning the search dial position with the initial playback speed.
 - **In jog mode**
The playback speed varies with the amount by which you rotate the search dial.In either mode, the playback speed adjustable range depends on the equipment used.

Using the buttons in the Viewer window device control section, or the buttons on the editing control panel, you can control playback, still image playback, playback stop, and so forth.

(Continued)

Changing the Playback Speed of an Event

- 5 To end the recording, click the Stop REC button in the DMC dialog box or press the editing control panel ALL STOP button.

When the recording ends, the Retry, Finish, and Cancel buttons appear in the dialog box.

- **To retry from the playback speed setting**

To retry from the playback speed setting, click the Retry button, and go back to step 2.

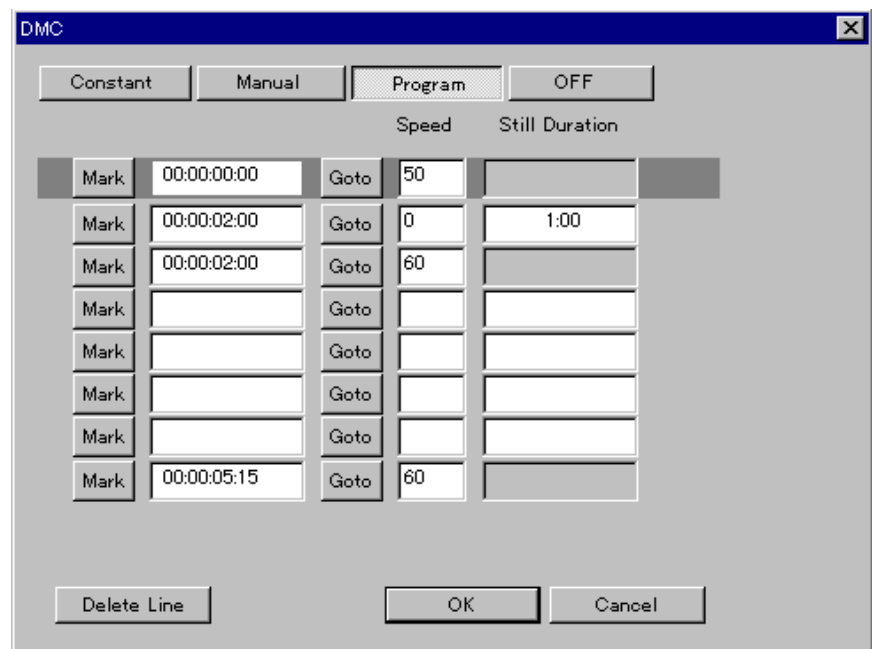
- **To cancel pasting of the event**

To cancel pasting of the recorded event on the timeline, click the Cancel button to end the operation.

- 6 Click the Finish button.

This repastes the recorded event on the timeline.

Program mode



After selecting Program in the procedure described in the section “Operations common to setting the playback speed using the DMC dialog box” (page 185), carry out the following procedure.

- 1 Using either of the following methods, set the initial playback speed setting point.
 - Play back the event, and at the desired point click the Mark button to make the setting.
 - Enter the timecode of the desired point in the event using the numeric keypad.

-
- 2** Enter the playback speed at the initial playback speed setting point using the numeric keypad.
 - 3** If you set the playback speed to 0% (still image playback), enter the still image duration using the numeric keypad.
 - 4** Repeat steps **1** to **3** to set the second and subsequent playback speed setting points and playback speeds.

To delete a setting line

To delete a line in which you have set a playback speed, click on the line to be deleted, selecting it, then in the DMC dialog box click the Delete button.

- 5** In the dialog box, click the OK button.

Playback and recording are carried out from the event IN point to the OUT point at the set playback speeds.

When the recording starts, the Stop REC button appears in the dialog box.

To stop recording

Click the Stop REC button.

When the recording ends, the Retry, Finish, and Cancel buttons appear in the dialog box.

- **To retry from the playback speed setting**

To retry from the playback speed setting, click the Retry button, and go back to step **1**.

- **To cancel pasting of the event**

To cancel pasting of the recorded event on the timeline, click the Cancel button to end the operation.

- 6** Click the Finish button.

This repastes the recorded event on the timeline.

Changing the Playback Speed of an Event

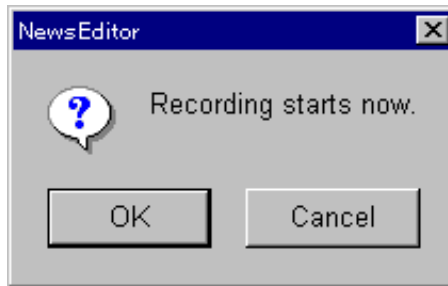
Using the Event Replacement Function

To repaste an event or clip, automatically adjusting the playback speed to fit the duration of the event to be replaced, carry out the following operation.

For details of the event replacement function, see the section “Replacing an event” (page 104).

- 1** Determine the event or clip to be inserted as the replacement on the timeline and the event to be replaced, and carry out steps **1** and **2** in the section “Replacing an event” (page 104).
- 2** In the dialog box click the Fit Speed button.

The following dialog box appears.



To cancel the recording

In the dialog box, click the Cancel button.

- 3** In the dialog box, click the OK button.

The replacement event or clip is subject to playback and recording from the IN point to the OUT point. The playback speed is automatically adjusted to the duration of the event to be replaced.

To stop recording

Click the ALL STOP button.

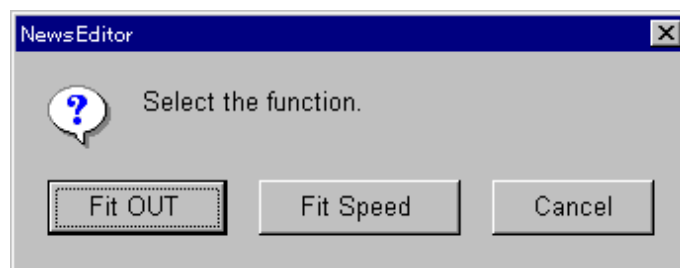
Using the Timeline Mark Function

To rerecord an event or clip, automatically adjusting the playback speed to fit the duration set by the timeline marks, carry out the following operation.

For details of the timeline mark operation, see Chapter 8 (page 147).

- 1 After setting the timeline marks, drag the desired clip or event to the mark IN line or mark OUT line.

The following dialog box appears.

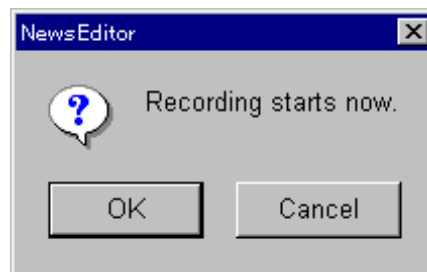


To cancel the recording

In the dialog box, click the Cancel button.

- 2 In the dialog box, click the Fit Speed button.

The following dialog box appears.



To cancel the recording

In the dialog box, click the Cancel button.

- 3 In the dialog box, click the OK button.

The event is subject to playback and recording from the IN point to the OUT point. The playback speed is automatically adjusted to fit the duration set by the timeline marks.

To abort recording

Click the ALL STOP button.

Normally the video and audio transitions coincide between audio and video on the Base lines in the Timeline window. Split editing is editing where the transition points of the video and audio are deliberately shifted. In split editing, you can apply a transition effect to either of the audio and video.


Split Editing Procedure

Use the following procedure.

- 1 Cut out the required materials, and paste them on the timeline.

Example: Three materials pasted as events 0001, 0002 and 0003 on the timeline

| | | | | | |
|-----------|--------------------------|------|------|------|------|
| Overlay V | <input type="checkbox"/> | | | | |
| Effect | <input type="checkbox"/> | | | | |
| Base V | <input type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Base A | <input type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Sub Audio | <input type="checkbox"/> | | | | |

- 2 Use either of the following methods to switch the split mode on.
 - Click the  (split) button in the Timeline window.
 - Click Tools in the menu bar, then select Timeline and Split Mode in that sequence.
- 3 On the timeline, double-click the event for which you wish to carry out split editing.

This recalls the selected event to the Viewer window. At the same time, the display of the selected event on the timeline changes color.

Example: Event 0002 video has been selected.

| | | | | | |
|-----------|--------------------------|------|------|------|------|
| Overlay V | <input type="checkbox"/> | | | | |
| Effect | <input type="checkbox"/> | | | | |
| Base V | <input type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Base A | <input type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Sub Audio | <input type="checkbox"/> | | | | |

- 4 In the Viewer window, set the split IN point or split OUT point.

For details of setting IN and OUT points, see the section “Setting IN and OUT Points” (page 120). There are restrictions on the range in which the split IN and OUT points can be set. For details, see the section, “Setting ranges of split IN points and OUT points” (page 196).

(Continued)


5 In the Viewer window, click the ADD button.

The split setting is reflected in the event display on the timeline.

Example: For event 0003, the audio IN point has been shifted so that it comes after the video IN point.

| | | | | | |
|-----------|--------------------------|------|------|-------|------|
| Overlay V | <input type="checkbox"/> | | | | |
| Effect | <input type="checkbox"/> | | | Split | |
| Base V | <input type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Base A | <input type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Sub Audio | <input type="checkbox"/> | | | | |

To cancel the split setting

Without clicking the ADD button, press the Esc key or F4 on the keyboard, or click the  button in the Viewer window.

Setting ranges of split IN points and OUT points

The setting ranges of split IN points and OUT points are subject to restrictions as shown by the following examples. In each case an error message appears.

- The IN point of the event for which you have set the split must be after the IN point of the immediately preceding event, and the OUT point must be before the OUT point of the immediately following event.
- The audio event and video event for which the split is set must have a portion overlapping in time. In other words, the audio and video events may not be completely separated.
- The event to which the split is applied must not overlap an effect or subsidiary audio applied to another event.

To preview the split setting

To preview the split IN or OUT point set in the previous procedure, click the preview button in the Timeline window or press the keyboard F11 key.

Note

If you paste an event in the split setting portion, the split setting is canceled.


For details of deleting a split setting, see the section “Deleting a split event” (page 198).

GPI pulse output setting

When the split mode is on, you can make separate GPI pulse output settings for each of video and audio.

Modifying an event with a split setting

To modify an edit point for which a split is set, use the following procedure.

- 1 Use either of the following methods to switch the split mode on.
 - Click the  (split) button in the Timeline window.
 - Click Tools in the menu bar, then select Timeline and Split Mode in that sequence.
- 2 On the timeline, double-click on the split event (either of video and audio) which you wish to modify.

This recalls the selected event to the Viewer window. At the same time, the display of the selected event on the timeline changes color.

Example: Event 0002 video has been selected.


| | | | | | |
|-----------|--------------------------|-------|------|------|------|
| Overlay V | <input type="checkbox"/> | | | | |
| Effect | <input type="checkbox"/> | Split | | | |
| Base V | <input type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Base A | <input type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Sub Audio | <input type="checkbox"/> | | | | |

- 3 Modify the IN point or OUT point using the same procedure as when modifying a normal event.

Modifying GPI pulse output settings

When the split mode is on, you can modify the separate GPI pulse output settings for each of video and audio.

Deleting a split event

To delete the split setting for an event, select the split event on the Effect line using the mouse, then click the  button in the toolbar or press the keyboard Delete key.

This deletes the split setting simultaneously from both the video and the audio, and the event returns to its state before the split setting was made.

Note

When you delete a split setting in which the IN point or OUT point of both the video and audio were displaced in the same direction, the event does not return to the state before the split setting was made. As shown in the following example, the one of the split IN point or split OUT point closer to the IN point or OUT point common to video and audio before the split setting was made becomes the new IN point or OUT point common to video and audio.

Before split setting

| | | | | | |
|-----------|--------------------------|------|------|------|------|
| Overlay V | <input type="checkbox"/> | | | | |
| Effect | <input type="checkbox"/> | | | | |
| Base V | <input type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Base A | <input type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Sub Audio | <input type="checkbox"/> | | | | |

After the split setting has been made with both video and audio of event 0002 shifted in the same direction

| | | | | | |
|-----------|--------------------------|------|-------|------|------|
| Overlay V | <input type="checkbox"/> | | | | |
| Effect | <input type="checkbox"/> | | Split | | |
| Base V | <input type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Base A | <input type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Sub Audio | <input type="checkbox"/> | | | | |

After the split setting has been deleted, the split IN point (video) closer to the common IN point before the split setting was made becomes the new IN point common to video and audio.

| | | | | | |
|-----------|--------------------------|------|------|------|------|
| Overlay V | <input type="checkbox"/> | | | | |
| Effect | <input type="checkbox"/> | | | | |
| Base V | <input type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Base A | <input type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Sub Audio | <input type="checkbox"/> | | | | |

Applying an Effect to a Split Event

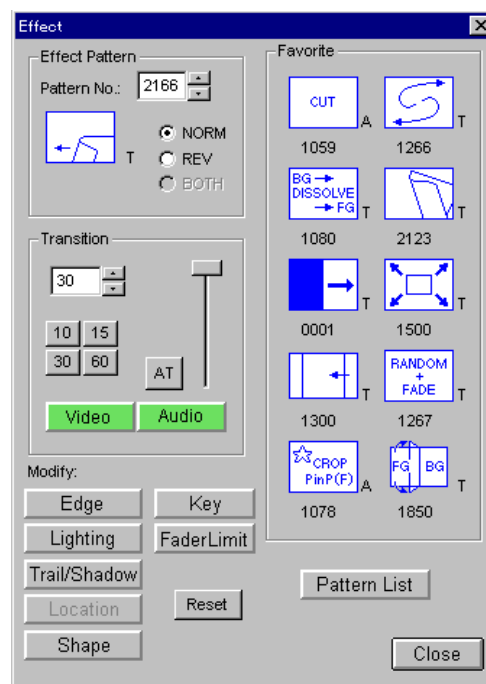
To apply an effect to either the video or the audio of an event for which a split setting is made, use the following procedure.

Note

It is not possible to apply an effect to both the video and the audio of an event for which a split setting is made.

- 1 In the Effect line in the Timeline window, double-click on the split event to which you wish to apply an effect.

The Effect dialog box appears.



- 2 To set a video effect, click the Video button, turning it on, and to set an audio effect, click the Audio button, turning it on, then set the desired effect.

For details of the effect settings, see the section “Effect Settings” (page 133).

(Continued)

3 Click the OK button to close the dialog box.

The effect you set in step 2 is reflected in the display in the Timeline window.

Example: Effect (dissolve) applied to video event 0002 for which a split is set

| | | | | |
|------------------------------------|------|-----------------|------|------|
| Overlay V <input type="checkbox"/> | | | | |
| Effect <input type="checkbox"/> | | Split(Dissolve) | | |
| Base V <input type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Base A <input type="checkbox"/> | 0001 | 0002 | 0003 | 0004 |
| Sub Audio <input type="checkbox"/> | | | | |

As shown in the above example, the event to which the effect is applied is shown as “Split ([effect name])”.

To cancel the settings

Click the Cancel button and close the dialog box.

Inserting Titles With the DSK (Title) Line

To carry out editing with superimposed text material such as titles, use the DSK (Title) (downstream keyer(title)) line in the Timeline window. On the DSK(Title) line, you can use the AUX material only.

Using the DSK (Title) line requires the optional BKNE-1030 or BKNE-1040 board to be installed.

Preparations for Using a Downstream Key

To use a downstream key, you must first assign key source and key fill signals, generated by an external character generator or other device, in the AUX page (*page 239*) of the System dialog box. When using a downstream key, pasting either of the key source and key fill signals causes the other signal to be selected automatically.

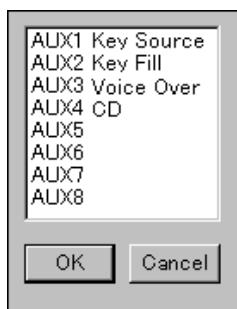
For details of the setup procedure, see the section “Basic procedure for system settings” (page 225).

Creating a Downstream Key Event

Use the following procedure to create an event on the DSK (Title) line of the timeline.

- 1** Click the **AUX1** button.
- 2** Click the lit button once more.

The following selection list appears.



- 3** Select the desired AUX material, and click the OK button.

This recalls the selected AUX material to the Viewer window.

- 4** In the Viewer window, enter the duration of the title material, using the numeric keypad.

(Continued)

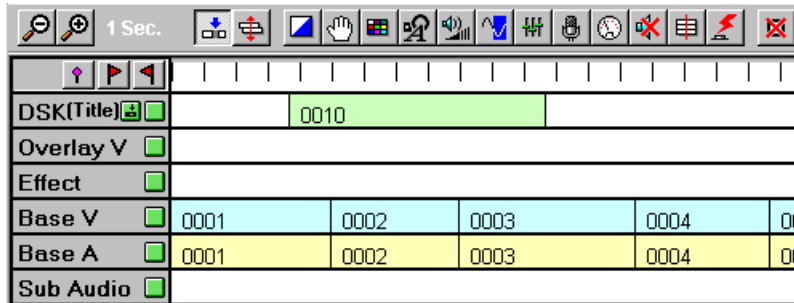
Inserting Titles With the DSK (Title) Line

5 Click the ADD button.

The clip cut out in the Viewer window is registered in the Log window.

6 Drag and drop the clip to the desired position on the DSK (Title) line.

This creates a downstream key event as follows.



For accurate positioning of a downstream key event

To accurately determine the position of a downstream key event while monitoring the Base event video, set the downstream key event using timeline marks.

For information about timeline marks, see Chapter 8 (page 147).

Making downstream key adjustments (only when the optional BKNE-1030 or BKNE-1040 board is installed)

To make key adjustments and other key-related settings for downstream key events pasted on the DSK (Title) line on the timeline, use the following procedure.


Note

If the optional BKNE-1040 board is not installed, there are restrictions on the settings which you can make. (See step 4 below.)

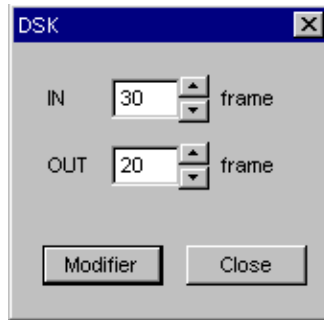
1 Double-click on the downstream key event on the DSK (Title) line.

This recalls the downstream key event to the Viewer window.

2 Use either of the following methods to open the DSK dialog box.

- Click the  (DSK) button in the Timeline window.
- Click Tools in the menu bar, then select Timeline and DSK in that sequence.

The DSK dialog box appears.

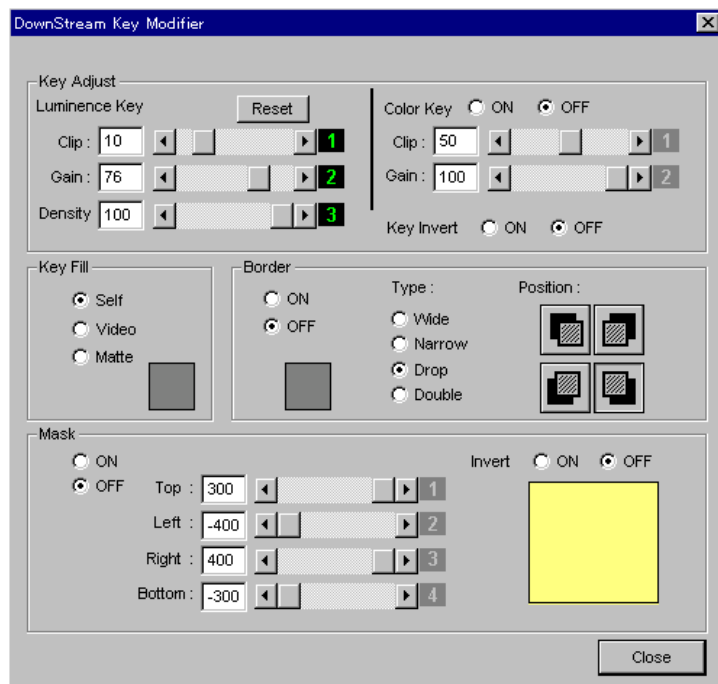


Using the DSK dialog box, you can make fade-in/fade-out settings for downstream key events. For more details, see the next section “Making downstream key fade-in/fade-out settings”.

3 Click Modifier in the DSK dialog box.

The Downstream Key Modifier dialog box appears.

At the same time, the DSK event is applied to the Base V event at the position of the nowline.




(Continued)

Inserting Titles With the DSK (Title) Line

- 4 In the Viewer window, watch the image with the DSK event applied and make the necessary adjustments.

If the optional BKNE-1040 board is not installed, you can only set the following items:


- Luminance Key (Clip/Gain)
- Key Fill (Self/Video)

For details of the settings in the Downstream Key Modifier dialog box, see the section “ (DSK) button (only when the optional BKNE-1030 or BKNE-1040 board is installed)” (page 88).

- 5 In the Viewer window, click the ADD button.

This confirms the settings.

To cancel the settings

Press the Esc key or F4 key on the keyboard, or click the  button in the Viewer window.

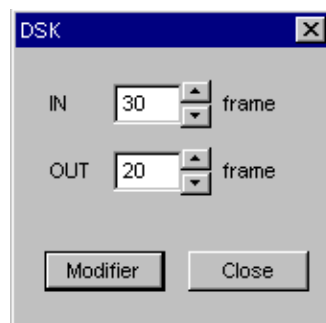
- 6 In the DSK dialog box, click the Close button to close the dialog box.

Making downstream key fade-in/fade-out settings (only when the optional BKNE-1040 board is installed)



To make fade-in/fade-out settings for downstream key events pasted on the DSK (Title) line on the timeline, use the following procedure.

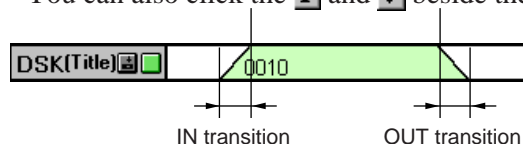
- 1 Carry out steps 1 and 2 of the procedure in the previous section, “Making key adjustments”.

The DSK dialog box appears.



- 2 Click the IN or OUT box and set the transition times for fade-in and fade-out events in units of frames (0 to 999).


- You can enter a numeric value from the keyboard.
- You can also click the  and  beside the box to trim the value.



-
- 3** In the Viewer window, click the ADD button.

This confirms the settings.

To cancel the settings

Press the Esc key or F4 key on the keyboard, or click the  button in the Viewer window.

- 4** In the DSK dialog box, click the Close button to close the dialog box.

Pasting a number of copies of the same downstream key event on the timeline

For convenience when pasting a number of copies of a downstream key event with the same settings in the DSK dialog box or Downstream Key Modifier dialog box on the timeline, use the copy and paste function (*see page 103*).

Control Using GPI Input Ports

You can input control pulses from external equipment to the GPI (General Purpose Interface) input ports of the DNE-1000 system, and control playback and recording of local storage.

Preparations for Using a GPI Input Port

To use GPI input ports, you must first make various settings in the System Settings tab (*see page 230*) of the Setup dialog box.

For details of the setup procedure, see the section “Basic procedure for system settings” (page 225).

Playing Back Using a GPI Input Port

You can play back material already recalled to the Viewer window, under the control of external GPI input pulses. You can also control cueing-up and stopping.

- 1** Select the material in local storage or on a server, and recall it to the Viewer window.
- 2** Search for the position from which you wish to replay, and in the Viewer window click the **IN** button, to make a mark.
- 3** Click the stamp picture for the IN point with the mouse to cue up to the IN point.

The status indication in the Viewer window changes to CUED.

To omit the marking operation and play back from the beginning of the file

Cue up to the beginning of the file and proceed to the next step.

- 4** In the menu bar, click options and select GPI IN from the menu.

The GPI Control dialog box appears.

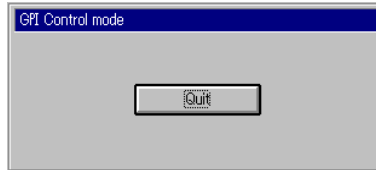


(Continued)

Control Using GPI Input Ports

- 5 Select the Playback button with the mouse, then click the OK button.

The following dialog box appears.



The DNE-1000 is now in GPI control mode, waiting for a GPI pulse input.

When you input a pulse in GPI control mode

When you input the GPI pulse, the Play, Stop, or Cue up function is executed according to the setting.

Play: Play back from the current point

Stop: Stop at the current point

Cue up: Cue up to the Mark IN point (if no IN point is marked, cue up to the beginning of the file)

By making appropriate settings, you can output a Play, Stop, or standby (cue up) tally from a GPI output port.

To end GPI control mode

In the dialog box shown in step 5, click the Quit button.

Note

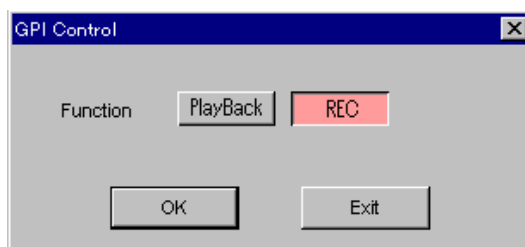
In GPI control mode, it is not possible to carry out any operation other than clicking the Quit button.

Recording Using a GPI Input Port

You can record material already recalled to the Viewer window as material in local storage, under the control of external GPI input pulses.

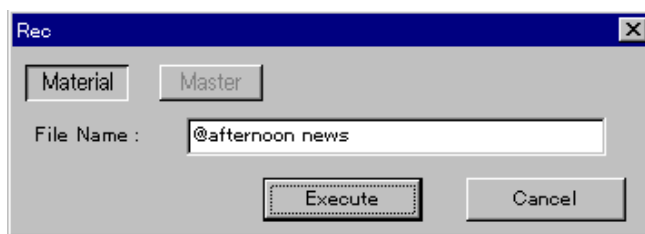
- 1 Select the material from AUX, and recall it to the Viewer window.
- 2 In the menu bar, click options and select GPI IN from the menu.

The GPI Control dialog box appears.



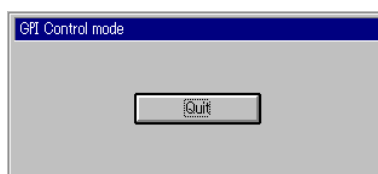
- 3 Select the REC button, then click the OK button.

The following dialog box appears.



- 4 Select Material with the mouse, enter the file name, and click the Execute button.

The following dialog box appears.



The DNE-1000 is now in GPI control mode, waiting for a GPI pulse input. By making appropriate settings, you can output a standby tally from a GPI output port.

When you input a REC pulse in GPI control mode

In the standby state, when you input the REC pulse to the GPI input port, the recording starts.

The dialog box changes as follows.



At this time, by making appropriate settings, you can output a REC in progress tally from a GPI output port.

When you input a Stop pulse during recording

During recording, when you input the stop pulse to the GPI input port, the recording stops. By making appropriate settings, you can output a Stop tally from a GPI output port.

Note

It is not possible to make successive recordings. You must first exit the GPI control mode.

Control Using GPI Input Ports

To end GPI control mode

In the GPI control mode dialog box, click the Quit button.

Note

In GPI control mode, it is not possible to carry out any operation other than clicking the Quit button.



Using the GPI Output Ports

You can output GPI pulse signals to external equipment connected to the GPI (General Purpose Interface) output ports of the DNE-1000 system. For each event pasted on the timeline, you can output a GPI pulse with a specified timing from a specified port. There are eight GPI output ports, and for any one event, two pulses can be output from a single port.

Preparations for Using a GPI Output Port

To use GPI output ports, you must first make various settings in the System Settings tab (*see page 230*) of the Setup dialog box.


For details of the setup procedure, see the section “Basic procedure for system settings” (page 225).


GPI Output Port Settings

Recall the event for which you wish to output a GPI pulse, and select the GPI output port and timing to be used.

- 1 Double-click on the event, recalling it to the Viewer window.

Note

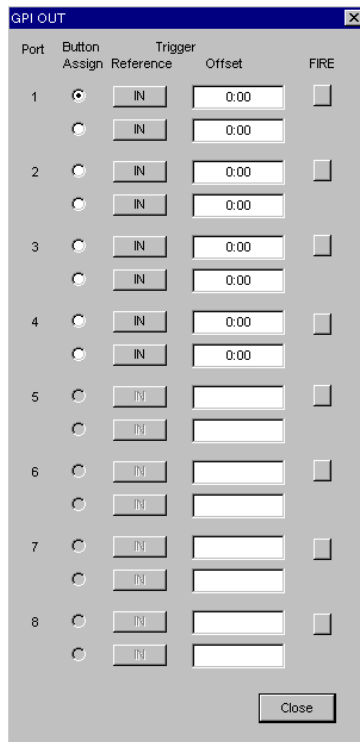
When you recall a Base event for which split is set, either click the  (split) button in the Timeline window or from the Tools menu select Timeline and Split Mode in that order to set the split mode on. If you do not put the split mode on, the port will not appear in the GPI OUT dialog box in step 2.

- 2 Click the  button in the toolbar of the Timeline window, or click tools in the menu bar and select GPI OUT from the menu.

The following dialog box appears.

(Continued)

Using the GPI Output Ports



Note

Of the eight ports, ports for which a tally output is already set cannot be used for GPI output.

3 Make the desired settings.

The settings are as follows.

Port

The numbers of the eight ports appear. To select which ports are active, make the Active setting.

Active

This makes the port being used active (). Each time you click on toggles the port between active and inactive.

Reference

This selects the timing with respect to the event in question at which a pulse is output. Select the event IN point or OUT point.

Clicking on the button toggles the setting between the IN and OUT points.

Offset

This determines the Offset time, adjusting the execution time with respect to the timing set by Reference. Click with the mouse in the Offset display area, switching to input mode, then enter a numeric value and press the Enter key.

Fire

Outputs a test GPI pulse signal.

- 4** Click the Close button.

The dialog box closes.

- 5** Click the ADD button in the Viewer window to end the amendments.

This saves the settings made in the GPI OUT dialog box in the event.



You can record a particular segment of the program created on the timeline in order to reuse the material.

For details of the procedure for recording the whole program created on the timeline to local storage, see the section “Recording a Program” (page 125).

- 1 Click the **REC** (record) button in the Timeline window, or press the F10 key on the keyboard.

The REC dialog box appears.

*For details of the REC dialog box, see the section “**REC** (Record) button” (page 99).*



- 2 Click the Material button to select it.
- 3 Select Local Storage.

To select a VTR also, and record simultaneously

Check the VTR box also, and make any necessary settings.

Note

If you do not wish to record simultaneously to the VTR, remove the check mark from the VTR box.

- 4 Change the file name if necessary.
- 5 Position the nowline at the point from which you wish to start recording of the program.
- 6 Click the Execute button, and when the “Overwrite OK” message appears, click the OK button.

The recording starts.

- 7 At the position where you wish to stop recording, click the **ALLSTOP** button in the Timeline window or press the F12 key on the keyboard.

The recording ends.

If you do not click the **ALLSTOP** button, the recording automatically continues to the end of the program.

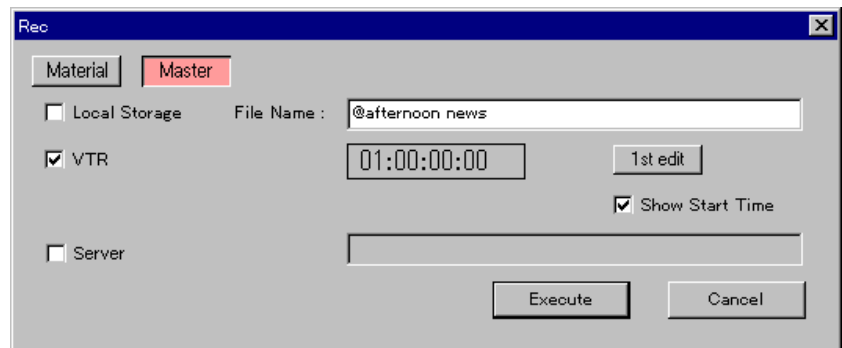
Recording the Program to VTR

To record the program to a VTR, use the following procedure. (Recording to a VTR is normally carried out in assemble mode.)

- 1 Click the **REC** (record) button in the Timeline window, or press the F10 key on the keyboard.

The REC dialog box appears.

*For details of the REC dialog box, see the section “**REC** (Record) button” (page 99).*



- 2 Click the Master button to select it.
- 3 Select VTR.

To select Local Storage or Server also, and record simultaneously
Also check the Local Storage or Server box, selecting it.

Note

If you do not wish to record simultaneously to local storage or server, remove the check marks from the Local Storage and Server boxes.

- 4 Select the device specified as the recorder VTR, and in the Viewer window click the right mouse button on the TL button.

The indication on the button changes to “R” (lit), and control of the recorder VTR is now possible.

- 5 At the desired tape position, in the Viewer window click the IN button, to determine the recording start point (IN point).

The timecode of the REC IN point appears in the timecode box in the REC dialog box.

You can also enter a timecode value from the numeric keypad to determine the recording start point.

To set the Show Start Time

Click Show Start Time to put a check mark.

-
- 6** If you are using a tape on which no timecode is recorded, click 1st Edit to the right of the timecode box.

This switches to first edit mode, in which 10 seconds of black will be recorded before the recording start point.

Note

If recording on a DNW-series VTR, always select the first edit mode.

- 7** Click the Execute button.

The nowline moves to the beginning of the program, and recording begins from the beginning of the program.

To stop recording

Click the **ALLSTOP** button in the Timeline window or press the F12 key on the keyboard.

Relation between the Show Start Time and the recording start point

If you check Show Start Time in the Rec dialog box, the Show Start Time tape position is assigned the timecode value set in the Rec dialog box. Therefore, the timecode of the start position of the timeline takes a value which is the Show Start Time value subtracted from the timecode value specified in the Rec dialog box.

Example: Suppose, in the Rec dialog box, the timecode value is specified as 01:00:00:00, and the Show Start Time as 00:00:10:00.

The start position of the timeline is recorded as:

$$01:00:00:00 - 00:00:10:00 = 00:59:50:00$$

Recording Directly to the Server

This section describes how to omit the recording and registering process normally carried out on the DNE-1000 system and record the program created on the timeline directly to the server.

To carry out this operation, server application software supporting this operation is required.

This procedure requires the optional BKNE-1020 board to be installed.

For details of the procedure for registering the program created on the timeline within the DNE-1000 system then uploading to the server, see the section “Uploading to a Server” (page 126).

- 1 Check that the server application software is started, and that the destination for uploading from the DNE-1000 is specified.
- 2 Click the **REC** (record) button in the Timeline window, or press the F10 key on the keyboard.

The REC dialog box appears.

*For details of the REC dialog box, see the section “**REC** (Record) button” (page 99).*



- 3 Click the Master button to select it.
- 4 Select Server.

To select Local Storage or VTR also, and record simultaneously
Check the Local Storage or VTR box also and make any necessary settings for recording to VTR.

Note

If you do not wish to record simultaneously to local storage or VTR, remove the check marks from the Local Storage and VTR boxes.

5 Click the Execute button.

The nowline moves to the beginning of the program, and recording begins from the beginning of the program.

To abandon recording

Click the **ALLSTOP** button in the Timeline window or press the F12 key on the keyboard.

In this case, the program portion already recorded to the server is erased.

Uploading an EDL to the Server

You can create a program, and upload its EDL to the server. Settings in the Input Audio Adjust and Input Video Adjust dialog boxes can also be uploaded attached to the EDL (for relevant settings, see the section “Editing Settings” on page 227).

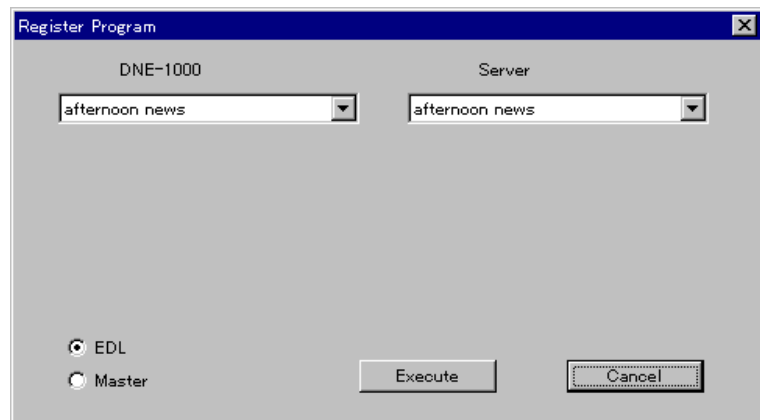
To upload an EDL, first carry out registration for uploading.

Registering an EDL

Use the following procedure to register a created EDL.

- 1 Click **F**ile in the menu bar, and select Register Program from the menu.

The Register Program dialog box appears.



- 2 To register only the EDL, select EDL.
- 3 Click the Execute button.

This registers the EDL.

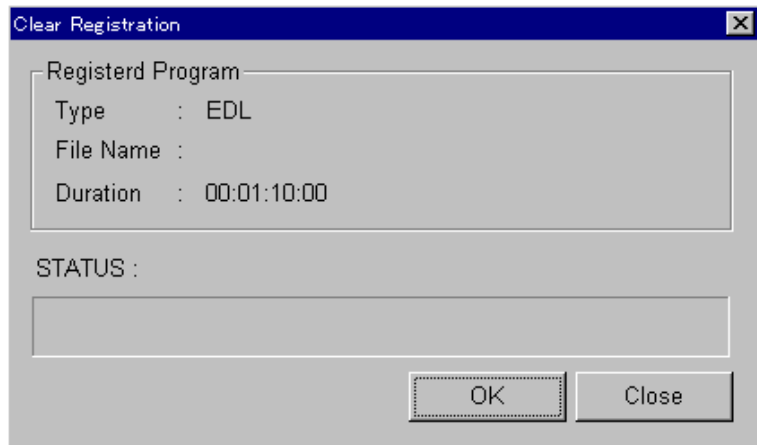
Uploading an EDL to the Server

To delete a registration

Use the following procedure.

- 1 In the menu bar File menu, select “Clear Registration”.

The Clear Registration dialog box appears.



The items in the dialog box display are as follows.

- **Type:** program type
 - T (“**Master**”): master program
 - T (“**EDL**”): EDL
- **File Name:** file name
- **Duration:** duration (master program only)

To cancel the deletion


Click the Close button.

- 2 Click the OK button.

This deletes the EDL.

Uploading the EDL

An upload of a registered EDL uses a different application software.

In the BZNE-1020 toolbar, click the  Server button with the mouse to bring the server application software to the front, in order to carry out the upload.

Note

The server application software is separate from the DNE-1000, and must be started beforehand.

For details of the procedure for uploading, refer to the documentation supplied with the server application software.

Reading an EDL From the Server

You can download an EDL for cut editing performed on server material using another DNE-1000 system or a BZNE-100 Clip Edit unit from the server to the timeline. Settings in the Input Audio Adjust and Input Video Adjust dialog boxes are also downloaded attached to the EDL. To download an EDL from the server, carry out the following operation.

Note

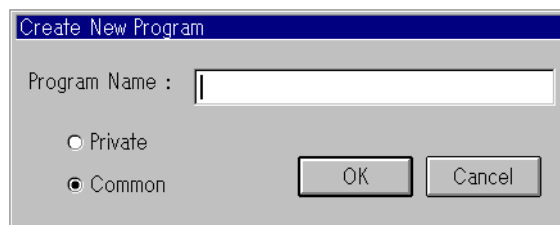
Carrying out this operation requires the server to have application software with an EDL export function.

- 1 On the server, make the necessary settings to transfer the EDL to the DNE-1000 system.

For more details, refer to the documentation for the application software on the server.

- 2 On the DNE-1000, in the menu bar File menu select “Import EDL from”, and “Server DB”, in that order.

The Create New Program dialog box for specifying a program used to read the EDL appears.



- 3 Enter the program name, and select either Private or Common, then click the OK button.

This opens a new program, and the EDL downloaded from the server is displayed on the timeline.

For details of the Create New Program dialog box settings, see step 6 (page 11) in the section “Starting the System”.

You use the Setup dialog box to make settings required for the system. System settings are maintained even when the system is powered off.

For details of the system settings, consult your Sony service representative.

The items in the Setup dialog box are divided into groups as follows.

Editing: settings related to editing operations (page 227)

System: signal format used in the system, frame control mode, GPI pulse signals, and other settings relating to control of the system as a whole (page 230)

Assign: assignment settings, divided as follows (page 233):

- Local Storage: settings relating to local storage
- Server: settings relating to the server
- Player VTR: settings relating to the player VTR
- Recorder VTR: settings relating to the recorder VTR
- AUX: settings relating to AUX materials 1 to 8

Video: settings relating to video signals (page 241)

Audio: settings relating to audio signals (page 243)

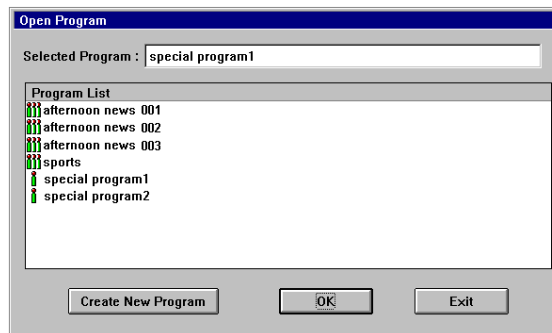
For details of the individual setting items, see the continuation of this section.

Basic procedure for system settings

The basic procedure for system settings is as follows.

- 1** Double-click on the DNE-1000 icon and start the system.

The Open Program dialog box appears.



For details of the procedure for starting the system, see the section “Starting the System” (page 9). It is not necessary for the server application software to be running in order to make system settings.

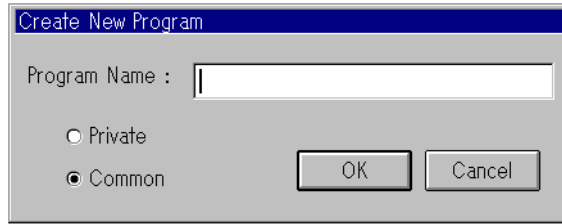
If a program has already been opened before starting this procedure

First close the program and exit the DNE-1000 system, then restart the system.

(Continued)

- 2 Click the Create New Program button.

The Create New Program dialog box appears.



- 3 In the Program Name box enter an arbitrary name, and click OK.

This opens the program.

- 4 In the main toolbar, click the  Setup (setup) button.

The Setup dialog box appears.

For details of the Setup dialog box, see the following pages.

- 5 Make the necessary settings, then click the OK button.

This updates the system settings, and returns to the state before the system was started.

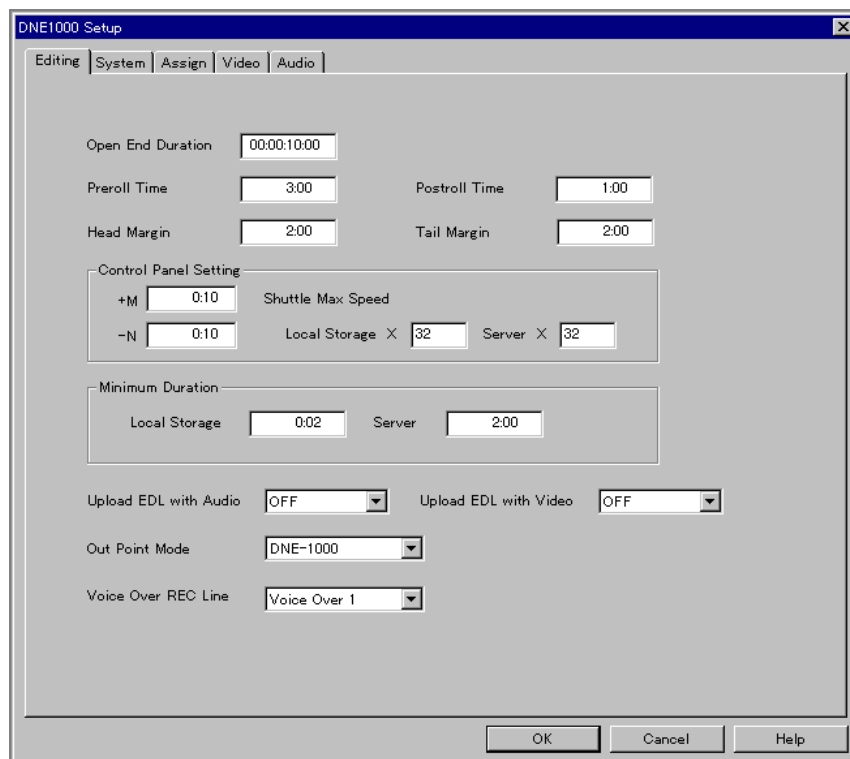
To cancel the system settings

Without clicking the OK button, click the Cancel button.

This returns to the state immediately after executing step 3.



In the Setup dialog box, when you click the Editing tab, the dialog box display changes as shown in the following figure. In this tab you make settings relating to editing operations.



The following are the items which you can set in this tab.

Open End Duration

Set the duration which is applied when an open-ended clip with the OUT point not set is registered on the timeline (maximum setting: 12:00:00:00). If you set a duration which goes over the end of the file, the duration is taken as being the duration to the end of the file. This setting does not apply to open-ended editing carried out in linear edit mode.

Preroll Time

Set the preroll time when previewing any of the following.

- Clip previewed with the PVW1 button in the Viewer window
The length to be previewed of the event immediately preceding the insertion point of the clip
- Voice-over event for voice-over recording (VO1 or VO2)
The length to be previewed preceding the start point of the voice-over recording
- Portion set for the audio fader learn operation
The length to be previewed preceding the start point of the learn data recording
- Event recorded in the linear edit mode
The length to be previewed preceding the event insertion point (nowline)

Postroll Time

Set the postroll time when previewing any of the following clips and events.

- **Clip previewed with the PVW1 button in the Viewer window**
The length of the preview to be continued after the OUT point of the clip. In this case, a black signal is output during the postroll time.
- **Voice-over event for voice-over recording (VO1 or VO2)**
The length to be previewed following the end point of the voice-over recording
- **Event recorded in the linear edit mode**
The length to be previewed following the OUT point of the event

Head Margin

The length of the margin to be provided before the IN point of a clip or event recorded in local storage using the batch download or DMC function.

Tail Margin

The length of the margin to be provided after the OUT point of a clip or event recorded in local storage using the batch download or DMC function.

Control Panel Setting

Make the following settings relating to the editing control panel.

- **-N/+M:** Specify the distance moved, in frames, from the current position in the material, when the -N/+M button is pressed.
- **Shuttle Max Speed:** Set the maximum playback speed when the search dial is in shuttle mode. You can set separate limits in the range of 1 to 32 times normal speed for each of local storage material and server material.

Minimum Duration

Set the minimum event duration required for local storage and the server for event recording or preview. The minimum duration varies according to the type of storage being used.

Upload EDL with Audio Level

When an EDL is uploaded to the server, select whether to upload (ON) or not to upload (OFF) together with the audio level settings adjustments made in the Input Audio Adjust dialog box.

When this setting is ON, the setting ranges of the audio levels in the BZNE-1020 Input Audio Adjust dialog box becomes slightly narrower. (This is because of the narrow audio level reproduction ranges of servers.)

- **Range when set to ON:** +12 dB to $-\infty$
- **Range when set to OFF:** +3 dB to $-\infty$

When this is set to OFF, material audio levels are reproduced for broadcast at the levels before adjustment.

Upload EDL with Video Level

When an EDL is uploaded to the server, select whether to upload (ON) or not to upload (OFF) together with the video level settings adjustments made in the Input Video Adjust dialog box.

When this setting is ON, the setting ranges of the video levels in the BZNE-1020 Input Video Adjust dialog box becomes slightly narrower. (This is because of the narrow video level reproduction ranges of servers.)

- **Ranges when set to ON**

- Lum Gain (luminance signal gain):** +50% to +141%

- Lum Offset (luminance signal offset):** -10% to +16%

- Chroma Gain (chrominance signal gain):** +50% to +141%

- Hue:** -30° to +30°

- **Ranges when set to OFF**

- Lum Gain (luminance signal gain):** +50% to +200%

- Lum Offset (luminance signal offset):** -10% to +100%

- Chroma Gain (chrominance signal gain):** +50% to +200%

- Hue:** -180° to +179°

When this is set to OFF, material video levels are reproduced for broadcast at the levels before adjustment.

Out Point Mode

Select the actual treatment in editing of the OUT point of a clip or event set in the Viewer window.

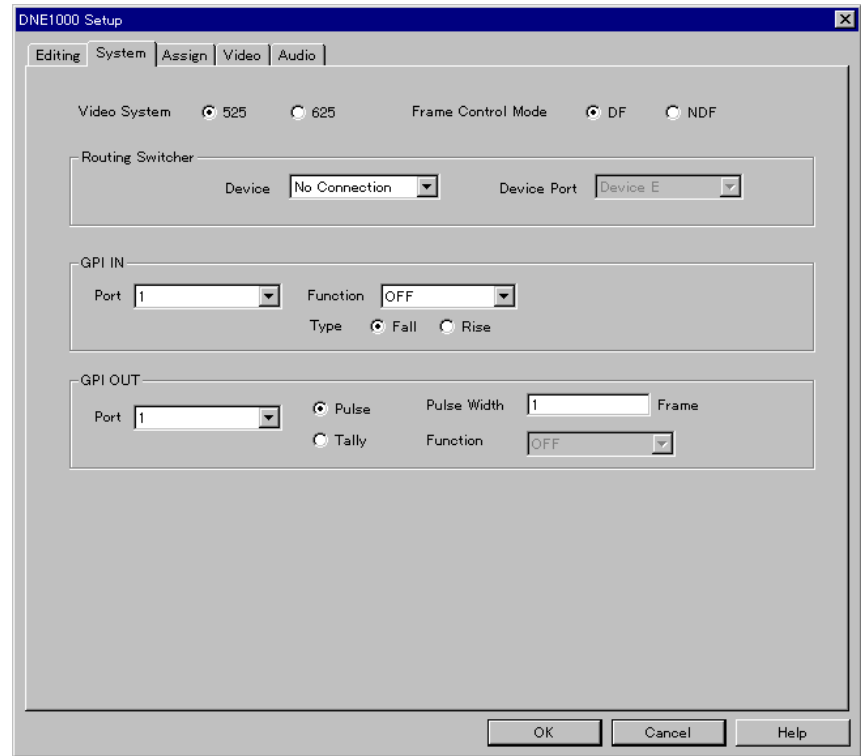
- **DNE-1000 (Default):** Use up to the OUT point.

- **BVE:** Use up to the OUT point minus one frame.

Voice Over REC Line

Select either of the VO1 and VO2 lines to be used for voice-over recording.

In the Setup dialog box, when you click the System tab, the dialog box display changes as shown in the following figure. In this tab you can set the signal format used in the system, frame control mode, GPI pulse signals, and other settings relating to control of the system as a whole.



The following are the items which you can set in this tab.

Video System

Select either 525 format or 625 format. (Factory default setting: 525)

Frame Control Mode

Select whether the system frame control is DF (drop-frame) mode or NDF (non-drop-frame) mode.

Duration calculations on the timeline are carried out according to this setting of the frame mode. (Factory default setting: DF)

Routing Switcher

If a routing switcher is incorporated in the system, make the following settings. To transfer data via SDDI (upload or download), you always require a routing switcher.

• Device

Specify the routing switcher used in the system. (Factory default setting: No Connection)

No Connection: Specify no routing switcher. High-speed transfer is not carried out.

DVS-V1616: Use a DVS-V1616 routing switcher.

DVS-V1201: Use a DVS-V1201 routing switcher.

BKPF-300: Use a BKPF-300 routing switcher.

Manual: Use a routing switcher other than the above, or carry out high-speed transfer without using a routing switcher.

• **Device Port**

Specify the DNE-1000 device port (RS-422A compliant) used for control of the routing switcher. This setting is not possible if Routing Switcher is set to “No Connection”. (Factory default setting: E)

GPI IN

Make the settings for using the GPI control signals input to the GPI input ports of the DNE-1000.

• **Port**

Specify the input port (1/2/3/4).

• **Type**

Specify the timing of the GPI pulse with which control is carried out (Rise: rising edge of pulse signal, Fall: falling edge of pulse signal). (Factory default setting: Fall)

• **Function**

Specify the function executed by the GPI pulse. (Factory default setting: OFF)

OFF: Execute nothing.

Play: Play back material selected in the Viewer window.

REC: Start recording or download.

Cueup: Cue up to the IN point of the material in the Viewer window. If no IN point is set, cue up to the IN point of the file.

During recording or download, this carries out standby for the purposes of re-execution.

Stop: Stop playback of the material selected in the Viewer window.

- During recording, abandon recording. (All Stop)
- During downloading, end the download. (Stop Download)

GPI OUT

Make the settings for outputting GPI control signals from the DNE-1000.

• **Port**

Specify the output port (1/2/3/4/5/6/7/8).

• **Pulse/Tally**

Select the type of GPI output signal. (Factory default setting: Pulse)

Pulse: pulse signal

Tally: tally signal (state when GPI pulse (signal) is low)

• **Pulse Width**

When Pulse/Tally is set to “Pulse”, specify the pulse width in frames. (Factory default setting: 1, maximum setting: 999)

• **Function**

When Pulse/Tally is set to “Tally”, specify the state in which the tally signal is output. (Factory default setting: Play)

Play: During playback started by a GPI input pulse

REC: During recording or download started by a GPI input pulse

Cueup: When a cue up operation started by a GPI input pulse has completed (Cued)

Stop: When playback started by a GPI input pulse has stopped

Play mode: In the state in which the Function setting in the GPI IN dialog box is set to “Play”, for the interval from when playback mode is entered until it is left

REC mode: In the state in which the Function setting in the GPI IN dialog box is set to “REC”, for the interval from when recording is started or the download mode is entered by clicking the GPI button in the Download dialog box until this state is left

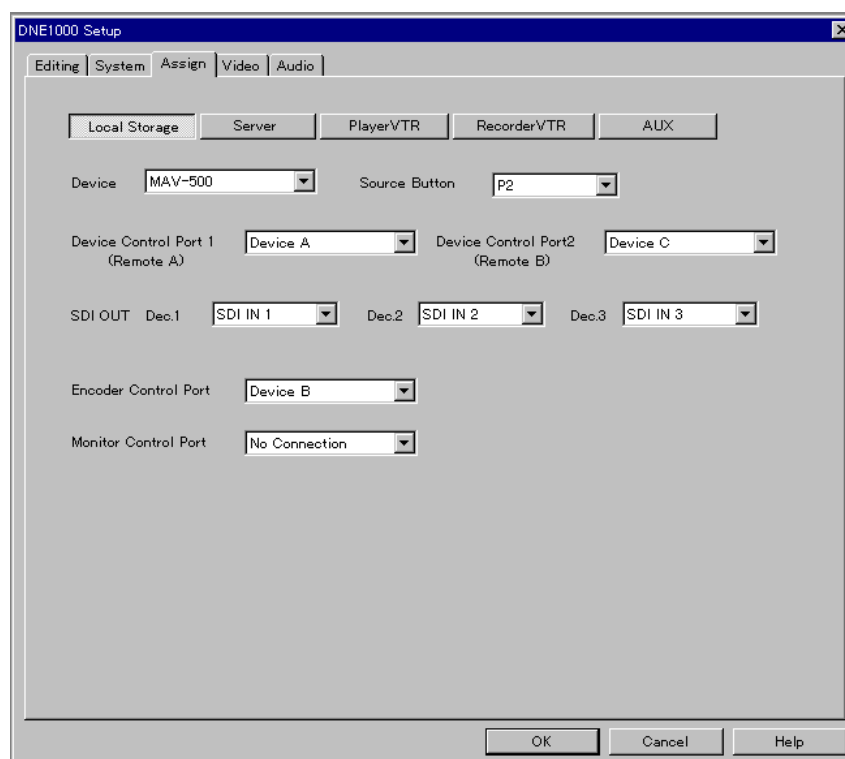


Assign Settings

In the Setup dialog box, when you click the Assign tab, the dialog box display changes to show five tabs: Local Storage, Server, Player VTR, Recorder VTR, and AUX. Click on one of these tabs to display the corresponding page of settings.

Local Storage Settings

In the System dialog box, when you click the Assign tab and then the Local storage tab, the dialog box display changes to show the Local storage page of settings. In this tab you make settings relating to local storage.



The following are the items which you can set in this tab.

Device

Specify the device used for local storage.

- **No connection:** Do not use local storage.

When “No connection” is selected, it is not possible to set the items below.

- **MAV-500:** Use an MAV-500.

Source Button

Specify which of the source selection buttons (P1, P2, and P3) in the Viewer window is assigned to local storage. (Factory default setting: P2)

Device Control Port 1 (Remote A)

Select the connection destination for the local storage device control port (Remote A) from the DNE-1000 DEVICE CONTROL connectors (A to J, RS-422A compliant). If there is no connection, select “No Connection”. (Factory default setting: A)

Note

See the note under the next item “Device Control Port 2 (Remote B)” relating to the combinations of settings with the setting of Device Control Port 2 (Remote B).

Device Control Port 2 (Remote B)

Select the connection destination for the local storage device control port (Remote B) from the DNE-1000 DEVICE CONTROL connectors (A to J, RS-422A compliant). If there is no connection, select “No Connection”. (Factory default setting: C)

The DNE-1000 DEVICE CONTROL connectors E to J can only be used if the optional BKNE-1031 board is installed.

Note

Make sure that the combination of Device Control Port 1 (Remote A) and Device Control Port 2 (Remote B) settings is none of the following combinations. If you select one of these combinations the device control port operations cannot be guaranteed.

- Device A and Device B
- Device C and Device D
- Device E and Device F
- Device G and Device H
- Device I and Device J

SDI OUT Dec.1, SDI OUT Dec.2, and SDI OUT Dec.3

Select which of the DNE-1000 connectors the SDI signals from the local storage decoders (Dec.1, Dec.2, Dec.3) are connected to, from the PRIMARY INPUT connectors (1 to 8). (“SDI IN 1” to “SDI IN 8” correspond to PRIMARY INPUT connectors 1 to 8.)

(Factory default setting: SDI IN 1(Dec.1), SDI IN 2(Dec.2), SDI IN 3(Dec.3))

Encoder Control Port

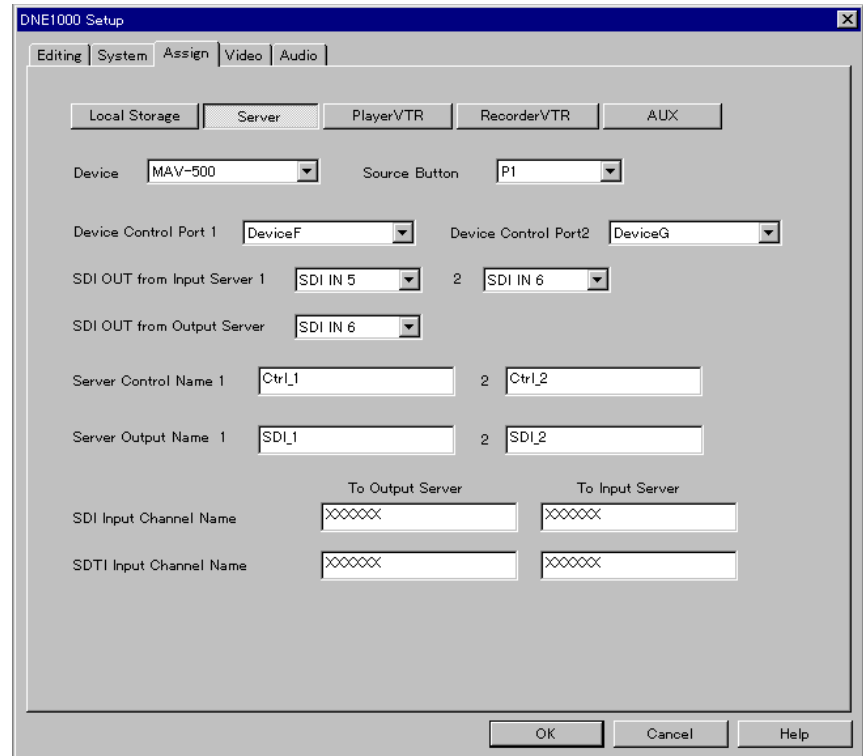
Select the connection destination for the local storage encoder port from the DNE-1000 DEVICE CONTROL connectors (A to J, RS-422A compliant). If there is no connection, select “No Connection”. (Factory default setting: B)

Monitor Control Port

For monitoring (Master Monitor) high-speed downloads from the server to DNE-1000 local storage and high-speed uploads from local storage to the server, select the connection destination for the local storage (MAV-500) DECODER 1 control port. Select it from the DNE-1000 DEVICE CONTROL connectors (A to J, RS-422A compliant). If there is no connection, select “No Connection”. (Factory default setting: H)

Server Settings

In the System dialog box, when you click the Assign tab and then the Server tab, the dialog box display changes to show the Server page of settings. In this tab you make settings relating to the server.



The following are the items which you can set in this tab.

Device

Specify the server device.

- **No connection:** Do not use a server.

When “No connection” is selected, it is not possible to set the items below.

- **MAV-500:** Use a server device equivalent to MAV-500.
- **MAV-1000:** Use an MAV-1000.

Source Button

Specify which of the source selection buttons (P1, P2, and P3) in the Viewer window is assigned to the server. (Factory default setting: P1)

Device Control Port 1 (Remote A)

Select the connection destination for the server device control port from the DNE-1000 DEVICE CONTROL connectors (A to J, RS-422A compliant). If there is no connection, select “No Connection”. (Factory default setting: F)

Device Control Port 2 (Remote B)

Select the connection destination for the server device control port from the DNE-1000 DEVICE CONTROL connectors (A to J, RS-422A compliant). If there is no connection, select “No Connection”. (Factory default setting: G)

The DNE-1000 DEVICE CONTROL connectors E to J can only be used if the optional BKNE-1031 board is installed.

SDI OUT From Input Server 1/2

Select which of the DNE-1000 connectors, from the PRIMARY INPUT connectors (1 to 8), the two SDI signals from the input server are connected to. (“SDI IN 1” to “SDI IN 8” correspond to PRIMARY INPUT connectors 1 to 8.) If there is no connection, select “No Connection”. (Factory default: SDI IN 5/SDI IN 6)

SDI OUT From Output Server

Make this setting only when using a BZNE-5000 Server Application. Select which of the DNE-1000 connectors, from the PRIMARY INPUT connectors (1 to 8), the SDI signal from the on-air server are connected to. (“SDI IN 1” to “SDI IN 8” correspond to PRIMARY INPUT connectors 1 to 8.) If there is no connection, select “No Connection”. (Factory default: SDI IN 7)

Server Output Name 1

Enter the SDI signal resource name specified on the input server as output 1 for output to the DNE-1000.

Server Output Name 2

Enter the SDI signal resource name specified on the input server as output 2 for output to the DNE-1000.

Server Control Name 1

Enter the control resource name specified on the input server as Remote 1 (remote control 1) for output to the DNE-1000.

Server Control Name 2

Enter the control resource name specified on the input server as Remote 2 (remote control 2) for output to the DNE-1000.

SDI Input Channel Name (To Output Server)

Enter the SDI signal resource name specified on the output server for input from the DNE-1000.

SDI Input Channel Name (To Input Server)

Enter the SDI signal resource name specified on the input server for input from the DNE-1000.

SDTI Input Channel Name (To Output Server)

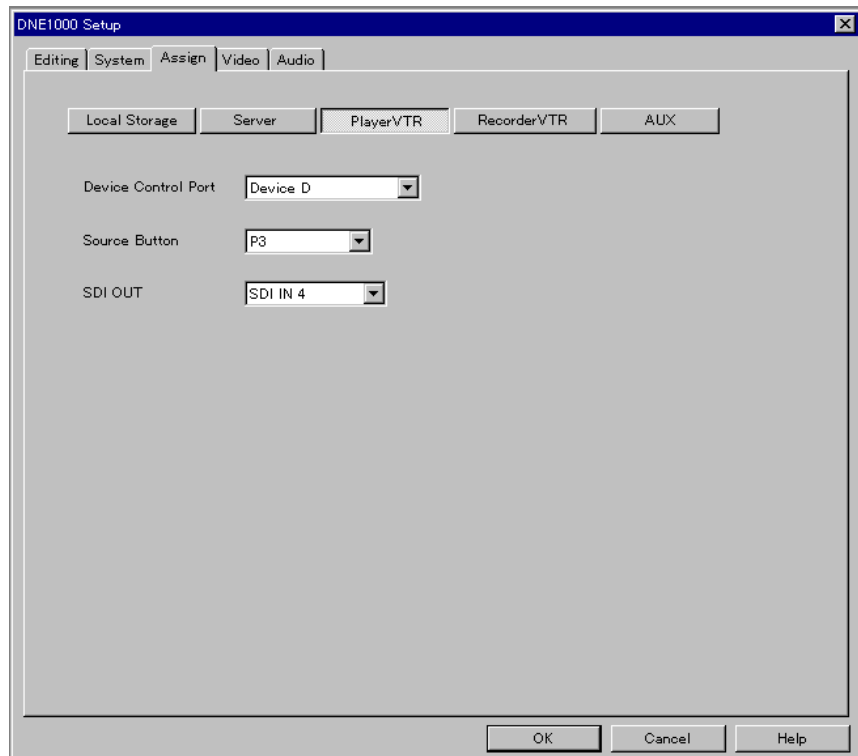
Enter the SDTI signal resource name (for high-speed upload) specified on the output server for input from the DNE-1000.

SDTI Input Channel Name (To Input Server)

Enter the SDTI signal resource name (for high-speed upload) specified on the input server for input from the DNE-1000.

Player VTR Settings

In the System dialog box, when you click the Assign tab and then the Player VTR tab, the dialog box display changes to show the Player VTR page of settings. In this tab you make settings relating to the player VTR.



The following are the items which you can set in this tab.

Device Control Port

Select the connection destination for the player VTR device control port from the DNE-1000 DEVICE CONTROL connectors (A to J, RS-422A compliant). If there is no connection, select “No Connection”. (Factory default setting: D)

Source Button

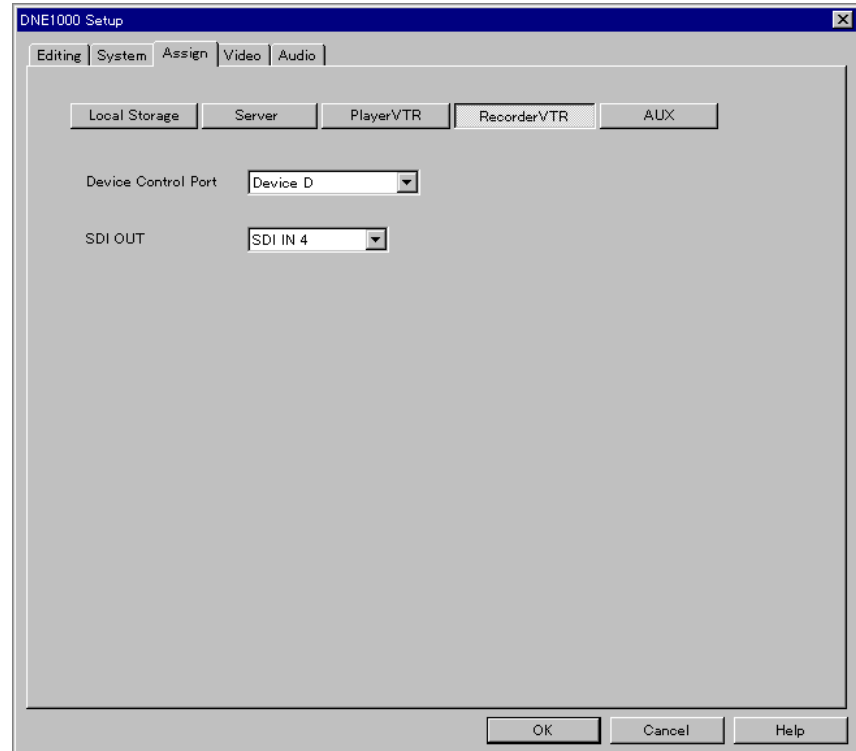
Specify which of the source selection buttons (P1, P2, and P3) in the Viewer window is assigned to the server. (Factory default setting: P3)

SDI OUT

Select which of the DNE-1000 connectors the SDI signals from the player VTR are connected to, from the PRIMARY INPUT connectors (1 to 8). If there is no connection, select “No Connection”. (Factory default setting: SDI IN 4)

Recorder VTR Settings

In the System dialog box, when you click the Assign tab and then the Recorder VTR tab, the dialog box display changes to show the Recorder VTR page of settings. In this tab you make settings relating to the recorder VTR.



The following are the items which you can set in this tab.

Device Control Port

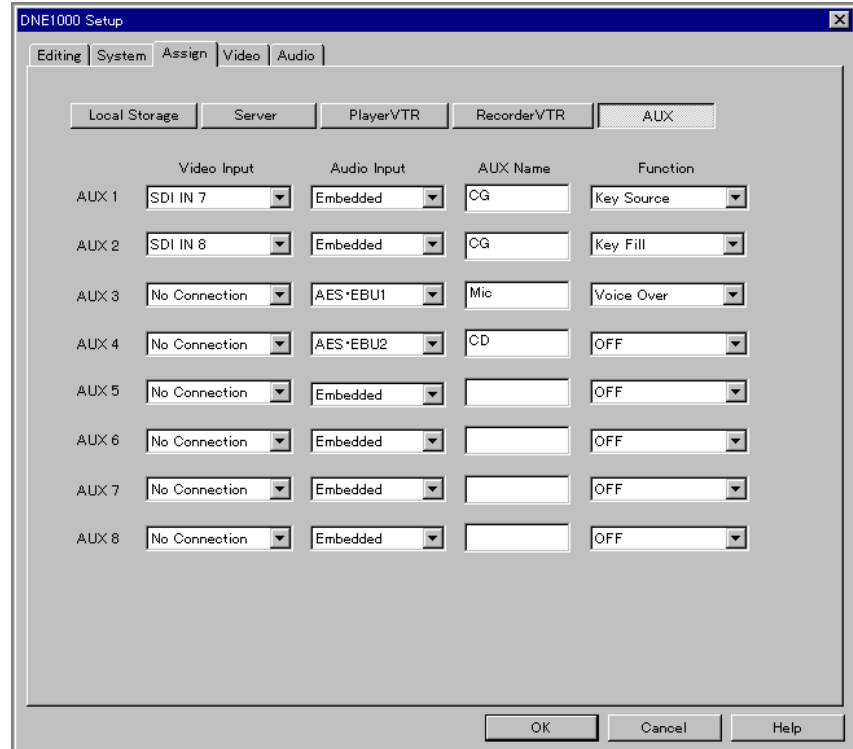
Select the connection destination for the recorder VTR device control port from the DNE-1000 DEVICE CONTROL connectors (A to J, RS-422A compliant). If there is no connection, select “No Connection”. (Factory default setting: D)

SDI OUT

Select which of the DNE-1000 connectors the SDI signals from the recorder VTR are connected to, from the PRIMARY INPUT connectors (1 to 8). (“SDI IN 1” to “SDI IN 8” correspond to PRIMARY INPUT connectors 1 to 8.) If there is no connection, select “No Connection”. (Factory default setting: SDI IN 4)

AUX Settings

In the System dialog box, when you click the Assign tab and then the AUX tab, the dialog box display changes to show the AUX page of settings. In this tab you make settings relating to AUX materials 1 to 8 which you can recall by clicking the AUX button in the Viewer window.



The following are the items which you can set in this tab.

Video Input

Specify which SDI input (SDI IN 1 to SDI IN 8) is the video source for AUX materials (AUX1 to AUX8) recalled in the Viewer window. (“SDI IN 1” to “SDI IN 8” correspond to PRIMARY INPUT connectors 1 to 8.) If there is no assignment, select “No Connection”.

Audio Input

Specify the audio source for AUX materials (AUX1 to AUX8) recalled in the Viewer window.

- **No Connection:** no assignment (muted)
- **Embedded:** audio embedded in the SDI signal selected for Video Input
- **AES/EBU1:** audio input to the DNE-1000 AUX INPUT 1 connector
- **AES/EBU2:** audio input to the DNE-1000 AUX INPUT 2 connector

AUX Name

You can set names (of up to 10 alphanumeric characters) for the AUX materials (AUX1 to AUX8) recalled in the Viewer window. Double-clicking the AUX button in the Viewer window displays a list of the AUX names set here.

Assign Settings

Function

Make settings when using AUX material as a key, a downstream key, or for voice-over recording.

OFF: No setting.

Key Source: Use as key source.

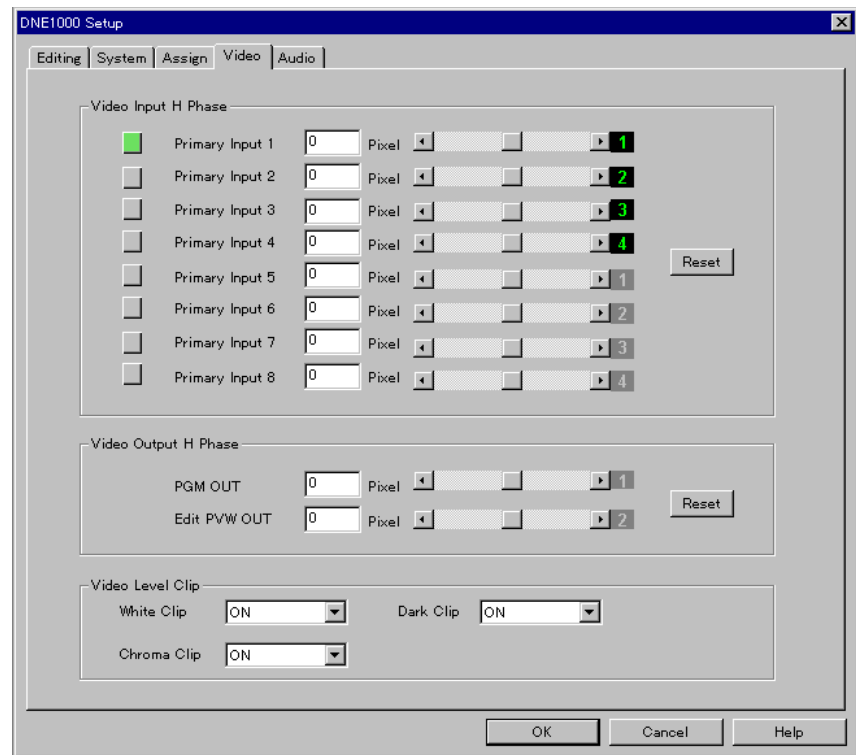
Key Fill: Use as key fill.

Voice Over: Use as voice-over recording material.

When key source and key fill are specified, pasting either of the key source clip and key fill clip on the DSK (Title) line or Overlay V line causes the other clip to be automatically selected. (Auto key split)



In the Setup dialog box, when you click the Video tab, the dialog box display changes as shown in the following figure. In this tab you make settings relating to video.



The following are the items which you can set in this tab.

Video Input H Phase

Adjust the horizontal phase of the video signals input to the DNE-1000 PRIMARY INPUT 1 to 8 connectors in the range -260 to $+260$ pixels. (Factory default setting: 0 pixel)

Click the button to the left of each input indication to select the video signal to which adjustment applies. You can monitor the selected video in the Viewer window even during adjustment.

Clicking the RESET button resets the adjustment setting for all of the signals 1 to 8 to 0 pixel.

Video Output H Phase

Click the button to the left of each signal indication to select the video signal to which adjustment applies, then adjust the horizontal phase. The adjustment range is from -260 to $+260$ pixels. (Factory default setting: 0 pixel)

You can monitor the selected video in the Viewer window even during adjustment.

- **PGM OUT:** Adjust the horizontal phase of the video signals output from the DNE-1000 DIGITAL OUTPUT PGM connectors 1 to 3.
 - **Edit PVW OUT:** Adjust the horizontal phase of the video signals output from the DIGITAL OUTPUT EDIT PVW connectors 1 and 2.
- Clicking the RESET button resets the adjustment setting for both of the signals to 0 pixel.

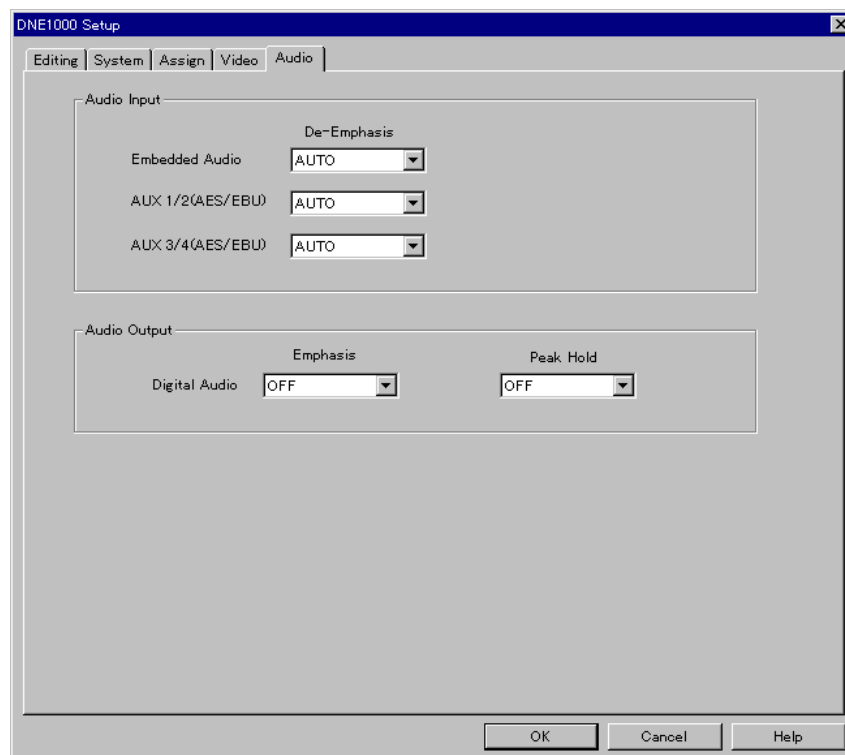
Video Level Clip

Adjust the video signal clip levels.

- **White Clip:** Set this to “ON” in order that, when the input video signal level exceeds 100% the portion exceeding 100% is clipped so that the maximum level value is kept at 100%.
- **Dark Clip:** Set this to “ON” in order that, when the input video signal level goes below 0% the portion below 0% is clipped so that the minimum level value is maintained at 0%.
- **Chroma Clip:** Set this to “ON” in order that, when the chrominance level of the input video signal exceeds 100% the portion exceeding 100% is clipped so that the maximum level value is kept at 100%.



In the Setup dialog box, when you click the Audio tab, the dialog box display changes as shown in the following figure. In this tab you make settings relating to audio.



The following are the items which you can set in this tab.

Audio Input

Set to “ON” to apply de-emphasis to the inputs listed below. When this is set to “AUTO” de-emphasis is automatically applied only when pre-emphasis has been applied to the input signal.

- **Embedded Audio:** audio signals embedded in serial digital (SDI or SDDI) video signals (input to the DNE-1000 PRIMARY INPUT IN1 to IN8 connectors)
- **AUX 1/2 (AES/EBU):** digital audio signals in AES/EBU format (input to the DNE-1000 AUX INPUT 1 and 2 connectors)
- **AUX 3/4 (AES/EBU):** digital audio signals in AES/EBU format (input to the DNE-1000 AUX INPUT 3 and 4 connectors)

Audio Output

Make the following settings for output digital audio signals.

- **Emphasis:** Set this to “ON” to apply pre-emphasis.
- **Peak Hold:** Set this to “ON” to switch the audio level meters on the editing fader panel to peak hold mode.

In peak hold mode the peak level indication is held for 1 or 2 seconds.

525-line format

A component digital video format used in the U.S.A, Japan, and some other countries. In this format, one second of real time corresponds to 29.97 video frames and one frame consists of 525 scan lines.

625-line format

A component digital video format used in many European countries. In this format, one second of real time corresponds to 25 video frames and one frame consists of 625 scan lines.

AES/EBU format

A transmission standard for audio devices laid down by the AES (Audio Engineering Society) and EBU (European Broadcasting Union).

Animation effect

A video effect in which a special effect is applied to an image, or an image with an effect applied is inserted in another image. This includes Spot Light, Zoom Up, PinP, and so on.

AUX (auxiliary input)

A video/audio signal from an external source, which in the DNE-1000 system is not subject to device control.

Background (BG)

In the execution of an effect, the image which gradually disappears. Also the background image in which a foreground image (effect pattern) is inserted.

Chroma key

A function for cutting out part of an image and inserting text or image. A key source signal for cutting out the video, and a key fill signal for filling the cutout area are required. It is called chroma key because the key source signal is generated from the chroma component (a particular hue) of the image.

Clip

A piece of editing material created by Mark IN/OUT and other operations in the Viewer window. After creation it is called a clip when saved in the Log window, and is handled as an event when arranged on the timeline.

Cut

To switch instantaneously from one image to another.

De-emphasis

Restoring the characteristics of a signal to which pre-emphasis was applied. (*See "Emphasis".*)

Decoder

A circuit decoding video and audio signals which have been encoded.

DF (drop frame) mode

In the NTSC system, although timecode corresponds to 30 frames per second, there are actually 29.97 frames per second. In drop frame mode this discrepancy is corrected by dropping two frames per minute (except for the tenth minute), to keep the timecode in step with the actual playback time.

Dialog box

A screen window for user settings.

DMC (Dynamic Motion Control)

Noiseless variable-speed playback.

Download

To copy material to be used for editing to the DNE-1000 system local storage.

Drag

To move an object on the screen with the mouse, while holding the left button down.

Drop

To release the left mouse button while dragging an object, in order to "drop" it in a desired position.

DSK (downstream key)

The function for inserting a text or image overlay on the Base Video + Overlay Video. A key source signal for cutting out the insertion position, and a key fill signal for filling the cutout area are required.

Duration

The length of a clip or event.

Edited master

A complete program created (recorded) in the DNE-1000 local storage from the EDL arranged on the timeline. It can also be recorded to a VTR.

EDL (edit decision list)

A list of the editing data, comprising clips, effects, and so on, arranged on the BZNE-1020 timeline and required for creating an edit master.

EDL On Air

A method of broadcasting in which no edit master is created (recorded), but the material is taken directly by the server, following the EDL.

Embedded Audio

In this User's Guide this refers to the audio signals embedded in serial digital video signals (SDI or SDDI).

Emphasis (Pre-emphasis)

To improve the signal-to-noise ratio, the level of the high-frequency parts of the signal is increased (pre-emphasis) before recording. On playback this process is reversed (de-emphasis).

Encoder

A circuit encoding video and audio signals for ease of transmission.

Event

The minimum unit of editing material arranged on the timeline in the Timeline window. In addition to video events, audio events, and DSK events, effects are also called events.

Foreground (FG)

In the execution of an effect, the image which gradually appears. Also the image which embeds an effect pattern in a background image.

FTC (file timecode)

Timecode for video and audio material on a server or in local storage, and handled as a file. When material is downloaded to a server or local storage, the timecode is converted to FTC, and assigned starting from 00:00:00:00.

GPI (general purpose interface)

A general-purpose interface. Used for control of devices which do not have a full interface with the DNE-1000.

Key fill

The signal which fills the portion cut out by the key source signal.

Key source

For External Key and Chroma Key, the signal which determines the portion of the background image to be cut out.

Lum (luminance)

The luminance of a color.

Luminance key

A function for cutting out part of an image and inserting text or image. A key source signal for cutting out the video, and a key fill signal for filling the cutout area are required. The key source signal is generated from the level (brightness) of the image.

Matte

A color signal generated internally by the DNE-1000. In effect settings it can be used for borders or shadows. When used as video material, there is also a selection of 32 patterns.

Menu bar

The menu access area along the top of the main window. There are five menus: File, Display, Tools, Options, and Help, and by accessing them with the mouse you can select various operations.

Mixdown

To assign the 16 audio tracks that can be handled on the BZNE-1020 timeline to the four channels of the final audio output (PGM OUT). Also called output routing.

NDF (non-drop frame) mode

In distinction to DF (drop frame), no timecode drop correction is made, and in this mode there is a cumulative discrepancy between timecode and real time. The error amounts to 86 seconds over 24 hours.

Nowline

A line permanently displayed on the timeline. It indicates the position to which operations apply, and also during a preview or recording shows the progress as it moves along the timeline.

Program

The working area for DNE-1000 editing operations (including the three Viewer, Log, and Timeline windows). Also, an EDL or edited master created thereon.

Reassign

Restoration after a data error has occurred on a hard disk.

Rebuild

After a failed disk is replaced, to rebuild the lost data from another disk.

Reel

For handling material on tape, this is a name given for convenience to each tape.

Ripple

To rearrange events subsequent to a change of IN or OUT point, or insertion or deletion of events, so as to eliminate overlaps or gaps.

Sat (saturation)

The saturation of a color.

SDI (Serial Digital Interface)

A digital signal interface allowing a single BNC cable to carry one channel of video and four channels of audio (world standard). The signals are not compressed.

SDTI (Serial Data Transport Interface)

An interface for the transmission of data and commands.

In the DNE-1000 system, this is used to carry video and audio signals compressed in SX format at high speed.

Show start time

The time on the timeline at which the count of Total Time starts.

Split

This refers to a transition with different timing for video and audio, or when a transition effect is set for one only of audio and video. (In the DNE-1000 system, split setting is possible on the Base V/A lines only.)

Stamp picture

The image of the IN and OUT points captured by Mark IN/OUT operations.

SX format

A digital VTR format developed as a digital version of the analog Betacam SP format. Supports nonlinear editing systems and server systems.

Timecode

Absolute numbering system for identifying frames by hour, minute, second, and frame. Editing data is based on timecode. Methods of recording timecode include VITC, LTC, and FTC.

Timeline

The area in the Timeline window in which clips are arranged in the editing process.

Toolbar

The area including tool buttons at the top of each window.

Track

The four audio channels in material after the input routing stage are called tracks.

Transition

The interval in which one video image is replaced by another. Also the time taken to insert or remove an effect.

Transition effect

A video effect in which one image is replaced by another. Typical examples are Wipe and Page Turn.

Upload

To transfer a completed program or EDL from the local storage of the DNE-1000 system to a server.

VITC (vertical interval timecode)

Timecode recorded on the video signal track, in the vertical blanking interval. It can be read during still or slow-motion (VAR) playback.

Voice over

An audio event such as a narration. In the DNE-1000 system, the Voice Over line is provided principally for commentaries.

List of Video Effect Patterns

Cut

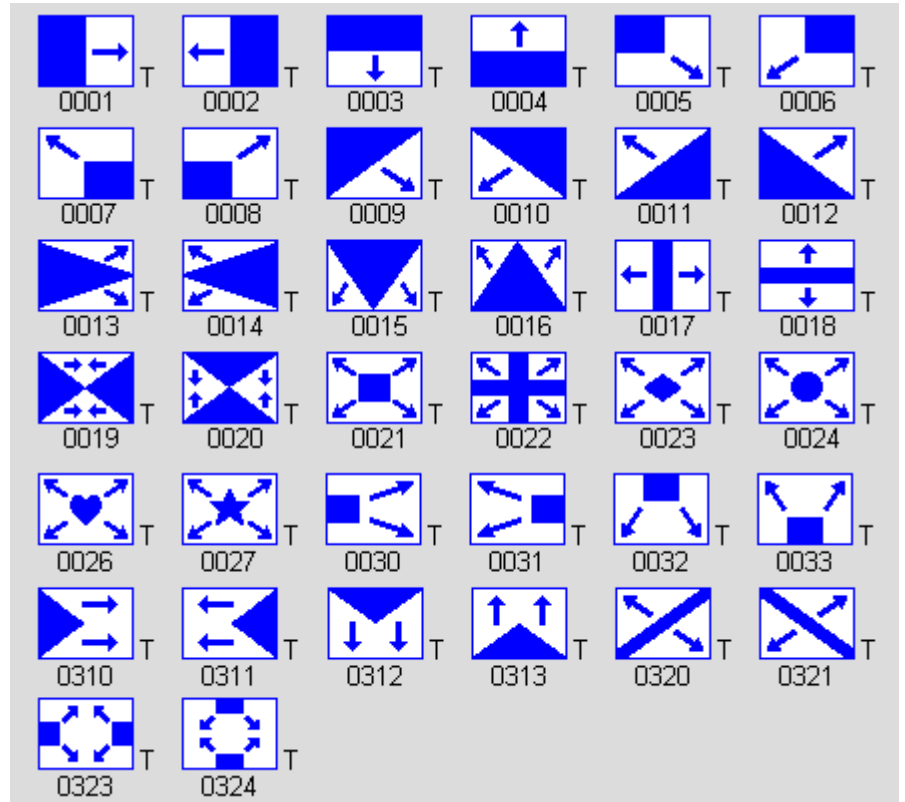


Dissolve



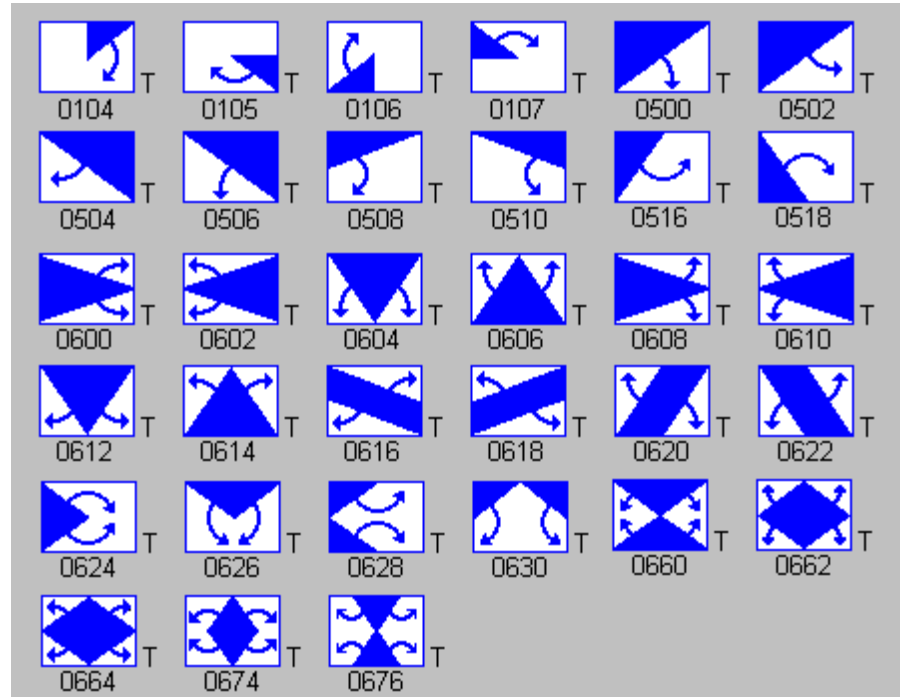
Wipe

Single wipe

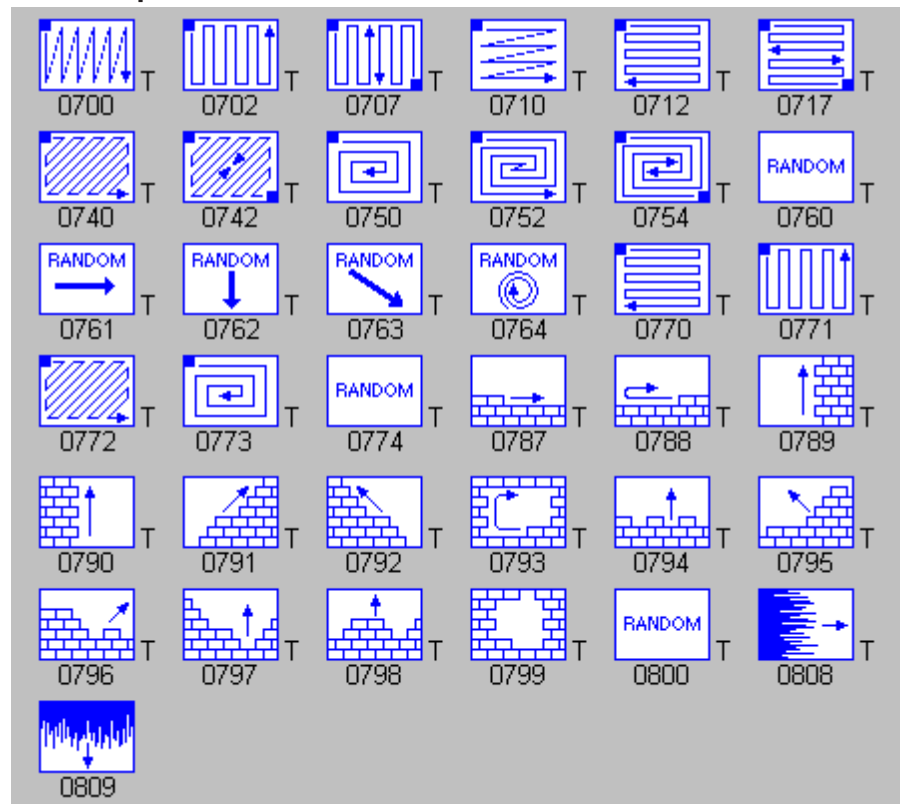


List of Video Effect Patterns

Rotary wipe

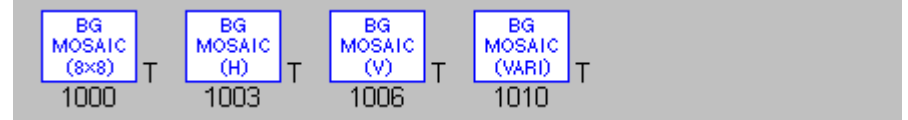


Matrix wipe



Mosaic

Transition mosaic



Animation mosaic

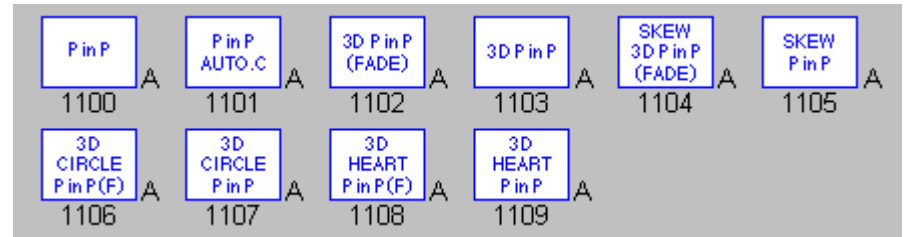


PinP

Cropping



PinP



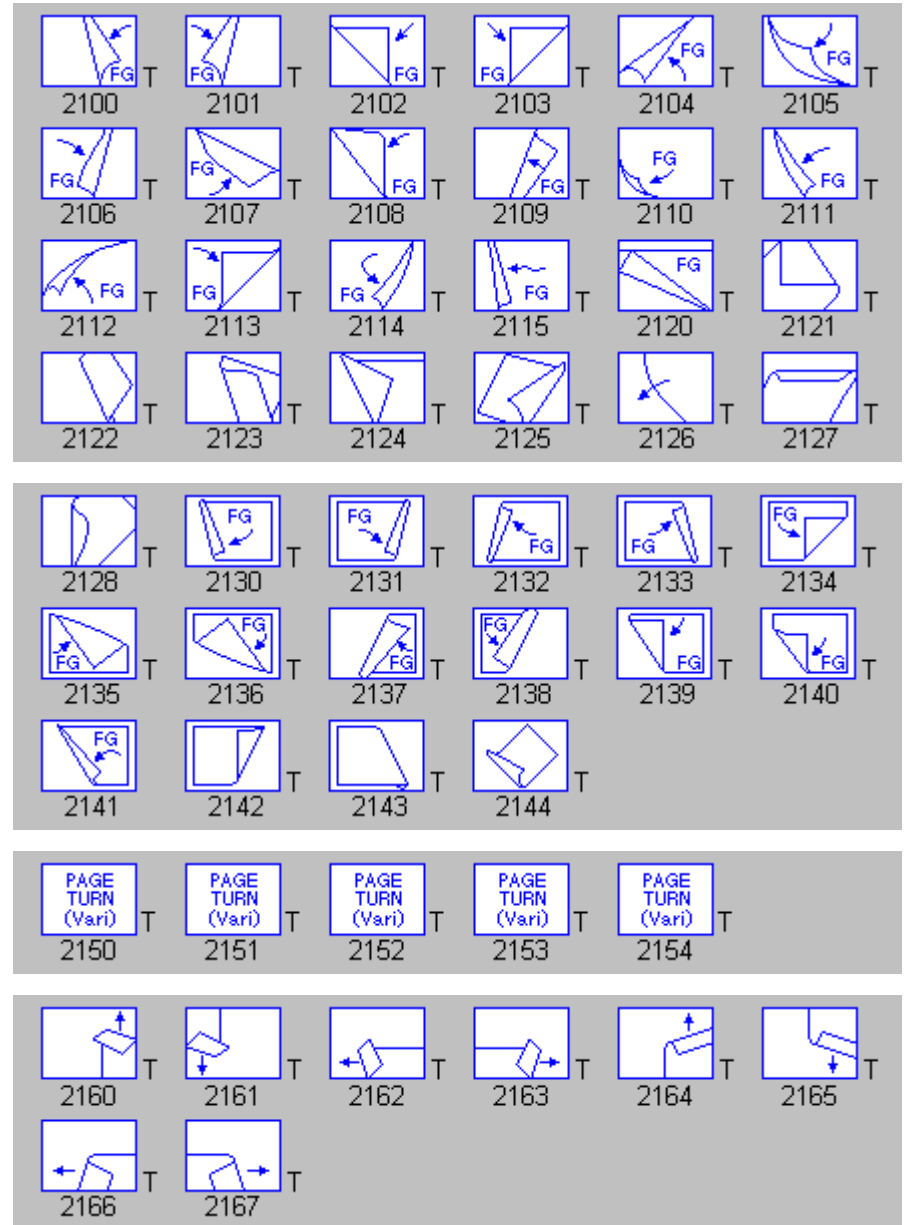
Page turn

Album



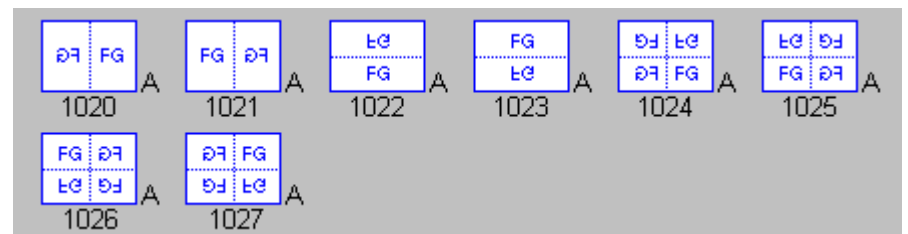
List of Video Effect Patterns

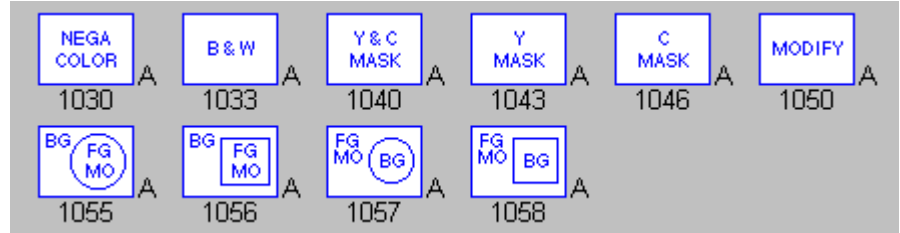
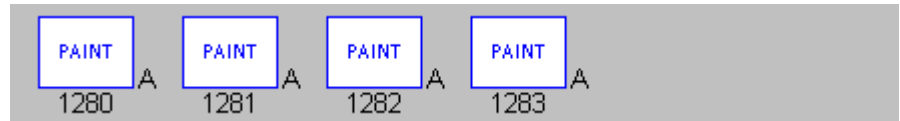
Page turn



Modify

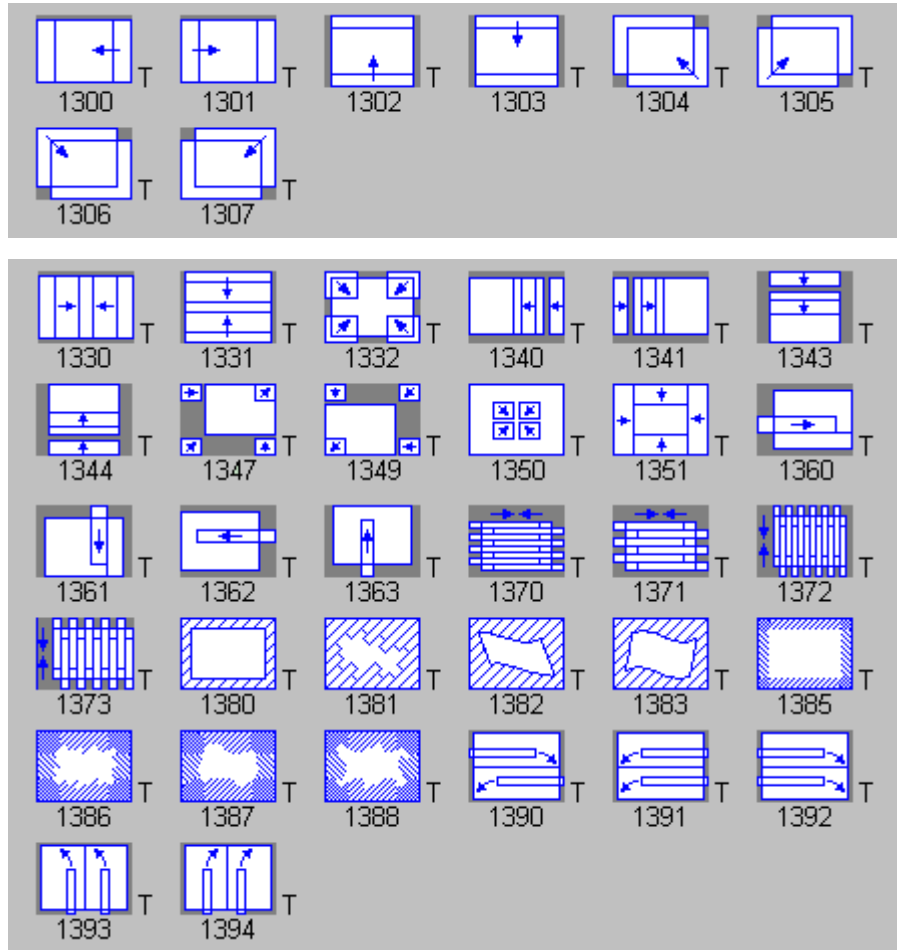
Still mirror



Y&C modify**Zoom up****Spotlight****Multi-screen****Real paint****Stained glass**

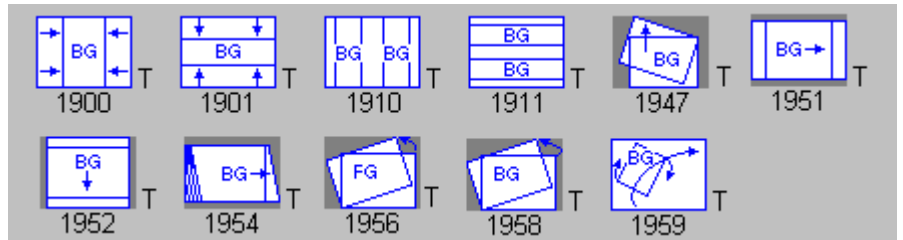
List of Video Effect Patterns

Slide

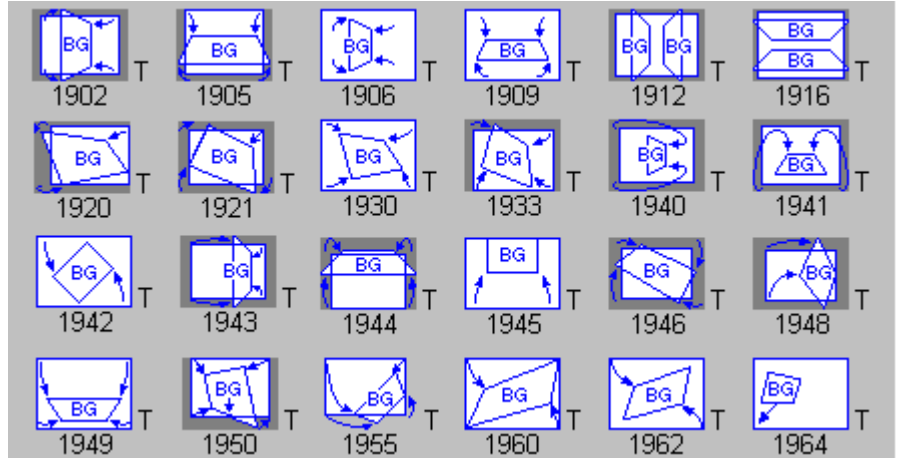


Flip/Tumble

2D Flip/Tumble

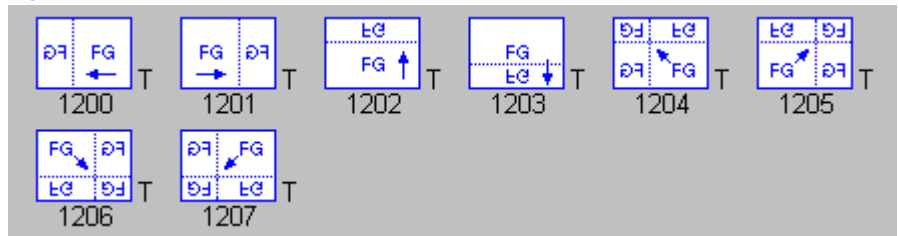


3D Flip/Tumble

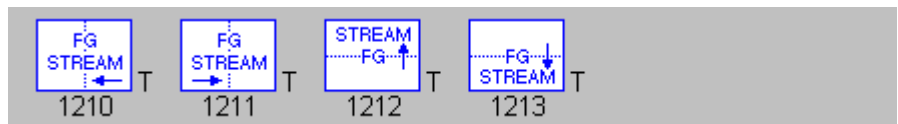


2D

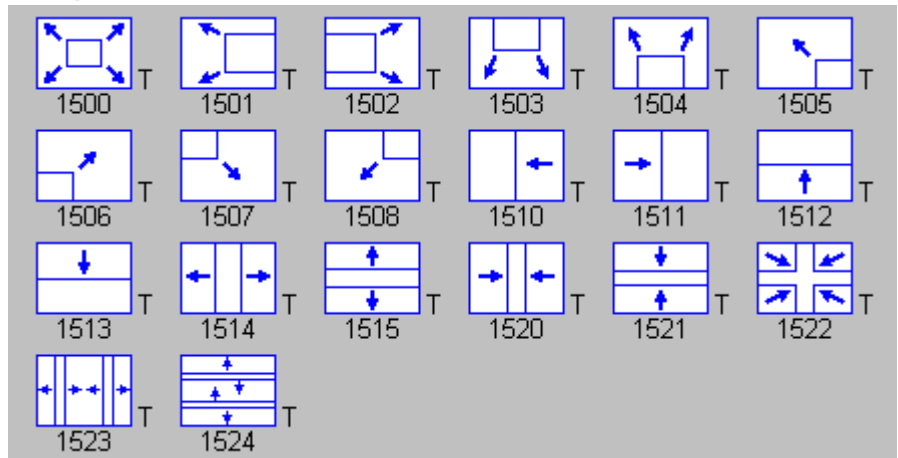
Dynamic mirror



Stream

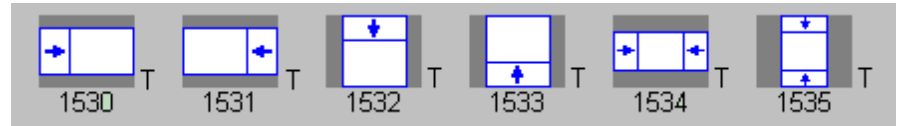


Compression

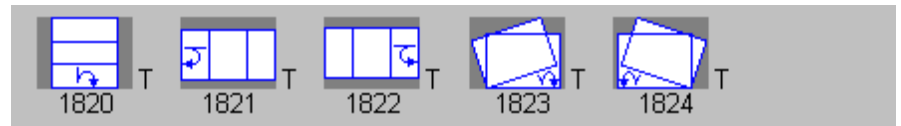
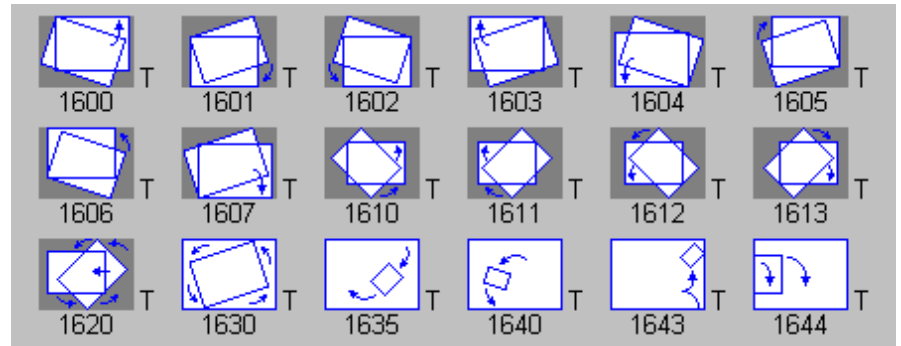


List of Video Effect Patterns

Expand

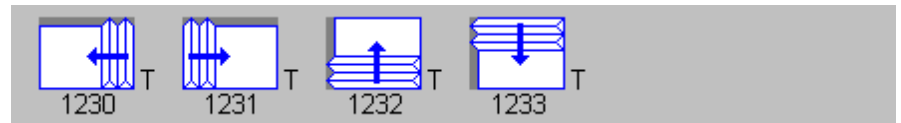


2D rotation

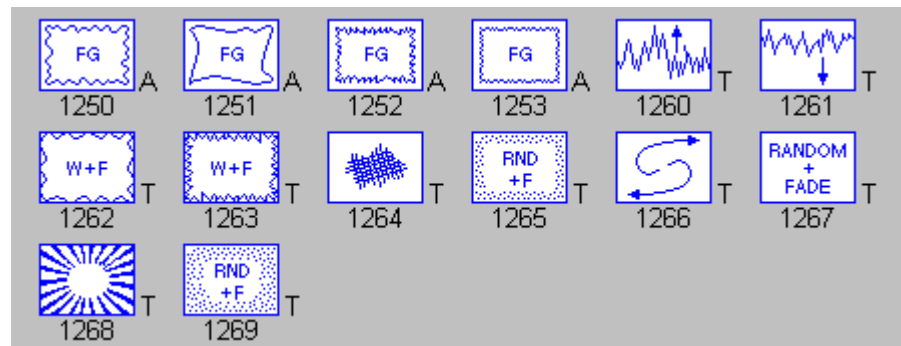


3D

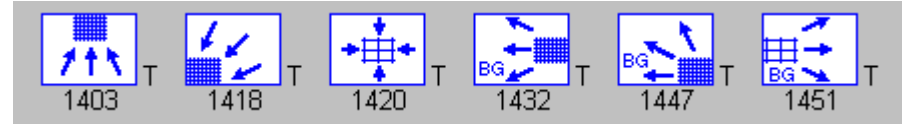
Accordion



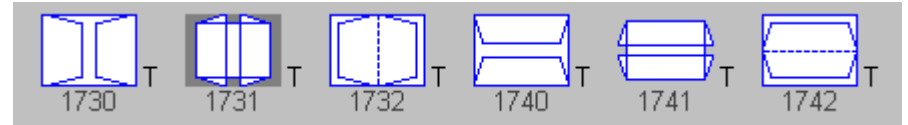
Wave



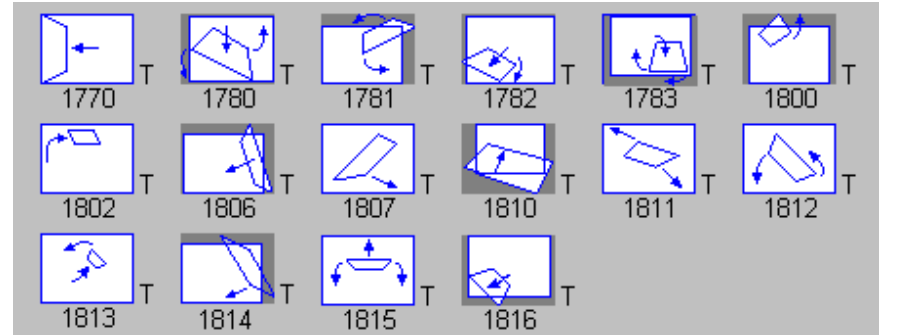
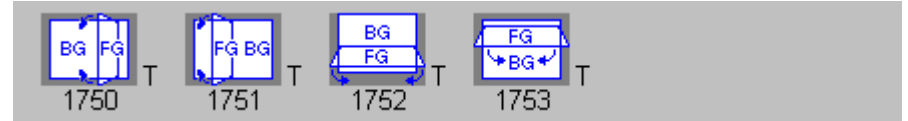
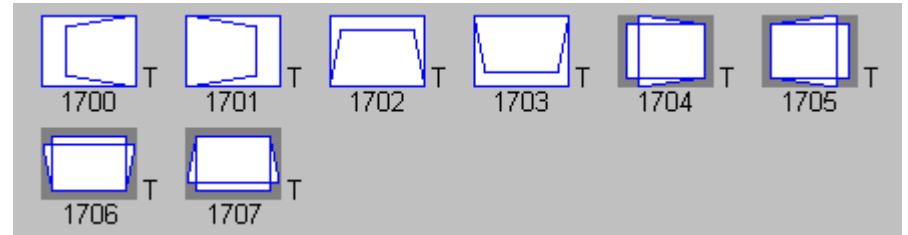
Multi-split



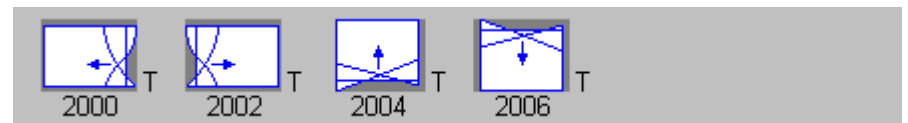
Door



3D rotation

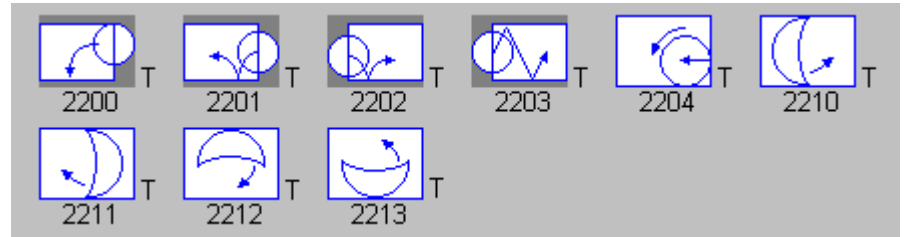


Twist



List of Video Effect Patterns

Sphere



PinP sphere



Effect Control Parameters

The effect parameters that can be controlled are listed in the following table.

Legend

Y: Yes

N: No

#: Available only when the optional BKNE-1041 board is installed.

+: 3-dimensional effects available only when the optional BKNE-1041 board is installed.

Edge B: Border

Edge S: Soft edge

Edge S/I: Inner soft edge only

Edge S/O: Outer soft edge only

Edge C: Cropping

Edge C/P: Of top, bottom, left and right croppings, one or some are not performable.

Type T: Transition

Type A: Animation

Location X: Location along X axis

Location Y: Location along Y axis

Control F1/F2/F3/F4: Controllable with knobs 1/2/3/4 of the optional BKNE-1011 Editing Fader Panel

Lighting S: Spot lighting

Lighting L: Line lighting

Lighting P: Plane lighting

Trail T: Trail

Trail D: Drop border

Trail S: Shadow

| Effect No. | T/A | Effect type | Edge | | | Location | | | Control | Lighting | | | Trail | | |
|------------------|-----|-------------|------|---|---|----------|---|------|--|----------|---|---|-------|---|---|
| | | | B | S | C | X | Y | Size | | S | L | P | T | D | S |
| 1-23 | T | Single wipe | Y | Y | N | N | N | N | Invalid | N | N | N | N | N | N |
| 24-27 | T | Single wipe | Y | Y | N | Y | Y | N | Invalid | N | N | N | N | N | N |
| 30-33, 310-324 | T | Single wipe | Y | Y | N | N | N | N | Invalid | N | N | N | N | N | N |
| 104-107, 500-676 | T | Rotary wipe | Y | Y | N | N | N | N | Invalid | N | N | N | N | N | N |
| 700-809 | T | Matrix wipe | Y | Y | N | N | N | N | Invalid | N | N | N | # | # | # |
| 1000, 1003, 1006 | T | Mosaic | N | N | N | N | N | N | Invalid | N | N | N | # | # | # |
| 1001 | A | Mosaic | N | N | N | N | N | N | Invalid | N | N | N | # | # | # |
| 1010 | T | Mosaic | N | N | N | N | N | N | F1: Size of a mosaic cell F2: Aspect ratio of a mosaic cell F3: Softness | N | N | N | # | # | # |
| 1011 | A | Mosaic | N | N | N | N | N | N | F1: Size of a mosaic cell F2: Aspect ratio of a mosaic cell F3: Softness | N | N | N | # | # | # |
| 1015-1018 | A | Mosaic | Y | Y | N | Y | Y | Y | F1: Size of a mosaic cell F2: Aspect ratio of a mosaic cell F3: Softness F4: Aspect ratio of the mosaic area | N | N | N | # | # | # |
| 1020-1027 | A | Mirror | N | N | N | N | N | N | Invalid | N | N | N | # | # | # |
| 1030, 1033 | A | Y&C modify | N | N | N | N | N | N | Invalid | N | N | N | # | # | # |
| 1040-1046 | A | Y&C modify | N | N | N | N | N | N | F1: Degree of bit masking | N | N | N | # | # | # |
| 1050 | A | Y&C modify | N | N | N | N | N | N | F1: Degree of bit masking F2: Switch between negative and positive F3: Degree of soft luminance | N | N | N | # | # | # |
| 1055-1058 | A | Y&C modify | Y | Y | N | Y | Y | Y | F1: Degree of bit masking F2: Switch between negative and positive F3: Degree of soft luminance F4: Aspect ratio of processing area | N | N | N | # | # | # |
| 1059 | A | Cut | N | N | N | N | N | N | Invalid | N | N | N | N | N | N |

Effect Control Parameters

| Effect No. | T/A | Effect type | Edge | | | Location | | | Control | Lighting | | | Trail | | |
|---------------------------------------|-----|--------------|------|---|---|----------|---|------|--|----------|---|---|-------|---|---|
| | | | B | S | C | X | Y | Size | | S | L | P | T | D | S |
| 1075-1078 | A | Cropping | Y | Y | N | Y | Y | Y | F1: X position F2: Y position F3: Size F4: Aspect ratio | N | N | N | # | # | # |
| 1080 | T | Dissolve | N | N | N | N | N | N | Invalid | N | N | N | # | # | # |
| 1100, 1101 | A | PinP | Y | Y | Y | Y | Y | N | Invalid | N | N | N | # | # | # |
| 1102, 1103, 1106, 1107, 1108, 1109 | A | PinP | Y | Y | Y | Y | Y | Y | F1: X-axis rotation F2: Y-axis rotation F3: Z-axis rotation F4: Perspective # | N | N | N | # | # | # |
| 1104, 1105 | A | PinP | Y | Y | Y | Y | Y | Y | F1: Expansion and reduction along the X-axis F2: Expansion and reduction along the Y-axis F3: Degree of distortion along the X-axis F4: Degree of distortion along the Y-axis | N | N | N | # | # | # |
| 1130, 1131 | A | Zoom-up | Y | Y | Y | Y | Y | N | Invalid | N | N | N | # | # | # |
| 1150, 1151 | A | Spotlight | Y | Y | N | Y | Y | Y | F1: Brightness of spotlight at maximum fader lever position F4: Aspect ratio of processing area | N | N | N | # | # | # |
| 1200-1207 | T | Mirror | Y | Y | P | N | N | N | Invalid | N | N | N | # | # | # |
| 1210-1213 | T | Stream | N | N | N | N | N | N | F1: Stream direction | N | N | N | # | # | # |
| 1230-1233 # | T | Accordion | Y | Y | P | N | N | N | Invalid | N | # | N | # | # | # |
| 1240, 1241 # | A | Multi-screen | Y | I | Y | N | N | Y | Invalid | N | N | N | # | # | # |
| 1250 # | A | Wave | Y | Y | Y | Y | Y | Y | F1: Amount of Y-axis modulation F2: Amount of X-axis modulation F3: Frequency of modulation F4: Speed of modulation movement | N | N | N | # | # | # |
| 1251 # | A | Wave | Y | Y | Y | Y | Y | Y | F1: Amount of modulation F2: Direction of modulation F3: Frequency of modulation F4: Speed of modulation movement | N | # | N | # | # | # |
| 1252, 1253 # | A | Wave | Y | Y | Y | Y | Y | Y | F1: Amount of modulation F3: Frequency of modulation F4: Speed of modulation movement | N | N | N | # | # | # |
| 1260-1265, 1267-1269 # | T | Wave | Y | Y | Y | N | N | N | Invalid | N | N | N | # | # | # |
| 1266 # | T | Wave | Y | Y | Y | N | N | N | Invalid | # | # | N | # | # | # |
| 1280-1283 # | A | Real paint | Y | Y | N | Y | Y | Y | F1: Degree of effect F2: Softness F3: Type of masking area F4: Aspect ratio of processing area | N | N | N | # | # | # |
| 1285, 1286, 1290, 1291 # | A | Real paint | Y | Y | N | Y | Y | Y | F1: Degree of effect F2: Softness F3: Type of masking area F4: Aspect ratio of processing area | N | N | N | # | # | # |
| 1300-1307 | T | Slide | Y | Y | P | N | N | N | Invalid | N | N | N | # | # | # |
| 1330-1332 | T | Split slide | Y | N | N | N | N | N | Invalid | N | N | N | # | # | # |
| 1340-1349, 1360-1373 | T | Split slide | Y | Y | P | N | N | N | Invalid | N | N | N | # | # | # |
| 1350, 1351 | T | Split slide | N | N | N | N | N | N | Invalid | N | N | N | # | # | # |
| 1380, 1385 | T | Split slide | Y | Y | Y | N | N | N | F1: Slide width F2: Slide direction F3: Z-axis rotation | N | N | N | # | # | # |

| Effect No. | T/A | Effect type | Edge | | | Location | | | Control | Lighting | | | Trail | | |
|--|-----|-------------|------|---|---|----------|---|------|--|----------|---|---|-------|---|---|
| | | | B | S | C | X | Y | Size | | S | L | P | T | D | S |
| 1381-1383, 1386-1388 # | T | Split slide | Y | Y | Y | N | N | N | F1: Slide width F2: Slide direction F3: Z-axis rotation | N | N | N | # | # | # |
| 1390-1394 | T | Split slide | Y | Y | P | N | N | N | F1: Number of slide divisions | N | N | N | # | # | # |
| 1403-1451 # | T | Multi-split | N | N | N | N | N | N | Invalid | N | N | N | # | # | # |
| 1500-1515 | T | Compression | Y | Y | P | N | N | N | Invalid | N | N | N | # | # | # |
| 1523, 1524 | T | Compression | Y | O | P | N | N | N | Invalid | N | N | N | # | # | # |
| 1520-1522 | T | Compression | Y | N | N | N | N | N | Invalid | N | N | N | # | # | # |
| 1530-1535 | T | Expand | N | N | N | N | N | N | Invalid | N | N | N | # | # | # |
| 1600-1644 | T | 2D rotation | Y | Y | P | N | N | N | Invalid | N | N | N | # | # | # |
| 1690 | T | 2D rotation | Y | Y | Y | Y | Y | N | F1: Amount of curve F2: Curve direction F3: Amount of spiral F4: Z-axis rotation | N | N | N | # | # | # |
| 1700-1707 # | T | 3D rotation | Y | Y | P | N | N | N | Invalid | # | # | # | # | # | # |
| 1730, 1740 # | T | Door | Y | O | P | N | N | N | Invalid | # | # | # | # | # | # |
| 1732, 1742 # | T | Door | Y | Y | P | N | N | N | Invalid | # | # | # | # | # | # |
| 1731, 1741 # | T | Door | Y | N | N | N | N | N | Invalid | # | # | # | # | # | # |
| 1750-1753 # | T | 3D rotation | Y | Y | Y | N | N | N | F1: Number of screen divisions | # | # | # | # | # | # |
| 1760-1770 1800-1806 1812-1816 + | T | 3D rotation | Y | Y | Y | N | N | N | Invalid | # | # | # | # | # | # |
| 1780-1783 1807-1811 + | T | 3D rotation | Y | Y | Y | N | N | N | Invalid | # | N | # | # | # | # |
| 1820-1824 | T | 2D rotation | Y | Y | P | N | N | N | Invalid | N | N | N | # | # | # |
| 1850, 1851 + | T | Page turn | Y | Y | P | N | N | N | Invalid | # | # | # | N | N | N |
| 1900, 1901, 1947, 1951-1954, 1956-1959 | T | Flip/tumble | Y | Y | P | N | N | N | Invalid | N | N | N | # | # | # |
| 1910, 1911 | T | Flip/tumble | Y | O | P | N | N | N | Invalid | N | N | N | # | # | # |
| 1902, 1905 # | T | Flip/tumble | Y | Y | Y | N | N | N | Invalid | # | # | # | # | # | # |
| 1912, 1916 # | T | Flip/tumble | Y | O | Y | N | N | N | Invalid | # | # | # | # | # | # |
| 1906, 1909, 1920-1945, 1949, 1950, 1955, 1960, 1962, 1964 + | T | Flip/tumble | Y | Y | Y | N | N | N | Invalid | # | # | # | # | # | # |
| 1946, 1948 + | T | Flip/tumble | Y | Y | Y | N | N | N | Invalid | # | N | # | # | # | # |
| 2000-2006 # | T | Twist | Y | Y | Y | N | N | N | Invalid | # | # | N | # | # | # |
| 2100-2144 # | T | Page turn | Y | I | P | N | N | N | Invalid | N | # | N | # | # | # |
| 2150-2154 # | T | Page turn | Y | I | Y | N | N | N | F1: Page turn direction F2: Degree of change in page turn direction | N | # | N | # | # | # |
| 2160-2167 # | T | Page turn | Y | I | P | N | N | N | F1: Number of screen divisions | N | # | N | # | # | # |
| 2200-2213 # | T | Sphere | Y | Y | Y | N | N | N | Invalid | # | N | N | # | # | # |
| 2250, 2251 # | A | PinP sphere | Y | Y | Y | Y | Y | Y | F1: Degree of spherical deformation F2: Z-axis rotation F3: X mapping area F4: Y mapping area | # | N | N | # | # | # |

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