Compressor 3.5 Review Questions

Lesson 1

1. What Compressor window displays currently encoding batches?

2. What Compressor window contains the Batch Template Chooser?

3. What do you call a setting once it's applied to a job in the Batch window?

4. If you want to toggle between the source and output in the Preview window, what interface item do you use?

5. What types of information does the Inspector window display?

6. True or false, you can delete the default Compressor window layouts?

Answers

1. The History window.

2. The Batch window.

3. A Target.

4. The Source/Setting selection button control that is displayed in the Preview window.

5. Source media information, Annotations, Job Actions, and Setting and Destination parameters.

6. False.

Lesson 2

1. What are the four steps when working with Batch Templates?

2. What types of Blu-ray media can Compressor create?

3. When working with the Create Blu-ray Batch Template, what happens after the audio and video assets are created?

4. True or false, you can submit a MobileMe Batch Template without modifying the Job Action?

5. How do you customize a MobileMe Gallery?

Answers

1. First, choose a Batch Template. Second, import your Source Media. Third, customize the Job Action and fourth, submit the Batch for encoding.

2. Blu-ray Disc (BD) and AVCHD

3. The post-encoding Job Action launches Create Disc, requests blank optical media, and then burns a disc.

4. False. You need to input a MobileMe username and password in the Job Action tab of the Inspector to submit the batch.

5. You need to log in to MobileMe via the Internet and customize from the Gallery page.

Lesson 3

1. Describe the core Compressor workflow.

2. What are the two ways you can send a sequence directly from Final Cut Pro to Compressor?

3. You have three jobs in a batch. Two jobs are ready to encode, but the third job is not ready. What is the best course of action?

4. True or false, Compressor will display an alert when there is a potential conflict with an output file name. But if the file name is submitted, it will overwrite the existing file in the output location.

5. What's the best procedure for splitting tasks, such as Frame Controls and encoding settings in the Batch window?

Answers

1. First, import your source media. Second, assign a target. Third, submit the batch for encoding.

2. Select a sequence and choose File > Send to Compressor. Alternatively, you can select a sequence, choose File > Share, select a template, and then click Send to Compressor.

3. Create a new batch (File > New Batch) then cut and paste the job that is not ready into the new batch. Then submit the batch with the jobs that are ready to encode.

4. True. In order to avoid loss of media, change the name or the destination of the target that is in conflict.

5. Employ a job chain. For example, set the Frame Controls in a target applied to a job, then select that target and choose Job > New Job with Target Output. You can then apply a target with the desired encoding settings to the newly chained job.

Lesson 4

1. What's the fastest way to find settings in the Settings window?

2. True or false, applying a group of settings from the Settings window to a job in the Batch window adds all of the settings contained in the group?

3. How do you use Compressor to create a new setting based on existing media?

4. To create a custom destination that utilizes your iDisk, what type should you choose?

5. What are the two ways to create a Droplet?

6. How do you add a Job Action?

Answers

1. Use keywords in the search field.

2. True.

3. Drag QuickTime compatible media from the Finder onto the Custom folder in the Settings window. A new preset will be created based on Compressor's analysis of the source media.

4. Remote.

5. Choose File > Create Droplet. Alternatively, you can select a setting in the Settings window and click the Save Selection as Droplet button.

6. Select a job in the Batch window and choose the Job Action tab in the Inspector. Then choose an action from the list in the When Job Complete pop-up menu.

Lesson 5

1. Name the settings that are NOT displayed in real time in the Preview window.

2. What side of the Preview window displays the source media?

3. How do you test different sections of the same source media?

Answers

1. Frame Controls and Encoder settings.

2. The left side displays the source; the right side displays the output.

3. Duplicate the source media to create multiple jobs within a single batch, apply in and out points for each job to define different sections, apply the test targets, and then submit the batch.

Lesson 6

1. In what two instances can you employ automatic Frame Controls?

2. To improve encoding times for jobs bound for progressive displays, what Frame Controls option can you turn off?

3. When performing a Reverse Telecine with Frame Controls how many options do you have to set?

4. How do you slow the speed of a clip using Frame Controls?

Answers

1. HD to SD downconversions for SD DVDs. Or H.264 for Apple Devices.

2. Adaptive Details.

3. One. When selecting Reverse Telecine from the Deinterlace pop-up menu, all other Frame Controls options are dimmed.

4. In the Retiming section, enter a value in the Set Duration To field that is greater than 100%.

Lesson 7

1. When applying additive filters using the Inspector, it's good practice to employ the real-time capabilities of what other window?

2. True or false, you can apply multiple filters to a clip?

3. How do you change the filter render order?

4. What Color filter option retains the source media's color space through encoding?

Answers

1. Preview window.

2. True.

3. Drag the applied filters in the Filter pane of the Inspector window to the desired sequence. Filters render in top-down order.

4. Preserve Source

Lesson 8

1. What are the two places in Compressor where you can set Cropping values?

2. How do you create custom output frame dimensions?

3. What Geometry settings would you use to create a matte or letterbox around the source media in the output movie?

Answers

1. In the Preview window, you can manipulate the bounding box manually. In the Geometry pane of the Inspector, you can set the values numerically.

2. Enter custom values in the Width and Height fields of the Geometry settings.

3. You would use Padding. Adjust the values to inset the source media.

Lesson 9

1. What version of Apple ProRes contains an alpha channel?

2. What version of Apple ProRes is good for offline editorial?

3. When downconverting HD media to SD media it's good policy to employ what Compressor feature?

4. When using the QuickTime Video Compression Settings window, which pane is disabled?

5. How do you output image sequences from Compressor at the same frame value as the source media?

6. What are the two types of Surround Sound media that Compressor can produce?

7. What is the default Compressor marker type?

8. How does Compressor differentiate the different marker types in the Preview window timeline?

9. What output formats support annotations?

10. True or false, Compressor can create closed caption files?

Answers

1. Apple ProRes 4444.

2. Apple ProRes (Proxy).

3. Frame Controls.

4. The Preview pane because all previewing is handled by Compressor's preview window.

5. In the Image Sequence setting, engage the automatic button next to Frame Rate.

6. Dolby Digital Professional and QuickTime Surround 5.1.

7. Compression

8. Green indicates an Edit/Cut marker. Blue indicates a Compression marker. Purple indicates a chapter marker. Red indicates a podcast marker.

9. H.264 for Apple Devices, MP3, and QuickTime movie.

10. False. Compressor can only attach compliant closed caption files to source media.

Lesson 10

1. What is the best practice when attempting to evaluate output media?

2. What types of content are challenging for encoders?

3. True or false, intrafame codecs produce good editorial media?

Answers

1. Compare encoded media only to the source media and not other encodes.

2. Rapid camera movements, fast motion, night scenes, and scenes with wide dynamic range.

3. True. Since every frame of video is represented by an actual frame of video, intraframe codecs produce better results than interframe codecs when editing with applications such as Final Cut Pro.

Lesson 11

1. Which type of Compressor add-on uses the full range of Compressor features: Plug-in or Component?

2. When working with Compressor in the command line (Terminal) what command displays the available options?

Answers

1. Plug-ins use all of the available features. Components are restricted by the options available by the third-party software.

2. –help

Lesson 12

1. What type of Qmaster distributed processing can you engage during the Final Cut Studio installation?

2. True or false, a single computer can be simultaneously a node and a cluster controller?

3. How do you define the number of processors available to Qmaster?

4. When submitting Final Cut Pro sequence source media to a cluster, what criteria must be met on all the nodes?

Answers

1. Unmanaged service node.

2. True. When setting up a local cluster with one computer, the machine acts as both the controller and the nodes.

3. In the Qmaster preferences, click the Options for Selected Services button and choose the value from the Instances pop-up menu.

4. Each node must have a licensed copy of Final Cut Pro installed as well as read access to the Final Cut Pro project media.