Audion Media Tools — User Guide

Русский · About · Console command · Operations · Measurements

Contents

- The Window
- The Order of Work
- The Source and the Target
- Cutting: the Player and Its Keys
- The Sections
- Hardware
- The Journal and Reports
- SETTINGS and ABOUT
- Rules for Safe Work
- Technical Reference

How to work with it: the window, the order of running an operation, the Source and the Target, cutting with the player, the journal and the reports.

The Window

- **The header**: the name and version; in the middle the versions of what the program runs — yt-dlp, Deno, mpv, FFmpeg and the video card driver; on the right SERVICE, the language (RU / EN), the light or dark look, SETTINGS and ABOUT.
- **The ribbon of sections**: AUDIO, ENCODE, PACKAGE, CUT, FRAME RATE, COLOR, DOWNLOAD — under each name a line of what it does.
- **The form** on the left: the modes of the section, then the blocks of fields — the preset first, then what it can be changed with. Above the form stand RUN, ↺ (back to the preset of the mode) and COMMAND.
- **The Source and the Target** on the right, with the buttons of the folders.

- **The journal** under them: what the run says, in the colours of the program that says it, with FFmpeg's own progress line.
- **COMMAND** at the bottom: a line for a command of your own.

Every section and mode keeps its own form, and the form is remembered between launches. Only the encoder and the decoder are shared by all: they are a choice of the machine, not of the task.

The Order of Work

1. Choose the Source and the Target — or leave `input` and `output`.
2. Open the section and the mode.
3. Pick a preset.
4. Change only what needs changing.
5. Press COMMAND — the journal shows exactly what will go to FFmpeg, and nothing is run.
6. Run the first file.
7. Run the folder.

The preset sets a ready base; the fields below override it selectively. A tick never enables a hidden action the preset did not set.

Steps 5 and 6 are not skipped on a new operation. A wrong parameter costs seconds on one file and an hour on a folder.

The Source and the Target

button	what it does
folder	choose the folder with the originals (or the folder for the result)
file	one file as the Source: the operation goes through it alone
history	paths used before, the pinned ones first
pin	keep this path at the top of the history; a pinned path is where the window opens next time, others give way to `input` and `output`
open	open the folder in Explorer; one file is shown selected
RESET	both paths back to the folders of the program, `input` and `output`; files are not touched

button	what it does
LIST	the names of the files of the Source in the journal, with their subfolders
DETAILS	what ffprobe knows of the Source: a table of the files, or every sound stream
TO SOURCE	the result becomes the Source of the next operation: the Source is cleared into the Recycle Bin, then the Target is moved into it
CLEAR	the contents of the Source, the Target or both — into the Recycle Bin; the folders stay, and the window asks first

A path may also be typed or dropped on the window. An empty field means the folder of the program.

The Source is walked recursively and the output mirrors its structure:

```
Target\<operation>\<preset>\<as in the Source>\<file name>.<ext>
```

`input\Day1\clip.mov` and `input\Day2\clip.mov` do not collapse into one flat folder and fight over a name.

Cutting: the Player and Its Keys

Cut points are found in the mpv player — `Open in the player` in the CUT section — and carried into the fields by `Take A and B`, or one at a time by `Mark IN` and `Mark OUT`. The keys work **in the player window**, not in the program.

The file is chosen by the arrows beside its name; the button beside them tells what ffprobe knows of it. One file is cut at a time: the takes of a folder do not share cut points.

The player writes into the last row. `+` after it adds the next row once the last one holds its points, and clears A and B in the player so the next piece is looked for from scratch. For KEEP and CUT OUT each row is a variant of its own, written to its own file — `_keep01`, `_cut02` — and rows may overlap; beside OUT stands the length of the piece. For SPLIT each point has one field, the buttons become `Take A` and `Mark here`, and a point is taken only past the ones before it. Points can always be typed as well: digits one after another from the hours, the separators come by themselves and what is left unfilled becomes zeros — `000128` becomes `00:01:28,000`; plain seconds work too. `▲▼` in a field step the section the caret stands in — hours, minutes, seconds, or a frame (a millisecond for sound); without a caret, the seconds; held, the step speeds up. Points are taken only while the player shows the file chosen in the section; after the arrows, press `Open in the player`.

To split automatically, choose **Equal parts** under SPLIT and set **Part length** as a timecode, as a point is written: `01:29:00,000` - hours, minutes, seconds and milliseconds. The digits are typed one after another and the separators put themselves; ▲▼ step the section the caret stands in. Points are counted from the start: 01:29, 02:58, 04:27, 05:56. Files are numbered `_part1`, `_part2` and onwards; the last holds the remainder. A file shorter than the interval becomes one whole part. Manual point fields are hidden; **By points** restores them with their previous values.

Video is copied, with boundaries moved to the nearest keyframes, so part lengths can differ slightly from the requested interval. Sound files split on samples in Exact mode and for lossless formats; compressed audio copied without encoding splits on packets. The 30-point manual entry limit does not apply to automatic splitting, which supports up to 10000 parts.

The dozen keys that do the whole job:

key	what it does
`Space`	play or pause
`,` `.`	step exactly one frame back or forward
`←` `→`	seek 5 seconds
`Shift+←` `Shift+→`	**exactly** one second back or forward
`Shift+↓` `Shift+↑`	**exactly** five seconds
`↓` `↑`	one minute back or forward
`Home`	to the start of the file
`l`	set point **A**; press again for **B**; the piece between them loops
`Ctrl+l`	clear A and B
`b`	play **backwards**
`n`	return to playing forwards
`[` `]`	10% slower or faster — at 0.25 every syllable is audible
`Backspace`	back to normal speed
`s`	a frame grab next to the source file

`l` *is* the cut: set A and B, listen to the loop, and if a point is wrong nudge it with `,` and `.` and press `l` again.

The difference between `←` and `Shift+←` matters. An ordinary seek jumps five seconds and shows the nearest frame; `Shift` is exact, precisely one second, and lands on the frame. Finding a cut point needs the second one.

`b` and `n` are this program's own: in stock mpv `b` is debanding, overridden here (`config\mpv\input.conf`).

The full list — all 197 bindings with their player commands — is in `tools\MPV_HOTKEYS_EN.md`. It was taken from the player itself through `input-bindings`, not copied from a web page.

Cutting in detail — the working cycle, the three actions, accuracy, refusals — is in `tools\TRIM_EN.md`; what is compatible with what when cutting is in `tools\TRIM_MATRIX_EN.md`.

The Sections

section	about	in detail
AUDIO	extraction, resampling, loudness, packaging; sound inside a video without re-encoding the picture	`tools\AUDIO_WORKFLOWS_EN.md`
ENCODE	lossless FFV1 and x264, ProRes and DNxHR, x264/x265/AV1, upload profiles	`tools\ENCODING_PIPELINES_EN.md`
PACKAGE, FRAME RATE, COLOR	container changes, frame rate, lookup tables, HDR to SDR	`tools\REMUX_FPS_LUT_EN.md`
CUT	frame-accurate and keyframe cuts; sound without loss (WAV, FLAC, ALAC) on the sample, compressed sound on its packets without re-encoding, or on the sample with Exact	`tools\TRIM_EN.md`
DOWNLOAD	a link, a playlist or a list, format profiles, resolution, subtitles, cookies	`tools\YOUTUBE_DOWNLOAD_EN.md`
SERVICE	what hardware is present, what it can do, profile checks, installers	`tools\HARDWARE_DIAGNOSTICS_EN.md`

Every field, choice and preset with its tooltip: Operations.

DOWNLOAD. `PASTE` beside the link, the list file and the cookies file takes them from the clipboard. ⓘ beside the link shows what formats it offers, nothing downloaded. A link that wants a sign-in takes the cookies of a browser, or of a file — the shield beside it seals that file with DPAPI for this Windows account, so the open file is no longer needed.

COLOR. The LUTs live in the `LUTs` folder of the program. The buttons beside the list add files (`.cube`, `.3dl`, `.lut`) or a whole folder — they are copied into `LUTs` — and open the folder.

ProRes RAW. FFmpeg gives it as the signal of the sensor, without the white balance and the colour matrix of the camera, so cineraw develops it on an NVIDIA RTX card. cineraw comes with the program; SERVICE → "Install ProRes RAW development" builds it again (about 185 MB downloaded and 5 minutes of building; the window asks first). ENCODE → RAW develops ProRes RAW into ProRes 4444, DNxHR 444, H.264 or H.265, and ENCODE, FRAME RATE and COLOR take it by developing it first themselves. On an RTX 5070, 4.2K runs at about 5 frames a second. Until the development is installed, or on a card that does not suit, ENCODE, FRAME RATE and COLOR do not take ProRes RAW, CUT, PACKAGE and AUDIO take it as it is.

Other camera RAW. The program does not develop it: FFmpeg cannot. ARRIRAW, Sony RAW and X-OCN, RED R3D, Nikon N-RAW, Blackmagic RAW and Canon Cinema RAW FFmpeg does not read at all, and no operation takes them. A Source of RAW alone is refused before the run with the reason; among other videos such a file fails by itself and the rest are made. The line of the preflight names what opens the file and its download page: convert it there into ProRes 4444 or DNxHR 444. The table of the programs is in the README.

Hardware

The program can choose between the NVIDIA, Intel, and AMD hardware paths, separate AV1 encoder and decoder, and the plain processor.

Run SERVICE → Hardware capabilities before the first run on a new machine. The result is cached and hardware profiles are checked against it. A missing path is a normal answer, not a fault: it means the driver or the hardware is absent.

FFmpeg and the NVIDIA driver. The installer picks the build of FFmpeg for the driver (the table). With an NVIDIA driver below 610.88 the dot of FFmpeg in the header is amber: an older build is installed so that NVENC works, and not every operation is possible. When the driver changes, FFmpeg installed again (SETTINGS → COMPONENTS → UPDATE) is picked for it.

The Journal and Reports

The journal shows the lines of the run as the programs write them: `[CMD]` — the command FFmpeg was started with, `[PROGRESS]` with FFmpeg's own line under it, `[OK]`, `[WARN]`, `[ERR]`. A run opens with its name and the console command that repeats it, and ends with its outcome and time. Under the journal stand the operation, its time and its outcome; STOP ends a run, and a half-written file is taken away.

Above the journal: LOGS — the journals of the runs, REPORT — their reports, CONFIG — the settings of the program, then copy the journal, clear it, and widen it (the width is remembered).

Every operation writes `batch_report.md` and `.json`. AUDIO adds `audio_report.md` and `.json`: the source stream, input parameters, processing mode, loudness, output path.

COMMAND at the bottom runs a command of your own — in the PowerShell 7 of the program (PS) or in `cmd.exe` (CMD). Its lines go to the journal, STOP ends it; while an operation runs, a command waits its turn. The buttons beside the line: the history (pinned commands first), the path of a file in quotes, the folder the command runs in.

SETTINGS and ABOUT

SETTINGS: the four looks (Audion Code Dark, Audion Vault Dark, Audion Dark, Audion Light), the size of the window's text and of the terminal's; COMPONENTS — the versions of yt-dlp, Deno, mpv, FFmpeg and 7-Zip with UPDATE or INSTALL, and CHECK NOW for the newest releases; SYSTEM — the processor, the video card and its driver, the memory, which FFmpeg coders passed the check, the disk, and COPY for a report of a trouble.

ABOUT: the version, the folders of the program, the author, and what the program is made of with the licence of each part.

Rules for Safe Work

- A new operation: COMMAND first, then the run.
- A large folder: the first file first.
- Do not enable overwriting unless you are sure of the target folder.
- A hardware path: check the hardware capabilities first.
- A colour table: look at which `.cube` is selected.
- A download batch: check the list of links first.

- Clearing and TO SOURCE: look carefully at the folders — the window names them before it asks.

Technical Reference

Running

`Start.exe` opens the window. If the Python environment or a tool is missing, `builder_main.cmd` builds it.

The same operations run from a console or a script: `media_cli.cmd` — Console command.

Checks After Changes

```
runtime\python.exe -m pytest -q -p no:cacheprovider tests system_core\tests
install\Build-App.cmd
```

The first is the engine (about five minutes — the wrappers and the cuts run the real FFmpeg); the second checks the window, builds it into `App\` and lets the built copy check itself. What is run before a release: the checklist (Russian).

Tooltips

Every field, choice and preset has its tooltip in both languages — hold the cursor on it. The same texts stand in Operations.