

Final Cut Pro

Trimming: The Fine Points

- ▶ **Part 1:** Trimming Two Edit Points ◀
- Part 2:** Slipping One Clip
- Part 3:** Rolling Two Edit Points
- Part 4:** Sliding Clips to Refine Position
- Part 5:** Shuffling Clips to New Locations
- Part 6:** Keeping Linked Clips in Sync

Part 1

Trimming Two Edit Points

NOTE ► This tutorial is excerpted from *Apple Pro Training Series: Final Cut Pro 7*, by Diana Weynand, 0-321-63527-2. For more information or to buy the book, go to www.peachpit.com/apts.

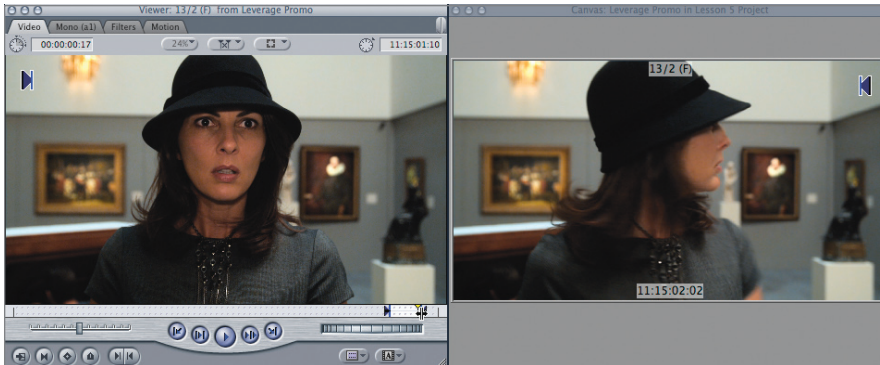
NOTE ► You must install Final Cut Pro before proceeding with this tutorial. Check the Final Cut Studio Installer disc for more information. Then follow these steps:

- 1 Click to download the Online Tutorial Media.zip file.
- 2 Double-click the downloaded Online Tutorial Media.zip to unarchive the tutorial media. (If you are using Safari, this file will be located in your Downloads folder.) This will create a FCP7_Book_Files folder in the same location on your system.
- 3 Drag the FCP7_Book_Files folder to the root level of your Macintosh HD (main hard disk).
- 4 When you see the FCP7 Book Files folder referenced in the PDF, find the folder by first navigating to your Macintosh HD.

Placing this folder anywhere else on your system may result in unlinked media requiring you to reconnect upon opening a project file. You may notice degraded video quality due to compression of files for download.

In this series of lessons (Parts 1 through 6), you'll learn to polish a clip's content, edit points, and location without changing the overall length of the sequence. To do this, you will use three Final Cut Pro trimming tools: Slip, Roll, and Slide. Unlike the Ripple tool, these trimming tools can trim two edit points at once, which will save you time

in editing. You will also use the Selection tool to reposition and copy clips within a sequence.



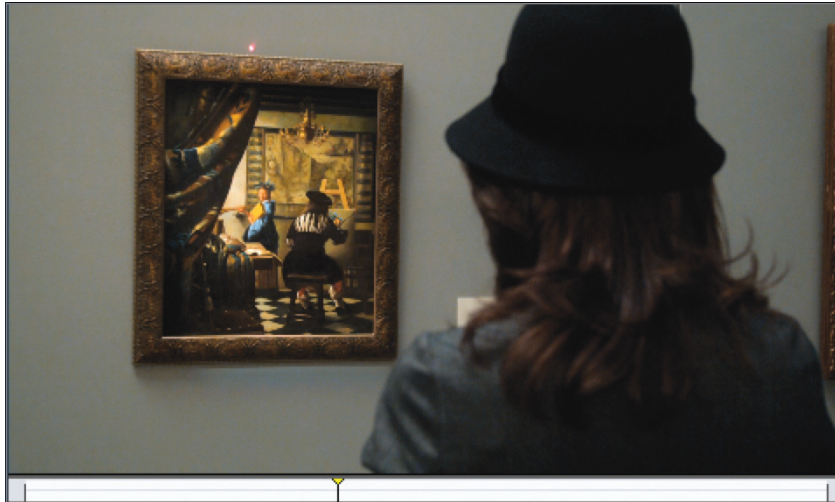
A clip's In and Out points being slipped in the Viewer and Canvas windows

Preparing Your Sequence

As you refine your rough cut, you may want to use markers to identify areas that need adjusting. The footage you will be working with in this lesson is from *Leverage*, but rather than refine a scene, you will refine a promo for the show.

- 1 Choose File > Open, or press Command-O, and then open Lessons > Lesson 5 Project. Close any other open projects.
- 2 In the Timeline, play the *Promo_v2 Polished* sequence.

This sequence is cut together from several clips used in “The Second David” episode. The purpose of the *Leverage* promo, like any other promotional material, is to create interest in the show and perhaps evoke a sense of intrigue. Joseph LoDuca’s music and the editor’s quick cuts help to achieve this effect. To practice using the trimming tools, you will work on a rougher sequence; it’s the right length, but it needs polishing to capture the best portions of the actors’ movements.

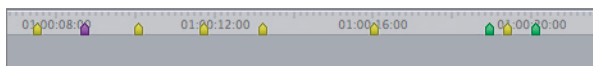


NOTE ► In the first half of this promo, you'll see the *Leverage* characters scheming individually and bumping into each other in the process. In the second half, you will see the results of Nathan's organizational efforts as the individuals work as an efficient, synchronized unit.

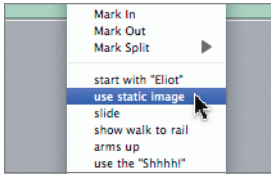
- 3 Click the *Promo_v1 Rough* sequence tab and play this sequence.

Although both sequences are the same length, the placement or content of some of these clips could be more polished or better timed for a stronger effect.

Notice the three colors of markers in the Timeline ruler. During the rough-cutting process, you might use markers to remind yourself where you want to return to refine an edit point. The markers in this sequence have been added for that purpose. The three colors represent the three trimming tools and approaches you will learn in this lesson.



- 4 Control-click the Timeline ruler. From the list of marker names on the bottom of the shortcut menu, choose "use static image."



The playhead moves directly to that marker.

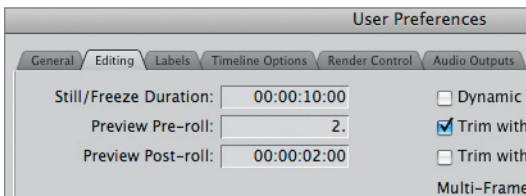
- 5 In the Canvas transport controls, click the Play Around Current Frame button, or press the \ (backslash) key.



The playhead moves back a specific number of seconds (called the *pre-roll* time), then plays the sequence through the playhead's original location, continues to play a few more seconds (*post-roll*), and returns the playhead to the original location. Rather than having to position your playhead manually before the edit point, you can see “around” the edit point.

Using this control throughout the lesson will be a helpful way to preview edit points, so let's take a moment to change the pre-roll and post-roll settings to suit your preferences.

- 6 Press Option-Q to open the User Preferences window, and click the Editing tab. In the Preview Pre-roll field, enter 2. (2 period) and press Return. Leave the Preview Post-roll at its default setting (2 seconds). Click OK to save this change.

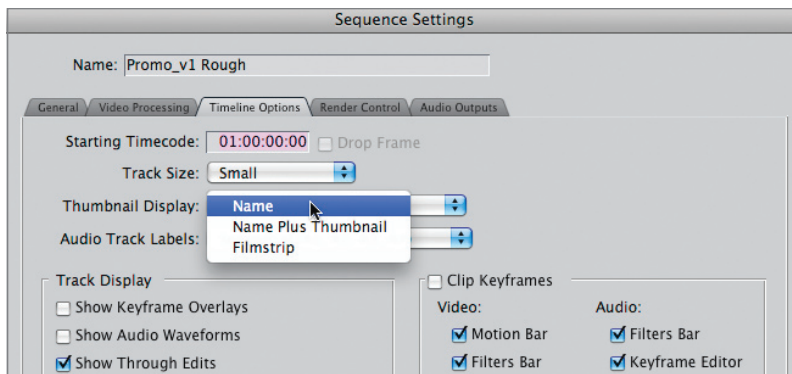


- 7 Press the \ (backslash) key to preview this edit point with the new pre-roll settings.

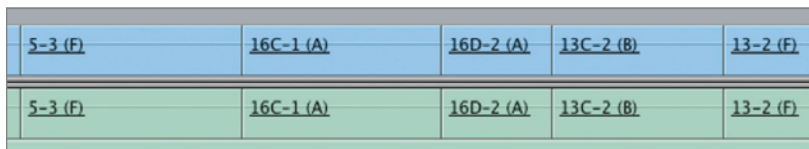
In this lesson, you will be working with tools that outline or in some other way mark the clips or edit points you're adjusting. To see those markings more clearly, you can turn off the thumbnail images for the clips in this sequence.

NOTE ▶ Viewing Timeline clips without thumbnail images is often the preferred practice of editors who cut dramatic material. Without the thumbnails, you can more easily read clip scene numbers.

- 8 Choose Sequence > Settings, or press Command-0, and click the Timeline Options tab. From the Thumbnail Display pop-up menu, choose Name. Click OK.



In the Timeline Options tab of the Sequence Settings window, you can change how the active or current sequence appears in the Timeline. For example, you can change the track size, turn off or turn on the audio waveforms display and through edit indicators, and even change the starting timecode of the sequence. In this situation, when you choose Name for the display, the thumbnail images no longer appear on the clips in the sequence. Instead, you see just the name of the clip, which in this project denotes the scene, take, and camera.



TIP ► To display the clip names larger in the Timeline, Control-click in the Browser's empty gray space and, from the shortcut menu, choose Text Size > Medium. This also enlarges the text in the Browser.

It might be helpful to create a backup of the original *Promo_v1 Rough* sequence in case you want to return to the original version and refine the edits in different ways.

- 9 In the Sequences bin in the Browser, Control-click the *Promo_v1 Rough* sequence and, from the shortcut menu, choose Duplicate. Leave the copy unopened in the Sequences bin.

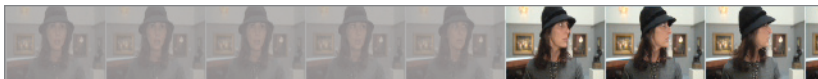
Trimming Two Edit Points

Three trimming tools in Final Cut Pro have one thing in common: They always preserve the current sequence length. The three tools—Slip, Roll, and Slide—never change the length of a sequence because they simultaneously change two edit points by equal amounts. You could use the Ripple tool to first trim one edit point, and then the other. But these tools save you time by applying identical trim amounts to two edit points at once. One way to think about these three tools is to consider the number of clips that each tool affects.

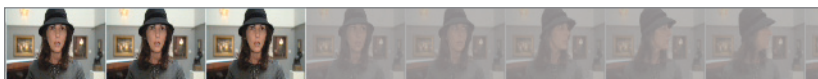
NOTE ► The term *edit point* can refer to a single clip's In or Out point, but it can also refer to the juncture between adjoining clips.

Slip Tool

The Slip tool trims both the In and Out points of a *single* clip at the same time. As you adjust the In and Out points together, you *slip* the contents of a clip to the left or right of its original edit points. The clip and sequence durations remain the same, but you are showing different clip content.



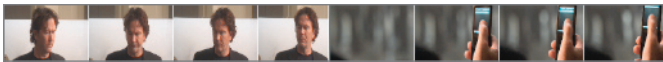
Starting clip content



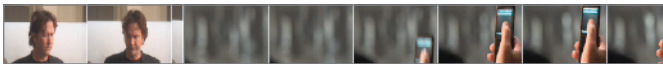
Content after slipping

Roll Tool

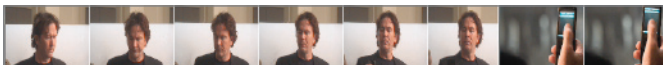
The Roll tool affects the edit point between two adjacent clips. It trims the Out point of one clip and the In point of the following clip simultaneously. If you roll left, the first clip will be shorter and the second clip will be longer. When you roll right, the first clip becomes longer and the adjacent clip becomes shorter. Rolling an edit point to the left or right does not change the overall sequence duration because, as the edit point of one clip changes, the neighboring clip compensates for the change.



Two adjacent clips



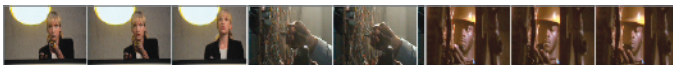
Rolling the edit point left



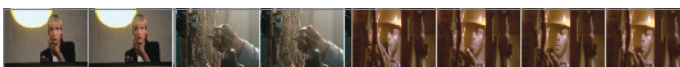
Rolling the edit point right

Slide Tool

The Slide tool trims two edit points but involves *three contiguous clips*. You can shift, or *slide*, the middle clip into the one on the left, making the first clip shorter; the In point of the third clip adjusts to compensate, and the third clip becomes longer. Sliding to the right lengthens the first clip and shortens the third. In either operation, the middle clip remains unchanged, though its position shifts slightly left or right in the Timeline. Taken together, the length of the three clips remains the same.



Three contiguous clips



Sliding the center clip left



Sliding the center clip right

NOTE ► Just as you chose not to display thumbnail images in the current sequence, you can also choose to display *only* thumbnail images, as in the clip images above. To do this, in the Timeline Options tab of the Sequence Settings window, choose Thumbnail Display > Filmstrip.