

Editing with Avid® Media Composer® 5



Avid Official Curriculum

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Peachpit Press



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About the Author



Ashley Kennedy is a passionate, experienced video editor with a focus in documentary post-production and an additional background in narrative and commercial formats.

As former Principle Instructor and Certifications Program Manager at Avid Technology, Inc., she taught and developed the Avid Certified curriculum, creating more than a dozen in-classroom and e-learning courses. She also managed the Avid Certified Instructor world-wide program. Additionally, she designed an extensive course on Avid Media Composer for the online training site, lynda.com.

Ashley currently teaches courses in the advanced post-production curriculum at Columbia College Chicago. She's also the Digital Media Instructor for Columbia College's Center for Instructional Technology, where she designs technology-focused workshops and courses for campus-wide faculty.

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Trevor Boden, after 15 years as a university lecturer in Film and Television, became an editor, director, and producer in the documentary area with a foot firmly in education and training.

He has taught Avid editing courses since Media Composer showed up in England and has been a training consultant to Avid Technology Europe since then. For 15 years, Trevor was a director of the London postproduction facility Cinecontact and for 12 years he managed Carlton Television's major training and development initiative, the "Seedcorn Fund."

Introduction

Congratulations on taking the first step to becoming a proficient editor using Avid® Media Composer® 5. When you've finished the lessons in this book, you will be able to edit and refine multitrack video sequences with a good sound mix, add and manipulate effects, correct color issues, and add titles. You'll also learn great customization and navigation techniques, as well as how to input and output material between Media Composer and a wide variety of file formats and devices.

Using This Book

This book is organized much as you would edit a project, starting with organizing your clips and then editing video and audio, performing color correction, adding effects, and outputting your sequence.

Three chapters are slightly out of order from a normal editing workflow: Chapter 10, "Capturing Tape-Based Media"; Chapter 11, "Working with File-Based Media"; and Chapter 12, "Managing Your Project and Media." Normally, you would start any project by capturing or importing your material, and project management would be an ongoing task throughout an editing workflow. However, to enable you to plunge directly into the editing process, we placed these chapters later in the book. If you want to study this information sooner, we invite you to start with whichever chapter makes sense with your own workflow.

Most chapters in this book contain "Practice Your Skills" exercises to give you hands-on experience with the concepts discussed in the chapter. Many times, the exercises group together several topics so you can focus on different but related parts of the editing workflow.

Using the Enclosed DVD

The DVD included with this book contains the project and media files that you will need to complete the exercises within the “Practice Your Skills” sections.

Most of the footage is from the documentary *Urban Nutcracker: Anatomy of a Ballet*, © 2009, written and produced by Gonca Sonmez-Poole of Mediation Way, Inc. (a 501c3 nonprofit company based in Massachusetts).

Urban Nutcracker is a ballet performed in Boston each holiday season that features fusion dancing set to the music of Tchaikovsky’s *The Nutcracker* ballet. The documentary focuses on the experiences of many of the dancers, instructors, and patrons of *Urban Nutcracker*.

You will focus on two sequences using footage from the film: a montage set to Tchaikovsky’s Trepak (Russian Dance) and a documentary interview sequence, highlighting the ballet’s transformation scene. The sequences you will build do not appear in the actual film but are smaller projects designed to help you build a sequence from start to finish.



You’ll also work with footage from the feature film *Pearl*, © 2009, produced by the Chickasaw Nation. *Pearl* is about the 1928 adventures of the nation’s youngest aviator, 12-year-old Pearl Carter. The sequence you’ll work on is an actual scene from the film that features a conversation between Pearl’s father and his friends about Pearl’s aviation exploits, as Pearl eavesdrops.



Footage Format

The footage used in this book is in NTSC format. Those of you editing in PAL-based countries will still be able to edit this footage in an NTSC (30fps) project. Working with this footage, you'll learn proper video-editing skills in Media Composer, but you should be aware that several differences exist between the NTSC and PAL formats.

For example, frame rates and resolutions in NTSC footage are not the same as in PAL footage. When an exercise tells you to move forward 30 frames in NTSC (which is equivalent to one second), when working with PAL-format footage, you move forward only 25 frames (which is equivalent to one second of PAL running time). We won't provide you with the frame rate equivalents for PAL-based navigation, but be aware of these differences, and account for them when working with PAL footage.

Using the Lesson Files

To perform the exercises throughout this book, you will need to copy the files from the enclosed DVD to your own system.

The following material is included on the DVD:

Located in the Avid Exercise Files folder:

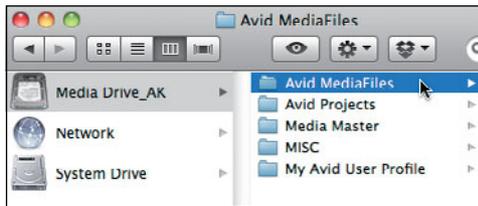
- ▶ Avid project (Media Composer exercises)
- ▶ Script for *Pearl* parlor scene

- ▶ Avid Marquee title versions folder
- ▶ Text (.txt) document for Marquee AutoTitler exercise

Located in its own folder:

- ▶ Media (Avid MediaFiles folder)

You can place the first four materials anywhere you like. (We recommend keeping them together in the Avid Exercise Files folder and storing them on your desktop or on a separate hard drive.) The Avid MediaFiles folder, however, must be placed in the root directory of your media drive, or Media Composer won't be able to read the media. (We strongly recommend that your media drive be an external hard drive, rather than your system drive.) Placing it in the root directory simply means that it is located at the top level of the drive, not inside any other folders.



In addition to keeping the media folder in the root directory, make sure you don't inadvertently rename the folder. It must always be exactly named: Avid MediaFiles.

Additional Resources

Although this book will serve as a thorough introduction to video editing with Media Composer, it won't delve into every intermediate and advanced video-editing technique. Therefore, throughout this book, you'll be referred to the PDF guides that accompany each installation of Media Composer, which you can find by selecting Media Composer Help Menu > Documentation (PDF).



NOTE This book assumes that you have a system configuration and storage resources suitable to run Media Composer 5. To verify the most recent system requirements, refer to the Support and Services section of Avid's Web site.

NOTE The most frequently referenced guide is the Media Composer Editing Guide. Also referenced are the Marquee Guide, the Media Composer Newscutter Effects and Color Correction Guide, and the Supporting Applications Guide.

NOTE For updates and errata, please visit the book's Web page at www.peachpit.com/amc5

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- ▶ Trevor Boden, technical editor. Trevor's sharp eye and laser-focused expertise were greatly appreciated in checking for accuracy and precision in both the writing and the exercises.
- ▶ Bob Lindstrom, development editor. Bob's keen way with words allowed the passages in this book to be expressed in the cleanest and most efficient way possible.
- ▶ Karyn Johnson, acquisitions editor, Peachpit Press. Karyn's skilled and proficient management of the entire team allowed everyone to work together and deliver chapters in a timely and organized fashion.
- ▶ Sue Hove, director of curriculum development, Avid Technology. Sue spearheaded this book and expertly served as the liaison with Avid's training team throughout the writing process.
- ▶ All of the copy editors and production team members at Peachpit Press, who helped transform a lot of marked-up Word documents into a beautiful book.

Personal thanks:

- ▶ Sam Kauffmann (film professor at Boston University) and Greg Staten (former principle instructor at Avid Technology). Once upon a time, these teachers graciously provided me with the foundation of Avid knowledge and the passion for Avid editing necessary to write this book.
- ▶ Nathan Makdad, husband. Nathan was an absolutely tremendous source of support during the entire writing and editing process.

Fine-Tuning the Sequence

4

When editing a rough cut, you're defining the general order and assembly of the various elements in your sequence. It's usually a good idea to focus first on these big-picture items and then go back to fine-tune your sequence to get everything flowing exactly the way you want it. Passing over the sequence again to construct a *fine cut* allows you to focus entirely on the timing of shots and scenes. You can evaluate where a sequence drags, where you may want to add emphasis, and how you want to pace the rhythm of shots. This is primarily done via the important process of *trimming*.

Objectives:

- ▶ Move a transition point between two shots
- ▶ Fine-tune shot length
- ▶ Smooth the continuity of movement from shot to shot
- ▶ Create split edits
- ▶ Edit the picture to a musical beat, or establish other relationships between picture and sound

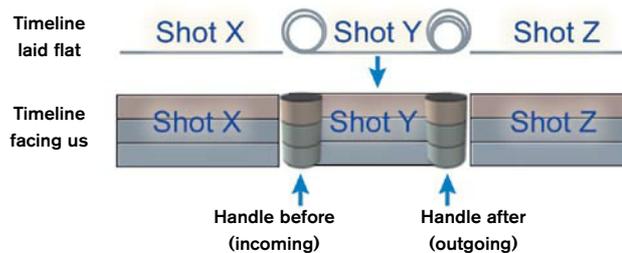
Understanding Trimming

Trimming is probably the most important part of editing. Why? Well, anyone can string together shots in a sequence, but that doesn't really make you an editor. Rather, it's through trimming a sequence to affect timing and pacing that you breathe life into a scene. By choosing precisely where shots start and end, you have the ability to accelerate or relax the viewer's heartbeat, change your audience's perception of a character, clarify or mystify an action, and turn a good sequence into a great sequence.

The Importance of Handle

To understand trim, it's good to first understand *handle*. Usually, when you mark a clip's IN and OUT points, some part of the shot remains that you chose not to include. Handle is simply that extra, unused footage. In reality, however, all of this unused footage is still available to you.

Why would you ever want to include footage that "didn't make the cut"? In the fine-tuning process, you often need to loosen or tighten shots, which means that you must add or remove frames. When doing so, it's convenient to be able to access those frames that you did not edit into the rough cut.



Handle can come before or after the edit points that you set for a clip. Any part of the clip that exists *before* the shot used in the sequence is called *incoming handle*. Any part of the clip *after* the shot used in the sequence is called *outgoing handle*.



Trimming Types

When you trim, you can add or remove frames from a transition point in one of three ways:

- ▶ A-side single-roller trim
- ▶ B-side single-roller trim
- ▶ Dual-roller trim

Transition between A-side segment and B-side segment

A-side segment	B-side segment
Dr. Shannon interview 1	Yo-el interview 1
Dr. Shannon interview 1	Yo-el interview 1
Dr. Shannon interview 1	Yo-el interview 1

A-Side Single-Roller Trim

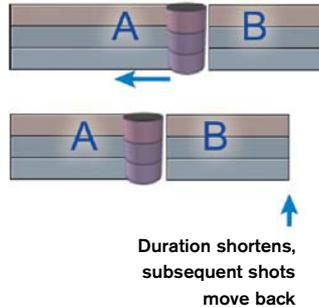
A-side single-roller trim isolates the A-side of the transition and either adds or subtracts frames at the transition point.

When you shorten the edit on the A-side:

- ▶ The edit point moves earlier.
- ▶ Frames are removed from the tail of the shot.
- ▶ The sequence is shortened.

Single-roller trim:

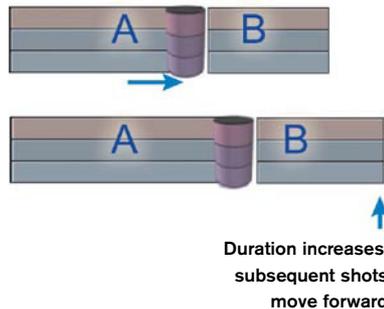
Shortening the edit on the A side

**When you extend the edit on the A-side:**

- ▶ The edit point moves later.
- ▶ Frames are added to the tail of the shot.
- ▶ The sequence is lengthened.

Single-roller trim:

Extending the edit on the A side

**B-Side Single-Roller Trim**

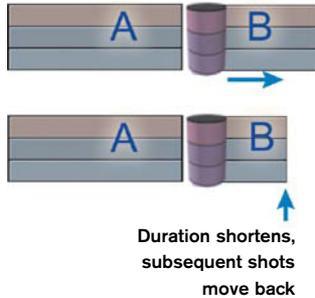
B-side single-roller trim isolates the B-side of the transition and adds or removes frames at the transition point.

When you shorten the edit on the B-side:

- ▶ The edits downstream move earlier. The transition is not affected.
- ▶ Frames are removed from the head of the shot.
- ▶ The sequence is shortened.

Single-roller trim:

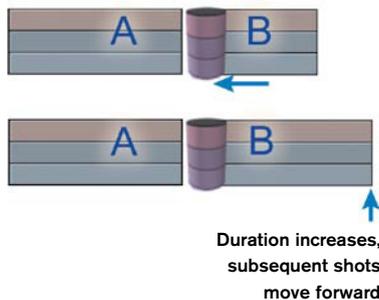
Shortening the edit on the B side

**When you extend the edit on the B-side:**

- ▶ The edits downstream move later. The transition is not affected.
- ▶ Frames are added to the head of the shot.
- ▶ The sequence is lengthened.

Single-roller trim:

Extending the edit on the B side

**Dual-Roller Trim**

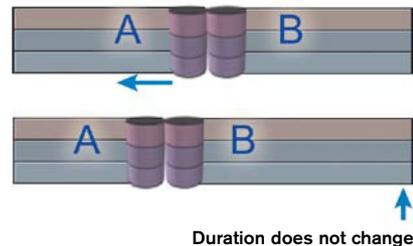
Dual-roller trim affects both the A- and the B-sides of the transition simultaneously by adding frames to one shot while removing the same number of frames from the adjacent shot. Because both sides of the transition are affected equally, sync is maintained throughout the sequence.

When you perform a dual-roller trim:

- ▶ When you trim earlier, the trim removes frames from the tail, adds frames to the head, and moves the transition earlier. The sequence length does not change.
- ▶ When you trim later, the trim adds frames to the tail and removes frames from the head, and the transition moves later. The sequence length does not change.

Dual-roller trim:

Shortening the edit on the A side, while extending the edit on the B side



The Trimming Process

As you fine-tune your sequence's pacing by trimming, you will usually first focus on your audio. Then, when you get the audio timing perfected, you can focus on video transitions and continuity. When you get the audio timing and pacing right, then you can edit the video with a proper focus on what should be seen and when. This first audio-centric pass is often referred to as the *radio edit*.

When performing the radio edit, you should take time to analyze each transition and ask a few questions:

- ▶ Does this cut work as it exists now?
- ▶ If it doesn't work, which side needs tightening or lengthening?
- ▶ Does the A-side need to end sooner or later than it does?
- ▶ Does the B-side need to begin sooner or later than it does?

The radio edit pass is most often performed using single-roller trims, because it's best to isolate and focus on one side of a transition before addressing the other side of the transition.

The second video-centric pass, on the other hand, is usually performed using dual-roller trim because you want to maintain sync and leave your perfected audio timing unaltered.

Performing Trims

Now that you know what each trim technique does, let's explore how to trim in Media Composer.

To enter Trim mode:

1. In the Timeline, place the position indicator near the transition you want to trim.
2. Click the Record Track buttons for all tracks that you want to trim.
3. Do one of the following:
 - Click the Trim Mode button in the Timeline palette.
 - Click the Trim Mode button between the Source and Record monitors.

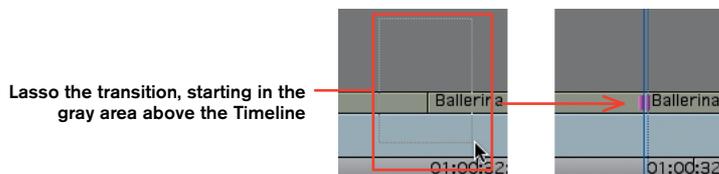


- Press the U key on the keyboard.

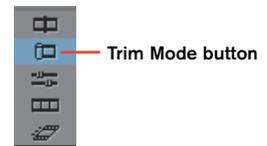
In addition to selecting the appropriate tracks and clicking the Trim Mode button, you can enter Trim mode by lassoing the transition that you want to trim.

To lasso the transition:

1. Position the pointer in the gray area above the top track in the Timeline.
2. Click the mouse button, and drag a lasso around a transition (on one or more tracks). The position indicator snaps to the lassoed transition.



3. After you enter Trim mode, if necessary, select or deselect the Record Track buttons to isolate the tracks you want to trim.



NOTE If you need to lasso beneath the top tracks of the Timeline, you can press and hold Alt (Windows) or Option (Macintosh) as you lasso. This will allow you to access any tracks within the sequence and not just those located near the top track.

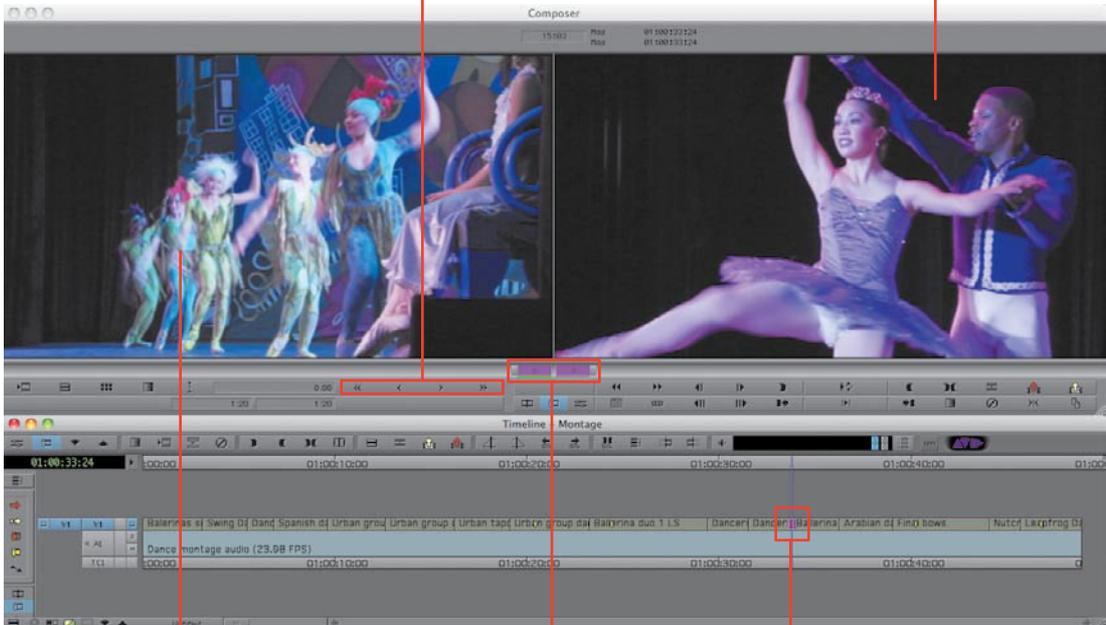
Trim Interface Changes

When you enter Trim mode, the interface changes. You are no longer looking at the Source and Record monitors; instead, you are looking at the A-side Trim monitor (which represents the last frame of the A-side clip) and the B-side Trim monitor (which represents the first frame of the B-side clip). The picture shown here depicts other such trim-related changes that occur.

Trim buttons underneath the A-side Trim monitor allow you to trim 10 frames or one frame to the left or right



The monitor on the right is the B-side Trim monitor; it represents the first frame of the B-side clip



The monitor on the left is the A-side Trim monitor; it represents the last frame of the A-side clip



Trim boxes show which sides of the edit are set for a trim



Pink rollers on each side of the transition point indicate that you can begin trimming frames to lengthen or shorten the shots; trim rollers on both sides indicate dual-roller trims

Performing a Dual-Roller Trim

When you enter Trim mode, you automatically are set up for a dual-roller trim, indicated by the presence of trim rollers on each side of the transition point.

In addition, both trim boxes (between the A-side Trim monitor and B-side Trim monitor) are highlighted in pink.

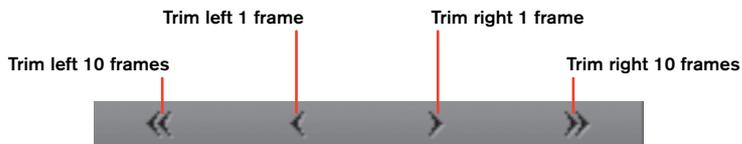


And finally, when you hover your pointer over the transition, it turns into a dual-roller trim icon.



To perform a dual-roller trim using the Trim buttons:

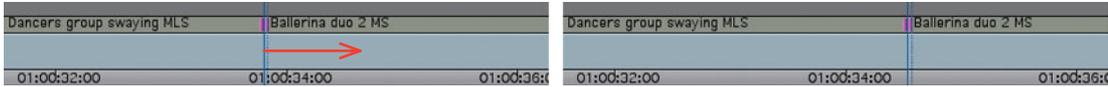
1. Before performing the trim, it's often useful to play the transition several times to analyze exactly how it looks and what you think should be done to change it. To repeatedly play the currently selected transition, click the Play Loop button below the B-side monitor, or press 5 while in Trim mode. To stop looping the playback, click the Play Loop button again or press 5 or the space bar.
2. After you've decided how you'd like to perform the trim, use the Trim buttons (below the A-side Trim monitor) to add frames to one side of the selected transition, and remove them from the other.



The Trim buttons correspond to the M, comma, period, and backslash keys on the keyboard.



3. To analyze the result of your trim, you can loop the playback by repeating step 1.



This transition was trimmed 22 frames to the right. The 22 frames were added to the A-side clip and removed from the B-side clip. The duration of the sequence and all other clips remained the same.

You can also trim by dragging the trim rollers in the Timeline.

To trim by dragging the rollers:



1. Click one or more trim rollers in the Timeline, and then drag them forward or back in the sequence. The pointer turns to a hand icon as you drag.

If you are performing a single-roller trim, make sure that the Trim pointer is pointed in the direction you want to trim.



2. Ctrl+drag (Windows) or Command+drag (Macintosh) to snap to an IN or OUT mark, the previous or next edit point, or an edit point on another track.

As you trim, the trim boxes display the number of frames that have been trimmed from the outgoing and incoming sides of the transition.

Exiting Trim Mode

After you've performed your trim, you'll want to exit Trim mode.

To exit Trim mode and return to Source/Record mode, do one of the following:

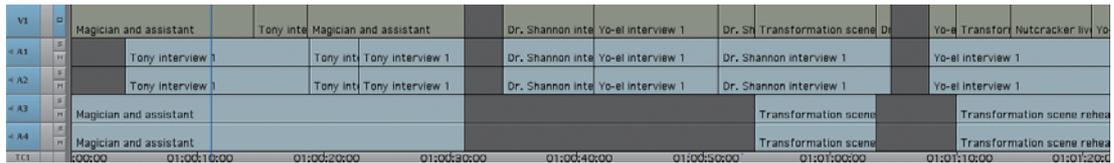


- ▶ Click the Source/Record Mode button at the bottom of the Timeline palette or between the right and left Trim monitors.
- ▶ Click anywhere in the timecode (TC1) track in the Timeline.
- ▶ Click the Trim Mode button.
- ▶ Click a Step Forward or Step Backward button below the Trim monitors.
- ▶ Press a Step key (1, 2, 3, 4).
- ▶ Press the Escape key.

Practice Your Skills

1. Click the triangle to the left of the Chapter Exercise Material folder to open it, if necessary.
2. Click the triangle to the left of the Chapter 4 folder. You will use this folder for the exercises in this chapter. (It contains just one bin: _Sequences Chap 4.)
3. Open the _Sequences Chap 4 bin, and load the “Transformation Scene rough cut Trimming” sequence into the Timeline.

If you completed the entire exercise in Chapter 3 (refining the rough cut using Segment mode and the Match Frame tool), this sequence should be nearly identical to yours.

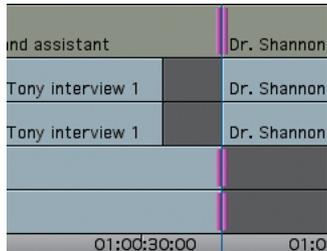


Both the music and the B-roll in this sequence should be extended in numerous places to fill in some of the gaps. You will achieve this using a dual-roller trim.

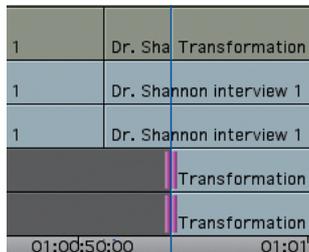
4. Move the position indicator to the end of the first “block”—right after Tony’s section and right before the first gap.
5. Enter Trim mode on tracks V1, A3, and A4. To do this, select V1, A3, and A4 on the record track selectors (and deselect A1 and A2, if necessary). With the position indicator placed near the transition, click the Trim Mode button on the user interface, or press the U key.



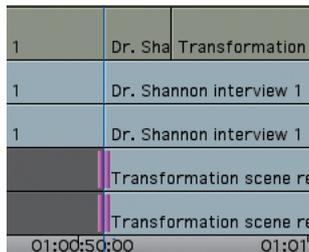
6. While in dual-roller trim mode, trim right to fill the gap. (You already know that this gap is 90 frames long, so you can click the Trim Right 10 Frames button nine times (or press the Backslash key nine times.)



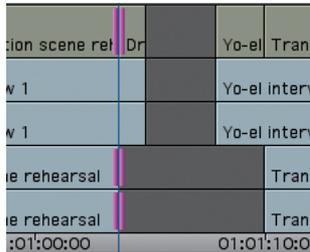
7. Now, place the position indicator at the next section with B-roll and music (Dr. Shannon's second sound bite, at 01:00:54:02). Here, you will trim the music (on tracks A3 and A4) to the beginning of Dr. Shannon's sound bite.
8. Leave A3 and A4 selected, but deselect V1.
9. Enter Trim mode on A3 and A4 by pressing the U key.



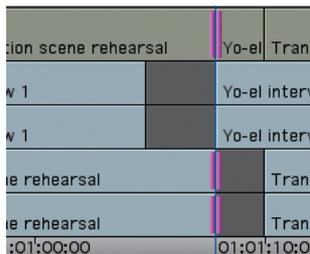
10. Trim left by dragging the trim rollers to extend the music to the beginning of Dr. Shannon's sound bite. Press and hold Ctrl (Windows) or Command (Macintosh) to snap the trim to the edit point.



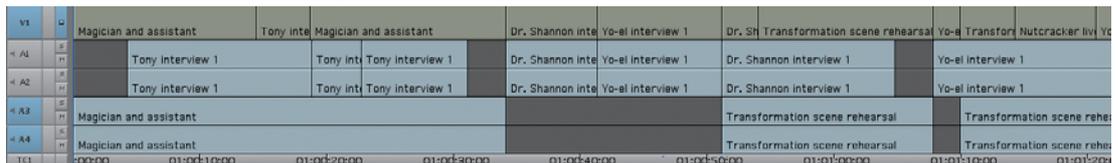
11. Now, place the position indicator at the end of this music clip.
12. Enter Trim mode on tracks V1, A3, and A4.



13. Trim the B-roll and music to the right, covering up the second gap. This will take two separate trims because, in the process of performing this trim, you will be covering up the shot of Dr. Shannon speaking at the end of the section.



After performing the necessary trims, your sequence should look like this:



This sequence is coming along nicely; it just needs a few more (primarily audio) tweaks. You'll work on it more in later chapters.

Performing a Single-Roller Trim

Performing an A-side or B-side single-roller trim is very similar to performing a dual-roller trim, but you first have to choose which side you want to trim.

To perform a single-roller trim:

1. Click the picture of the outgoing (A-side) or incoming (B-side) frame.



The dual pink Trim mode rollers in the Timeline turn into a single yellow roller that moves to the side of the clip to be trimmed.

The corresponding trim box (in the Trim window) is highlighted, and the other one is not highlighted.

Additionally, the pointer becomes a yellow single-roller icon when you hover it over the transition point.

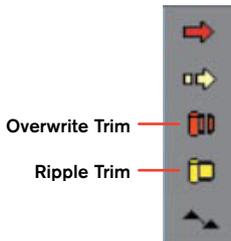


2. To analyze the transition for trimming, you may want to loop the playback repeatedly through the transition. To do this, click the Play Loop button, or press the 5 key or space bar.
3. Trim the transition earlier or later by clicking the Trim buttons.
4. To analyze the result of your trim, you can loop the playback across the transition again by repeating step 2.

Trimming Using the Trim Smart Tools

In addition to entering Trim mode to perform trims, you can also trim using the Ripple Trim and Overwrite Trim buttons in the Smart Tool.

Trimming with the Smart Tool trim buttons is a very tactile way to interact with your footage; you can select trims in the Timeline without first entering Trim mode.



Ripple Trim

Ripple Trim performs the same type of trim that has been discussed already in this chapter. The term *ripple* simply means that both *additive trims* (trims in which you add frames to the A- or B-side of a clip) and *reductive trims* (trims in which you remove frames from the A- or B-side of a clip) shuffle all adjacent frames forward or backward as the trim is performed. (You can also perform dual-roller trims while using the Smart Tool trim buttons.)

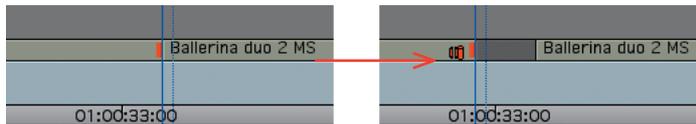
To use Ripple Trim:

1. In the Smart Tool, click the Ripple Trim button.
2. Select a transition in the Timeline.
 - To perform an A-side single-roller trim, click to the left of the transition.
 - To perform a B-side single-roller trim, click to the right of the transition.
3. Perform the trim by clicking the appropriate Trim button. (Loop the playback before and after the trim, as necessary.)

NOTE To perform a dual-roller trim while using a Smart Tool trim button, click in the middle of the transition.

Overwrite Trim

Overwrite Trim, on the other hand, is a little different. When you perform a reductive trim using Overwrite Trim, you actually trim in black filler (video) or silence (audio) in place of the removed frames. In this way, all frames in the Timeline remain untouched (they don't shuffle down), and you leave a gap in the sequence.



As frames are trimmed away, black filler fills the space of the removed frames

Overwrite Trim behaves this way only for reductive single-roller trims. Additive overwrite trims behave like dual-roller trims.

To use Overwrite Trim:

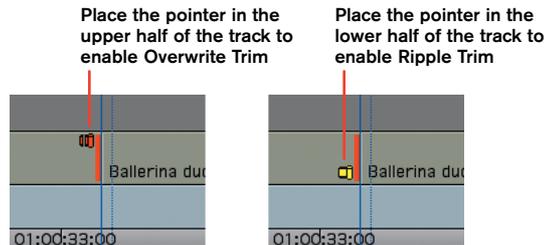
1. In the Smart Tool, click Overwrite Trim.
2. Select a transition in the Timeline.
 - To perform an A-side single-roller trim, click to the left of the transition.
 - To perform a B-side single-roller trim, click to the right of the transition.
3. Perform the trim by clicking the appropriate Trim button. (Loop the playback before and after the trim, as necessary.)

Combining Ripple Trim and Overwrite Trim

Media Composer also allows you to enable both Ripple Trim and Overwrite Trim in the Smart Tool. Then, depending on where you place your pointer in the Timeline, you can enable one or the other.

To combine Ripple Trim and Overwrite Trim into one trim function:

1. In the Smart Tool, click both the Ripple Trim and Overwrite Trim buttons.
2. Do one of the following:
 - Place the pointer in the upper half of the segment to enable Overwrite Trim.
 - Place the pointer in the lower half of the segment to enable Ripple Trim.



You can also enable both Segment mode buttons, leaving all four on at once. Then, you can interact in a very dynamic way with both the segments and transitions in your sequence.

Scrubbing Audio While Trimming

You may want to hear the track as you're trimming. You can do this by adding a simple step.

To scrub audio while you trim:

1. Press the Caps Lock key, and solo the track you want to scrub.
2. Trim using the Trim buttons or by dragging the trim rollers.

NOTE Don't forget to turn off Caps Lock when you're finished scrubbing, because digital audio scrubbing uses up RAM.

Additional Methods for Adding and Removing Frames

In addition to using the Trim buttons and dragging trim rollers, you can add and remove frames while trimming in several other ways.

You can use any of the following methods to trim:

To trim using the numeric keypad, do one of the following:

- ▶ Type a plus (+) sign and the number of frames (from 1–99) that you want to move the transition forward, and then press Enter.
- ▶ Type a minus (–) sign and the number of frames (from 1–99) you want to move the edit backward, and then press Enter.
- ▶ Type a number larger than 99 to enter a timecode (for example, to enter one second and two frames, type 102). Or with Caps Lock disabled, type f after a large number to enter it as a frame count (for example, to enter 200 frames, type 200 f, and press Enter).

You can use the J-K-L navigation buttons on the keyboard to trim while you are in Trim mode.

To Trim using the J-K-L keys:

- ▶ Press J to trim earlier in real time.
- ▶ Press L to trim later in real time.
- ▶ Press J and K to trim earlier in slow motion (at either 6 fps or 8 fps, depending on the project type).
- ▶ Press L and K to trim later in slow motion (at either 6 fps or 8 fps, depending on the project type).
- ▶ Press J up to five times to trim earlier in fast motion (at 1x, 2x, 3x, 5x, and 8x speeds).
- ▶ Press L up to five times to trim later in fast motion (at 1x, 2x, 3x, 5x, and 8x speeds).

NOTE The plus and minus keys refer only to the direction of the trim. They do not necessarily indicate that frames will be added or removed. Think plus (+) to move a transition later, and think minus (–) to move a transition earlier.

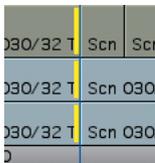
Practice Your Skills

For this exercise, you're going to depart from *Urban Nutcracker* to explore a dialogue-intensive scene from *Pearl*, a film based on the true story of America's youngest aviator, Pearl Carter.

This sequence needs quite a bit of work fixing the timing and pacing, and you will achieve this by trimming. (As you trim, remember to make it easier on yourself by zooming in to each transition. Also, display the audio sample plot in the Timeline if necessary.)

1. From the DVD provided with this book, load Pearl Parlor Scene SCRIPT. You will use the script to match against the sequence.
2. Open the _Sequences Chap 4 bin, and load the Pearl Parlor Scene Trimming sequence into the Timeline.
3. Place the position indicator at the first edit point, between the first and second shots (01:00:11:05).
4. Enter Trim mode by lassoing the transition through all three tracks—V1, A1, and A2.
5. Press the space bar to loop the playback around this transition and get a feel for the way it plays. Press the space bar again to stop playing the loop.

You should notice that some extra unwanted frames exist at the tail of the A-side clip. Therefore, you need to shorten the A-side.

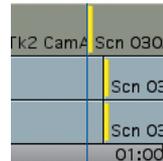


6. Click the A-side monitor to enter A-side single-roller trim.
7. Trim to the left (earlier) until you cut out the unnecessary frames, and stop cleanly at the end of George Sr.'s "She's a bit young, yet, Wiley" line.

You can use any trim method that you learned in this chapter, including the following:

- Clicking the Trim buttons
 - Clicking and dragging rollers
 - Entering a numeric value in the numeric keypad
 - Using J-K-L trim
8. When you've completed the trim, loop the playback again to see how it works. Tweak the trim if necessary. (You should have trimmed away about 40 frames from the A-side.)

9. When you're satisfied with your edit, click in the timecode track to return to Source/Record mode.
10. Continue to play through the sequence, transition by transition, and trim each edit as necessary using single-roller trim.
For the sake of practice, let's do one more, and then you can do the rest on your own.
11. Wiley's line, "There's not a timid bone in her body," is cut off on the A-side. Also, George Sr.'s line, "She certainly took to driving in no time," is cut off on the B-side.
Therefore, you need to add frames by extending the A-side, and you likewise need to add frames by extending the B-side. Just take it step-by-step and edit one at a time.
12. Lasso the transition through tracks V1, A1, and A2 to enter Trim mode.
13. Play the loop around the transition to try to get an idea of exactly how you'd like to fix it.
14. Click the A-side monitor to enter A-side single-roller trim.
15. Trim to the right (later) to add frames until you get to the end of Wiley's line. Again, use any trim method that you prefer.
16. Play the loop around the transition to make sure that you like the edit on the A-side.
17. Now, click the B-side to enter B-side single-roller trim.
18. Trim to the left (earlier) to add frames until you get to the beginning of George Sr.'s line.
19. Loop the playback around the transition to make sure you like the edit. Both the A-side and the B-side should flow perfectly. (Make sure to use the script to check the dialogue.)
20. Finish playing through the sequence, transition by transition, and trim each edit as necessary, using single-roller trim.
21. When you're finished, play the entire sequence and check it against the script. At every single transition, ask yourself the following:
 - Does this edit work?
 - If not, which side needs tightening or lengthening?
 - Does the A-side need to end sooner or later than it does?
 - Does the B-side need to begin sooner or later than it does?



Slipping and Sliding Segments

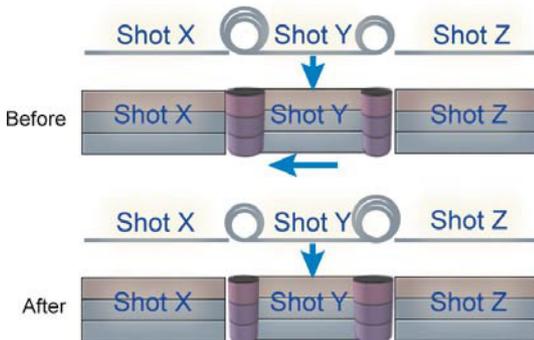
In addition to trimming and Segment mode editing, Media Composer has two additional functions that allow you to alter the position or contents of various shots within your Timeline: slipping and sliding.

Slipping and sliding are forms of dual-roller trimming, where two consecutive transitions are trimmed simultaneously. Because they are a type of dual-roller trim, using slip and slide will not affect the duration of a sequence.

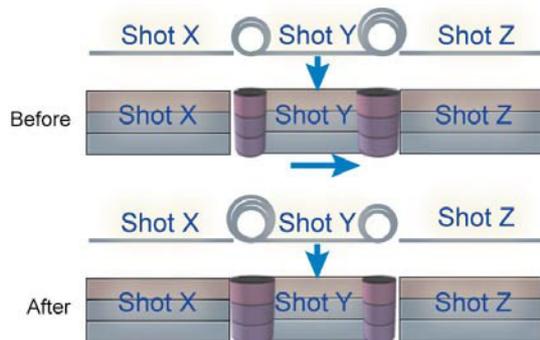
Using Slip Mode to Change Shot Contents

When you slip a shot, the contents of the shot changes, but its duration and position do not. Essentially, the shot stays put while you access the clip's handles to show a different part of the shot—earlier or later material in the master clip.

Slip Left



Slip Right

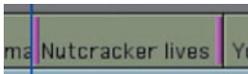


NOTE For a slip, the rollers face in, telling you that only the shot between the rollers will be affected.

To slip a shot:

- To show the slip display, do one of the following:
 - While in Source/Record mode, drag a lasso around the entire segment from right to left.
 - While in Trim mode (and only when the pointer becomes a trim roller), double-click a segment of video or audio in the Timeline, or Shift+click inside the opposite end of the clip that you are trimming.
 - While in Trim mode, right-click a segment and select Slip.

Notice the four new pictures at the top of the monitor.



The first picture is the outgoing frame before the selected shot; the last picture is the incoming frame after the selected shot. The middle two pictures are the head and tail of the shot you are slipping.



2. In the Timeline, click one of the selected heads or tails (it doesn't matter which you click). With the tail of the Trim mode pointer directed toward the center of the segment you are sliding, drag the selected material to the left or right.

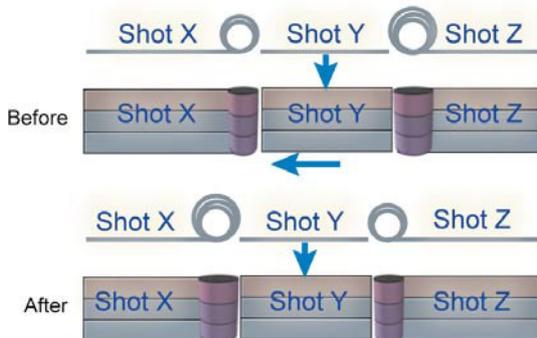
Notice that the first and last pictures remain static as you drag because you are not changing the position of the shot in the sequence. The middle two pictures change because you are changing the content of the shot itself. Dragging right reveals later material. Dragging left reveals earlier material.

3. Release the mouse button when you are satisfied with the change.

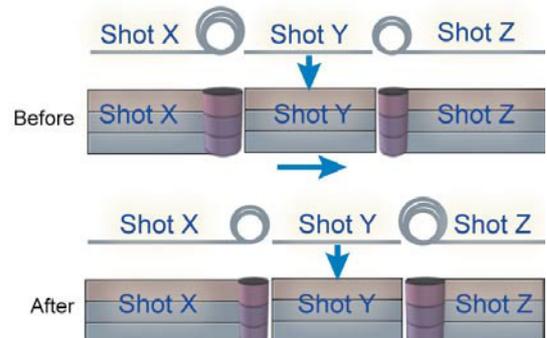
Using Slide Mode to Change the Shot Position

When you slide a shot, the position of the shot changes, but its duration and content do not. Essentially, the sliding shot moves between the two adjacent shots, and the handles on each side roll in and roll out to accommodate the move.

Slide Left



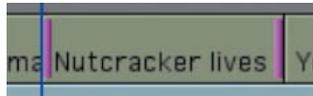
Slide Right



To slide a shot:

1. Do one of the following to show the slide display:
 - While in Source/Record mode, Shift+Alt+drag (Windows) or Option+drag (Macintosh) a lasso from right to left around the material you want to slide.
 - While in Trim mode (and only when the pointer becomes a trim roller), Alt+double-click (Windows) or Option+double-click (Macintosh) a segment of video or audio to select the frames that precede and follow it, or Shift+click outside the opposite end of the clip you are trimming.
 - Enter Trim mode at the head of the chosen segment. Right-click that segment, and from the menu, select Slide.

The same four pictures appear that you saw in Slip mode. However, in Slide mode, these pictures change as you drag because you are trimming the outgoing and incoming frames before and after the segment. The middle two pictures, the first and last frames of the segment, remain static and unchanged.



2. In the Timeline, drag one of the rollers left or right. (Although technically it doesn't matter, it's often most helpful to drag the head roller.)
 Dragging to the right moves the segment to a later master timecode. Dragging to the left moves the selected segment to an earlier master timecode.
3. Release the mouse button when you are satisfied with the change.

NOTE The trim rollers are located on the shots before and after the middle shots to indicate that only those adjacent shots are affected.

TIP You can use the trim keys to slip (but **not** slide) the contents of a shot at any time without entering Trim mode. Simply park the position indicator anywhere within a shot, make sure the correct tracks are enabled, and then press a key to perform the slip.

Using Keyboard Shortcuts for Slipping and Sliding

You can also slip or slide a shot using the following keys:

- ▶ Numeric keypad
- ▶ J-K-L keys: Using J-K-L keys while slipping a shot plays either the head of the shot or the tail, depending on which monitor has the green highlight underneath it. When you click Stop, the other frame jumps to its new position based on the trim on the other end.
- ▶ Trim keys: >>, >, <, <<

Practice Your Skills

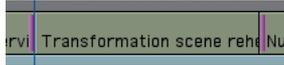
1. Load the sequence `_Transformation Scene Slip and Slide` into the Timeline. (This sequence is just a subset of the sequence you've been working with.)
2. Play through the sequence. You need to fix three moments:
 - When Dr. Shannon says, "...she holds her arms up, you know, to Drosselmeyer, can you do something?" Clarice should reach her arms up to match his words. Currently, she holds her arms up too early. Therefore, you need to slip this shot to the left to change the contents of the shot to an earlier moment (so the action comes at the right time).
 - When Yo-el says "...and they're waking up the Nutcracker..." the action of him raising his hands (in the interview) does not finish. To let the shot finish, you need to slide the adjacent shot ("Transformation scene rehearsal") to the right.
 - The intention of editing the shots "Transformation scene rehearsal" and "Nutcracker lives" together is to match the action from one shot to the next. That is, you want the action of Drosselmeyer and Mini-Meyer raising and lowering their arms in the rehearsal footage to start the action, and you want the action of raising and lowering their arms in the theatrical footage to finish the action. Currently, the "Nutcracker lives" shot starts too early, so you need to slip this shot to the right.
3. Lasso the first "Transformation scene rehearsal" shot from right to left, making sure that you begin the lasso in the gray area above the sequence and encompass the entire segment as you drag. This sets up a slip trim.



4. Drag one of the pink rollers to the left about four seconds (or about 120 frames). (Make sure to grab the roller side of the transition, not the adjacent side.) You can determine the number of frames you are dragging by watching the pink frame counters beneath the A-side and B-side monitors.
5. Play the shot to make sure the action syncs with the words. Tweak as necessary.



6. Shift+Alt+drag (Windows) or Option+drag (Macintosh) a lasso around the second “Transformation scene rehearsal” shot from right to left. Make sure that you begin the lasso in the gray area above the sequence and encompass the entire segment as you drag. This sets up a slide trim.



7. Press the trim keys to slide this shot to the right about 20 frames.
 8. Play the shot to make sure Yo-el has finished his action in his interview. Tweak as necessary.
 9. Finally, enter Slip mode on the adjacent shot, “Nutcracker lives.”
 10. Slip the shot about 125 frames to the right. (You can try a different way of trimming, for example, by rolling forward by pressing L from the J-K-L method.)
 11. Play the shot to see whether the action of the magicians’ waving arms begins in the rehearsal footage and ends in the theatrical footage. Tweak as necessary.
-

Review Questions

1. Define what handle is.
2. Identify one major difference between single-roller and dual-roller trimming.
3. In Trim mode, when only the B-side is selected and you enter +6 frames, will you cut into that shot earlier or later?
4. If the system is prepared to perform a single-roller trim, how can you activate dual-roller trimming at the same transition?
5. A person completes a line of dialogue, and you would like to add a brief pause before cutting to the listener. How would you trim the shot?
6. What would you deselect to trim V1 only but also to monitor the audio on tracks A1 and A2 as you trim?
7. What is the difference between slipping and sliding?

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