

Apple Pro Training Series

# Final Cut Pro for Avid Editors Fourth Edition

A Guide for Editors Making the Switch

Diana Weynand



Level 1 certification

Apple Pro Training Series: Final Cut Pro for Avid Editors, Fourth Edition  
Diana Weynand  
Copyright © 2011 by Diana Weynand and Shirley Craig

Published by Peachpit Press. For information on Peachpit Press books, contact:

Peachpit Press  
1249 Eighth Street  
Berkeley, CA 94710  
(510) 524-2178  
www.peachpit.com  
To report errors, please send a note to [errata@peachpit.com](mailto:errata@peachpit.com).  
Peachpit Press is a division of Pearson Education.

Apple Series Editor: Lisa McClain  
Project Editor: Nancy Peterson  
Development Editor: Bob Lindstrom  
Production Coordinator: Kim Elmore, Happenstance Type-O-Rama  
Technical Editor: Stephen Kanter  
Copy Editor: Darren Meiss  
Compositor: Chris Gillespie, Happenstance Type-O-Rama  
Indexer: Jack Lewis  
Cover Illustrator: Kent Oberheu  
Cover Producer: Happenstance Type-O-Rama

#### **Notice of Rights**

All rights reserved. No part of this book may be reproduced or transmitted in any form by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. For information on getting permission for reprints and excerpts, contact [permissions@peachpit.com](mailto:permissions@peachpit.com).

Dolphin Footage provided by Devillier Donegan Enterprises ([www.ddegroupp.com](http://www.ddegroupp.com)), all rights reserved. Whale Footage provided by 2nd Side Adventures, LLC ([www.2ndside.com](http://www.2ndside.com)), all rights reserved.

The projects and footage supplied with this book may only be used for educational purposes in association with the lessons included. Any other use, including but not limited to incorporating footage into another project, duplicating, or distributing footage, is expressly forbidden and requires explicit permissions from the copyright holders listed above.

#### **Notice of Liability**

The information in this book is distributed on an “As Is” basis, without warranty. While every precaution has been taken in the preparation of the book, neither the author nor Peachpit Press shall have any liability to any person or entity with respect to any loss or damage caused or alleged to be caused directly or indirectly by the instructions contained in this book or by the computer software and hardware products described in it.

#### **Trademarks**

Many of the designations used by manufacturers and sellers to distinguish their products are claimed as trademarks. Where those designations appear in this book, and Peachpit was aware of a trademark claim, the designations appear as requested by the owner of the trademark. All other product names and services identified throughout this book are used in editorial fashion only and for the benefit of such companies with no intention of infringement of the trademark. No such use, or the use of any trade name, is intended to convey endorsement or other affiliation with this book.

ISBN 13: 978-0-321-74192-9 ISBN 10: 0-321-74192-7  
9 8 7 6 5 4 3 2 1 Printed and bound in the United States of America

*May this book inform and inspire you along your editorial journey just as my mother's life has informed and inspired me. Mom, this one's for you.*

**Acknowledgments** It takes a village to produce a book—or at least to support the author writing it. This has always been the case for me, and this book was no exception.

Special thanks to Shirley Craig, my business partner, for supporting Weynand Training's Apple Authorized Training Center and our other training projects ([www.weynand.com](http://www.weynand.com)), Steve Kanter for skillfully navigating both FCP and Avid editing streams as my technical editor, Loren S. Miller for providing editorial feedback and assistance when I needed a helping hand, and to Michael Kammes at KeyCode Media for technical support.

To all the folks at Peachpit Press for their continued support and unending patience as I moved slowly through this process, especially to Nancy Peterson for keeping us on track, Bob Lindstrom for keeping my words and meanings intact, and to the entire editorial and production team for making the book a fact.

At Apple, I'd like to thank Steve Bayes for always taking the time to provide me with a clear and concise view of Final Cut Studio features and applications.

And finally, since all good energy never dies—it just moves on to a different village—I'd like to thank Patty Montesion for her support not only on this book, but for her dedication to the entire Apple Pro Training Series of books she spearheaded throughout her time at Apple. Her vision has helped shape the video training world for the better.

*This page intentionally left blank*

# Contents at a Glance

	Getting Started . . . . .	xiii
<b>Lesson 1</b>	Projects and Interface . . . . .	1
<b>Lesson 2</b>	Translating Basic Editing Skills . . . . .	26
<b>Lesson 3</b>	Customizing Your Project . . . . .	50
<b>Lesson 4</b>	Trimming Clips . . . . .	80
<b>Lesson 5</b>	Capturing and Transferring . . . . .	98
<b>Lesson 6</b>	Advanced Editing . . . . .	120
<b>Lesson 7</b>	Multicam Editing . . . . .	170
<b>Lesson 8</b>	Editing Sound . . . . .	190
<b>Lesson 9</b>	Transitions and Effects . . . . .	228
<b>Lesson 10</b>	Speed and Motion Effects . . . . .	278
<b>Lesson 11</b>	Title Tool and Generators . . . . .	316
<b>Lesson 12</b>	Importing and Exporting . . . . .	342
<b>Lesson 13</b>	Project Management . . . . .	386
<b>Lesson 14</b>	Finishing and Outputting . . . . .	422
	Index . . . . .	455

# Table of Contents

	Getting Started . . . . .	xiii
<b>Lesson 1</b>	Projects and Interface . . . . .	1
	Opening Final Cut Pro . . . . .	2
	Exploring the FCP Interface . . . . .	3
	Working with Projects . . . . .	6
	Creating and Organizing Bins . . . . .	9
	Opening and Closing Bins . . . . .	10
	Viewing Source Clips . . . . .	12
	Viewing Sequences . . . . .	13
	Working with the Timeline . . . . .	14
	Applying Color to Clips, Bins, and Sequences . . . . .	15
	Working with Tools and Audio Meters . . . . .	17
	Controlling Timeline Tracks . . . . .	19
	Zooming and Positioning the Timeline . . . . .	20
	Using Keyboard Shortcuts . . . . .	22
	What You've Learned . . . . .	23
<b>Lesson 2</b>	Translating Basic Editing Skills . . . . .	26
	Using Play Commands . . . . .	28
	Using Mark Commands . . . . .	30
	Patching Tracks in the Timeline . . . . .	31
	Performing Overwrite and Insert Edits . . . . .	32
	Conforming Sequence Settings . . . . .	34
	Snapping in the Timeline . . . . .	35
	Enabling View Overlays . . . . .	37
	Creating Subclips . . . . .	40
	Lifting and Extracting . . . . .	41
	Performing Split Edits and L-Cuts . . . . .	43
	Adding and Deleting Tracks . . . . .	45
	What You've Learned . . . . .	46

<b>Lesson 3</b>	<b>Customizing Your Project</b> . . . . .	50
	Selecting Editing Presets. . . . .	52
	Changing Audio/Video Settings . . . . .	54
	Selecting User Preferences . . . . .	56
	Choosing System Settings . . . . .	58
	Changing Sequence Settings . . . . .	59
	Viewing Item Properties. . . . .	60
	Dynamically Resizing the Interface . . . . .	61
	Changing Window Layouts . . . . .	62
	Saving Layouts. . . . .	64
	Customizing the Keyboard. . . . .	65
	Changing Command Buttons . . . . .	68
	Utilizing the Bin Text View . . . . .	70
	Working with Icon Views. . . . .	72
	Performing Storyboard Editing. . . . .	75
	What You've Learned . . . . .	77
<b>Lesson 4</b>	<b>Trimming Clips</b> . . . . .	80
	Working with the Trim Edit Window. . . . .	82
	Performing Dual-Roller and Single-Roller Trimming . . . . .	84
	Using J-K-L Trimming. . . . .	87
	Dragging Edit Points . . . . .	88
	Trimming in the Timeline . . . . .	89
	Using Asymmetrical Trimming. . . . .	93
	Trimming in the Viewer. . . . .	94
	What You've Learned . . . . .	95
<b>Lesson 5</b>	<b>Capturing and Transferring</b> . . . . .	98
	Exploring the Log and Capture Window . . . . .	100
	Viewing and Marking the Source . . . . .	101
	Selecting Clip Settings . . . . .	103
	Selecting Capture Settings . . . . .	104
	Capture Preferences . . . . .	109
	Targeting a Bin . . . . .	110
	Logging Clips. . . . .	111
	Capture Options. . . . .	114
	Batch Capturing . . . . .	115
	Exploring the Log and Transfer Window . . . . .	117

	Transferring Clips . . . . .	118
	Adding Volumes and Changing Preferences . . . . .	120
	Changing Naming Preferences . . . . .	122
	What You've Learned . . . . .	124
<b>Lesson 6</b>	<b>Advanced Editing . . . . .</b>	<b>126</b>
	Selecting Clips in the Timeline . . . . .	128
	Performing Segment Mode Editing . . . . .	129
	Moving Clips in the Timeline . . . . .	130
	Performing Drag-and-Drop Editing . . . . .	131
	Copying and Pasting . . . . .	133
	Working with Gaps . . . . .	138
	Working with Master Clips . . . . .	139
	Finding Match Frames . . . . .	143
	Slipping and Sliding Clips . . . . .	146
	Replacing Edits . . . . .	149
	Adding Edits . . . . .	151
	Extending Edits . . . . .	153
	Placing Markers . . . . .	154
	Editing Markers . . . . .	159
	Ganging Clips . . . . .	162
	What You've Learned . . . . .	164
<b>Lesson 7</b>	<b>Multicam Editing . . . . .</b>	<b>170</b>
	Organizing a Multiclip Editing Workflow . . . . .	172
	Creating Multiclips . . . . .	174
	Viewing and Modifying Multiclips . . . . .	176
	Editing with Multiclips . . . . .	182
	Switching and Cutting Video and Audio Independently . . . . .	185
	Collapsing Multiclips . . . . .	187
	What You've Learned . . . . .	188
<b>Lesson 8</b>	<b>Editing Sound . . . . .</b>	<b>190</b>
	Viewing Audio Levels . . . . .	192
	Monitoring Audio Tracks . . . . .	195
	Editing and Viewing Audio Tracks . . . . .	198
	Changing Audio Levels in the Viewer . . . . .	200
	Changing Audio Levels in the Timeline . . . . .	201

	Working with Stereo and Mono Audio . . . . .	203
	Linking Clips . . . . .	204
	Syncing Tracks in the Timeline . . . . .	207
	Using Sync Indicators . . . . .	209
	Keyframing Audio Levels . . . . .	211
	Working with the Audio Mixer . . . . .	214
	Merging Clips . . . . .	219
	Adding Voiceover . . . . .	223
	What You've Learned . . . . .	224
<b>Lesson 9</b>	<b>Transitions and Effects . . . . .</b>	<b>228</b>
	Exploring Effects . . . . .	230
	Adding Transitions . . . . .	233
	Modifying Transitions . . . . .	236
	Editing with Transitions . . . . .	239
	Using the Transition Editor . . . . .	240
	Changing and Copying Transitions . . . . .	242
	Working with Alpha Transitions . . . . .	244
	Applying Segment Effects (Filters) . . . . .	246
	Modifying Filters . . . . .	250
	Creating Effect Templates . . . . .	253
	Copying and Pasting Attributes . . . . .	256
	Rendering Effects . . . . .	258
	Superimposing Clips . . . . .	264
	Keyframing Filter Parameters . . . . .	266
	Applying a Composite Mode . . . . .	271
	Travel Mattes . . . . .	274
	What You've Learned . . . . .	275
<b>Lesson 10</b>	<b>Speed and Motion Effects . . . . .</b>	<b>278</b>
	Applying a Speed Change . . . . .	280
	Editing with Fit to Fill . . . . .	283
	Creating and Changing Speed Segments . . . . .	285
	Using the Speed Tool . . . . .	290
	Applying a Freeze Frame Effect . . . . .	292
	Exploring the Motion Effects Tab . . . . .	294
	Zooming the Image View . . . . .	295
	Sizing and Positioning an Image . . . . .	298

Rotating an Image . . . . .	300
Cropping and Distorting an Image . . . . .	302
Creating and Nesting Comps. . . . .	304
Copying and Pasting Motion Attributes. . . . .	307
Creating a Motion Path . . . . .	308
Modifying a Motion Path. . . . .	311
Creating Favorite Motion Effects . . . . .	313
What You've Learned . . . . .	314

<b>Lesson 11</b> Title Tool and Generators . . . . .	316
Exploring Video Generators . . . . .	318
Working with the Controls Tab. . . . .	319
Creating Titles . . . . .	321
Applying Effects to Generated Items. . . . .	324
Creating Scrolling and Crawling Text . . . . .	326
Applying Lower Thirds and Preprogrammed Text . . . . .	328
Creating 3D Text with Boris Calligraphy . . . . .	331
Using Slugs, Mattes, and Render Items. . . . .	333
Applying Shapes . . . . .	336
Saving Generators as Favorites . . . . .	338
Using Master Templates . . . . .	339
What You've Learned . . . . .	340

<b>Lesson 12</b> Importing and Exporting . . . . .	342
Importing Files . . . . .	344
Importing EDLs and Batch Lists . . . . .	348
Importing Sequences from Avid . . . . .	350
Reconnecting Media . . . . .	351
Importing Graphics . . . . .	355
Using the External Editor. . . . .	359
Working with Alpha Channels . . . . .	360
Sending Files to Other Applications . . . . .	362
Sharing Your Sequences . . . . .	363
Using Other Export Options . . . . .	367
Batch Exporting Media. . . . .	376
Exporting Files . . . . .	377
Understanding Compressor and Cinema Tools. . . . .	380
What You've Learned . . . . .	383

<b>Lesson 13</b>	<b>Project Management</b> . . . . .	386
	Using the Find Command . . . . .	388
	Changing Clip Properties . . . . .	394
	Detecting Duplicate Frames . . . . .	401
	Render Management Tips . . . . .	402
	Managing Render Files . . . . .	406
	Working with the Media Manager . . . . .	409
	Copying and Moving a Project . . . . .	412
	Consolidating Media . . . . .	414
	Recompressing and Creating Offline Clips . . . . .	417
	Decomposing a Sequence . . . . .	419
	What You've Learned . . . . .	420
<b>Lesson 14</b>	<b>Finishing and Outputting</b> . . . . .	422
	Detecting Audio Peaks . . . . .	424
	Modifying Audio Output Levels . . . . .	426
	Changing Audio Output Channels . . . . .	428
	Working with Video Scopes . . . . .	429
	Checking Video Levels . . . . .	432
	Correcting Video Levels . . . . .	434
	Correcting Image Color . . . . .	436
	Outputting to Tape . . . . .	440
	Making a Timecode Window Burn . . . . .	447
	Backing Up Projects . . . . .	449
	What You've Learned . . . . .	452
	<b>Index</b> . . . . .	455

*This page intentionally left blank*

# Getting Started

Welcome to the official Apple Pro Training Series course *Final Cut Pro for Avid Editors: A Guide for Editors Making the Switch*. This is not just another book on Apple Final Cut Pro (FCP), and it wasn't written for a general audience. It was developed and written specifically for Avid editors who want to learn FCP. And this version includes many references to the latest software versions, both Avid 5 and Final Cut Pro 7.

Since you are part of a very specific audience, we are taking certain things for granted. First, we assume that you know and understand the concepts of nonlinear editing (NLE) and editing principles in general. Second, we assume that you don't need explanations of functions as much as you need directions on how to get to them. And third, we assume that you would much rather learn new terminology in reference to what you already know.

So while you may be uncomfortable editing on a system that doesn't feel quite like home, keep in mind that the first time you sat down at an Avid system, it probably didn't feel as good as your previous editing system, either, whether it was a linear GVG or a Kem. And if you have dabbled in desktop graphics or compositing programs such as Adobe Photoshop or After Effects, your transition will be even easier because of the similarities between the programs.

## The Methodology

This is one book where, in fact, we do wish to compare apples to oranges. As often as possible, we describe an Avid function and then describe the equivalent Final Cut Pro function and how to access and apply it. In addition, the book offers images of Avid screens, buttons, and icons so you can get your bearings before turning to the FCP interface. In many instances, FCP and Avid terminology bear a marked similarity, but at times each system will have its own names for things. Whenever possible, the book points out the terminology differences so you can find the function you need quickly.

As you begin to work using FCP, you'll see that it has a lot of depth as a nonlinear desktop editing program. In addition to having a lot of functionality, FCP often gives you several ways to perform each function. We include multiple approaches throughout the book so you can begin to get a feel for the flexibility of FCP. But we have not tried to be comprehensive and include absolutely everything the program can do, nor do we provide every shortcut you can use. This book is meant to help you make a smooth transition from Avid to FCP and to get you comfortable editing in FCP as quickly as possible.

## About the Apple Pro Training Series

*Final Cut Pro for Avid Editors* is part of the official training series for Apple Pro applications developed by experts in the field. The lessons are designed to let you learn at your own pace. If you're new to Final Cut Pro, you'll learn the fundamental concepts and features you'll need to master the program. Each lesson concludes with a review section summarizing what you've covered.

## Apple Pro Certification Program

The Apple Pro Training and Certification Programs are designed to keep you at the forefront of Apple digital media technology while giving you a competitive edge in today's ever-changing job market. Whether you're an editor, graphic designer, sound designer, special effects artist, or teacher, these training tools are meant to help you expand your skills.

You can become an Apple Pro by taking a certification exam at any Apple Authorized Training Center. Certification is offered in Final Cut Pro, Motion, Color, Soundtrack

Pro, DVD Studio Pro, Shake, and Logic Pro. Certification as an Apple Pro gives you official recognition of your knowledge of Apple professional applications while allowing you to market yourself to employers and clients as a skilled, pro-level user of Apple products.

For those who prefer to learn in an instructor-led setting, Apple also offers training courses at Apple Authorized Training Centers worldwide. These courses, which use the Apple Pro Training Series books as their curriculum, are taught by Apple Certified Trainers and balance concepts and lectures with hands-on labs and exercises. Apple Authorized Training Centers for Pro products have been carefully selected and have met Apple's highest standards in all areas, including facilities, instructors, course delivery, and infrastructure. The goal of the program is to offer Apple customers, from beginners to the most seasoned professionals, the highest quality training experience.

To find an Authorized Training Center near you, go to [training.apple.com](http://training.apple.com).

## Loading Software and Staying Current

Before you get started, you will need to load the Final Cut Pro application (or the entire Final Cut Studio set of applications) onto your hard drive. To do this, follow the directions that came with the application. Also, it is very important to download and install all the latest updates to Final Cut Pro. In addition to including additional features, these revisions often contain minor fixes to the software. You can download these software updates from [www.apple.com/support/finalcutpro](http://www.apple.com/support/finalcutpro).

**TIP** ▶ As an Avid editor, you may be used to having your software and computer configured by an engineer or technician to maximize system performance. Although Final Cut Pro is often thought of as an “out-of-the box” application, it is recommended that you have a support person confirm that your FCP system configuration is properly set up to achieve the highest level of performance.

We also recommend you read the “New Features” section of the latest software upgrade Help documentation to learn about the most recent changes and upgrades.

**TIP** ▶ You can also check [www.peachpit.com/apts.fcp-avid](http://www.peachpit.com/apts.fcp-avid) for revised information.

## Resources

*Apple Pro Training Series: Final Cut Pro for Avid Editors* is not intended as a comprehensive reference manual, nor does it replace the documentation that comes with the application. For comprehensive information about program features, refer to the following resources:

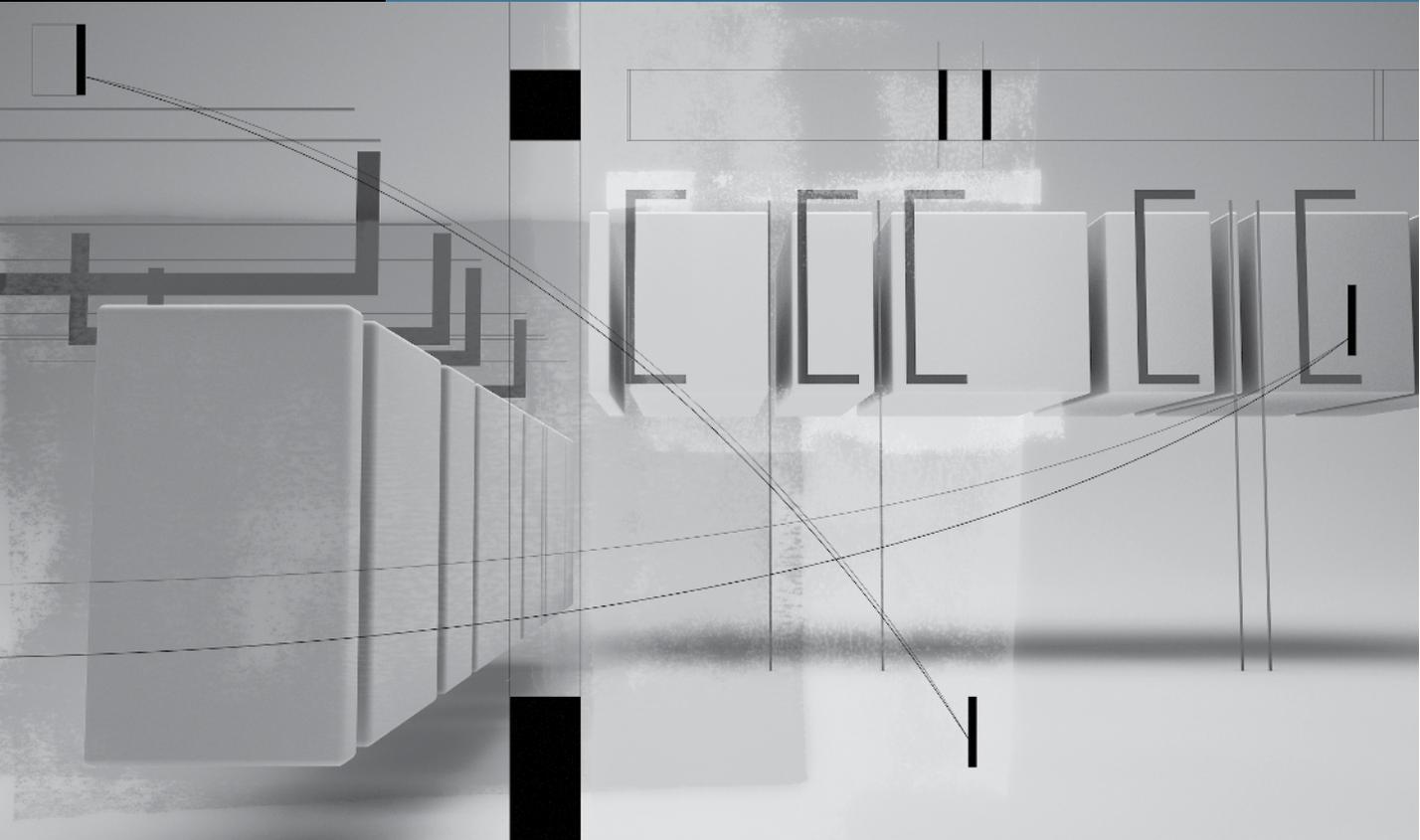
- ▶ The FCP Reference Guide: Accessed through the Final Cut Pro Help menu, the Reference Guide contains a complete description of all features.
- ▶ Apple website: [www.apple.com](http://www.apple.com)
- ▶ Final Cut Studio 3 system requirements: [www.apple.com/finalcutstudio/specs.html](http://www.apple.com/finalcutstudio/specs.html)
- ▶ What's new in Final Cut Pro 7: [www.apple.com/finalcutstudio/finalcutpro/whatsnew.html](http://www.apple.com/finalcutstudio/finalcutpro/whatsnew.html)
- ▶ Technical specifications: [www.apple.com/finalcutstudio/finalcutpro/specs.html](http://www.apple.com/finalcutstudio/finalcutpro/specs.html)
- ▶ FCP for Avid Tips: [www.weynand.com/wt/content/fcp-for-avid/](http://www.weynand.com/wt/content/fcp-for-avid/)

*This page intentionally left blank*

# 4

## Goals

- Use the Trim window
- Perform dual-roller and single-roller trimming
- Use J-K-L trimming
- Trim in the Timeline
- Trim by dragging edit points
- Trim with keyboard shortcuts
- Trim by time amount
- Work with linked selection
- Create split edits using trim tools
- Asymmetrical trimming
- Trim in the Viewer



## Lesson 4

# Trimming Clips

In this lesson, we will cover the basic Avid approach to trimming and show how to perform those same functions in Final Cut Pro. In general, FCP is far less modal than Avid. You can perform trims in FCP just as you can with Avid’s Smart Tool without entering a “trim mode,” whereas with previous Avid versions, you always enter Trim mode to trim. Both, however, have similar trim windows that behave in similar ways. Like Avid, FCP lets you trim clips by dragging an edit point in the Timeline or entering a trim duration. In addition, FCP also has dedicated trim tools in the Tool palette. You have numerous ways to trim clips in FCP. The trick is to find your comfort zone of what’s familiar and then to explore the new alternatives.

Also in Avid, unless you lock tracks (or turn off Link Selection in Avid 5), you are free to adjust individual tracks separately. In FCP, the default is to bind or “link” the video and audio portions of a clip so that when you select one track, all tracks are selected. However, FCP also has a linked selection feature. This feature is covered in depth in Lesson 8, but this lesson includes steps to select just the audio or video portion of a clip so that you may trim one track at a time to create a split edit or L-cut.

Although most trim functions are covered in this lesson, a few additional techniques for changing the length of a clip in the Timeline are covered in Lesson 6—such as trimming an edit using the Extend function, or dividing a clip by using Add Edit.

## Working with the Trim Edit Window

While Avid 5 has adopted many of the direct trimming features available in Final Cut Pro, there are many versions of Avid Media Composer in which you have to select a separate mode to trim. In Final Cut Pro, you never change modes per se, but one way to trim is to access a Trim Edit window, which is much like Avid's big trim window. Inside the Trim Edit window, FCP handles trimming virtually the same way Avid does. To open the FCP Trim Edit window, you can lasso an edit point with a special tool, or simply double-click the edit point. If you want to map a Trim Edit button to simulate clicking Avid's Trim Mode button, you can map it to one of the button bars. You can also use keyboard shortcuts.



Avid Trim Mode button



FCP Trim Edit button

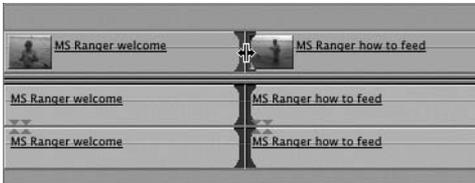


FCP Edit Selection tool

### To open the FCP Trim Edit window:

*Do one of the following:*

- ▶ Double-click the edit point between two clips in the Timeline.

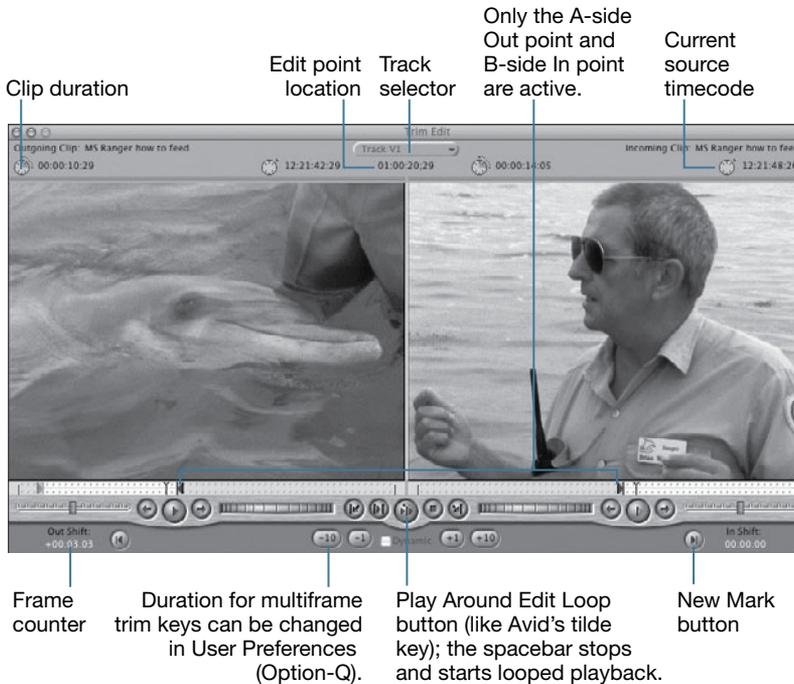


- ▶ From the Tool palette, choose the Edit Selection tool (the second tool), or press G, and lasso an edit point.
- ▶ From the button list (Option-J), add the Trim Edit button to your Timeline button bar, and click it to open the edit point closest to the playhead.
- ▶ In the Timeline, press Command-7 to open the edit point closest to the playhead.

**TIP** ▶ When an edit point is opened in the Trim Edit window, press the Down Arrow to open the following edit point in the Trim Edit window or the Up Arrow to open the previous edit point.

A familiar “big” trim window opens on top of the Viewer and Canvas window areas.

**NOTE** ▶ The size of the trim window will match the current layout size of the Viewer and Canvas windows.



FCP Trim Edit window

For every function on the A side of the window, you will find corresponding functions on the B side. The preview and trim keys are in the middle of the window, beneath the A and B images.

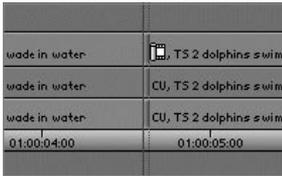
### To close the Trim Edit window:

*Do one of the following:*

- ▶ Press Command-W.
- ▶ Click anywhere in the Timeline except an edit point.

## Performing Dual-Roller and Single-Roller Trimming

Avid has purple rollers in the Timeline that indicate a dual-roller or single-roller trim. The Final Cut Pro Timeline display for dual- and single-sided editing is very similar to Avid's. You see the similar types of A-side and B-side “rollers” around the edit point in the Timeline.



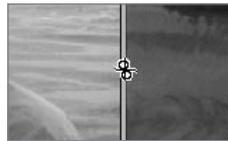
Avid single-rollers in Timeline



FCP single-sided trim in Timeline

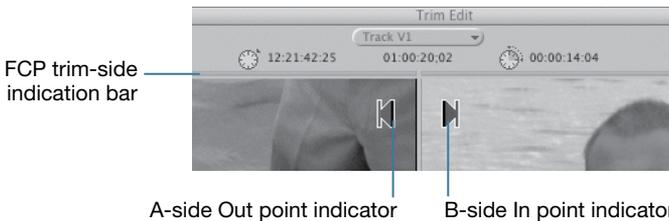


Avid dual-trim rollers in Trim mode window



FCP Roll tool in Trim Edit window

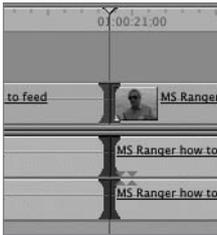
As with Avid's purple “active” bars in its Trim mode window, a green “active” bar above an image in the FCP Trim Edit window indicates that it will be adjusted in the trim. One green bar over either the A- or B-side image indicates a single-roller trim; green bars over both images indicate a dual-roller trim.



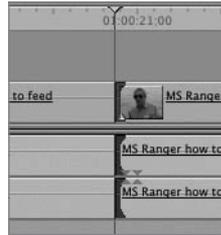
FCP Trim Edit indicators

As in Avid, clicking one side or the other of the FCP Trim Edit window selects a single-roller trim mode. Clicking the space between the two images selects a dual-roller trim

mode. When these selections are made, the Timeline edit point reflects the active side or sides, just as in Avid.



A and B edit points selected

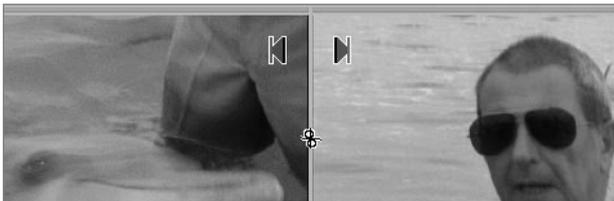


B-side edit points selected

**TIP** Pressing U toggles between the trim modes in both the Trim Edit window and the selected edit points in the Timeline.

### Dual-Roller Editing

Whereas Avid has its dual-roller trim mode, FCP has its Roll tool, which appears when the pointer moves between the A and B images in the Trim Edit window. Click in the center of the Trim Edit window to select a roll edit (dual-roller mode). A green bar appears above both images.



Roller tool in Trim Edit window

### Single-Roller Editing

The equivalent of Avid's single-roller mode is the FCP Ripple tool, which appears when the pointer moves into the A- or B-side image in the Trim Edit window. Click the left or right image to select single-roller mode. A green bar appears above the selected side of the edit point. FCP refers to this as a ripple edit because it pulls up or pushes back (ripples) the other clips in the sequence by the amount of the trim without leaving any gaps.



Ripple tool in Trim Edit window

You have several ways to perform a roll (dual-roller trim mode) or ripple (single-roller trim mode) type of trim in FCP. The following are a few methods; others are discussed in the following pages.

### To trim numerically:

- 1 Click either the A- or B-side clip to work with the Ripple (single-roller) tool, or click between the two images to work with the Roll (double-sided roller) tool.
- 2 Click the minus (–) or plus (+) sign, and enter a trim amount in the Trim Edit window.



The trim amount is displayed in the Current Sequence Timecode field above the two image areas.

- 3 Press Return.

All trim changes made in the Trim Edit window are reflected in the Timeline.

### To trim using shortcuts:

With either a Ripple tool (single-roller) or Roll tool (dual-roller) selected, *do one of the following*:

- ▶ Press the Left or Right Bracket key ([ or ]) to trim one frame.
- ▶ Press the Left or Right Angle Bracket (< or >)—Avid's Trim Left or Right keys—to trim one frame.

- ▶ To trim a designated multiframe trim amount (set in the Editing tab of User Preferences), press Shift-[ (Left Bracket) or Shift-] (Right Bracket). You can also press Shift-< or Shift-> (Right or Left Angle Bracket keys) to trim the multiframe amount.

## Using J-K-L Trimming

In addition to using the trim tools, entering a numeric trim value, and working with shortcut keys, in the Trim Edit window you can also trim dynamically, or “on the fly,” using the J-K-L keys. This “live play trimming” in Final Cut Pro is called dynamic trimming.



Dynamic trimming enabled in the Trim Edit window

**NOTE** ▶ You can enable dynamic trimming in the Trim Edit window or in the Editing tab of the User Preferences window.

When dynamic trimming is enabled, the J-K-L keys behave exactly as they do in the Avid trim mode. You can press J or L to play and shuttle forward and back, and press K to execute the trim. Also common to both applications, if you hold down K and J or L to shuttle in slow motion, simply releasing the keys will execute the trim. Unlike the method in Avid, however, when dynamic trimming is enabled in FCP, pressing the spacebar will pause the playhead without performing a trim or playing around the edit. This allows you to search again for the trim point before pressing K.

**TIP** ▶ While playing a clip, you can press the J or L key again to increase the play speed.

### To trim using the J-K-L keys:

- 1 In the Timeline, double-click the edit point you want to edit.
- 2 Select the Dynamic checkbox.
- 3 Move the pointer over either the A-side or B-side clip.

If you're using the Roll tool, you do not have to click or select the image—FCP responds to the location of the cursor. If you want to dynamically trim just one side of the edit, click to choose it prior to pressing J or L.

- 4 Press J or L to play the clip backward or forward.
- 5 As the clip is playing, press K where you want the new edit point to be.

**TIP** You can also combine the Avid and FCP methods by pressing the spacebar to stop at the new edit point and then pressing K to execute it.

## Dragging Edit Points

Another way to trim in the Trim Edit window is to drag an edit point manually in the scrubber bar area beneath the A- and B-side images. Like the other methods of trimming, this method also creates an immediate change in the Timeline edit points.



FCP Trim Edit scrubber bar with active Out point

When the Trim Edit window is active, you can drag to trim the tail of the outgoing clip or the head of the incoming clip. Make sure you are dragging the blue edit point triangle, not the playhead (position indicator).

### To drag in the Trim Edit window:

- 1 Click either the A-side or B-side image, or between images.
- 2 Move the pointer over the appropriate active edit point in the scrubber bar.
- 3 When the pointer changes to the Ripple tool (single-roller) or Roll tool (double-roller), drag the edit point left or right, and then release the mouse button.

As you drag, you see the edit points change in the Trim Edit window and in the Timeline.



**TIP** ▶ You can also move the playhead to a desired trim location and drag the edit point to snap to the playhead.

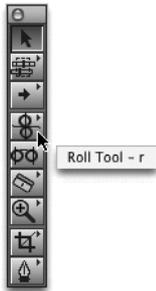
## Trimming in the Timeline

An alternative to using the Trim Edit window is to perform an FCP trim directly in the Timeline as you would in Avid. Trimming in the FCP Timeline is easy and direct, and uses methods similar to those covered earlier in this lesson. These methods include dragging edit points using the Roll (dual-roller) and Ripple (single-roller) trim tools, using keyboard shortcuts, and entering a numerical trim value.

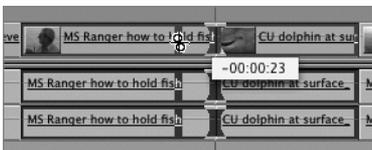
**NOTE** ▶ Using the FCP Ripple trim tool will always trim frames and ripple the effect throughout the remainder of the sequence, just as with the Avid 5 Ripple Trim tool. And while FCP does not have a specific Overwrite Trim tool as you will find in Avid 5, you can perform this type of trim by dragging an edit point using the default Selection tool. This method is discussed later in this lesson.

### To roll two edit points in the Timeline:

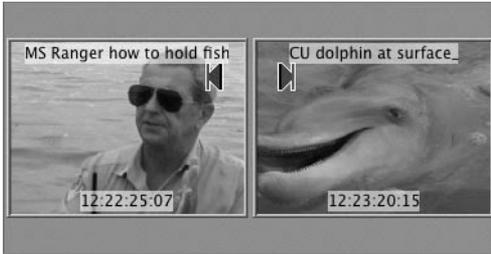
- 1 In the Tool palette, click the Roll tool, or press R.



- 2 In the Timeline, move the Roll tool over the edit point between the two clips you want to trim, and then drag the edit point left or right.



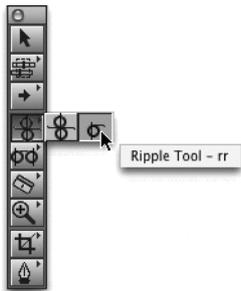
The amount of the trim appears in an information box next to the Roll tool in the Timeline. In the Canvas, a *two-up* display, similar to Avid's Small Trim mode, appears as you drag.



**TIP** Pressing N will turn off snapping to give you more control around the edit point. Also, holding down the Command key as you drag will slow down the dragging speed.

### To ripple a single edit point:

- 1 Press the keyboard shortcut RR, or click and hold down the Roll tool in the Tool palette, and slide over to select the Ripple tool when it appears.

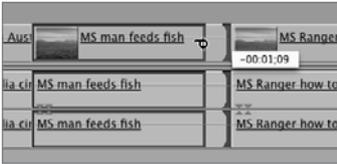


- 2 Move the Ripple tool into the Timeline toward the In or the Out point.

**TIP** If an X appears as part of the Ripple or Roll tool, move the pointer closer to the In or Out point where the function can be applied.

- 3 Drag the In or Out point left or right.

The clip box shortens or lengthens to represent the duration change; and all the clips that follow are adjusted (rippled) by the trim amount.



Out point trimmed earlier to shorten the clip

**NOTE** ▶ Like clips, gaps can also be trimmed using the Ripple tool; however, you will not see the tail of the ripple tool flip to point to the gap side of the edit.

### To trim using keyboard shortcuts:

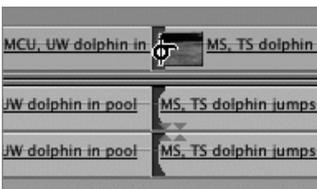
- 1 Click an edit point using either the Roll or Ripple tool. You can press the keyboard shortcut V to select the edit point, and U to cycle sides.
- 2 *Do one of the following:*
  - ▶ Press the < or > key to trim one frame. These act like the Avid Trim Frame keys.
  - ▶ Press Shift-< or Shift-> to move the multiframe trim amount.
  - ▶ Press the Left or Right Bracket key ([ or ]) to trim one frame.
  - ▶ Press Shift-[ or Shift-] to trim the multiframe trim amount.

**TIP** ▶ If you want the multiframe trim amount in FCP to match Avid's, go to the User Preferences Editing tab and enter 10 in the Multiframe Trim field.

### To enter a trim amount:

- 1 Select an edit transition using one of the trim tools.
- 2 Type a minus (–) and then the amount (as you would in Avid) for a negative trim, or just type the trim amount for a positive trim.

This amount appears at the top of the Timeline.



- 3 Press Return.

**To trim using the Selection tool:**

- 1 Press A to return the pointer to the default Selection tool.
- 2 Drag one end of a clip left or right.

**NOTE** ▶ This method is similar to the Avid 5 Overwrite Trim tool.

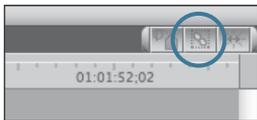
Depending on whether the clip is “open ended,” this method of trimming in the Timeline may be limited by adjacent clips or produce a gap. You will learn how to remove gaps in Lesson 6.

**NOTE** ▶ With snapping turned on (N), the edit point will snap to the playhead location, as well as a mark In, Out, or locator point.

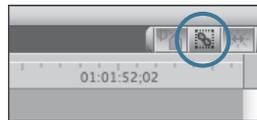
**To create L-cut and split edits:**

FCP remembers which audio and video clips were captured together and binds or “links” those clips in the Timeline. This can be helpful when you want to trim both the video and audio tracks of the same clip by the same amount. But when you want to trim only one track of a clip, you must override the FCP default linking system by toggling linked selection. In Avid 5, the option to toggle Link Selection is also available and even uses the same keyboard shortcut as FCP.

- 1 To select just the video or audio track of a linked clip, turn off the Linked Selection control in the Timeline button bar, or press Shift-L. This will allow you to select just the audio or video tracks to trim.



Linked selection on



Linked selection off

**NOTE** ▶ If a clip’s audio tracks are a stereo pair and you click one audio track, both tracks are selected even if linked selection is turned off. If you need to access one track of a stereo pair, you must first turn off the clip’s stereo pair status by selecting the clip, and choosing Modify > Stereo Pair.

- 2 From the Tool palette, choose the Roll tool, or press R.

- 3 Drag the clip's audio or video edit point left or right.

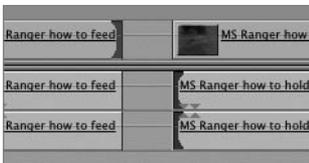


**TIP** To temporarily override linked selection, select the Ripple or Roll tool and Option-click an edit point.

## Using Asymmetrical Trimming

Like Avid, Final Cut Pro can trim two or more edit points on different tracks in two directions at the same time; this is often referred to as *asymmetrical trimming*. But there are some differences in how FCP approaches this type of trimming.

First of all, you get different asymmetrical trim behavior depending on which side of a clip and which track you trim. In Avid, because filler is like a clip, you get a single kind of drag-trim behavior for each selected trim and track. In FCP, even though gaps are not treated the same as clips, they can be included in the trim when applying an asymmetrical trim. Also remember that many Avid versions assume that no tracks are bound together or linked as you trim, while FCP defaults to selecting all linked tracks in a clip, similar to having Link Selection turned on in Avid 5.



One asymmetrical trim setup



Another asymmetrical trim setup

### To trim multiple edit points:

- 1 From the Tool palette, choose the Ripple tool, or press RR.

- 2 If linked selection is active in the Timeline, Option-click the first edit point you want to trim; if linked selection isn't active, just click the edit point to select it.
- 3 Command-click additional edit points.
- 4 Enter an amount for the trim and press Return.

**TIP** ▶ To roll one clip's audio and a different clip's video, or vice versa, Option-click one edit point with the Roll tool and Command-click additional edit points. Enter a trim amount and press Return.

## Trimming in the Viewer

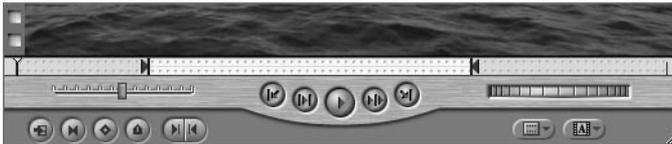
The Final Cut Pro Viewer is used for more than just viewing source material. For example, you can also edit clips, transitions, filters, motion effects, and titles from the Timeline in this window. To work with a clip that has already been edited into a sequence, you must first open it from the Timeline.

**NOTE** ▶ While working in the Viewer, you can trim both the head and tail of a single clip or view audio waveforms in the Audio tab, something you cannot do in the Trim Edit window.

### To open a sequence clip into the Viewer:

In the Timeline, *do one of the following*:

- ▶ Double-click the clip you want to trim
- ▶ Select a clip you want to trim and press Return.



Scrubber bar dots or “sprocket holes” in the Viewer

You can tell whether a clip has been opened from the Timeline by looking at the Viewer scrubber bar under the image. If two lines of dots (“sprocket holes”) appear, the clip is a sequence clip and has been opened from the Timeline. (These dots appear

in the Trim Edit window scrubber bars, as well.) If the bar is clear of dots, you are viewing a source clip that has not yet been edited into a sequence.

### To trim a clip in the Viewer:

- 1 Choose a trimming tool from the Tool palette or press the keyboard shortcut for the desired tool. You can choose the default Selection tool (A), the Roll tool (R), or the Ripple tool (RR).



- 2 Drag an edit point in the Viewer scrubber bar.

The pointer will turn into the tool you have selected, and the edit point or points will adjust according to the normal behavior of the selected tool.

**NOTE** ▶ You can also choose the Slip tool and slip a clip in the Viewer. In each situation, the pointer will not change until positioned over an edit point.

With the Ripple tool, like Avid's single-roller, you can make the clip longer than it currently is in the Timeline; all clips that follow are affected by the trim amount. Using the default Selection tool, if a clip is between two other clips in the Timeline, you can only trim that clip shorter. If you try to trim a clip beyond the boundary of a neighboring clip in the Timeline, a Media Limit note will appear, and you won't be able to trim beyond that point. On the one hand, this may seem limiting. But on the other hand, you know you will not affect any other clips with your trim adjustment.

**NOTE** ▶ As you trim clips, keep in mind that FCP assumes Sync Lock is enabled on all tracks all the time. Turning on the lock for a track in FCP is like turning off sync lock in Avid.

## What You've Learned

- ▶ As in Avid, you can trim clips in Final Cut Pro by dragging an edit point in the Timeline.
- ▶ Opening the FCP Trim Edit window is equivalent to entering Avid's Trim mode.

- ▶ You can open the Trim Edit window by double-clicking an edit point, by lassoing an edit point using the Edit Selection tool (G), or by pressing Command-7.
- ▶ In the Trim Edit window, a green bar above either side of the window signifies a single-roller trim; two green bars indicate a dual-roller trim.
- ▶ Clicking either side in the Trim Edit window dictates a single-roller trim; clicking in the middle dictates a dual-roller trim.
- ▶ The FCP Roll tool (R) is equivalent to Avid's dual-roller Trim mode.
- ▶ The FCP Ripple tool (RR) is equivalent to Avid's single-roller Trim mode.
- ▶ You can make a trim by entering a numerical trim amount in the Trim Edit window.
- ▶ You can perform J-K-L trimming, or dynamic trimming, in FCP. You can toggle it on or off via a checkbox in the Trim Edit window or in the Editing tab of the User Preferences window.
- ▶ When dynamic trimming is active, press K to execute a trim.
- ▶ You can trim an edit point in the scrubber bar of the Trim Edit window by dragging one of the blue edit point triangles.
- ▶ You can trim directly in the Timeline using the Ripple and Roll tools, or by selecting an edit point with a trim tool and entering a numerical trim value.
- ▶ When you ripple or roll an edit in the Timeline, a two-up display appears in the Canvas, similar to Avid's Small Trim mode.
- ▶ To select and trim just an audio or video track of a clip with linked tracks, you must first turn off the Linked Selection control in the Timeline button bar. You can also Option-click one track to override linked selection.
- ▶ To change the status of a clip's stereo pair audio tracks to mono, select the tracks and choose Modify > Stereo Pair.
- ▶ You can trim multiple edit points in an asymmetrical trim by selecting a trim tool, Option-clicking the first edit point, and Command-clicking additional edit points.
- ▶ You can trim a sequence clip in the Viewer window after double-clicking it in the Timeline.
- ▶ A sequence clip opened from the Timeline displays two rows of dots ("sprocket holes") in the Viewer scrubber bar. Source clips prior to editing to the Timeline do not display these dots.
- ▶ You can trim an edit point using the default Selection tool (A), but you will be limited by adjacent clips or leave a gap.

## Keyboard Shortcuts

---

<b>G</b>	Select the Edit Selection tool
<b>V</b>	Select the edit point closest to the playhead
<b>Command-7</b>	Load the edit point closest to the Timeline playhead into the Trim Edit window
<b>Command-W</b>	Close the Trim Edit window
<b>U</b>	Cycles the A-side, B-side, or both edit points in the Trim Edit window and in the Timeline
<b>[ (Left Bracket)</b>	Trim one frame left
<b>] (Right Bracket)</b>	Trim one frame right
<b>Shift-[ (Left Bracket)</b>	Trim the multiframe trim amount set in the Editing tab of User Preferences
<b>Shift-] (Right Bracket)</b>	Trim the multiframe trim amount set in the Editing tab of User Preferences
<b>&lt; (Left Angle Bracket)</b>	Trim one frame left
<b>&gt; (Right Angle Bracket)</b>	Trim one frame right
<b>Shift-&lt;</b>	Trim the multiframe trim amount
<b>Shift-&gt;</b>	Trim the multiframe trim amount
<b>J-K-L</b>	When the pointer is over the A- or B-side clip in the Trim Edit window, press the J and L keys to play backward or forward, and press the K key to set the new edit point
<b>R</b>	Select the Roll tool
<b>RR</b>	Select the Ripple tool
<b>Shift-L</b>	Toggle linked selection off or on in the Timeline
<b>Option-click</b>	Temporarily override linked selection to select a single edit point in a linked clip
<b>Command-click</b>	When one edit point on one clip track is selected, select additional edit points to be included in an asymmetrical trim

---

# Index

## Numbers

- 1-up, real-time view options, 177
- 16-up, real-time view options, 177
- 3D effects, 279
- 3D text
  - animating, 333
  - creating, 331–332
- 3D Warp, Avid, 298
- 3G, exporting with QuickTime
  - Conversion, 370
- 4-up, real-time view options, 177
- 5.1 Monitoring, in surround sound, 216
- 9-up, real-time view options, 177

## A

- Abort Capture, 109
- AC-3, 381
- Active angle box, in Canvas and external monitor, 185
- Add Audio Keyframe button, in Viewer window, 213
- Add Audio Transition button, in Viewer window, 233–234
- Add Edit
  - adding edits, 151
  - dividing clips with, 82
- Add Video Transition button, 233–234
- advanced editing
  - adding edits, 151
  - adding or dividing clips with, 152–153
- Auto Select controls, 135
- copy-and-paste edits, 133–134
- copying clips, 133–134
- creating markers in Timeline, 156
- creating markers in Viewer, 155
- creating master clips, 141–143
- creating sequence markers, 156–157
- creating subclips from markers, 161–162
- deleting markers, 159
- drag-and-drop edits, 131–133
- editing markers, 159–161
- extend edits, 153–154
- extending clips or sequence markers, 157
- finding and closing gaps in sequences, 138–139
- finding match frames for sequence clips, 144
- finding match frames to source clip, 145
- finding multiple occurrences of frames, 145
- ganging Viewer and Canvas material, 163
- identifying master clips, 139–140
- keyboard shortcuts, 167–169
- moving clips in Timeline, 130–131
- moving markers, 158
- Open playhead sync mode, 163–164
- opening unmarked master clip, 146
- Option-drag in, 136
- overview of, 127
- performing extract/insert edits, 137
- performing lift/overwrite edits, 138
- replace edits, 149–151
- revealing master clips, 143
- review, 164–166

- Segment Mode edits, 129–130
- selecting/deselecting clip in Timeline, 128–129
- slipping and sliding clips, 146–149
- After Effects, importing from, 343
- AIFF format, 370
- alignment, changing text parameters, 323
- Alpha, travel matte option, 274–275
- alpha channels
  - choosing type of, 361–362
  - types recognized, 360–361
- alpha transitions
  - applying, 244–246
  - creating titles and, 322
- AMA (Avid Media Access), 344
- anchor points, repositioning, 301–302
- Angle field, in Log and Capture window, 174
- angles, in multicam editing
  - adding new, 180–181
  - assigning to a clip, 174
  - changing number displayed in Viewer, 177–178
  - cutting multiclips on the fly, 184–185
  - cutting to another angle, 184
  - deleting, 180
  - moving to different position in multiclip view, 179
  - resynchronizing, 181
  - switching angles with effects, 186–187
  - switching to another angle, 183
- animation
  - 3D text, 333
  - creating motion paths and, 308
- Apple Pro Certification Program, xiv–xv
- Apple Pro Training Series, xiv
- Apple Pro Training Series: Motion 4* (Spencer), 317
- Apple ProRes 422
  - capture settings, 105
  - choosing formats and, 53
  - codecs, 106, 344
  - exporting clips and sequences and, 363
  - formats for multicam performance, 172
  - Apple ProRes LT, 172
  - Apple TV, exporting to, 363
  - Apply Normalization Gain, audio output levels and, 426
  - architecture, scalability of, 3
  - Arrange option, bins, 76
  - A-side Out point indicator, Trim Edits, 84–85
  - aspect, changing text parameters, 323
  - aspect ratio
    - importing graphics and, 355–358
    - of shapes, 337
  - asymmetrical trimming, of clips, 93
  - attributes
    - copying and pasting audio and video attributes, 256–258
    - copying and pasting clip attributes, 256–258
    - copying and pasting motion attributes, 307–308
    - removing clip attributes, 258
  - Audible controls
    - muting vs. disabling, 195–196
    - in Timeline tracks, 19
  - audio
    - changing settings for, 54–56
    - copying and pasting audio attributes, 256–258
    - creating/loading audio output preset, 428–429
    - encoding with Compressor, 381
    - exporting OMF files, 378
  - audio clips
    - adjusting levels of multiple, 202–203
    - changing levels in Timeline, 201–202
    - creating merged clips in Browser, 221–222
    - creating merged clips in Timeline, 220–221
    - editing to Canvas or Timeline, 198
    - keyframing, 211
    - linking/unlinking, 206–207
    - merging, 219–220
    - monitoring single clips or tracks, 196

- out-of-sync indicators, 209–210
  - putting back in sync, 210
  - selecting linked, 205
  - selecting one portion of linked clip, 205–206
  - soloing, 197
  - trimming without clip collision, 208–209
  - working with stereo and mono, 203–204
- Audio Controls toggle button, on Timeline, 197
- audio editing
  - Audio tab in Viewer, 192–194
  - changing audio levels in Timeline, 201–202
  - changing audio levels in Viewer, 200
  - creating static track area, 199
  - customizing Audio Mixer, 217
  - displaying audio waveforms in Timeline, 194–195
  - enabling/disabling sound, 196
  - expanding audio tracks area, 199
  - keyboard shortcuts, 226–227
  - keyframing audio levels, 211–214
  - monitoring audio tracks, 195
  - monitoring real-time audio mixing, 215–216
  - opening audio meters, 192
  - opening Audio Mixer, 216
  - out-of-sync indicators, 209–210
  - overview of, 191
  - recording voiceovers, 223–224
  - review, 224–226
  - scrubbing audio, 197–198
  - setting automated keyframes, 218–219
  - setting levels in Audio Mixer, 217–218
  - switching audio independently of video, 185–186
  - syncing tracks in Timeline, 207–208
  - viewing audio levels, 192
  - working with Audio Mixer, 214–215
  - working with stereo and mono audio, 203–204
- audio filters
  - accessing, 247
  - applying to selected range, 249
  - as effect category, 230
  - overview of, 246
  - viewing and modifying filter parameters, 251–252
- audio levels
  - adjusting multiple clips, 202–203
  - changing in Timeline, 201–202
  - changing in Viewer, 200
  - keyframing, 211–214
  - setting in Audio Mixer, 217–218
  - viewing, 192
- audio meters
  - detecting/correcting audio peaks, 424
  - in FCP interface, 5
  - opening, 192
  - working with, 18
- Audio Mixer
  - creating keyframes automatically, 218–219
  - customizing, 217
  - detecting/correcting audio peaks, 424
  - modifying audio output levels, 426–427
  - monitoring real-time audio mixing, 215–216
  - opening, 216
  - preset options for window layout, 63
  - setting levels in, 217–218
  - Solo and Mute controls, 196
  - working with, 214–215
- Audio Outputs Preset Editor, 428–429
- Audio Outputs tab
  - Sequence Settings window, 60, 429
  - User Preferences, 57
- Audio tab, in Viewer, 192–194
- Audio tool, Avid, 426
- audio tracks
  - adjusting In/Out marks, 44
  - creating static track area, 199
  - deselecting, 135

- detecting/correcting audio peaks, 424–426
    - expanding audio tracks area, 199
    - modifying audio output levels, 426–428
    - monitoring, 195
    - monitoring and playing, 215
    - monitoring single clips or tracks, 196
    - muting vs. disabling, 195–196
    - out-of-sync indicators, 209–210
    - putting back in sync, 210
    - render status, 259
    - selecting for capture, 103–104
    - setting keyframes in Timeline, 269
    - soloing, 196
    - syncing in Timeline, 207–208
    - toggleing on/off in Audio Mixer, 217
    - trimming, 92
    - unpairing/re-pairing stereo link
      - between, 204
  - audio transitions
    - adding, 233–234
    - applying to multiple edit points, 235
    - as effect category, 230
    - Transition Editor and, 241
  - audio waveforms. *see* waveforms
  - audio-only edits, disconnecting source
    - tracks from Timeline, 32
  - Audio/Video Settings
    - accessing, 52
    - changing, 54–56
  - Auto Conform Sequence option, 34–35, 54
  - Auto Kerning, changing text parameters, 323
  - Auto Select controls
    - copy-and-paste edits, 135
    - finding match frames for sequence
      - clips, 144
    - selecting targets for lift and
      - extraction, 42
    - in Timeline tracks, 19
  - automated keyframes
    - adjusting keyframes in coordination
      - with track faders, 427
    - setting, 218–219
  - Automatic Duck
    - exporting to Avid, 380
    - importing sequences from Avid, 350
  - Automatic Sequence Conform dialog, 34–35
  - Automation Gain tool, Avid, 218
  - Autosave Vault
    - backing up to, 449
    - restoring saved projects from, 450–451
    - User Preferences and, 58
  - AutoSync, Avid, 205
  - A/V Devices tab, Audio/Video Settings
    - window, 56
  - A/V dividing line, in Timeline, 199
  - AVC-IntraHD, 344
  - AVI files, 370
  - Avid Media Access (AMA), 344
- B**
- backgrounds, creating outline text, 330
  - backing up projects
    - creating list of clips contained in
      - project, 451–452
    - overview of, 449–450
    - restoring saved projects from Autosave
      - Vault, 450–451
  - Balance control, for correcting color
    - balance, 439
  - bars and tone
    - mastering options, 445
    - Video Generator options, 319
  - batch capture
    - batching options, 116–117
    - of groups of clips, 116
    - importing batch lists, 350
    - of offline clips, 115–116
  - batch exports
    - media and sequences, 376–377
    - of multiple still images, 373–375
  - batch lists
    - Cinema Tools converting telecine
      - files to, 382

- creating list of clips contained in project, 451–452
  - exporting, 379–380
  - importing, 349–350
- Bin Brief Text view, Avid, 72
- bins
  - applying color to, 16–17
  - creating and organizing, 9
  - for effect categories, 231
  - opening and closing, 10–11
  - saving effects in, 230–231
  - storing sequences in, 14
  - utilizing bin text view, 70–72
- black, mastering options, 445–446
- black levels
  - adjusting, 439
  - Waveform Monitor for viewing, 430
- Boris
  - title interface and options, 332–333
  - Video Generator options, 319
- Boris Red, bundled with Avid, 375
- boundary lines, changing track height with, 200
- brightness, increasing on video, 432
- Brightness and Contrast filter, 435
- broadcast-safe color, 434
- Browse area, of Log and Transfer window, 117, 121
- Browser window
  - active and inactive windows, 6
  - browsing projects and project elements, 7
  - creating list of clips contained in project, 451–452
  - creating merged audio clips in, 221–222
  - Effects tab or Effects menu, 230–231
  - importing multilayered images and, 359
  - making clips offline, 399–400
  - making global changes to clips, 397–399
  - Merge Clips, 205, 222
  - overview of, 6
  - reconnecting clips in, 354–355
  - searching within, 391–393
  - selecting items to colorize, 16
- B-side In point indicator, Trim Edits, 84–85
- button bars
  - adding command to, 69
  - adding Trim Edit button to, 82
  - customizing and saving, 70
  - Cut Video/Audio to Angle, 184
  - loading for multiclips, 182
  - snapping in Timeline and, 35
  - on Timeline, 14
- Button List window, 184
- C**
- calligraphy, creating 3D text with Boris, 331–332
- Canvas window
  - changing image view in, 296–297
  - editing audio-only clip to, 198
  - editing with transitions, 240
  - enabling view overlays, 37–39
  - exploring, 6
  - ganging clips, 163
  - Image+Wireframe mode. *see* Image+Wireframe mode
  - Match Frame button, 144
  - overwrite edits, 34
  - Play buttons, 28
  - setting edit points in, 44
  - two-up display, 90
  - viewing sequences, 13
- Capture Batch button, 114–116
- Capture Clip button, 114
- Capture Now button, 114–115
- Capture Preset tab, Audio/Video Settings window, 56
- capture settings
  - Capture/Input options, 105
  - Device Control options, 105
  - DV start/stop detection, 110
  - for multicam editing, 172–174
  - overview of, 104

- scratch disks or target media, 107
- setting, 107–108
- user preferences, 109–110
- Capture tool, Avid, 100, 101, 172
- Capture window
  - Capture Settings tab, 173
  - capturing multiclip source media, 174
- Capture/Input options, 105
- capturing and transferring
  - adding volumes or media cards, 121
  - audio and video track selecting, 103–104
  - batch capture, 115–117
  - capture options, 114–115
  - capture preferences, 109–110
  - capture settings, 104–108
  - changing naming preferences, 122–124
  - changing transfer preferences, 121–122
  - clip settings, 103
  - exploring Log and Transfer window, 117–118
  - keyboard shortcuts, 125
  - logging clips, 111–113
  - opening Log and Capture window, 100–101
  - overview of, 99
  - review, 124–125
  - targeting bins, 110–111
  - transferring clips, 118–120
  - viewing and marking source material, 101–103
- CD, backing up to, 450
- Center on Edit, positioning transitions on clips, 237–238
- Change Speed dialog, 280–282, 290
- Change Speed Segment dialog, 287–288, 290
- channels, audio, 428–429
- chroma
  - changing video levels, 436
  - Range Check indicators, 432–434
- Cinema Tools, 382
- circles, applying shapes, 336
- clear
  - audio peaks, 426
- Clip Collision warning, 131
- Clip Enable, 196, 405
- Clip keyframes
  - controlling speed segments in Timeline, 285–288
  - creating freeze frame effect using speed segments, 292–293
  - modifying motion parameters in Timeline, 312
  - setting keyframes in Timeline, 269
- clip linkage, master clips and, 139
- Clip Overlays control
  - changing clip audio levels in Timeline, 201–202
  - changing opacity of superimpose edits, 265–266
  - setting audio keyframes in Timeline, 211–212
- clip properties
  - changing clip name, reel number, or timecode, 395–397
  - making clips offline, 399–400
  - making global changes, 397–399
  - overview of, 394
- Clip Settings tab
  - capture options on, 103
  - options on Clip Settings tab, 103–104
- clips
  - adding or dividing clips, 152–153
  - applying color to, 16–17
  - applying filters to, 247
  - audio. *see* audio clips
  - changing icons, 73–74
  - changing speed with Fit to Fill, 283
  - clip info, in view overlay, 37
  - copying and pasting attributes, 256–258
  - copying and pasting content, 258
  - creating storyboard of, 76
  - duration of, 83, 193

- end-of-clip/beginning-of-clip indicators, 39
- exporting multiple, 366–367
- exporting single clip, 364–366
- extending clip markers, 157
- finding within a sequence, 388–391
- ganging, 163
- grouping into multiclips, 175
- lifting and extracting, 41–43
- logging, 112–113
- making changes to clip
  - parameters, 320
- making clips offline, 399–400
- moving in Timeline, 130–131
- positioning transitions on, 237–238
- reconnecting in Browser or Timeline, 354–355
- removing attributes, 258
- rendering. *see* rendering effects
- replacing using Fit to Fill, 283–285
- scrubbing through clip icons, 73
- selecting/deselecting in Timeline, 128–129
- transferring, 119–120
- trimming. *see* trimming clips
- video. *see* video clips
- viewing and marking for capture, 101–103
- viewing and modifying filter parameters, 251
- zooming in on, 21
- closed captioning, mastering options, 446
- codecs (compression/decompression)
  - Apple ProRes 422, 106, 344
  - QuickTime, 343
- Collapse Tracks button, Avid, 304
- collapsing multiclips, in multicam editing, 187–188
- color
  - adding to lower third text, 329
  - applying color labels to clips, bins, and sequences, 16–17
  - broadcast safe, 434
  - changing button color, 70
  - changing matte color, 334–335
  - changing text parameters, 323
  - correcting image color, 436–440
- color correction
  - preset options for window layout, 63
  - with Range Selection tool, 249
- Color Correction filters
  - accessing, 437–438
  - applying, 439–440
  - location of, 435
  - types of, 436–437
  - using video scopes, 430–431
- Color Corrector 3-way filter, 436–438
- Color Corrector filter, 436–437, 439–440
- Color Range control, 440
- columns
  - saving column layouts, 72
  - setting gap between, 326
  - sorting, 71
- command buttons, customizing, 68–70
- Command key, modifier keys for keyboard shortcuts, 22
- Command palette, Avid, 68
- commands
  - adding to button bar, 69
  - customizing command buttons, 68–69
  - mapping FCP commands to keyboard, 66–67
- comments, renaming, 72
- composite modes
  - applying, 272–273
  - creating travel mattes, 274–275
  - options, 271–272
  - previewing, 273
  - working with alpha channels and, 360
- compression/decompression. *see* codecs
- Compressor, 381–382
- Control key, modifier keys for keyboard shortcuts, 22
- Controls tab
  - making changes to clip parameters, 320
  - Size slider, 325
  - viewing changes to generated items, 321
  - working with video generators, 319–320

- copy-and-paste
    - Auto Select controls, 135
    - clip attributes, 256–258
    - clip content, 258
    - copying, 134
    - extract/insert edits, 137
    - lift/overwrite edits, 138
    - Mac functions for, 134
    - motion attributes, 307–308
    - Option-drag copy technique, 136
    - overview of, 133–134
  - copying
    - projects, 412–413
    - transitions, 244
  - corrective filters, for video levels, 434–435
  - countdown, mastering options, 445–446
  - crawling text
    - Boris Title Crawl, 333
    - creating, 327–328
  - Crop and Distort tool, in Tool palette, 17
  - cropping images, 302–304
  - cross dissolves
    - adding transitions in Timeline, 234
    - applying to multiple edit points, 235
  - cross fade, applying to multiple edit points, 235
  - Current Timecode field, Log and Capture window, 102
  - customizing Audio Mixer, 217
  - customizing projects
    - changing audio/video settings, 54–56
    - changing window layouts, 62–63
    - command button options, 68–70
    - dynamically resizing interface, 61–62
    - Easy Setup presets, 53–54
    - icon view options, 72–75
    - Item Properties, 60–61
    - keyboard options, 65–68
    - keyboard shortcuts, 78–79
    - overview of, 51
    - review, 77–78
    - saving window layouts, 64–65
    - selecting editing presets, 52
    - Sequence Settings, 59–60
    - storyboard editing, 75–77
    - System Settings, 58
    - User Preferences, 56–58
    - utilizing bin text view, 70–72
  - Cut Point markers, 185
  - Cut Video/Audio to Angle, 184
  - cutting multiclips
    - cutting from one angle to another, 184
    - on the fly, 184–185
    - into a sequence, 182
    - video and audio independently, 185–186
- ## D
- dB (decibels)
    - in Audio tool, 18
    - digital audio peaks, 424–425
    - modifying with Gain Adjust, 427–428
    - setting in Audio Mixer, 217–218
  - decomposing sequences, 419–420
  - default transitions, 236–237
  - delete
    - angle from a multiclip, 180
    - clips or ranges, 48
    - filters, 252–253
    - keyframes, 213
    - markers, 159
    - render files, 408–409
    - Ripple Delete (extraction), 41–43
    - tracks, 45–46
    - transitions, 238
  - destination tracks, patching in Timeline, 31–32
  - device control options, capture settings, 105, 107–108
  - Device Control Preset tab, Audio/Video Settings window, 56
  - digital audio peaks, 424
  - digital cameras, capture directly from, 105
  - digitizing, 99–100
  - DigiTranslator software, 378
  - Display or Scales Brightness button, 432
  - displays (monitors)

- adding second, 62
  - display options, 5
  - displaying Canvas output on external monitor, 63
- dissolves
  - adding transitions in Timeline, 234
  - applying to multiple edit points, 235
  - Video Transitions, 231
- distorting images, 302–304
- Dock, opening FCP from, 2
- drag-and-drop, 131–133
  - adding transitions with, 233
  - as alternative to segment editing, 130
  - decomposing sequences, 419–420
  - importing files, 348
  - insert edits, 133
  - overview of, 131–132
  - overwrite edits, 132
  - transitions, 244
- drop shadow, applying effects to text, 324
- drop zones, master templates and, 339
- dual-monitor configuration, 5
- dual-roller trim mode, Avid, 84–85
- dual-sided editing
  - numerical trimming, 86
  - overview of, 84–86
- duplicate frames, finding in sequences, 401–402
- duration
  - changing clip duration while retaining clip speed, 291
  - of clips, 83, 193
  - duration field in Canvas, 13
  - duration field in Viewer, 12
  - mastering options, 445–446
  - of transitions, 238
  - User Preferences (Option-Q), 320
- Duration dialog (Control-D), 238
- DV, formats for multicam performance, 172
- DV Start/Stop Detection, capture preferences, 110
- DVD, 381
- Dynamic playback, rendering options, 259
- dynamic trimming, 87–88
- E**
- Easy Setup
  - accessing options, 52
  - first use and, 3
  - format options, 173–174
  - opening, 125
  - presets, 53–54
- edit decision lists. *see* EDLs (edit decision lists)
- Edit Overlay
  - edit overwrites with, 182–183
  - editing with transitions, 239
- Edit Overwrite option, of Edit Overlay, 182–183
- edit points
  - adding transitions to multiple, 235
  - adding transitions to single, 233–234
  - dragging in Trim Edit window, 88–89
  - location in Trim Edit window, 83
  - navigating in Trim Edit window, 83
  - opening Trim Edit window by double-clicking, 242
  - rippling in Timeline, 90–91
  - rolling in Timeline, 89–90
  - selecting, 82
  - setting, 44
  - trimming multiple, 93–94
- Edit Selection tool (G), 82, 97
- Edit to Tape command, 443–444
- Edit with Transition, 236
- editing
  - adding/deleting tracks, 45–46
  - audio. *see* audio editing
  - conforming sequence settings, 34–35
  - creating subclips, 39–41
  - enabling Canvas and Viewer view overlays, 37–39
  - lifting and extracting, 41–43
  - mark commands, 29–30
  - markers, 159–161
  - multicam editing. *see* multicam editing
  - overview of, 27
  - overwrite and insert edits, 32–34

- patching tracks in Timeline, 30
  - play commands, 28–29
  - review, 46–47
  - selecting editing presets, 52
  - shortcuts, 47–49
  - snapping in Timeline, 35–37
  - split edits and L-cut edits, 43–45
  - with transitions, 239–240
- editing controls
  - in Canvas, 13, 33
  - in FCP interface, 4
  - in Viewer, 12
- Editing tab, User Preferences, 57, 87
- EDL manager, Avid, 348
- EDLs (edit decision lists)
  - creating master clips, 142
  - exporting, 378–379
  - importing, 348–349
- Effect palette, Avid, 229–230
- Effect tab, Avid Project window, 229
- effects
  - adjusting playback control, 232
  - applying composite modes, 272–273
  - applying drop shadow to text clip, 324
  - applying filters, 246–248
  - applying filters or motion effects to text, 325
  - composite mode options, 271–272
  - copying and pasting clip attributes, 256–258
  - copying and pasting clip content, 258
  - creating effect templates, 253
  - creating travel mattes, 274–275
  - Effects tab or Effects menu on
    - Browser, 230–231
  - exploring, 230
  - keyboard shortcuts, 277
  - modifying filters, 250–252
  - overview of, 229
  - previewing, 263
  - real-time playing without rendering, 231–232
  - removing attributes from a clip, 258
  - removing filters, 252–253
  - render commands, 261
  - render levels, 260–261
  - render status areas on Timeline, 259–260
  - rendering clips or selection, 261–263
  - review, 275–276
  - saving as favorites, 338
  - saving filters or groups of filters, 255–256
  - selecting a range of material, 249
  - setting keyframes in Timeline, 269–271
  - setting keyframes in Viewer, 267–268
  - superimpose edits, 264–266
  - switching angles with effects, 186–187
  - third-party filters, 253
  - transitions. *see* transitions
  - using shapes to create, 336–337
- Effects Editor, Avid, 250
- Effects Mode, Avid, 250
- Effects tab or Effects menu, Browser, 230–231
- End on Edit, positioning transitions on clips, 237–238
- equalizers, editing sound and, 191
- Expert Render, Avid, 231
- Export settings, Avid, 363
- exporting
  - to Avid, 380
  - batch exports, 376–377
  - batch lists, 379–380
  - clip to Final Cut Studio
    - application, 362
  - EDLs, 378–379
  - keyboard shortcuts, 385
  - multiple clips or sequences, 366–367
  - multiple still images, 373–375
  - OMF files, 378
  - overview of, 343
  - review, 383–384
  - sharing sequences and, 363–364
  - single clip or sequence, 364–366
  - single frame as still image, 371–373
  - using QuickTime Conversion, 369–371

- using QuickTime Movie, 367–369
    - to view in Soundtrack Pro, 375
  - extend edit (E)
    - creating split edits, 43
    - extending edits, 153–154
  - Extend function, trimming clips with, 82
  - external editor, opening Photoshop files
    - from Timeline, 359–360
  - extracting clips, 41–43
  - extract/insert edits, 137
- F**
- fades
    - applying to multiple edit points, 235
    - text in/out, 327
    - using track faders, 427
    - video fade, 266
  - fast motion, types of motion effects, 279
  - favorites
    - generators, 338
    - motion effects, 313–314
    - transitions, 254
    - Video Generator options, 319
  - FCP (Final Cut Pro)
    - first use, 3
    - opening, 2
  - files
    - exporting OMF files, 378
    - importing, 344–346
    - render files. *see* render files
  - Film option, Item Properties, 61
  - filters
    - adjusting video levels, 434–435
    - applying, 246–248
    - applying to selected range, 249
    - applying to text, 325
    - Brightness and Contrast filter, 435
    - changing order of, 253
    - Color Correction filters, 437–440
    - keyframing filter parameters, 266–267
    - modifying from Filter tab in Viewer, 250–252
    - removing, 252–253
    - saving as favorites, 254, 338
    - saving filters or groups of filters, 255–256
    - switching angles with effects, 186–187
    - third-party filters, 253
    - Timecode Reader filter, 447
  - Filters tab, Viewer, 250–251
  - Final Cut Studio, exporting clip to, 362
  - Find command
    - finding clips or items within a sequence, 388–391
    - locating clips to make offline, 400
    - overview of, 387–388
    - searching within Browser, 391–393
  - Finder, bins compared with folders in Finder, 70
  - finishing and outputting
    - backing up projects, 449–452
    - checking video levels, 432–434
    - correcting image color, 436–440
    - correcting video levels, 434–436
    - creating/loading audio output preset, 428–429
    - detecting/correcting audio peaks, 424–426
    - making a timecode window burn, 447–449
    - mastering options, 445–446
    - modifying audio output levels, 426–428
    - outputting to tape manually, 441–442
    - outputting to tape with Edit to Tape command, 443–444
    - outputting to tape with Print to Video command, 442–443
    - overview of, 423–424
    - review, 452–453
    - working with video scopes, 429–432
  - FireWire device
    - backing up to, 450
    - support for, 104
  - Fit to Fill
    - extending clips or covering multiple clips, 284
    - overview of, 283
    - replacing clip or gap using, 283–285

flash drive, backing up to, 450

folders

- bins compared with folders in Finder, 70
- importing, 347

fonts, changing text parameters, 323

Format option, Item Properties, 61

Format pop-up menu, 53

formats

- choosing, 53
- Compressor used to convert movie formats, 381
- exporting and, 367
- importing and, 344–345
- mixing formats and frame rates in sequences, 54
- options for exporting with QuickTime Conversion, 370
- QuickTime formats used for import/export, 363

Frame Blending modes, Optical Flow, 282

frame counter, in Trim Edit window, 83

Frame mode, Avid, 72

frame rate, setting from Rate pop-up menu, 53

Frame Viewer (Option-7), 252

frames, on Timeline

- finding duplicate frames in sequences, 401–402
- last frame and first frame indicators, 38

freeze frames

- creating using menu options and keyboard shortcuts, 293–294
- creating using speed segments, 292–293
- types of motion effects, 279

function keys, Mac OS X Exposé, 198

## G

Gain Adjust

- modifying audio output levels, 426–427
- opening Gain Adjust dialog, 203, 219

Gain or Offset box, modifying keyframes, 214

Gang button, Avid, 162

ganging clips, of Viewer and Canvas material, 163

Gap Width slider, setting gap between columns, 326

gaps

- finding and closing gaps in sequences, 138–139
- replacing using Fit to Fill, 283–285
- trimming with Ripple tool, 91

generators, video. *see* video generators

global changes, to clip properties, 397–399

Go to Mark In/Go to Mark Out, Log and Capture window, 102

gradients, creating custom, 335–336

graphics

- importing, 355–358
- options for outline text, 330–331

grouping clips, into multiclips, 175

## H

H.264, 381

Hand tool (H)

- moving image in Viewer or Canvas, 296
- overview of, 24
- in Tool palette, 17
- working with, 21

hardware, scalability of, 3

HD

- capture settings, 105
- choosing format, 53
- support for, 344

HDTV, 53

histogram, video scopes, 429

hue

- adjusting, 439–440
- Vectorscope for viewing, 430

## I

icon view, 72–75

icons

- for bins, clips, sequences, 9
- changing clip icons, 73–74
- scrubbing through clip icons, 73

- Image Control menu, changing video levels, 435–436
  - Image Sequence, exporting with QuickTime Conversion, 370
  - Image+Wireframe mode
    - Canvas window, 325
    - creating motion paths, 310
    - creating multilayered effects, 304–306
    - crop and distort options, 302–303
    - repositioning anchor points for images, 301–302
    - repositioning images, 299–300
    - resizing images, 298–299
    - rotating images, 300–301
  - images
    - changing image view in Canvas or Viewer, 296–297
    - Color Correction filters, 437–440
    - correcting color of, 436–437
    - cropping and distorting, 302–304
    - exporting single frame as still image, 371–373
    - importing multilayered, 358–359
    - multiframe (composite), 304
    - nesting clips from multiframe images, 306–307
    - repositioning, 299–300
    - repositioning anchor point for, 301–302
    - resizing, 298–299
    - rotating, 300–301
    - zooming image view, 295
  - importing
    - batch lists, 349–350
    - EDLs, 348–349
    - External Editor function and, 359–360
    - files, 344–346
    - folders, 347
    - graphics, 355–358
    - keyboard shortcuts for, 385
    - multilayered images, 358–359
    - overview of, 343
    - reconnecting media and, 351–354
    - review, 383–384
    - sequences from Avid, 350
    - working with alpha channels, 360–362
  - In points
    - identifying range for audio peak detection, 425
    - removing, 236
  - Input Channel pop-up menu, 104
  - insert edits (F9)
    - conforming sequence settings and, 35
    - drag-and-drop edits, 133
    - extract/insert edits, 137
    - inserting source audio, 198
    - making, 32–34, 48
  - Insert with Transition (Shift-F9), 240
  - inserting tracks, 45–46
  - interface
    - dynamically resizing, 61–62
    - exploring FCP interface, 4–6
    - Trim Edit window, 83
  - invert filters, 337
  - Item Properties, 60–61
- J**
- J-K-L keys
    - dynamic trimming, 87–88, 97
    - play backward, stop play forward, 47
    - playing and extend editing on the fly, 153
    - scrubbing audio with, 198
    - shuttling to source media, 113
  - jog and shuttle controls, Audio tab, 193
  - Jog control, in FCP interface, 5
  - jog wheel
    - in Canvas, 13
    - Log and Capture window, 102
    - in Viewer, 12
  - JPEG files, 367
- K**
- keyboard layout
    - loading for multiclips, 182
    - mapping FCP commands to keyboard, 66–67
    - overwrite edits, 65–66
    - saving and loading, 67–68

## keyboard shortcuts

- advanced editing, 167–169
- audio editing, 226–227
- capturing and transferring, 125
- customizing projects, 78–79
- dual-roller trimming, 86–87
- editing, 47–49
- effects, 277
- finding shortcut keys, 237
- freeze frames, 293–294
- generators, 341
- importing and exporting, 385
- motion effects, 315
- multicam editing, 189
- project management, 421
- projects and sequences, 22
- trimming clips, 97

## keyboards

- customizing, 65–68
- mapping FCP commands to
  - keyboard, 66–67
- saving and loading layout, 67–68

## Keyframe Editor Size, in Timeline track control area, 270

## keyframes

- adding to text parameters, 324
- adjusting speed in Viewer, 288–290
- animating 3D text, 333
- applying speed change, 282
- automated, 218–219, 427
- creating freeze frame effect, 292–293
- creating motion paths, 308, 310
- deleting, 213
- editing sound and, 191
- modifying, 214
- modifying motion paths, 311–313
- for opacity, 266
- setting in Timeline, 211–212, 269–271
- setting in Viewer, 267–268
- setting subframe keyframes in Viewer, 212–213
- speed segments and, 285–288
- stereo audio and, 203

**L**

## labels

- choosing colors from Label submenu, 16
- User Preferences, 57

## Layout pop-up menu, Timeline, 401

## layouts

- changing window layouts, 62–63
- choosing preset window layout, 63
- saving window layouts, 64–65

## L-cut edits

- creating, 92–93
- extending, 153
- performing, 43–45

## leaders, mastering options, 445

## leading, changing text parameters, 323

## level control, Audio tab, 193

## lift/overwrite edits

- copy-and-paste edits, 138
- lifting clips, 41–43

## Linked Selection control, toggling on/off

- in Timeline, 92, 97, 205

## linking/unlinking audio clips

- overview of, 206–207
- selecting linked clips, 205
- selecting one portion of linked clip, 205–206

## List view, 72

## Load Filler, Avid, 138, 333

## location field

- on Timeline, 14
- in Viewer, 12

## locators, Avid, 99, 154–155

## Lock Track control, 209

## locking/unlocking keyboard, 66

## Log and Capture window

- Capture Settings tab, 104–106
- capturing multiclip source media, 174
- Clip Settings tab, 103–104
- Logging tab, 110–113
- opening, 100–101
- preview area, 102

- Log and Transfer window
    - capturing footage from media
      - cards, 345
    - opening, 117–118
  - Log Clip button, 114
  - Logging area, Log and Transfer window, 118
  - logging bins, 110–111
  - logging clips
    - markers to use during logging, 113
    - naming protocol and, 112
    - overview of, 111
    - steps in, 112–113
  - logging list, importing, 349
  - Logging option, Item Properties, 61
  - logging source media, 174
  - loops
    - mastering options, 445–446
    - playing clips or sequences and, 442
    - toggling on/off for play functions, 29
  - lower third text, 328–329
  - Luma Key filter, 337
  - luminance (luma)
    - changing video levels, 436
    - Range Check indicators, 432–434
    - travel matte option, 274–275
    - Waveform Monitor or histogram for
      - viewing, 430
- M**
- Mac OS X Exposé function keys, 198
  - Make Multiclip window, 175
  - Make New Clip, 109
  - manual output, to tape, 441–442
  - Mark Audio Peaks function, 424
  - Mark buttons, Audio tab, 193
  - Mark clip (X), 30, 48
  - mark commands, 29–30
  - Mark In (I)
    - Log and Capture window, 102
    - set an In point, 30, 48
    - split edits, 43
    - viewing and marking clips, 102
  - Mark menu
    - clearing split edits, 45
    - split options, 43–44
  - Mark Out (O)
    - Log and Capture window, 102
    - set an Out point, 30, 48
    - split edits, 43
    - viewing and marking clips, 102
  - markers (M)
    - creating in Timeline, 156
    - creating in Viewer, 155
    - creating sequence markers, 156–157
    - creating subclips from, 161–162
    - deleting, 159
    - editing, 159–161
    - extending, 157
    - moving, 158
    - searching for, 391
    - to use during logging, 113
  - marking controls
    - in Canvas, 13
    - in FCP interface, 4
    - in Viewer, 12
  - Marquee, Avid, 331
  - master clips
    - applying filters to, 247
    - changing clip properties and, 394
    - creating, 141–142
    - identifying, 139–140
    - making sequence clips independent,
      - 142–143
    - opening unmarked, 146
    - overview of, 139–140
    - revealing, 143
    - speed changes and, 282
    - viewing and modifying filter
      - parameters, 251
  - master templates
    - adding to Timeline, 340
    - as effect category, 230
    - opening in Viewer, 339–340
    - Video Generator options, 319
  - mastering options, 445–446

- match frames (F)
  - finding for sequence clips, 143–144
  - finding multiple occurrences of frames, 145
  - finding to source clip, 145
  - opening unmarked master clip, 146
- mattes
  - changing color of, 334–335
  - creating travel mattes, 337
  - overview of, 334
  - using shapes to build, 336
  - Video Generator options, 319
- media
  - batch exports, 376–377
  - consolidating in sequences, 414–417
  - managing, 410–412
  - mastering options, 445–446
  - recompressing media files, 417–418
  - reconnecting. *see* reconnecting media
  - searching for in Browser, 392
  - settings, 51
- media cards
  - adding, 121
  - capturing footage from, 345
- Media Creation, Avid, 172
- Media Manager
  - consolidating media in sequences, 415–417
  - copying projects, 412–413
  - creating offline sequences, 418
  - decomposing sequences, 419
  - moving projects, 413
  - options, 411
  - overview of, 387, 409–410
  - recompressing media files, 400, 417–418
- Media Mover, 412
- Media tool, Avid, 387
- Merge Clips, Browser, 205, 222
- merging audio clips
  - creating merged clips in Browser, 221–222
  - creating merged clips in Timeline, 220–221
  - overview of, 219–220
- MFX format, Avid, 344
- midtones, adjusting, 439
- MobileMe, exporting to, 363
- Modify menu
  - accessing speed and freeze frame effects, 280
  - changing clip name, reel number, or timecode, 395–397
  - changing clip properties, 394
- monitoring
  - audio tracks, 195
  - real-time audio mixing, 215–216
  - single clips or tracks, 196
- monitors (displays)
  - adding second, 62
  - display options, 5
  - displaying Canvas output on external monitor, 63
- mono audio
  - audio tabs in Viewer, 193
  - linking/unlinking audio clips, 206
  - recording voiceovers, 223
  - Stereo/Mono button, 104
  - working with, 203–204
- Motion
  - Apple Pro Training Series: Motion 4* (Spencer), 317
  - opening Motion master template into Viewer, 339
  - sending clips to, 343
  - sending files to Final Cut Studio applications, 362
- Motion Effect button, Avid, 280
- motion effects
  - adjusting speed in Viewer, 288–290
  - applying speed change, 280–282
  - applying Speed tool, 290–292
  - changing clip speed with Fit to Fill, 283
  - changing image view in Canvas or Viewer, 296–297
  - controlling speed segments in Timeline, 285–288
  - copying and pasting motion attributes, 307–308

- creating favorites, 313–314
  - creating freeze frame effect using
    - menu options and keyboard shortcuts, 293–294
  - creating freeze frame effect using speed segments, 292–293
  - creating motion paths, 308–310
  - creating multiframe images, 305–306
  - cropping and distorting image, 302–304
  - exploring Motion tab, 294–295
  - keyboard shortcuts, 315
  - modifying motion paths, 311–313
  - multiframe (composite) images and, 304
  - nesting clips from multiframe images, 306–307
  - overview of, 279
  - replacing clip or gap using Fit to Fill, 283–285
  - repositioning image anchor points, 301–302
  - repositioning images, 299–300
  - resizing images, 298–299
  - review, 314–315
  - rotating images, 300–301
  - saving as favorites, 338
  - switching angles with effects, 187
  - using Motion tab for, 295
  - viewing, 247
  - zooming image view, 295
- motion paths
- creating, 310
  - modifying, 311–313
  - overview of, 308–309
- Motion tab, in Viewer
- exploring, 294–295
  - overview of, 279
  - using, 295
- MPEG files, 381
- multicam editing
- adding new angle to a multiclip, 180–181
  - assigning angle to a clip, 174
  - beginning multiclip editing, 182–183
  - changing number of multiclip angles displayed in Viewer, 177–178
  - choosing capture and sequence settings, 172–174
  - collapsing multiclips, 187–188
  - creating multiclips, 174–176
  - cutting from one angle to another, 184
  - cutting multiclips on the fly, 184–185
  - deleting angle from a multiclip, 180
  - keyboard shortcuts, 189
  - loading multiclip button bars and keyboard layout, 182
  - logging and capturing multiclip source media, 174
  - modifying multiclips in Viewer, 179
  - moving angle to different position in multiclip view, 179
  - organizing workflow for, 172
  - overview of, 171
  - resynchronizing angle in a multiclip, 181
  - review, 188–189
  - switching and cutting video and audio independently, 185–186
  - switching angles with effects, 186–187
  - switching from one angle to another, 183
  - turning on multiclip overlays, 178
  - viewing multiclips, 176–177
- Multiclip Overlays, 178
- multiclips. *see* multicam editing
- multiframe images
- creating, 305–306
  - nesting clips from, 306–307
  - overview of, 304
- Multiframe Trim field, 91
- multilayered images, importing, 358–359
- multiple edit points, trimming clips with, 93–94
- Multiple Edits, preset options for window layout, 63
- multiple still images, exporting, 373–375

multi-touch gestures, for scrolling  
 Timeline, 22  
 muting audio tracks, 195–196

## N

names

- changing clip properties, 395–397
- changing naming preferences,  
 122–124
- logging clips and, 112

nest items

- creating multilayered effects and, 304
- nesting clips from multiframe images,  
 306–307
- nesting window burns, 447

Nine Split, Avid, 172, 177

NLE (nonlinear editing), xiii, 1

non-controllable device, for capture  
 directly from camera, 105

NTSC

- Compressor and, 381
- controlling NTSC devices, 105
- importing graphics and, 357–358

numerical trimming, dual-roller  
 trimming, 86

## O

offline

- creating offline sequences, 418–419
- making clips offline, 399–400
- offline files, 352

OMF files, exporting, 378

opacity

- changing opacity of superimpose  
 edits, 265–266
- changing text parameters, 324

Open sync mode, playhead, 163–164, 183

opening

- audio meters, 192
- Audio Mixer, 216
- bins, 10–11
- clips, in Viewer, 12
- FCP (Final Cut Pro), 2
- Log and Capture window, 100–101

Transition Editor, 240–241

Trim Edit window, 82–83

Optical Flow, Frame Blending modes, 282

Option key, modifier keys for keyboard  
 shortcuts, 22

Option-drag, in advanced editing, 136

Out points

- identifying range for audio peak  
 detection, 425
- removing, 236

outline text, creating, 329–331

output channels, audio

- creating presets, 428–429
- loading presets, 429

output levels, audio, 426–428

outputting to tape

- with Edit to Tape command, 443–444
- manually, 441–442
- mastering options, 445–446
- with Print to Video command,  
 442–443

ovals, applying shapes, 336–337

overlays, turning on multiclip

- overlays, 178

overwrite edits, Avid, 33

overwrite edits (F10)

- conforming sequence settings and, 35
- drag-and-drop, 132
- editing with transitions, 239
- lift/overwrite edits, 138
- making, 32–34, 48
- multicam editing, 189
- overwriting with source audio, 198

Overwrite Trim tool, Avid, 92

Overwrite with Transition (Shift-F10), 240

## P

P2, 344

PAL

- Compressor and, 381
- controlling PAL devices, 105
- importing graphics and, 357–358

pan control, Audio tab, 193

passwords, user settings, 2

- Paste Attributes dialog, 257–258
- patching tracks, in Timeline, 19, 30
- peaks
  - Audio tool for viewing, 18
  - detecting/correcting audio peaks, 424–426
- Pen tools
  - deleting keyframes, 213
  - modifying keyframes, 214
  - setting keyframes, 268, 270
  - setting subframe keyframes in Viewer, 212–213
  - in Tool palette, 17
- Photoshop
  - creating graphics in, 356
  - importing from, 343
  - importing multilayered images from, 358–359
  - opening files from Timeline with external editor, 359–360
- Picture-In-Picture, Avid, 302
- pixels, subpixel accuracy, 323
- Play Around Edit Loop button, in Trim Edit window, 83
- Play buttons, Audio tab, 193
- play commands, 28–29
- playback control, System Settings, 232
- playhead
  - end-of-clip/ beginning-of-clip indicators, 39
  - in FCP interface, 5
  - location in Viewer, 12
  - Open sync mode, 163–164, 183
  - position in Canvas, 13
  - position on Timeline, 14, 20
- Playhead Sync pop-up menu
  - cutting video or audio only, 186
  - Open mode, 163–164
  - Open option, 183
  - in Viewer, 162
- position bar, Avid, 29
- Poster Frame, setting, 74
- preferences. *see* User Preferences (Option-Q)
- presets
  - Audio Mixer, 217
  - for capture and input, 105
  - choosing preset window layout, 63
  - creating/loading audio output preset, 428–429
  - Easy Setup, 53–54
  - editing, 52
- Preview area, Log and Transfer window, 117
- previewing
  - effects, 263
  - render effects, 403
  - transitions, 245–246
- primary scratch disk, 3
- print, mastering options, 445–446
- Print to Video command, for outputting to tape, 442–443
- project management
  - backing up. *see* backing up projects
  - changing clip name, reel number, or timecode, 395–397
  - changing clip properties, 394
  - consolidating media in sequences, 414–417
  - copying projects, 412–413
  - creating, saving, opening, closing, 7–8
  - creating offline sequences, 418–419
  - customizing. *see* customizing projects
  - decomposing sequences, 419–420
  - deleting render files, 408–409
  - disable playing of rendered files, 405–406
  - Find command, 388
  - finding clips or items within a sequence, 388–391
  - finding duplicate frames in sequences, 401–402
  - keyboard shortcuts, 421
  - making clips offline, 399–400
  - making global changes to clips, 397–399
  - managing render files, 406–407
  - media management, 410–412
  - moving projects, 413

- naming projects on Timeline, 14
  - overview of, 387
  - performing partial render, 404
  - preserving render files, 404–405
  - previewing render effects, 403
  - recompressing media files, 417–418
  - reconnecting project clips, 352–354
  - review, 420–421
  - searching within Browser, 391–393
  - viewing render files, 407–408
  - Project tabs, in FCP interface, 4
  - Project window, Avid, 7
  - Projects, Users, and Site settings, Avid, 51–52
  - ProRes. *see* Apple ProRes
  - ProTools, 378
  - Proxy, formats for multicam performance, 172
- Q**
- Quad Split, Avid, 172, 177
  - QuickTime
    - codecs in, 343
    - sharing sequences and, 363
    - video and audio capture and, 107
  - QuickTime Conversion
    - exporting single frame as still image, 371–373
    - using for exports, 369–371
  - QuickTime Movie
    - Compressor converting to other formats, 381
    - using for exports, 367–369
  - QuickTransition, Avid, 233, 237, 240
  - QuickView (Option-8)
    - previewing composite modes, 273
    - previewing effects, 263
    - previewing render effects, 403
- R**
- RAM preview, 403
  - Range Check function
    - changing video levels, 435–436
    - checking video levels, 432–434
  - Range Selection tool (GGG)
    - performing partial render, 404
    - selecting a range of material, 249
  - Rate pop-up menu, frame rate settings, 53
  - Razor Blade All tool (BB), 152
  - razor blade icon, for cut buttons, 184
  - Razor Blade tool (B)
    - adding or dividing clips with, 152–153
    - performing partial render, 404
    - in Tool palette, 17
  - real-time effects, 231–232
  - real-time audio mixing, User Preferences, 215
  - recent clips, 5, 12
  - recompressing media files, 417–418
  - Reconnect Files, 353–354
  - reconnecting media
    - clips in Browser or Timeline, 354–355
    - overview of, 351–352
    - project clips, 352–354
  - Record Audio Keyframes pop-up menu, 218–219
  - Record monitor, Avid, 13, 37
  - record tracks, Avid, 31
  - recording voiceovers, 223–224
  - rectangles, applying shapes, 336
  - Reduce button, Avid, 295
  - reel number, changing clip properties, 395–397
  - relinking Avid, 351
  - remote server, backing up to, 450
  - Remove Attributes dialog, 258
  - Render Control tab, 57, 60, 441–442
  - render files
    - default location, 407
    - deleting, 408–409
    - disable playing of, 405–406
    - managing, 406–407
    - preserving, 404–405
    - viewing, 407–408
  - render management
    - deleting render files, 408–409
    - disable playing of rendered files, 405–406

- managing render files, 406–407
  - performing partial render, 404
  - preserving render files, 404–405
  - previewing render effects, 403
  - viewing render files, 407–408
  - Render Manager tool, 406–409
  - render options, Video Generator
    - creating custom gradients, 335–336
    - overview of, 319, 335
  - render status area, on Timeline, 259
  - rendering effects
    - overview of, 258–259
    - previewing, 263
    - real-time effects and, 231–232
    - render commands, 261
    - render levels, 260–261
    - render status areas on Timeline, 259–260
    - rendering clips or selections, 261–263
  - replace edits (F11)
    - overview of, 149–151
    - replacing existing audio, 198
  - repositioning images, 299–300
  - Res pop-up menu, Avid, 105
  - Resize, Avid, 302
  - Resize effect, Avid, 298, 302
  - resizing images, 298–299
  - resolution, capture settings, 105
  - resources, for material in this book, xvi
  - restoring saved projects, from Autosave Vault, 450–451
  - Results pop-up menu, 392
  - Reverse Match Frame, Avid, 145–146
  - reverse motion, types of motion effects, 279
  - RGB channels, viewing, 430
  - RGB Parade, 429
  - Ripple Delete (extraction), 41–43
  - Ripple tool (RR)
    - dragging edit points in Trim Edit window, 88
    - rippling single edit points in Timeline, 90–91
    - Select Ripple tool, 97
  - single-sided editing, 85–86
  - trimming clips in Viewer, 95
  - trimming edit points beneath a transition, 238
  - trimming edit points without clip collision, 208
  - trimming multiple edit points, 93–94
  - trimming numerically, 86
  - trimming using shortcuts, 86
  - Roll tool (R)
    - changing clip duration while retaining clip speed, 291
    - dragging edit points in Trim Edit window, 88
    - dual-sided editing, 84–85
    - extend edits and, 154
    - rolling two edit points in Timeline, 89–90
    - Select Roll tool, 97
    - trimming edit points beneath a transition, 238
    - trimming numerically, 86
    - trimming using shortcuts, 86
  - rotating images, 300–301
  - roundtripping, with Motion or Soundtrack Po, 343
  - RS-422, 104
  - RT pop-up menu, 233
  - rubberbanding
    - for correcting audio peaks, 425
    - editing sound and, 191
  - ruler area, Timeline, 4
- S**
- saturation
    - adjusting, 439
    - Vectorscope for viewing, 430
  - scalability, of FCP and Avid architectures, 3
  - scratch disks, capture settings, 107–108
  - scrolling text, creating, 326–327
  - Scrub tool (HH), 73, 79
  - scrubber bar
    - Audio tab, 193
    - in Canvas, 13

- dots or sprocket holes in the Viewer, 94
  - in FCP interface, 5
  - mark buttons, 29
  - position in Viewer, 12
- scrubbing audio, modes for, 197–198
- SD, capture settings, 105
- Search pop-up menu, 392
- searches. *see* Find command
- segment effects, Avid, 246
- Segment Mode edits, 129–130
- Select Color eyedropper, 323
- Select User and Project dialog, in Avid, 3
- Selection tool (A)
  - selecting clip in Timeline, 128–129
  - selecting clips with, 202
  - selecting targets for lift and extraction, 42
  - in Tool palette, 17
  - trimming clips with, 92
- sequence markers
  - creating, 156–157
  - extending, 157
- Sequence menu, render commands in, 261
- Sequence Preset tab, Audio/Video Settings window, 55
- sequence settings
  - changing, 59–60
  - choosing for multicam editing, 172–174
- Sequence tabs
  - in FCP interface, 4
  - repositioning, 15
  - on Timeline, 14
- sequences
  - applying color to, 16–17
  - applying filters to, 247
  - batch exporting, 376–377
  - conforming settings, 34–35
  - creating new, 14–15
  - creating sub-sequence from Timeline, 40–41
  - displaying entire sequence in Timeline, 21
  - exporting multiple, 366–367
  - exporting single sequence, 364–366
  - finding and closing gaps in, 138–139
  - finding clips or items in, 388–391
  - finding duplicate frames, 401–402
  - finding match frames for sequence clips, 144
  - importing from Avid, 350
  - last frame, first frame, and end of sequence indicators, 38
  - names on Timeline, 14
  - opening a sequence of clips into Viewer, 94–95
  - sharing, 363–364
  - viewing, 13
  - viewing and modifying filter parameters, 251
  - working with in Timeline, 14–15
  - zooming and positioning in Timeline, 20–22
- Setting tab, Avid, 52
- shapes
  - applying, 336–337
  - Video Generator options, 319
- Share dialog
  - exporting multiple clips or sequences, 366–367
  - exporting single clip or sequence, 364–366
  - overview of, 363–364
- Shift key, modifier keys for keyboard shortcuts, 22
- shortcut menus, accessing, 8
- Show Overlays option, in Viewer and Canvas windows, 38–39
- Show Thumbnail column, 74–75
- shuttle control
  - in Canvas, 13
  - in FCP interface, 4
  - scrubbing audio with, 198
  - in Viewer, 12
- Sift command, Avid, 387
- single-roller, Avid, 95

- single-sided editing
  - keyboard shortcuts for, 86–87
  - numerical trimming, 86
  - overview of, 84–86
- Size slider, resizing text, 325
- slate, mastering options, 445
- Slide tool (SS), 17, 148
- sliding clips, 148–149
- Slip tool (S), 17, 147
- slipping clips
  - in Timeline, 147–148
  - in Viewer, 148
- slow motion, types of motion effects, 279
- slugs
  - filling gaps in Timeline, 334
  - Video Generator options, 319
  - working with gaps, 138
- Small Trim mode, Avid, 90
- Smart tool, Avid, 81
- snapping, in Timeline, 35–37
- software
  - loading software accompanying this book, xv
  - scalability of FCP and Avid architectures, 3
  - third-party. *see* third-party software
- Solo control, Audio Mixer, 196
- soloing
  - audio tracks, 218
  - clips or tracks in Timeline, 197
- Sort command, Avid, 387
- sorting columns, 71
- sound editing. *see* audio editing
- sounds, enabling/disabling, 196
- Soundtrack Pro
  - 5.1 Monitoring, 216
  - exporting to, 375
  - sending clips to, 343
  - sending files to Final Cut Studio applications, 362
- source clips
  - finding match frames to, 145
  - viewing, 12
- source media
  - logging and capturing multiclip source media, 174
  - viewing and marking for capture, 101–103
- Source monitor, Avid, 12, 28, 37
- source tracks, patching tracks in Timeline, 31–32
- speed effects
  - adjusting speed in Viewer, 288–290
  - applying speed change, 280–282
  - applying Speed tool, 290–292
  - changing clip speed with Fit to Fill, 283
  - controlling speed segments in Timeline, 285–288
  - creating freeze frame effect using menu options and keyboard shortcuts, 293–294
  - creating freeze frame effect using speed segments, 292–293
  - keyboard shortcuts, 315
  - replacing clip or gap using Fit to Fill, 283–285
  - review, 314
  - switching angles with effects, 186–187
- speed segments
  - controlling in Timeline, 285–288
  - creating freeze frame effect using, 292–293
  - overview of, 285
- Speed tool (SSS), Timeline, 290–292
- splice edits, Avid, 32
- split edits
  - creating, 92–93
  - performing, 43–45
- split screens. *see* multiframe images
- squares, applying shapes, 336
- Standard, preset options for window layout, 63
- Start on Edit, positioning transitions on clips, 237–238
- static audio tracks, 199
- stereo audio
  - audio tabs in Viewer, 192–193
  - linking/unlinking audio clips, 207

- selecting audio tracks to trim, 92
    - Stereo/Mono button, 104
    - unpairing/re-pairing stereo link
      - between audio tracks, 204
    - working with, 203–204
  - still images
    - batch exporting multiple, 373–375
    - exporting single frame as still image, 371–373
    - exporting with QuickTime
      - conversion, 370
  - storyboard editing, 75–77
  - strobe, types of motion effects, 279
  - subclips
    - creating, 39–41
    - creating from markers, 161–162
    - removing limits on, 41
  - Summary tab, Audio/Video Settings
    - window, 55
  - superimpose edits
    - changing opacity, 265–266
    - making, 264–265
  - surround sound, 216
  - switching multiclips
    - to another angle, 183
    - video and audio independently, 185–186
  - Sync Lock, 95, 207–208
  - Synchronize using pop-up menu, 176
  - syncing audio tracks
    - out-of-sync indicators, 209–210
    - selecting linked clips, 205
    - in Timeline, 207–208
  - System Settings (Shift-Q), 359–360
    - accessing, 52
    - choosing, 58
    - External Editors tab, 359–360
    - Playback Control tab, 232
- T**
- tape, outputting to. *see* outputting to tape
  - target bins, Avid, 110
  - target clips, selecting in Timeline, 235
  - target media, capture settings, 107
  - templates
    - creating effect templates, 253
    - master templates, 339–340
  - text
    - animating 3D, 333
    - applying drop shadow to, 324
    - applying filters or motion effects to, 325
    - changing text parameters, 323–324
    - creating 3D text, 331–332
    - creating crawling text, 327–328
    - creating lower third text, 328–329
    - creating outline text, 329–331
    - creating scrolling text, 326–327
    - creating typewriter text, 331
    - editing text clip, 322–323
    - importing as batch list, 349
    - utilizing bin text view, 70–72
    - Video Generator options, 319
    - in Viewer, 12
  - Text control options, Viewer window, 322
  - third-party software
    - Automatic Duck for exports, 380
    - Automatic Duck for imports, 350
    - DigiTranslator software, 378
    - filters, 253
    - Media Mover, 412
  - thumbnails, Show Thumbnail column, 74–75
  - TIFF files, 367
  - Time Remap tool, 17
  - time values, using in Timeline, 131
  - Timecode Duration field, Log and Capture window, 102
  - Timecode Reader filter, 447
  - timecodes
    - Audio tab, 193
    - in Canvas, 13
    - changing clip properties, 395–397
    - in FCP interface, 5
    - going to timecode location in
      - Timeline, 20
    - overlays, 178
    - timecode window burn, 447–449
    - in Timeline, 14

- in Trim Edit window, 83
  - view overlays and, 37
- Timeline
  - adding master templates to, 340
  - adding transition in, 233–234
  - applying Speed tool, 290–292
  - Audible control in, 196
  - audio waveforms displayed in, 194–195
  - changing audio levels in, 201–202
  - controlling speed segments in, 285–288
  - controlling tracks in, 19–20
  - creating markers in, 156
  - creating merged audio clips in, 220–221
  - creating sub-sequence from, 40–41
  - dynamically resizing tracks, 62
  - editing audio-only clip to, 198
  - in FCP interface, 6
  - filling gaps using slugs, 334
  - importing multilayered images and, 359
  - last frame and first frame indicators, 38
  - Layout pop-up menu, 401
  - lifting and extracting material from, 42
  - Linked Selection control in, 92, 97, 205
  - modifying duration of transitions, 238
  - modifying motion parameters in, 312
  - moving clips in, 130–131
  - opening Photoshop files with external editor, 359–360
  - patching tracks in, 30
  - reconnecting clips in, 354–355
  - render status area, 259
  - saving track layout, 65
  - selecting group of target clips in, 235
  - selecting/deselecting clip in, 128–129
  - setting keyframes in, 211–212, 269–271
  - slipping clips in, 147–148
  - snapping in, 35–37
  - speed percentage option, 282
  - split edits in, 43–44
  - static tab, 199
  - syncing audio tracks, 207–208
  - time values, 131
  - viewing audio levels, 192
  - working with, 14
  - zooming and positioning, 20–21
- Timeline, trimming in
  - keyboard shortcuts for, 91
  - rippling single edit points in, 90–91
  - rolling two edit points in, 89–90
- Timeline Layout Popup arrow, 65
- Timeline Options tab, 57, 60
- Timing option, Item Properties, 61
- Title and Marquee tools, Avid, 317
- title crawl, 326
- Title Safe overlays, 178
- Title tool controls, Avid, 322
- titles
  - Boris FX set, 332–333
  - changing text parameters, 323
  - creating, 321–322
  - editing basic text clip, 322–323
- Tone Preview button, mastering options, 445
- Tool palette
  - Audio Mixer tab, 214
  - Edit Selection tool, 82
  - in FCP interface, 5
  - Ripple tool, 90
  - Roll tool, 89
  - Scrub tool, 73
  - Slip and Slide tools, 147
  - Trim tools, 81
  - Voice Over tool, 223
  - working with, 17
  - Zoom tool (Z), 21
- tooltips
  - toggling on/off, 18
  - viewing button functions with, 29
- Track Height control, in Timeline, 14, 19
- Track Lock control, in Timeline, 19
- track selector, in Trim Edit window, 83
- tracking, changing text parameters, 323
- tracks
  - adding/deleting, 45–46
  - audio. see audio tracks

- controlling Timeline tracks, 19–20
- dynamically resizing, 62
- patching in Timeline, 30
- saving track layout, 65
- Sync Lock, 95
- Track Height control, in Timeline, 14
- video. *see* video tracks
- trailers, mastering options, 445–446
- Transfer Queue area, Log and Transfer window, 118–120
- transferring clips
  - adding clips to transfer queue, 119–120
  - changing transfer preferences, 121–122
  - overview of, 118
- Transition Alignment options, 237–238
- Transition Editor
  - applying alpha transitions, 245
  - opening, 240–241
  - saving favorite transitions, 254
- Transition Effect Preservation, Avid, 239
- transitions
  - adding to multiple edit points, 235
  - adding to single edit point, 233–234
  - applying alpha transitions, 244–246
  - changing and copying, 242
  - changing default, 236–237
  - duration of, 238
  - editing with, 239–240
  - finding in Timeline, 390–391
  - keyboard shortcuts, 243
  - modifying, 236
  - moving or copying, 244
  - opening Transition Editor, 240–241
  - overview of, 229
  - positioning on clips, 237–238
  - previewing, 245–246
  - saving favorites, 254
  - swapping one for another, 243
- transparency, alpha channels and, 360–362
- transport buttons
  - in Canvas, 13
  - in Viewer, 12
- transport controls
  - in FCP interface, 5
  - in Viewer, 28
- travel mattes
  - creating, 274–275, 337
  - working with alpha channels and, 360
- Trim commands, 43
- Trim Edit window
  - closing, 83
  - dragging edit points in, 88–89
  - dynamic trimming, 87–88
  - indicators of trim edits, 84–85
  - interface, 83
  - opening, 82–83
  - opening by double-clicking edit points, 242
  - overview of, 82
  - trimming edit points beneath a transition, 238
  - trimming numerically, 86
- Trim Frame keys, Avid, 91
- Trim tools, in Tool palette, 17
- trimming clips
  - asymmetrically, 93
  - closing Trim Edit window, 83
  - creating L-cut and split edits, 92–93
  - dividing clips with Add Edit, 82
  - dragging edit points in Trim Edit window, 88–89
  - dual-roller and single-roller trimming, 84–86
  - entering trim amounts, 91
  - with Extend function, 82
  - J-K-L trimming, 87–88
  - keyboard shortcuts, 97
  - keyboard shortcuts for, 86–87
  - with multiple edit points, 93–94
  - numerical dual and single-roller trimming, 86
  - opening a sequence of clips into Viewer, 94–95
  - opening Trim Edit window, 82–83
  - overview of, 81–82
  - review, 95–96
  - rippling single edit points in Timeline, 90–91
  - rolling two edit points in Timeline, 89–90

- with Selection tool, 92
- shortcuts for dual and single-roller trimming, 86–87
- shortcuts for trimming in Timeline, 91
- in Viewer, 95
- without clip collision, 208–209
- two-up display
  - Canvas window, 90
  - preset options for window layout, 63
- typewriter text, creating, 331

## U

- undo, shortcut for, 22
- Undo levels, User Preferences, 57
- Unlimited RT option, Playback Control tab, 232, 259
- Use pop-up menu, Easy Setup presets, 53–54
- user names, user settings, 2
- User Preferences (Option-Q)
  - accessing, 52
  - Autosave Vault, 449
  - capture preferences, 109–110
  - capture settings, 109–110
  - changing naming preferences, 122–124
  - changing transfer preferences, 121–122
  - creating/loading audio output preset, 428–429
  - Dupe Detection, 402
  - duration settings, 320
  - Editing tab, 87
  - Record Audio Keyframes pop-up menu, 218–219
  - tooggling tool tips on/off, 18
  - Undo levels, 57
  - viewing options, 56–58

## V

- Vectorscopes
  - accessing, 432
  - capturing clips and, 104
  - video scopes, 429

- video
  - adjusting In/Out marks, 44
  - Audio/Video Settings, 52
  - capture options on Clip Settings tab, 103
  - changing settings for, 54–56
  - checking levels, 432–434
  - copying and pasting video attributes, 256–258
  - correcting image color, 436–440
  - correcting levels, 434–436
  - encoding with Compressor, 381
  - resolution in capture settings, 105
  - selecting video tracks to trim, 92
  - switching independently of audio, 185–186
  - video-only edits, 32
  - working with video scopes, 429–432
- video clips
  - render status, 259
  - replacing based on audio cue, 150
  - setting keyframes in Timeline, 269
- video filters
  - accessing, 247
  - applying, 248
  - applying effects to text, 325
  - applying to selected range, 249
  - effect categories, 230
  - overview of, 246
  - viewing and modifying filter parameters, 251–252
- Video Generator pop-up menu, 5, 318
- video generators
  - animating 3D text, 333
  - applying drop shadow to text clip, 324
  - applying effects to generated items, 324
  - applying filters or motion effects to text, 325
  - applying shapes, 336–337
  - Boris title interface and options, 332–333
  - changing text parameters, 323–324
  - Controls tab for working with, 319–320
  - creating 3D text, 331–332

- creating crawling text, 327–328
  - creating custom gradients, 335–336
  - creating generated items, 320–321
  - creating lower third text, 328–329
  - creating multiframe images, 305–306
  - creating outline text, 329–331
  - creating scrolling text, 326–327
  - creating titles, 321–322
  - creating typewriter text, 331
  - editing text clip, 322–323
  - as effect category, 230
  - keyboard shortcuts, 341
  - master templates, 339–340
  - mattes, 334–335
  - options of, 319
  - overview of, 317, 318–319
  - render options, 335
  - review, 340–341
  - saving as favorites, 338
  - slugs, 334
  - viewing changes to generated items, 321
- Video Processing tab, Sequence Settings window, 60
- video scopes
  - options on Clip Settings tab, 103–104
  - types of, 429–430
  - working with, 429–432
- Video tab, 193
- video tracks
  - deselecting, 135
  - selecting for capture, 103–104
- video transitions
  - Add Video Transition button, 233–234
  - applying to multiple edit points, 235
  - bin options, 231
  - effect categories, 230
  - fades, 266
  - finding in Timeline, 390–391
  - swapping one for another, 243
  - Transition Editor and, 241
- View as List
  - customizing bins in text view, 71
  - simulating script mode, 72
  - text view in FCP, 70
- View menu
  - view overlays options, 37
  - zoom options, 21
- View pop-up menu
  - Multiclip Overlays option, 178
  - real-time view options, 177
  - view overlays options, 37–38
- Viewer window
  - accessing video generators, 318
  - Add Audio Keyframe button, 213
  - adjusting speed in, 288–290
  - Audio tab in, 192–194
  - changing audio levels, 200
  - changing image view in, 296–297
  - changing number multiclip angles
    - displayed in, 177–178
  - creating markers in, 155
  - creating subclips, 40
  - enabling view overlays, 37–39
  - in FCP interface, 6
  - Filters tab, 250–251
  - ganging clips, 163
  - modifying keyframes, 214
  - modifying multiclips in, 179
  - Motion tab, 279, 294–295
  - opening a sequence of clips into, 94–95
  - opening clips in, 12
  - opening Motion master template into Viewer, 339
  - opening video-generated item from, 320
  - Play buttons, 28
  - Playhead Sync pop-up menu in, 162
  - setting keyframes in, 267–268
  - setting subframe keyframes, 212–213
  - slipping clips in, 148
  - split edits in, 43–44
  - text control options, 322
  - transport controls in, 28
  - trimming clips in, 95
  - viewing multiclips in, 176–177
- Views as Icons, 72–75
- Visible controls, in Timeline tracks, 19

voiceovers, recording, 223–224  
 volumes, adding to Browse area, 121  
 VTR status, Log and Capture  
 window, 102

## W

Warn After Capture, capture  
 preferences, 109  
 WAVE files, 367, 370  
 Waveform Monitor  
 capturing clips and, 104  
 checking video level of specific  
 area, 432  
 video scopes, 429  
 waveforms  
 displaying in Timeline, 192, 194–195  
 viewing audio peaks, 425  
 white levels, adjusting, 439  
 window burns, 447–449  
 windows  
 changing layouts, 62–63  
 dynamically resizing, 61–62  
 saving layouts, 64–65

Wipe transition options, of Effects tab, 244  
 workflow, organizing for multicam  
 editing, 172

## X

XDCAM, 344

## Y

YouTube, exporting to, 363

## Z

zoom controls  
 Audio tab, 193  
 on Timeline, [20](#)  
 Zoom pop-up menu, 296–297  
 Zoom tool (Z)  
 changing image view in Canvas or  
 Viewer, 296–297  
 in Tool palette, 17, 21, 24  
 zooming  
 in on clips, 21  
 image view, 295  
 on Timeline, 20–22