

VISUAL QUICKPRO GUIDE



FINAL CUT PRO 7

*Learn Final Cut Pro
the Fast, Efficient Way!*

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Using FCP's Many Edit Types

One powerful editing option unique to Final Cut Pro is the Canvas edit overlay. When you drag a clip directly into the Canvas image area, the Canvas edit overlay appears with fields for each type of edit (**Figure 9.15**). Select the type of edit you want to perform by dropping your clip on the corresponding overlay area. The default type is an Overwrite edit.

You can also perform edits in the Canvas by dragging your source clip to one of the edit buttons at the bottom of the Canvas window.

Final Cut Pro offers many types of edits and many ways to perform those edits. Keep reading to find a rundown of the types of edits you can perform in FCP, along with variations they impose on the basic editing procedure.



Figure 9.15 The Canvas edit overlay allows drag-and-drop editing for seven types of edits.



Figure 9.16 Position the Timeline playhead to set your sequence In point.

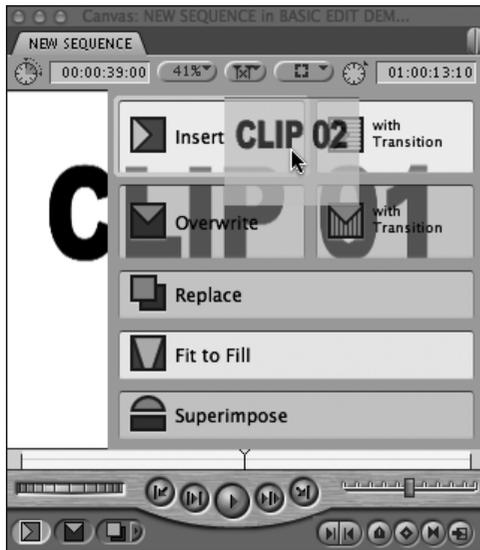


Figure 9.17 Drag the source clip from the Viewer to the Canvas edit overlay; then drop the clip on the Insert edit area.

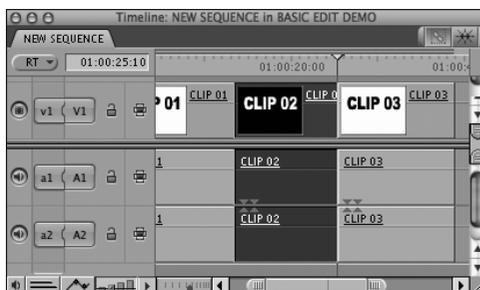


Figure 9.18 The completed Insert edit in the Timeline. Clip 02, inserted between Clip 01 and Clip 03, pushes Clip 03 to the right.

Insert edit

When you perform an Insert edit, the sequence clips at the In point move to the right to make room for the new source clip.

✓ Tips

- Insert edits can also be performed by dragging the source clip directly to the Timeline. See “Performing Edits in the Timeline,” later in this chapter.
- Heads up! When you perform an insert edit, any sequence clips that span the In point are automatically split to accommodate the new clip.

To perform an Insert edit:

1. Set the sequence In point by positioning the Timeline (or Canvas) playhead where you want the edit to occur (**Figure 9.16**).
2. Drag the source clip from the Viewer to the Insert edit area in the Canvas overlay (**Figure 9.17**).

The source clip is inserted into the sequence (**Figure 9.18**).

About Transition Edits

FCP offers two types of edits that incorporate transitions: Insert with Transition and Overwrite with Transition. A transition edit automatically places your default transition at the sequence In point when you drag the source clip from the Viewer to either the Insert with Transition or the Overwrite with Transition edit area in the Canvas overlay. When using either of the transition edit types, you’ll need enough extra frames in each clip at the edit point where the transition is applied so that you can create the transition. (Each clip requires additional frames equal to half of the default transition’s duration; see Chapter 13, “Creating Transitions,” for more on using transitions.)

Overwrite edit

In an Overwrite edit, the source clip overwrites sequence clips past the sequence In point. Overwrite edits use the source In and Out points to calculate the edit duration, replacing sequence material with the incoming source clip, with no time shift in the existing sequence.

✓ Tip

- You can also perform Overwrite edits by dragging the source clip directly to the Timeline. See “Performing Edits in the Timeline,” later in this chapter.

To perform an Overwrite edit:

1. Set the sequence In point by positioning the Timeline (or Canvas) playhead where you want the edit to occur (**Figure 9.19**).

2. Drag the source clip from the Viewer to the Overwrite edit area in the Canvas overlay (**Figure 9.20**).

The source clip is added to the sequence, overwriting any existing sequence material on the targeted tracks that falls between the sequence In and Out points (**Figure 9.21**).



Figure 9.19 Position the Timeline playhead to set your sequence In point.



Figure 9.20 Drag the source clip from the Viewer to the Canvas edit overlay; then drop the clip on the Overwrite edit area.

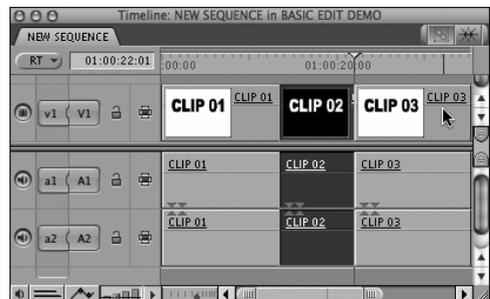


Figure 9.21 The completed Overwrite edit in the Timeline. Clip 02 overwrites the portion of Clip 01 that extends beyond the sequence In point, without moving Clip 03.

Replace edit

A Replace edit replaces the contents of a sequence clip with source clip material.

The Replace edit uses the playhead position in the Viewer, not the source In and Out points, to calculate the Replace edit; your source In and Out points will be ignored. If you don't set sequence In and Out points, FCP uses the boundaries of the clip under the Timeline playhead.

You can use a Replace edit to simply replace a shot in a sequence with footage from another shot with the same duration. Replace editing can also be a powerful tool for matching action; for example, when you're cutting between multiple-camera coverage of different angles on the same action (in your big-budget dreams). Park the Canvas playhead at the point in the action that you want to

match in your source clip. Find the source clip frame that matches the action in the sequence frame. Mark In and Out points in the Canvas to select the section of the sequence you want to replace with the new material. The material between the sequence In and Out points is replaced by corresponding material from the source clip on either side of the frame that was matched.

To perform a Replace edit:

1. Position the Viewer playhead on the frame you want to match with a frame in the Canvas (**Figure 9.22**).
2. Position the Canvas playhead on the frame you want to match with the one selected in the Viewer. If you want to specify the duration of the replacement clip, set sequence In and Out points (**Figure 9.23**).



Figure 9.22 Position the Viewer playhead on the frame you want to match with a frame in the Canvas.



Figure 9.23 Position the Canvas playhead on the frame you want to match with a frame in the Viewer.

3. Drag the source clip from the Viewer to the Replace edit area in the Canvas overlay.

Figure 9.24 shows the Timeline before the Replace edit; **Figure 9.25** shows the Timeline after the Replace edit.

✓ Tip

- Use the Replace edit technique to replace a clip with an offset copy of itself. This is a shortcut to adjust the timing of action in a clip or to sync action to music.

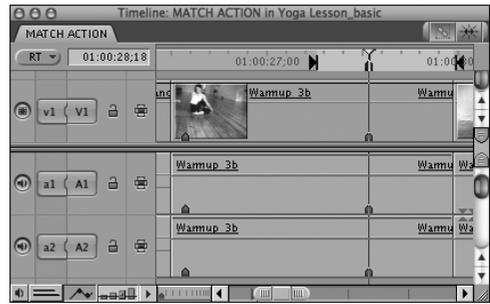


Figure 9.24 The sequence before the Replace edit in the Timeline.

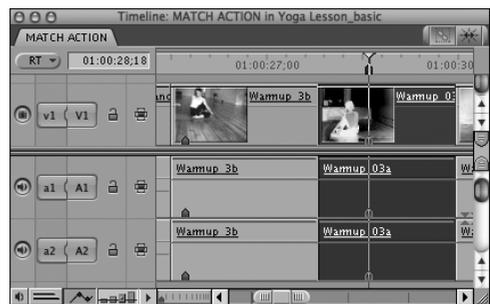


Figure 9.25 The same sequence after performing the Replace edit. The new clip replaces the old, using the match frame you selected as the sync point.

Hate Your Edit? Do Undo

The fastest way to repair your sequence after you've done something brilliant but basically bad is to use the Undo feature. FCP user preferences allow up to 99 Undos—10 is the default.

Undo is particularly useful when you've just performed an unsuccessful (or accidental) Overwrite edit and replaced some clips in your sequence. Deleting the clips that wiped out part of your sequence won't restore your original footage, but if you Undo (Command-Z) your Overwrite edit, your sequence footage will be restored.

So, go forth and be bold. Experiment with your edit. You can always Undo.

What's a Backtime Edit?

Say you're filling a gap in your edited music video sequence. The In point of the clip you want to use is not critical, but you know exactly where you want this clip to end—and you want the clip to fit your gap exactly. In this case, set up a *backtime* edit by marking the gap as your sequence In and Out points, along with the source Out point you identified in your source clip. FCP will calculate the other In point and back your clip in so it fits the gap perfectly.

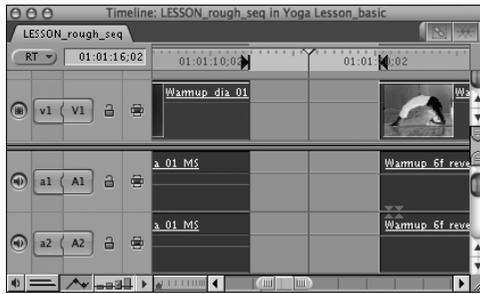


Figure 9.26 Setting the sequence In and Out points defines the section you want to fill.



Figure 9.27 Marking a source Out point in the Viewer. Setting source In and Out points defines the section you want to fit into the sequence.

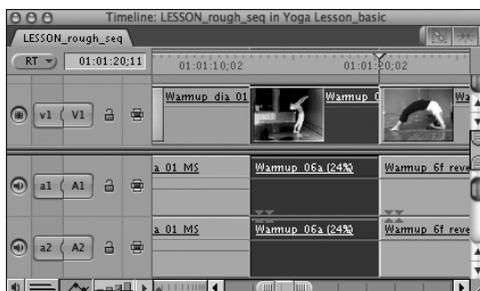


Figure 9.28 The source clip is speed-modified to fit between the sequence In and Out points. Note that the speed change is indicated on the clip.

Fit to Fill edit

In a Fit to Fill edit, the speed of the source clip adjusts to fill the duration specified by the sequence In and Out points; you must render the clip before you can play it back.

To perform a Fit to Fill edit:

1. In the Timeline, set sequence In and Out points to define the sequence section you want to fill (**Figure 9.26**).
2. In the Viewer, set source In and Out points to define the part of the source clip you want to speed-modify so it fits between your edit points in the sequence (**Figure 9.27**).
3. Drag the source clip in the Viewer to the Fit to Fill edit area in the Canvas overlay; or press Shift-F11.

The source clip is speed-modified to fit between the sequence In and Out points (**Figure 9.28**).

✓ Tip

- You've just added a clip to your sequence—but it's too short to fill the gap you're trying to fill. Here's a slick trick: Perform Fit to Fill on a clip that's already edited into your sequence by double-clicking the clip to open it in the Viewer, then dragging it to the Fit to Fill edit area. Voilà! Perfect fit.

Superimpose edit

In a Superimpose edit, the source clip is placed on a new track above the target track, starting at the sequence In point. The target track does not change. If the clip has audio, the source audio is added to new tracks below the target audio track.

To perform a Superimpose edit:

1. Position the Canvas playhead or set a sequence In point where you want the source clip to start (**Figure 9.29**).
2. In the Viewer, set a source In or Out point to define the part of the source clip you want to add to the sequence (**Figure 9.30**).
3. Drag the source clip from the Viewer to the Superimpose edit area in the Canvas overlay (**Figure 9.31**); or press F12.

The source clip is placed on a new track above the target track, starting at the sequence In point (**Figure 9.32**).

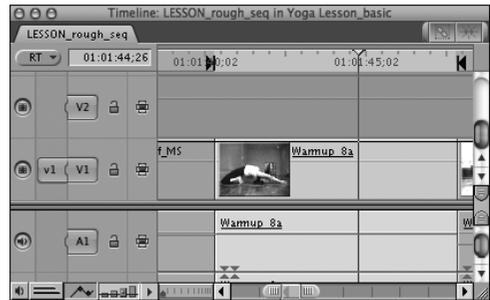


Figure 9.29 Using the Mark Clip keyboard shortcut (X) is a fast way to mark In and Out points at the clip boundaries of a clip you want to superimpose over.



Figure 9.30 In the Viewer, set a source In or Out point to specify the part of the source clip that you want to superimpose on the sequence.



Figure 9.32 The source clip is placed on a new track above the target track, starting at the sequence In point.



Figure 9.31 Drag the source clip from the Viewer to the Canvas edit overlay; then drop the clip on the Superimpose edit area.



Figure 9.33 A clip selected in the Timeline. Press Delete to perform a Lift edit by deleting the clip from the sequence; or press Command-X to cut the clip for pasting elsewhere.

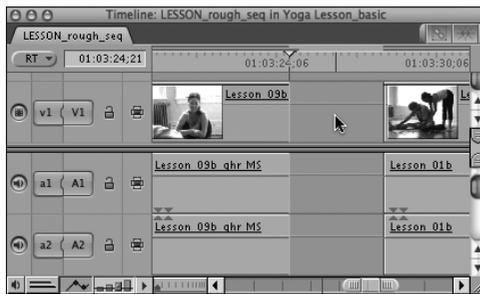


Figure 9.34 The sequence after a Lift edit. The rest of the sequence clips hold their positions.

Deleting clips from a sequence

Two types of edits can be used to remove material from a sequence:

- ◆ **Lift** removes the selected material, leaving a gap.
- ◆ **Ripple Delete** removes the selected material and closes the gap.

To perform a Lift edit:

Do one of the following:

- ◆ Select the clip in the Timeline and press Delete.
- ◆ Select the clip in the Timeline; then choose Sequence > Lift.
- ◆ Select the clip in the Timeline and press Command-X (Cut).
- ◆ Control-click the selected clip in the Timeline; then choose Cut from the shortcut menu. (Cut also lets you paste the deleted clip in another location in the sequence.)

Figure 9.33 shows a sequence in the Timeline before a Lift edit; **Figure 9.34** shows the same sequence after a Lift edit.

To perform a Ripple Delete edit:

Do one of the following:

- ◆ Select the clip in the Timeline and press Shift-Delete.
- ◆ Select the clip in the Timeline; then choose Sequence > Ripple Delete.
- ◆ Control-click the selected clip in the Timeline (**Figure 9.35**); then choose Ripple Delete from the shortcut menu (**Figure 9.36**).

The clip is deleted from the sequence, and the material on all unlocked tracks to the right of the sequence pulls up to close the gap (**Figure 9.37**).

✓ Tip

- You can delete a precisely defined section of a sequence by setting sequence In and Out points to mark the section you want to remove, and then pressing Delete to lift the section, or pressing Shift-Delete to ripple delete it.



Figure 9.35 Control-click the selected sequence clip to access the shortcut menu.

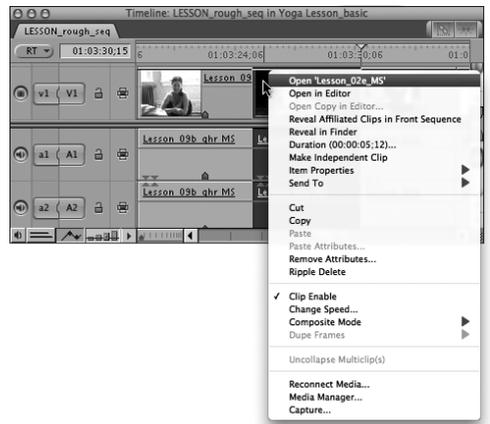


Figure 9.36 From the shortcut menu, choose Ripple Delete.



Figure 9.37 The sequence after a Ripple Delete edit. Material to the right of the deleted clip has been pulled up to close the gap.