

## Lesson 4

# Assembling a Rough Cut

With your content organized in bins, you are ready to start editing. The first pass at developing a timeline is called the rough cut. The goal is to place clips in the rough order you'll want them in your final program. It is the equivalent of sketching a picture rather than precisely drawing one. Once you begin your Rough Cut, you will learn how to quickly add additional pieces of video to your story and how to replace a clip with an alternate take.

### Time

This lesson takes approximately  
60 minutes to complete.

### Goals

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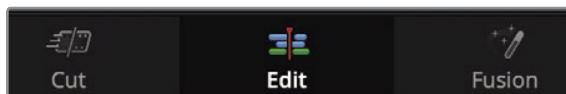
# Creating a Timeline

Before you can start editing, you must create a timeline into which you place clips in the order you'll want to use them. DaVinci Resolve projects can contain one or more edited timelines. As you experiment with multiple versions of a timeline, it can be helpful to duplicate your timeline by selecting Edit > Duplicate Timeline. Unlike the Cut page, you can place timelines in any bin, not just the Master Bin. On larger projects with dozens of timeline versions, having a dedicated timelines bin can make it easier to go back and compare versions or locate the exact version you want.

- 1 If DaVinci Resolve is closed, launch the application to get to the Project Manager.
- 2 Double-click the Age of Airplanes thumbnail that you restored in Lesson 3.

When you left this project, you were on the media page, but to begin assembling your rough cut, you'll now move to the edit page.

- 3 At the bottom of the screen, click the Edit button.

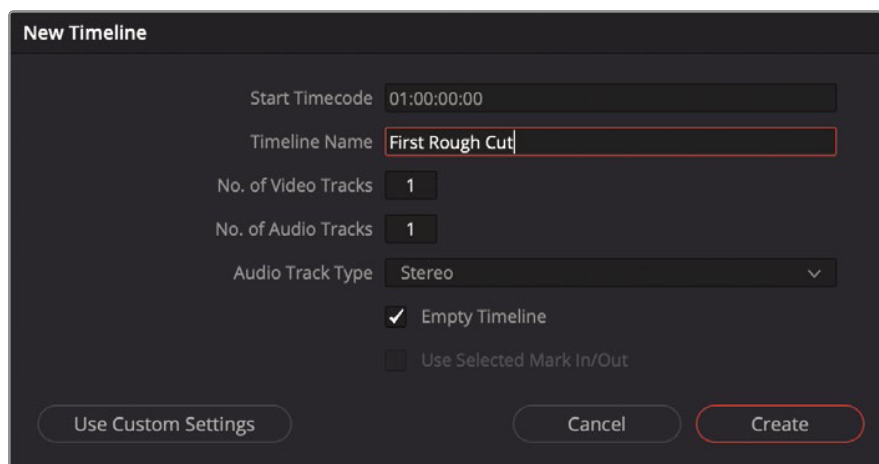


You'll begin by creating a timeline and a bin that will hold your timeline.

- 4 In the media pool sidebar, select the master bin and choose File > New Bin to create a new bin within the master bin.
- 5 Name the new bin **Rough Cuts** and press Return or Enter.
- 6 With the Rough Cuts bin selected, choose File > New Timeline, or press Command-N (macOS) or Ctrl-N (Windows).

When the new timeline dialog appears, you can give the timeline a new name.

- 7 Name the timeline **First Rough Cut** and click Create.

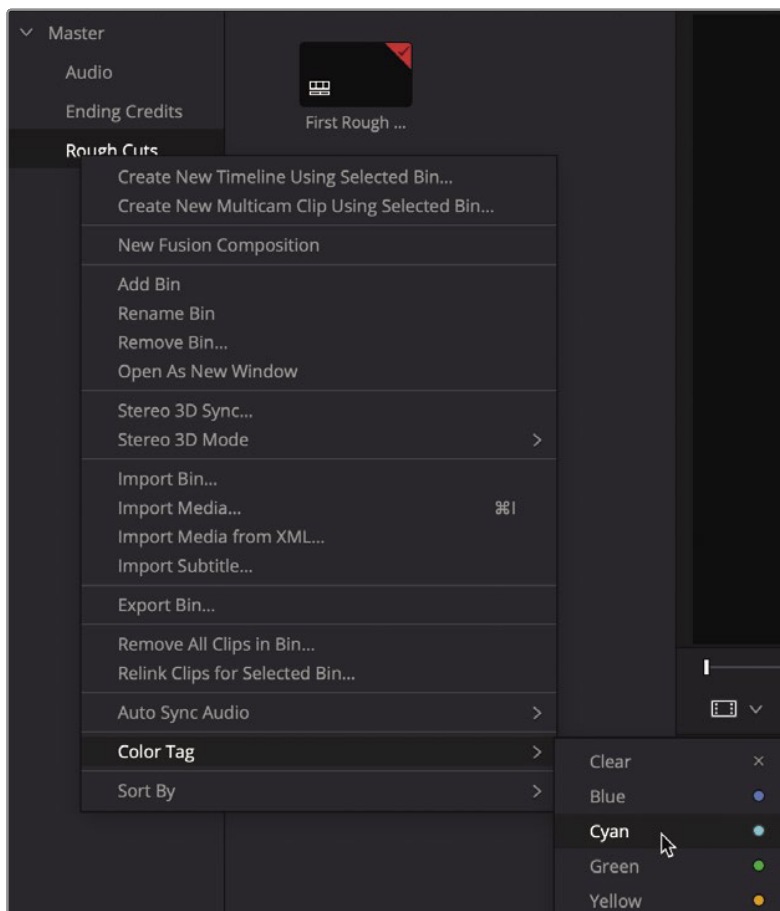


**TIP** You can click the Use Custom Settings button to override the project settings for the timeline format, frame rate, monitoring, and output configuration.

An empty timeline is added to the Timeline Editor, and the name of the timeline is displayed above the timeline viewer, just as the name of the viewed clip is displayed above the source viewer. An icon for that timeline is added to the Rough Cuts bin.

You can make timelines even easier to locate by assigning a color to the Rough Cuts bin, so it stands out from the other bins in your list.

- 8 In the bin list, right-click the Rough Cuts bin.
- 9 In the contextual menu, choose Color Tag > Cyan to assign a cyan color to the Rough Cuts bin.

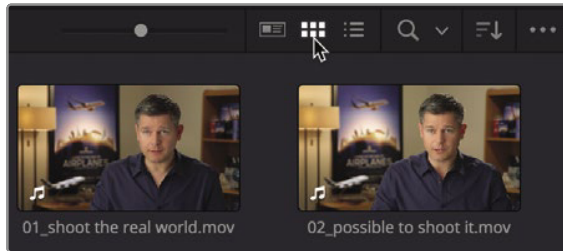


Yes, the bin does appear black, but that is only because it is still selected. When you switch to a different bin in the next exercise, you'll see the correct cyan color. So, let's move on and add clips to your timeline.

# Making the First Edit

A large part of the editing process is selecting your clips. You are not only selecting which clips to include in the project; you are also selecting the portion of the clip you wish to use. In Lesson 1, you learned how to identify a range using the In and Out points in the cut page; now you'll learn a similar process for the edit page.

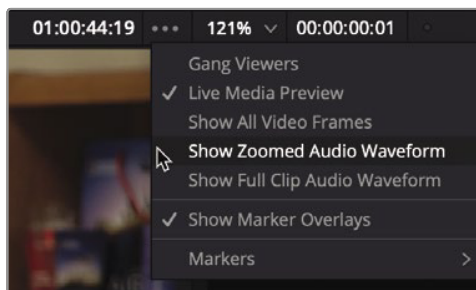
- 1 Select the Interview smart bin and click the Thumbnail View button to display the clips as thumbnails.



- 2 In the smart bin, double-click the “01\_shoot the real world” clip to load it into the source viewer.

Because this clip has dialog, you can use an audio waveform overlay to quickly locate the portion of the clip you want to include in your timeline.

- 3 In the options menu above the source viewer, choose Show Zoomed Audio Waveform.



An audio waveform for the area around the current frame is displayed under the viewer. The waveform is a magnified view to help see where audio begins and ends, as well as quiet or loud sections.

- 4 Move to the start of the clip and press the Spacebar again to play the clip, and then press the Spacebar to stop playback when the interviewee says, “In this film...” (Notice that the audio waveform begins at this point.)

- 5 Press the Left Arrow key to nudge the position of the playhead roughly 10 frames before the word, “In” You can use the audio waveform to guide you.

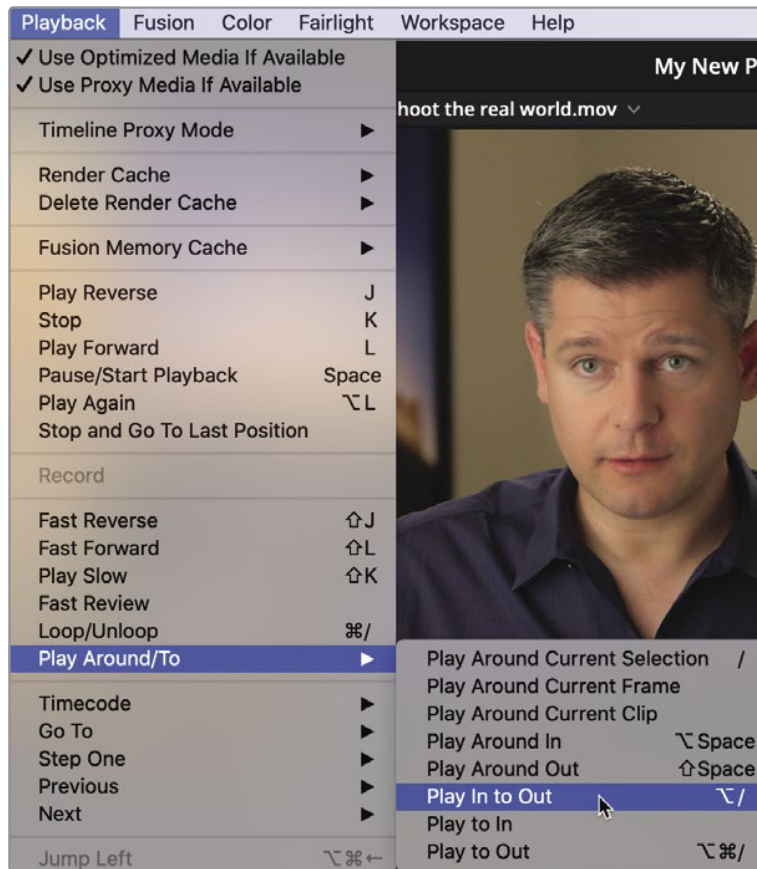


- 6 Press the I key to mark an In point.
- 7 After marking an In point, play the clip for roughly 8 more seconds until the man says, “shoot the real world.” Then press the Spacebar to stop playback.
- 8 Again, use the arrow keys to nudge the playhead right after the word “world”, and press the O key to mark an Out point.

**TIP** You can press Option-I (macOS) or Alt-I (Windows) to clear an In point; press Option-O (macOS) or Alt-O (Windows) to clear an Out point; and press Option-X (macOS) or Alt-X (Windows) to clear both the In and Out points.

It always a good idea to verify your selected range by playing from the In point to the Out point.

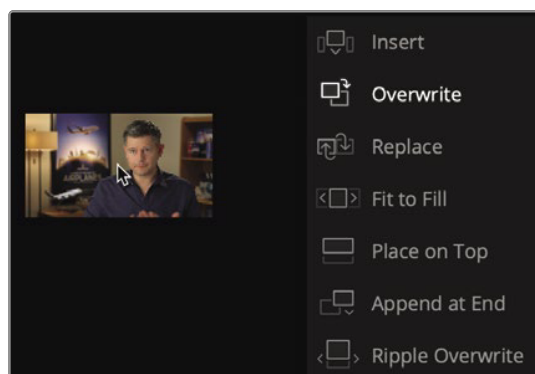
- 9 Choose Playback > Play Around/To > Play In to Out, or press Option-/ (slash) in macOS, or Alt-/ (slash) in Windows.



Playing the clip from the In point to the Out point is a good way to see if your selected range is correct. If it isn't, feel free to go back and set the marks again.

When you are ready to add your first clip to the timeline, the easiest way to see all the available editing functions is to use the edit overlay.

- 10 Drag from the center of the source viewer into the timeline viewer but do not yet release the mouse button.



The edit overlay appears in the timeline viewer displaying seven edit functions which differ slightly from the cut page:

- **Overwrite** covers up a clip (or part of a clip) in your timeline using the new clip.
- **Insert** adds the clip to the timeline at the location of the playhead. Everything is split and moved down to make room for the new clip.
- **Replace** substitutes a clip in the timeline with a new clip without using any in or Out points.
- **Fit to Fill** changes the speed of a clip to fit a specified length.
- **Place on Top** positions one clip on top of another for blending or compositing (same as the cut page).
- **Append at End** adds new clips after the last clip in the timeline, regardless of where the playhead is located (same as the cut page).
- **Ripple Overwrite** replaces a clip of one length with a clip of another and ripples the timeline based on the difference in duration (same as the cut page).

The overwrite edit is the default highlighted function, which means that you can release the mouse button anywhere in the timeline viewer to perform that edit. Because you have nothing else in the timeline, Overwrite is a fine choice for this edit.

- 11** Release the mouse button to perform an overwrite edit.
- 12** Drag the timeline playhead back to the start of the timeline, and press Spacebar to play a little bit of the first edit.

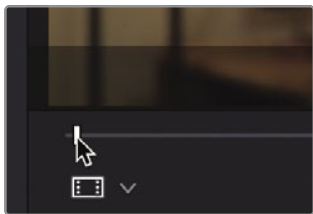
**TIP** If at any time you make a mistake, DaVinci Resolve allows you to undo your most recent steps. You can choose Edit > Undo several times to undo multiple steps or choose Edit > History and select the last step you want performed from the list of previous steps.

Although you've edited only one clip into your timeline, this process of marking In and Out points and choosing an editing function from the edit overlay is a process that you will perform over and over when creating a rough cut. So, in the next exercise, you'll repeat the process but learn to do it a bit more quickly, especially when adding longer clips.

# Scrubbing with JKL Keys

Using the JKL keys can help you quickly scan through clips. It's like using the fast forward and rewind buttons on your DVR so you can find exactly the right frame. The L key plays forward, the J key plays backward, and the K key stops playback. Tapping the L or J keys multiple times will speed up playback. Holding down K while tapping L or J will play back in slow motion. Let's give it a try.

- 1 In the Interview smart bin, double-click the "02\_if it was possible" clip to load the clip into the source viewer.
- 2 Drag the playhead in the source viewer jog bar to the start of the clip.



You will look for a point near the start of this clip where the man says, "If it was possible to shoot it, we wanted to go shoot it." The J and L keys can scrub over a clip at twice the speed or half the speed, which makes it much faster to locate an exact spot rather than playing through the clip at normal speed. Let's start by placing your fingers correctly on the keyboard

- 3 If you are right handed, leave your right hand on the mouse, and place your left ring finger on the J key, middle finger on K, and index finger on L. If you are left handed, place your right index finger on J, middle finger on K, and ring finger on L.

**TIP** Using the keyboard customization from the DaVinci Resolve menu, you can remap the keyboard to better configure the JKL key functionality for your comfort.

It can take a bit of getting used to these hand positions, but let's start by just playing forward.

- 4 Tap the L key to play the clip at normal speed, and then press K to pause about 1/4th of the way into the clip, when you hear the line you are looking for: "Ah, if it was possible to shoot it."

More than likely, you overran the beginning of the line. That isn't a problem because you can play backward using the J key.



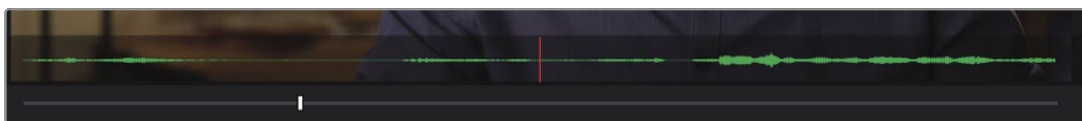
- 5 Press the J key to go back near the start of the sentence, and press K to pause playback when you arrive there. Don't forget to use the audio waveform as a guide to locate where the sentence starts.

When you are near the start of the sentence, you can be more precise by playing at half speed using key combinations. The combination of the J and K keys for playing backward at half speed and the K and L keys to play forward at half speed can make it easier to pinpoint timeline locations.

- 6 Press J and K together to play backward at half speed, and then press K and L together to play forward at half speed until you are closer to the start of the sentence.

You can even use these keyboard shortcuts to nudge one frame forward and one frame back rather than moving your hand down to press the arrow keys.

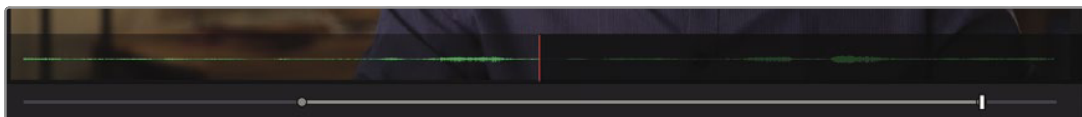
- 7 Hold down the K key and tap the J key to nudge one frame back, and then hold down the K key and tap the L key to move one frame forward. Keep repeating those keyboard shortcuts until you are at the start of the sentence, being careful not to include the "ah" at the start of the sentence.



- 8 Press the I key to mark an In point.

Now let's use the same JKL scrubbing technique to locate an Out point. You'll look for the sentence near the end of the clip, where he says, "Every shot was original, and every shot was real."

- 9 Tap the L key twice to play the clip at double speed, and then press K to pause when you hear the line you are looking for: "Every shot was original, and every shot was real." When you get close to the correct location, you'll want to switch to half-speed playback and one-frame nudging.
- 10 Press J and K together and K and L together until you are closer to the end of the sentence.
- 11 Hold down the K key and tap the J or L key to move one frame at a time until you locate the exact end of the sentence, "Every shot was original, and every shot was real."
- 12 Press the O key to mark an Out point.



- 13 Choose Playback > Play Around/To > Play In to Out, or press Option-/ (slash) in macOS, or Alt-/ (slash) in Windows, to review your range.

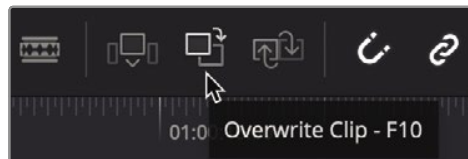
You can now edit this range into your timeline. Just as you more efficiently placed the in and Out point using the JKL keys, you'll now speed up the actual edit using the toolbar.

- 14 Position the playhead at the end of the last clip in the timeline.

Although you can mark In and Out points in the timeline, the timeline playhead will act as an implicit In point if neither mark exists.

The toolbar below the source and timeline viewers contains many of the most common functions that you'll use during editing. It even includes the three most used editing functions: Insert, Overwrite, and Replace.

- 15 In the toolbar, under the source and timeline viewers, click the Overwrite button or press F10 on the keyboard.



The second clip is added directly after the first clip in the timeline. Using the edit overlay or clicking one of the three edit buttons in the toolbar are both acceptable methods of making edits into your timeline. The method you choose is up to you and your style of editing. This lesson will continue to use these two methods, as well as introducing you to others to help you decide which is right for you.

## Inserting Clips into a Timeline

Editing clips sequentially into the timeline can only take you so far. You'll eventually need to place new clips between two existing timeline clips. If you don't have an In point marked in the timeline, the playhead will be used instead. Unlike the cut page, where the smart insert goes to the nearest cut, the insert edit on the edit page requires you to be more precise with the playhead position.

- 1 Position the playhead at the start of the timeline and play the two clips you have added so far.

The two interview clips create a jarring cut because they are very similar looking. This jarring cut is called a *jump cut* because it appears as if the person abruptly jumped from one position to another. You can eliminate an unwanted jump cut by inserting a different clip between the two interview clips.

- 2 Position the playhead between the two interview clips in the timeline. As you drag, the playhead should snap to the cut point, ensuring that you are in the right spot.



**TIP** The snapping behavior can be disabled by clicking the snapping button in the toolbar or by pressing N.

- 3 In the bin list, click the B-Roll smart bin, and double-click the “01 St MAARTEN” clip to load it into the source viewer.



- 4 Move to the start of the clip and press Spacebar to play this clip.

The clip of a plane landing in St Maarten is a good one to add between these two interview clips because it goes with his comments about getting impossible shots.

- 5 From the beginning of the clip, drag the source viewer's jog bar until you are near the middle of the clip and the plane is in the middle of the clouds.



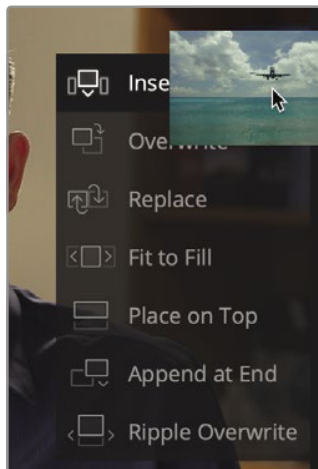
This spot puts you close enough to the main action when the plane flies overhead, so it will work as your In point.

- 6 Press the I key to mark an In point in the source viewer.

You'll want to include the plane passing overhead and then mark an Out point right after the plane leaves the frame.

- 7 Drag the source viewer's jog bar until the plane leaves the frame, and then press O to mark an Out point.

- 8 To make the edit, drag from the center of the source viewer into the timeline viewer. When the edit overlay appears, drag over the word "Insert" and release the mouse button.



When you choose Insert in the edit overlay, the source clip is added to the timeline by pushing the second clip in the timeline to the right to make room. The overall duration of the timeline is extended by the duration of the added clip.

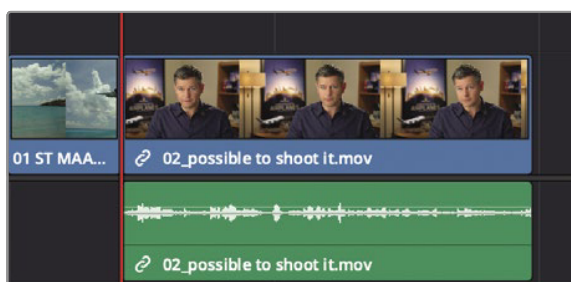
- 9 Drag the timeline playhead to the start of the timeline, and press Spacebar to view the new edit.

**TIP** Pressing the Home and End keys will move you to the start or end of the timeline, respectively. Some Mac keyboards do not have Home and End keys. When using one of those keyboards, press Fn-Left Arrow to move to the start of the timeline and Fn-Right Arrow to move to the end.

## Splitting a Clip with an Insert

Not every insert you perform must be placed between two existing clips in the timeline. In some instances, you may want a new clip to split an existing clip in two. Let's learn how to deal with that situation.

- 1 Position the timeline playhead at the start of the second interview.



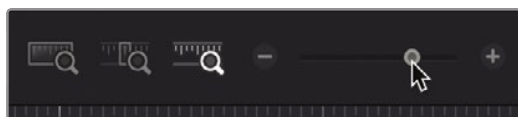
- 2 Press Spacebar to watch and listen to this clip.

This long interview clip would be better if you split it up into two smaller clips. Also, that last line, "It was really important. Every shot was original, and everything was real." would be a lot more impactful if it stood alone at the end of this trailer.

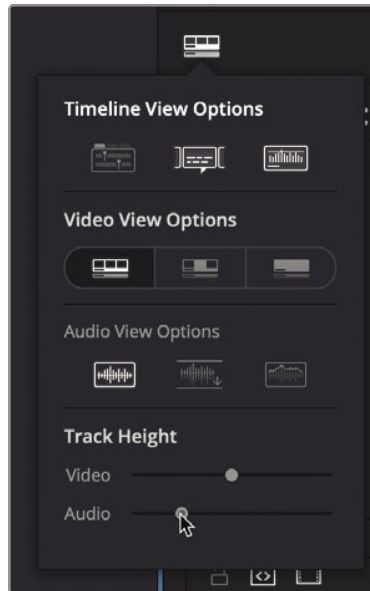
- 3 Press the J+K and K+L keys to play slowly over the last two sentences and locate the space between the sentences "It didn't make the movie." and "It was really important."

This brief gap between the two sentences is where you will insert a new clip. It can be easier to locate that small gap when you zoom into the timeline waveform and make the track larger.

- 4 In the toolbar, drag the zoom slider to the right to zoom in to the interview clip and see more detail in the audio waveform.



- 5 On the far left side of the toolbar, click the Timeline View Options button and increase the audio slider to make the audio track larger and see more detail in the audio waveform.



- 6 Press the J+K and K+L keys to refine your location between the sentences “It didn’t make the movie.” and “It was really important.”

You can leave your playhead in this location and set In and Out points on the source clip.

- 7 In the B-Roll smart bin, double-click the “02 A380 TAKEOFF” clip to load it into the source viewer.

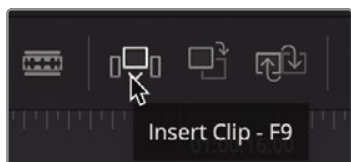


- 8 Move to the start of the clip and press Spacebar to watch this clip and stop playback somewhere in its middle.

For this edit, you will use the entire clip. If you do not enter any marks on a source clip, DaVinci Resolve uses the entire clip.

Instead of using the edit overlay to choose an edit, this time you'll perform the Insert edit using the toolbar Edit button. The Insert Edit button provides the same editing function as choosing Insert in the overlay. The method you choose depends only on your preferred style of editing.

- 9 In the toolbar, click the Insert button, or press the F9 key.



**TIP** To use the function keyboard shortcuts in macOS, go to System Preferences > Keyboard and enable “Use F1, F2 etc. keys as standard functions keys.”

The Insert Edit splits the timeline clip at the playhead position and places the new clip at that point in the timeline. It will be easier to see if you zoom out the timeline.

- 10 Choose View > Zoom > Zoom to Fit, or press Shift-Z, to see the entire timeline.
- 11 Position the timeline playhead at the start of the second interview clip, and press Spacebar to review the last half of the timeline.

An insert edit is one of the most basic edits you will perform. However, it is important to understand that once you insert a new clip, all other clips in the timeline are pushed farther down the timeline to make room for the new clip. Your overall timeline duration is therefore increased.