

## Lesson 1

# High Speed Editing with the Cut Page

The cut page is perfect for projects with tight deadlines that you must turn around quickly. It has a streamlined interface that's fast to learn for new users and designed for speed. Everything on the cut page is action based, so every click does something. That means you'll spend more time editing and less time hunting for commands. Plus, the scalable interface is great for portable editing!

### Time

This lesson takes approximately 90 minutes to complete.

### Goals

Introducing the Cut Page	2
Reviewing Clips Using Source Tape	7
Assembling the Soundbites	14
Refining the Timeline Clips	21
Changing the Order of the Clips	26
Adding the B-Roll	27
Smart Insert	31
Using Extra Tracks	34
Trimming the B-Roll	41
Adding Other Camera Angles with Source Overwrite	47
Using the Sync Bin with Source Overwrite	49
Adding Music, Effects, and Titles	57
Quick Export	66
Lesson Review	69

# Introducing the Cut Page

When it comes to editing, there isn't a one-size-fits-all approach. That's why DaVinci Resolve has two different editing environments: the cut page and the edit page. The cut page includes many innovations that make editing much faster than before. Speed and accuracy are critical, whether you're editing long-form episodic television drama, documentaries, news, corporate videos, music videos, or television commercials. The cut page offers unique and innovative tools for dealing with large amounts of footage and footage from multicamera shoots.

The cut page has also been specifically engineered to work with dedicated hardware such as the DaVinci Resolve Speed Editor or the Editor's Keyboard. Both of these keyboards allow editors to, almost literally, get their hands directly on the footage as though they were manipulating film stock or video tape.

## Introduction to the Speed Editor

The DaVinci Resolve Speed Editor has been designed in conjunction with the cut page to make editing dramatically faster. You get physical controls that you can feel in your hands, making the experience much better than software-only editing.



Unlike a mouse, the search dial allows very accurate search and positioning of the timeline. It feels just like holding the timeline in your hand! Trim keys allow the search dial to be used for live trimming, which is faster because the search dial is larger and more accurate. Editing and trimming with the search dial offers a whole new way to work!

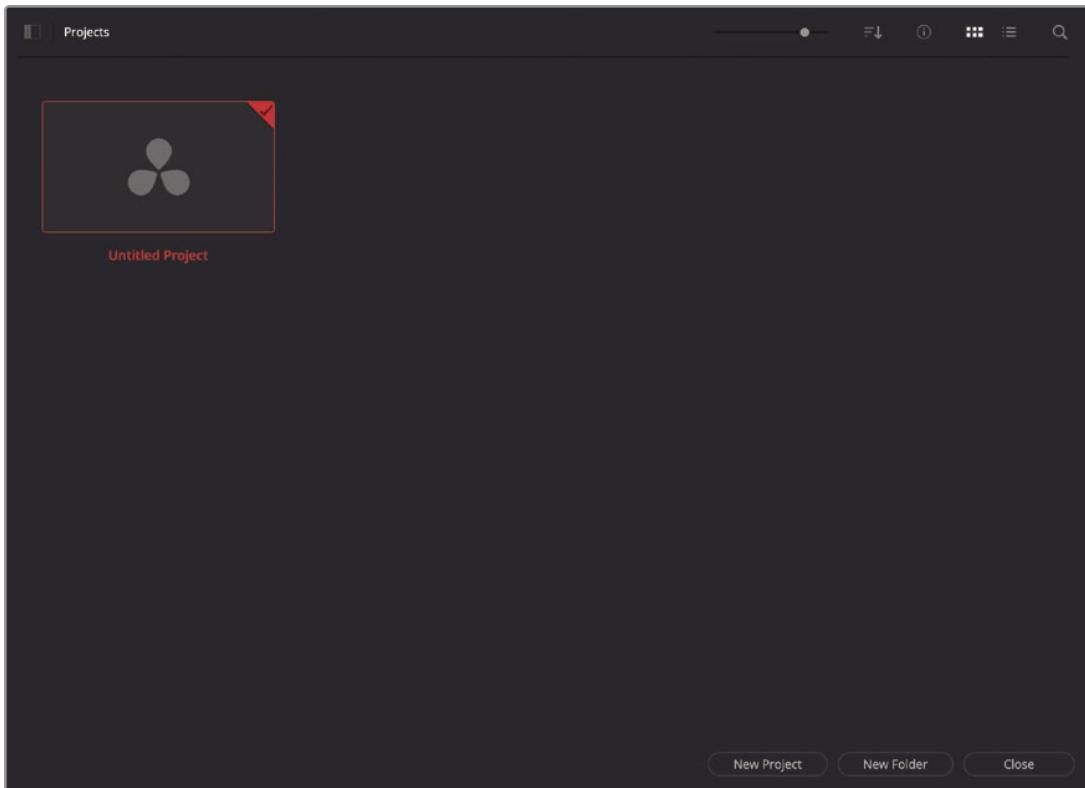
Throughout the next two lessons, sidebars will explain how to use the Speed Editor for many of the mouse and keyboard functions performed in the cut page exercises.

What's more, the cut and edit pages aren't mutually exclusive. As with the other pages in DaVinci Resolve, you can always switch between the cut and edit pages at any point in your workflow, so you can leverage the particular functions of either page at any time.

To start exploring the cut page, you'll create a new project and import some clips.

**NOTE** At this point, you should have downloaded the content for this book and located that content in your Documents folder as described in the "Getting Started" introduction of this book.

- 1 Start by launching the DaVinci Resolve application.

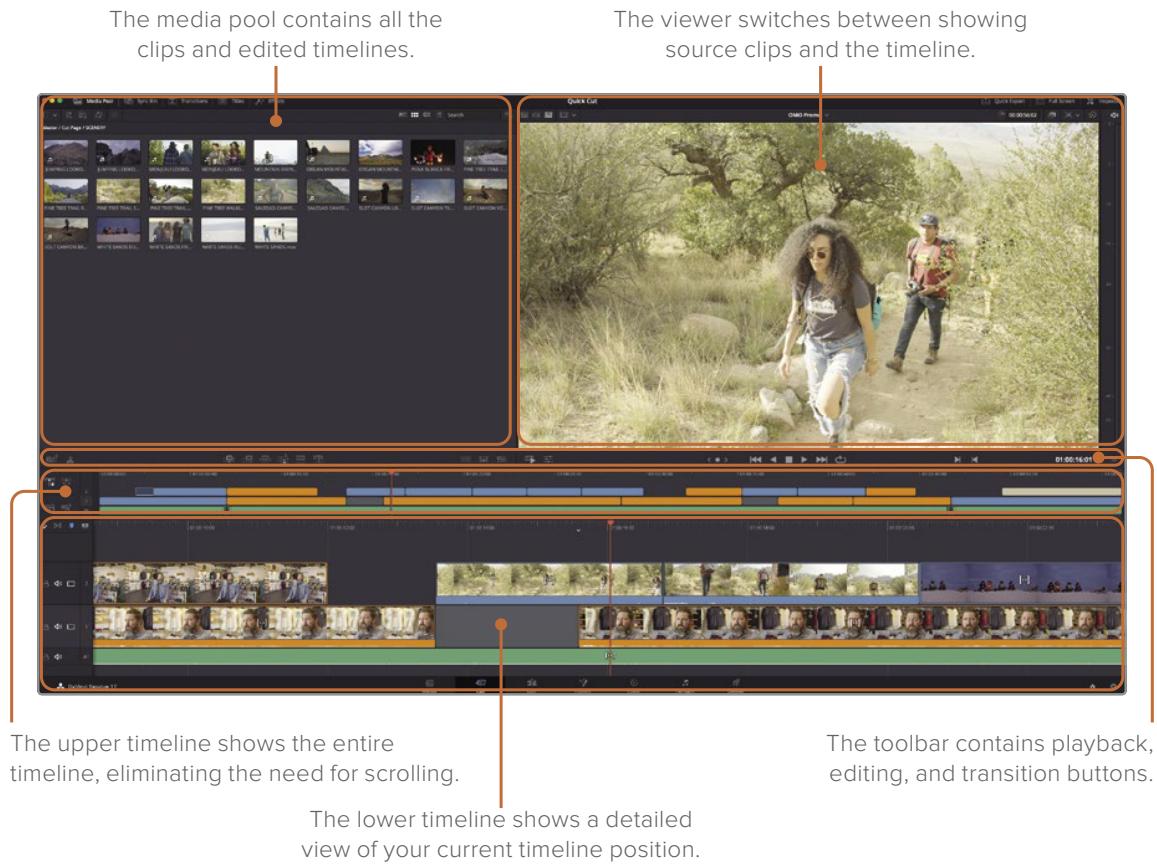


The first window that appears is the Project Manager. Here, you'll find all the projects that you've created. Projects represent a single job, and they contain the timelines and clips that link to the media on your hard drives.

- 2 Click New Project and name your project **OMO Quick Cut** and click Create.

DaVinci Resolve will open and display the page last used.

- 3** If necessary, click the Cut button at the bottom of the interface to switch to the cut page.



In designing the cut page, Blackmagic Design took a step back and put a lot of thought into how to innovate and make editing faster. The cut page and the edit page provide different interfaces for these two very different cultures of editors. The cut page removes wasteful steps and anything that could slow you down. Every click or action you perform on the cut page has a direct result. There are no wasted clicks or optional settings to configure. The page works hard at anticipating what you want to do and helps you get there faster.

In the upper-left area is the media pool. This is where all the clips in your project can be sorted, organized, and reviewed.

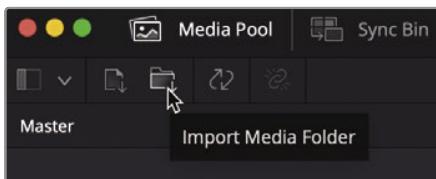
To give yourself a little more room to see the footage, you can easily resize the interface.

- 4 Click the Resize Timeline control below the audio meters and drag downward to give more space to the media pool and the viewer.



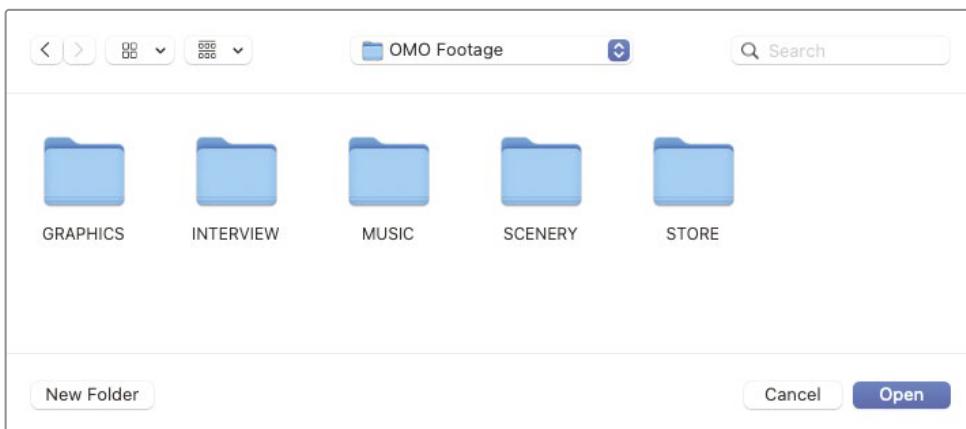
When starting a project, you import clips into the media pool using the buttons in the upper-left corner.

- 5 In the upper-left corner of the media pool, click the Import Media Folder button.



**TIP** The Import Media Folder button allows you to import one or more selected audio, video, or graphic clips.

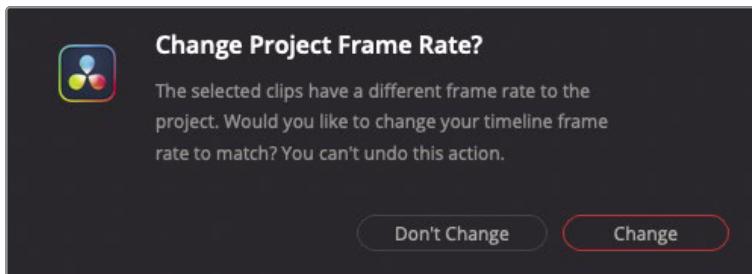
- 6 In the Open dialog, navigate to the Documents folder where you placed the R17 Beginners Guide lessons / Lesson 01 folder.  
7 Within that folder, select the OMO Footage folder.



This folder includes subfolders for interview clips, scenery clips, graphics, audio, and clips of the retail store. When you import a folder that contains subfolders with clips, the folder structure is retained.

- 8 Click Open in the dialog to import the folders and clips.

A useful dialog opens to inform you that the clips you're importing differ from the default frame rate for the project. Using this dialog, you can switch Resolve's settings to match the clips' format without opening a Settings window.

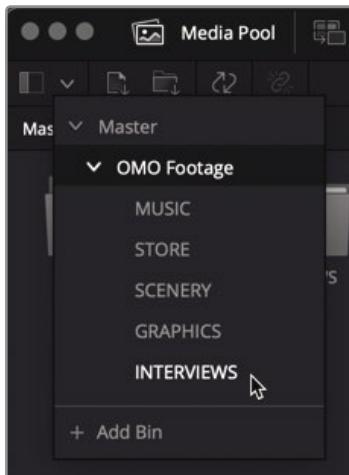


- 9 Click Change to have the settings in DaVinci Resolve match the frame rate of the incoming clips.

All the media imports into the media pool, and the folders are made into bins. Every project contains one bin to start with—the Master bin—which contains all other bins, footage, and your timelines.

The cut page makes it easy to jump between the different bins within your project.

- 10 From the bin drop-down menu, select the INTERVIEW bin.



Bins, like folders, can be used to organize your clips into categories. Although these bins were created when you imported the clips, you can create your own bins and have them all accessible without any wasted space.

**TIP** You can create your own bins to help further organize your footage by choosing File > New Bin.

- 11 Click the bin list again and select Master to jump back to the Master bin for this project.

**NOTE** If you wish to move a clip from one bin to another, select the clip and drag it to the Bin List button. The bin list will open, and you can choose a bin to move the clip to.

## Reviewing Clips Using Source Tape

To date, most editing software requires you to review clips one at a time before you choose which portions of the clips to use in your edit. However, with so much footage being shot, even for short projects, the cut page has a unique way for allowing you to see and review your footage quicker than ever before.

- 1 At the top of the viewer window, click the Source Tape button.



The media pool immediately switches to a flattened view, to show you all the footage currently in your project.



In Source Tape mode, you can easily review the footage using the viewer.

- 2 Drag the red playhead along the bottom of the viewer to scrub through the footage in your project.

As you go through the source tape, notice how the current clip is highlighted in the bin.

**TIP** When you're dragging the playhead through the footage, the audio can be heard. You can toggle this audio scrubbing feature at any time by choosing Timeline > Audio Scrubbing or by pressing Shift-S.

The white vertical lines in the viewer's scrubber bar indicate each clip in the source tape. You can easily jump forward or backward to the next or previous clip in the source tape.

- 3 Click the Go To Next Clip button at the bottom of the viewer to jump to the start of the following clip or click the Go To Previous Clip button to jump to the start of the previous clip.



**TIP** You can also jump to any clip in the media pool by clicking the clip's thumbnail icon to highlight it.

To play any clip in the source tape, you can use the transport controls.

- 4 Click the Play button to begin playback.



The current clip plays.

- 5 Click the Play Reverse button.

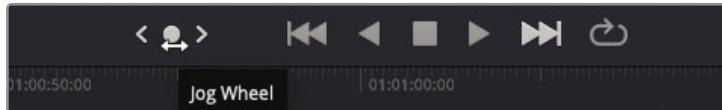


The current clip plays backward.

- 6 Click the Stop button to stop all playback.

You can also scrub through the selected clip for more accuracy when trying to find a specific point or action.

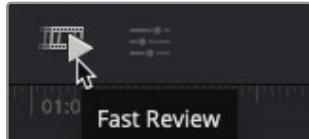
- 7 Click and drag the Jog Wheel control to scrub slowly through the clip.



When using the jog wheel, the viewer displays a zoomed-in version of the waveform display for any clip that has attached audio.

Finally, you can very quickly review all the footage in the source tape using the Fast Review function.

- 8 Click the Fast Review button to begin the fast review playback.



The fast review plays through the clips, adjusting the speed automatically depending on the length of the clip. Longer clips are played faster than shorter clips so that it takes the same amount of time to fast review each clip. This gives you a quick and easy way to review new material without taking up a lot of time. Once the content is reviewed, you should have a good idea of a few highlights you might want to use when you start to assemble your promo video in the timeline.

### Controlling Playback with the Keyboard

The cut page also supports the traditional JKL keyboard shortcuts for playback. Instead of using the buttons below the viewer, try the following combinations to control playback from your keyboard:

**L**—plays forward

**J**—plays backward

**K**—stops playback

**LL**—plays forward at 2x normal speed (keep pressing L to increase playback speed up to 64x)

**JJ**—plays backward at 2x normal speed (again, keep pressing J to increase the speed up to 64x)

**Hold K and press either L or J**—jogs forward or backward one frame at a time

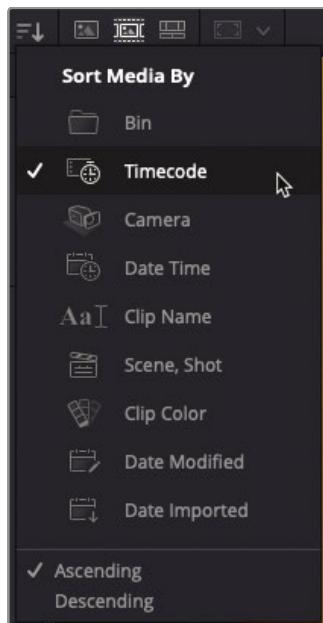
**Hold K and hold either L or J**—scrubs forward or backward at half speed.

## Changing the Clips in the Source Tape

In addition to different ways of reviewing the clips, you can also change how the clips are ordered and displayed in Source Tape mode.

Source Tape mode will always display the footage from the current bin (including any bins inside the current bin) selected in the media pool and in the order the media pool is displaying the clips.

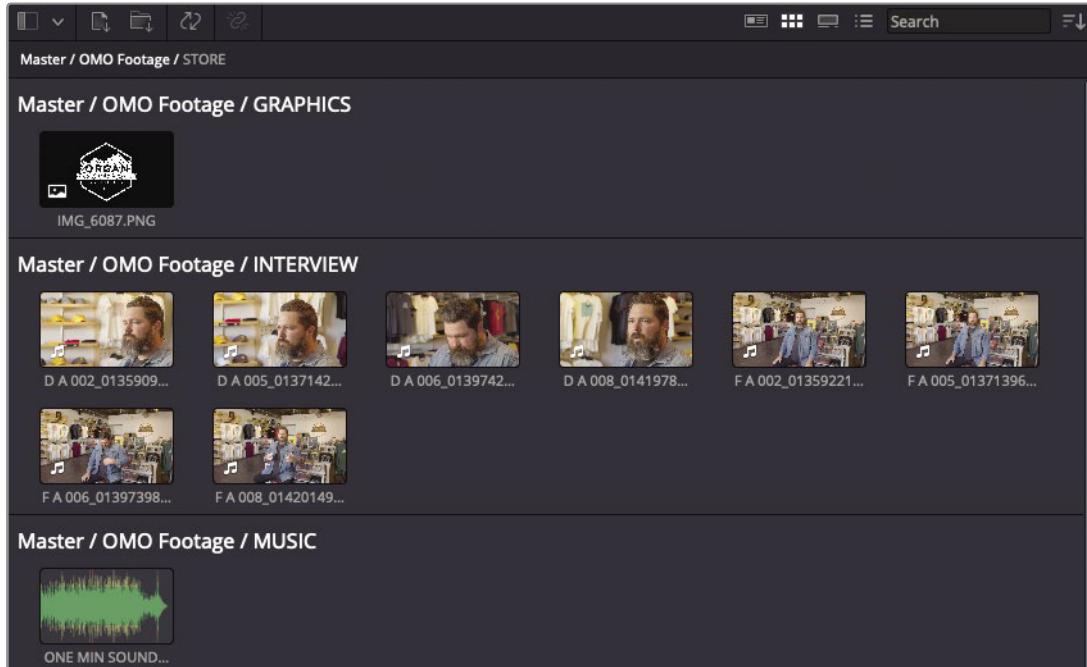
- 1 Click the Sort Media By menu at the top of the media pool.



By default, the clips are displayed in ascending order of their recorded timecode, so clips with an earlier timecode are displayed higher in the order than others.

- 2 Change the Sort Media By to Bin.

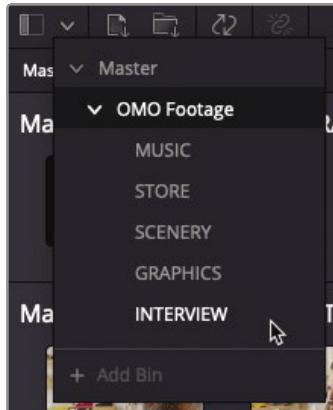
Now the clips are all displayed in the order of the bin they are in. Notice how the clips have also changed order in the source tape viewer, too.



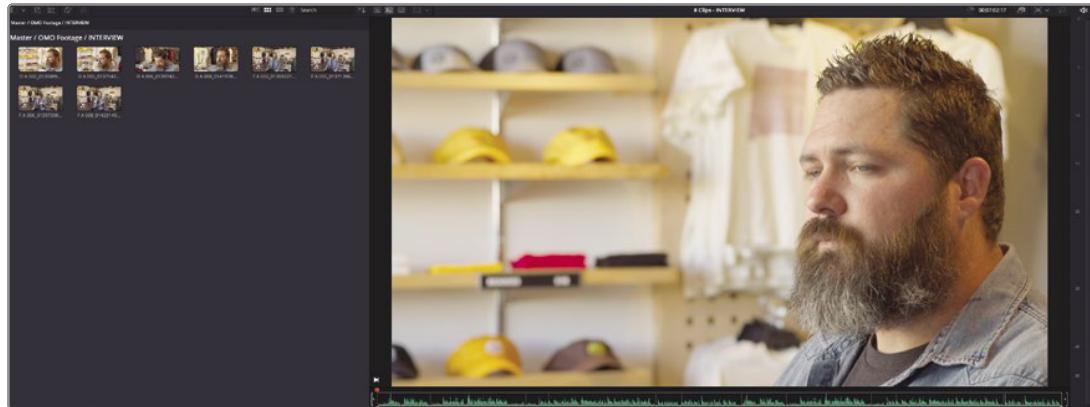
**NOTE** Audio-only clips such as music or sound effects will not be displayed in the source tape, but you can still access them in the media pool.

You can also choose to limit the amount of footage you're currently viewing in the source tape, which is very useful for projects with vast amounts of footage.

- 3 Click the bin list and select the INTERVIEW bin.



Both the media pool and the source tape now display only the clips in the INTERVIEW bin, organized by clip name and grouped by the hour of the starting timecode.



- 4 Use the bin list to return to the Master bin and display all the clips in the source tape.

You can also choose to display just one clip from the media pool in the viewer, which is very useful if you just want to focus on footage from one clip, such as an interview.

- 5 Scroll to the bottom of the media pool and select the **OMO STORE EXT FRONT** clip in the Master/OMO Footage/STORE bin.

The source tape moves the playhead to the start of this clip.

- 6 Click the Source Clip button at the top of the viewer to display just the **OMO STORE EXT FRONT** clip.



- 7 Click the Source Tape button to return to the whole source tape.

**TIP** You can switch between source tape and source clip modes by pressing Shift-Q

Excellent. You should now have a clear understanding of how the cut page can help you review your footage faster than you ever thought possible. Now the fun part begins, as you start to edit these clips together into a short promotional video for the company to use across social media.

## Reviewing Clips with the Speed Editor

The right side of the Speed Editor includes dedicated buttons to switch between the timeline and source tape modes.

The search dial can be spun fast to move up and down the footage quickly, with the three buttons directly above the dial used to configure its behavior.

**SHTL:** Use this (Shuttle) key to navigate longer clips quickly. Turning the dial slightly left of center moves the playhead backward; turning the dial slightly right moves the playhead forward. The greater the rotation from center, the faster the shuttle goes. Note that “center” is located wherever the indentation is positioned when you activate the SHTL button.

**JOG:** Use this key to navigate short distances with more accuracy and precision. Traditionally, you place your finger on the search dial indentation and rotate it to the left to go frame-by-frame in reverse or to the right to go frame-by-frame forward.

**SCRL:** Use this (Scroll) key as a “higher geared” jog mode. Rotating the wheel left reverses the play direction, while rotating it right moves forward. Scroll works in terms of seconds rather than frames. The speed at which you rotate the search dial determines how fast the playhead moves through the footage.

With the SNAP button enabled on the Speed Editor, rotating the search dial very slowly will cause the playhead to pause briefly at each edit point in the timeline.



# Assembling the Soundbites

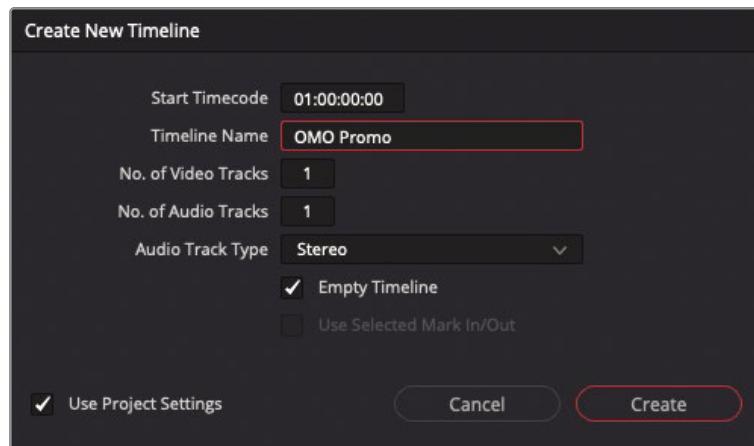
The goal for this edit is to create a 1-minute video for the outdoor fashion brand Organ Mountain Outfitters. The client has provided a series of clips of suitably attired folk enjoying the outdoor life, customers shopping in their retail outlet, a short interview with the company's founder, Chris Lang, together with a short piece of music and the company's logo as a PNG file.

You will begin by creating a new timeline.

- 1 Choose File > New Timeline or press Command-N (macOS) or Ctrl-N (Windows).

The Create New Timeline window appears.

- 2 Type **OMO Promo** in the Timeline Name field and click Create.



A new timeline is created, and you can see some additional controls appear on the left side of the timeline area.

**NOTE** By default, all new timelines created in the cut page are placed in the Master bin but do not show in the source tape. To see the new timeline you've just created, click the Timeline button at the top of the viewer.

To begin editing this footage, you will start by cutting together soundbites from Chris's interview.

**NOTE** The key philosophy behind the cut page is that you can add clips to the timeline very quickly. Once you have the clips in your timeline, you can then fully focus on adjusting them for the final edit. This is why the cut page does not automatically alternate between the source clip and the timeline as you edit, like other editing software (including the edit page).

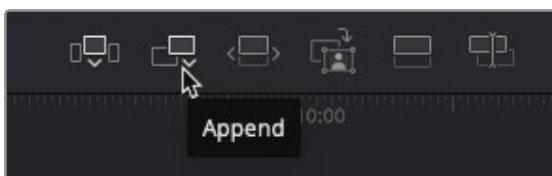
- 3 Using the bin list, select the INTERVIEW bin and click the Source Tape button.
- 4 Ensure your playhead is at the start of the first interview clip in the viewer.



- 5 Play the first clip to review what Chris says.

This is a good introduction to both Chris, the company, and their focus of supporting their local community. It may ultimately be a bit too long, but it's a good start!

- 6 Ensure that the playhead is still over the first clip in the source tape and then click the Append edit button at the bottom of the media pool.



The clip is added to the timeline.



## Adding More Soundbites

You've introduced Chris and Organ Mountain Outfitters, but now it's time to tell the audience a little more about Chris's passions.

- 1 Move to the start of the fourth interview clip in the INTERVIEW bin.



**TIP** You can use the Up and Down Arrow keys to jump to the start of the previous or next clip in the source tape viewer.

- 2 Play the clip until Chris says, “We want people to experience the Southwest...”

This is where you want this interview clip to start. Rather than adding a clip in its entirety, you can add a specific part of a clip using In and Out points.

- 3 Press I to add an In point just before he says “We want....”



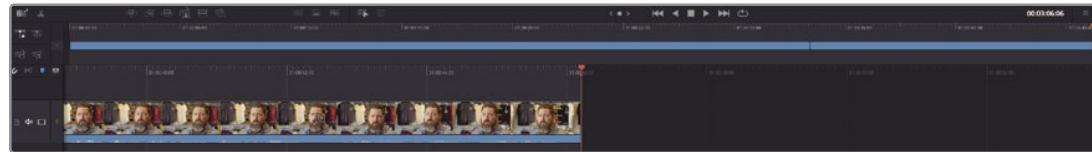
- 4 Play forward a stop after Chris says, “...the landscapes.”

This is where you want the soundbite to end.

- 5 Press O to add an Out point here.



- 6 Click the Append edit button.



- 7 Continue playing the interview in the source tape and add an In point just before Chris says, “Our brand is really a reflection of....”
- 8 Add an Out point after he says, “...and who we are.”



- 9 Click the Append button or press Shift-F12 to perform an Append edit.



- 10 Continue playing the interview, adding an In point before Chris says, “The only way to do that...” and an Out point after he finishes speaking but before he blinks. Perform another Append edit.



- 11 In the source tape viewer, move to the second interview clip. Play forward through this clip and add an In point before Chris says, “That’s really what inspires us....”



**TIP** This soundbite is toward the end of the interview clip, so instead of playing the clip at normal speed you can play at 2x normal speed to get through the interview quicker. Press L twice to increase to 2x speed.

This is a tight edit to try to find because he says “that’s” twice. To try to make sure you’re setting the In point after the first “that’s” you can use the Jog In control.



- 12 Use the Jog In control on the left side of the source tape scroll area to refine the position of your In point until you are happy. A corresponding control on the right side of the scroll area allows you to jog the Out point to refine it.



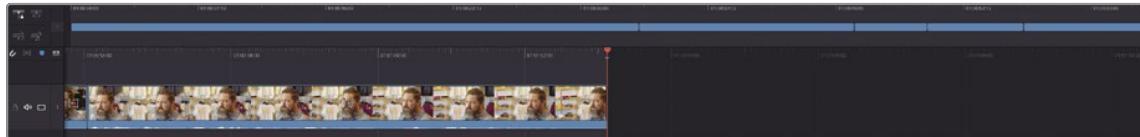
- 13 Add an Out point at the end of the interview clip after Chris says, “...where the design process starts” and append the clip in the timeline.



Notice how you were able to quickly work through the interview without having to switch back and forth between the source tape and timeline? That's one of the advantages of the cut page: you can keep adding clips to your timeline and then when you're ready you can turn your attention to refining the edit you have.

# Refining the Timeline Clips

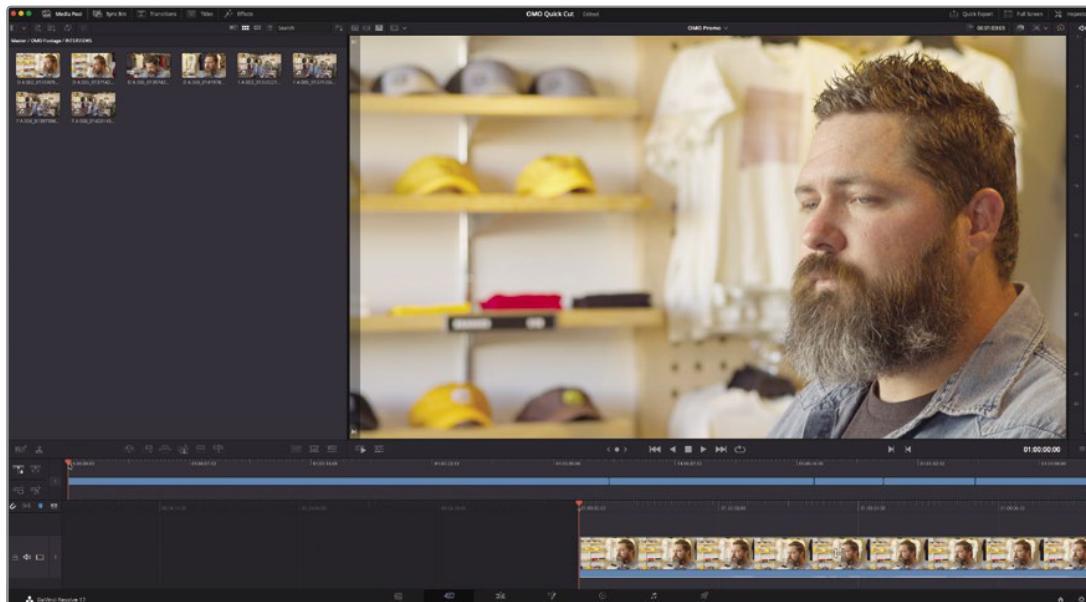
The cut page displays the timeline in two ways. The upper part of the timeline area always displays the whole edit and is useful to use for navigating around even the most complex timelines. The lower portion of the timeline area shows a detailed view of the timeline at the playhead position and is useful for performing precise editing to individual clips.



Utilizing both of these views together means there is no time wasted zooming in or out of the timeline.

**TIP** The clips displayed in the lower timeline also automatically change height depending on the space available. So, if you need the clips to be a little larger for complex timelines, simply use the Resize Timeline control to adjust the amount of screen space you're giving the timeline; the clips' heights will change dynamically to always fit!

- 1 In the upper timeline, move the playhead to the start of the first clip.



The viewer instantly switches to timeline mode to show you the footage currently in the timeline.

- 2** Play the timeline until after Chris laughs but before he says, “My name is Chris Lang...” and stop playback.



You can see from the waveform display in the lower timeline where he starts to introduce himself. If you overshoot that point, you can always use the jog wheel in the viewer to jog back to before he starts speaking.



You want to remove all the footage up to this point. The easiest way to do that is to cut the clip at the position of the playhead.

- 3** Click the Split Clips button at the top left of the timeline.



An edit point is added to the clip at the playhead position.

- 4 In either timeline, select the first part of this clip.



- 5 Press Delete (Backspace) to remove the unwanted portion of the clip.

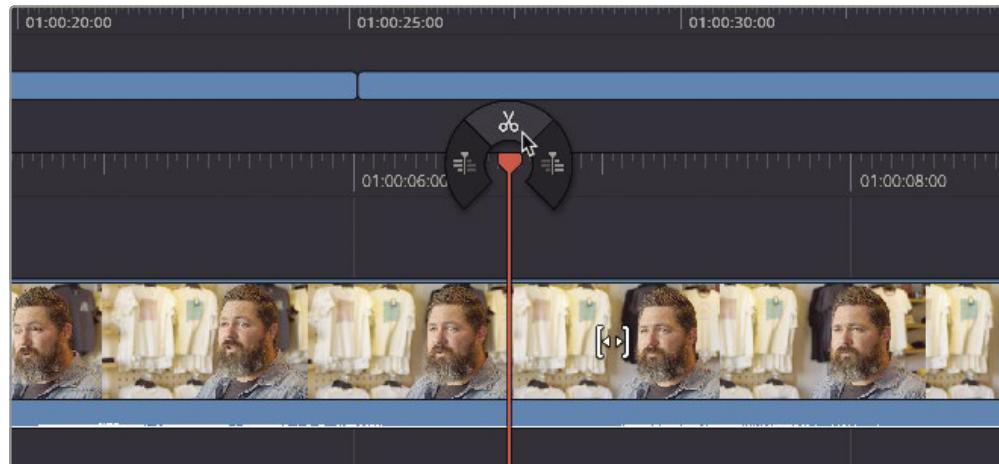


- 6 Continue playing Chris's interview and stop after he says, "... Las Cruces, New Mexico" but before he blinks.

While Chris goes on to talk about the good work the company is doing in the community by donating lunches with every sale, this particular edit is not concerned with that. Instead, you need to keep him on message about the kind of lifestyle embodied by his clothing brand.



- 7 In the lower timeline, right-click the top of the playhead and select the Split Clips option from the shortcuts to add another edit point at the playhead position.



- 8 Select the second part of the clip after the edit you just added.



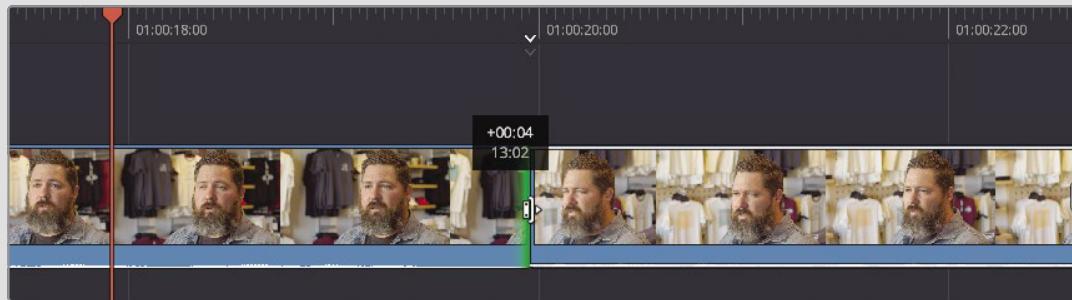
- 9 Press Delete (Backspace) to remove it from your timeline.



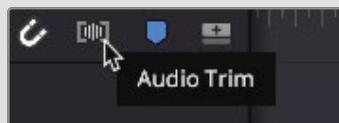
## Refining Edit Points with Audio Trim

Sometimes, when you are building up your rough cut, when you watch the initial rough cut back, you'll notice how you need to adjust the edit points slightly. Maybe you didn't quite set the In and Out points in the right place, or you've changed your mind and need to refine where a clip starts or stops. The cut page makes it easy to adjust the edit points if you feel you need to.

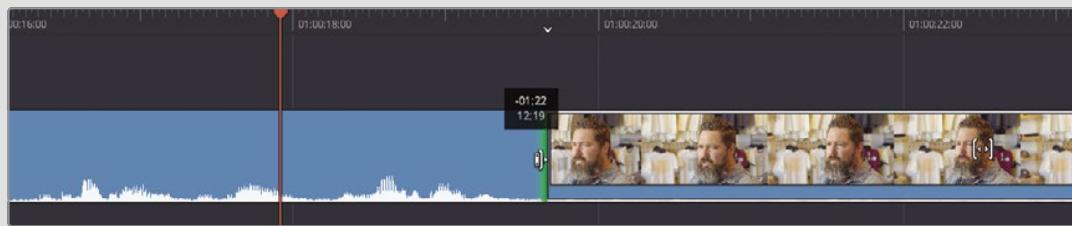
Simply select the beginning or end of a clip and drag to add or remove frames.



If you're trimming an interview clip, you can see a waveform display that will help guide you by clicking the Audio Trim button.



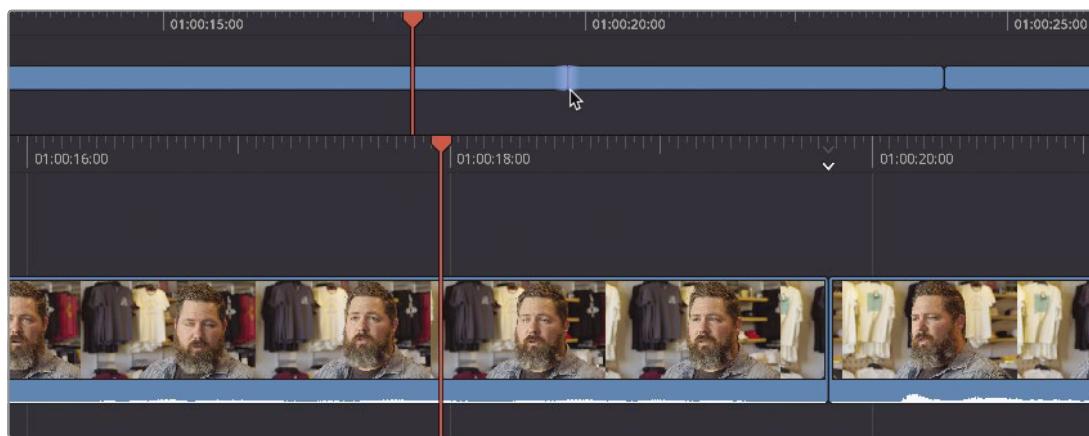
With audio trim enabled, you will be able to see a large waveform display to make it easier to see where Chris starts and stops speaking.



# Changing the Order of the Clips

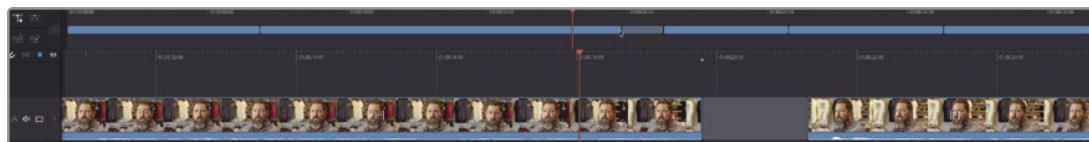
The interview is coming along nicely, but when you listen back to the interview, you may realize that the last soundbite doesn't make any sense coming at the end. Thankfully, it's really easy to change the order of clips in the cut page.

- 1 In the upper timeline, select the last clip. This is the soundbite you will move to another position.
- 2 Drag the last clip back through the upper timeline to the edit point between the second and third clips.



The edit point becomes highlighted.

- 3 Hold the clip over the edit point until a gap appears in both the upper and lower timelines. Once you see the gap appear, you can release the mouse.



The fifth clip moves back and becomes the third clip in the timeline, and the rest of the clips shuffle up to make room for it.

As you can see, quickly adding and reordering clips on the timeline in the cut page is fast and intuitive.