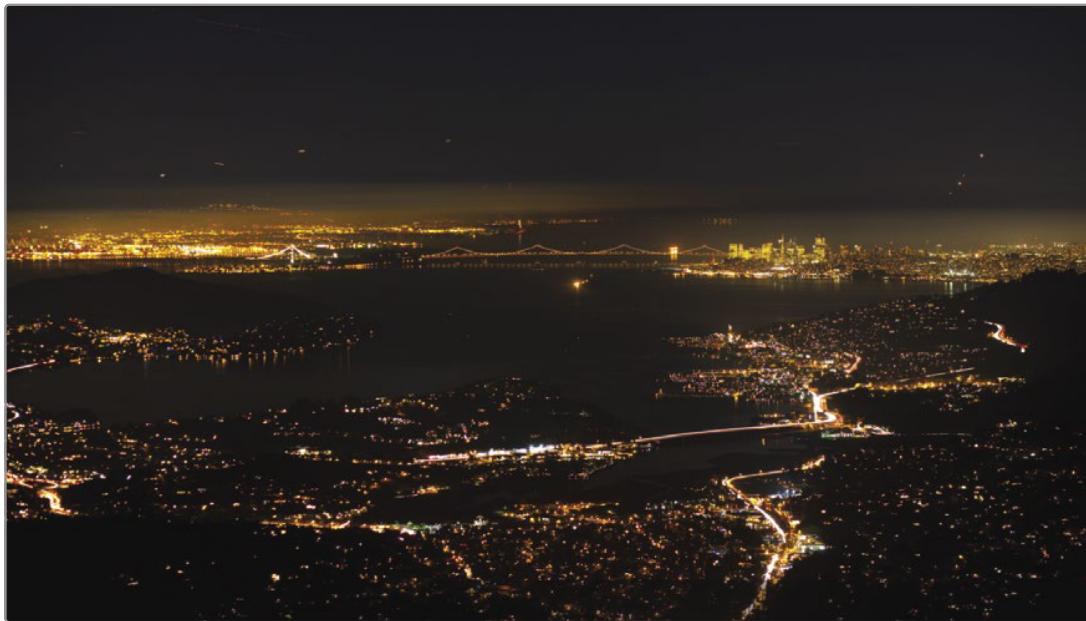


Using Timecode

Up until now, you've placed clips in your timeline using sound and picture as rough guides. An alternative guide is to use timecode numbers. Using timecode lets you specify the exact duration of a clip before you edit it into the timeline.

- 1 In the B-Roll bin, double-click the "03 BAY AREA LIGHTS" clip to load it into the source viewer.



You can type an offset number to move the source viewer's jog bar or the timeline playhead forward or backward by a specific number of seconds and frames. You first identify the direction in which you want to move the playhead. To move forward, you press the + (plus) key on the keypad.

- 2 Move to the start of the clip.
- 3 Type **+100** and press Return or Enter to move the playhead forward one second.

TIP When using a keyboard without a number pad, you can use the + (plus) and – (minus) keys above the main keyboard.

You'll use this frame for your In point.

- 4 Press I to mark an In point.

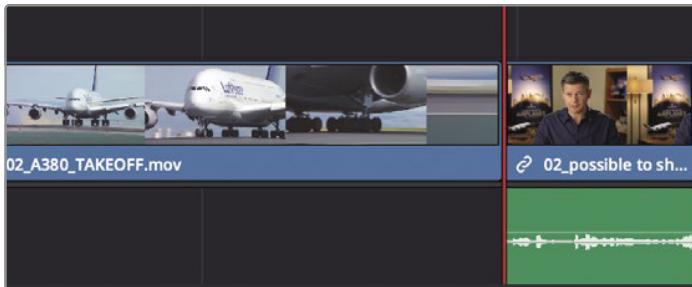
Next, let's move ahead 3 seconds in this clip again, using the keypad.

- 5 Type **+300**, and then press Return or Enter. The playhead jumps forward three seconds. You'll use this frame for your Out point.

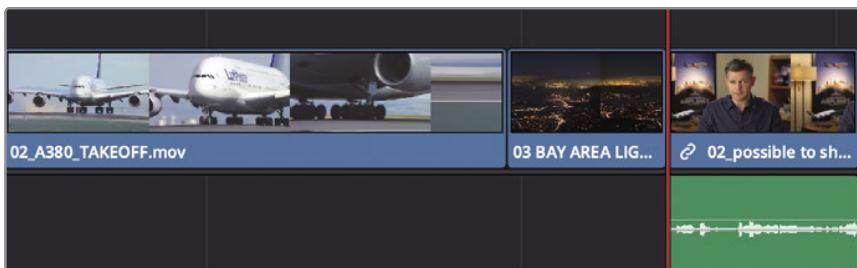
- 6 Press O to mark an Out point.

Let's position the timeline playhead where you want to insert the clip.

- 7 In the timeline, position the playhead at end of the "02 A 380 TAKEOFF" clip.

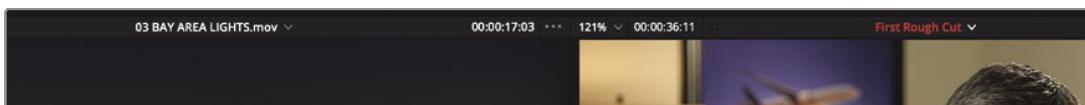


- 8 In the toolbar, click the Insert button or press the F9 key to Insert edit the clip.



- 9 Press Shift-Z to see the entire timeline. Then position the timeline playhead at the start of the second interview clip, and press Spacebar to review the last half of the timeline.

When you start to rely on keyboard shortcuts for a lot of your editing, it is important to be aware of which viewer is active. You want to make sure you are moving the playhead and marking In and Out points in the correct viewer before you tap a keyboard key, or you will set those points in the wrong places. The best way to know which viewer is active is by looking at the clip or timeline name above the viewer. The active viewer appears in red.



- 10 Press the Q key to activate the source viewer.

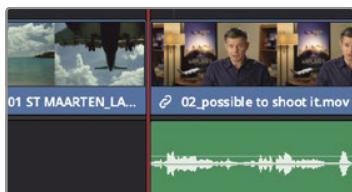
The Q key is a toggle, so it will switch between activating the timeline or the source viewer.

The Insert and Overwrite edit functions you have used so far are the two most commonly used edits throughout a program. After performing the edit a few times, you should more fully understand the usefulness of an Insert edit. Let's make the case for the Overwrite edit.

Overwriting Video Only

When creating a rough cut, you may want to replace the footage of your interview subject with B-roll, which is secondary footage that illustrates what he or she is discussing. You may choose to do this to refocus the audience's attention, hide problems with the existing video, or enhance the subject's commentary. This is called a cut-away because the visual temporarily cuts away from the main action. Although you can perform a cut-away using the Place on Top function as you did in the cut page, on the edit page you also can perform a cut-away using an Overwrite edit.

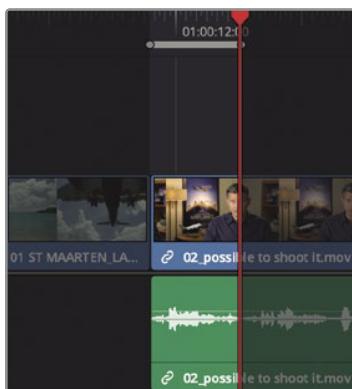
- 1 In the timeline, position the playhead between the “01 ST MAARTEN” clip and the second Interview clip, “02_if it was possible.”



- 2 Press Spacebar to play the interview.

The first line is, “If it was possible to shoot it, we wanted to go shoot it.” Instead of having him onscreen during that time, it would look nicer to have one of those impressive, almost impossible shots. This time, you’ll make an In and Out point in the timeline because you know you would like the duration of the new shot to be the length of that first sentence.

- 3 In the timeline, position the playhead between the “01 ST MAARTEN” clip and the second Interview clip, “02_if it was possible.”
- 4 Press I to mark an In point.
- 5 Press Spacebar to play the interview and stop playback when the interviewee finishes the line, “If it was possible to shoot it, you wanted to go shoot it.”
- 6 Press O to mark an Out point.



Now you'll look for a clip to edit into that location.

- 7 In the B-Roll bin, double-click "04 JET LANDING" to load it into the source viewer.
- 8 Move to the start of the clip and press Spacebar to play the clip.

This is a well-framed shot of a large jet landing. Let's mark an In point just as you see the landing wheels at the top of the screen.

- 9 Drag the source viewer jog bar from the beginning of the clip until the wheels of the plane are visible in the frame.

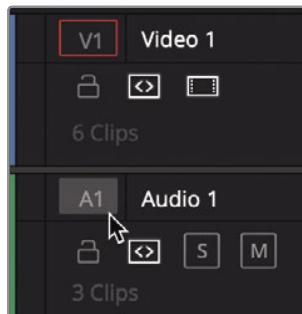


You need to mark only an In point on this source clip because you already have the duration set in the timeline.

- 10 Press I to mark an In point.

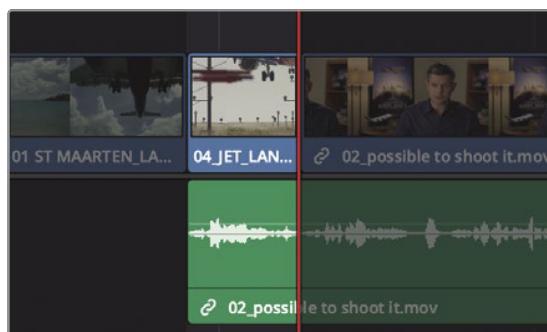
You'll use an Overwrite edit to replace the area marked in the timeline. But you don't want to overwrite the audio track of this clip. You want to continue to hear the voice of the interview subject while viewing the new "04 JET LANDING" shot. So, you need a way to replace only the video content of the timeline while retaining the audio of the original clip. The timeline has destination controls that display which video and audio tracks from the source clip are edited into the timeline. By default, the destination controls are enabled in both the V1 (Video 1) and A1 (Audio 1) source tracks, as indicated by the orange outline around the track number.

- 11** In the timeline track header, click the A1 destination control to disable it.



The destination control displays no outline when it is disabled. As a result, audio source material on A1 will not be edited into the timeline.

- 12** In the toolbar, click the Overwrite button or press F10.



The Overwrite edit caused a few seconds of the second interview clip to be covered by the new “04 JET LANDING” clip. The audio from the interview, however, remained, and can be heard even when the cut-away is visible.

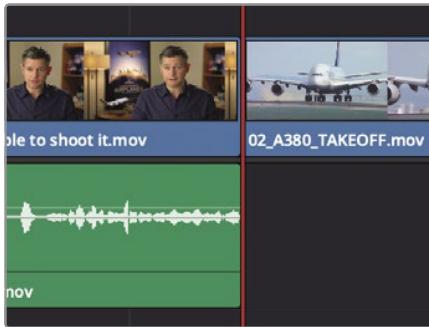
- 13** In the timeline, position the playhead between the “01 ST MAARTEN” clip and the “04 JET LANDING” video clip.
- 14** Press Spacebar to play over the interview.

This is a short sample of some common editing functions. Other functions on the edit page such as Append at End and Place on Top are identical to the cut page’s Append and Place on Top functions. However, the two pages do have differences even in editing techniques. let’s look at a few of those next.

Adding a Cut-Away on Video Track 2

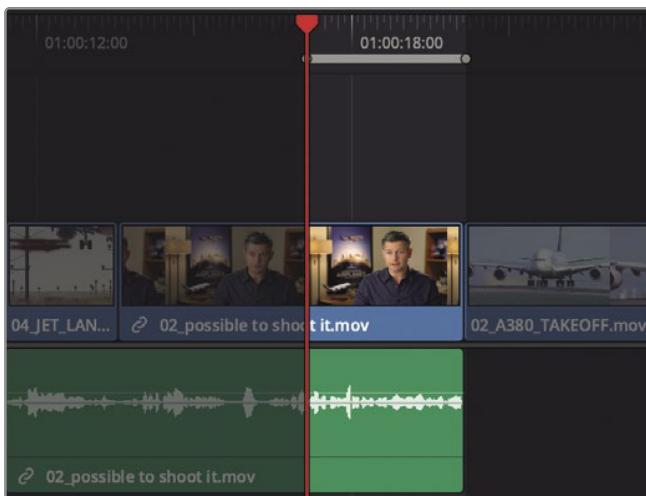
Using an Overwrite edit is the most common method for making video-only cut-aways, but it's not the only method. Like editing a cut-away in the cut page, the edit page can layer video tracks on top of one another. This feature comes in handy when creating effects, but it can also be used to create a simple cut-away.

- 1 In the timeline, position the playhead between the “02 if it was possible” interview clip and the “02_A380_TAKEOFF” clip.



You'll add the new clip that ends right before this “A380 TAKEOFF” clip. Then you'll set an In point in the timeline to add a 3-second cut-away.

- 2 Press O to mark an Out point.
- 3 On the keypad, type **- 300** to move the playhead back 3 seconds.
- 4 Press I to mark an In point.



Now you'll look for a clip to add as your second cut-away.

- 5 In the B-Roll bin, double-click the “05_AERIAL_ALASKA” clip to load it into the source viewer.



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

This is a long clip of a plane flying through the mountains in Alaska. You could almost pick any In point, so let's move in to the clip about 10 seconds, which should be in the middle of the clip. Since there are a lot of zeros when typing 10 seconds, we'll use a neat shortcut.

- 7 On the keypad, type **+10.** (a plus sign, 10, and a period) to move the playhead forward 10 seconds.

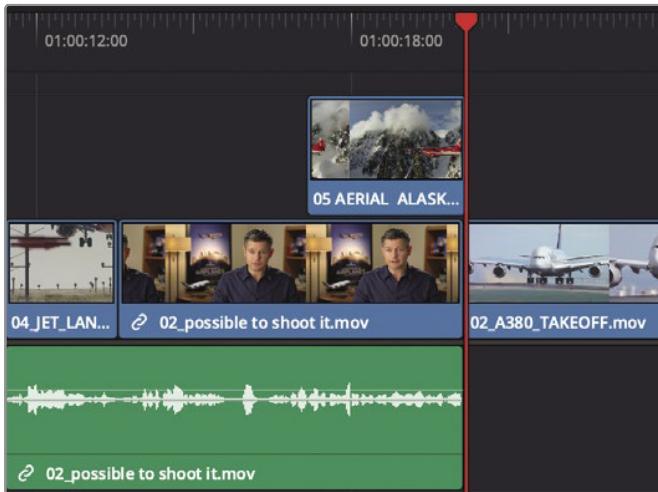


When typing timecode, the period key acts as a double zero.

- 8 Press I to mark an In point.

For this cut-away, you'll perform an edit similar to an Overwrite edit by using the Place on Top edit function. The source clip will cover up (overwrite) the end of the interview clip using a second video track.

- 9 Drag the clip from the source viewer over the timeline viewer and move the mouse pointer over Place on Top to highlight it.
- 10 Release the mouse button to perform the Place on Top edit.



Just like the cut page, any video clip that appears above another clip in the timeline obscures the lower clips in the viewer. This makes it easy to use the Place on Top edit to create this cut-away.

- 11 In the timeline, drag the playhead to the start of the “04 JET LANDING” clip, and play the timeline to review the new cut-away you just added.

The Place on Top edit makes it easy to superimpose titles and other clips that you may want to composite over another clip. In this case, you used it to create a simple cut-away while retaining the flexibility to move it and expose any of the interview remaining under it on video track 1.

Editing from a Bin

If the clips you are working with do not contain audio of any importance, and you just want to add a few clips to the timeline as a montage, you can set marks using the thumbnails in the media pool instead of loading each clip into the source viewer. You'll do this for the final three clips you will add to your program.

- 1 At the top of the media pool, drag the scale slider to the right to increase the size of the thumbnails.



When working with thumbnails in the bin, it can be helpful to give you a larger target.

- 2 Select the B-Roll smart bin and hover your mouse pointer over "06 A380 TAXI."



- 3 Move your mouse back and forth over the thumbnail to preview the frames in the viewer.

This is a quick way to preview clips and set In and Out points without explicitly loading the clip in the viewer.

- 4 Skim the mouse pointer to the left near the edge of the thumbnail and press I to mark an In point.

A thin white line appears vertically on the thumbnail to indicate the presence of an In point.

- 5 Skim to the right on the thumbnail until you are somewhere in the middle of the clip, and press O to set an Out point.



Another white line appears half way across the thumbnail to display a relative duration compared to the entire length of the clip. Let's set In and Out points on two more clips using the same technique.

- 6 Hover your mouse pointer over “07 WATER TAKEOFF.”
- 7 Skim the mouse pointer to the left near the edge of the thumbnail and press I to mark an In point.



- 8 Skim to the right until you are in the middle of the clip, and press O to mark an Out point.

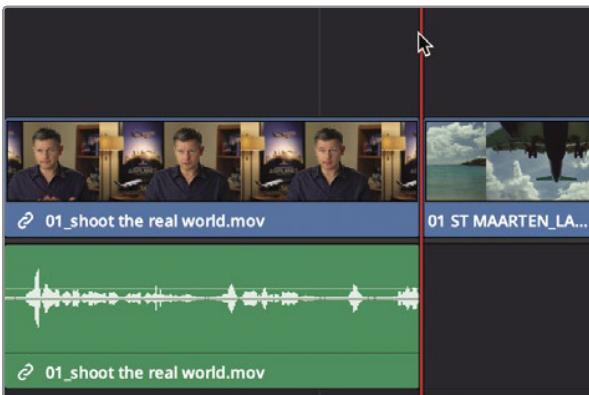


- 9 Hover your mouse pointer over “08 NIGHT TAKEOFF”
- 10 Mark an In point at the start of the clip, and mark an Out point in the middle of the clip.

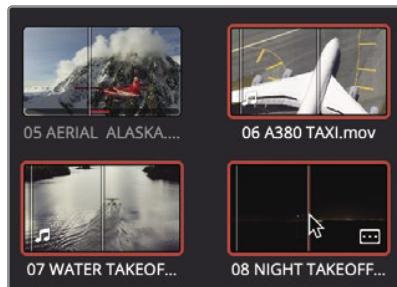


Now you’ll place these clips into the timeline. You learned in Lesson 1 that you can drag from a bin directly to the timeline, but this method limits you to an Overwrite edit. A more flexible method is to drag clips from the bin to the edit overlay in the timeline viewer.

- 11 Position the timeline playhead at the end of the first interview clip.



- 12** In the media pool, click the “06_A380_TAXI” clip and then Command-click (macOS) or Ctrl-click (Windows) the “07 WATER TAKEOFF” and the “08 NIGHT TAKEOFF” clips.

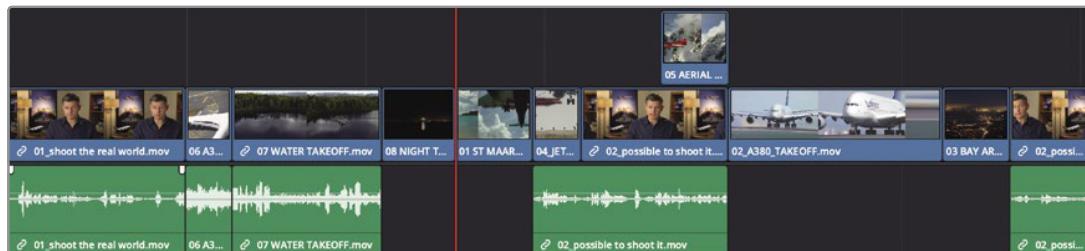


The three clips are outlined in red to indicate that they are selected.

- 13** Drag the clips directly into the timeline viewer, and when the edit overlay appears, move the pointer over Insert and release the mouse button.

All three clips are inserted into the timeline based on the order they are displayed in the bin. Let’s zoom the timeline to fit the window and play this program from the beginning.

- 14** Choose View > Zoom > Zoom to Fit, or press Shift-Z, to see the entire timeline in the window.



- 15** Go to the start of the timeline and choose Workspace > Viewer Mode > Cinema Viewer or press Command-F (macOS) or Ctrl-F (Windows) to play the entire program in full-screen view.

Combining the technique of marking points in the bin with the edit overlay options makes drag-and-drop style editing much more flexible and viable as an advanced editing technique.

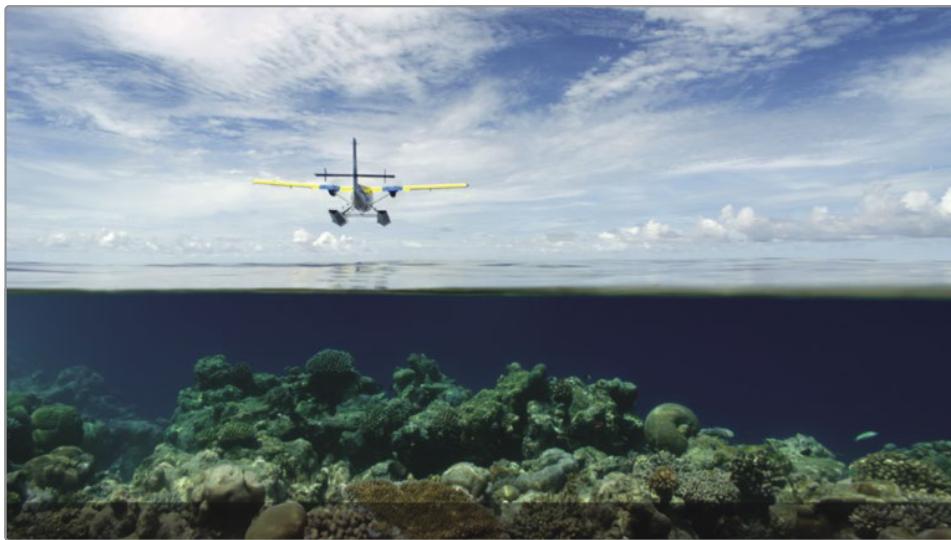
Replacing a Shot

When reviewing your rough cut, you’ll often realize that your first choice of shots is not always the best. Editing comes down to a lot of trial and error. You’ll try out an arrangement, pacing, and juxtaposition of clips, and then think of a better way. Doing so leads to replacing shots in your timeline with those that you think will work better. The Replace edit function, which is unique to the edit page, is designed to make that process easy.

- 1 In the timeline, drag the playhead over the “04 JET LANDING” clip.

Although this is a nicely framed shot, you need a more spectacular shot at this point in the trailer. Luckily, you have a shot like that in your B-Roll smart bin.

- 2 In the B-Roll smart bin, double-click the “09 MALDIVES” clip and press Spacebar to view it in the source viewer.



You would like to have the plane fly in from overhead about halfway into the clip. Without setting any marks, the Replace edit will swap one shot for another by aligning the current frame in the source viewer with the current frame in the timeline.

Zooming in to the clip in the timeline will make it easier to position the playhead more precisely.

- 3 In the toolbar, drag the zoom slider to the right to zoom in on the clip or press Command-= (equals sign) in macOS or Ctrl-= (equals sign) in Windows three or four times.



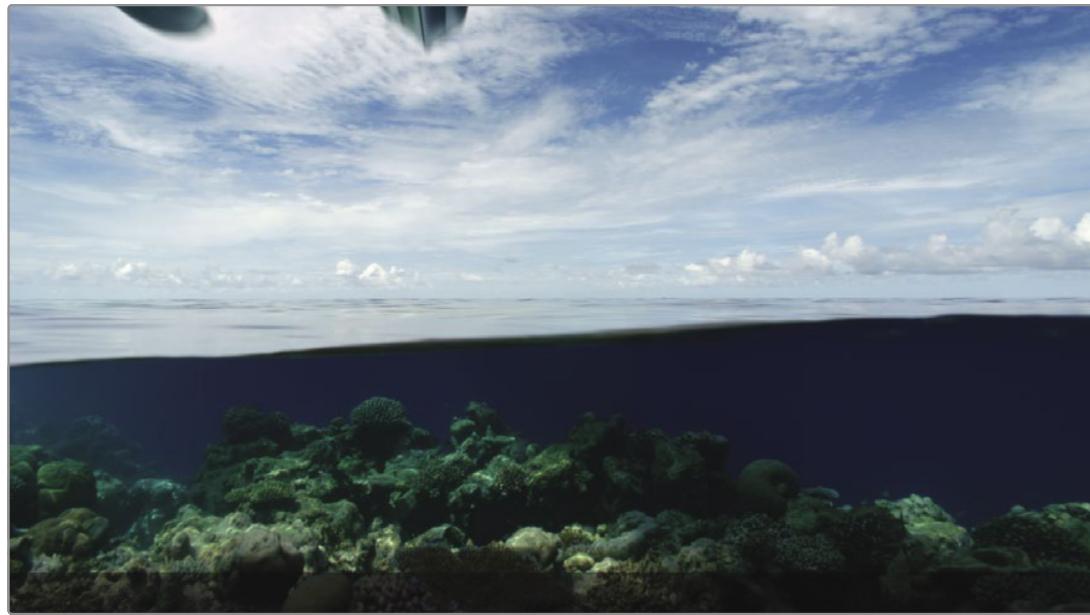
TIP Zooming is always centered on the current position of the playhead, even if the playhead is offscreen.

- 4 Move the playhead roughly halfway into the “04 JET LANDING” clip, around the time when you first see the top of the wings enter the frame.



This is the time location when you want the plane to come into the frame on the “09 MALDIVES” shot.

- 5 In the source viewer, drag the jog bar until you first see the plane coming into frame.



With the playheads aligned, you can use the Replace edit button in the toolbar.



- 6 In the toolbar, click the Replace edit button or press F11.

The Replace edit figures out the In and Out points you need based on the timeline clip you are replacing.

- 7 Choose View > Zoom > Zoom to Fit, or press Shift-Z, to see the entire timeline.
- 8 Drag the playhead to the start of the timeline and play the program you have created so far.

Whenever you have a spare moment while you are editing, it is always a smart idea to take a step back and watch the entire program. Sometimes you forget what the big picture is like because you spend so much time fiddling with specific clips.

Lesson Review

- 1 To edit a clip between two existing clips, which edit function would you use?
- 2 How can you tell which viewer is the active viewer?
- 3 True or false? Pressing the K and J keys together will play the project in reverse at half speed.
- 4 How can you simultaneously move multiple clips from the bin and insert them into the timeline?
- 5 True or false? Typing a positive number (+) will move the playhead to the left, toward the start of the timeline.

Answers

- 1 The Insert editing function will add a new clip into the timeline by splitting two existing clips to make room for the new clip.
- 2 The active viewer displays the clip or timeline name above the viewer, highlighted in red.
- 3 True. Pressing J will play in reverse. Pressing K+J will play in reverse at half speed.
- 4 Drag multiple clips from a bin into the timeline viewer and use the edit overlay to select any editing function, including Insert.
- 5 False. Positive values move the playhead to the right, toward the end of the timeline.