

Apple Pro Training Series:

Final Cut Pro 7 Quick-Reference Guide

Brendan Boykin



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

Peachpit Press
1249 Eighth Street
Berkeley, CA 94710
(510) 524-2178
Fax: (510) 524-2221
<http://www.peachpit.com>
To report errors, please send a note to errata@peachpit.com
Peachpit Press is a division of Pearson Education

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ISBN 10: 0-321-69468-6

ISBN-13: 978-0-321-69468-3

9 8 7 6 5 4 3 2 1

Printed and bound in the United States of America

Contents at a Glance

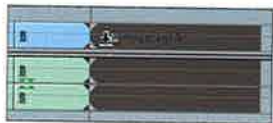
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NOTE ► After you create a nest, you may wish to apply a filter to it. Option-double-click the nest sequence in the Browser or Timeline to load the sequence into the Viewer. Then apply filters as you would to any other clip sequence.

Sequence Within a Sequence

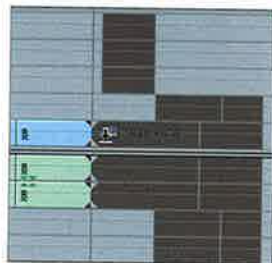
You can edit the scenes or segments of a project in separate sequences, and then use the nesting feature to compile the sequences into one sequence that represents the final product.

- 1 After creating individual sequences for various segments, create a new sequence.
- 2 Drag the segment sequences individually from the Browser to the Timeline to perform an overwrite or insert edit.



NOTE ► You may load a sequence into the Viewer to mark In and/or Out points before nesting the sequence.

TIP ► If you need to share an EDL/OMF of the sequence or media-manage the project, nesting may provide inaccurate timecode or mangled media. You can perform an un-nest when editing a sequence into another sequence by holding down Command while releasing the nest as an overwrite or insert edit (if dragging).



14 Output

Final Cut Pro supports output to many destination media, including iPods, Blu-ray discs, videotapes, and media files.

Rendering

Several variables affect Final Cut Pro's ability to play back a sequence in real time: RT pop-up menu settings, the editing system's hardware (CPU, RAM, video interface, and storage speed), the sequence and clip settings/codecs, and the number and types of applied effects. Whether Final Cut Pro is requiring a render or you want to force a render to see an effect at a higher quality, there are three ways to render:

- Render Selected
- Render All
- Render Only

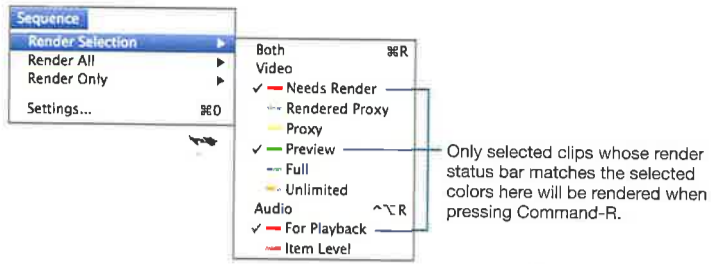
NOTE ► By default, rendering occurs at 100 percent quality and frame rate. You may alter those settings in the Render Control tab from the Sequence > Settings of the active sequence.

Render Selected

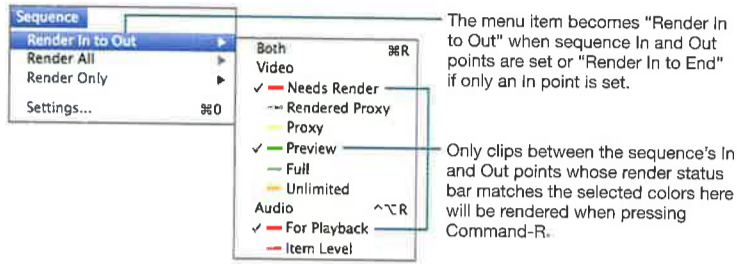
You may select sequence clips for rendering rather than rendering an entire sequence. Rendering selected sequence clips can save time during an edit session, as you specify the clips to be rendered.

- 1 Select the sequence clip(s) you wish to render.

- In the Sequence > Render Selection menu, verify that the appropriate render status bar colors are selected.



NOTE ▶ You may set sequence In and Out points around the clips you wish to render rather than selecting the clips.



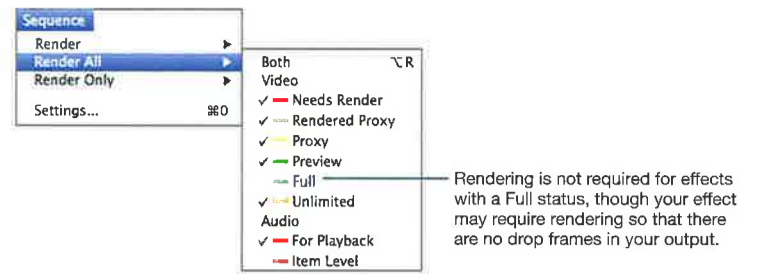
- Press Command-R to start rendering of the selected clips.



Render All

Use the Render All command if you need to render the entire sequence. The clips that will render must have a render status bar color that is selected in the Sequence > Render All menu.

- Either make the sequence active in the Timeline or select the sequence(s) in the Browser.
- In the Sequence > Render All menu, verify that the appropriate render status bar colors are selected.

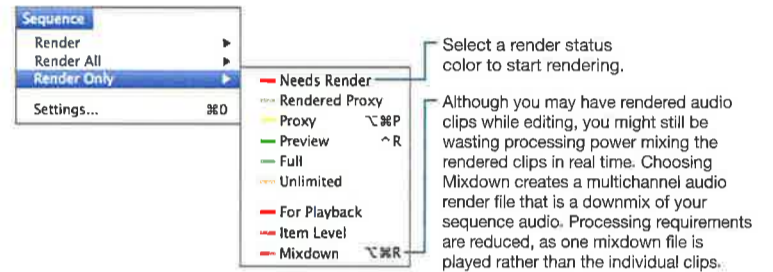


- Press Option-R to start the rendering process.

Render Only

Use the Render Only command to render sequence content with a specified render status color.

- If desired, select sequence clips or mark In and Out points around the content you wish to render; otherwise, clips with the matching render status color throughout the entire sequence will be rendered.
- From the Sequence > Render Only menu, choose the render status bar color to start rendering.



Audio Peaks

When you get ready to output your sequence, there is a handy last-minute check for audio that is too "hot." With no clips selected in the active sequence, choose Mark > Audio Peaks > Mark.

- 1 Deselect all clips in the active sequence.

TIP You may perform this analysis on a master clip or sequence clip by selecting it.

- 2 Select Mark > Audio Peaks > Mark.

Final Cut Pro will analyze the sequence's mix level, setting Audio Peak markers in the Time Ruler and Canvas on frames where the audio peaks occur.

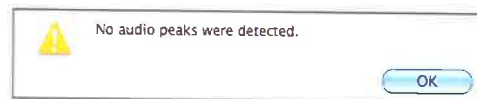


- 3 Adjust the clip levels in the sequence while monitoring the audio meters to remove the audio peaks.

- 4 With no clips selected in the active sequence, again choose Mark > Audio Peaks > Mark.

TIP You do not need to choose Clear from the Mark > Audio Peaks menu. The Mark > Audio Peaks > Mark command resets the Audio Peak markers before checking for peaks.

- 5 If your audio mix does not peak, you will receive a confirmation dialog. Click OK.



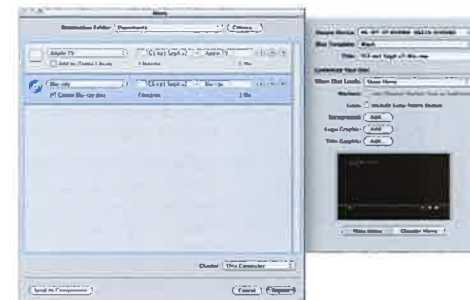
Broadcast Safe

By the time you reach this output stage, you have probably color-corrected your sequence with the Color Corrector 3-way (see Chapter 9) or the application Color (see Chapter 15). But sometimes you may be on a rush edit (like almost every edit for a newscast) and need to make some wild video "broadcast legal." Select the offending sequence clips

and choose Effects > Video Filters > Color Correction > Broadcast Safe. Although not the best solution because illegal white levels are clipped off, which causes the video to lose detail, this filter will get the edit done.

Share

File > Share opens the Share window, which gives access to the batch transcoding features of Compressor. Simply choose the presets for your output type, define a destination for saving the output, and click Export. You do not have to calculate bit rates or frame sizes. Because Share is built on Compressor, you can create custom settings in Compressor that are available in the Share window of Final Cut Pro.



TIP Once you have "shared" a sequence, you may continue editing that sequence within Final Cut Pro while the export is processing.

Starting Share with a Single Item

Before you can assign presets, you will need to define source clips or sequences for processing.

- 1 Make a selection of a Browser clip, a Browser sequence, or the active Timeline sequence (by making the Timeline window active with the sequence as the front, active tab).

TIP Share honors any clip or sequence In and Out points.

- 2 Choose File > Share.
- 3 Modify the Share window settings as desired before clicking Export at the bottom of the window.

The Show Info button displays details about the chosen media type.

Select one of the preset destinations, or choose a custom destination.

Select the desired output type.

Click the Add Output (+) button to add a media type output. Click the Remove Output (-) button to remove the output.

Enter a custom name for the output's media file, if desired.

Some output types have an action checkbox that displays the post-transcoding action drawer. The actions' displays vary by output type.

Choosing Other for the output type opens Compressor's Settings window. Select the desired media type, and then click OK. Select the respective In Menu box to add the setting to the Share Output Type pop-up menu.

Example: Share for iPod

Choose iPod from the Output Type pop-up menu.

Selecting the action box displays the post-transcoding action drawer.

From the "Add to Playlist" pop-up menu, choose the iTunes playlist to which the output type's media file should be added. If a playlist does not appear, choose Refresh.

Example: Share for DVD

Choose DVD from the Output Type pop-up menu.

Choose the destination device for the output file: an attached optical drive or hard drive.

Choose a menu template: Black or White. The template is previewed below.

Enter a title for the DVD.

Choose a first play action for the DVD: Show Menu or Play Movie.

Create subtitles from the Name field of sequence chapter markers.

Add a background image to the main menu.

Selecting the action box displays the post-transcoding action drawer.

Previews the main menu.

Previews the chapter menu created from chapter markers in the sequence.

Example: Share for Blu-ray

Choose Blue-ray from the Output Type pop-up menu.

Choose the destination device for the output file: an attached optical drive or hard drive. If only a SuperDrive is available, you can burn an AVCHD disc on standard DVD media for AVCHD-compatible players.

Choose a menu template. The template is previewed below.

Enter a title for the disc.

Choose a first play action for the DVD: Show Menu or Play Movie.

Create subtitles from the Name field of sequence chapter markers.

Adds a loop movie button to the main menu. Optional on some templates.

Add a background image to the menus.

Add a logo graphic to the top right of the main menu.

Add a graphic to the main menu.

Selecting the action box displays the post-transcoding action drawer.

Previews the main menu.

Previews the chapter menu created from chapter markers in the sequence.



Disc templates available for the Blu-ray output type.

Example: Share for MobileMe

Choose MobileMe from the Output Type pop-up menu.

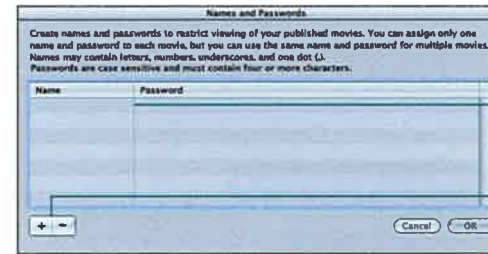
Enter a MobileMe member name (do not enter the @me.com or @mac.com domain).

Enter the MobileMe account's password.



- Enter a name for the movie file.
- Enter a description for the movie file.
- Denies access to other MobileMe Gallery files.
- Makes the movie file downloadable.
- Controls access to the movie file. The options are Everyone, Only Me, and Edit Names and Passwords.

Selecting the action box displays the post-transcoding action drawer.



Choosing the "Edit Names and Passwords" option from the "Viewable by" pop-up menu opens this "Names and Passwords" dialog.

Clicking the Add (+) button creates an untitled user name. Double-click the user name and password fields to edit.

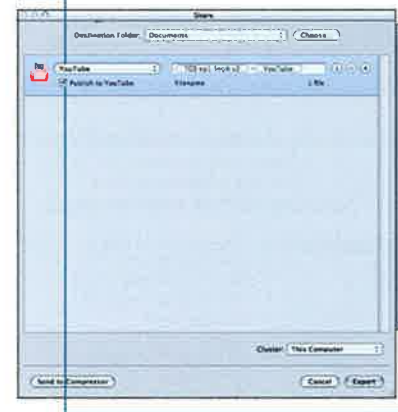
Add or remove user names and passwords for accessing the movie file.

Example: Share for YouTube

Choose YouTube from the Output Type pop-up menu.

Enter a YouTube user name.

Enter the YouTube account's password.



- Enter a name for the movie file.
- Enter a description for the movie file.
- Enter search tags for the movie file.
- Choose a YouTube category for the movie file.
- Limit access to the movie file on YouTube.

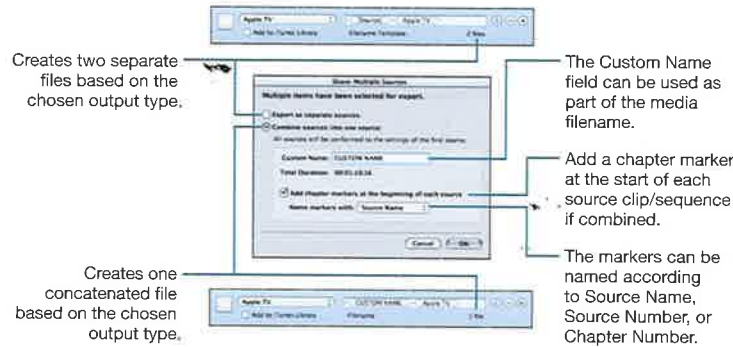
Selecting the action box displays the post-transcoding action drawer.

Starting Share with Multiple Items

You can select multiple clips or sequences for exporting with the Share command. For best results, selected items should be of the same frame size and frame rate.

- 1 Make a selection of multiple clips, sequences, or bins (containing clips or sequences) in the Browser.

- 2 Choose File > Share.
- 3 In the Share Multiple Sources dialog, choose your desired export setting, and then click OK.



- 4 Modify the Share window settings as desired before clicking Export.

TIP See the previous section, “Starting Share with a Single Item,” for more information on the Share window settings.

Exporting

The Export command (File > Export) lists several options to get media, whether one clip or a whole sequence, out of Final Cut Pro. Compared with the Share command, Export requires you to make more-granular choices within Final Cut Pro, such as codecs and marker types.

QuickTime Movie

Exporting a QuickTime movie is the “Old Faithful” of the Final Cut Pro workflow. You have the option to create either a self-contained or reference movie based on the available sequence settings in Final Cut Pro.

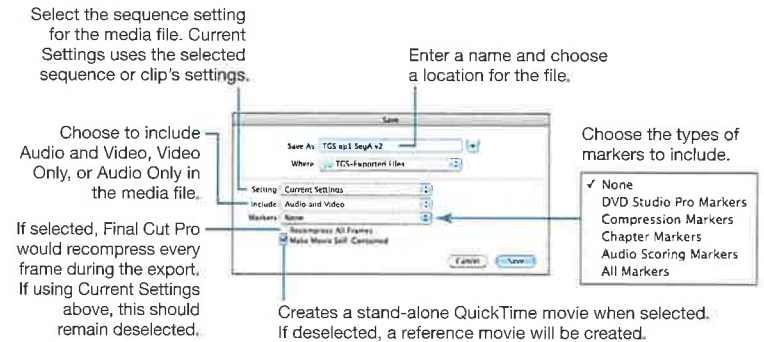
TIP A self-contained movie is one that has a copy of the sequence footage so that this QuickTime file may play back on another system outside Final Cut Pro. As a stand-alone file,

a self-contained movie can be archived. A reference movie requires access to the original source media and render files used by the sequence. A reference movie has a smaller file size than a self-contained movie.

- 1 Make a selection of a Browser clip, a Browser sequence, a Viewer clip (by loading a clip into the Viewer), or the active Timeline sequence (by making the Timeline window active with the sequence as the active tab).

TIP Export honors any clip or sequence In and Out points.

- 2 Choose File > Export > QuickTime Movie.
- 3 Set up the Save dialog as desired, and then click Save.



NOTE File > Export > QuickTime movie does not provide the best solution for transcoding. Choose Current Settings here, and then take the exported movie to Compressor.

Using QuickTime Conversion

QuickTime Conversion utilizes QuickTime components when outputting a media file. For example, QuickTime Conversion can create TIFF or JPEG formats for still images or an image sequence. Refer to the Final Cut Pro 7 User Manual for more information on using QuickTime Conversion.

NOTE ▶ QuickTime Conversion always recompresses all frames.

- 1 Make a selection of a Browser clip, a Browser sequence, a Viewer clip (by loading a clip into the Viewer), or the active Timeline sequence (by making the Timeline window active with the sequence as the active tab).

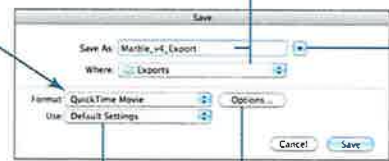
TIP ▶ Export honors any clip or sequence In and Out points.

- 2 Choose File > Export > Using QuickTime Conversion.

Choose a preset format from the pop-up menu. Third-party QuickTime Export Components may appear here. Your options may vary.



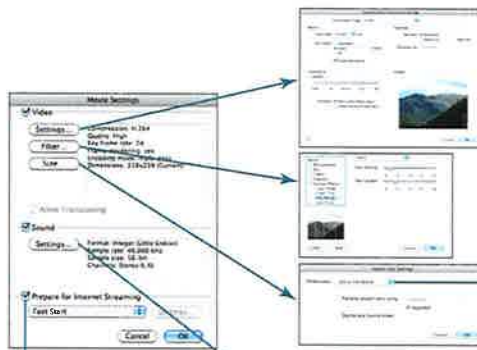
The Use pop-up menu displays available preset settings for the chosen format.



Enter a name and choose a location for the file.

Click here to expand the Finder window.

If available, click Options to customize the format's settings. See the next image for the QuickTime movie's options.



Deselect if the movie file is not intended for Internet streaming.

Choose the codec (Compression Type), frame rate, data rate, and compression quality. The available parameters vary depending upon the codec chosen.

Add correction or special-effect filters.

Choose a preset frame size or enter a custom size.

Choose the audio format, number of channels, and sample rate.

Audio to OMF

The Audio to OMF export option lets you send sequence audio to a third-party digital audio workstation (DAW). The OMF format collects your audio media files and creates a description file that allows a DAW to open your audio edits as they appear in your Final Cut Pro sequence.

NOTE ▶ There is a 2 GB file size limitation for OMF.

- 1 In the active sequence, ensure that the desired audio tracks for export are enabled (Track Visibility is on).
- 2 Choose File > Export > Audio to OMF.
- 3 Configure the OMF Audio Export settings as needed before clicking OK.

Enter a value for media handles to be added to sequence clips. The export will add as much handle as is available up to this amount.



Choose the desired sample rate. Nonmatching rates in the sequence will be converted.

Choose 16-bit or 24-bit.

Select these options to include adjustments made to these parameters within Final Cut Pro.

Markers List as Text

The "Markers List as Text" export command lets you create a tab-delimited text file of your marker information to share with other post-production personnel. This text file contains notes you entered for sequence or clip markers.