

Apple Pro Training Series

Final Cut Pro for News and Sports Quick-Reference Guide

Second Edition

Joe Torelli



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Fast Package Editing

A *package* is a self-contained, edited sequence consisting of a number of components. They include video clips with synchronous background natural sound (referred to as *B-roll*); sound bites (the portions of the interviews to be included in the story); a reporter's narration; and, perhaps, one or more recorded "standup" segments of the reporter at a location in the field. Also, at times, you may want to play some natural sound elements at full volume within the story. This is called opening for NATSOT ("natural sound on tape," a term left over from the analog era).

Packages are designed to play start to finish with no live in-studio contribution beyond an anchor's introduction. Therefore, good storytelling requires that every element of a package—images, sound, and narration—be precisely positioned, synchronized, and balanced to help tell your story.

This chapter describes a very fast method for putting packages together, one that may seem unconventional if you're used to "traditional" nonlinear digital editing techniques. This method has been developed, refined, and proven over a span of more than 15 years of nonlinear news editing experience on a variety of editing systems. It may not be the only way to edit packages quickly with Final Cut Pro, but it works very well.

Organizing for the Edit

We are assuming that you have already either captured the material you need from tape or absorbed media from a tapeless acquisition

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device, or that incoming feeds are available on your server. You will want to organize your material, sometimes using folders if you have time, one for B-roll, one for sound bites and standup takes, and maybe one for the narration track.

If you captured from tape, you may have already grabbed the sound bites, leaving a few seconds of handles at the beginning and end of each clip to allow for backtiming or extending the clip later. This avoids having to search for a cutaway as the deadline approaches. Good, but don't spend time carefully marking the In and Out points on the tape for the bites. Remember, pre-roll is not our friend.

Typically, the narration is going to be available late and close to your deadline. Any preparation you can make prior to the delivery of the track, whether it's on another tape or available on the server, is encouraged. You may also be planning to record the narration directly in the edit room.

Laying Out the Story

There are four steps to laying out a package, and they are not unlike the way we old-timers used to edit news stories with film. Some of us even edited videotape this way, but because tape is linear, we didn't have the advantages of, for instance, laying in the last clip first and working backward (not that you would do that every day).

The four steps are very clear, and the screen shots on the following pages show the progress of the story:

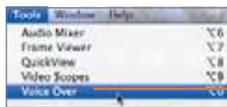
- ▶ Full Track—The entire recording of the track is put in the Timeline, bad takes and all.
- ▶ Tight Track—The bad takes are deleted, and a seamless “script read” is produced.
- ▶ Fat Bites—Unmarked sound bites and the standup(s) are inserted among the narration elements.

- ▶ **Tight Bites**—The sound bites and standups are trimmed. This could also be called the *radio cut*. If you shut off the picture, you should hear, seamlessly, the components of the script.

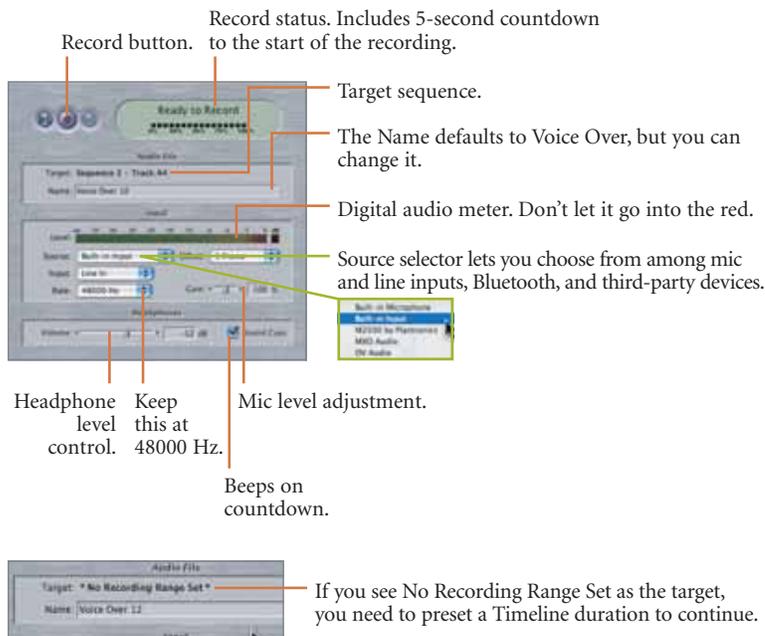
At Tight Bites, you begin laying in B-roll and opening for nat sound. After that, you adjust your audio levels, add any effects, and either output to tape or export to your output server.

Recording the Narration

Select the Voice Over tool from the Tool palette, or press Option-0.



The Voice Over tool lets you record directly into the Final Cut Pro Timeline, with the media being recorded locally on internal drives or directly onto the server.



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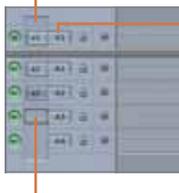
To set the duration, click in the left Timecode Duration field in the Canvas. Type *50000* (5 minutes) and press Return. This creates an empty 5-minute sequence into which you can record your narration.

If you already have video in the Timeline, it will drop the recording on the next available audio track. If you have a new Timeline, you will need to set a duration in order to use the Voice Over tool. It may be easier to just throw a clip into the Timeline to avoid having to type an arbitrary duration.

The Voice Over tool will default to audio track 2 if you have no source clip in the Viewer. Because we will be using tracks 1 and 2 from the source material, you can easily drag the entire recording to audio track 3 prior to deleting the bad takes.

You can also set the recording to go straight to the A3 destination track in the Timeline:

Controls in this column represent the source video and audio channels associated with the clip in the Viewer. Source channels are labeled using lowercase letters. This clip has a video source track, v1, and audio source tracks a1 and a2.

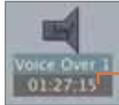


This column contains Destination controls for the project's video and audio tracks, as shown in the Timeline and Canvas. Destination channels are labeled using uppercase letters. In this example, the v1 source channel for the clip is "patched" to destination channel V1; source channels a1 and a2 are patched to destination channels A1 and A2; and unused destination channels A3 and A4 are available for recording narration.

To record directly onto track A3, load a clip with two audio tracks into the Viewer. Then drag the a2 Source control and snap it to the A3 Destination control. The Voice Over tool will display the new destination setting.

If you want to save and rename this recording, it is a good idea to grab it in the Timeline and drag it to the bin. As a matter of having to find it later for a second version of the story, you should rename the various narration elements.

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Total duration of this recording is 1:27 (minute:seconds). This includes the bad takes as well as the good.

Another caveat is that while recording the track you can click other parts of Final Cut Pro, but if you double-click anything or switch to another application, you will stop the recording. Because of this, and because alert sounds from background programs can ruin a recording, it is a good idea to close all applications other than Final Cut Pro while recording narration or capturing video from tape.

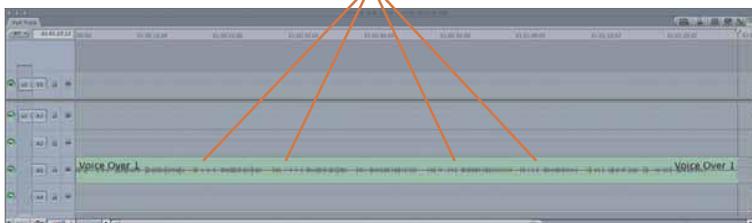
Depending on how you choose to monitor the reporter's progress, it is suggested that you take notes on the good takes.

It is a good idea to read along with the script and mark the take numbers so you can skip to the right take when cleaning up. The reporter should be slating the takes, followed by a three-two-one verbal countdown leading into the track, so you can find them more easily (for instance, "track 2 take 4"). This way, once you finish cleaning up track 1, you can skip through the first three takes of track 2.

Cleaning Up the Full Track

There is no method of marking the narration while it is being recorded to flag the good takes, so cleaning up the track cannot be done automatically. The manual procedure is still pretty fast, however.

By activating the waveforms in the track, with a little imagination you can see where the "three-two-ones" are located for easy navigation.



Choose Show Audio Waveforms from the Track Layout pop-up menu or press Command-Option-W.

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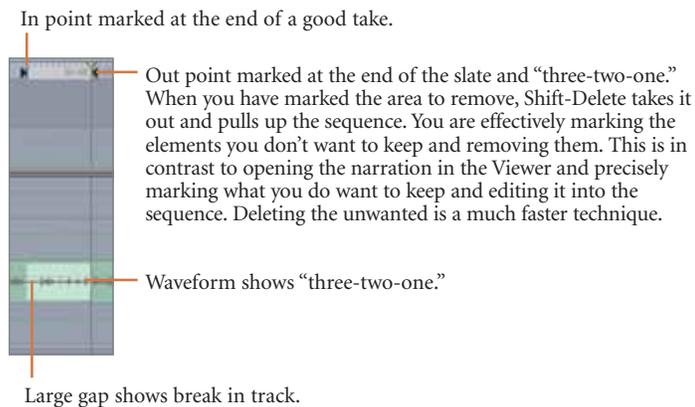
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- 1 Cue the track to the beginning.
- 2 Play or scrub down to where the first good take begins and stop.
- 3 Using the topping keyboard shortcut sequence (press X, O, and Shift-Delete), lop off the left side of the track in the Timeline.

This will pull up the sequence so that the first frames are right at the first piece of narration.

You should always listen to the narration at the transition points to ensure that you have the right takes in the story.

If your reporter is leaving a gap of a second or two between takes, slating the individual takes, as well as providing a “three-two-one” verbal countdown, it will be much easier to identify the individual takes using the audio waveforms. By making audio waveforms visible in the Timeline, you can quickly see where the good and bad takes are by counting the gaps in the waveforms. You may want to scrub past the beginning to confirm a take, but you certainly don’t want to play through all of the takes.



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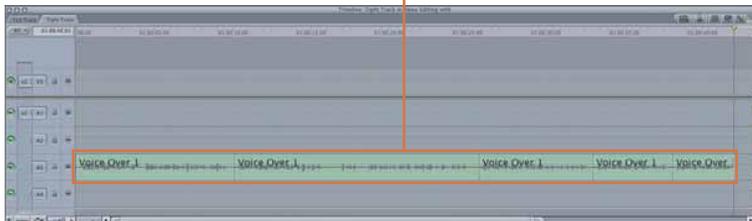
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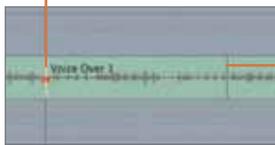
This yields what is called a Tight Track, which runs 0:42.

Five track regions, with four edits



Another way to clean up narration tracks is to use the Razor Blade tool (press B) to divide the track into the good and bad takes. You can also split a clip at the playhead position by pressing C.

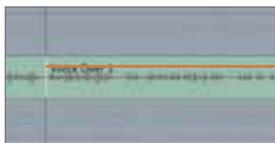
The Razor Blade tool breaks the narration into two clips. This position is just at the end of a good take leading into the “three-two-one” countdown on the slate for a bad take.



Reposition the Razor Blade tool just after the following “three-two-one” for the subsequent good take, and then click to break the clip into another clip.



Switch to the Selection tool (press A) and highlight the bad clip you want to discard by clicking it.



Press Shift-Delete to discard the bad clip that pulls up the remainder of the narration track to “seal” the region that the discarded clip vacated. It is always a good idea to play across the transition to ensure the proper content.

Inserting Sound Bites and Standup(s)

Assuming you already have your sound bites and standups isolated in the bin, we will now be throwing them in the Timeline, but to specific places.



You will want to ensure that snapping is on in the Timeline. The N key toggles it on and off.

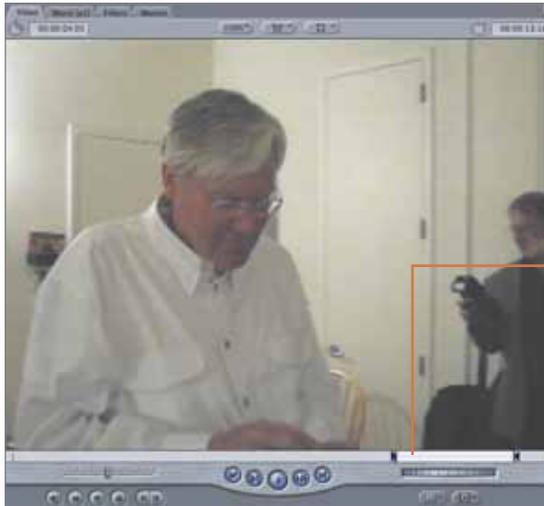
One method of organizing sound bites, standups, and other material from longer recordings is to make *subclips* that isolate the elements into individual short clips so they are ready to use. Perhaps you have an hourlong feed that came in, which displays as one clip. You can pull certain elements from that one hour by subclipping, making it easier when you have to put the story together.

When you mark In and Out points on a clip in the Viewer and then drag it to the bin, another instance of the same clip is delivered to the bin in its entirety, not just the marked area. Multiple sets of marks from the same source clip, therefore, lead to multiple instances of the entire clip, keeping only the last set of marks. This can needlessly bloat the appearance of your bin with many identical instances of the same clip.

You can avoid this by breaking your long master clip into several shorter segments, called subclips. To define a subclip, liberally mark In and Out points in the Viewer, making sure you have an extra second or two of content on either side of each point, and then press Command-U. This deposits only the marked area in your logging bin, and highlights it automatically for renaming.

When creating subclips, focus on breaking up the longer clips into the number of shorter subclips you need, but don't spend a lot of time locating their exact In and Out points. You can do that more easily in the Timeline.

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Load the clip in the Viewer, find one of the sound bites, and click the Mark In and Mark Out buttons. Choose Modify > Make Subclip (Command-U) to deposit the marked area in your bin.

Highlight the name of the subclip in the bin and rename it *1st bite*, or *Bite 1*, or whatever you wish. Continue through the larger clip extracting the general regions of subsequent bites and renaming them so you can find them easily.

TIP Adding the first two or three words of each sound bite to its clip name is a handy way to identify each clip and ensure its correct placement when you're under deadline pressure.

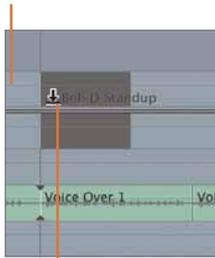
Dragging Bites to the Timeline

One of the many nice things about Final Cut Pro is that you don't have to have the playhead sitting on the transition point where you want the edit to be spliced. You will use snapping to choose where you want the bite to be inserted between narration elements. This can all be accomplished without use of a modifier key. You just need to be careful when and where you drop the clip. Before you make the drag and drop, identify in the video track a thin gray line about two-thirds up from the bottom of that track. When you drag the clip, let it go above that line, when you see the insert icon (a right-pointing arrow).

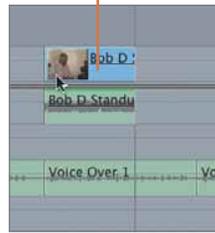
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For example, the wrong way:

This is the two-thirds line in each of the tracks. Placement above or below this line determines the type of edit; overwrite is below the line, insert is above.



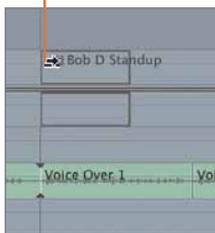
The resulting edit replaces the narration. If this happens, undo.



Make sure that snapping is on and then drag the standup to the desired transition point. The downward-facing arrow indicates that this will be an overwrite edit, not the edit you want.

The correct way:

Instead, drop the clip slightly higher in the Timeline, when you see the arrow change from pointing down to pointing to the right.



This inserts the standup into the sequence and pushes all tracks down, lengthening the sequence.



TIP The shadow of the dragged clip is opaque when it will create an Overwrite edit, and transparent when it will create an Insert edit.

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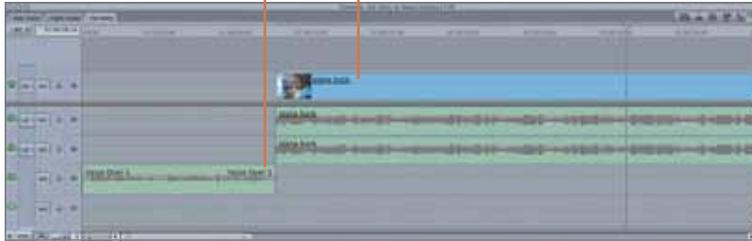
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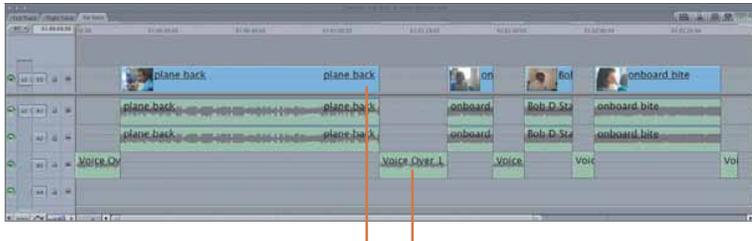
It is always a good idea to play the last second or two of a track and to check against the script to confirm that you are placing the bites in the proper location.

When you insert the shot, the Timeline expands and may push the rest of the sequence elements out of view. Press Shift-Z to bring the whole composition back into view.



Continue throughout the sequence dropping in the subsequent bites and standups in relation to the narration tracks.

Once you have completed splicing these elements into the Timeline, you are at the Fat Bites stage. This package still needs to be trimmed down to the actual sound bites and standup durations.



Because every source clip contains a video track and two audio tracks, inserting the voiceover clips into the narration track creates a series of gaps, three channels “deep,” that need to be filled with B-roll to complete the package.

We have put the narration on track A3 so that we can take advantage of the clip boundaries.

Trimming to Tight Bites (the Radio Cut)

We now bring back the top and tail methods from Chapter 6, “Editing Simple Voiceovers.” These lop off the first and last few frames or seconds of the sound bite and standup components of the story. As you will see, doing this is much faster in the Timeline than ever-so-carefully searching for an In point in the Viewer.

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TIP The top and tail methods require that the Auto Select controls on the Timeline are active. By default, they're active, but if they are turned off, topping and tailing may result in losing sync farther down in the story.

First, the top operation:

- 1 Cue just before the first sound bite.
- 2 Click the Play button.
- 3 Press the spacebar to stop exactly at the point where you now want the sound bite to start.
- 4 Scrub the clip frame by frame in case you missed the In point.
- 5 Press X, O, then Shift-Delete.

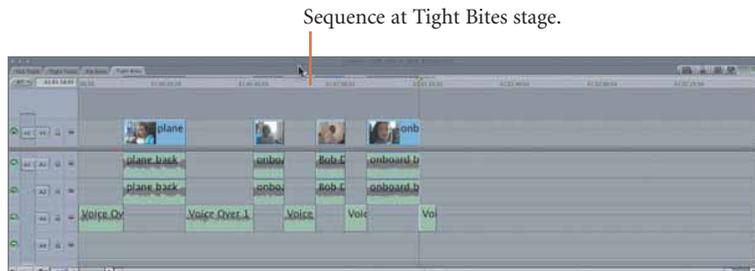
Elements of the sound bite are highlighted and removed, and the sequence is pulled up. This is called a *ripple* edit, as it changes the duration of the sequence. Now, the tail operation:

- 1 Cue to just before the end of the sound bite.
- 2 Click Play.
- 3 Stop exactly at the end of the bite; if you miss it, scrub frame by frame either way to get to it.
- 4 Press X, I, then Shift-Delete.

The end of the bite is marked and removed, and the sequence is pulled up, or “rippled.”

Continue through all the sound bites and standups. Once the operation is complete, you have the radio cut and are at the Tight Bites stage. You can give your total time to the producer, or you can add some natural sound (as described later in this chapter) and then give the show producer the total run time. At the Fat Bites sequence, the TRT was 2:32. Now at Tight Bites it's at 1:22.

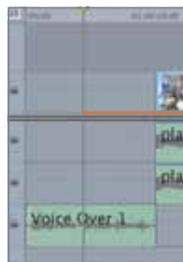
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Adding B-roll

We now have an edited story, comprising narration and sound bites, with a run time of 1:22. Next, we need to add video to accompany the narration. This is easily accomplished with a very slight modification of the top and tail methods.

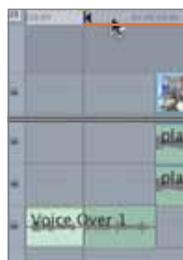
- 1 Play the sequence from the beginning, and stop where you want the first clip to end.
- 2 Mark the clip by pressing X, and update the Out point by pressing O.



Navigate in the Timeline/Canvas to where you want the first clip to end, not begin.



Press X to mark the In and Out points for the vacant area, so you don't have to go to the first frame and mark it manually.



Press O to move the Out point to the playhead, thus isolating the area where you want the edit to be made.

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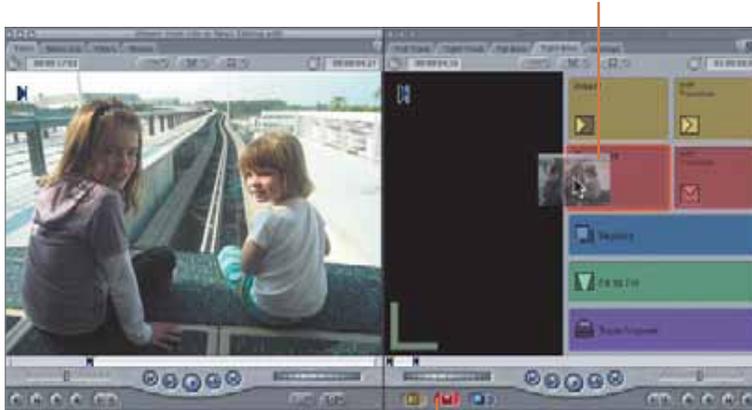
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Unfortunately, you can't drag a clip and drop it in the Timeline as we did the sound bites. The entire clip would cover your sound bite, even though you have marked an Out point in the Timeline. Your options are using the F10 key, clicking the Overwrite button, or dragging to the Overwrite section of the Canvas Edit Overlay.

Drag the clip to the Overwrite section of the Canvas Edit Overlay.
The clip conforms to the marked area in the Timeline.



Or click the Overwrite button (F10).



After you have made the overwrite edit, the shot fills the marked area and you are ready to mark the next area for the second shot.

Be aware that if you don't mark an In point, the clip will be edited in from the first frame. You can still *slip* the edit, as described later, but you may want to mark an In point in the Viewer to get you in the ballpark.

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Adding Pad at the Top

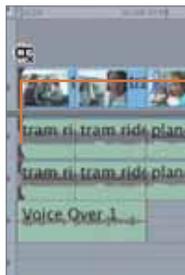
Since this is the first shot in the story, you most likely will need to have a second of pad at the top before the narration begins. Videotape required at least a second to come up to speed before it “locked.” Servers are much faster, but human reaction times are not, so the custom persists.

Pad helps prevent the director from punching up “black” or a still frame of your story on the air. It allows the control room to roll your story and have the director “take” once video is playing. If your narration starts without any pad, the first word or two could be clipped.

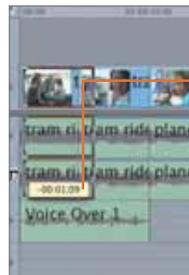


Turn linked selection on (Shift-L).

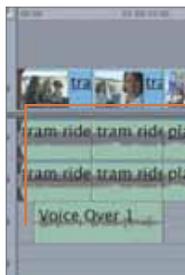
Choose the Ripple tool (RR).



Clicking the start of the sequence should light up all three track transitions and exclude the narration since it isn't linked.



Click one of the transitions and drag to the left, watching the counter. When it is around -1:00, stop and release the mouse button.



The entire sequence has been pushed earlier in the Timeline to reflect the time that has been added as a pad.

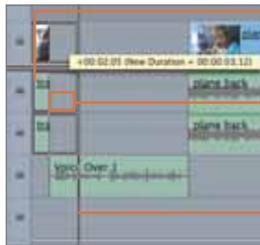
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Alternate First Shot Method

You will always need about one second of pad at the top of a story, if only to compensate for the possibility of slow reaction time in the control room. In some situations, you also may want to do what is called a *cold open*. This is where pertinent natural sound is played at full volume prior to the start of the reporter's narration.

- 1 Find the clip you want to use and load it in the Viewer.
- 2 Mark an Out point at the end of the area where you want the sound to be up.
- 3 Navigate to 1 second prior to the actual sound you want to start the story, and mark an In point.
- 4 Insert that edit into the Timeline, bumping the rest of the sequence to the right, including the narration.

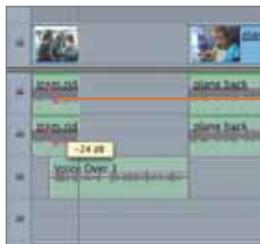
At this point, you will want to extend the clip over the narration and fade the audio. To do so, play the Timeline to where you want the first clip to end, and pause.



You have spliced the sound-up cold open with only the duration of the sound up. This bumps the rest of the package to the right in the Timeline.

Play to where you want this first clip to end. Click the transition point and, with snapping on (N), drag it to the playhead. The shot snaps to it.

Extend the incoming shot to the playhead, or drag the transition point to the playhead.



With Clip Overlays turned on (Option-W), use the Pen tool (P) to put keyframes on the audio level overlay. Drag the last two to a lower level to compensate for the narration track.

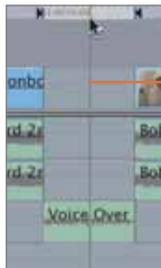
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This works extremely well and is a fast alternate method for placing the first clip in the package.

TIP Once you fill a B-roll area up to a sound bite or standup, you should adjust your audio levels using the techniques described in Chapter 6. Consider using normalization as a first step toward adjusting your natural sound levels. Mixing as you go will prevent getting all the way through your story covering the B-roll and not having enough time to adjust audio levels. If you work on audio levels sequentially as you add each sound bite, you could very easily make a judgment to drop in a 17-second single shot, for instance, as the closing shot as your deadline approaches. Better to have a proper mix for the whole story and a long closing shot than a bad mix with a variety of shots at the end.

Adding More B-roll

Continue filling the B-roll areas by pressing X to mark the clip, then O, and then dragging the clip to the Overwrite section in the Canvas Edit Overlay (or pressing F10).



When you are coming up on a sound bite and want to insert a single shot to fill the gap, you need only move the playhead into that gap and then press X to mark the In and Out points for that area. You can do this while the sequence is playing, or you can drag through it, snap to transition points, or click in the area you want to mark.

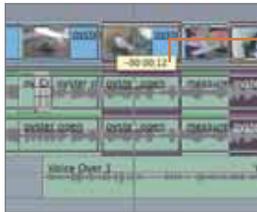


Slipping

A slip edit shifts all the frames of a clip forward or backward, without changing the clip's duration or its position in the sequence. A slip might, for instance, move a clip's start ahead 12 frames and also shift its end frame (and every frame in between) ahead 12 frames as well. Slip edits obviously require that there be enough handle frames on each

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end of the clip to accommodate any shift. It won't slip any farther than the frames available. Slipping is a great way to tweak the content in the Timeline without changing the sequence's total duration.



To perform a slip edit, highlight the clip, making sure that linked selection is on, so you need only click one component of the clip. Press S to select the Slip tool, and then drag the clip to the right to start the clip on an earlier start frame, or to the left to start the clip at a later start frame. The counter updates as you drag the frames backward (negative numbers) or forward (positive numbers). You may find that you initially slipped the edit in the wrong direction. If so, press Command-Z to undo.

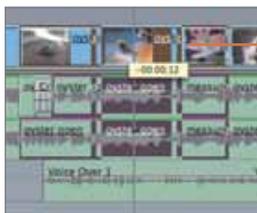


As you drag in the Timeline, the first frame of the clip updates.

The last frame of the clip also updates while you drag in the Timeline.

Sliding

A slide edit shifts the position of a particular clip in relation to the clips that precede and follow it, without changing its duration or the total running time of the sequence. A slide entails picking up the clip and dragging it forward or backward in the Timeline. If, for instance, you slide a clip 17 frames backward in the Timeline, 17 frames are trimmed from the end of the clip leading into it, and 17 frames are added to the start of the clip that follows it. Sliding is a great way to reposition a shot at a specific point in narration or music.



To apply a slide edit, click a clip (with linked selection on). Press the S key twice (S-S) to select the Slide tool and drag to the right or left. A bold outline will appear around the clip to highlight the movement, and a pop-up counter will display the time and number of frames the clip is shifted. Negative numbers indicate movement toward the start of the sequence; positive numbers indicate movement toward the end of the sequence.

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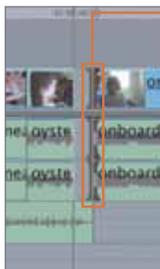
As you drag a clip to the left, the display updates to show the last frame of the clip that precedes it.



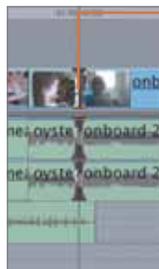
The first frame of the clip that follows the one you're sliding appears here while you are dragging in the Timeline.

Backtiming

As a way of introducing a sound bite subject, or to compensate when a B-roll clip comes up short against your narration, leaving a gap in the video and natural-audio tracks, it is sometimes useful to extend, or *backtime*, your sequence by a few seconds. This adds frames to the sound bite that fills the gap, so that the sound bite audio fades up and overlaps the narration track for a few seconds.



Make sure linked selection is on and press A to select the Selection tool. Drag the playhead to the spot where you want the video to start. In this case, that's the end of the B-roll clip, preceding the gap in the Timeline.



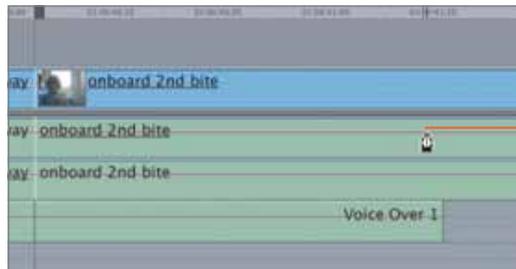
Click the clip you want to backtime, in this case the one following the gap, and then press E to extend the clip back to the playhead.

Once you've backtimed a sound bite clip so that it overlaps the narration track, you will want to adjust the sound bite clip audio so its level fades up, instead of starting at full volume as the narration ends:

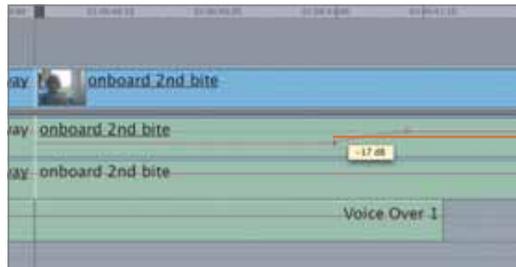
- 1 Zoom into the track by pressing Command-+ (plus sign).
- 2 Click the Clip Overlays button to display the overlays, press P to select the Pen tool, and click the audio level overlay to insert two audio keyframes just before the bite starts.

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- 3 Drag the left keyframe down a little. If you have audio on both tracks, see which is the dominant and adjust only that one.



Add keyframes with the Pen tool (P).



Drag the incoming backtimed audio down so the level is lower leading into the bite.

Padding the End of a Sequence

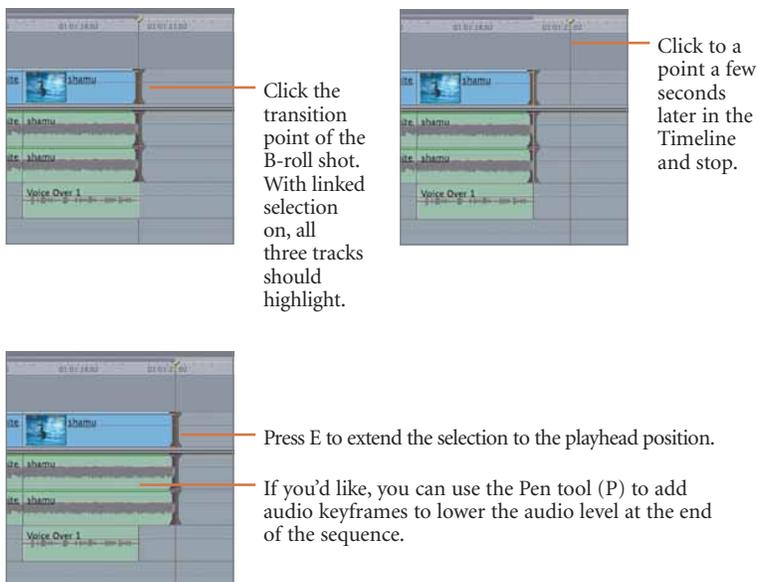
There's always a chance the control room will switch away from your story a little late. To prevent the story from going to black if that happens, it's a good idea to leave a video pad that extends the sequence a few seconds beyond the end of your narration track.

Move the playhead into the gap where you want to insert the B-roll for the closing clip, and press X to mark the remaining duration of the narration track. Open the clip you want to use as your final shot in the Viewer and mark only an Out point, selecting a moment that provides a solid payoff to conclude the story. Press F10 to overwrite

the edit, and Final Cut Pro will do the math to find the correct In point to fit the clip into the Timeline gap. Play the clip and see if you like it, and tweak the In and Out or slip the shot as needed.

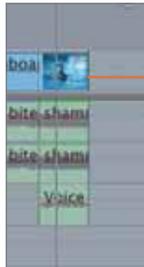
Once the final clip is fit for time to the narration, we need to extend it a little beyond the narration, to provide a pad that prevents bad video (or no video) from getting to air, in case the control room switches away late.

The easiest method is to extend the edit into black. To do this with the Selection tool active (press A), click the transition point (with linked selection on) to select tracks V1, A1 and A2. Click at a point a couple of seconds later in the Timeline, and then press E to extend the clip.



Another method is to press R to select the Roll tool, and then click the edit point at the end of the final clip and drag it to the right.

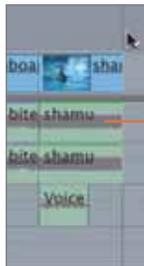
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Mark the last part of the narration track that has no video and press X to mark that empty area of the Timeline. Mark only an Out point on the source clip in the Viewer and then press F10 to do an overwrite edit. The picture ends at the same point as the narration.



Press R to select the Roll tool. Click the final edit point and then drag to the right to extend the clip until the counter indicates you've extended it 2 seconds.



The sequence now has 2 seconds of pad at the end.

Opening for NATSOT

Opening for NATSOT, or inserting natural sound on tape, is an editing technique that creates a gap in the narration track to highlight a natural sound. It is a technique that gives your story breath and pacing. It can be done either as you edit, after you finish a section, or at the end of the editing process.

There are a couple of ways to add natural sound, and both are based on ripple edits.

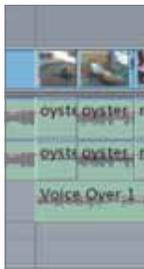
You can open for NATSOT anywhere in the story. In this case, we've navigated to the edit point between a sound bite and a B-roll clip of someone tapping an oyster shell five times to crack it open.

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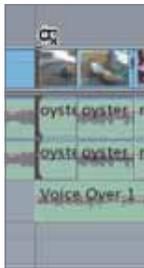
We will use the Ripple tool to extend the start of the B-roll clip, inserting the NATSOT open audio and video (the first three taps) between the sound bite clip and the start of the narration:

- 1 Navigate to the start of the narration you want to open for NATSOT.

In this example, that's at the end of the sound bite and the start of the B-roll. We want to extend the opening of the B-roll clip and use its natural sound as a transition into the narration.

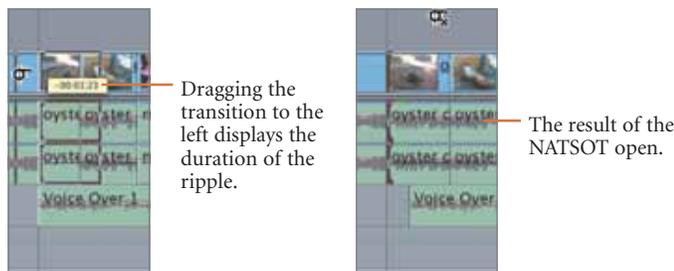


- 2 Press the R key twice (R-R) to select the Ripple tool. Click the edit point between the sound bite clip and the B-roll to highlight it. Press U to cycle through the selection of the Out point of the outgoing clip (which highlights the left side of the edit point, as shown), then to both edit points, then to the In point of the incoming clip (highlights the right side of the transition.) We're going to ripple back the In point of the second clip, so make sure the right side of the edit point is highlighted. Also make sure the narration track in channel A3 is not highlighted.

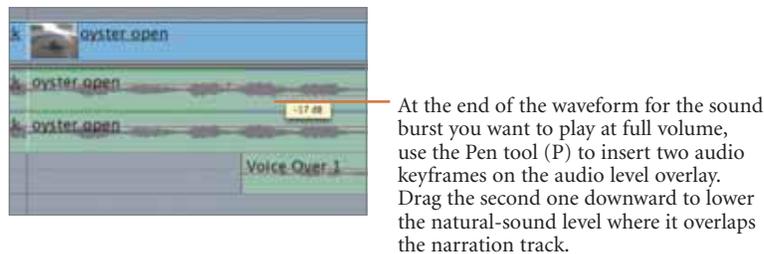


3 Drag to the left to extend the shot.

A counter appears to show you how many seconds and frames you are adding to the start of the clip. Our example opens the sequence by 1 second and 23 frames, and pushes all the content in the sequence forward, making the entire sequence 1 second and 23 frames longer.



The sound of the NATSOT open will play at full volume; then we'll lower the natural-sound level as the narration begins:



Natural Sound “Pops”

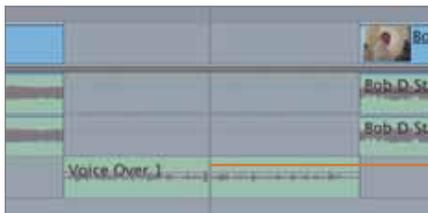
Allowing natural sound to “pop out” of the background between sentences in the narration can add immediacy and atmosphere to a story. Rather than trying to synchronize the reporter’s narration around a desirable NATSOT accent, the following method lets you

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drop a quick natural-audio burst or *sliver* into the narration, making it appear as if the sound had been timed perfectly to punctuate the story. These audio exclamation points can enhance your story, but be careful not to overuse the technique.

Find a suitable location in the narration for a quick sound burst, which could be a door slam, the crack of a baseball bat, someone on camera saying something brief, or, in this case, someone tapping an oyster shell five times to crack it open.

The following steps describe how to “open up” the narration track at an opportune spot for a sound sliver; how to insert a B-roll clip containing a sliver, so that its sound comes at the right moment in the narration; and then how to make sure the narration track and the NATSOT pop blend together seamlessly.



Navigate to a natural break in the narration track.



In the Viewer, open a source clip from which you want to grab the audio burst. Mark In and Out points around the sound burst you want to insert into the narration.

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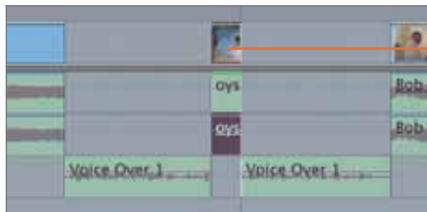
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Click the Viewer's Mono (a1) tab to see audio detail.

The marked area includes the sound. Drag the In and Out markers as necessary to isolate the sound's waveform.



Insert (F9) the marked area into the Timeline to open the entire sequence across all tracks for the duration of the marked area. The sequence becomes longer by that amount, in this case 22 frames.

Now, to make the sound accent seem natural, you will want to back-time and extend it, so that it overlaps and blends with the narration:

- 1 With linked selection on, press A to select the Selection tool.
- 2 Click the left edge of the clip containing the newly added sliver.
- 3 Drag the playhead to where you want the shot to start in the Timeline. If you want the shot to start at the end of the clip preceding it, it helps to have snapping active (press N).
- 4 Press E (extend).

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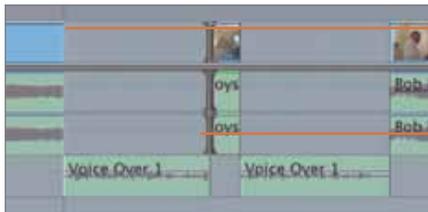
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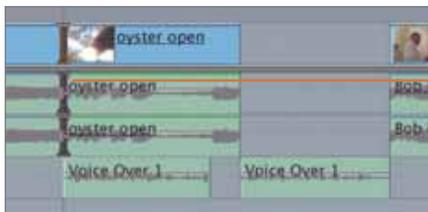
- 5 Select the end frame of the sliver clip by clicking it, or by pressing the Down Arrow key.
- 6 Drag the playhead to the spot where you want the shot containing the sliver to end.
- 7 Press E (Extend).

As long as there are enough frames in the handles preceding and following the sound burst, the inserted clip expands to fill the gaps preceding and following it.

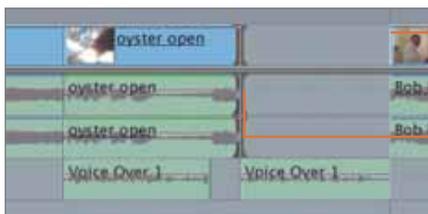


1 Drag the playhead to the end of the shot that precedes the clip containing the sound sliver you’re inserting into the narration.

2 Press A to select the Selection tool, and, with linked selection on, click the clip containing the sliver to select all its tracks.



Press E to extend the shot back to the playhead.

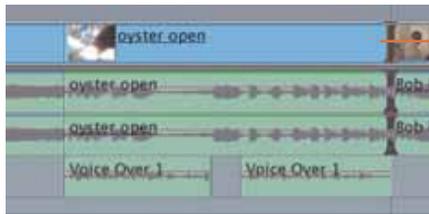


1 Drag the playhead to the beginning of the shot that follows the clip containing the sound sliver.

2 If it’s not still highlighted from the preceding step, press A for the Selection tool and click the end frame of the sliver clip.

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Press E to extend the shot forward to the playhead.

All you need to do now is adjust the B-roll sound level so it rises to full volume as the sliver begins and then returns to background level after the sliver.

- 1 If clip overlays aren't already visible, press Option-W to display them.
- 2 Press P to activate the Pen tool.
- 3 Click the audio level overlay to insert a pair of audio keyframes on either side of the pop in the sliver clip (four keyframes total).
- 4 Drag down the opening keyframe to lower the audio level behind the narration and make it ramp up going into the pop, and then drag down the closing keyframe so the level drops again following the pop.

When you play it back, the sound pop should sound natural within the edit.



Press P to select the Pen tool, and click the audio level overlay as shown to add audio keyframes.



Drag the outer keyframes down to lower the levels under the narration.

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Video Effects and Rendering

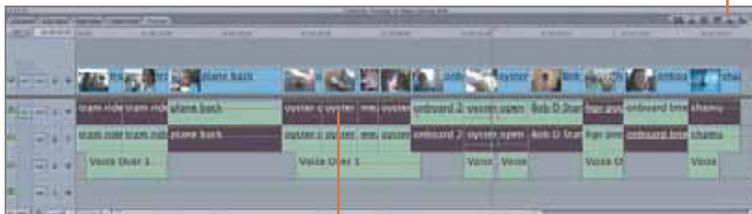
The same methods apply for packages as for voiceovers. A full description of adding dissolves is in Chapter 6. Other effects are covered in Chapter 8, “Basic Fixes.” Information on rendering and delivering the story is found in Chapter 9, “Delivering the Story.”

Finishing

The final steps in completing a package entail cleaning up all audio and video tracks, including dropping unwanted audio tracks and adding transitions between clips.

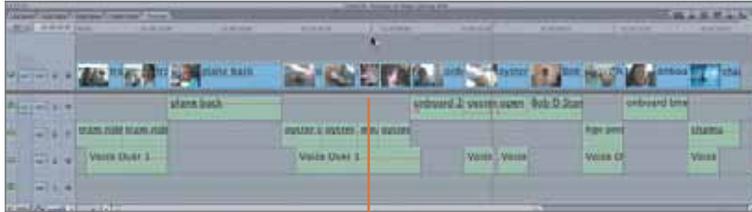
To clear out unnecessary audio, turn off linked selection, and then Command-click the audio tracks you want to discard and press Delete. This removes the unnecessary track(s) and does not affect the total story time.

- 1 Make sure that linked selection is off.



- 2 Identify any extraneous audio tracks and Command-click them to select them.

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3 Press Delete to remove the selected clips.

It is always a good idea to play back the story as you work on it to check for content and pacing. Once you are satisfied, it is time to deliver the story for playback.

Because playback methods vary from organization to organization, playback devices have different requirements. Delivery details are best covered by on-site training at your workplace.

Some organizations require that narration be placed on one track for playout, and all other sound plays on another track (including natural sound, sound bites, and so on).

If narration is only to play out on channel 1, highlight all the narration elements and choose **Modify > Audio > Pan left**, or press **Control- (comma)**. If all non-narration must play out on channel 2, highlight all the audio clips on channels 1 and 2 and choose **Modify > Audio > Pan right**, or press **Control- /**. Doing so will allow the narration to be stripped out for reuse later, without affecting the natural sound and sound bite components.

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