

# Avid Xpress® DV

## *Getting Started Guide*

***Avid***

# Avid Xpress DV Terms and Concepts

This section explains the following terms and concepts to help you understand the Avid Xpress DV editing process:

- **Media Files**
- **Clips**
- **Subclips**
- **Sequences**
- **Bins**
- **Projects**
- **The Attic Folder**
- **Programs**

## Media Files

Media files store source material.

When you record source material from a camera or deck, or when you import computer graphic files into your Avid Xpress DV project, the material is saved in *media files* on your system's media drive or drives. One media file is created for each track of video or audio. For a video with a stereo sound track, three media files are created: one track of video and two tracks of audio. Media files are stored in the OMFI MediaFiles folder and each media drive has its own OMFI MediaFiles folder.

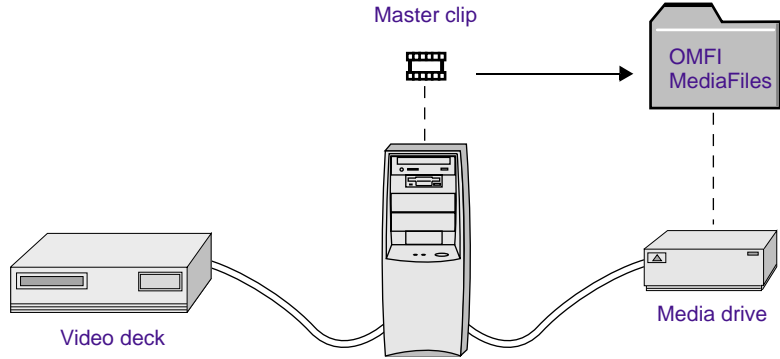


*Even though your media files contain the actual source material for the program, you never manipulate the media files directly. Instead, you move, copy, and edit clips, subclips, and sequences, which are pointers to the media files.*

# Clips

Clips point to media files.

When you record media, Avid Xpress DV creates another file, called a *master clip*, on your system's internal drive. The master clip is simply a pointer to its corresponding media file, which is located in the OMFI MediaFiles folder on a media drive. A media drive can be inside the computer (an *internal media drive*) or outside the computer (an *external media drive*).



While editing your video, you create other clips, such as graphic clips and effects clips. You make your edits by modifying clips, and the corresponding media files remain unchanged. This feature allows you to easily create and undo edits without destroying your original material.

Because you work with clips instead of media files, you can create virtually unlimited versions of a program without creating multiple copies of the source material, which is stored in extremely large files.

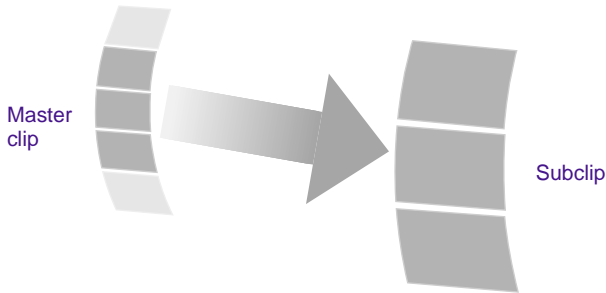
## Subclips

Subclips are sections that you mark within clips.

*Subclips* are sections of clips that you want to use in your program. You create a subclip by marking IN (start) and OUT (end) points in a clip, pressing and holding the Alt key, and dragging the clip to the bin. The subclip is composed of the material between the IN and OUT points.



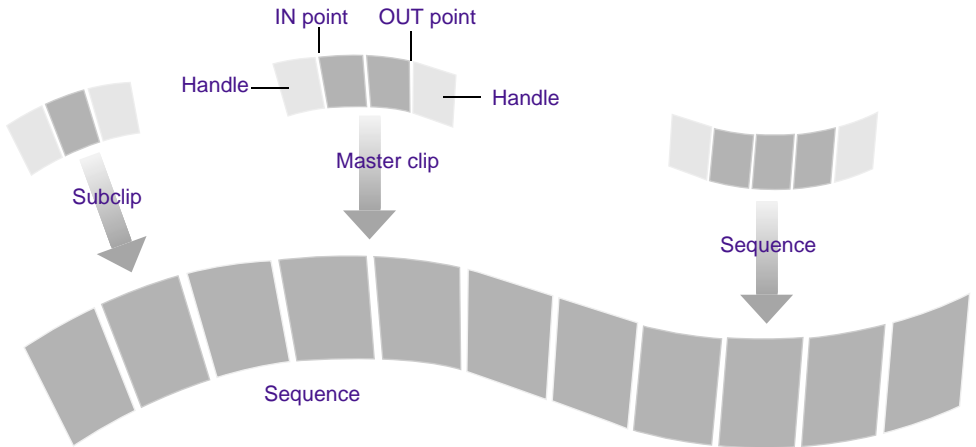
A subclip points to a media file's master clip. You must not delete the master clip from which a subclip was created. If you delete the master clip, you will lose the information in the subclip.



## Sequences

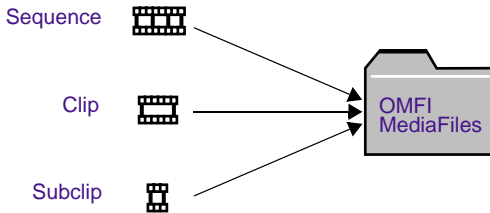
A sequence is a program created from one or more clips and subclips.

You can join different clips and subclips to create a *sequence*. A sequence can include edited material from master clips and subclips, new clips created when you add effects during the editing process, and material from other sequences.



A sequence is composed of marked material from clips, subclips, and other sequences. The material outside the IN and OUT points remains in the media file's master clip. These segments of material are called *handles*. Handles are important; you need them to trim cuts and create transition effects between segments. For more information about trimming cuts, see “**Trimming**” on page 163. For more information about transition effects, see “**Effects Editing**” on page 172.

Like clips and subclips, a sequence contains pointers to media files, which are stored in the OMFI MediaFiles folder. If you delete a clip used to create a sequence, the sequence still displays the media, because the sequence contains its own pointers to the media files.



## Bins

You organize your footage in bins.

Clips, subclips, and sequences are organized and stored in *bins*. Traditionally, a bin is a place where film editors store reels of film. In Avid Xpress DV, bins represent a database for organizing the material for a project.

## Projects

A project consists of one or more bins. You edit within a project.

You gather the material you need to create a program in a *project*. Each project contains information about bins, clips, subclips, sequences, and the program in the Timeline. You might have several projects on your system, but you can work on only one project at a time.

## The Attic Folder

For a complete description of retrieving bins from the Attic folder, see the *Avid Xpress DV User's Guide* or Help.

Avid Xpress DV saves copies of your current project and its bins at regular intervals and whenever you save or close a project or bin. These auto-save files are stored in the *Attic folder* at the top level of the internal hard drive. If you lose work due to a power outage or system error, open the Attic folder and look for a project or bin of the same name with the file name extension.bakxx, where xx is the version number. For example, the first backup file for the bin Rough Cut would be named Rough Cut.bak01. Later versions would be named Rough Cut.bak02, Rough Cut.bak03, and so on.

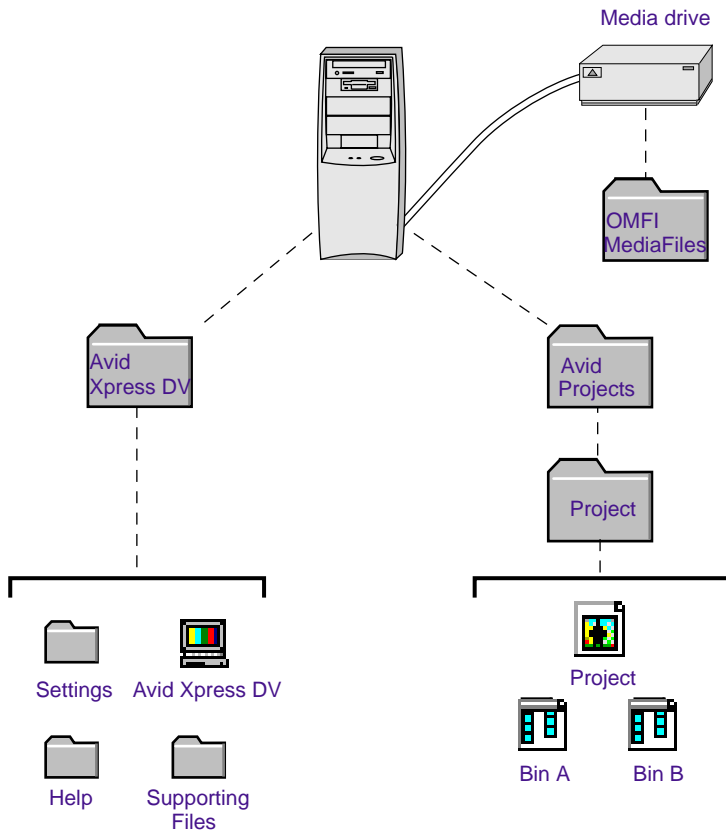
## Programs

A *program* consists of one or more sequences. You can use clips, subclips, and sequences to build a program. A program is your final creation; you can output your program to tape, CD-ROM, or the Web when you are finished.

## The Avid Xpress DV File System

The following illustration shows the different kinds of Avid Xpress DV files and where they are stored. The Avid Xpress DV application folder is stored on your computer's internal hard drive. The Avid Projects folder is also stored on an internal drive; the location varies, depending on your installation. An OMFI MediaFiles folder is stored on each media drive. Media files must be stored on a separate, Avid-approved media drive that is guaranteed to be fast enough to support video playback.

For complete information about folders and files, see the *Avid Xpress DV User's Guide* or Help.



## Project Workflow

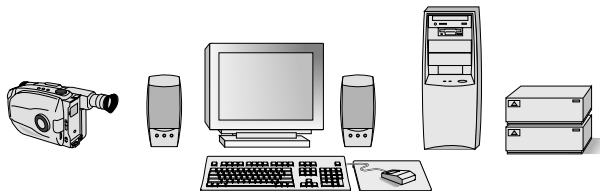
The following sections illustrate the four stages of a typical Avid Xpress DV project: starting a project, preparing to edit, editing a sequence, and generating output.

Complete procedures for each stage are included in the printed manuals, online books, and Help.

# Starting a Project

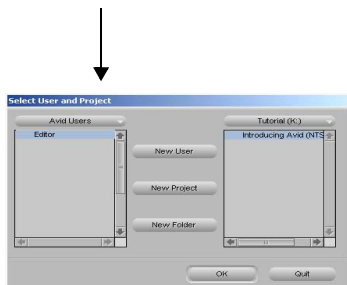
Starting a project involves the following steps:

1. Turn on your equipment in the correct order and start the software. (Speakers and external media drives are optional.)



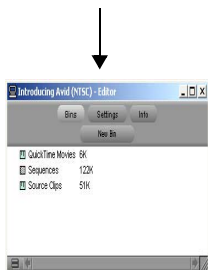
1. Turn on and start your Avid system.

2. Select or create a new *user* and *project*: the job that will result in one or more finished *sequences*.



2. Select or create a user and project.

3. Create and organize *bins*.



3. Create and organize bins.

4. *Back up* your project on a regular basis.



4. Back up the project.

# Preparing to Edit

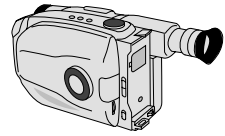
Preparing to edit involves the following steps:

1. (Optional) Import your log files into the bins, or log the material manually.



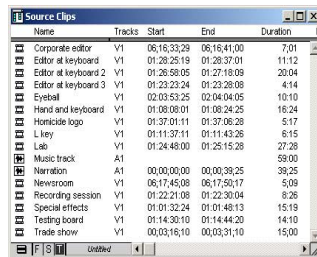
1. (Option) Import shot logs into the bin.

2. Record your DV footage, creating media files and master clips.



2. Record footage, creating master clips and media files.

3. Work with bins and clips to organize your source material for easy access during editing.



3. Sort and organize clips in the bins.

4. (Optional) Build a storyboard to begin previsualizing your final cut before editing.



4. Previsualize with storyboards.

# Editing a Sequence

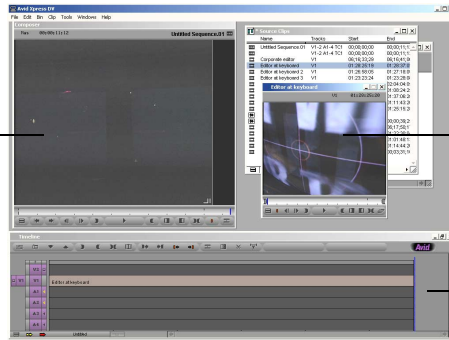
Editing a sequence involves the following steps:

1. View your clips in advance and mark *IN* points and *OUT* points, or create *subclips* based on selected portions of your master clips.

1. Screen, mark, and subcatalog footage.

5. Screen and continue editing as necessary.

Composer monitor



2. Build your sequence using editing controls with the Timeline, Source pop-up monitors, and the Composer monitor.

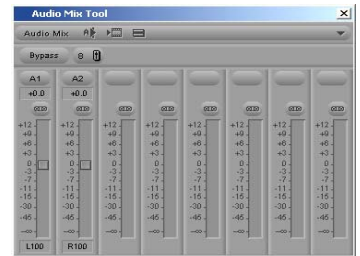
2. Edit with Timeline and monitors.

3. Fine-tune your edits and effects by using functions of the various edit modes, such as Segment mode, Trim mode, and Effect mode.



3. Fine-tune edits and effects.

5. Return to editing if further adjustments are required.

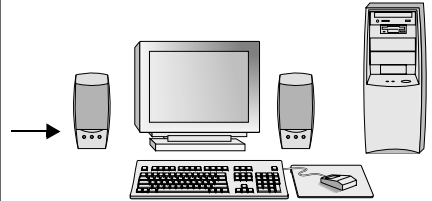
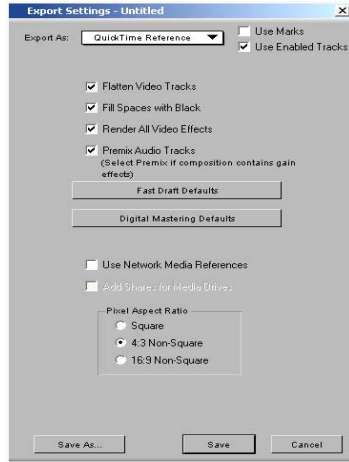


4. Fine-tune audio pan, volume, and EQ.

# Generating Output

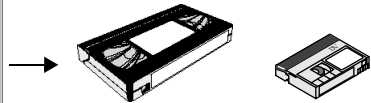
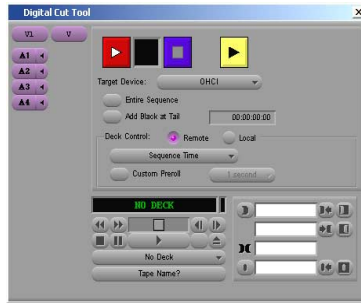
Generating various forms of output based on your sequence involves selecting among several options:

Export material for audio sweetening or graphics enhancement in a third-party application, for incorporating into a multimedia project, or for publishing on the Internet.



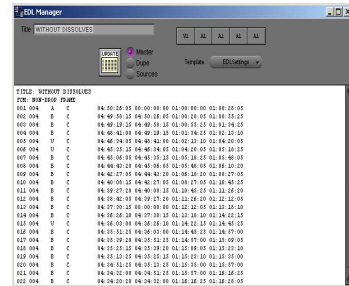
Export material for additional processing, for incorporating into a multimedia project, or for publishing on the Internet.

Record the final sequence to tape as a digital cut.



Record a digital cut directly to tape.

Generate an EDL for online videotape editing.



Generate an EDL for online videotape editing.



# CHAPTER 5

## *Starting a Project and Creating a Simple Sequence*

This chapter begins the tutorial section of this guide. In this chapter you'll practice the following tasks:

- **Starting Avid Xpress DV**
- **Using the Select User and Project Dialog Box**
- **Creating a Simple Sequence**
- **Closing the Project and Quitting the Application**

Before starting this chapter, make sure you have installed the tutorial files (see “**Installing the Avid Xpress DV Tutorial Files**” on page 52).

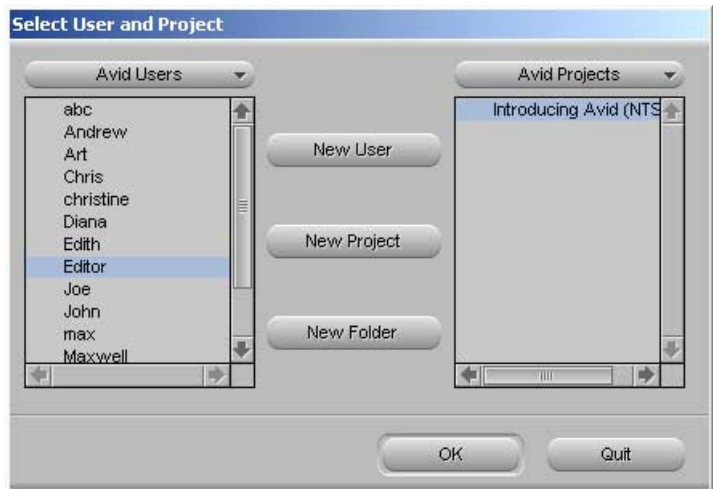
# Starting Avid Xpress DV

You start the Avid Xpress DV application the same way you start most Windows applications.

1. Click the Start button.
2. Point to Programs, point to Avid, and select Avid Xpress DV.

3. Select User and Project dialog box appears.

If you are the *first* user on the system, the Select User and Project dialog box appears as shown in the following illustration.



For this tutorial, you will use the project called either Introducing Avid (NTSC).

# Using the Select User and Project Dialog Box

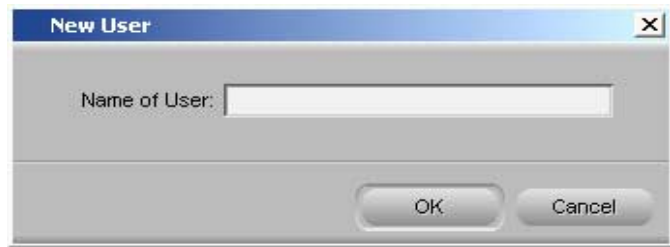
To open a project, you select a user and a project from the Select User and Project dialog box. You also use this dialog box to create a new user or a new project.

## Creating a User

For this tutorial, create a new user.

1. Click the New User button in the Select User and Project dialog box.

The New User dialog box appears.



By default, the Windows login name appears.

2. Delete the default name, type your name, and click OK.

The Select User and Project dialog box reappears with your name highlighted in the list of Avid Users.

## Selecting and Opening a Project

For this tutorial, we've already created a project for you.

1. Select Introducing Avid (NTSC) from the Avid Projects list.
2. Click OK.

The Project window opens.



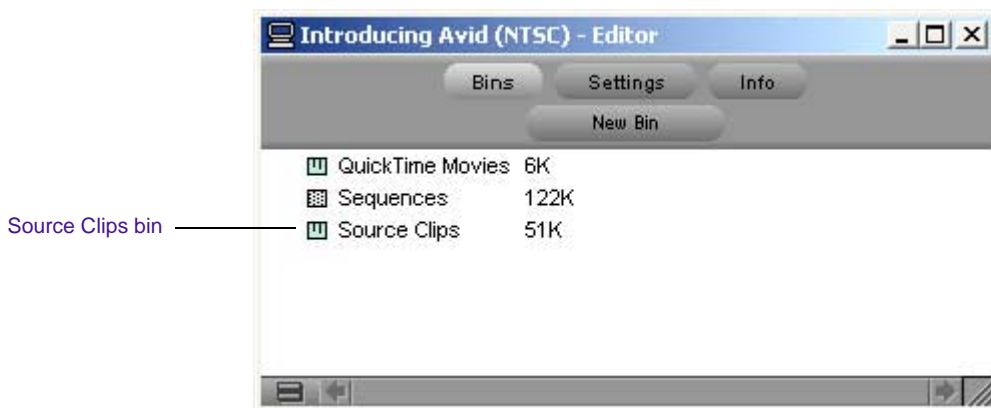
Look at the title bar of the window. It contains the name of the project and the name of the user. In this example, the user is named Editor. Your project window will contain your user name.

Two other windows appear: the Composer window and the Timeline window. You'll learn about these windows in [Chapter 7](#).

# Creating a Simple Sequence

Before continuing further in the tutorial, you can create a simple sequence right away. A *sequence* is a program made up of one or more clips (see “**Sequences**” on page 72). These steps will get you started quickly; you’ll find more thorough instructions and explanations later in the tutorial.

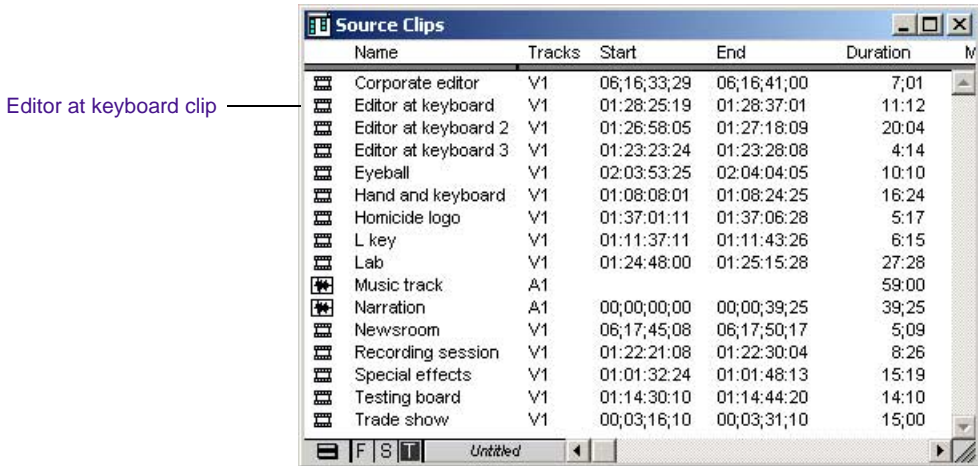
The sequence uses footage from the Introducing Avid project that you just opened. The following illustration shows the Project window.



Follow these steps to create a sequence:

1. In the Project window, open the **Source Clips** bin by double-clicking the bin icon.

The **Source Clips** Bin window opens and displays a list of clips.



2. From the list of clips, double-click the icon for the **Editor at keyboard** clip.

The **Editor at keyboard** clip opens in a window. This window is known as a *Source pop-up monitor*.



Mark Clip button

3. Click the Mark Clip button, which is located at the bottom of the Source pop-up monitor.  
IN and OUT points appear at the beginning and end of the clip, which indicate that the entire clip will be edited into the sequence.



IN point

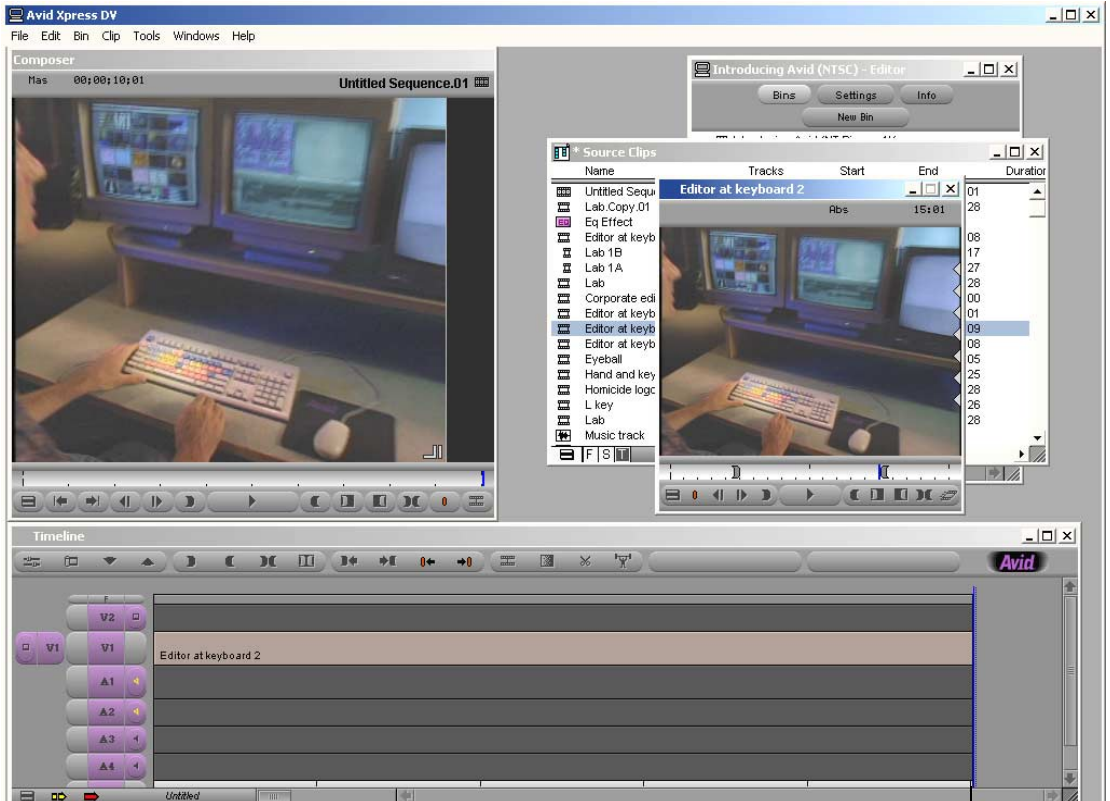
OUT point

4. Click the image area of the Source pop-up monitor and drag it anywhere in the Timeline window.



*If you have more than one bin open, a dialog box appears and asks you to select a bin in which to store the sequence. Select Source Clips.*

Congratulations! You've just created your first sequence. The clip appears in the Timeline and in the Composer monitor.



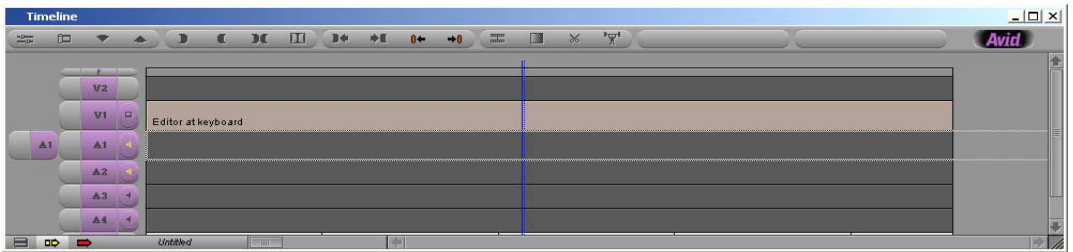
Position indicator

Notice the vertical blue line at the end of the Timeline. This line is called the *position indicator*. The position indicator is parked on the

last frame of the sequence, so this frame is the one displayed in the Composer monitor.

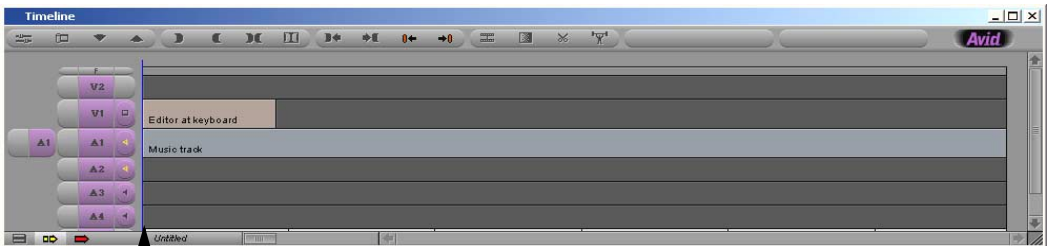
5. Now add some music to the sequence.
  - a. In the **Source Clips** bin, double-click the icon for the **Music track clip**.

The clip opens in a Source pop-up monitor. There is no image because the clip has only audio.
  - b. Click the image area and drag the clip to audio track A1 in the Timeline. Drag the clip so that the A1 track is outlined, as shown in the following illustration, and then release the mouse button.



If you make a mistake, choose Undo from the Edit menu to undo your last action.

6. In the Timeline, make sure the position indicator is at the beginning of the sequence. If not, drag the position indicator as far as you can to the left.



Drag the position indicator here.

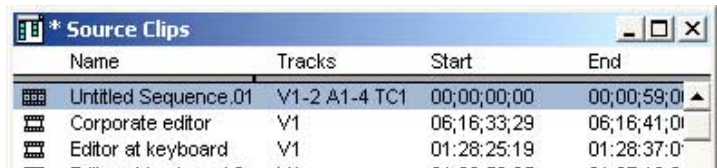
7. Click the Play button below the Composer monitor to review your sequence.



Press the Play button again to stop playing the sequence at any time.

Now look in the **Source Clips** bin. The sequence is saved in the bin with the name **Untitled Sequence.01**. Delete the sequence. You'll create a new one in **Chapter 7**.

8. In the **Source Clips** bin, click the **Untitled Sequence.01** icon and press the Delete key on the keyboard.



The Delete dialog box appears.





Close button

9. Click OK.

You've deleted the sequence, but not the source footage.

10. Close the **Source Clips** bin by clicking the Close button in the upper right corner of the window.

## Next Steps

You've finished this chapter of the tutorial. You can either:

- Close the project and quit the application and continue the tutorial at a later time.
- Continue on to the next chapter.

## Closing the Project and Quitting the Application

To close the project and quit the application immediately, choose Exit from the File menu or click the Close button in the Avid Xpress DV title bar.

If you want to close the project and quit the application:

1. Click the Project window to activate it, and then click the Close button.

The system saves and closes the project. The Select User and Project dialog box appears.

2. Click Quit.

A dialog box appears and asks if you want to quit the application.

3. Click Leave.

The application quits and you see the Windows desktop.

The next time you open the project, select your user name and project name, and resume the tutorial with the next section.



# CHAPTER 6

## *Playing and Marking Clips*

In **Chapter 5** you learned how to start a project. In this chapter you'll practice the following tasks:

- **Exploring the Project Window**
- **Opening a Bin**
- **Viewing Clips**
- **Playing Clips in a Source Pop-up Monitor**
- **Marking IN and OUT Points**
- **Playing a Sequence in a Source Pop-up Monitor**
- **Using Timecode to Find a Frame**
- **Creating Subclips**
- **Clearing IN Points and OUT Points**
- **Saving Your Work**

**If you have worked on the previous chapters but have quit Avid Xpress DV** — Start the application, select your user name and the Introducing Avid project, and then click OK.

**If you have not worked on the previous chapters** — Start the application, create a new user, select the Introducing Avid project, and then click OK.

# Exploring the Project Window

Click in the Project window and press the F1 key to open Help for the Project window.

The Project window must remain open whenever you are working in Avid Xpress DV. Depending on the button you click, the Project window displays a list of bins, a list of settings, or information about your system.



*If the Project window becomes hidden by other windows, bring it forward by choosing Project from the Tools menu.*

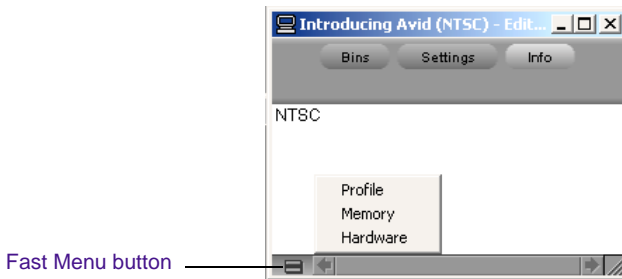
## The Bins Display

The Bins display lists the bins, or storage areas, created to hold your clips and sequences (you'll learn more about bins later in this chapter). For the Introducing Avid project, we've supplied you with three bins:

- QuickTime Movies
- Sequences
- Source Clips

## The Info Display

Click the Info button at the top of the Project window. You see the format of the project (NTSC or PAL). You can get information about your system by clicking the Fast Menu button in the lower left corner of the screen, and then choosing Profile, Memory, or Hardware from the pop-up menu.



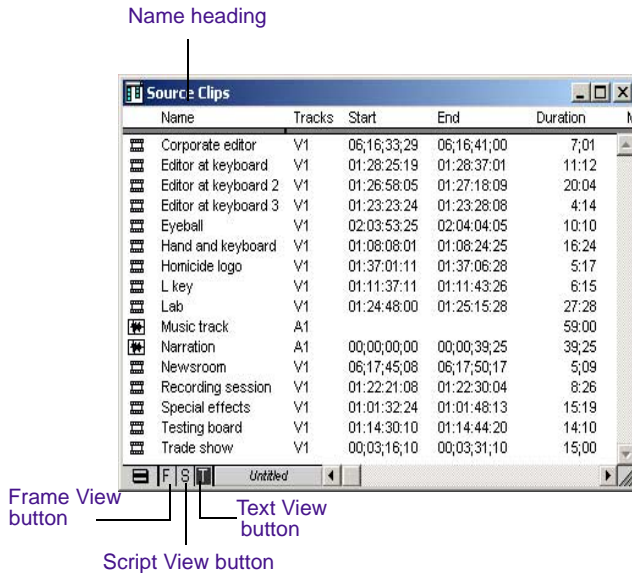
Click the Bins button to return to the Bins display.

## Opening a Bin

The term *bin* comes from film editing and refers to a container for holding film clips (see “**Bins**” on page 73).

Let’s open a bin now. In the list of bins in the Project window, double-click the **Source Clips** icon. The **Source Clips** bin opens.

Most of the clips you'll use in your sequence are displayed in this bin.



## Viewing Clips

You can view the information in a bin in three different ways:

- *Text view* displays columns of information about your clips.
- *Frame view* displays each clip as a single representative image.
- *Script view* displays each clip as a single frame with text information about the clip.

## Using Text View

Let's look at Text view.

1. Click the Text View button (T) in the lower left corner of the bin.

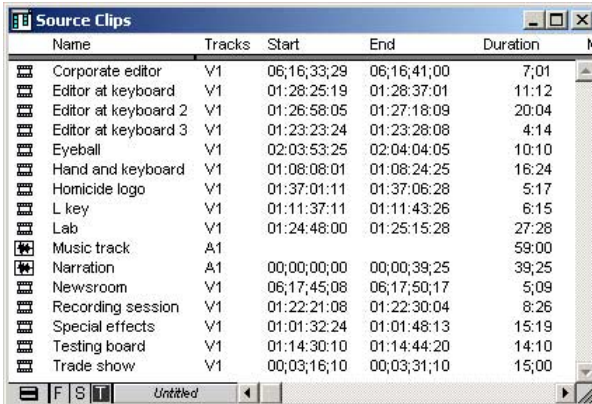
If the button is highlighted, you are already in Text view.

The bin displays columns of information about each clip. For explanations of these columns, see the *Avid Xpress DV User's Guide* or press the F1 key for Help.

You can rearrange the clips in the bin by sorting on a particular column. Let's sort alphabetically by clip name.

2. Click the Name heading in the bin.
3. Choose Sort from the Bin menu.

The clip names are rearranged in alphabetical order.



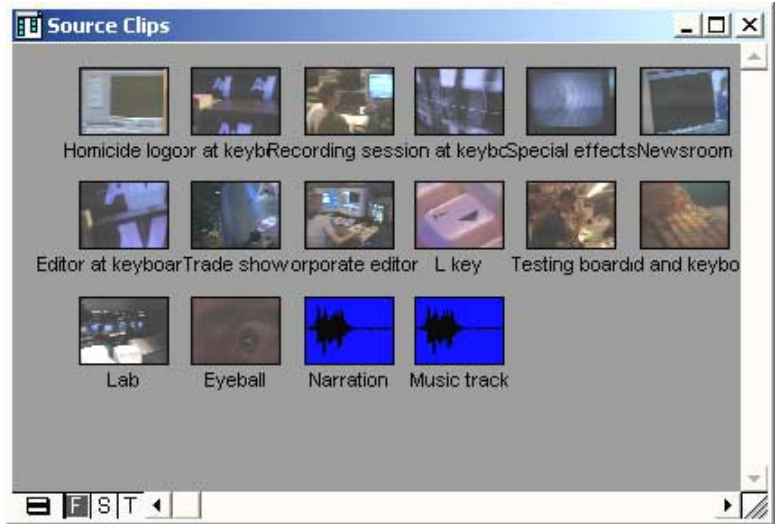
The screenshot shows a window titled "Source Clips" with a table of clips. The table has columns for Name, Tracks, Start, End, and Duration. The clips are sorted alphabetically by name. The window also shows a toolbar with buttons for File (F), Sort (S), and Text View (T), and a status bar indicating the current view is "Untitled".

Name	Tracks	Start	End	Duration
Corporate editor	V1	06;16;33;29	06;16;41;00	7;01
Editor at keyboard	V1	01;26;25;19	01;28;37;01	11;12
Editor at keyboard 2	V1	01;26;58;05	01;27;18;09	20;04
Editor at keyboard 3	V1	01;23;23;24	01;23;28;08	4;14
Eyeball	V1	02;03;53;25	02;04;04;05	10;10
Hand and keyboard	V1	01;08;08;01	01;08;24;25	16;24
Homicide logo	V1	01;37;01;11	01;37;06;28	5;17
L key	V1	01;11;37;11	01;11;43;26	6;15
Lab	V1	01;24;48;00	01;25;15;28	27;28
Music track	A1			59;00
Narration	A1	00;00;00;00	00;00;39;25	39;25
Newsroom	V1	06;17;45;08	06;17;50;17	5;09
Recording session	V1	01;22;21;08	01;22;30;04	8;26
Special effects	V1	01;01;32;24	01;01;48;13	15;19
Testing board	V1	01;14;30;10	01;14;44;20	14;10
Trade show	V1	00;03;16;10	00;03;31;10	15;00

# Using Frame View

Now let's look at Frame view.

1. Click the Frame View button (F) in the lower left corner to see a picture-frame representation of each clip in the bin.



*The order of clips is different from the order in Text view. You can rearrange clips in either view independently of the other.*

You can change the size of the frames if you want.

2. Choose Reduce Frame or Enlarge Frame from the Edit menu.

To change frame size at the keyboard, you can also press Ctrl+K (Reduce Frame) and Ctrl+L (Enlarge Frame).

3. Choose Fill Window from the Bin menu.

The clips are arranged in neat rows and columns in the bin.

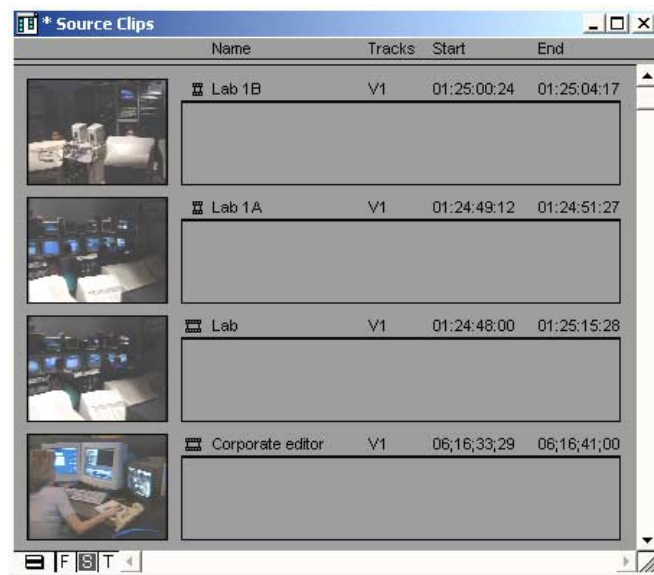
4. If some clips are now off the screen, click and drag the window corner in the lower right corner of the **Source Clips** bin.

## Using Script View

Now let's look at Script view.

Click the Script View button (S) in the lower left corner of the bin.

In Script view, the system combines the features of Text view with Frame view, and adds space for typing notes or script. The frames are displayed vertically on the left side of your screen with a script text box to the right of each clip. Clip information is displayed above the text box.



## Switching Between Views

It's easy to switch between views: click the T button for Text view, the F button for Frame view, and the S button for Script view. For this tutorial, you can use whichever view you prefer, except when performing a storyboard edit (see [“Storyboard Editing the Clips” on page 152](#)).

# Playing Clips in a Source Pop-up Monitor

A Source pop-up monitor is a window in which you play the clips for your project. You can play clips in three different ways:

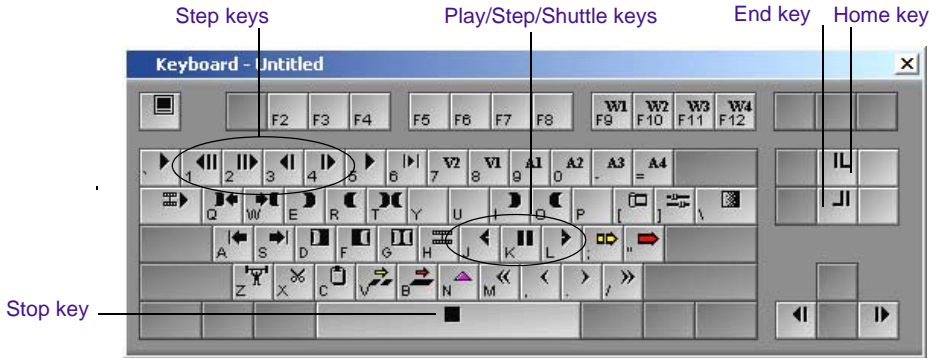
- Using the keyboard
- Using the buttons on the screen, below the Source pop-up monitor
- Using the blue position indicator (the “blue bar”)

In this section you'll try different ways to play clips. As you edit, use the ones you prefer.

## Using the Keyboard to Play Clips

Your system is shipped with a set of labels that you can place on the keys of your keyboard.

The keyboard for your Avid system includes many special control keys, as shown in the following illustration.



This illustration shows the U.S. English keyboard. For layouts of other keyboards, choose Keyboard from the Settings scroll list.

In this section you'll experiment with different ways to play clips.

1. In the **Source Clips** bin, open the clip named **Editor at keyboard** by double-clicking the icon (in Text view) or anywhere in the image (in Frame view).

The **Editor at keyboard** clip appears in a Source pop-up monitor.



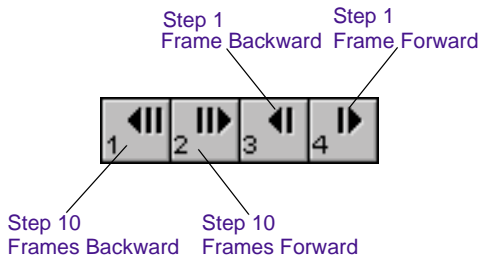
2. Press the Home key (between the main keyboard and the numeric keypad) to move the position indicator to the start of the clip.
3. Press the End key, just below the Home key, to go to the end of the clip. The blue position indicator moves to match your directions.
4. Press the Home key again to go to the start of the clip.
5. Press the L key (Play) on the keyboard to play the clip forward at normal speed.

There is no audio for the **Editor at keyboard** clip.



*The small size of the Source pop-up monitor might cause the footage to look jerky. The footage will look smoother in the Composer monitor and the Client monitor.*

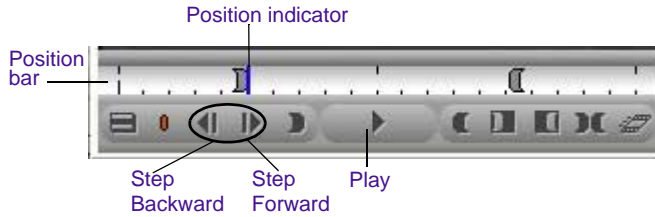
6. Press the space bar on the keyboard to stop playback at any point.
7. Press the L key again to play the clip forward at normal speed. Press the key repeatedly to play the clip forward at 60, 90, 150, and 240 frames per second (NTSC) or 50, 75, 125, and 200 frames per second (PAL).
8. Press the J key (Reverse Play) on the keyboard to play the clip backward at normal speed. Press the key repeatedly to play the clip backward at 60, 90, 150, and 240 frames per second (NTSC) or 50, 75, 125, and 200 frames per second (PAL).
9. Press the K key (Pause) on the keyboard to pause playback.
10. To move forward or backward at slow speed, press and hold the K key while you press and hold the L or J keys.
11. Use the 1, 2, 3, and 4 keys to step through the footage forward or backward in 1-frame or 10-frame increments.



# Using Buttons and the Position Indicator to Play Clips

Two additional ways to play clips are:

- Clicking buttons that appear under a Source pop-up monitor
- Dragging the blue position indicator through the *position bar* to scroll through a clip



Now play through the **Editor at keyboard** clip by using buttons and the position indicator.

1. Click the Play button under the Source pop-up monitor.
2. Click the Play button again to stop playback at any point.
3. Step through the footage forward or backward in 1-frame increments by using the Step Forward and Step Backward buttons under the Source pop-up monitor.
4. Locate the blue position indicator in the position bar in the Source pop-up monitor.
5. Click to the left of the position indicator to step several frames back in the clip.
6. Step through the clip by clicking different spots in the position bar.
7. Drag the position indicator to the left, then to the right, to scroll through the clip.

To step forward or backward 10 frames, hold the Alt key while you click the Step Forward or Step Backward button.

To step several frames forward, click just to the right of the position indicator.

# Marking IN and OUT Points

Before you start to create your sequence, you need to mark the segments of the clips you want to use. In this section you'll mark *IN* and *OUT* points for some clips you'll use later to build your sequence. You'll also learn how to use timecode and frame offset to locate IN and OUT points.



*The instructions in this section use the keyboard to mark IN and OUT points, but you can also click the equivalent buttons below the Source pop-up monitor.*

## Marking the First Clip

Let's mark IN and OUT points for the **Editor at keyboard** clip.

1. Go to the head (start) of the clip by pressing the Home key. Then use the Step Forward and Step Backward (3 and 4) keys to locate the frame where the letter A begins to appear on the monitor screen.



Your clip might already have IN and OUT points. Your new edit points will overwrite the old edit points.



2. Mark an IN point by pressing the Mark IN (I) key.

A white sawtooth pattern appears on the left edge of the frame.

3. Drag the position indicator toward the end of the clip, where the explosion appears on two monitors, and before it fades away.



4. Mark an OUT point by pressing the Mark OUT (O) key.

A white sawtooth pattern appears on the right edge of the frame.

The system saves your IN and OUT points until you change them.

5. Close the **Editor at keyboard** clip by clicking the Close button.

The system automatically saves your IN and OUT points.

## Marking Another Clip

Now mark the IN and OUT points for the **Eyeball** clip. This time, instead of using the Step keys, use the J-K-L keys to play the clip.

1. Open the **Eyeball** clip.



*In this tutorial, “open a clip” means to double-click its icon in a bin, so that it opens in a Source pop-up monitor.*

2. Locate the frame where the letter A of the word Avid appears in the pupil of the eyeball (after the second blink). Press and hold the K key and press the L key to go forward or the J key to go backward in slow motion.

Use the 3 and 4 keys to locate the precise frame.



3. Mark an IN point by pressing the I key.

4. Step forward a few frames after the D appears.



5. Mark an OUT point by pressing the O key.
6. Close the **Eyeball** clip.

## Playing a Sequence in a Source Pop-up Monitor

So far you have played clips in Source pop-up monitors. You can also play a sequence (a program made up of one or more clips) in a Source pop-up monitor.

You might be curious to see what your final sequence will look like. We have supplied a finished sequence for you. To play it:

1. Click the Project window to display and activate it.

The Project window might be hidden behind the **Source Clips** bin. You can choose Project from the Tools menu to bring the window forward.

2. Open the **Sequences** bin.

3. Open the **Introducing Avid** sequence.
4. Press the Home key to go to the beginning of the sequence. Play the sequence in the Source pop-up monitor, using the keyboard or buttons, or a combination of both.
5. Close the **Introducing Avid** sequence.
6. Close the **Sequences** bin.

## Using Timecode to Find a Frame

Your Avid Xpress DV system uses *timecode* to identify each frame of a clip.

### About Timecode

Timecode is an electronic indexing method that denotes hours, minutes, seconds, and frames that have elapsed on a videotape. For example, a timecode of 01:03:30:10 denotes a frame that is marked at 1 hour, 3 minutes, 30 seconds, and 10 frames.

NTSC video (the video format used mainly in the United States) uses one of two formats: *drop-frame timecode* and *non-drop-frame timecode*.

Drop-frame timecode is designed to match the NTSC scan rate of 29.97 frames per second (fps). Two frames of timecode are dropped every minute except for the tenth minute. No video frames are actually dropped. Drop-frame timecode is indicated by semicolons between the digits; for example, 01;00;00;00. DV cameras that use the NTSC format use drop-frame timecode.

Non-drop-frame timecode tracks NTSC video at a rate of 30 fps and is indicated by colons between the digits; for example, 01:00:00:00. Non-drop-frame timecode can be easier to work with, but does not provide accurate timing for NTSC broadcast.

PAL video (the video format used in many countries other than the United States) uses a scan rate of 25 fps. Timecode is indicated by colons. There is no need for drop-frame timecode in PAL video.

You can change the starting timecode of a sequence or, for NTSC projects, the type of timecode. See **“Changing the Timecode of the Sequence” on page 209** and the *Avid Xpress DV User’s Guide*.

## Using Timecode to Mark IN and OUT Points

You can mark IN and OUT points by using timecode as your reference point. If you know the timecode for the frame you want to mark, you can go to that frame instantly by typing it on the numeric keypad.

In this section, you’ll use timecode to reach a specific location. First, you need to display the appropriate timecode information in the Tracking Information display.

1. Open the **Hand and keyboard** clip.
2. Place the pointer in the gray title bar area over the Tracking Information display, until the pointer changes to a downward arrow.



Tracking Information display

- When the pointer changes to a downward arrow, click to display the Tracking Information pop-up menu, and then choose TC, V1 (timecode for track Video 1) from the menu. A check mark means it is selected.

For information about the other choices in the Tracking Information menu, see the *Avid Xpress DV User's Guide* or place the pointer over the Tracking Information display, click the right mouse button, and choose What's This?

Mas	
Dur	16:24
I/O	16:24
Abs	0:00
Rem	16:24
TC	
✓ V1	01:08:08:01
Clip Name	▶
None	

Timecode shows the following:  
 Hours  
 Minutes  
 Seconds  
 Frames

The timecode refers to the frame displayed in the Source pop-up monitor.



*After you change the display for one Source pop-up monitor, all subsequent Source pop-up monitors you open use the same display.*

- Use the Play and Step buttons to locate the frame with the timecode 01:08:14:18 (NTSC) or 00:01:42:23 (PAL). Look for the number in the Tracking Information display.
- Click the Mark IN button.
- Let's use 2 seconds of this clip. You can determine the OUT point by adding 2 seconds to the timecode of the IN point, as shown in the following examples:

$$\begin{array}{r}
 01:08:14:18 \text{ (NTSC)} \\
 + \quad \quad \quad 2:00 \\
 \hline
 01:08:16:18
 \end{array}$$

or

$$\begin{array}{r}
 00:01:42:23 \text{ (PAL)} \\
 + \quad \quad \quad 2:00 \\
 \hline
 00:01:44:23
 \end{array}$$

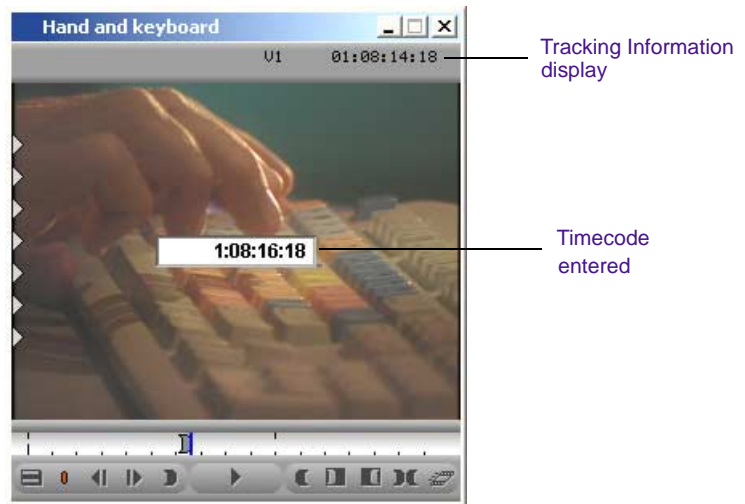
Because Avid Xpress DV counts the frame it is parked on, you will actually mark one frame more than 2 seconds.

7. Type 01:08:16:18 (NTSC) or 00:01:44:23 (PAL) on the numeric keypad.



*You don't need to type zeros that start the timecode. In addition, the system inserts the colons for you. So you only need to type 1081618 (NTSC) or 14423 (PAL). This guide provides the complete timecode, but you can use these shortcuts to type the numbers.*

As you start typing, a window opens in the middle of the Source pop-up monitor, showing the numbers you type.



8. Press the Enter key on the numeric keypad. The position indicator locates the specified frame.

The Timecode window displays the current number.



*To locate frames by using timecode and the numeric keypad, you must show timecode in the Tracking Information display. For example, the display must show track V1 to go to a specific frame on the V1 track.*

9. Click the Mark OUT button.
10. Close the **Hand and keyboard** clip.

## Using Frame Offset

Whenever you use the numeric keypad, you must press the Enter key on the numeric keypad after typing the number.

You can also use the numeric keypad to move the position indicator forward or backward a specified number of frames. This technique is called *frame offset*. Let's mark an IN point for the **Editor at keyboard 3** clip and then use frame offset to locate the OUT point.

1. Open the **Editor at keyboard 3** clip.
2. Use the numeric keypad to type `01:23:24:02` (NTSC) or `00:03:07:15` (PAL), and then press the Enter key.
3. Click the Mark IN button.
4. Advance 29 frames (NTSC) or 24 frames (PAL) by typing `+29` or `+24` on the numeric keypad and pressing the Enter key.

Advancing 29 or 24 frames is the equivalent of advancing 1 second, because Avid Xpress DV counts the frame it is parked on.

5. Advance 2 more seconds by typing `+129` (NTSC) or `+124` (PAL) and pressing Enter. The system inserts the colons for you.
6. Mark that frame as the OUT point by clicking the Mark OUT button.
7. Close the **Editor at keyboard 3** clip.

If you want to move back a certain number of frames, type a minus sign (-) instead of a plus sign (+) in front of the number.

## Creating Subclips

Now you'll copy portions of one clip into shorter clips, called *subclips* (see "**Subclips**" on page 71). Subclipping is a great way to organize your footage into manageable units.

1. Open the **Lab** clip.
2. Go to the start of the clip.
3. Review the clip by clicking the Play button or by dragging the blue position indicator. There are two parts of the clip that you'll copy into separate subclips.
4. Use the numeric keypad to type **01:24:53:19** (NTSC) or **00:04:10:22** (PAL), and then press the Enter key.
5. Mark an IN point.
6. Type **01:24:57:16** (NTSC) or **00:04:14:20** (PAL).
7. Mark an OUT point.
8. Press and hold the Alt key, click the image area of the clip, and drag it from the Source pop-up monitor to the **Source Clips** bin.

As you begin dragging, the pointer changes to a hand attached to a small box.

A new item called **Lab.Sub.01** appears in the **Source Clips** bin. The name is highlighted.

9. Delete the name **Lab.Sub.01** and rename the subclip **Lab 1A**.

The subclip has the name of the original clip, followed by **Sub.n**, where **n** is the number of times the master clip has been cataloged to that bin.

## Clearing IN Points and OUT Points

Now you'll clear previous IN and OUT points, mark new IN and OUT points, and create a new subclip.



1. Bring the **Lab** clip forward by choosing Lab from the Windows menu.
2. Press the Clear IN key (D) and Clear OUT key (F).

You can also click the corresponding buttons beneath the monitor.

3. Mark an IN point at **01:25:00:11** (NTSC) or **00:04:17:03** (PAL).

4. Mark an OUT point at 01:25:07:16 (NTSC) or 00:04:25:12 (PAL).
5. Press and hold the Alt key, click the image area of the clip, and drag it from the Source pop-up monitor to the **Source Clips** bin.

The clip name is highlighted in the **Source Clips** bin.

6. Delete the name **Lab.Sub.02** and rename the subclip **Lab 1B**.
7. Close the **Lab** clip.
8. Close the **Source Clips** bin.

## Saving Your Work

By default, Avid Xpress DV includes an Auto-save function set at 15 minutes. You can view or change this setting in the Bin settings box, which you access from the Settings scroll list in the Project window.

You've done a lot of work marking clips. Saving your bins and other project information would be a good idea.

1. Click the Project window to activate it.
2. Choose Save All from the File menu.

## Next Steps

You've prepared some clips that you'll use in your sequence. In the next chapter you'll start to edit your sequence. You can continue to the next chapter, or quit this session (see "**Closing the Project and Quitting the Application**" on page 101). The next time you open the project, the windows will be in the same position.



# CHAPTER 7

## *Creating a Sequence*

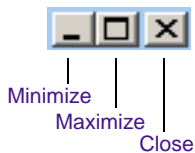
In this chapter, you begin editing the **Introducing Avid** sequence by completing the following tasks:

- **Working in the Avid Xpress DV Window**
- **Making the First Edit**
- **Opening a Sequence**
- **Opening and Using the Tool Palette**
- **Splicing in an Audio Clip**
- **Exploring the Timeline**
- **Splicing in a Video Clip**
- **Splicing a Clip into the Middle of a Sequence**
- **Undoing an Edit**
- **Splicing in a Music Track**

**If you have worked on the previous chapters but have quit Avid Xpress DV** — Start the application, select your user name and the Introducing Avid project, and then click OK.

**If you have not worked on the previous chapters** — Start the application, create a new user, select the Introducing Avid project, and then click OK.

# Working in the Avid Xpress DV Window



You've been working in a single large window, labeled Avid Xpress DV. Like other Microsoft windows, you can minimize it, maximize it, and close it by using the buttons on the right side of the title bar.

Within the Avid Xpress DV window, you can manage the Timeline, bins, and Source pop-up monitors in the same way. The difference is that, when you reduce or resize these windows, they remain within the Avid Xpress DV window, rather than appearing on the Windows desktop.



*You cannot minimize the Composer window.*

## Minimizing Avid Xpress DV Windows

To get more space below the Timeline, right-click the Windows toolbar, choose Properties from the pop-up menu, and deselect the Always on Top check box.

Try minimizing some windows now.

1. Open the **Source Clips** bin.
2. Click the Minimize button on the **Source Clips** window and the Timeline. The windows shrink to small title bars at the bottom of the Avid Xpress DV window.



3. Close the **Source Clips** bin by clicking the Close button.
4. Return the Timeline to full size by clicking the Restore button.

Managing your Avid Xpress DV windows will become more important as your projects become larger.

## Default Locations for the Avid Xpress DV Windows

The Composer, Timeline, and Project windows have default sizes and locations to maximize the available space on your desktop, as shown in “[Dragging a Video Clip and Creating a Sequence](#)” on page 129.

If you want to return these windows to the default locations, click the window and choose Home from the Windows menu.

## Making the First Edit

In this section, you’ll make your first edit and create a sequence by completing the following tasks:

- [Playing a Video Clip](#)
- [Dragging a Video Clip and Creating a Sequence](#)
- [Moving and Renaming the Sequence](#)

## Playing a Video Clip

Let’s start by playing the clip that will begin the sequence.

1. In the Project window, open the **QuickTime Movies** bin.
2. Double-click the **Opening logo.mov** clip to display it in a Source pop-up monitor. Play the clip through.

Notice the .mov file name extension. This indicates that the clip is a QuickTime movie that was created by using a special effects program. You can import a QuickTime movie into Avid Xpress DV, which changes the QuickTime movie to a DV clip. We’ve already imported the movie for you.

# Dragging a Video Clip and Creating a Sequence

Now edit the clip to create a sequence.

1. Make sure the Timeline is open and visible. If it is not, choose Timeline from the Tools menu.
2. Click the Source pop-up monitor that contains the **Opening logo.mov** clip. If the monitor is not visible, open it from the **QuickTime Movies** bin.
3. Click the Mark Clip button on the Source pop-up monitor.



The Mark Clip button marks IN and OUT points at the beginning and end of the clip, so that the entire clip is edited into the sequence.

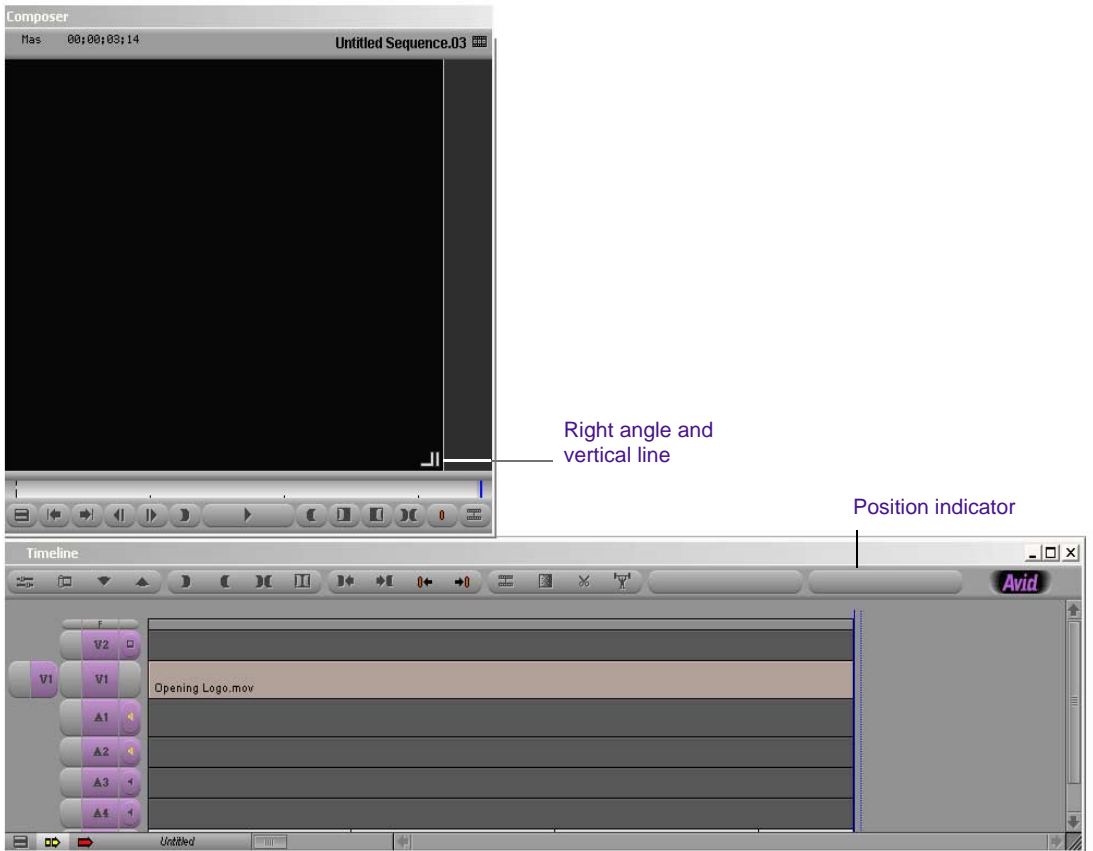
4. Click the image area of the clip and drag it to the Timeline window.

You've just created a sequence.



*If you have more than one bin open, a dialog box appears and asks you to select a bin in which to store the sequence. Select QuickTime Movies.*

Look at the Timeline. You should see the **Opening logo.mov** clip in track V1. The first frame is the IN point you marked in the clip; the last frame is the OUT point you marked. The position indicator rests on the last frame of the clip, as shown in the following illustration.



The sequence also appears in the Composer monitor. The image is black because the last frame of the clip is black. Notice the right angle and vertical line in the lower right corner of the Composer monitor. The right angle indicates the end of a cut and the vertical line indicates the end of the sequence.

When you want to bring an open bin or monitor to the foreground, you can click anywhere in it or choose its name from the Windows menu.

5. Click anywhere in the Composer monitor to activate it.
6. Press the Home key to move to the head of the sequence.
7. Click the Play button at the bottom of the Composer monitor to play the clip in the sequence.
8. Close the **Opening logo.mov** clip.

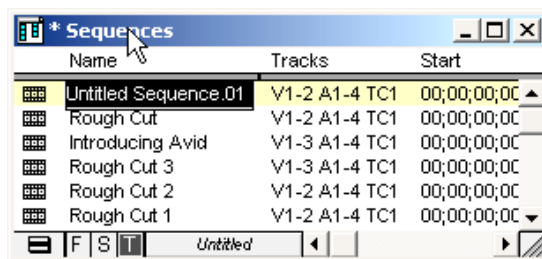
## Moving and Renaming the Sequence

You can create a new sequence by choosing **New Sequence** from the **Clip** menu.

Because the **QuickTime Movies** bin was the only bin open, the sequence appears in that bin. By default, Avid Xpress DV names the sequence **Untitled Sequence.01**. Now let's move the sequence to the **Sequences** bin and change its name.

1. In the Project window, click the **Bins** button.
2. Open the **Sequences** bin.
3. In the **QuickTime Movies** bin, click the icon in front of the name **Untitled Sequence.01** and drag it to the **Sequences** bin.
4. Click the name **Untitled Sequence.01** to select it.

The name is highlighted.



5. Type **Rough Cut** and press the Enter key.

This is the sequence you'll be working with for this tutorial. The sequences **Rough Cut 1**, **Rough Cut 2**, and **Rough Cut 3** are supplied for those who prefer not to build their own sequence (see the notes at the beginning of each chapter).

6. Close the **QuickTime Movies** bin.
7. Close the **Sequences** bin.

By closing the **Sequences** bin, you also close the sequence.

## Opening a Sequence

In **Chapter 6** you opened a sequence in a Source pop-up monitor (see **“Playing a Sequence in a Source Pop-up Monitor” on page 118**). To open a sequence for editing, you need to drag it into the Composer monitor or the Timeline.

1. Open the **Sequences** bin.
2. Drag your **Rough Cut** sequence to the Composer monitor.

The sequence appears in the Composer monitor and the Timeline.

You need to keep the **Sequences** bin open to continue working on your sequence. You can minimize the bin to save workspace on your desktop.

## Opening and Using the Tool Palette

Before you continue with your editing, familiarize yourself with the Tool palette. So far you have been using buttons that appear below the Source pop-up monitor or keyboard equivalents. The Tool palette provides you with additional buttons for navigating and editing.

## Opening and Tearing Off the Tool Palette

You can also open the Tool palette from the Fast Menu button on a Source pop-up monitor.

Open the Tool palette by clicking the Fast Menu button under the Composer monitor.



To use a button on the Tool palette, just click it. You can also “tear off” the palette and drag it to a different location.

1. If the Tool palette is not open, click the Fast Menu button.
2. Drag the pointer over the buttons and then outside the border of the Tool palette. You should see a dotted line outline. Drag the outline to another location. You see the complete Tool palette, with a title bar and Close button.



You can drag the Tool palette to a different location; just click and hold anywhere on the Tool palette and drag it wherever you want. You can also resize it to a square or a single row, to suit the way you want to work.

To view the name of each button, slowly drag the pointer across each button. You should see a small yellow window pop up with the name of each tool. You've probably seen these pop-ups in other Windows applications; they're called *ToolTips*.

## Displaying Button Names

You can display a shortened name on the button itself by selecting an option in the Interface Settings dialog box.

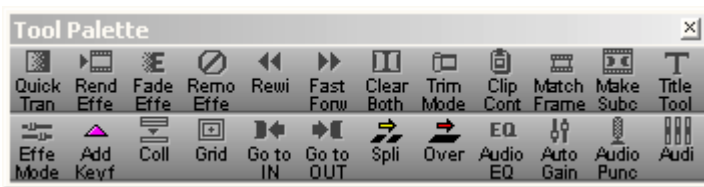
1. In the Project window, click the Settings button.
2. From the Settings scroll list, double-click Interface.

The Interface dialog box appears.

3. Select the option Show Labels in Tool Palette.
4. Click OK.

You see names on the first row of buttons.

5. Click the border of the Tool palette and drag it until you see the second row of buttons.



You can keep these names or remove them by deselecting the Show Labels in Tool Palette option from the General tab in the Interface dialog box. For this tutorial, you might want to keep the labels visible.

6. Close the Tool palette by clicking the Close button.

# Splicing in an Audio Clip

The next clip, **Narration**, provides the voice of an off-camera narrator, or *voice-over*. This clip includes only audio.

To edit this clip into the sequence, you'll use the Splice-in button on the Tool palette. *Splicing* is a film term that refers to joining together two pieces of film.



*Now that you've had some experience marking and playing clips, the instructions will be less specific about which keys to press or buttons to click.*

1. In the Project window click the Bins button.
2. Open the **Source Clips** bin.
3. Open the **Narration** clip.
4. Go to the head of the clip.
5. Play some or all of the clip.

The clip appears black because it's audio only.

## Using Digital Audio Scrub to Locate a Specific Frame of Audio

The term audio scrub originated in the film industry. It describes the process of “scrubbing” a magnetic audiotape across the playback heads to monitor a portion of sound. This process helps isolate portions of audio to accurately mark edit points.

Your Avid Xpress DV system uses a digital version of audio scrub to locate a specific frame of audio. Use it now to locate the first frame of audio in the clip.

1. Go to the head (start) of the **Narration** clip.
2. Press the Caps Lock key to activate digital audio scrub.

3. Play the clip again. Stop at the approximate place where the voice begins.
4. Use the Step keys to locate the first frame of the voice.  
When you use the Step keys, a frame of audio sounds scratchy or buzzlike. You might need to increase the volume of your speakers to hear the first frame of audio.
5. After you have located the first frame of audio, step back one frame and mark an IN point.
6. Go to the tail (end) of the clip.
7. Step back to find the last frame of audio, and then step forward one frame.
8. Mark that frame as the OUT point.

Press the Caps Lock key again to deactivate digital audio scrub.

## Playing IN to OUT

Now you can play only the marked portion of the clip to make sure you have marked IN and OUT points correctly.



Press the Play IN to OUT (6) key on the keyboard.

The clip plays from the IN point to the OUT point. If the audio sounds cut off, redo your IN and OUT points.

## Splicing in the Clip

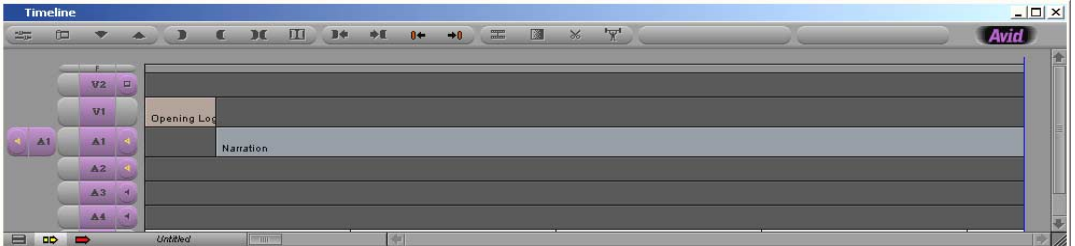
Now you're ready to make the edit.

1. In the Timeline, make sure the position indicator is at the end of the **Opening logo.mov** clip.
2. Click the Fast Menu button on the Composer monitor to open the Tool palette.



3. Click the Splice-in button (the button with the yellow arrow) on the Tool palette.

The second clip is now edited into the sequence. Your Timeline should look like the one in the following illustration.



4. Close the **Narration** clip.

## Reviewing Your Edits

Review what you've done so far.

1. Click the Composer monitor and go to the head of the sequence.
2. Play the sequence.

You should see the opening logo without sound, followed by the narration without video. You'll be adding more clips later.



*If you try to play a sequence, and the outline of the Composer monitor flashes, another window is covering the Composer monitor. Click the Composer monitor to bring it forward or move the window that is covering it.*

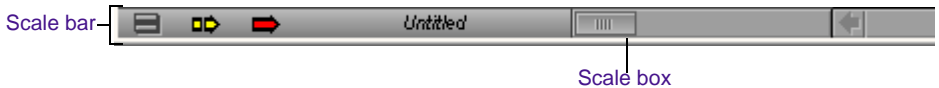
# Exploring the Timeline

You can get context-sensitive Help by pressing F1 or clicking the right mouse button and choosing What's This?

Before you edit in the next clip, take a few minutes to explore the Timeline window. The Timeline is the graphical representation of the clips, effects, and other elements that make up your sequence.

## Displaying More or Less Detail in the Timeline

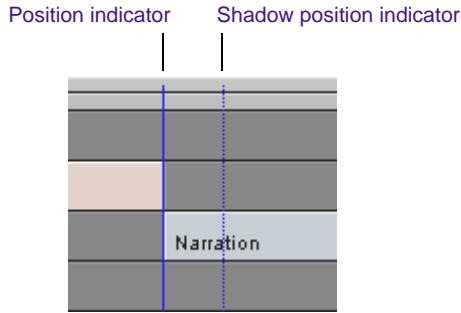
The *scale box* on the *scale bar*, below the Timeline on the left side of the window, expands and contracts the area centered around the blue position bar. The scale box allows you to zoom in to focus on a specific area of your sequence or to zoom out to see the whole sequence. Scaling the Timeline is especially useful when you have a lengthy sequence with many edits.



The Timeline always expands or contracts proportionally on both sides of the position indicator.

1. In the Timeline, click the *transition point* between the first two clips. A transition point or transition is where one clip ends and another clip begins.
2. Click the scale box and drag it to the right.

As the Timeline expands, a second “shadow” position indicator appears next to the blue position indicator showing the end of a single frame, and the two continue to move apart as you expand the Timeline.



The position indicator and its shadow mark the beginning and end of each frame.

3. Click the scale box and drag it to the left to contract the expanded Timeline. You see less detail but more of the sequence.

## Navigating in the Timeline

Two ways to navigate in the Timeline are by using the position indicator and the scroll bar.

### Using the Position Indicator

You have already used the position indicator — the vertical blue line that marks your place in the sequence. You can drag it through your sequence to play the sequence, or you can click on a particular location, and the position indicator will jump there. Try it now.

The position indicator also determines how some of your commands are interpreted. For example, when you perform an edit, the system uses the location of the position indicator as the IN point, unless you have marked a different IN point.

When you move the position indicator in the Timeline, the smaller position indicator within the Composer monitor's position bar also moves. Drag the position indicator again. This time watch the position bar of the Composer monitor.

## Using the Scroll Bar

The scroll bar functions like any standard scroll bar.



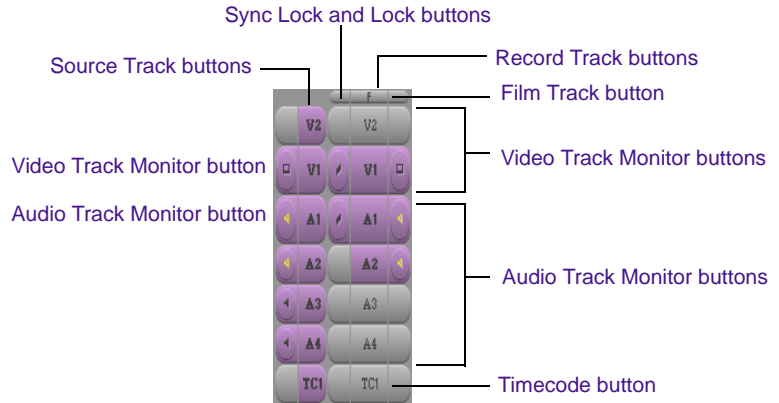
If your Timeline is contracted and fits the window, you won't be able to scroll, and the controls in the scroll bar will be dimmed. If your Timeline is expanded, you'll need to use it.

Use the Scale box to expand the Timeline, scroll through it, and then contract the Timeline.

## Using the Track Selector Panel

The *Track Selector panel*, to the left of the Timeline, provides controls for working with multiple tracks. With this one panel, you can select, delete, monitor, enlarge, reduce, lock, patch, and move any video or audio track.

The following illustration shows a sample Track Selector panel. The panel might look different, depending on the source material or the work under way in the sequence.



The source side (left side) of the panel displays only those tracks available for the clip currently loaded and displayed in the Source pop-up monitor. In this example, the clip has video on track V1 and audio on track A1.

The record side (right side) of the panel displays, by default, two tracks of video and four tracks of audio. You can add two additional video tracks and four additional audio tracks.

## Selecting Tracks

There are also keyboard equivalents for selecting tracks. Check the Keyboard settings in the Project window Settings scroll list.

When you edit a clip into a sequence, you must make sure that you have selected the correct tracks to accomplish the edit you want. You select tracks by clicking the track buttons in the Track Selector panel. Selected tracks are colored (purple, by default), and deselected tracks are gray (dimmed).

For example, if you want to edit only the audio from a clip, select only track A1 on both the source and record sides and deselect the other tracks. If you want to edit only the video, select only track V1 on both sides.

## Monitoring Tracks

By default, you monitor (view and hear) all tracks in your sequence. For this tutorial, you shouldn't need to change the monitoring. However, you can change the monitoring by clicking a Track Monitor button on either the source side or record side of the Track Selector panel.



The Video Track Monitor buttons determine whether you see video during playback. A Monitor icon indicates the top track that is monitored for playback and output. When there are multiple video tracks, all tracks below the monitored track are also monitored.



The Audio Track Monitor buttons determine whether you hear audio during playback. A Speaker icon (either solid or green) indicates that the tracks are monitored for playback and output. However, only the track with the green icon is monitored for audio scrubbing.



*Be sure to activate the topmost video track and all audio tracks to view, render, or record all the tracks together. Unmonitored tracks are not included in playback.*

# Splicing in a Video Clip

You've already marked IN and OUT points for the **Editor at keyboard** clip. Now let's add it to the sequence. Start by reviewing the clip.

1. In the **Source Clips** bin, open the **Editor at keyboard** clip.

Look for IN and OUT points. If there are no points, see **“Marking the First Clip” on page 115**.

2. Play the marked portion of the clip by pressing the Play IN to OUT (6) key.

## Adding Additional Frames

Now extend the clip by adding a few more frames.



Whenever you use the numeric keypad, you must press the Enter key on the numeric keypad after typing the number.

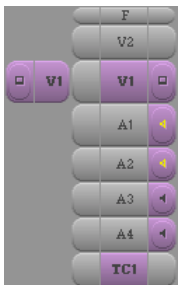
1. Snap the position indicator to the OUT point by clicking the Go to OUT button on the Source pop-up Tool palette.
2. Type **+6** on the numeric keypad and press the Enter key to add 6 frames to the clip.
3. Mark that frame as the OUT point.

The OUT point automatically moves to the new position.



*You can press and hold the Alt key and click the Mark OUT button, or press the O key, to go to the OUT point.*

## Splicing in the Clip

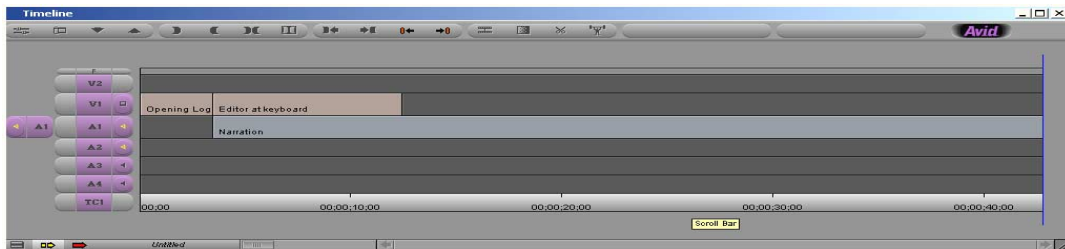


Now make the edit.

1. Select the tracks you want to edit:
  - a. On the source side of the Track Selector panel, make sure track V1 is selected. The button should be highlighted in purple, not dimmed (gray). If the button is gray, click it.
  - b. On the record side of the Track Selector panel, select record track V1 and deselect all other video and audio tracks. Keep the timecode track TC1 selected.
2. In the Timeline, move the position indicator to the first frame of black after the **Opening logo.mov** clip. Look for the small white right angle in the lower left corner of the Composer monitor.
3. Click the Source pop-up monitor for the **Editor at keyboard** clip.
4. Click the yellow Splice-in (V) key on the Tool palette or press the Splice-in (V) key on the keyboard to splice the clip into the Timeline as the third clip.



The Timeline should look like the one in the following illustration.



5. Play some or all of the sequence to review it.

# Splicing a Clip into the Middle of a Sequence

With nonlinear editing, you can splice a clip anywhere in your sequence. Let's try inserting a clip between the **Opening Logo.mov** and **Editor at keyboard** clips.

1. Open the **Eyeball** clip.

You've already marked IN and OUT points for this clip. If an IN or OUT point is missing, see "**Marking Another Clip**" on page 117.

2. Select the tracks you want to edit:
  - a. On the source side of the Track Selector panel, make sure track V1 is selected.
  - b. On the record side of the Track Selector panel, make sure track V1 is selected and all other video and audio tracks are deselected.

## Moving to the Head of a Clip

You want to insert the edit between the **Opening logo.mov** and **Editor at keyboard** clips. To move to the first frame of the **Editor at keyboard** clip:

1. In the Timeline, click in the middle of the **Editor at keyboard** clip.
2. Press and hold the Ctrl key and click between the position indicator and the beginning of the clip. The position indicator snaps to the first frame of the **Editor at keyboard** clip.

You can also use this technique for snapping to the last frame of a clip. Click between the position indicator and the end of the clip.

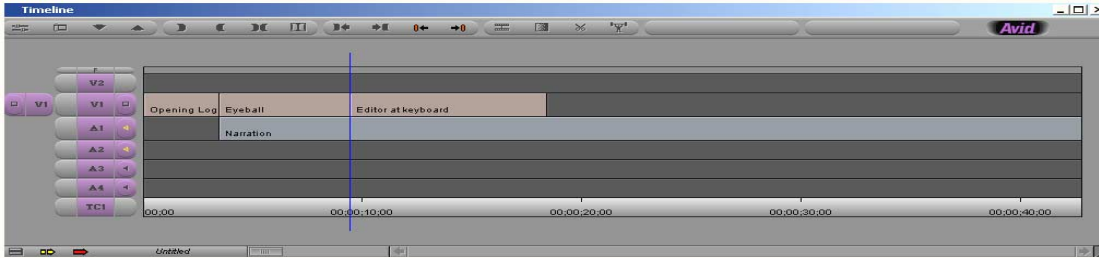
## Splicing in the Clip

Now splice the clip into the sequence.

1. Click the yellow Splice-in button on the Tool palette or press the V key on the keyboard.



Whenever you splice a clip into the middle of a sequence, the rest of the sequence is extended. Your Timeline should look like the one in the following illustration.



2. In the Timeline, press the Home key and play the sequence to review the new edit.
3. Close the **Eyeball** clip.

## Undoing an Edit

The **Eyeball** clip doesn't seem to fit here. You can easily undo the edit by choosing Undo from the Edit menu or by pressing Ctrl+Z. Try it now.

You can also redo up to 32 previous edits.

The Undo feature is very useful. You can undo up to 32 previous actions listed in the Edit menu.

## Splicing in a Music Track

In this section, you lay down an audio clip that contains the music for the sequence. The music has already been edited to approximately 1 minute, which is the length of the final sequence.

## Opening and Marking the Clip

Open and mark the clip.

1. Open the **Music track** clip.
2. In the Source pop-up monitor, play some or all of the clip.
3. Click the Mark Clip button on the Source pop-up monitor.



## Patching Tracks

Before you make the edit, look at the Track Selector panel.

Because the **Music track** clip has one audio track, the A1 button appears on the source side, directly across from the A1 button on the record side. If you make the edit now, the music will overwrite the narration.

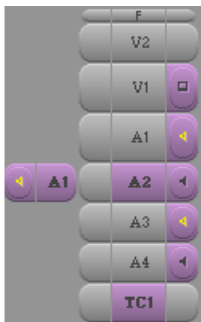
You need to tell the system to edit track A1 from the source clip to track A2 of the sequence. You do this by *patching* one track to another. The term patching comes from the electronics field, where it refers to temporarily connecting two components.



To patch the tracks, drag the pointer from the A1 button on the source side to the A2 button on the record side.

While you are patching, you see a white arrow connecting the two tracks. After the patch, you see that the button for source track A1 is next to the button for record track A2.

## Selecting the Tracks to Edit



Look at the Track Selector panel again. You need to deselect all record tracks except A2.

1. On the source side of the Track Selector panel, make sure track A1 is selected (purple, not gray).
2. On the record side of the Track Selector panel, make sure track A2 is selected, and deselect all other video and audio tracks.

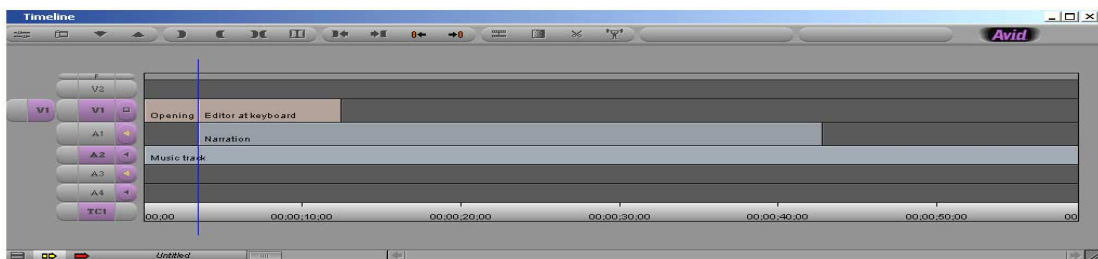
## Splicing in the Clip

Now you're ready to make the edit.

1. In the Timeline, go to the head of the sequence.
2. Click the yellow Splice-in button on the Tool palette.



The music track should now appear on track A2. Your sequence now has one video track and two audio tracks.



## Reviewing Your Edits

Review what you've done.

1. Now that you have two tracks of audio, make sure that all tracks are being monitored. Make sure the Speaker icons for tracks A1 and A2 are visible (see “**Monitoring Tracks**” on page 142).
2. Go to the head of the sequence and play through the sequence.

The music sounds a little loud for the narration. You'll adjust audio in “**Working with Audio**” on page 168.

## Confirming the Duration

The next steps explain how to confirm the duration by displaying the *master timecode*, which is the timecode of your sequence.

1. Look at the top left of the Composer window. If the master timecode (Mas) is not displayed, click and open the Tracking Information pop-up menu from the gray area above the Composer monitor and select Mas timecode.

The master timecode displays the location of the position indicator in your sequence.

2. Click the position indicator in the Timeline and drag it to the last frame of the sequence.

The master timecode should read 00:00:59:00 (NTSC) or 00:00:59:00 (PAL), which indicates that the sequence is 59 seconds long.

3. Drag the position indicator through the sequence and watch the master timecode change.

Now is a good time to close any open pop-up monitors. Close all bins too, except for the **Sequences** bin.

## Next Steps

You've started your rough cut. You'll adjust the audio in the next chapter. You'll also add some clips to fill in the video gap and to illustrate what the narrator is talking about.

You can continue to the next chapter, or quit this session (see **“Closing the Project and Quitting the Application” on page 101**). The next time you open the project, the windows will be in the same position.



# CHAPTER 8

## *Building a Sequence*

You've started creating your rough cut. Now you can complete the rough cut, trim your edits, and adjust the audio levels. In this chapter you'll practice the following tasks:

- **Storyboard Editing the Clips**
- **Overwriting Clips into a Sequence**
- **Backtiming an Edit**
- **Rearranging Clips**
- **Trimming**
- **Adding the Final Clip**
- **Working with Audio**

**If you have worked on the previous chapters but have quit Avid Xpress DV** — Start the application, select your user name and the Introducing Avid project, and then click OK. If necessary, open the **Sequences** bin, and then drag the **Rough Cut** sequence into the Composer monitor.

**If you have not worked on the previous chapters** — Start the application, create a new user, select the Introducing Avid project, and then click OK. Open the **Sequences** bin, and then drag the **Rough Cut 1** sequence into the Composer monitor. Make sure you are familiar with marking IN and OUT points and performing splice-in edits.

# Storyboard Editing the Clips

*Storyboarding* allows you to set up a group of clips in a sequence of events, and then load them into the Composer monitor all at once.

## Marking IN and OUT Points

The first step in storyboarding is to mark IN and OUT points for each of the clips you are going to use. We've already marked IN and OUT points for you. If you need to reset them, refer to the following table.

Clip Name <sup>a</sup>	IN Point (NTSC)	OUT Point (NTSC)	IN Point (PAL)	OUT Point (PAL)
Homicide logo	01:37:03:06	01:37:04:28	00:05:10:15	00:05:12:12
Newsroom	06;17;48;03	06;17;50;09	00:06:25:16	00:06:27:12
Editor at keyboard 2	01:26:59:00	01:27:01:04	00:02:37:18	00:02:39:23
Recording session	01:22:23:17	01:22:25:00	00:05:26:06	00:05:27:17
Special effects	01:01:40:20	01:01:42:21	00:03:28:15	00:03:30:15
Lab 1A	01:24:53:19	01:24:57:16	00:04:10:22	00:04:14:20
Lab 1B	01:25:00:11	01:25:07:16	00:04:17:03	00:04:25:12
Trade show	00;03;21;16	00;03;25;17	00:05:45:22	00:05:50:00

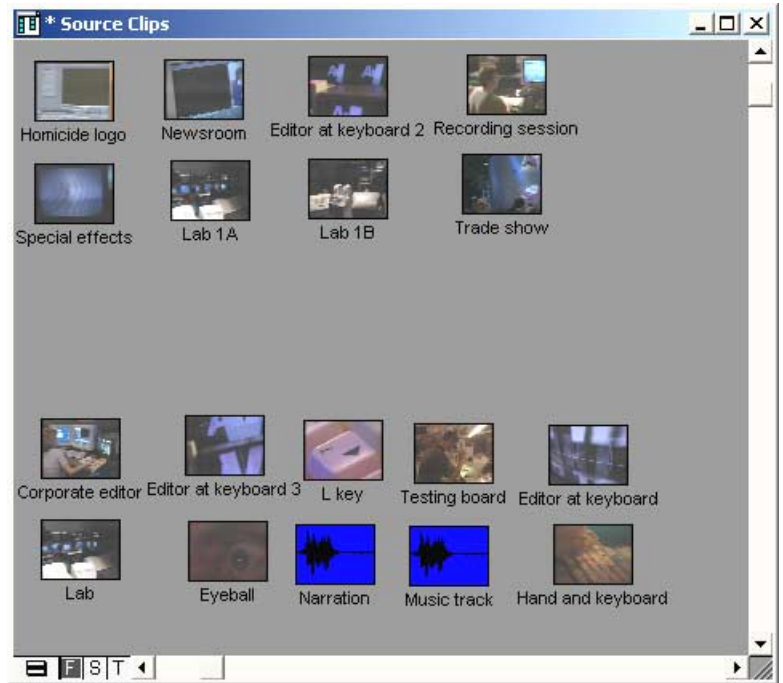
- 
- a. The NTSC version of these clips use either drop-frame timecode or non-drop-frame timecode, depending on how the original footage was shot. See **“About Timecode” on page 119.**

## Creating the Storyboard

Next you need to arrange the clips as a storyboard.

1. In the **Source Clips** bin, click the Frame View button.
2. If you need more space to view the clips, click the lower right corner of the bin and drag it to enlarge the window.
3. Choose Fill Window from the Bin menu to arrange the clips in the bin.
4. Arrange the following clips in two rows, from left to right, and top to bottom, to form the storyboard. You arrange the clips by clicking and dragging each clip. Make sure you maintain the order of clips as listed below and shown in the following illustration.
  - Homicide logo
  - Newsroom
  - Editor at keyboard 2
  - Recording session
  - Special effects
  - Lab 1A
  - Lab 1B
  - Trade show

Arranging the clips in this way makes it easier to select the clips you want to use in the storyboard. Separate the remaining clips, as shown in the following illustration.



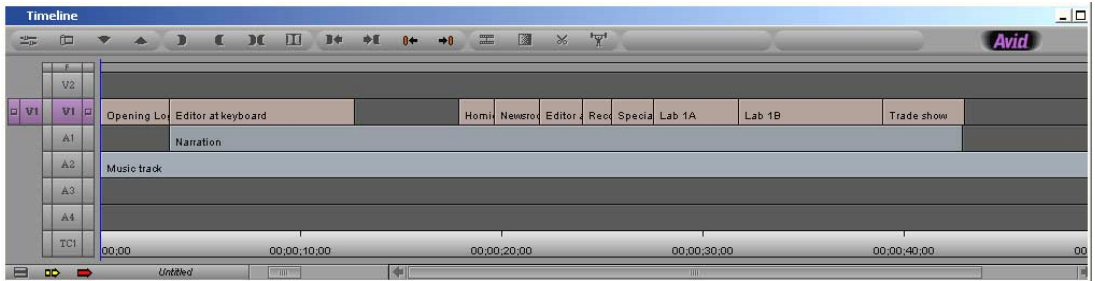
## Editing the Clips into the Sequence

Now you're ready to edit the marked clips into the sequence.

1. Click the Composer monitor, make sure Mas is displayed in the Tracking Information display, type **17;25** (NTSC) or **18:00** (PAL), and press Enter on the numeric keypad.
2. Mark an IN point.
3. Select record track V1 and deselect all other video and audio tracks.
4. Select the storyboarded clips all at once.
  - a. Position the pointer in the **Source Clips** bin in the blank area above and to the left of the **Homicide logo** clip.

- b. Lasso the clips by clicking and dragging the pointer to the right and down, making sure to select all of the storyboarded clips, and then release the mouse button. After you select the clips, all the names are highlighted in blue.
5. Click on one of the clips (on the image, not the name), and drag the group into the Timeline. Release the mouse button when a yellow arrow appears in the Timeline.

The clips are spliced into the sequence in the order you specified.



6. Play the sequence to review it.

## Overwriting Clips into a Sequence

In the previous chapter, you spliced clips into a sequence. In this section you'll learn how to overwrite clips into a sequence. An *overwrite edit* replaces a section of a sequence with other source footage. An overwrite edit is especially useful when you want to replace footage but you don't want to affect the clips that follow in the sequence.

The **Editor at keyboard** clip is a little too long. Let's edit the next clip over the last part of the **Editor at keyboard** clip.

1. Make sure the Composer monitor is active.
2. Make sure the Mas timecode is displayed in the Composer monitor (see **“Confirming the Duration” on page 149**).
3. Mark an IN point at 00:00:07:08 (NTSC) or 00:00:07:06 (PAL).
4. Open the **Source Clips** bin.
5. Open the **Eyeball** clip.
6. Check the IN point and OUT point. If there are no points, see **“Marking Another Clip” on page 117**.
7. In the Track Selector panel, make sure record track V1 is selected, and all other video and audio tracks are deselected.
8. Click the red Overwrite button on the Tool palette or press the B key on the keyboard.

When you open a clip, source tracks are selected automatically.



The clip overwrites part of the **Editor at keyboard** clip.

9. Close the **Eyeball** clip.

Add two more short clips following the **Editor at keyboard** clip. Using the following clips and edit points, which you marked in **Chapter 6**, follow steps **5** to **9** in the previous procedure. Make sure the position indicator is parked on the last frame of the clip you just added.

Clip Name	IN Point (NTSC)	OUT Point (NTSC)	IN Point (PAL)	OUT Point (PAL)
Hand and keyboard	01:08:14:18	01:08:16:18	00:01:42:23	00:01:44:23
Editor at keyboard 3	01:23:24:02	01:23:27:00	00:03:07:15	00:03:10:13

# Backtiming an Edit

*Backtiming* an edit is effectively the reverse of the process you normally use for marking footage; instead of marking from the IN points forward, you mark from an OUT point backward.

In the sequence, there is a gap between the **Editor at keyboard 3** clip and the **Homicide logo** clip. Let's fill this gap.

1. Go to the last frame of black before the **Homicide logo** clip and mark an OUT point.
2. Go to the first frame of black after the **Editor at keyboard 3** clip and mark an IN point.

The gap changes to purple.

3. Open the **QuickTime Movies** bin.
4. Open the **Globe.mov** clip.
5. Mark an OUT point at 00;00;04;17 (NTSC) or 00:01:09:10 (PAL).



6. Click the red Overwrite button on the Tool palette or press the B key on the keyboard.

The gap is now filled.

7. Close the **Globe.mov** clip and the **QuickTime Movies** bin.

# Rearranging Clips

You can rearrange clips by overwriting material, switching placement of material, lifting material, or removing material. Overwriting and switching material doesn't change the length of the sequence. Lifting material leaves a gap (also known as *filler*) and doesn't affect the length of the sequence. Removing material shortens the length of the sequence.

## Overwriting with a Three-Point Edit

A *three-point edit* is an easy way to replace a clip in a sequence. Use the Mark Clip button to select the clip in the sequence (or mark an IN and OUT point for a segment that's more than a single clip), and mark either the IN or OUT point in the source clip. The system calculates the exact duration of the source clip to insert.

Let's replace the **Editor at keyboard 3** clip near the beginning of the sequence with the **L key** clip.

1. To enlarge this area, in the Timeline:
  - a. Press the Home key.
  - b. Click the scale box and drag it to the right until you can read the label **Editor at keyboard 3**.
2. Place the position indicator anywhere in the **Editor at keyboard 3** clip.
3. In the Track Selector panel, make sure record track V1 is selected, and all other video and audio tracks are deselected.
4. Click the Mark Clip button in the row of buttons below the Composer monitor, or press the T key on the keyboard.



The IN and OUT points appear at the head and tail of the clip in the TC1 track of the Timeline. The marked segment changes to purple.

The IN and OUT points also appear in the Composer monitor's position bar.

5. In the **Source Clips** bin, open the **L key** clip.
6. Mark an OUT point at 01:11:40:15 (NTSC) or 00:02:03:04 (PAL). Do not mark an IN point.

Make sure the V1 timecode is showing in the Tracking Information display.



7. Click the red Overwrite button on the Tool palette (or press the B key on the keyboard) to make the three-point edit.

The **L key** clip replaces the **Editor at keyboard 3** clip.

8. Click the scale box and drag it to the left to contract the Timeline.
9. Close the **L key** clip.

## Using Segment Mode

Segment mode provides editing controls for moving, deleting, marking, and editing entire segments in the Timeline. A *segment* is a portion of the sequence that consists of one or more clips. There are two buttons for editing segments or adding clips: Extract/Splice-in (indicated by a yellow arrow) and Lift/Overwrite (indicated by a red arrow). These buttons are located at the bottom of the Timeline window.



Unlike traditional editing, Segment mode allows you to reposition entire segments instantly by using visual controls as though you were physically “dragging” portions of your sequence around on a tape. You can move clips separately or together, and on one track or across tracks.

## Changing the Order of Clips in a Sequence

Let's see what it looks like if we reverse the position of two clips in the sequence. To move entire clips, use Segment mode.

1. Make sure the position indicator is parked in the **L key** clip (the one you just edited into the sequence).



2. Click the Segment Mode (Extract/Splice-in) button, which is the button with the yellow arrow under the Timeline.

When the button is activated, its background changes to light gray.



**Don't confuse the Extract/Splice-in and Splice-in buttons. The Extract/Splice-in button is located under the Timeline; the Splice-in button is located on the keyboard (the V key) and on the Tool palette.**

3. In the Track Selector panel, make sure record track V1 is selected, and all other video and audio tracks are deselected.
4. Click the **L key** clip, drag it to the left (so it is over the preceding clip), and release the mouse button.

The **L key** clip should now follow the **Eyeball** clip.

5. Click the Extract/Splice-in button again to deselect it.
6. Click the Timeline anywhere in the **Eyeball** clip and review the clips you just moved.

Let's go back to the original order. Choose Undo from the Edit menu.

## Removing Footage from a Sequence

You can remove footage from your sequence, and either close or retain the gap that results. The Delete key closes the gap, and the Lift key retains the gap.

### Removing Footage and Closing the Resulting Gap

The **Editor at keyboard 2** clip that was part of the storyboard is too similar to the clips at the beginning of the sequence. Let's remove it from the sequence and close the gap that results.

1. Use the scale bar and scroll bar to locate the **Editor at keyboard 2** clip.
2. Click the yellow Segment Mode (Extract/Splice-in) button under the Timeline.
3. Click anywhere in the **Editor at keyboard 2** clip on track V1.



To eliminate footage that does not start and end at a transition, use IN and OUT points to mark the segment that you want to extract.

The clip is highlighted.

4. Press the Delete key on the keyboard.

The selected clip is eliminated and the surrounding clips close the gap.

5. Deselect the Extract/Splice-in button by clicking it.
6. Click the Timeline in front of the **Recording session** clip and play the next few clips.

The video no longer matches the narration. You need to retain rather than close the gap.

7. Choose Undo from the Edit menu to undo the edit and restore the clip.

## Removing Footage and Retaining the Resulting Gap

The Lift key retains the gap after lifting footage from the sequence. Use the Lift key if you want to maintain the rhythm of a sequence or the synchronization of the video and audio tracks.

Try the edit again, but this time use the Lift key, and replace the clip.

1. Click anywhere in the **Editor at keyboard 2** clip.



2. Click the Mark Clip button below the Composer monitor to mark IN and OUT points.

3. In the Track Selector panel, make sure record track V1 is selected, and all other video and audio tracks are deselected.



4. Press the Lift key on the keyboard to remove the segment.

The letter equivalent of the Lift key depends on the version of your keyboard. For the location of the Lift key, choose Keyboard from the Settings scroll list.

The selected segment lifts out and leaves filler in its place.

## Replacing a Clip

Now fill the gap with a different clip.

1. Open the **Corporate editor** clip.
2. Mark an IN point for the clip at timecode 06;16;34;13 (NTSC) or 00:06:08:07 (PAL).
3. In the sequence, make sure the filler has IN and OUT points. If not, click the Mark Clip button.



4. Click the red Overwrite button on the Tool palette or press the B key on the keyboard.

The filler has been replaced by the new clip.

5. Close the **Corporate editor** clip and the **Source Clips** bin.
6. Move the scale bar all the way to the left to compress the Timeline, which lets you see the entire sequence.

# Trimming

*Trimming* allows you to adjust incoming and outgoing frames of your clip. There are two types of trims: dual-roller and single-roller. When you trim, you are working in Trim mode. In Trim mode the Composer monitor changes and new editing buttons appear.

To trim a transition, at least one of the clips needs media in addition to the media displayed in the Timeline (see “[Sequences](#)” on page 72).

## Adjusting Both Sides of a Transition (Dual-Roller Trimming)

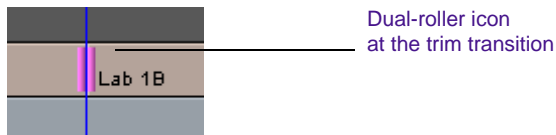
Use a *dual-roller trim* to adjust both sides of a transition at the same time, adding frames to one clip while subtracting frames from the adjacent clip. The total duration of the sequence does not change.

Let’s tighten the **Lab 1A/Lab 1B** transition. (You’ll smooth the transition with a dissolve effect in the next chapter).



1. Place the position indicator near the **Lab 1A/Lab 1B** transition, and click the Trim Mode button on the Tool palette.

The position indicator snaps to the transition, and an icon representing two rollers appears.

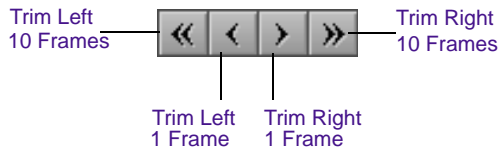


The Composer monitor shows the last (tail) frame of the **Lab 1A** clip on the left, and the first (head) frame of the **Lab 1B** clip on the right.

New buttons appear below the trim windows. During a dual-roller trim, both frame counters are purple.



2. Play the transition by clicking the Play Loop button.  
The transition plays repeatedly.
3. To stop the playback loop, click the Play Loop button again.
4. Click the Trim Left 10 Frames button three times.



You can also trim by dragging the Dual-Roller icon.

This action adds 30 frames to the head of the incoming clip and removes 30 frames from the tail of the outgoing clip. The duration of the video track remains unchanged.

5. Play the transition again by clicking the Play Loop button.
6. Do one of the following to exit Trim mode:



- Click the Trim Mode button on the Tool palette.
- Press the Left Arrow key on the keyboard.

## Single-Roller Trimming

In the previous trim, you trimmed both the head and the tail clips an equal number of frames, adding to one side and subtracting from the other. Now let's trim the tail of one clip without affecting the head of the next clip. This is a *single-roller* trim. You'll also use a different way of entering Trim mode.

The **Trade show** clip begins a little too quickly for the narration. Let's extend the **Lab 1B** clip while keeping the same start of the **Trade show** clip.

1. In the Track Selector panel, make sure record track V1 is selected, and all other video and audio tracks are deselected.
2. Move the position indicator to the **Lab 1B/Trade show** transition.
3. Enter Trim mode by lassoing the Timeline tracks.
  - a. Click the pointer above all the Timeline tracks, just to the left of the transition, but below the title bar. In this example, click above and to the left of the position indicator.

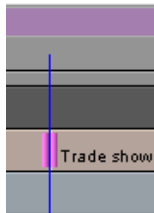
Click here to lasso the transition.



- b. Drag the pointer down and to the right to surround the transition, and release the mouse button.



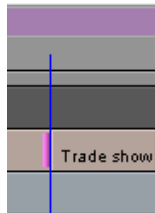
The trim rollers appear.



Left frame counter

4. In the Composer window, click the left frame counter (A-Side Trim counter).

Your trim will only affect the outgoing clip, which is in the left Trim monitor. The left frame counter remains purple, while the right one is deselected. A single roller appears in the Timeline.



5. On the numeric keypad, type **+40** and press Enter.

This moves the transition 40 frames to the right.

6. Play the transition by clicking the Play Loop button.
7. Exit Trim mode by pressing the Left Arrow key on the keyboard or by clicking the Trim Mode button on the Tool palette.

## Adding the Final Clip

We have supplied you with another QuickTime movie, titled **Closing logo.mov**. This clip needs to be edited to sync with the music, so use timecode to set the IN point in the sequence.

1. Open the **QuickTime Movies** bin.
2. Open the **Closing logo.mov** clip.
3. Click the Mark Clip button to mark the entire clip for editing.
4. Click the Composer monitor.
5. Mark an IN point at 00:00:44:02 (NTSC) or 00:00:44:02 (PAL).



- Use the Mas setting in the Tracking Information display.
6. In the Track Selector panel, make sure record track V1 is selected, and all other video and audio tracks are deselected.



7. Click the red Overwrite button on the Tool palette or press the B key on the keyboard to make the edit.
8. Close the **Closing logo.mov** clip and the **QuickTime Movies** bin.
9. Play your sequence to review your work.

There might be a small gap between the end of the **Trade show** clip and the beginning of the **Closing logo.mov** clip.



Perform a dual-roller trim to close the gap.

1. Place the position indicator on the first frame of black after the **Trade show** clip and click the Trim Mode button on the Tool palette.

You should see two rollers appear at the transition.

2. Drag the rollers until they reach the beginning of the **Closing logo.mov** clip.

The rollers will stop when they reach the beginning of the next clip.

3. Click the Left Arrow key to exit Trim mode.
4. Play the last two clips of the sequence.

## Working with Audio

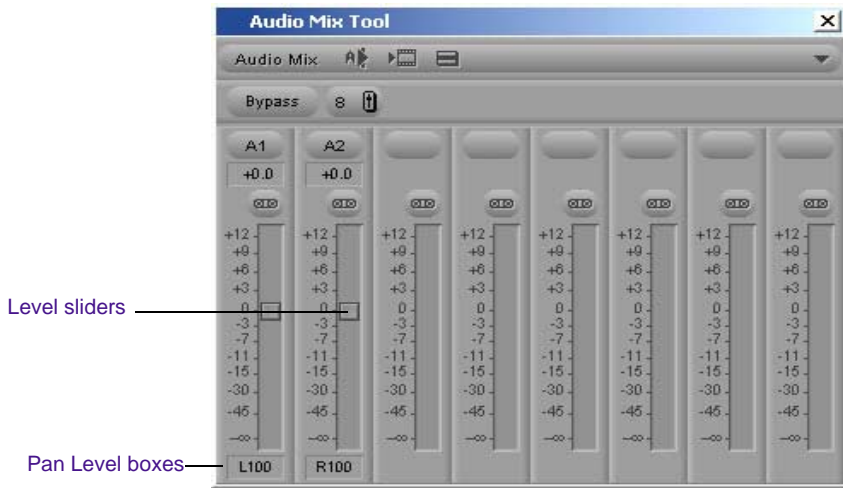
In this section, you work with the Audio Mix tool to adjust the balance and volume of the sequence.

### Adjusting Audio Pan (Balance)

The narration for the sequence plays out of one speaker and the music plays out of another. You can adjust the audio pan (balance) so the sound plays equally from both speakers.

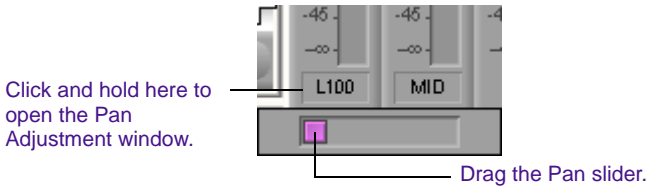
1. Clear any IN or OUT points from the sequence by pressing the G key on the keyboard.
2. Select record tracks A1 and A2.
3. Move the Timeline position indicator to any point in the Timeline that includes both A1 and A2.
4. Choose Audio Mix from the Tools menu.

The Audio Mix tool appears.



5. Click and hold the Pan Level box for track A1 to open the Pan Adjustment window.

The Pan slider appears.



To snap the slider to MID, press and hold the Alt key and click the Pan Level box.

6. Drag the Pan slider to the middle of the scale until it reads MID, and then release the mouse button.
7. Open the Pan Adjustment window for track A2 and drag the Pan slider until it reads MID. Release the mouse button.
8. Play a portion of the sequence to check the speaker balance.

You can change the pan settings for an entire project in the Audio Settings dialog box.

## Adjusting Audio Level

The music is a little loud for the narration. Let's raise the volume of the narration by using the Audio Mix tool.

1. The Audio Mix tool should already be open. If not, choose Audio Mix from the Tools menu.
2. Place the position indicator anywhere within the **Narration** clip.
3. In the A1 area of the Audio Mix tool, move the A1 Audio Level slider to level +5.0 by doing one of the following:
  - Drag the slider to level +5.0.
  - Click the slider and type +5.
  - Click the slider and press the Up Arrow or Down Arrow key on the keyboard to reach level +5.0.
4. Play a portion of the sequence.  
Adjust the audio level further, depending on your preference.
5. Click the Close button to close the Audio Mix tool.

You can make further adjustments to the narration or music track by using the Audio Gain Automation feature. See the *Avid Xpress DV User's Guide* or Help.

## Next Steps

You've completed and refined your rough cut. You can continue to the next chapter to add effects, or quit this session (see "**Closing the Project and Quitting the Application**" on page 101). The next time you open the project, the windows will be in the same position.



# CHAPTER 10

## *Creating Titles*

The Title tool lets you create text and graphics that you can edit into a sequence. In this chapter you'll add titles to your sequence by completing the following tasks:

- **Creating a New Title**
- **Saving a Title**
- **Editing the Title into the Sequence**
- **Fading a Title**
- **Editing a Saved Title**
- **Renaming Your Sequence**

**If you have worked on the previous chapters but have quit Avid Xpress DV** — Start the application, select your user name and the Introducing Avid project, and then click OK. If necessary, open the **Sequences** bin, and then drag the **Rough Cut** sequence into the Composer monitor.

**If you have not worked on the previous chapters** — Start the application, create a new user, select the Introducing Avid project, and then click OK. Open the **Sequences** bin, and then drag the **Rough Cut 3** sequence into the Composer monitor.

# Creating a New Title

For complete information on creating and editing titles, see the *Avid Xpress DV Effects Guide* or Help.

Let's create a title that illustrates part of the narration.

1. In the Timeline, place the blue position indicator in the middle of the **Testing board** clip.
2. Choose New Title from the Clip menu.

The Title Tool opens on top of the Composer and Timeline windows.



The Title tool includes the following features:

- Two grids that indicate areas of the image that are safe for broadcast. The outside grid outlines the safe action area and the inside grid outlines the safe title area. The safe title and safe action areas do not apply if you are creating a video for a CD-ROM or the Internet.
- Video background for the title, based on the location of the position indicator when you open the Title tool.
- A toolbar that includes many controls for creating, adjusting, and saving your titles.

To get information on items in the toolbar, position the pointer on an object, click the right mouse button, and choose What's This? from the pop-up menu.



3. Click the Text Tool button. If it is already selected on the toolbar, the pointer changes to an I-beam when you click in the Title Tool window.
4. Click in the left side of the safe title area, below the picture-in-picture.

A blinking insertion point appears.

5. Type **product innovation**.
6. The following values might already be selected. If not:



- a. Click the Selection Tool button on the toolbar, then click the title text.

Object selection handles surround the title.

- b. Choose 48 from the Font Point Size pop-up menu.
- c. Choose Arial from the Font Selection pop-up menu.
- d. Click the B button for **bold** and click the I button for *italics*.



## Adding a Shadow



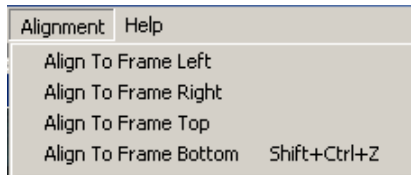
Adding a shadow to the title text will make it easier to read. Type a 5 in the Shadow Depth Selection text box and press the Enter key.

By default, the Title tool uses a shadow that falls below and to the right of the text. For more information about changing the type of shadow and how it falls, see the *Avid Xpress DV Effects Guide*.

## Positioning and Aligning Text

You might need to move the text so that it aligns with the edge of the safe title grid.

1. Select the first line of text.
2. Choose Align to Frame Left from the Alignment menu.



Your title should look similar to the one in the following illustration.



There are many adjustments you can make in the Title tool. For now, let's save the title.

# Saving a Title

Now save your title.

1. Open the **Source Clips** bin. You'll be storing the title here.
2. Click in the Title Tool window.
3. Choose Save Title from the File menu.

The Save Title dialog box appears.

4. Type **product innovation** in the Title Name text box.
5. Choose **Source Clips** from the Bin pop-up menu.
6. Accept the default drive and resolution.
7. Click Save.

The title appears in the **Source Clips** bin.

8. Click the Close button to close the Title tool.

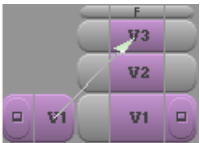
# Editing the Title into the Sequence

Now add the title to your sequence.

1. Double-click the **product innovation** title clip.

The title opens in a Source pop-up monitor.

2. Add a new video track (V3) by choosing New Video Track from the Clip menu.
3. Patch source track V1 to record track V3 by clicking the V1 Source Track button and dragging it to the V3 Record Track button (see **“Patching Tracks” on page 147**).
4. Make sure source track V1 and record track V3 are selected, and all other video and audio tracks are deselected.
5. In the Source pop-up monitor, set an IN point at the beginning of the clip.



6. In the Timeline, set an IN point at 00;00;31;22 (NTSC) or 00:00:31:22 (PAL) which is approximately where the narrator begins to say “product innovation.”
7. Set an OUT point at 00;00;33;19 (NTSC) or 00:00:33:19 (PAL) to sync with the end of the **Testing board** clip.



8. Click the red Overwrite button on the Tool palette.

This adds the title to the V3 video track. Now you have to render the title, in the same way as you would render an effect.

9. In the Timeline, place the position indicator on the Title Effect icon.
10. On the Tool palette, click the Render Effect button and click OK.

The Avid Xpress DV system renders the effect and creates a file for the title.

11. Close the **product innovation** title clip.
12. Play the part of the sequence that includes your title.

## Fading a Title

You can have the title fade in and out:

1. Place the position indicator on the Title Effect icon.
2. Click the Fade Effect button on the Tool palette.
3. Type 10 frames in each of the text boxes.
4. Click OK.

The effect now has a blue dot. You need to render the effect again.

5. Click the Render Effect button and click OK.
6. Play your sequence from just before the **Testing board** clip.

# Editing a Saved Title

You can edit a saved title to change the content, font, and so on. You can create a new title by editing a saved title and saving it with a new name.

1. In the **Source Clips** bin, Ctrl+double-click the **product innovation** title.

The title opens in the Title Tool window.

2. Make sure the Text Tool button is selected.
3. In the Title Tool window, click the beginning of the existing title and drag the cursor to select the text.
4. Replace the text with the words **a path to the future**. Keep the same settings as the previous title.
5. Click the Selection tool and then drag the title to the upper right.
6. Choose Align to Frame Right from the Alignment menu.

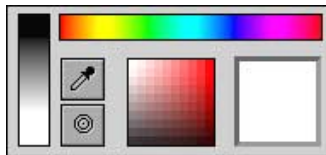
## Changing Color

By default, the text is white. Let's change the color of the new title.

1. Click the Selection tool and then click the title text.
2. Click and hold the Fill box.



The Title Tool Color Picker appears.



You can “tear off” the Title Tool Color Picker window by dragging it to another location.

3. Drag the mouse pointer over the band of colors at the top of the Title Tool Color Picker. When you find a color you want to use, release the mouse button.

The color is applied to the title.

## Saving the Title

Next, save the title with a different name.

1. Choose Save Title As from the File menu.
2. In the Title Name text box, type **a path to the future**.
3. Click Save.
4. Close the Title tool.

## Editing the Title

Now edit the title into the sequence in the same way that you edited the previous title.

1. Open the **a path to the future** clip.
2. Click the Timeline and mark an IN point at 00:00:35:19 (NTSC) or 00:00:35:19 (PAL), approximately where the narrator begins to say “a path to the future.”
3. Mark an OUT point at 00:00:37:15.
4. Patch source track V1 to record track V3.
5. Click the red Overwrite button on the Tool palette.
6. Click the Fade Effect button.
7. Render the title.
8. Play the sequence from the beginning to review your work.



# Renaming Your Sequence

If you're satisfied with your sequence, change the name from **Rough Cut** to a name of your choice.

1. In the **Sequences** bin, click the name **Rough Cut**.
2. Type a new name, such as **Final Sequence**.

## Next Steps

You've finished editing your sequence. There are probably changes and refinements you'd like to make. If you have time, try making these changes. Consult the *Avid Xpress DV User's Guide*, *Avid Xpress DV Effects Guide*, and Help for information on all the features of the product and how to use them.

The next chapter describes how to output your sequence. You can continue to the next chapter, or quit this session (see **“Closing the Project and Quitting the Application” on page 101**).