LESSON 5

Drag and Drop Editing

In Lesson 3 you learned how to drag and drop a clip into the timeline to start a sequence and how you can add clips to the sequence in the same way. In this lesson you will refine this drag and drop method. You will learn how to use only part of a clip instead of the whole clip and how, in addition to adding new clips to the sequence, you can replace existing clips with new ones.

The exercise at the end of the lesson will be to start editing the sequence in your **My Second Project_(Student ID)** project. It will also give you the opportunity to discover for yourself a couple of additional features in Media Composer | First as you drag and drop clips to the timeline.

Media: Rock Climber

Duration: 40 Minutes

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GOALS

- Adding IN and OUT marks to clips
- Understanding how Segment Modes work with drag and drop editing
- Understanding Overwrite and Splice In editing
- Replacing shots in the timeline
- How to use the Track Panel when editing
- Adding voice over to the sequence in the timeline

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Deciding Which Part of a Clip to Use

For any given moment in a film, you as the editor decide what the audience needs to see and hear, when they need to see and hear it, and for how long. The camera supplies all of the raw material from which you select the best shot, and then the best part of that shot. You then decide where in the sequence the shot best serves the needs of the story.

But your first choices aren't always going to be the *right* choices. You will often want to try different approaches and see if one arrangement of shots works better than another. Media Composer | First provides many tools that make the editing process simple and straight forward.

Getting Started

In order to follow the steps in this lesson, launch Media Composer | First and open your **My Second Project_ (Student ID)** project. You should already have created bins and input media files ready to start editing.

Selecting Your First Shot

Open the *Clips* bin and the *Sequences* bin. From the *Clips* bin, locate the following clips and preview each in turn by opening them in the Source monitor.

R05_55 Rock-EditStock

R8_114 SLOW Wall Fingers-EditStock

R8_117 SLOW Wall Fingers Reverse-EditStock

R8_105 SLOW Wall Stare-EditStock

Think about how the four shots might be used to create a short sequence. Notice that in each of the two wide shots of the climber walking towards the rock face, he slides his right hand across the boulder. There is also the close-up of his hand moving across the rock. There are a few ways in which you could edit these four shots together – the steps outlined in this lesson are only one approach you might take.

Now that you have previewed all the clips, you don't need to search for them again in the bin. At the top of the Source monitor, click on the **Clip Name** menu displaying the clip name that is highlighted in green, as show in figure 5.1.

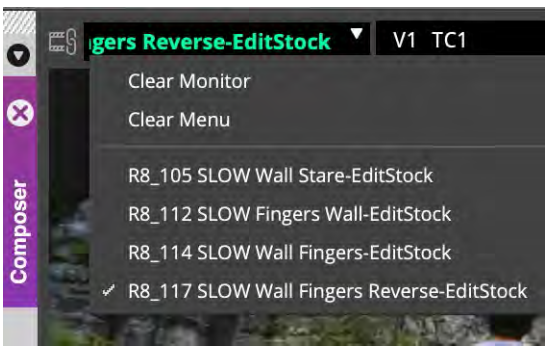

Figure 5.1 Clip Name menu

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All the clips that you have viewed are listed in the drop-down list. Select the clip **R8_117 SLOW Wall Finger Reverse** and it opens in the Source monitor.

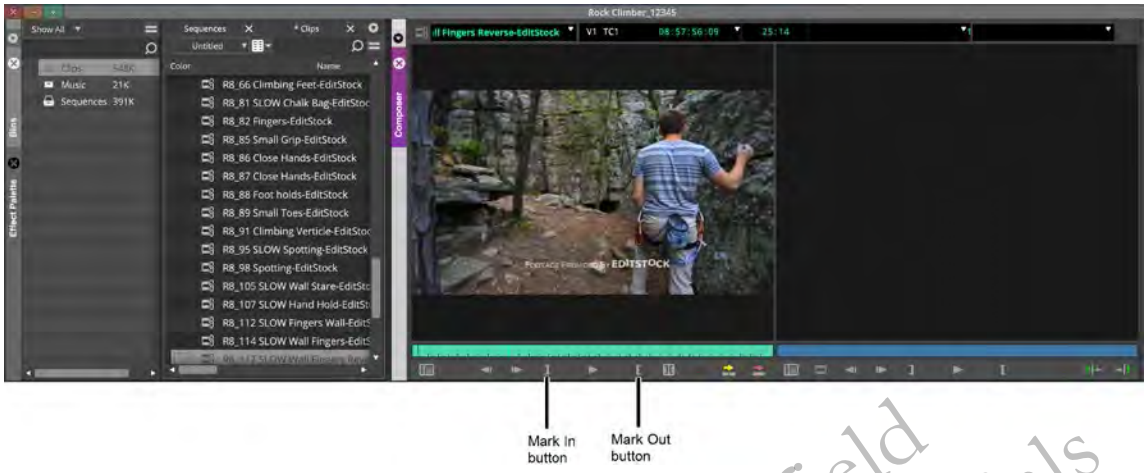

Figure 5.2 Clip opened in Source monitor

1. Play the clip and park the Position indicator on the frame just before the climber begins to put his hand on the rock face.

   To select that frame as the starting point of the clip, either:

   - Click the **Mark In** button under the Source monitor.
   - Press the **I** key on the keyboard. (It is easy to remember 'I' for 'In'.)

2. Play the clip and count approximately 2 ½ of his steps along the wall. It is a slow motion shot so it will run about 6 seconds. Park the Position indicator, and either:

   - Click the **Mark Out** button under the Source monitor.
   - Press the **O** key on the keyboard. (It is easy to remember 'O' for 'Out'.)

Notice that the green Position bar under the Source monitor shows you Mark In and the Mark Out indicators, which appear similar to their corresponding buttons below the position bar, as shown in Figure 5.3

Figure 5.3 In & Out Marks

When the Source monitor is the active window, the Center Duration display at the top of the Composer window is an easy way to see the duration between the In and Out marks.

Figure 5.4 Center Duration

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3. To play the clip between the Mark In and the Mark Out, press the number **6 key** on the QWERTY section of your keyboard.
4. If you change your mind about the **In** point or the **Out** point, just redo the marks where you want them, and the marks in the green Position bar, as well as the Center Duration value, will be updated.

Setting Up the Timeline for the Edit

Before you drag and drop a clip into the timeline, there are a couple of buttons at the top of the Timeline window that will be useful to you:

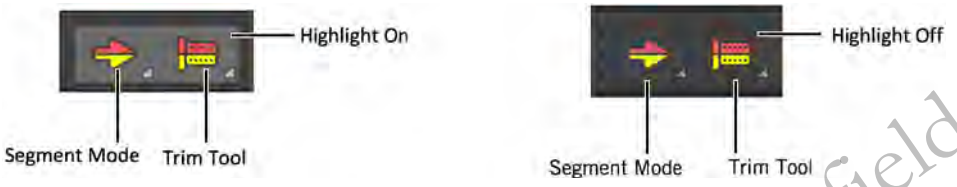

Figure 5.5 Segment Mode & Trim Tool

The **Segment Mode** determines how clips are placed in the timeline when you drag and drop them. It also controls how you can move them around once they are in the timeline. The split red/yellow arrow tells you that the Segment mode consists of two different tools. The active tool is dependent on the position of the mouse pointer in the Timeline window.

The light grey highlight surrounding the arrow icon tells you that the tool is turned on and active. But for the moment, to keep things simple:

- Click on the tool to turn off the highlight so the Segment Mode is disabled.

The **Trim Tool** determines how you can adjust the length of clips once they have been added into the timeline. Like the Segment Mode, the split colors also tell you there are two different trim tools available. The light grey highlight also indicates the tool is active. And again, to start with:

- Click the tool to turn off the highlight so the Trim Tool is disabled.

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Performing the First Edit

To add the marked section of the clip to the timeline:

1. Click and drag the marked clip from the Source monitor to the Timeline window.
2. The Select window opens asking you to choose which one of the open bins to save the new sequence in, as shown in figure 5.6. The window will only show you the bins that are open. If the window doesn't show you the bin you want, click the **cancel** button. Open the bin you need and again drag and drop the clip to the timeline. Now select the Sequences bin and click **OK**. Alternatively, you could click on **New Bin** and create a bin from within the select window.

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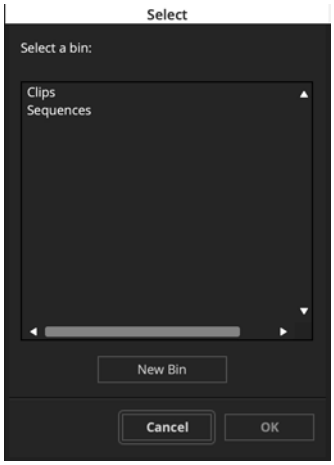

Figure 5.6 Select the bin in which to save the sequence

The timeline will now show you the video and audio track containing only the section of the clip that you marked. Go back to the start by dragging the blue Position indicator (in either the Timeline window or under the Record monitor) to the left. Play the sequence to check the result.

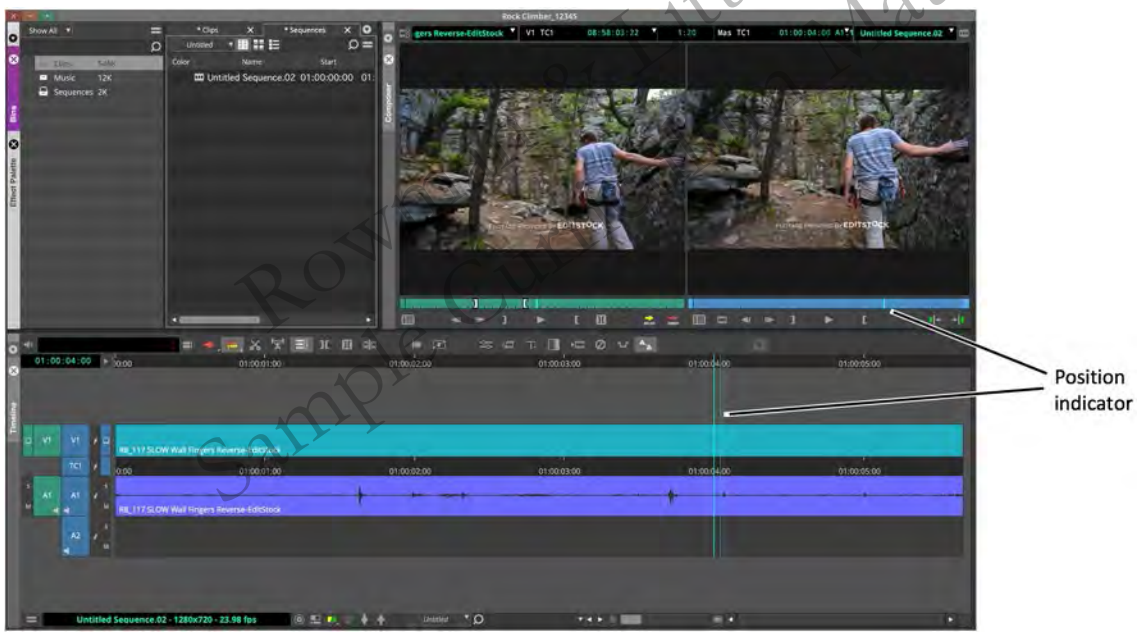

Figure 5.7 Timeline & Record monitor showing the marked section of clip edited into the sequence

3. Before going on to the next edit, locate the sequence in the Sequences bin and rename it **Rock Climber Version 1**.

Editors employ various naming conventions to keep track of the many versions of a sequence that they create as they work on a project. An early version is often referred to as a Rough Cut while a polished version may be called a Fine Cut. Whatever convention you decide to use, keep it simple and consistent.

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Notice what has happened to the Segment Mode button as seen in figure 5.8. It is still inactive because it does not have the light grey highlight around it, but it has now lost its red/yellow split colors and is a solid red arrow instead. This indicates that by default, when you drag and drop a clip to the timeline you have performed what is called an **Overwrite edit**.

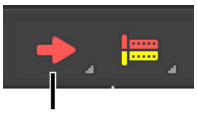

Figure 5.8 The Red Segment mode

An **Overwrite** edit always replaces footage if you drop a clip over the top of an existing segment in the timeline. The only exception is when you drop a clip at the end of the sequence. It that case the clip will just be added to the end of the timeline.

Overwriting a Clip Onto the Timeline

Using the same process, select and mark the second shot:

1. Open the **R8_114 SLOW Wall Fingers** clip in the Source monitor and locate the frame that you will start with.
2. Play the clip, and shortly after he places his hand on the wall, he swings his left leg forward as he walks. Mark the **In** point about half-way through the step when his left leg is parallel to his right leg. His left leg should be in much the same position as it was at the end of the first shot you used.
3. The **Out** point is after he moves his hand off the wall and just before the camera begins to pan away from him. The marked section of the clip should be around 6 ½ seconds long.
4. Drag and drop the clip from the Source monitor to the end of the timeline. Notice that it will snap to the end of the first clip.

   By default, when you add a clip to the timeline, it will either:

   - snap to the end of the timeline
   - snap to the beginning (head) of the timeline
   - snap wherever the Position indicator is parked in the timeline.
5. Just as an experiment (since you can't do any real damage to the edit at this point), undo the edit using **Control/Command + Z** and try snapping the clip to the head of the timeline and see what happens. The Red Segment mode has allowed the second clip to Overwrite the first clip.
6. Undo the edit again, and this time park the blue Position indicator halfway through the first segment in the timeline. Drag and drop the new clip so it snaps to the Position indicator. The new clip will Overwrite the second part of the first clip.
7. Undo the edit again and redo the original edit, snapping to the new clip to the end of the timeline.

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Using the keyboard command Control/Command + Z to undo an edit is a very quick way to restore the timeline if you don't like what you have just done. It avoids the frustration of having to do another edit to get back to where you were. Many editors regard the simple Undo function as one of the most useful tools in Media Composer | First. Control/Command + Z provides multiple levels of undo, allowing you to step back through up to 100 previous actions. You can also use the Edit menu to Undo and Redo previous actions.

8. Play the timeline and watch the edit. If the cut between the first and second shots looks smooth, with the action of the left leg being continuous from the end of the first shot to the start of the second then you have performed one of the most common editing tricks editors employ - a continuity edit. As the name suggests, there is a continuity of movement from one shot to the next, making the transition between shots so smooth and seamless that the audience never notices the edit.

A good experiment to try later is to edit those same two shots together, but this time deliberately create a mismatch in the action of the left leg or the hand on the wall. See if the edit is just as smooth and seamless.

Using the same process, select and mark the third shot:

9. Locate the clip R8_105 Slow Wall Stare and **Mark In** just after the climber speaks (in slow motion). **Mark Out** about 5 seconds later. Use the Center Duration display to help work out the duration.
10. Drag and drop the clip so it snaps to the end of the timeline.

Splicing a Shot Onto the Timeline

For this edit, you will use a slightly different technique. Instead of editing the shot to the end of the sequence, you want to insert a shot between the second and third clips.

Dragging and dropping a clip will allow you to snap it to an existing edit point between segments in the timeline, but if you use the current default red Segment mode, you will Overwrite the third shot instead of slotting the new shot in between. To solve this, you will need to change the Segment mode from a red arrow to a yellow arrow.

1. Right-click on the red Segment mode button and a submenu will appear, as you can see in figure 5.9. Notice that by default the red Segment mode has its check box selected and the yellow check box is empty.

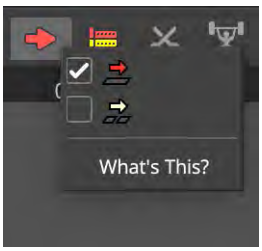

Figure 5.9 The red Segment mode (overwrite) check box is selected.

2. Deselect the red Segment mode and check the box to turn on the yellow Segment mode. Click anywhere in the interface and the submenu closes. Make sure the grey highlight surrounds the yellow Segment mode arrow, indicating that the mode is active.

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Figure 5.10 The yellow Segment mode (splice) check box is selected

3. The yellow Segment mode allows you to perform **Splice In** edits. A **Splice In** never replaces any footage already in the timeline. It will always insert the new shot in at the edit point. Any segments in the timeline to the right of the edit will move later to make room for the new shot while any segments to the left will remain where they are.
4. Load the **R05_55 Rock** clip into the Source monitor and pick the best 3 seconds of the shot. If you want to make the duration longer or shorter, just change the frame on which the Position indicator is parked and redo the mark In or mark Out points. The old marks will be replaced.
5. Drag and drop the new clip from the source monitor to the timeline so it snaps to the edit point between shots 2 and 3. Shot 3 will move down the timeline to make room for the new clip.

It's worthwhile noting that because the red Segment mode is the default, dragging and dropping will always perform an overwrite edit regardless of whether the red Segment Mode button is turned on or off. If you want to perform a Splice In edit, the yellow Segment mode must be selected and turned on, indicated by the light grey highlight. If you have the yellow Segment mode selected but not turned on, dragging and dropping will result in an Overwrite edit.

If you would prefer the Splice In edit to be the default Segment mode, then you can change it under the edit tab of the Timeline Settings. You find it by going to the menu bar and selecting:

Avid Media Composer>Preferences...>User tab>Timeline>Edit tab>Default Segment Tool.

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Replacing a Shot in the Timeline

Let's assume that you decide that you don't like the third shot in the sequence – the low angle shot of the rock. You can easily use the red Segment mode to replace that shot. But instead of using the Source monitor to decide the duration of the shot, you can use the length of the clip in the timeline. You only need to use the Source monitor to mark in where you want the new shot to start.

To replace the third shot:

1. In the Track Panel at the beginning of the timeline, click the track panel to turn off track A2 on the sequence side so only the V1 and A1 tracks are active. They will be highlighted blue while the A2 Track Selector will be grey, as shown in figure 5.11.

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Figure 5.11 The Track Selector panel for the sequence

2. In the timeline, park the blue Position indicator anywhere within the segment you want to replace (in this example, it's the third segment).
3. At the top of the Timeline window, click the **Mark Clip** button. The entire segment in the timeline is marked from in to out. Alternatively, you can press the **T key** on the keyboard.

Notice that only the segments on the **V1** and **A1** tracks are highlighted between the Mark In and Mark Out indicators. If the Track Selector for A2 had been turned on, then it would have forced the entire timeline to be marked. You only need to activate the tracks that you want to work on. You can also ignore the timecode TC1 Track Selector as you cannot add video or audio into the TC1 track.

1. In the **Clips** bin, locate the **R05_54 Trees-EditStock** clip and open it in the Source monitor.
2. If you scrub through the clip by dragging the Position indicator at the bottom of the Source monitor, you see that nothing much changes in the tree shot, so it is safe to set a **Mark In** at the beginning of the clip. You don't need to add a Mark Out.
3. Turn on the red Segment mode and drag and drop the new clip so it snaps to the Mark In point in the timeline. The segment is replaced.
4. To remove the marks from the timeline, click the **Clear Marks** button. This button appears to the right of the Mark Clip button at the top of the Timeline window. Alternately, you can press the **G key** on the keyboard.

You can use marks anywhere in the timeline to Overwrite shots. For instance, you could add a Mark In half way through one shot and add a Mark Out half way through another. Provided the duration of the replacement shot is at least as long as the time between the marks in the timeline, the red Segment mode will Overwrite the marked section of the sequence, only on the tracks that have been made active in the Track Panel.

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Adding Voice Over

The red Segment mode can also be used to add audio to the timeline. To avoid overwriting pictures when you only want to add sound, you again need to use the Track Panel to enable and disable tracks.

1. Locate the clip **R02_02(b) Interview** (in the **Clips** bin) and open it in the Source monitor. At around 08:30:00 in the clip, **Mark In** and **Mark Out** around the words, *'The approach to the rock is one of the bigger things that captured me into rock climbing.'*

2. Because you do not want to affect the pictures on V1 or the sound on A1, turn off the Track Selectors on the left side of the Track Panel. But you do want to edit the climber's voice onto track A2 of the timeline, so you now turn the A2 Track Selector on. In figure 5.12, you'll see that V1 and A1 on the sequence side are greyed out while the A2 Track Selector is highlighted blue. You can also turn off the V1 Track Selector on the Source side of the Track Panel so only the A1 track of the source clip is highlighted green. The active A1 track of the source clip will automatically align itself against the active A2 track of the sequence. This is called Auto Patching.

Figure 5.12 The Track Panel set up so the source track A1 will edited onto the sequence track A2.

3. In the timeline, park the blue Position indicator, or add a **Mark In,** where you would like to add the voice over. Just after the cut to the second shot of him walking would be an appropriate place. Drag and drop the clip from the Source monitor to A2 of the timeline so it snaps to the Position indicator or the Mark In. The voice over is now included in your sequence.

It is also possible to add video only to the sequence in the timeline without modifying the audio tracks. To do this, you would turn off all the audio Track Selectors and leave both the source V1 and record V1 tracks turned on.

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Review/Discussion Questions

1. What does adding a Mark In and a Mark Out to a source clip allow you to do?

2. What keyboard shortcuts allow you to add a Mark In and a Mark Out?

3. What tool controls how a clip is edited into the timeline?

4. What is an Overwrite edit?

5. What is a Splice In edit?

6. Which color Segment mode achieves an Overwrite edit?

7. Which color Segment mode achieves a Splice In edit?

8. How do you mark a clip from In to Out in the timeline?

9. True or false – when you have a Mark In and a Mark Out in the timeline you only need to add a Mark In to the Source clip.

10. What do the Track Selectors in the Track Panel allow you to do?

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EXERCISE 5

Exercise Break 5.1
Put what you have learned into practice.

GOALS

- Use segment mode to replace a shot
- Use segment mode to add clips to the sequence
- Consider the suitability of shots that you edit into the sequence
- Use sync locks to preserve sync in the timeline
- Publish to YouTube

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1. Launch Media Composer | First and open your **My Second Project_(student ID)** project. Open the **Rock Climber Version 1** sequence.

Replacing a shot

The third shot in your sequence is of trees blowing in the breeze. When you first edited it into the sequence it looked OK. But since you added the voiceover, it obviously doesn't work as well. Can you suggest why?

Alfred Hitchcock is regarded as one of the world's most influential filmmakers and became known as the 'Master of Suspense'. He was an expert at knowing what shot to use and when to use it. He also knew that an audience could infer meaning from shot choices and the order in which they were edited together. It is worthwhile spending a few minutes watching Hitchcock explain the principle of 'montage', the term used to express the essential art of joining shots together to tell a story and create meaning. Below is a link to a YouTube video in which Hitchcock is interviewed on the subject.

https://www.youtube.com/watch?v=TNVf1N34-io&index=3&list=PLE52445E53E71CB18&t=0s

As a variation on Hitchcock's explanation, let's now consider why the tree shot in your sequence doesn't work as well as it might. When there was no voiceover, the sequence shows the rock climber walking, then stopping and looking up. You then cut to the shot of the trees and by inference that is what he is looking at. That was a fair enough assumption. Perhaps he is checking the weather to see how windy it is. But when you added the voiceover,

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the audience knows something more about what he is doing. He is approaching the rock to climb it. The shot of the trees is now contradicting what he is saying and as a result the meaning is confused.

1. Find the original shot, **R05_55 Rock-EditStock** that you replaced with the trees and overwrite it back into the sequence. Locate the clip and open it in the Source monitor. It may still have the original Mark In and Mark Out visible in the Position bar.
2. In the timeline, use the **Mark Clip** button or the **T** key to mark In to Out of both V1 and A1 of the tree segment.
3. Using the red Segment mode, drag and drop the *R05_55 Rock-EditStock* clip to overwrite the tree segment.
4. Play the sequence to see whether the replacement shot is more appropriate in the context of the story than the tree shot.

Add more voiceover

5. At about 09:03:00 in the clip R02_02(b) Interview, the climber says, *'It gives me a chance to meditate, um, to think about what I'm about to do as I get, ah, to the rock.'* **Mark In** and **Mark Out** around that statement.
6. Park the blue Position indicator or add a **Mark In** just after the cut to the third segment in the timeline - the newly reinstated rock face shot.
7. You don't want to edit the video from the interview clip into the sequence, so in the Track Panel turn off the green V1 Track Selector for the source clip and the blue V1 Track Selector for the sequence.
8. Use the red segment mode to add the audio to track A2 of the timeline by dragging the clip down to A2 before you release the mouse. The audio tracks will Auto Patch as you do this. A1 from the source will now edit onto A2 of the timeline. (As you continue to edit, keep all the voice grabs on A2 of the timeline and keep any other audio on A1 of the timeline.)

Add more interview

Now back at the end of the sequence, overwrite another interview statement to the end of the close up shot of the climber.

9. At about 09:31:00 in the clip R02_02(b) Interview, the climber says, 'I, ah, usually put down all my bags and just look up and really just take in where I am and, ah, I put on my shoes and, ah, start putting all my equipment on and, ah, tie myself to the rock and get going.' **Mark In** and **Mark Out** around that statement.
10. In the timeline, turn on the green V1 and A1 Track Selectors for the source clip because you want to add both video and audio to the sequence.
11. Use the red Segment mode to drag and drop the clip to the end of the sequence, making sure audio is edited onto track A2 and video onto track V1.

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Splice in a new shot

12. Locate and open the **R8_112 SLOW Fingers Wall-EditStock** clip in the Source monitor. **Mark In** and **Mark Out** around the part of the shot in which he is running his hand along the wall. It should be about 3 ½ seconds long. You need video and audio, so make sure the V1 and A1 Track Selectors are turned on for both the Source and Record sides of the Track Panel.
13. Use the yellow Segment mode to splice in the clip between the first two shots in the timeline.
14. Play the sequence to satisfy yourself that the new shot works between the two wide shots of the climber walking. Watch the edits carefully to see if continuity has been maintained between the first 3 shots. The position and movement of the hand should flow smoothly from one shot to the next?

But notice what has happened. You have spliced the clip into tracks V1 and A1 of the timeline, so all the segments on V1 and A1 have moved down the timeline to make room for the new clip. However, the segments on A2 of the timeline have not been affected. They have stayed exactly where they were. When you play the sequence, it still seems to work OK until you get to the interview at the end. The sound is now out of sync with the pictures.

To solve the problem, do the following:

1. Undo the edit using **Control/Command + Z.**
2. In the Track Panel, click on the **Sync Lock** button, as shown in figure 5.13. The timeline will now maintain the sync relationships between all tracks even when you only edit new material into some of the tracks. To lock sync on all tracks, click the **Sync Lock** button next to the TC1 Track Selector. To only lock sync between pairs of tracks, you can turn on the individual **Sync Lock** buttons beside the Track Selectors.

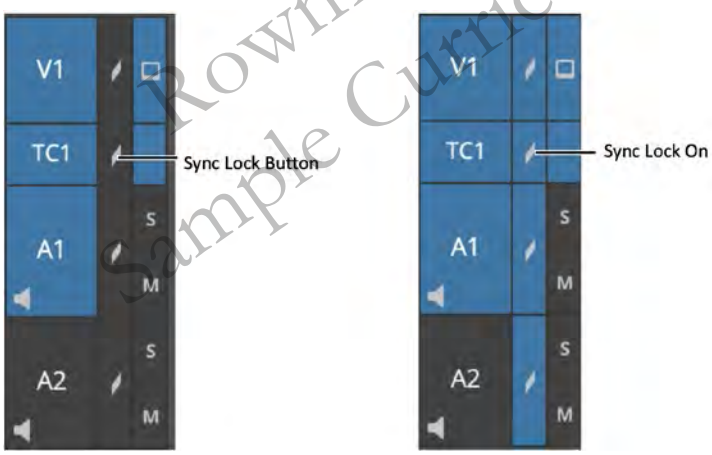

Figure 5.13 The Sync Lock

3. With all sync locks on, redo the Splice In edit and see how the voice on track A2 now maintains its sync relationship with all the other tracks. **The audio segments on A2 move down the timeline to maintain sync with the interview video that has also moved down the timeline when you spliced in the new clip.**
4. Publish the work you have done so far to YouTube.

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LESSON 6

Refining the Sequence

In lesson 5 you started editing your Rock Climber sequence by using the red Segment mode to Overwrite clips into the timeline and replace a shot in the timeline. You also used the yellow Segment mode to Splice In a shot between two existing clips in the timeline and you used the Sync Lock to maintain cohesion on the timeline between the video and audio tracks.

In this lesson, you'll improve your sequence by again using the Segment modes, but this time using them to change the order of shots, and also to remove shots.

Media Used: The Rock Climber

Duration: 30 minutes

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GOALS

- Reorder segments using Segment Mode (Extract/Splice-In)
- Clean up narration with Segment Mode (Lift/Overwrite)
- Divide segments with Add Edit
- Delete segments from the timeline

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