**Final Cut Pro X (FCP X)**

**Chapter Notes**

**Chapter 1 – Introduction**

- Editing is storytelling. It’s choosing from a sometimes vast array of video and audio clips, and assembling them into a coherent experience that can educate, excite, motivate, or move viewers.
- FCP X allows you to approach editing as a storyteller, rather than an equipment technician.
- There are three phases to the FCP X workflow: 1. Import, 2. Edit, and 3. Share
  1. Import – process source media files into clips; then, those clips are stored and organized
  2. Edit – where you will spend the most time: trimming clips, adding graphics, mixing audio
  3. Share – prepare finished project for distribution, playback, and archiving
- Rendering, importing, analyzing, and fixing tasks occur in the background without interrupting the editing flow.
- Metadata keywords facilitate organization.

**Chapter 2 – Getting Started: FCP X Overview**

**THE FCP X INTERFACE**

There are three key windows in FCP X:

1. Event Browser: Access and organize source media files
2. Viewer: Play back clips and projects
3. Magnetic Timeline: Add and arrange clips to create movies

- Media files are video, audio, still images, and graphics that you import into FCP X.
- A clip represents the source media file in FCP X.
- FCP X uses non-destructive editing. This means that any changes you make during the editing process are only made to clips in FCP X and not the actual media files.
- Devoting time to media management and clip organization at the beginning of the editorial process is essential and will pay off heavily during the later phases of an edit.
- Imported media is categorized as Events, which are stored in the Event Library.

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**Mac Modifier Keys**

- Command ⌘
- Shift ⇧
- Option ⌘
- Control ⌃
- Caps Lock ⇪
- Fn (for F keys, top row)
Therefore: LIBRARY → EVENT → PROJECT → CLIP
✓ To create a new event use Option + N
✓ Many of the same techniques in earlier versions of Final Cut are similar; however, the nomenclature has changed. For example:

<table>
<thead>
<tr>
<th>Final Cut Express</th>
<th>Final Cut Pro X</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project</td>
<td>Project (Timeline) and Event (source media)</td>
</tr>
<tr>
<td>Sequence</td>
<td>Project</td>
</tr>
<tr>
<td>Bins</td>
<td>Keyword Collections</td>
</tr>
<tr>
<td>Browser</td>
<td>Event Library</td>
</tr>
<tr>
<td>Viewer</td>
<td>Event Browser, Inspector, or Viewer, depending on task</td>
</tr>
<tr>
<td>Timeline</td>
<td>Timeline</td>
</tr>
<tr>
<td>Effects tab (in Browser)</td>
<td>Effects Browser</td>
</tr>
<tr>
<td>Text generator</td>
<td>Titles Browser and on-screen controls for titles</td>
</tr>
<tr>
<td>Tool palette</td>
<td>Toolbar and Tools pop-up menu</td>
</tr>
<tr>
<td>Audio meters</td>
<td>Audio meters in the Dashboard and in expanded view</td>
</tr>
<tr>
<td>Log and Transfer</td>
<td>Import from Camera</td>
</tr>
<tr>
<td>Import</td>
<td>Import Files</td>
</tr>
<tr>
<td>Insert (F9)</td>
<td>Insert (W)</td>
</tr>
<tr>
<td>Overwrite (F10)</td>
<td>Overwrite (D)</td>
</tr>
<tr>
<td>Replace Clip (F11)</td>
<td>Replace, Replace from Start, Replace from End (Drag a clip to an existing clip and choose an option from the shortcut menu)</td>
</tr>
<tr>
<td>Superimpose (F12)</td>
<td>Connect to Primary Storyline (Q)</td>
</tr>
<tr>
<td>End + Overwrite (End-F10)</td>
<td>Append to Storyline (E)</td>
</tr>
<tr>
<td>Insert (drag to Timeline)</td>
<td>Default function of the Magnetic Timeline</td>
</tr>
<tr>
<td>Overwrite (drag to Timeline)</td>
<td>Drag with the Position tool (P)</td>
</tr>
<tr>
<td>Ripple Delete</td>
<td>Delete</td>
</tr>
<tr>
<td>Lift (Delete key)</td>
<td>Lift (Shift + Delete)</td>
</tr>
</tbody>
</table>
Chapter 3: Importing Files

- To import media, click the Media Import button or press Command + I.
- Always select COPY TO LIBRARY when importing media from a source outside the computer (e.g., SD card, flash drive). If not, the clip will become offline. Do not select LEAVE FILES IN PLACE; this option simply references them at their current location.

Chapter 4: Organizing & Searching for Files

- Before you start organizing, you need to know what you are organizing. There are two primary ways to view clips: filmstrip view or list view.
- Using metadata in FCP X facilitates efficient, creative editing. These metadata include keywords, ratings, and/or notes; you no longer have to fit all the pertinent information about a clip in the clip name.
- Not every clip contains useful content. If part of a clip has blurry or unsuitable material, you can Reject it: select clip, click red X button or press Delete. If the clip perfectly captures the action, you can Favorite it: select clip, click green star button, or press F. (You can also do this with marked ranges of the clip.) To remove a rating, select the clip or range, click clear star button, or press U.
- Colored lines appear on clips and ranges in the Browser to help you see at a glance if they’re marked as Favorite (green) or Rejected (red), have keywords applied (blue), or are being used in the current project (orange).
- The Favorite text tag may be renamed for each clip that you mark as a Favorite.
- The search, sort, and filter features allow an editor to quickly find a clip based on metadata. These three features can be found in the Event Browser.

Chapter 5: Editing Clips

- To make a movie in FCP X, you will first need to create a project (Command + N). A project is a record of your editing and any media that you use.
- Projects can be simple or complex; this is determined by the technical depth of the story.
- When you create a project, you also generate the Timeline.
- The first edit is known as the rough cut.
- Always show the Event Viewer to facilitate editing: Command + Option + 3.
- To view or make changes to a project’s properties, click on the Inspector button. You can also use the Inspector to view or make changes to a clip.
- Every project in FCP X is based around the primary storyline, identified by the dark stripe across the timeline. The primary storyline establishes the content foundation, timing, and pacing for the project.
- Clips in a lane outside the primary storyline are vertically connected back to the primary storyline.
- A connected storyline is a storyline created outside the primary storyline that, like all clips outside the primary, connects to the primary storyline. Only connected clips that can exist in the same without overlapping may be converted into a connected storyline. This is a good way to keep yourself organized in the timeline when edits become more complex; it also gives you access to several trimming options since the connected clips are no longer independent.
- The Arrow (Selection) tool does all single-sided trims, while the Trim tool handles double-sided trims.
- Duplicating a project as a snapshot is a unique “freeze” of the project at the time the snapshot was made. You could do this regularly at editing milestones (e.g., rough cut, musical edit, color grading) to create a just-in-case backup copy, or when you wish to experiment and wish to preserve a “safe” version of the
previous edit. Do not simply just duplicate because there are special situations where changes to a specific clip types affects the clip in the other versions, but not the snapshots.

### Summary of Editing Tools

<table>
<thead>
<tr>
<th>Tool</th>
<th>Old FCE</th>
<th>How to do it in FCP X</th>
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</thead>
<tbody>
<tr>
<td>Ripple (RR)</td>
<td>Select tool (A): (changes to the Trim tool when you move the pointer near an edit point and then drag the edit point to the playhead to perform a ripple edit; ensure snapping is on) lengthens or shortens a clip without leaving a gap in the timeline, but affects the length of the project.</td>
<td></td>
</tr>
<tr>
<td>Roll (R)</td>
<td>Trim tool (T): (click between two adjacent clips) shortens or lengthens two adjacent clips proportionately; the overall length of a project does not change.</td>
<td></td>
</tr>
<tr>
<td>Slip (S)</td>
<td>Trim tool (T): (click on the middle of a clip) changes a clip’s In and Out Points forward or backward changing what part of the clip is visible; the length of the project does not change.</td>
<td></td>
</tr>
<tr>
<td>Slide (SS)</td>
<td>Trim tool (T): (Option + click the middle of a clip) the clip’s duration is not affected, rather it is the Out Point of the clip to the left and the In Point of the clip to the right are changed as you slide the middle clip forward or backward in time; the length of the project is not changed.</td>
<td></td>
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</tbody>
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### Chapter 6: Audio Editing

- Sweetening is the process of adding audio effects – music and sound effects – to truly bring a scene to life; it is fine-tuning sound in postproduction.
- Audio clips are typically edited “below the line,” meaning physically below the video clips.
- You can add music, special effects, or other audio directly from iTunes or from your computer. FCP X also offers an audio library with over 1,000 royalty-free music and sound effects (these and copyrighted materials CANNOT be used for IB assessments).
- Volume refers to the loudness of something coming out of a speaker. Level refers to the electrical signal in in units. Audio levels are measured in dB (decibels).
- When it comes to audio LEVELS, never trust your ears. Always trust the meters. When it comes to the SOUND of your audio, always trust your ears. Use your good speakers/headphones, your good ears, and your good common sense to make your audio sound perfect.
- Turning down your Mac’s speaker volume will not affect the volume in FCP X.
- Keyframes are primary points in a clip that allow you to create changes over the length of the clip.
- Always show Audio Meters: click the small meter display immediately to the right of the timecode display.
- You can also use the Range tool R to select a range within a clip; then, inside the selected range, drag the black line up, or down. This changes the audio level of the entire selected range all at once.
- Use Metadata, Keyframes and the Clip Appearance, Range and Solo tools to duck (decrease the levels) or swell (increase the levels) sound clips wherever necessary.
Recommended mixing levels:
1. Audio level we must not exceed: 0 dB...not even a little!
2. Total audio mix level: -3 dB to -6 dB
3. Principle speaker (SOT) audio: -6 dB to -12 dB
4. Sound effects audio: -12 dB to -18 dB
5. Music when its an underscore: -18 dB

Remember, the only level that counts is the level of the total mix.

Chapter 7: Color Grading

- There are three elements of color:
  1. hue: the color itself
  2. saturation: the amount of color in an image
  3. luminance: the amount of lightness (100%) or darkness (0%)

Chapter 8: Customizable Effects

- Transitions control how one clip changes into the next.
- When a transition effect is added to a video clip with attached audio, a crossfade will be automatically applied to both. If the audio is detached from the video, then the audio will not be affected.
- Always toggle on Show Title/Action Safe Zones in the top right corner of the Viewer.
- Action Safe: This boundary is 5% in from each edge of the frame. All essential action, and actors, should be inside this outer boundary.
- Title Safe: This boundary is 10% in from each edge of the frame. All essential text, logos, graphics, and titles should be inside this inner boundary.
- A compound clip is simply a collection of clips gathered together and treated as though they were a single clip. There are several advantages to doing so:
  1. Apply a common effect to a group of clips
  2. Simplify the organization of your timeline
  3. Reuse the same edited group of clips multiple times

Chapter 9: Exporting & Sharing

- “Craft does not become art until it is seen.” - Brendan Boykin

- Before you export your project, use FCP X to check for problems with volume and luminosity:
  1. View the audio meters while playing back.
  2. From the timeline, look for red or yellow tipped sound waves.
  3. Make any audio adjustments necessary using the techniques you have learned.
  4. If a clip looks too bright or dark (without intention), use the Broadcast Safe effect.

- Presets called destinations are named according to the target delivery platform (e.g. YouTube, Vimeo, master file, etc.)

- Ensure that you have deselected all items and cleared all marked ranges to make sure that the entire Timeline will be shared and exported (if that is what you want to do...). Do this by pressing Command + Shift + A