

Update 10.0.6 & 10.0.7: The Easy Guide to Final Cut Pro X

This short update has been written to outline specific changes between the latest releases of Final Cut Pro X, versions 10.0.6 and 10.0.7, and those versions which went before it. The latest releases have brought several changes to the interface, changes to some of the menus, and a several new features. While much of the program is just the way it was (in fact less the five percent has changed) those areas which have changed are significant and have improved the workflow and usability of the application. It is clear that Apple has been working hard to bring the application to full professional level.

Interface Changes

Let us begin with changes to the interface. These are the most obvious of the changes.

- (i) To ingest material from camera or card use to be done by pressing the camera icon located bottom left of the Event Browser. The camera icon has now changed to a filmstrip icon with arrow. This is sensible as the control is for bringing media into the application and not just for bringing in content from camera.



Camera Icon
10.0.5



Film icon
10.0.6

- (ii) The Inspector Icon - this was previously labelled by the letter i - the symbol has now changed to one with horizontal lines and is now located second to the right just below the Inspector. Furthermore, a new icon has appeared immediately to the right - a large arrow - this is quick way to access the functionality of Share.



Inspector Icon
10.0.5

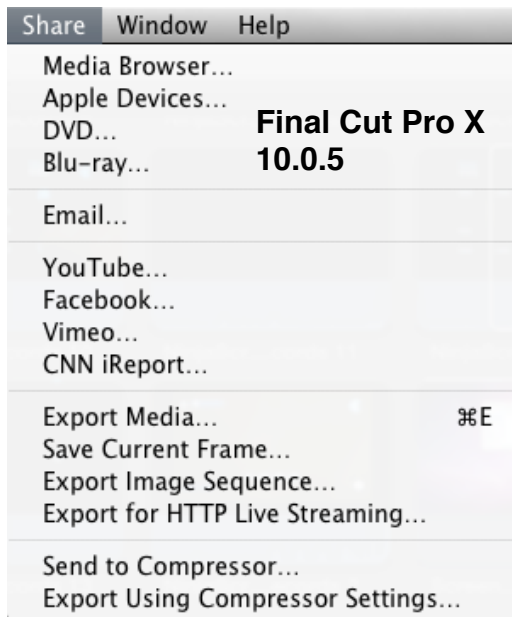


Inspector Icon
10.0.6

Note: Share Icon
to the right



Share 10.0.6



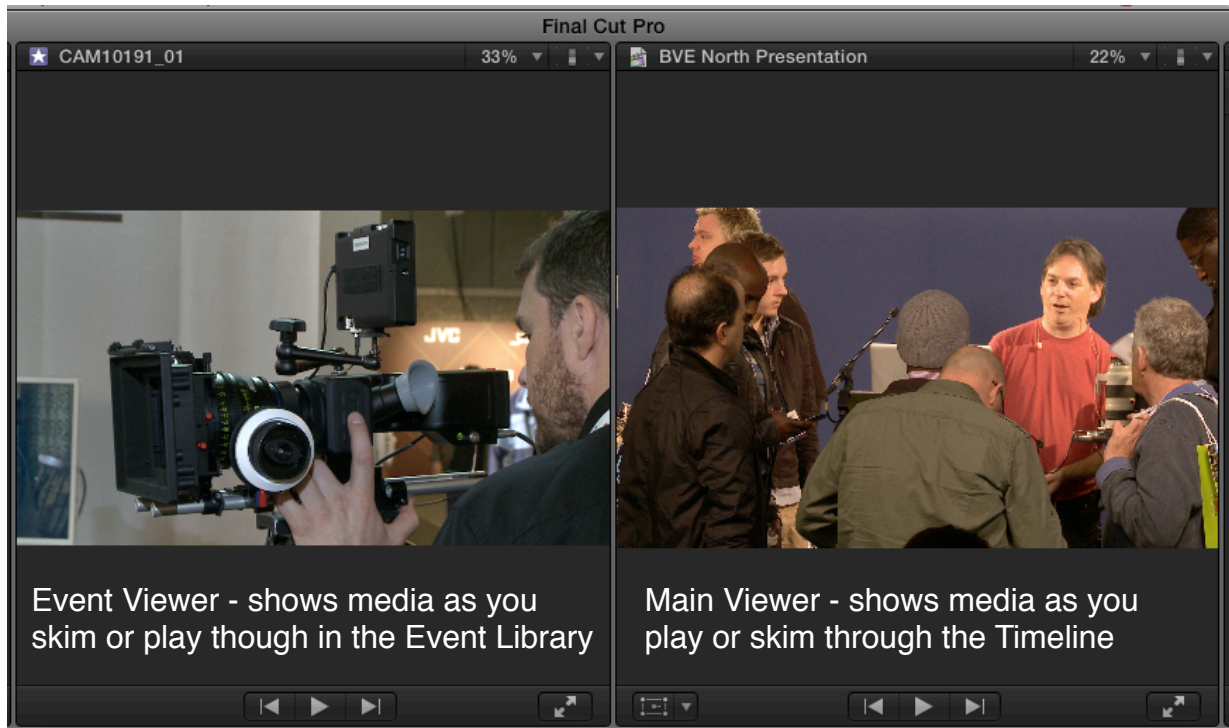
It should also be noted that the Share menu has now moved from having its own dedicated menu, to now being a command found under the File menu.



So there are two ways to now access Share: one, to the right of the toolbar; two, from the File menu.



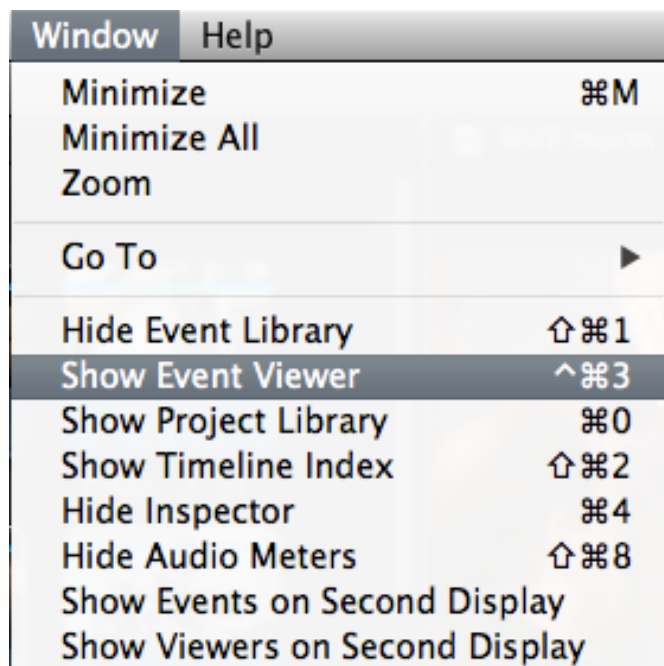
- (iii) It is also possible to open up a new Viewer window and work with dual Viewers. This will please many editors who have used the original Final Cut Pro, or other NLEs. The dual Viewer interface is useful in that it allows one to preview a clip in the Viewer to the left while matching to a shot which has been lined up in the Timeline.



The second Viewer can be easily switched on and off by accessing the Window menu and selecting Show Event Viewer (shortcut - Control +Command+3.)

It should be said, while this facility is welcome and useful, it is also useful (and very quick) to work with the single Viewer. This provides more real estate (very much needed in the FCPX interface) and an efficient means to toggle from where you are parked in the Timeline to being able to view content from the Event Library.

The option to work with dual Viewers provides the means to see shots side-by-side which can be very useful for match frame editing, color correction and effects building. I use it when needed and switch it off the rest of the time.



**Short cut to toggle Event Viewer on/off is:
Control + Command + 3**

On the surface, that is it for interface changes.

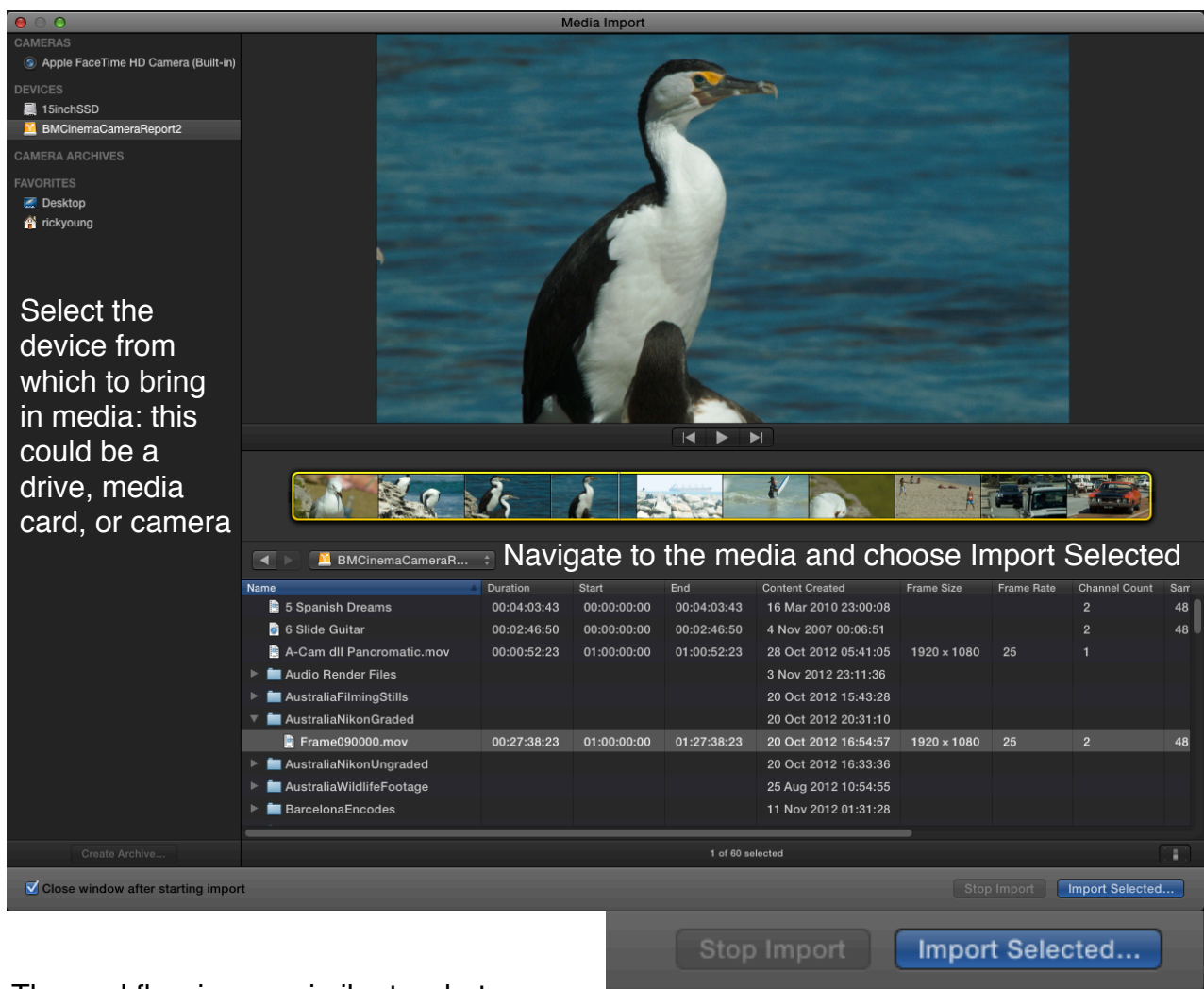
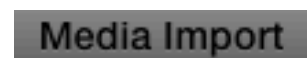
However, there are other significant changes, which will become clear, once you start accessing the functionality.

Unified Import Window

In versions of FCPX prior to 10.0.6, bringing media from a camera or card would open a window titled the Camera Import Window. This has now changed to a Window titled Media Import.



10.0.6 Press the Filmstrip icon to open the Media Import Window. This is the place where all media is imported into



The workflow is very similar to what came before with the main difference being that everything is now imported through one area, accessing the same commands, regardless of whether you are importing from card, hard drive, or direct from camera. Previously there

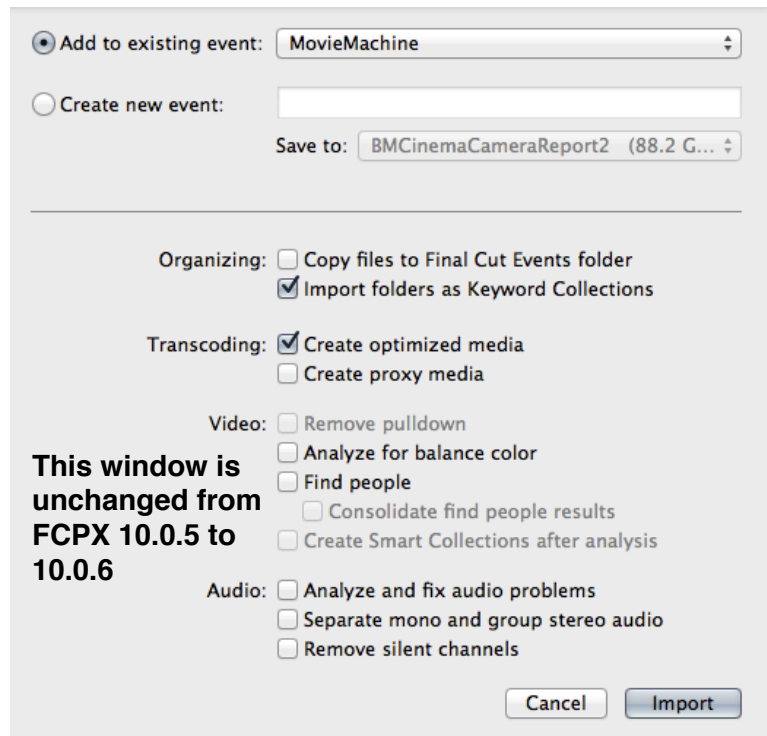
was one way to bring media in from camera/card and another way to import media which already existed on hard drive. The processes for each of these was different.

Now, with the latest version, every time you import media into FCPX you will be greeted by the Media Import window. The process is as simple as selecting the hard drive, card, or device on the left, and then choose which media you wish to import.

Once the device and location have been defined choose Import
Selected: the choices are the same as in previous versions of the software.

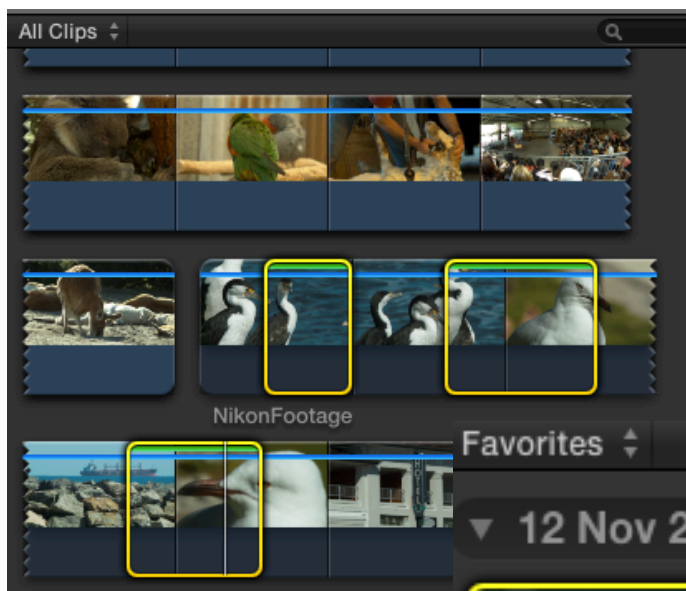
Whilst importing media there are improvements to the Range Selections - that is defining a portion of a clip which you wish to import. When bringing content in from card it is now possible to define sections within the clip to import (note: this is not possible when bringing in existing media from hard drive.) To define sections within a clip press the key combination:

Command + Shift + I to mark in or
Command + Shift + O to mark the



out point for a Range. Repeat the process to mark multiple ranges within clips on Import or for clips which already exist in the Event Browser.

This is extremely powerful as once you have marked the multiple ranges - for media existing in the Events Browser - you can then press **F** for **Favorite** or the



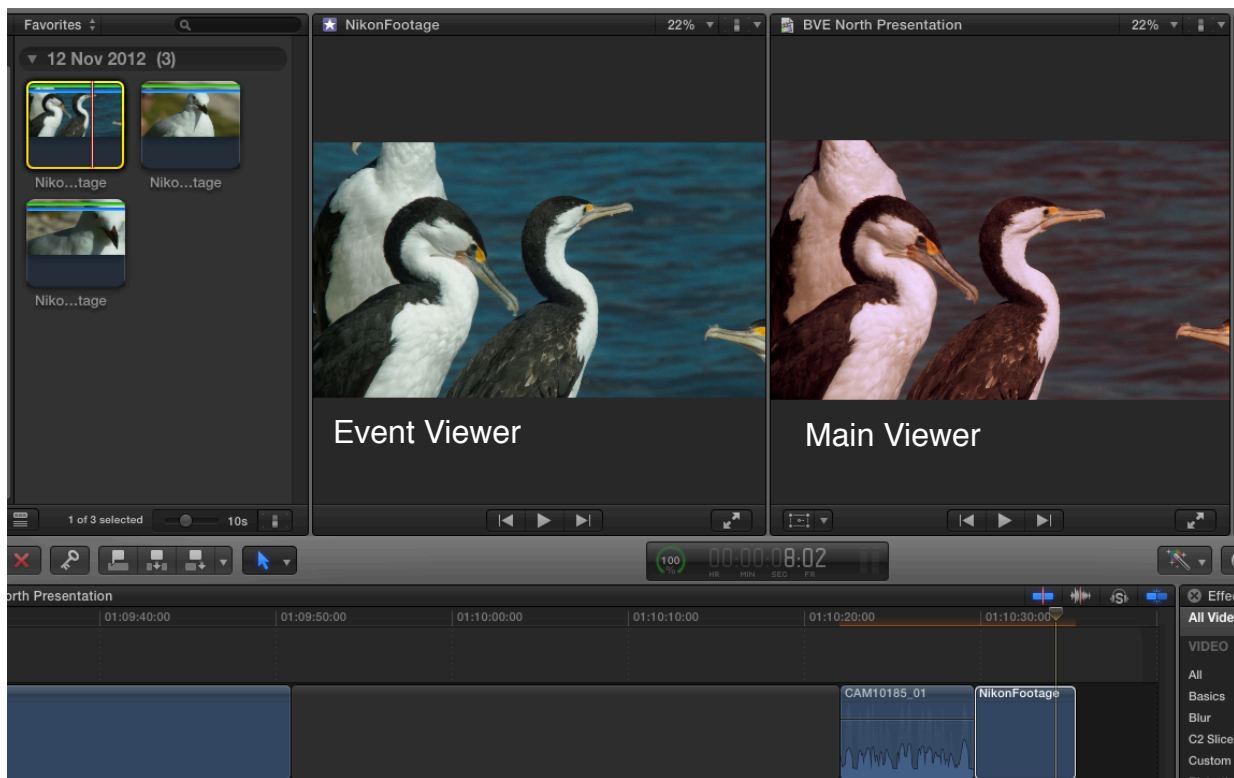
Delete key for **Reject**, and then choose what to display in the Event Browser.



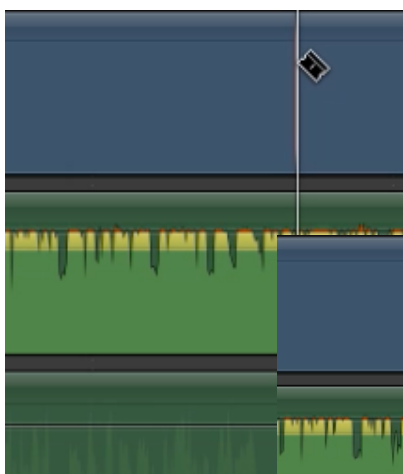
Editing Enhancements

Most of the editing functionality is exactly the same as it was in previous versions. However, there are some significant improvements:

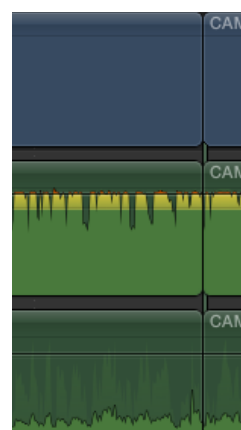
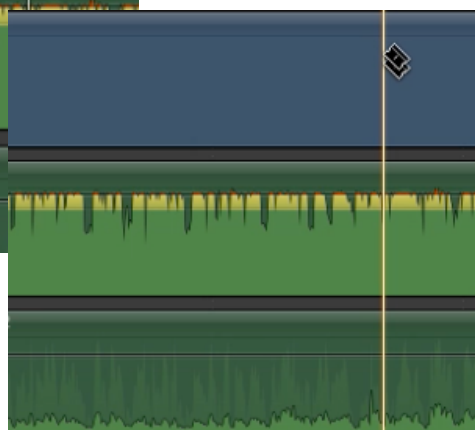
- (i) As already discussed, dual Viewers, enabling side-by-side comparison of footage from the Event Library and that which is already in the Timeline. Press **Control + Command + 3** to toggle the Event Viewer on/off or select the menu from the top of the interface: **Window - Show Event Viewer**.



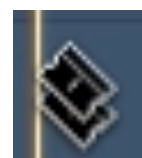
This is particularly useful when comparing shots for color correction.



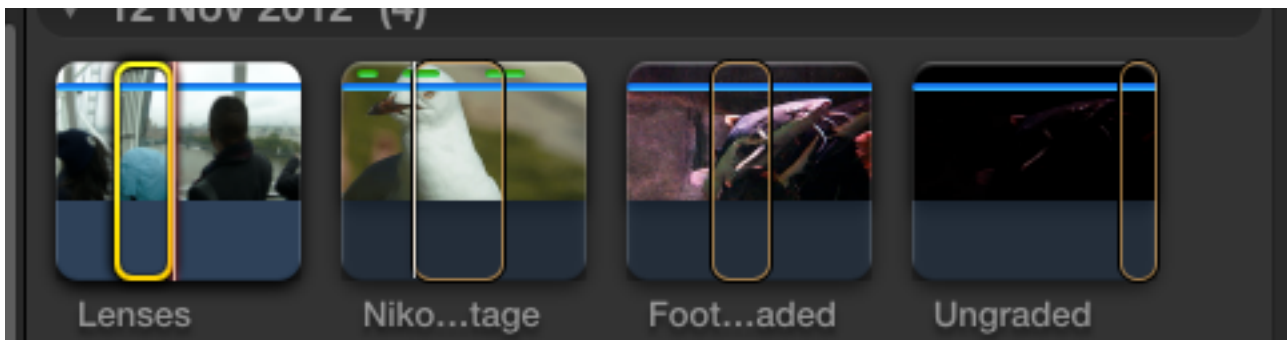
- (ii) It is now possible to Blade through multiple clips - simply hold the Shift Key with the Blade Tool selected and this will then become a double Blade. The result is you can then slice through multiple clips at the same time. I absolutely love this feature!



Press B for Blade. Hold shift for the double Blade



- (iii) In and Out points marked within an Event now remain in place. Previously if you would click elsewhere in the Event Browser the Range you had marked in clips previously would disappear. Now the Range remains in place until you reset it.

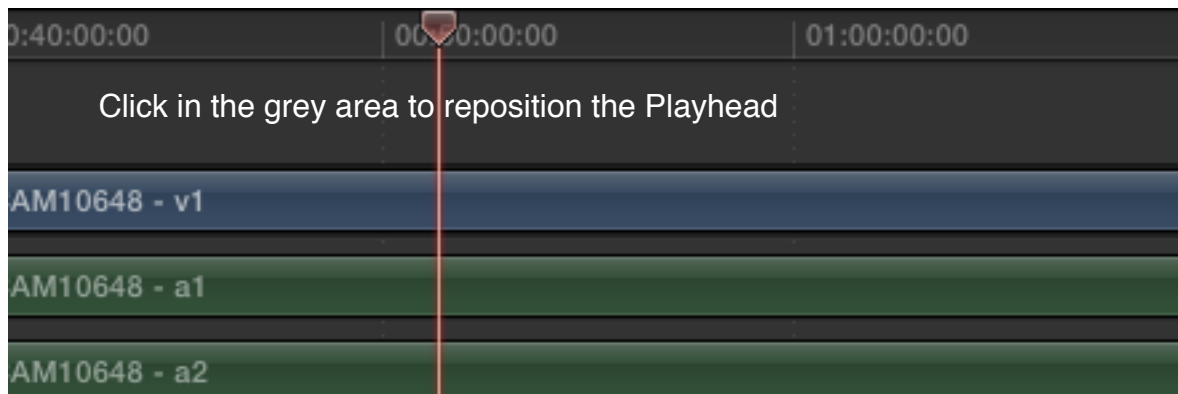


A Range can be reset by dragging the yellow ends in either direction or by pressing the letters “i” and “o” to mark a new range. The following commands will also reset the range:

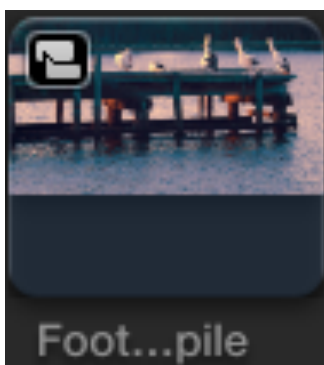
Reset “in” point - Option + I

Reset “out” point - Option + O

- (iv) The behavior of the Playhead in the Timeline has been improved. Previously every time you clicked anywhere in the Timeline the Playhead would then be repositioned. Now it is only repositioned if you click in the gray area within the Timeline or ruler. Click on any of the clips and the Playhead stays in the position where you last left it.

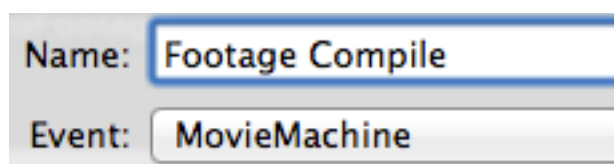
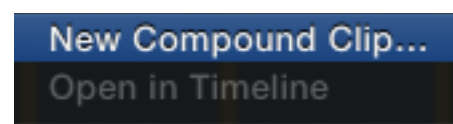


- (v) Improvements to Compound Clips - work has been done under the hood to ensure reliability of Compound Clips. These

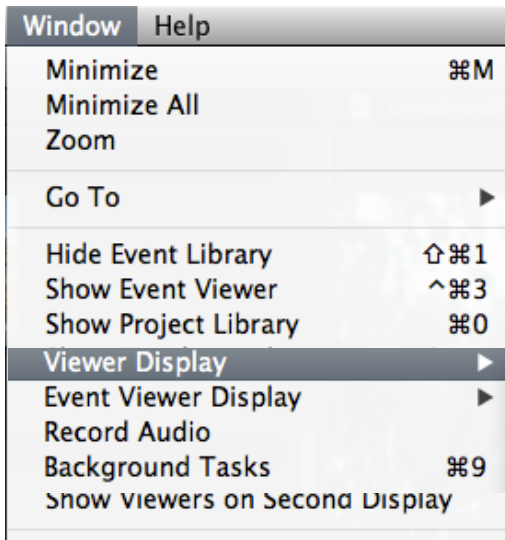


work better than ever now. When you create a Compound Clip you also create a

Reference to the Compound Clip. You be prompted to define which Event you want the Reference to be placed within. The Compound Clip, within the Event, is defined by an icon top left.



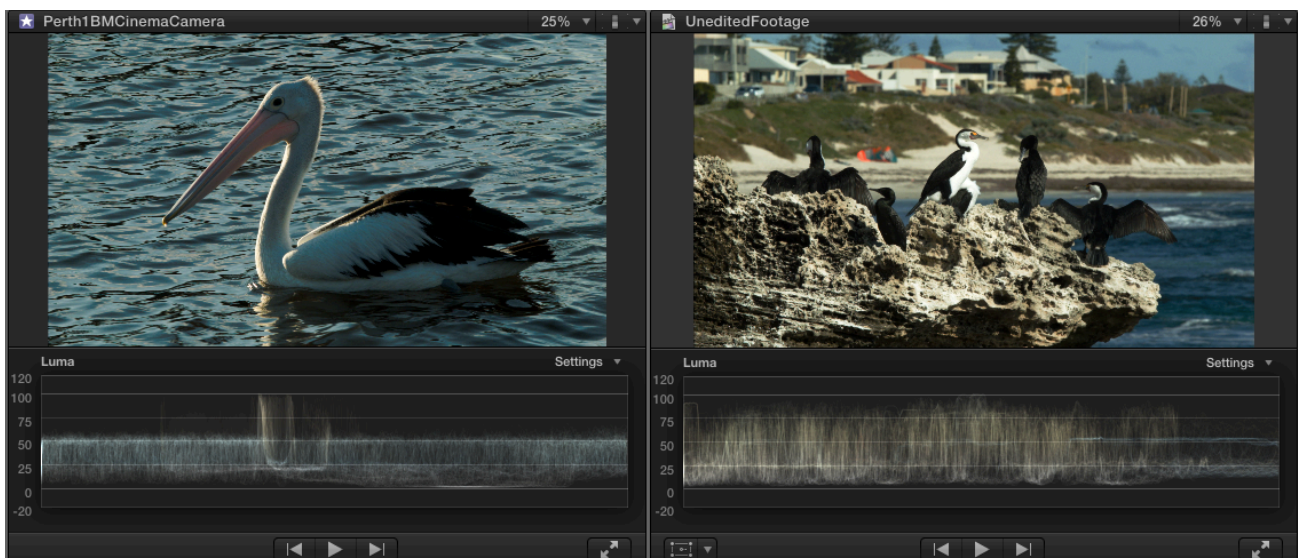
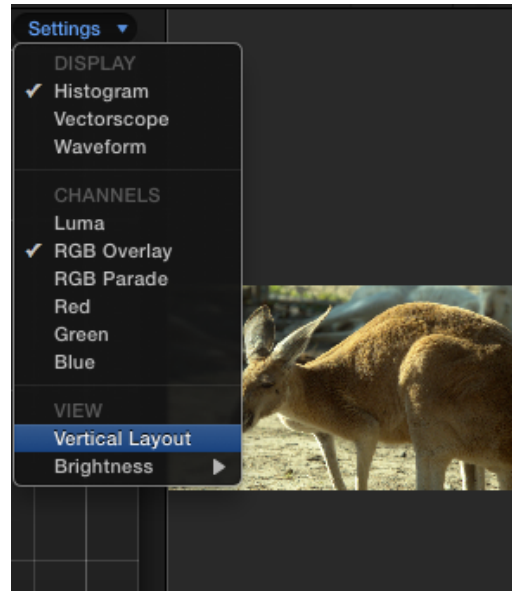
The big advantage is that at any time you can then locate the Compound Clip and use this wherever you choose within your edit. You can also rename Compound Clips and these are searchable.



(vi) The menu to access Scopes is now found by selecting Window - Viewer Display - Show Video Scopes. The Scopes now appear beneath the Viewer. If you are working with twin Viewers then you can have both Viewers open with Scopes visible at the same time. This is a great set-up for color correction.

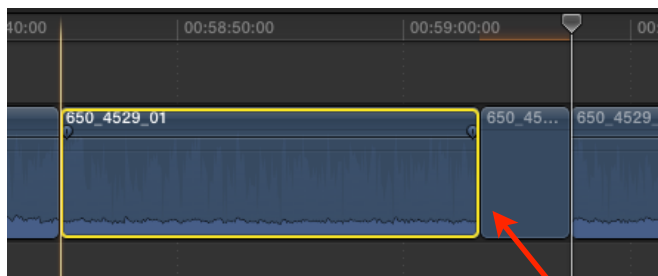


Scopes can be positioned horizontally beneath the image or vertically, next to the image



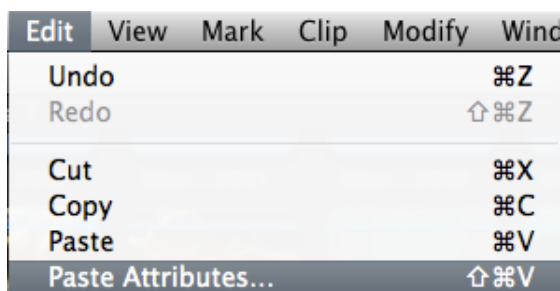
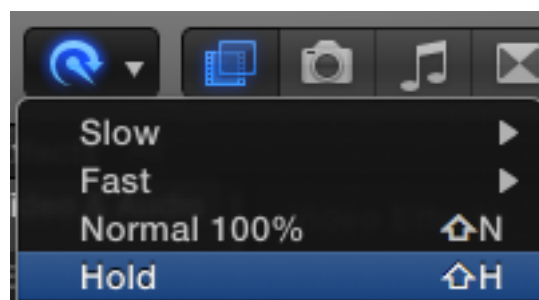
When working with twin viewers it can be useful to position scopes beneath both images

- (vii) Freeze Frames - a new feature to enable the creation of a Freeze Frame is now available from within the edit menu (short cut **Option + F**).



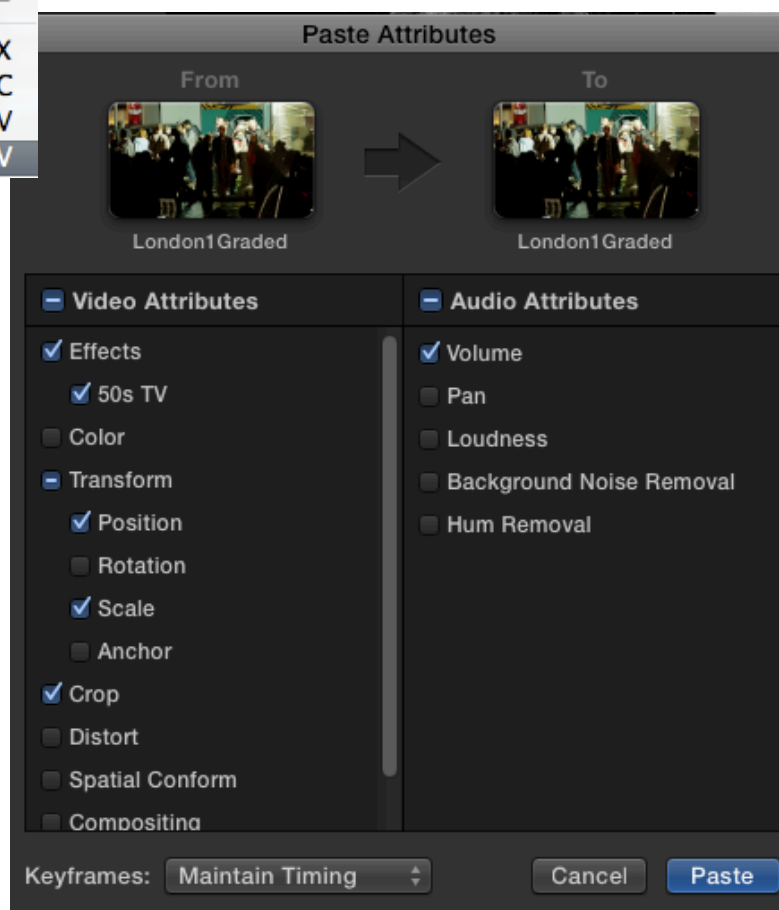
Freeze has been added

Essentially this will add a Freeze Frame to the point in the Timeline where the Playhead is positioned. The default length is 4 seconds, defined in Editing Preferences. You can choose this method or, another way to achieve a Freeze, is to select Hold from the Retiming tools (shortcut **Shift + H**).

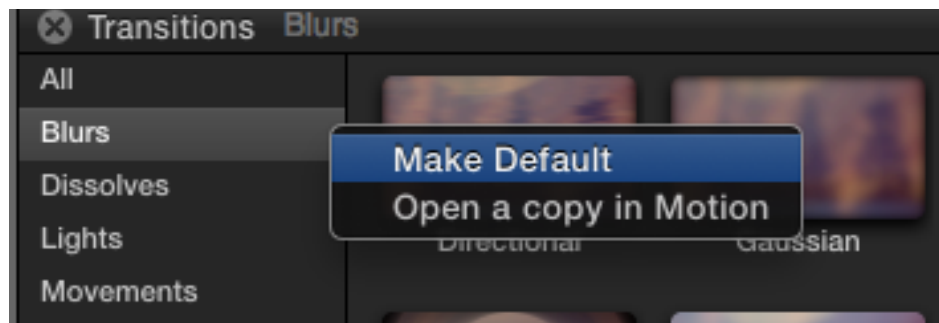


- (vii) Paste Attributes - a feature well-know from Final Cut Pro 7 and earlier versions, has now made

its way back into FCPX. This incredibly useful function enables you to copy the attributes of a clip ie audio levels, changes to opacity, positioning, rotation etc and selectively apply the attribute or attributes to another clip or clips. This is very useful for when you wish to apply the same audio level across many clips, to copy and paste effects, or to position an image to a particular part of the frame. Simply Copy a clip in the Timeline (Command + C) and then choose **Paste Attributes** from the Edit menu. Choose the Attributes you wish to apply and select **Paste**.



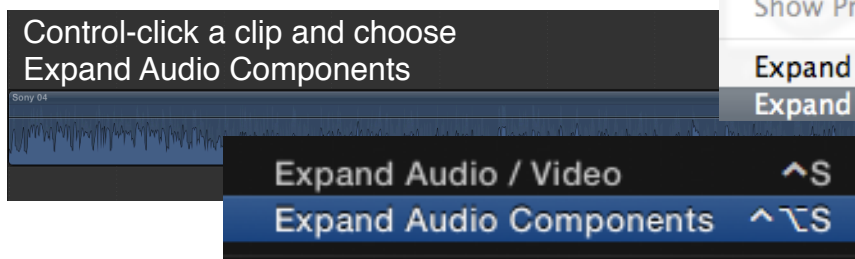
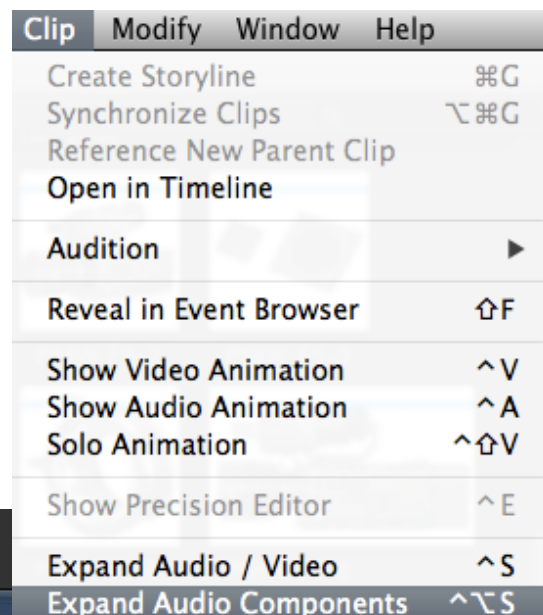
(ix) Set default Transition - control click any of the Transitions and select Make Default. Whenever you apply a transition the selected “default” transition which you have chosen will then be applied.



Audio Changes

Prior to the 10.0.6 release, there were several tools for working with audio: you could choose to Detach audio from video - making the audio truly independent from the video. To access the audio tracks within a single clip in the Timeline, where video and audio were combined, one could also choose to Break Apart Clip Items or the command Open in Timeline.

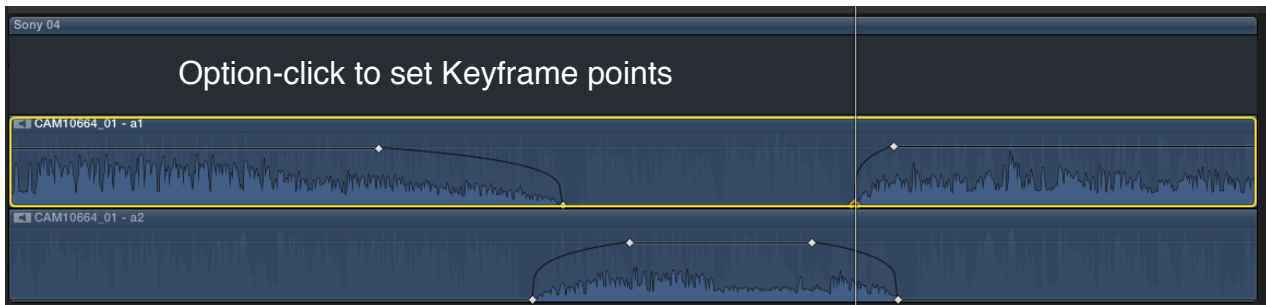
For FCP versions 10.0.6 and later a new command is now offered: this is Expand Audio Components.



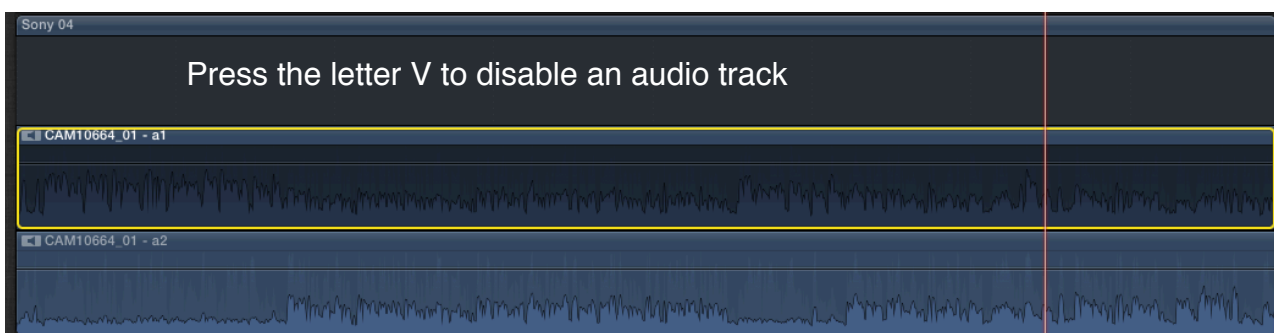
Expand Audio Components enables you to show the individual tracks which make up the audio. In the case below there are two separate audio tracks. This is commonly found with many cameras which feature twin XLRs and record 2 channels of audio.



Choosing Expand Audio Components lets you see the separate audio tracks and you can then adjust the audio by keyframing or by increasing/reducing the volume within the individual tracks.

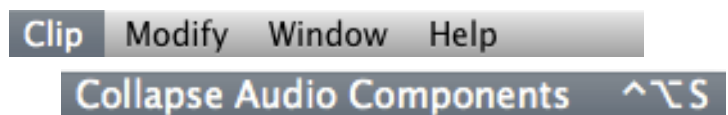


You can also disable/enable audio tracks by pressing the letter V: this is a quick way to completely silence the audio of a particular track.



Double-click between the audio and video tracks to collapse the components or choose the menu at the top of the interface:

Clip - Collapse Audio Components. You can quickly toggle Show Audio Components on/off by pressing the key combination: **Control + Option + S**.



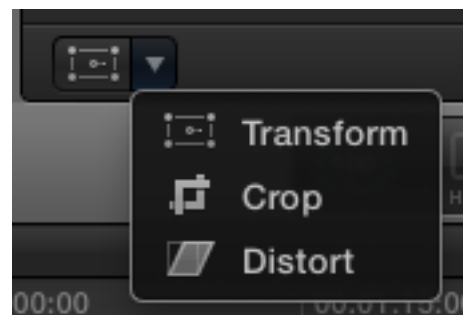
Effects

Effects production in the later versions of Final Cut Pro X is largely the same as the previous version. The most notable change is that controls for Transform, Crop and Distort are now accessed slightly differently.



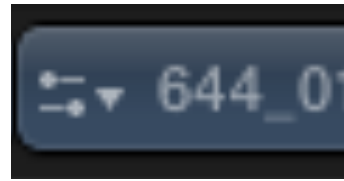
Access Transform, Crop and Distort in FCPX 10.0.5

Now these effects are available via a drop-down menu to the bottom of the Viewer window



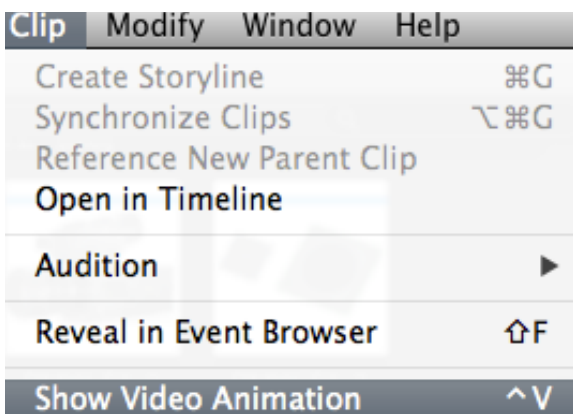
Previously these controls were accessed bottom left of the Viewer - now these are still available in the same location, however, the individual functions are now accessed via a drop down menu. The rest of the operation remains the same.

Another change worth pointing out is that no longer is Video Animation accessed by clicking the small triangle to the left of the each of the clips. This triangle has now disappeared. The shortcut **Control + V** will open Video Animation. This can also be accessed by control clicking

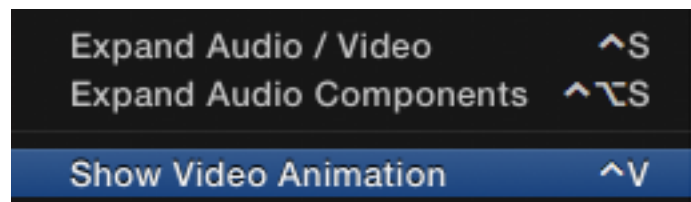


In version 10.0.6 and above the triangle is no longer visible.

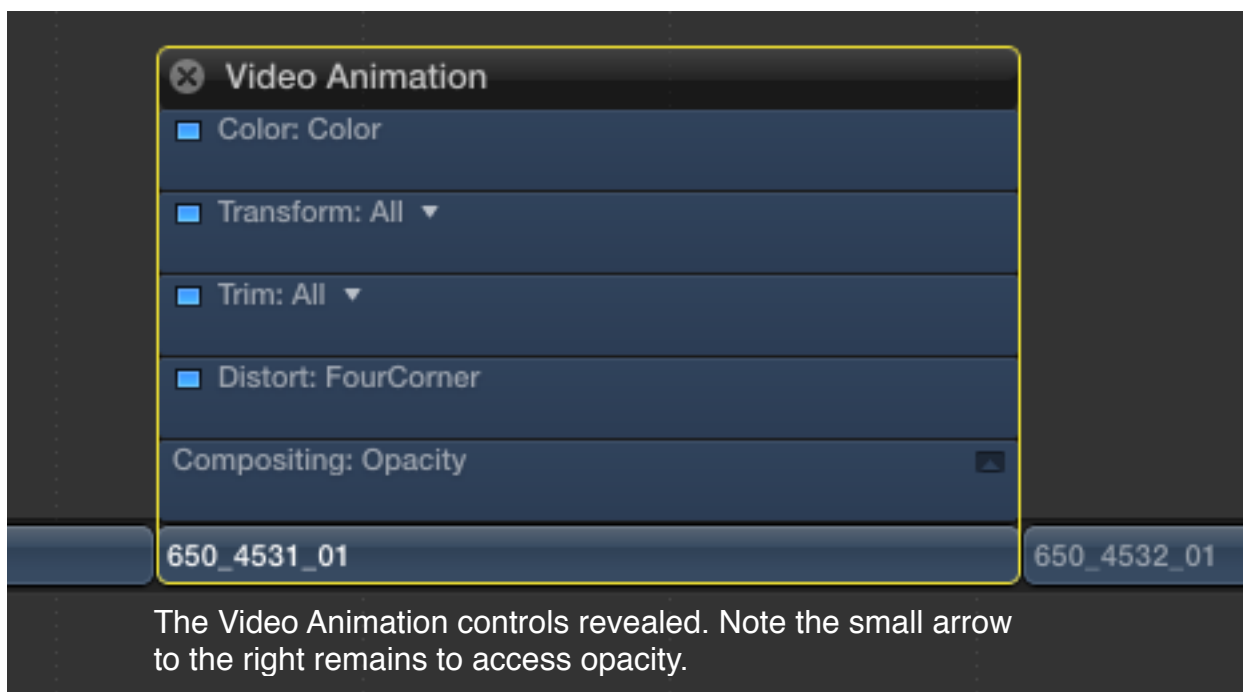
In versions prior to 10.0.6 Video Animation was accessed via a small triangle to the left of each clip.



on a clip and choosing Show Video Animation.



Also accessed via the Clip menu at the top of the interface.

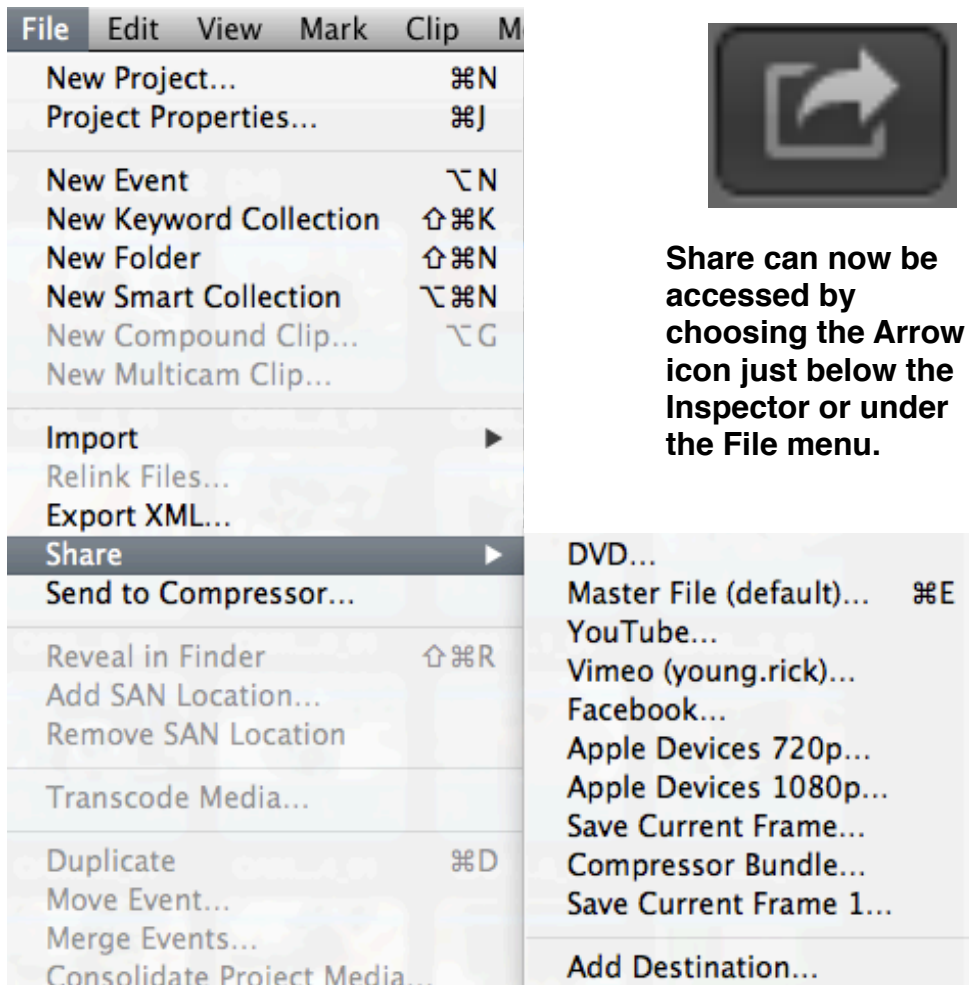


The Video Animation controls revealed. Note the small arrow to the right remains to access opacity.

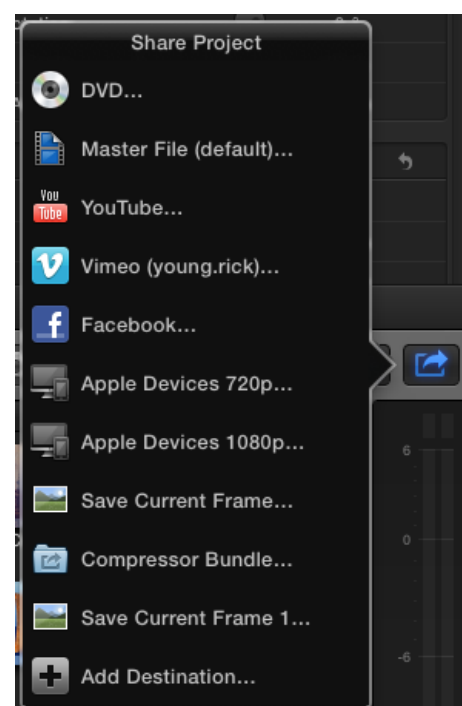
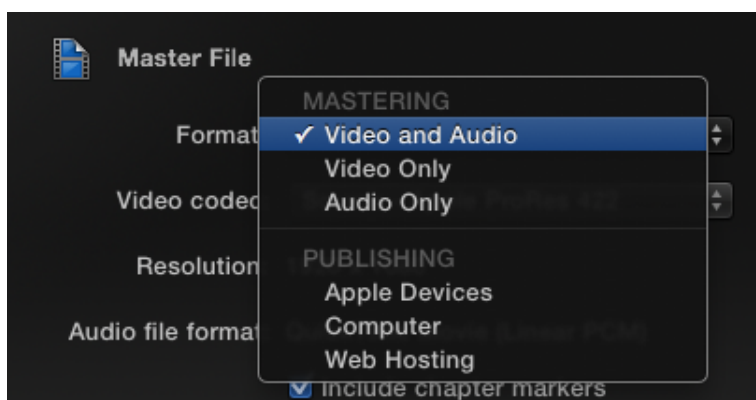
For those using Final Cut Pro X 10.0.7 the Letterbox effect "Offset" slider is restored. This is an effect which existed in earlier versions of FCPX, which then disappeared with 10.0.6, and has now been brought back.

Share

As mentioned earlier the Share menu no longer exists. The functionality has now been moved to two areas: the first is located beneath the File menu - choose Share; the other way is to click the arrow icon to the far right of the Toolbar. Either option does the same thing, which is to let you choose from a selection of output options.



You have many choices, the most useful for the professional editor is to create Master file. Select this option and you can export in the codec in which you are currently working, or you can change to another codec.



You can choose to output Video only, Audio only, or both Audio and Video.

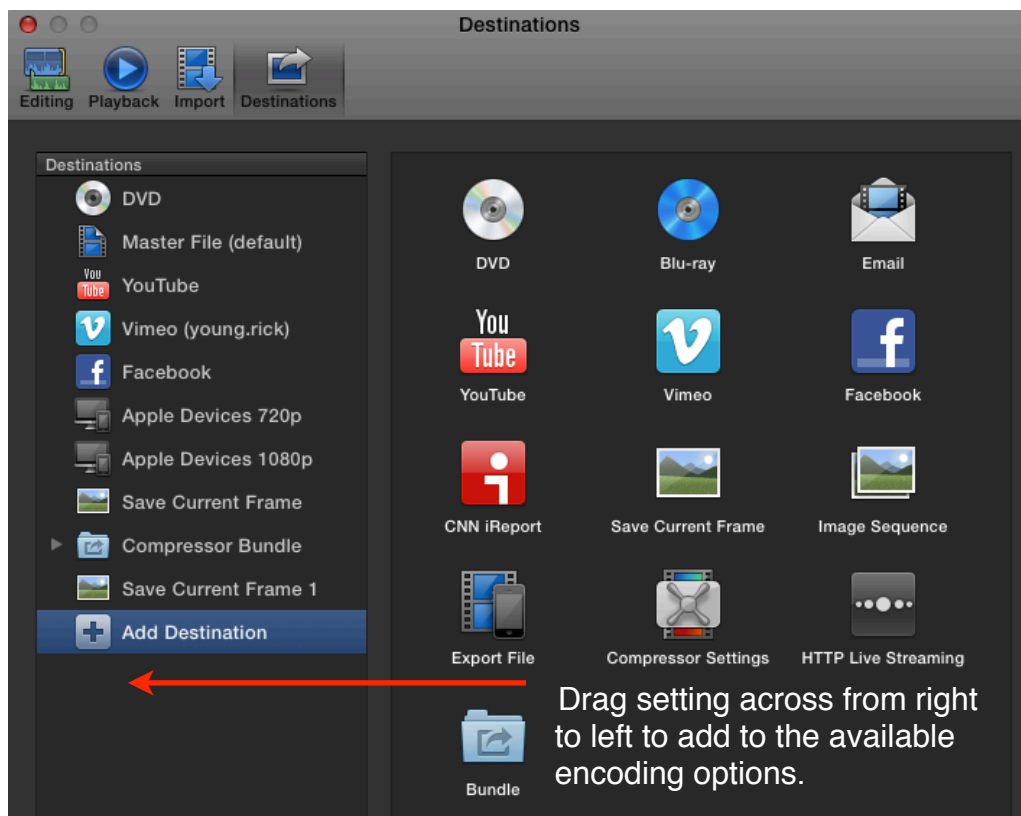
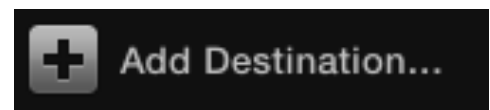
At the bottom of the Share window, an estimation of file size is given.

Define the location where you want the file to be stored and press Save.

The file is then written to disc and the result is a high quality master which you can encode from or pass on for distribution.

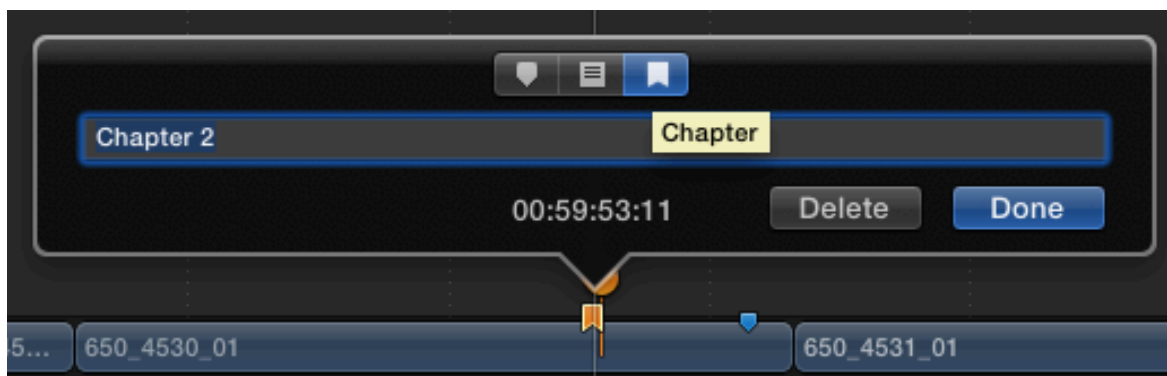
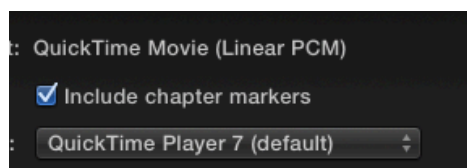
You can also choose from the other options to create a file for YouTube, Vimeo, Facebook, or DVD.

Other options exist which are hidden from view - choose **Add Destination** to reveal all the possible options, including Compressor Setting, BluRay, Image Sequence, and Save Current Frame.



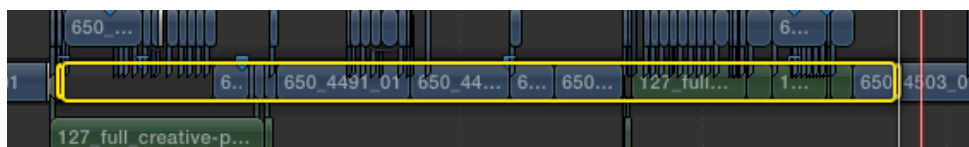
Share provides powerful means to encoding. Encoding is the key to getting your movie in front of its intended audience. Share gives us the means to achieve this.

Two other points worth closing on with regards to Share: when entering Markers into the Timeline you now have the option to include Chapter Markers for DVD authoring. On export you can choose to include the Chapter Markers.

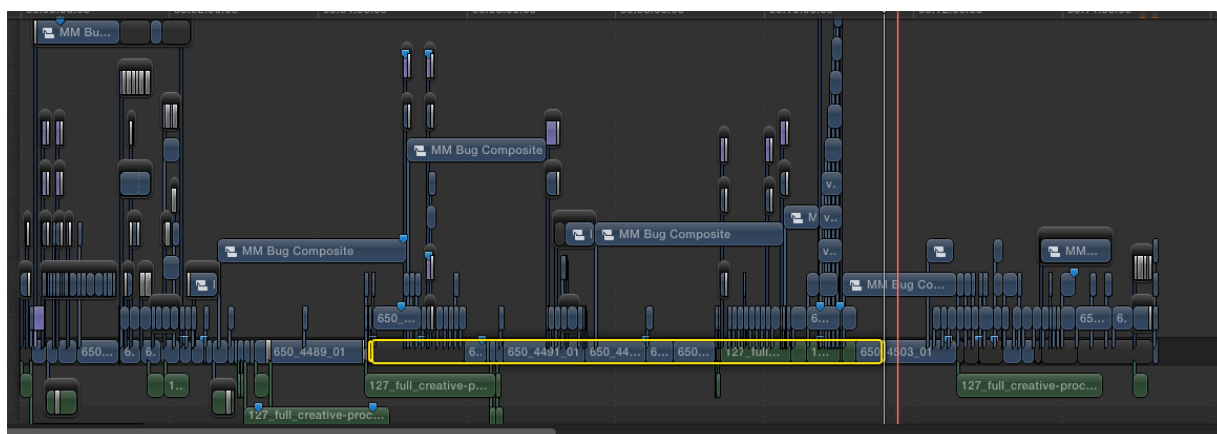


Beyond this you can also selectively export from the Timeline. Simply mark a range - when you choose Share only the Range will be exported.

In the complicated Timeline below the area defined in yellow will be exported including

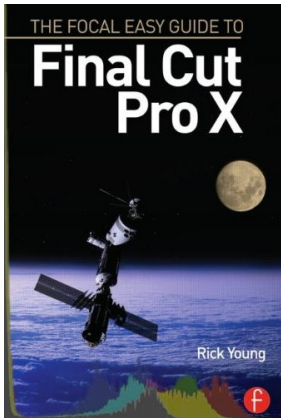


content both within the Primary Storyline and anything connected to it. Everything within these parameters, defined by the Range, will be included.



Conclusion

As written at the beginning of this piece the changes to Final Cut Pro X from the earlier version to FCPX 10.0.6 and 10.0.7 are significant, yet represent less than five percent of the software. In other words, most of the application is just the same as it was before. Regardless, five percent is significant, particularly when accessing particular functions and techniques which may have changed. Have fun editing with the latest version of FCPX.



Rick Young is the author of The Easy Guide to Final Cut Pro X and also the Author for the Easy Guide to Final Cut Pro 7.

Rick works as a producer/director for many clients in the UK and internationally. He is an experienced television director, editor and cameraman having worked for the BBC, ITN, Sky and Channel 4.

He is the founder of the UK Final Cut User Group, founder of MacVideo for which he was editor from 2008 - 2012. His latest project Movie Machine can be viewed online <http://www.moviemachine.tv>