

# Performing Basic Functions in Version 4 of EDIUS Pro / EDIUS Broadcast



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## Performing Basic Functions within EDIUS v4

This document covers some of the more basic functions for newcomers to version 4 of EDIUS Pro and EDIUS Broadcast.

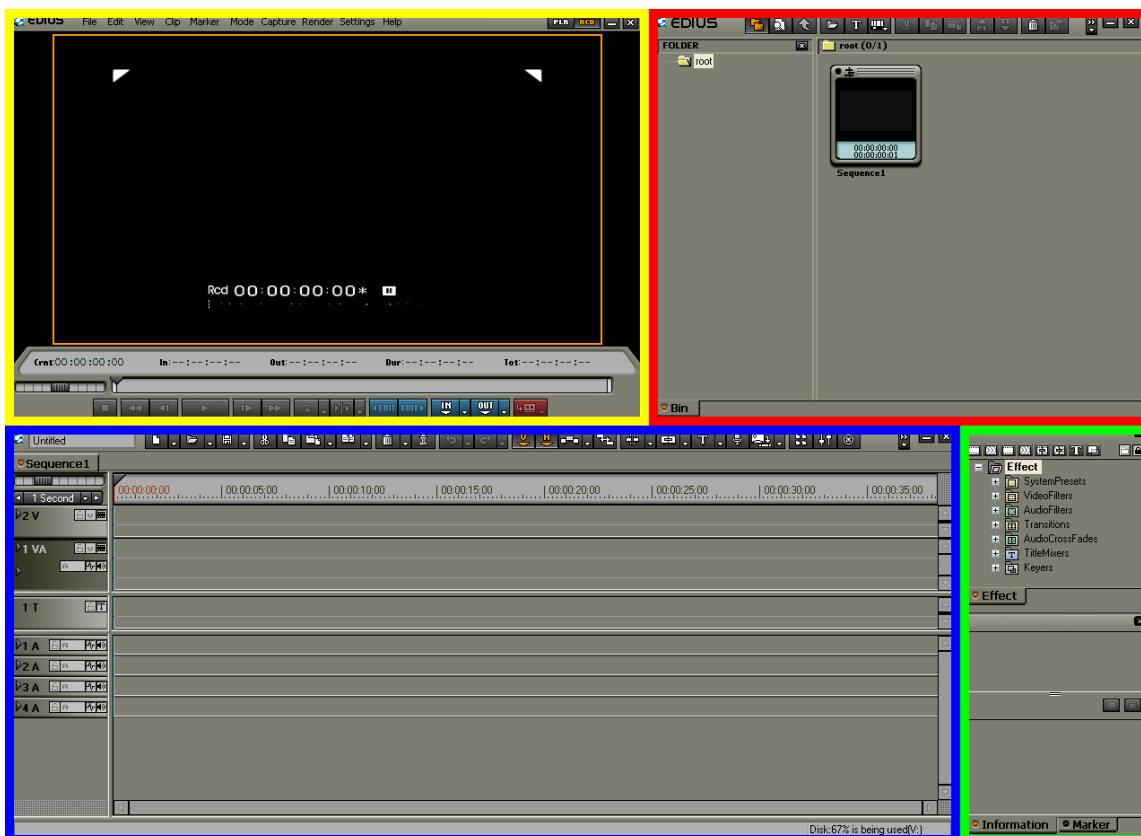
Topics Covered:

- Explaining the Different Windows within the EDIUS Interface
- How to Access the Settings for the Application
- How to Capture From a Camera or Deck
- How to Work With Nested Sequences
- How to Separate Audio and Video
- How to Separate Channels of Audio
- How to Access Video/Audio Filters That Have Just Been Applied
- How to Use the Mix Track

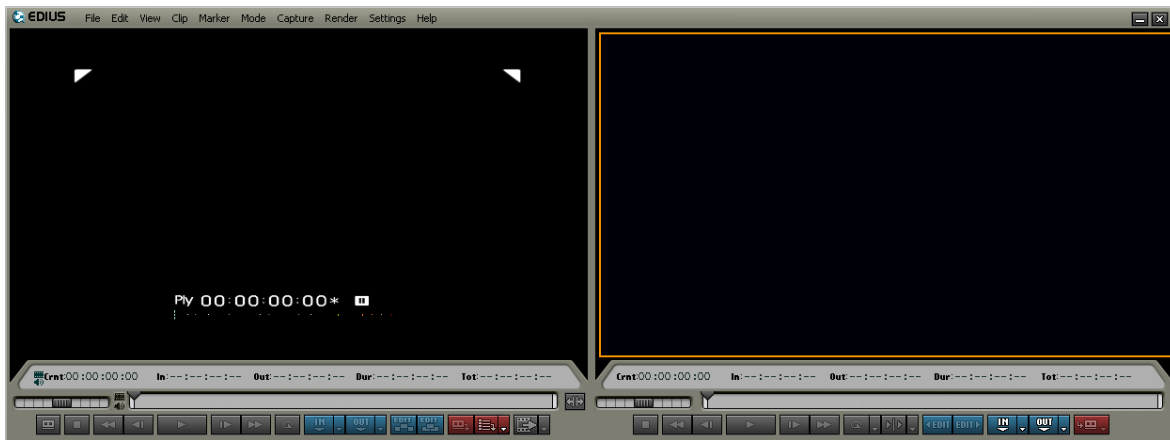
## Explaining the Different Windows within the EDIUS Interface

Like all editing applications, it just takes a little knowledge to understand the different windows. EDIUS features a "floating window" interface, meaning that windows within the application can be moved to wherever you would like.

The following image shows a custom EDIUS window layout, used on a laptop for editing.

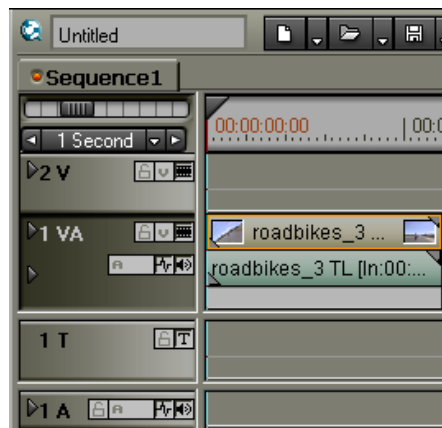


The image of the screen is broken into four main sections by color:



**Yellow:** This is the Player/Record (or Monitor) Window. In the original image, there is only a single 'preview' window because the 'Single Mode' layout setting has been selected for EDIUS. In this mode you will need to toggle between the player and record windows (can be done by pressing the [TAB] key). If you change the layout to a 'Dual Mode,' shown above, both your player and record window will be shown at the same time. This mode is ideal when you have a large monitor or two monitors.

**Red:** This is the Bin Window. This should present little trouble in understanding, with a little exploration of the buttons and options.



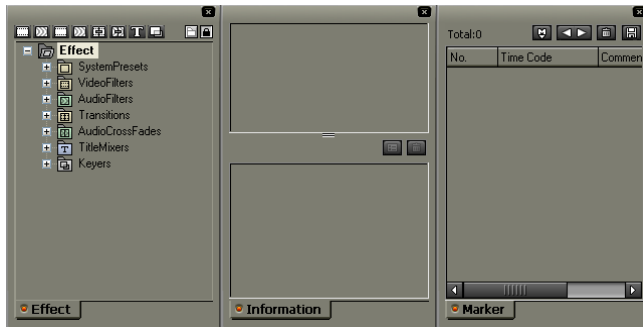
**Blue:** This is the Timeline Window. The timeline itself functions like most timelines in other applications. The top of this window is lined with buttons that provide some basic quick keys for commonly used functions. Along the left-hand side you will see the tracks you have in the timeline (which can be added or subtracted, and assigned custom names).

In the example above, we are looking at one Video/Audio Track (1VA), one Video Track (2V), one Title Track (1T) and one Audio Track (1A).

Also we can see that we have a clip on the timeline. This clip includes video and audio. However rather than just having the audio and video represented by one 'block' EDIUS separates the audio and video into two 'blocks.' The yellow section represents the video and the green section represents the audio. We will cover this more when we go over some audio aspects later.

**Green:** These are the Palette Windows. There are three different Palette windows in EDIUS; Effect, Information, and Marker. You can leave the three Palette windows split separately or dock two or more of them into one Palette window with corresponding tabs. You can also change the Effect Palette view to "Folder View" and view each effect as an icon, much like the Bin Window. The screenshot above uses a combination of docking the palette windows, using tab docking for the Information and (less used) Marker section. Below are some other examples of options for arranging the Palette Windows.

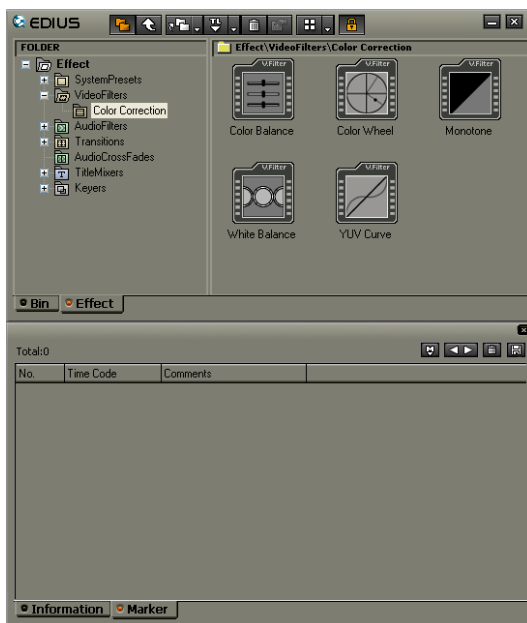
Separate Palettes



Docked Palettes (Tabs)



Docked Palettes (with Effects Palette folder view)



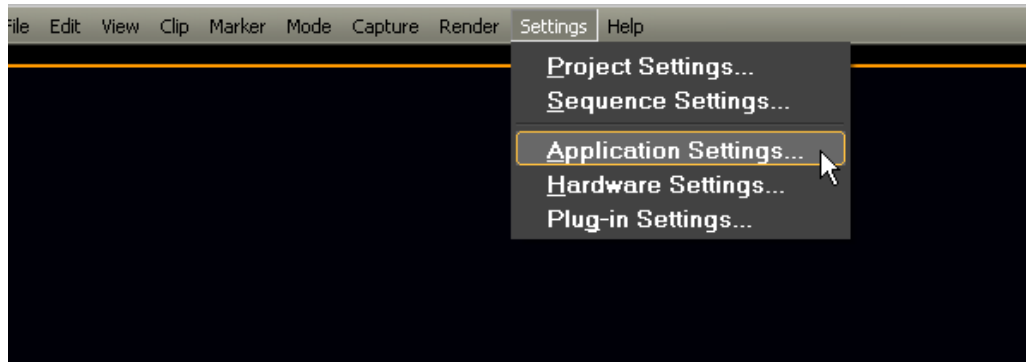
**Information Palette** - This shows you all of the details of the selected clip on the top portion. The bottom portion is where filters and effects will show up.

**Effect Palette** - This is where all of the Video Filters, Audio Filters, Transitions and other effects can be found.

**Marker Palette** - This is where all the Markers that you add to your timeline will show up in order of their appearance.

## How to Access the Settings for the Application

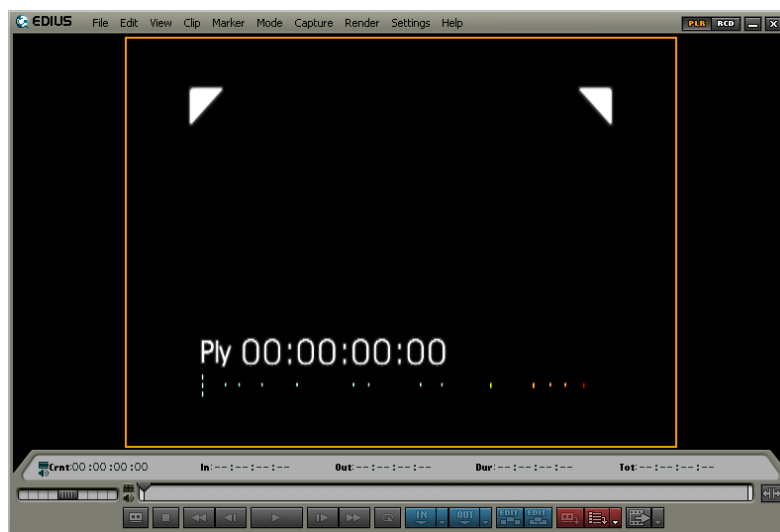
Version 4 of EDIUS sees the introduction of traditional "File, Edit, View" menus to access virtually every possible feature within the application. To control and configure the EDIUS application, simply select [Settings] from the Monitor Window and choose the appropriate option.



Settings have been broken up into separate categories for the current project, the currently focused timeline sequence, the entire application, video editing hardware (if any), and additional plug-ins.

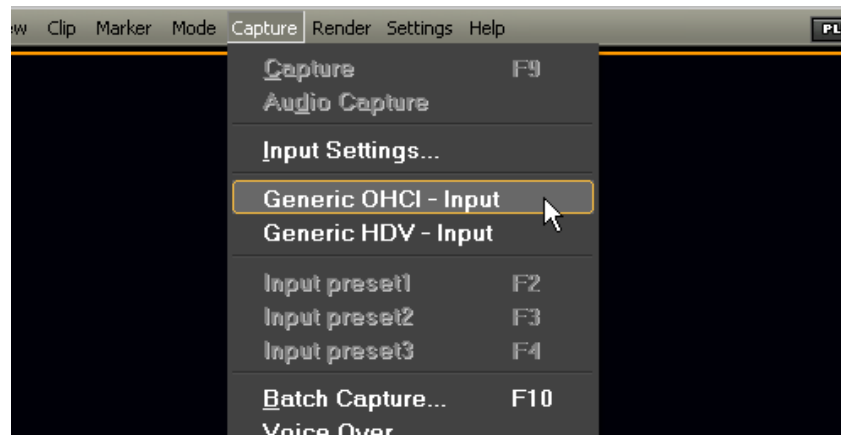
## How to Capture From a Camera or Deck

Most editing applications you may have used before might have had a separate window or application to capture video. In EDIUS, the capture window is right in front of you. Remember the Player/Record window mentioned earlier?



While the Record Window is used to view timeline playback and make effects adjustments, the Player Window where footage is captured and trimmed. So for capturing, we need to focus on the Player Window.

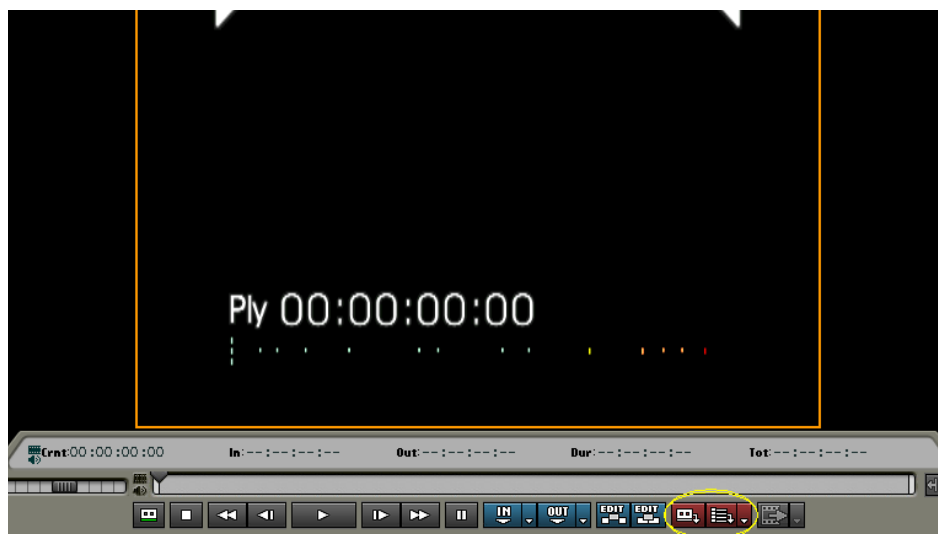
First of all you will need to select which device you are capturing video from and in some cases, what format it should capture to. To set input device settings, click on [Capture] from the menu at the top of the Monitor Window. From the drop-down menu, you can switch to any of the video inputs available within EDIUS.



In this case, we only have Generic OHCI and HDV, but if you have any supported hardware, such as DVStorm, EDIUS NX or EDIUS SP, additional inputs will appear in this menu. You can also bind specific input device settings to one of three user-defined presets. This lets you to switch between the devices that you use, more quickly.

Upon selecting a video input source, another screen will appear, giving you options for the format you would like to capture (this would be based off your capture hardware and your project's settings).

Once the input format selection is complete, you will now see that all of the buttons along the bottom of the Player Window should no longer be grayed out.



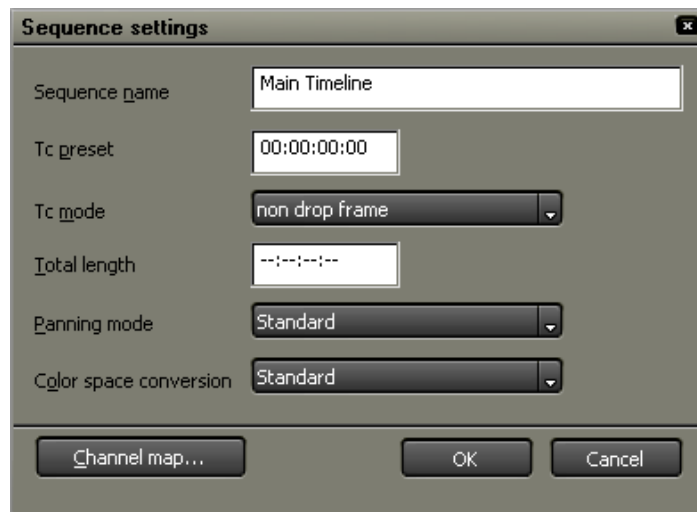
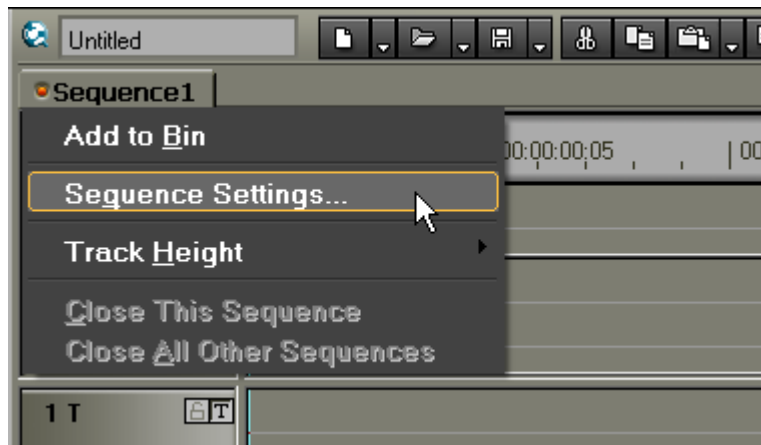
The red buttons on the far right are the [Capture] and [Add to Batch Capture] buttons. To make a simple capture, just use deck control buttons to cue the In point you would like to start from and click the [Capture] button. Click the [Stop] button when you are done.

Now you can go on to learn various capture functions and batch capture (which is covered in another "How To" Guide).

## How to Work With Nested Sequences

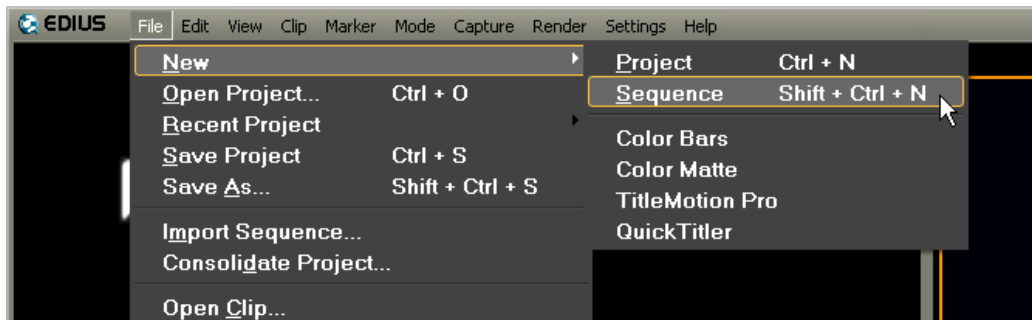
Whenever you create a new project in EDIUS, you will automatically be working within a timeline sequence that can be imported (or nested) into another sequence within the same project. This not only allows you to work on specific sections of an edit job individually, but also opens up more possibilities for effects-based compositions.

If you plan to use multiple sequences in a project, it is a very wise practice to give your sequences meaningful names. This will help you identify which sequences you may want to nest later on. Renaming a sequence can be done by right-clicking on the sequence 'tab' and choosing [Sequence Settings].



Type in an appropriate name for your sequence and click [OK].

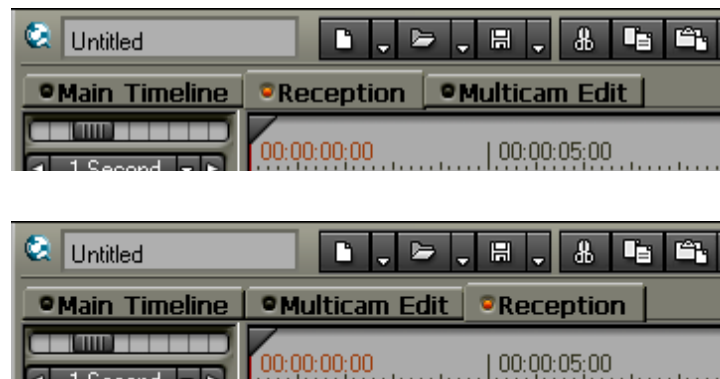
If you want to create a new sequence, simply click on the [New Sequence] button, or choose [New] and then [Sequence] from the [File] menu at the top of the Monitor Window.



Note: For users of previous versions of EDIUS, the [New Project] option is now located from the [New Sequence] button's drop-down menu.

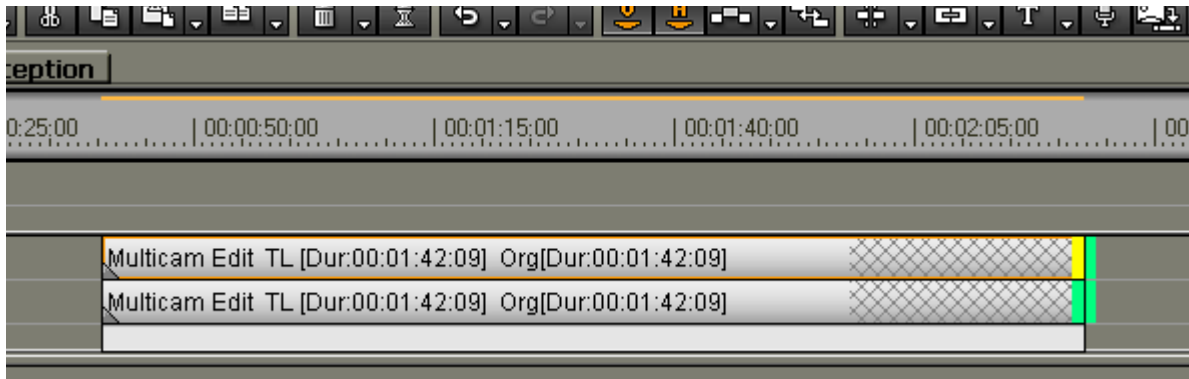
When you create a new sequence, it will automatically appear as a clip in the Bin Window, and will take timeline 'focus.' You can switch between sequences by clicking on their associated tabs within the timeline window. You can also reorder the tabs just by clicking and dragging them into the order you want.

To nest a sequence, simply drag that sequence from the Bin Window and place it onto the timeline. It's that simple! The sequence you have nested will be treated like any normal clip, so you can go ahead and apply video filters, audio volume settings, etc., and they will be applied to all of the content within that sequence.



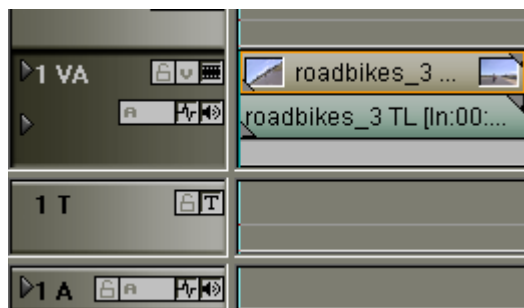
If you make any changes to the original sequence, these changes will automatically be applied if it is nested in other sequences. The only exception to this is any changes to the sequence's duration. Those changes will not 'ripple' into other timelines – you will have to readjust any nested sequences.

You can use clip trim functions as you would with any normal clip on a sequence. If you extend a nested sequence beyond its original duration, EDIUS will show the empty space with crosshatching.



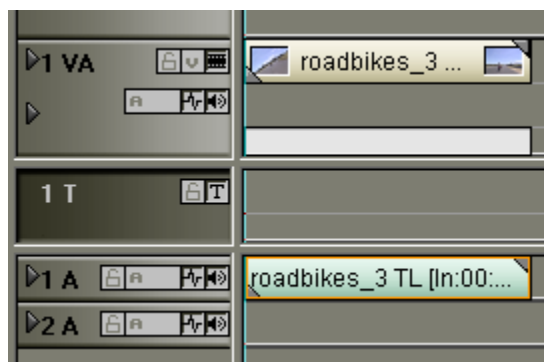
## How to Separate Audio and Video

Let us say that we would like to separate the audio and video from a clip in track 1 VA.



Notice that when you click on this clip, both the yellow and green 'blocks' (aka video and audio clips) are selected (shaded gray). When you try to move or trim one segment of the clip, it will move or trim both.

While there are several ways to separate audio and video, the easiest way to do this is to right-click on the clip, and choose the [Unlink] option from the large context menu.



This now makes it possible for you to treat each 'block' separately. Select the green 'block,' which is the audio segment of the clip, and drag it to a different track or location.


## How to Separate Channels of Audio

EDIUS offers a number of more advanced audio track/channel controls to suit specific workflows. A number of these features are covered in the "How To" document covering Audio Manipulation.

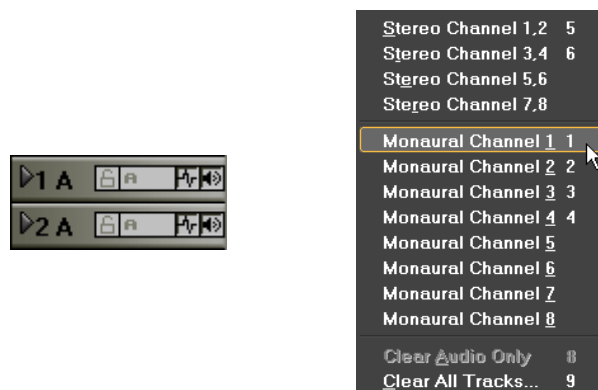
One particular aspect that may be familiar to users of Adobe Premiere Pro, is the representation of audio on the timeline. By default, EDIUS displays the audio channels together and links them with the video segment of a clip. EDIUS can, however, be configured to display audio channels differently - separate from the video.


Note: Making changes to audio and video channel locking will modify EDIUS default clip handling and will be applied to any future projects. Ensure that you follow the steps carefully when making any changes.

Suppose that a clip has two channels of audio (Ch 1 and Ch 2) that you would like to separate and place on two separate audio tracks while still linked to the video tracks. This feature is also known as audio channel locking.

First, **before** adding the clips to the timeline, the timeline tracks need to be configured to know exactly where each channel of audio is to 'land.' To do this, click the  button on the audio or VA track that you want an audio channel to be locked to.

In this case, there are two audio tracks and we want to place a clip's audio channel (Ch1) onto track 1A and audio channel (Ch2) onto track 2A.

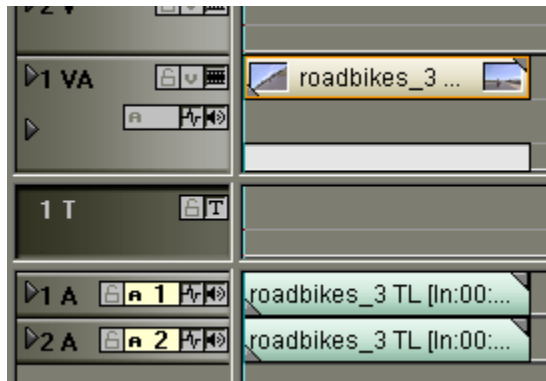


Clicking on the  button displays a menu of audio channel locking options for that particular track. For track 1A, select [Monaural channel 1] and for track 2A, select [Monaural channel 2]. You can also use the associated shortcut keys as shown in the popup menu, to lock a particular mono or stereo setting to any highlighted audio track.



The audio tracks should appear as above when configured correctly. It's now time to start adding clips to the video tracks on the timeline.

When clips are added to the 1VA track on the timeline, the audio for the clip will appear on two individual audio tracks, as separate channels (in this case, left and right).



To have this feature apply to other video tracks (with automatic addition of audio tracks if they are not already present on the timeline), click on the  button on the far-left of the 1VA track. Then open the main EDIUS Settings window (as explained previously in this document), and ensure that the [Add clips to the mapped track] option in the [Timeline] settings menu is **unchecked**.

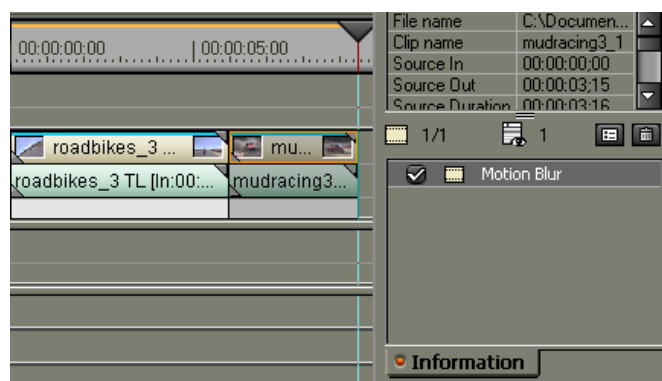
Note: Changing the  to a new channel does not affect clips already placed on the timeline.

All of the clips in this example are still linked together as though they had been dropped in as one clip in a VA track. If you want to separate the three segments of a clip to trim and position individually, simply right-click on any segment of the clip and choose [Remove Group] from the context menu. Now each segment 'block' can be individually selected and adjusted/trimmed.

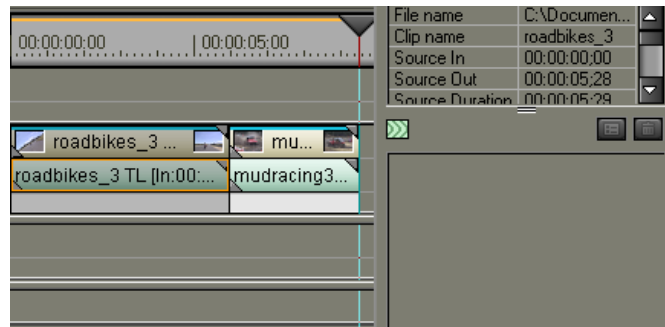
To remove all audio/video channel locking settings, click the  button and choose [Clear all tracks...] from the menu.

## How to Access Video/Audio Filters That Have Just Been Applied

Any clip placed onto a VA track will have at most three segment 'blocks' - video, audio and mix (or transparency). When placing a video filter, audio filter or keyer/transition onto a clip, EDIUS will automatically apply it to the appropriate segment and add it to the relevant effects listing in the Information Palette.

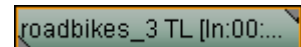





If you need to make an adjustment to the filter that you have just applied, simply double-click on the relevant entry from within the effects listing in the Information Palette (in this case, Motion Blur).



To adjust an effect placed onto another clip, you must make sure that you click on the right segment 'block.' If using the above image as an example, clicking on the green audio segment instead of the yellow video segment, will have the Information Palette display the audio properties and applied effects listing - in this case, no audio effects have been applied.

When clicking on any clip on the timeline, the clip will always appear slightly grayed out in color, but if you look carefully, there is also a fine orange outline around the currently highlighted segment.



The Information Palette also features icons to denote which segment 'block' it is currently displaying information/effects for -  (Video),  (Audio) and  (Mix)

Click on the yellow segment of the clip to display the video information and effects listing in the Information Palette. You can then double-click on the effect within the palette to open its configuration window.

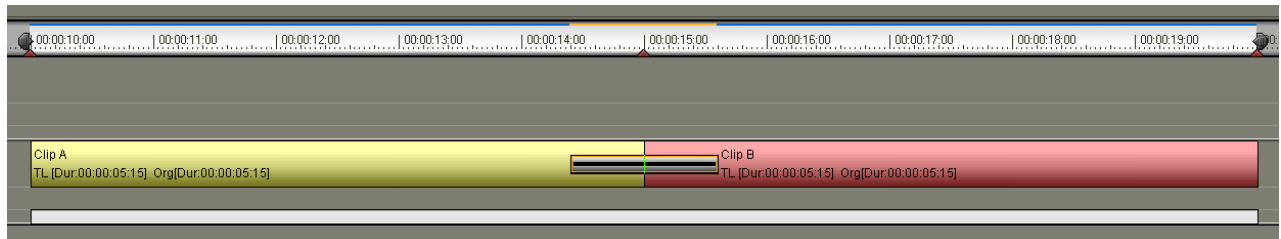
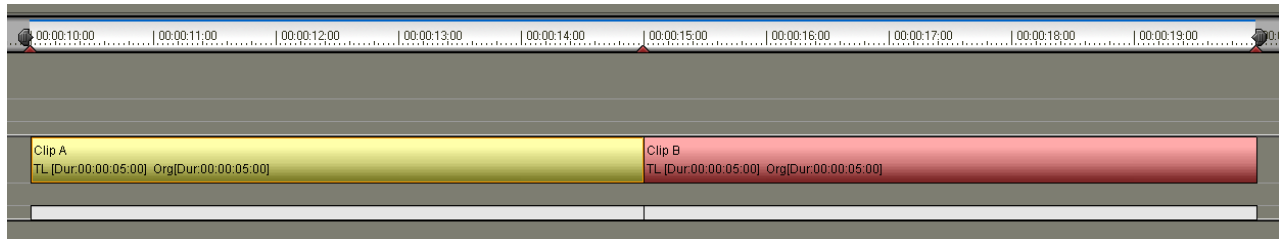
## How to Apply Transitions

First of all, there are two types of transitions within EDIUS – same-track transitions and multi-track transitions. As the names suggest, one type of transition can be placed between two clips on the same timeline track, and the other between two clips placed on different timeline tracks. Both types of transitions have their advantages and disadvantages, and you will most likely encounter situations where one type is better suited for an edit than the other.

By default, when you choose a same-track transition, an audio crossfade will also be applied, matching the length of the transition. This option can be disabled if required.

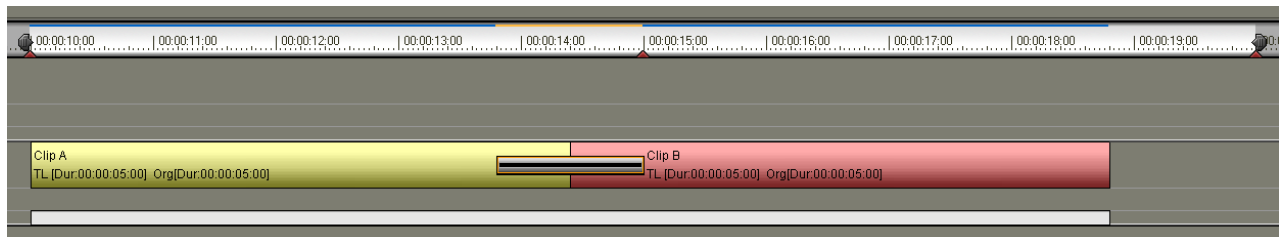
To apply a same-track transition, place two clips together on the same timeline track, position the Edit Cursor near the join and then click the [Add Transition] button on the Timeline Window. Alternatively, you can drag any of the transitions available in the Effect Palette and place it on the join.

One thing to consider when using same-track transitions is the In/Out point extension option. If you view the main application settings for EDIUS (choose [Application Settings] from the [Settings] menu in the Monitor Window), the very top option [Extend clips when applying transition/cross fade] will be checked by default.



What this means, is that if you apply a same-track transition between two clips, the clips will be extended (new In/Out points) to compensate for the new transition overlap. In the pictures above, you can see that the duration for both clips went from five seconds, to five seconds and fifteen frames, and the overall duration was preserved. The Out point for Clip A was extended fifteen frames, and the In point of Clip B was also extended fifteen frames. This creates the 30 frames necessary for a one-second transition.

If you disable the extension option, the clips will simply overlap with no extension. This can shorten the duration of your timeline. The image below shows what happens when you add a transition with extending the clips. The duration for both clips is set at five seconds, and the overall duration has shortened as a result.



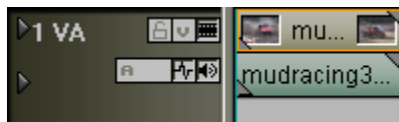
Sometimes you will find that EDIUS will refuse to add a same-track transition. In many cases, it is because of this option. EDIUS cannot extend clips that do not have enough handles for both the In and Out points to be adjusted.

Multi-track transitions make use of the Mix Track. This type of transition is covered in the next section of this document.

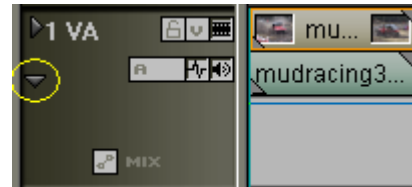
## How to Use the Mix Track

The Mix track can be used for a few different things, in particular transparency 'rubberband' control, Track-to-Track (Multi-track) transitions, and Keyer effects, such as Chroma Key.


**Transparency** - To apply custom transparency settings to a clip, first expand the Mix track by clicking on the bottom triangle to the far left of the track.

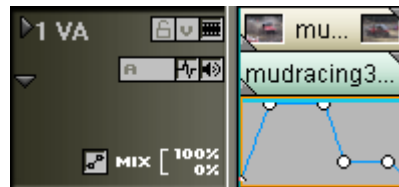


Not Expanded



Expanded

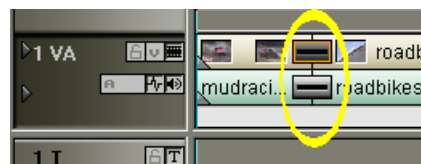
Expanding the track will reveal the  button.



Clicking this button will allow you to add and adjust keyframe points for the transparency of this track.

## Multi-track - Transitions

The previous section explained how to apply a Same-track transition.

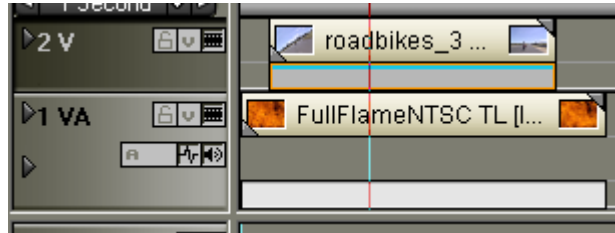


Sometimes, there may be situations where one track needs to transition into another track entirely, particularly if the two tracks are many layers 'apart.' You can use the Mix Track to do a Multi-track transition. Just place one clip above the other and drag a transition effect from the Effect Palette to the appropriate end of the clip.



These two examples, when played back, will look exactly the same. An example of where a multi-track transition might be needed is shown later in this document.

**Keyers -** Keyers include the various Picture-in-Picture effects as well Chroma Key, Luma Key and Blend Effects. These effects all placed into the Mix Track.



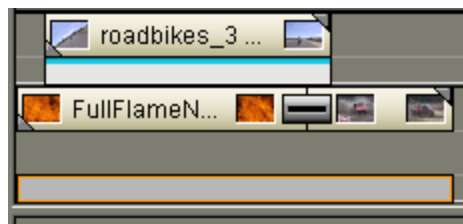
In the above example, two tracks have been stacked and a Chroma Key effect has been placed into the Mix Track of 2V (and is indicated by the blue line).



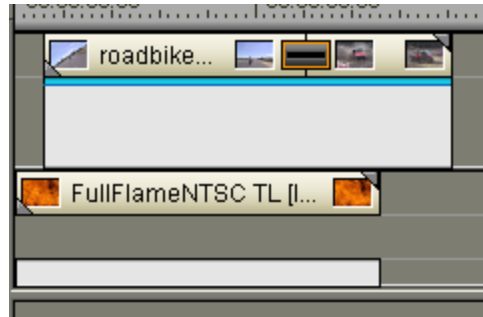
This is what will show on the timeline monitor: the blue sky of the top track has been keyed out so that the fire footage is showing in its place.

As mentioned previously, there are certain instances where a Multi-track Transition will be required in favor of a Same-track Transition.

For example, say you want to have the Chroma Key example above transition to another (third) clip.

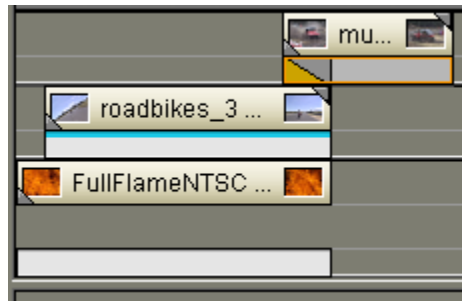


Using a Same-Track transition on 1VA would result in a hard cut on 2V, and the fire footage on 1VA would continue to show through on the Chroma Key 2V.



A Same-track Transition 2V won't work properly either, because that will share the Mix Track (and therefore the Chroma Key effect) between the two clips, likely resulting in the underlying footage 'bleeding' through to the second clip. Incidentally, this particular image is actually ideal when using a transition in conjunction with a Picture-in-Picture effect.

The way to solve this editing problem is to do a Multi-track transition up to a higher track, in this case track 3V.



This creates a clean transition to track 3V from the two lower tracks, which are 'mixed' by the Mix Track.