Producing in Final Cut Pro

Tips and Tricks from the MediaStorm Workflow

Disclaimer: Final Cut Pro is a robust application that offers users many ways to complete the same task. The techniques described in this manual are based on a workflow used by MediaStorm in Final Cut Pro version 6.0.4

Preliminary Setup

Naming Conventions

Use underscores to make assets immediately identifiable. Use the following naming convention for your Final Cut Project file:

groupName_firstName_lastName_assetName.extension

For example, your Final Cut project file might be named Purple_Joe_Smith.fcp.

Folder Structure

Final Cut only references your media, it does not copy files into the application.

It is advantageous to have an organized asset folder. This folder structure can then be replicated easily within Final Cut.

It's best to organize your asset folder according to media type.

Then organize your images into preliminary categories by placing them into appropriately labeled subfolders.

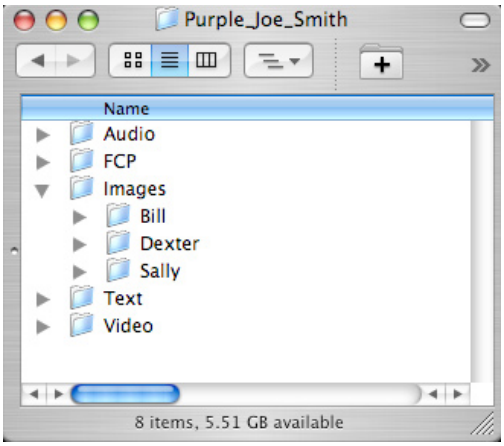


Figure 1.1: Folder structure for project assets

Preparing Images in Photoshop

Image Size

Resize all images to 2880 pixels wide at 72 dpi resolution. Height will vary.

To adjust the dimensions of an image, open the image in Photoshop. Then select Image › Image Size... in the menu.

In the resulting window, set the resolution to 72 pixels/inch.

Set the pixel width to 2880. The adjacent pulldown menu should read "pixels."

Make sure that the "Constrain Proportions" box is checked.

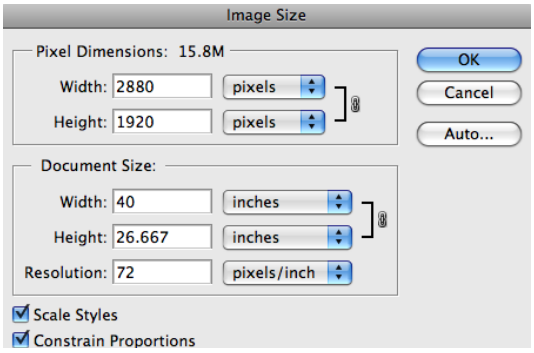


Figure 1.2: Resizing images in Photoshop

Images at 2880 pixels wide enable you to enlarge frames for motion effects, like pans and zooms, without losing image quality. Resized images also require FCP to use less RAM and therefore operate more smoothly.

Also, 2880 pixels is twice the width of the High-Definition TV standard, allowing the images to be shown on an HD monitor without losing fidelity. The resolution 72 dpi is the current standard for NTSC television.

Sharpening

Refrain from sharpening your images. Sharpened images tend to pixelate. Images that are too sharp will "shake" during television playback.

Color Profiles

Final Cut will not accurately display image profiles. You must convert images to Apple RGB profile. This will best replicate Adobe RGB (1998) color profile.

To change your color profile, select the Image › Mode › Assign Profile... from the menu. In the dialog menu, select "Profile: Apple RGB."

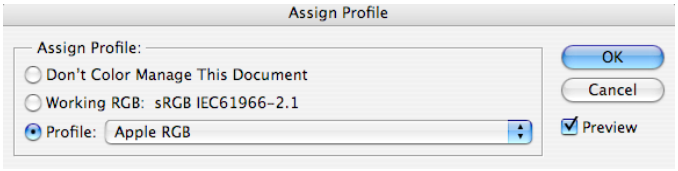


Figure 1.3: Assigning an Apple RGB color profile in Photoshop

› Next: Starting a New Project in FCP

Starting a New Project in FCP

Open Final Cut Pro and create a new project by selecting File › New Project.

Open the *User Preferences* menu by selecting Final Cut Pro › User Preferences. In the *General* tab, select “Prompt for settings on New Project” and “Prompt for settings on New Sequence”.

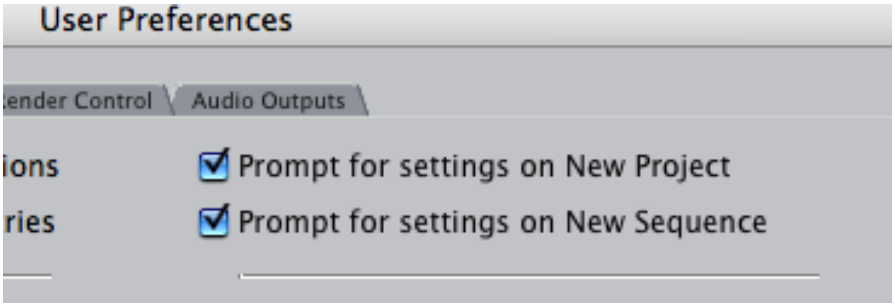


Figure 1.4: Basic User Preferences

Note: If these options were previously selected you will be presented with the *Select Sequence Preset* window. Continue on with these instructions but remember to return to this menu to make sure both prompt for setting options are selected.

If these options were not previously selected, you will find a sequence labeled “Sequence 1” in your Final Cut Browser window. Delete it now to avoid confusion.

Now configure your sequence settings. Before continuing with this workflow, determine what sequence preset you would like to use: DV NTSC 48kHz, HDV - 720p30, HDV 1080i60, or HDV 1080p30, and proceed to that section.

› Next: Creating New Sequences by Format

For a DV NTSC 48kHz Project

Create a New Sequence

Select File › New › Sequence. In the pop-up menu, choose **DV NTSC 48kHz**.

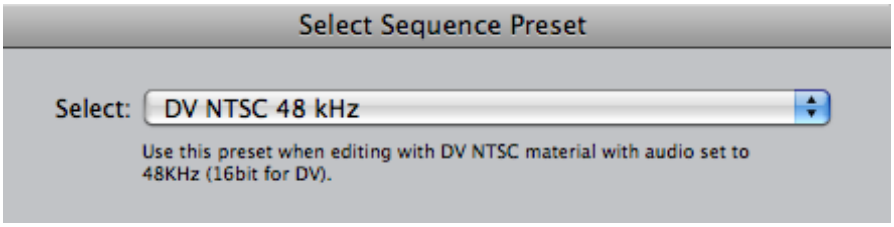


Figure 1.5: Setting the Sequence Preset to DV NTSC 48kHz

Audio/Video Settings

To make DV NTSC 48kHz the default option for new sequences, select from the menu Final Cut Pro › Audio/Video Settings..

In the *Sequence Presets* tab select **DV NTSC 48kHz** and click OK.

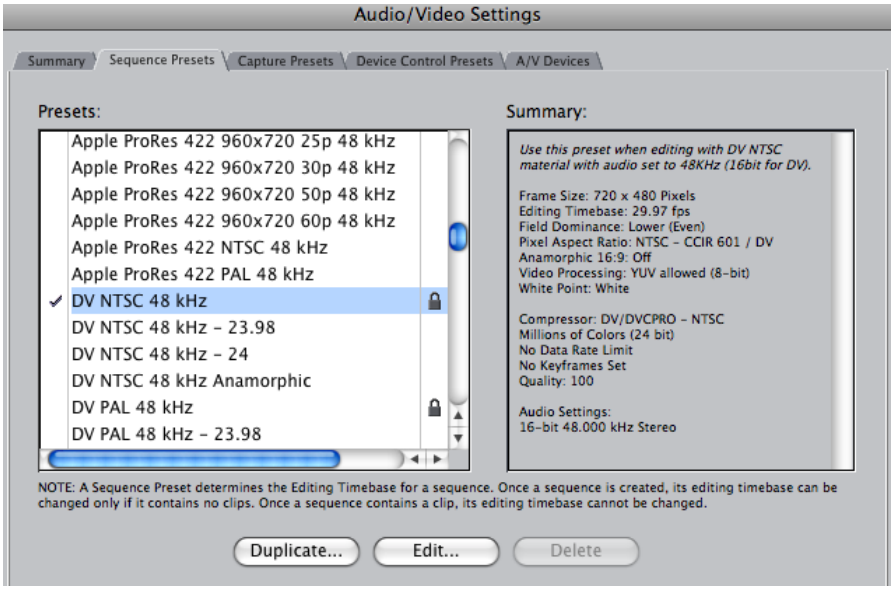


Figure 1.6: Setting the default Sequence Preset to DV NTSC 48kHz

To verify your settings, open Final Cut Pro › Audio/Video Settings... again. Your settings should look like this:

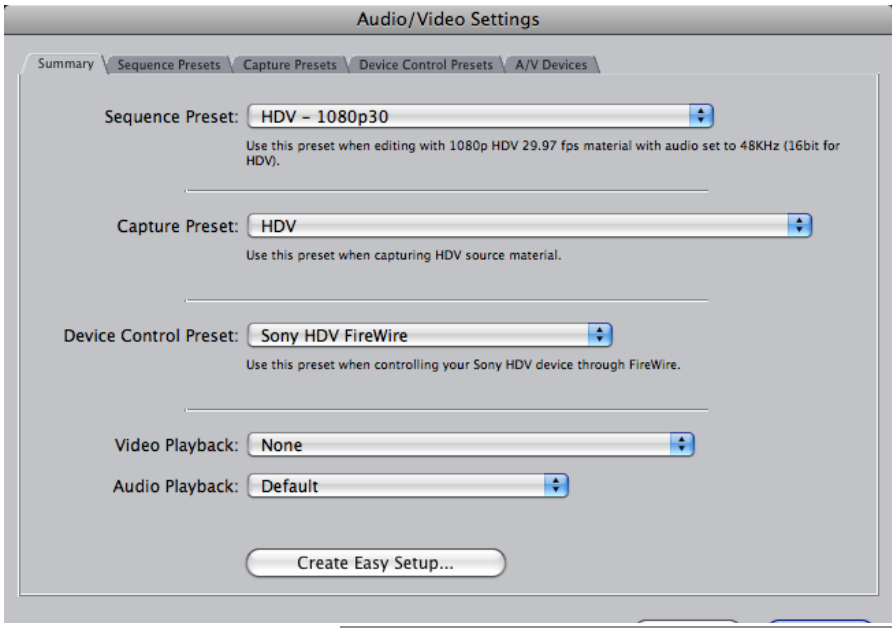


Figure 1.7: Setting the default Sequence Preset to HDV 1080p30

Note: Your *Device Control Preset*, *Video Playback*, and *Audio Playback* settings may vary depending on your hardware. Save your work.

For an HDV 720p30 Project

Create a New Sequence

Select File › New › Sequence. In the pop-up menu, choose **HDV - 720p30**.

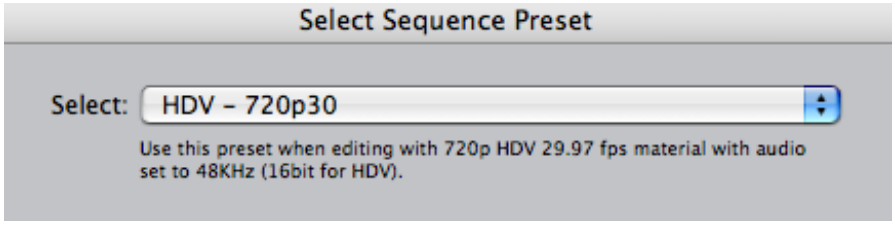


Figure 1.8: Setting the Sequence Preset to HDV - 720p30

Audio/Video Settings

To make HDV - 720p30 the default option for new sequences, select from the menu Final Cut Pro › Audio/Video Settings..

In the *Sequence Presets* tab select **HDV - 720p30** and click OK.

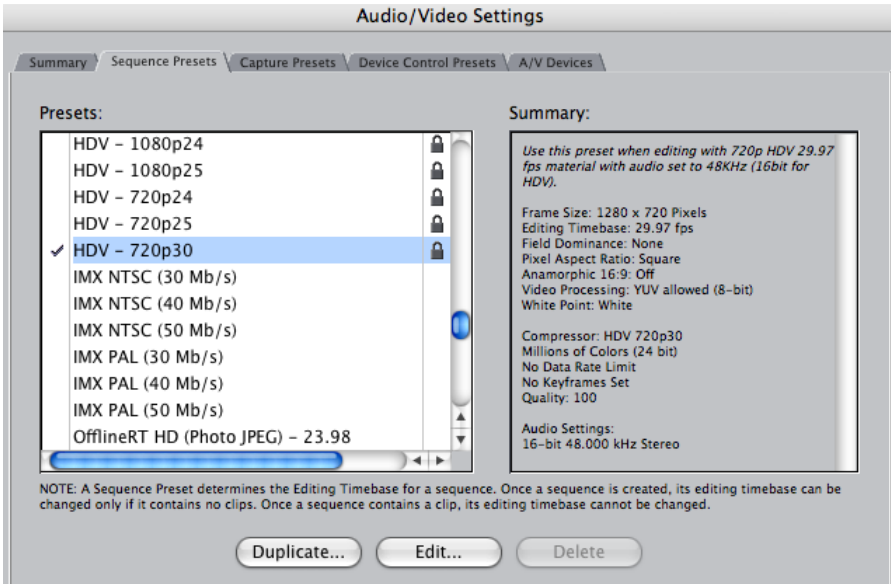


Figure 1.9: Setting the default Sequence Preset to HDV - 720p30

To verify your settings, open Final Cut Pro › Audio/Video Settings... again.
Your settings should look like this:

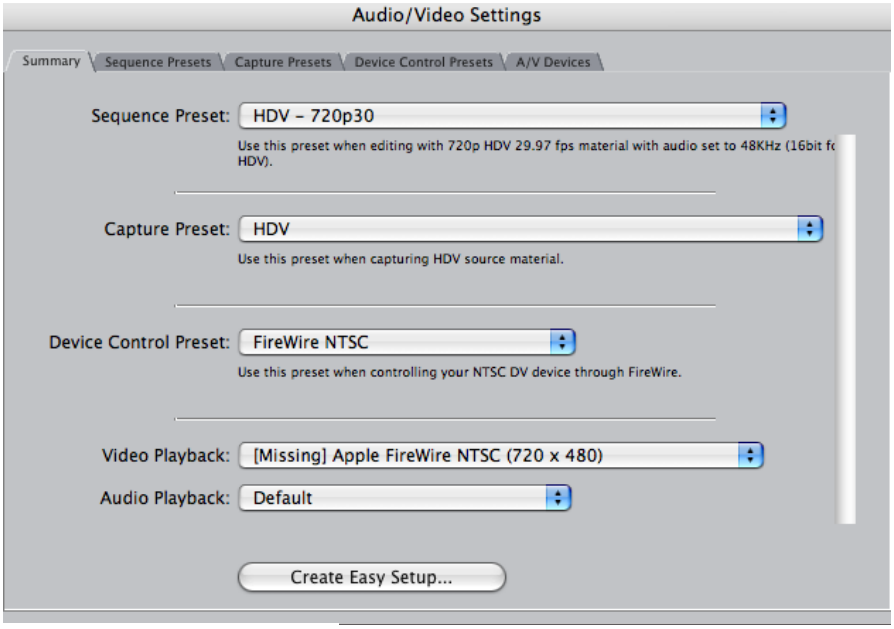


Figure 1.10: Setting the default Sequence Preset to HDV - 720p30

Note: Your *Device Control Preset, Video Playback*, and *Audio Playback* settings may vary depending on your hardware. Save your work.

For an HDV 1080i60 Project

Create a New Sequence

Select File › New › Sequence. In the pop-up menu, choose **HDV - 1080i60**.

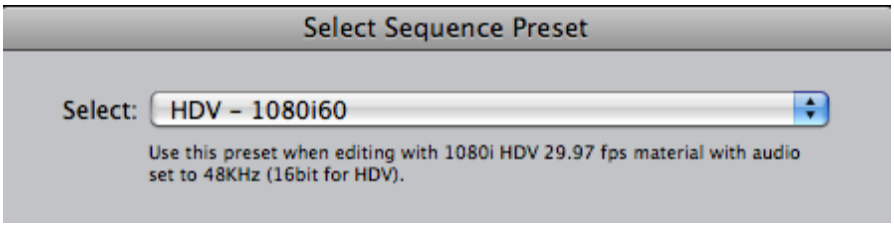


Figure 1.11: Setting the Sequence Preset to HDV - 1080i60

Audio/Video Settings

To make HDV - 1080i60 the default option for new sequences, select from the menu Final Cut Pro › Audio/Video Settings..

In the *Sequence Presets* tab select **HDV - 1080i60** and click OK.

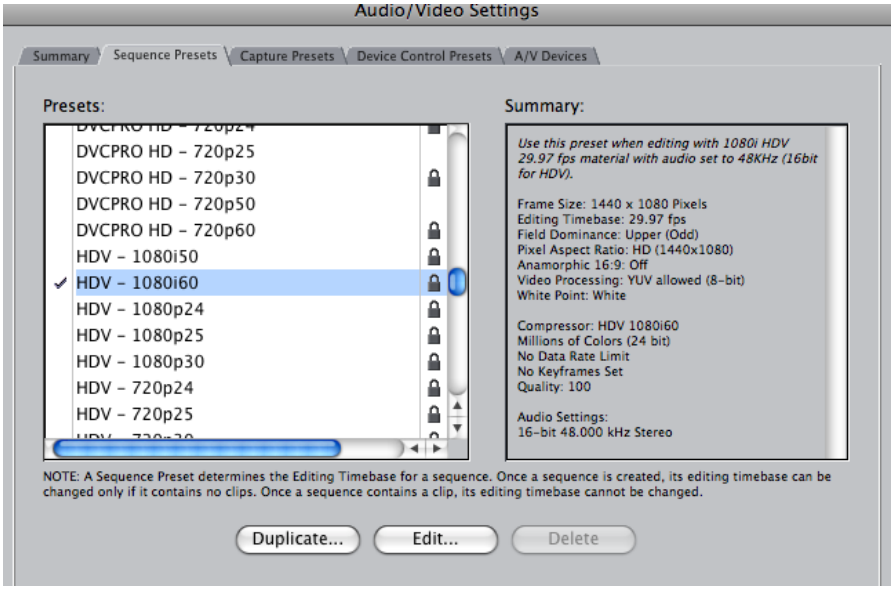


Figure 1.12: Setting the default Sequence Preset to HDV - 1080i60

To verify your settings, open Final Cut Pro › Audio/Video Settings... again.
Your settings should look like this:

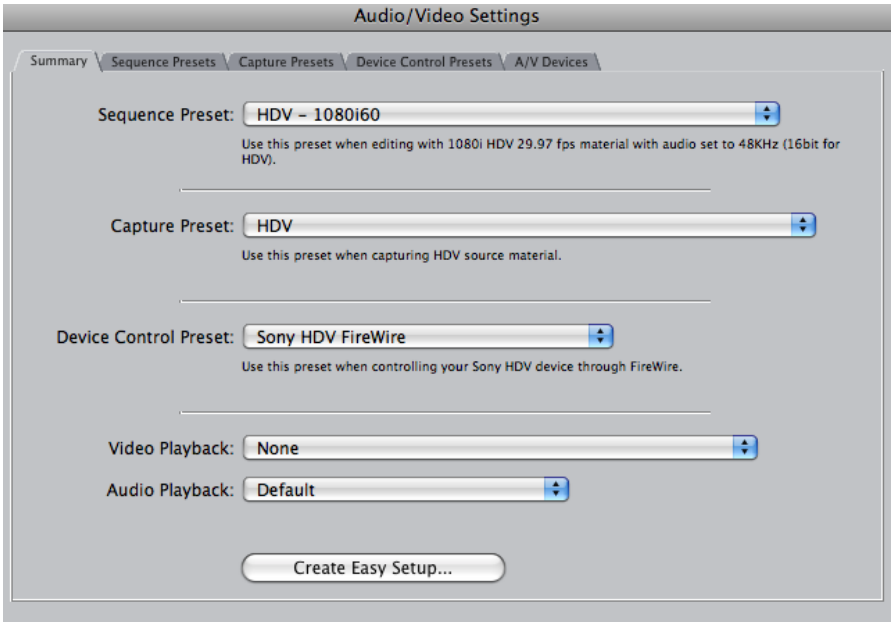


Figure 1.13: Setting the default Sequence Preset to HDV - 1080i60

Note: Your *Device Control Preset*, *Video Playback*, and *Audio Playback* settings may vary depending on your hardware. Save your work.

For an HDV 1080p30 Project

Create a New Sequence

Select File › New › Sequence. In the pop-up menu, choose **HDV - 1080p30**.

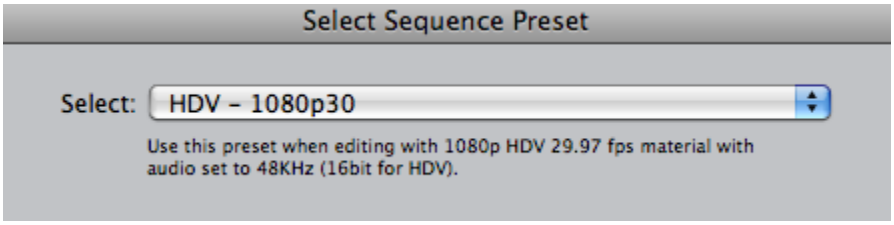


Figure 1.14: Setting the Sequence Preset to HDV - 1080p30

Audio/Video Settings

To make HDV - 1080p30 the default option for new sequences, select from the menu Final Cut Pro › Audio/Video Settings..

In the *Sequence Presets* tab select **HDV - 1080p30** and click OK.

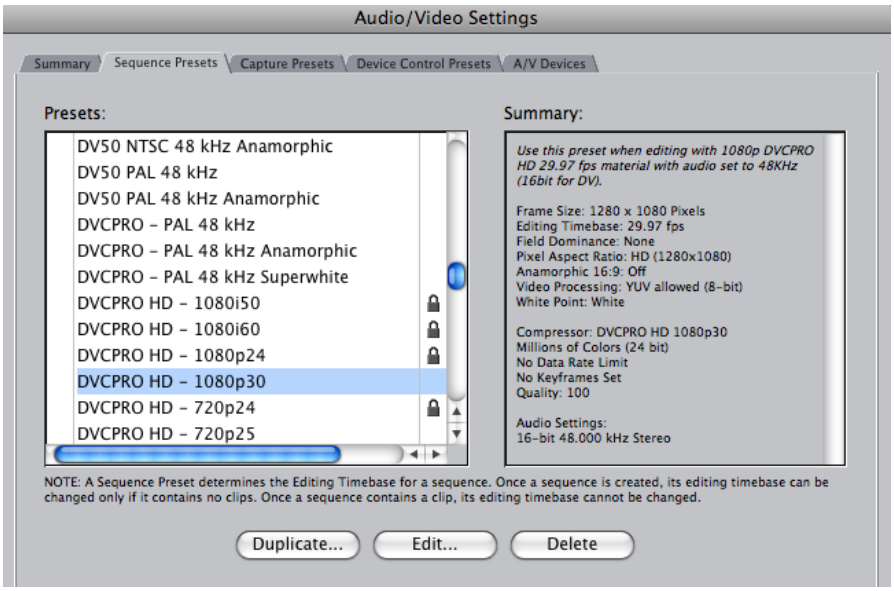


Figure 1.15: Setting the default Sequence Preset to HDV - 1080p30

To verify your settings, open Final Cut Pro › Audio/Video Settings... again. Your settings should look like this:

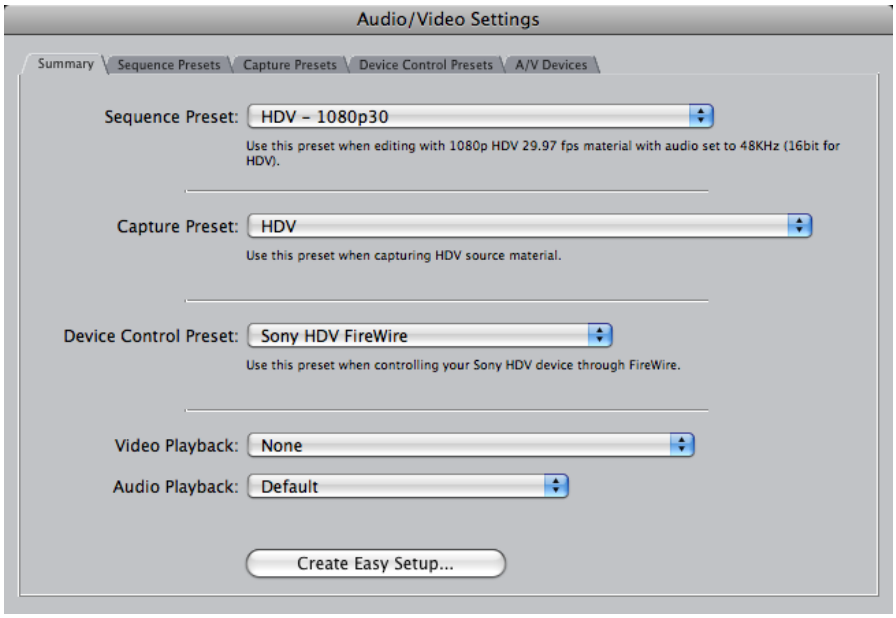


Figure 1.16: Setting the default Sequence Preset to HDV - 1080p30

Note: Your *Device Control Preset, Video Playback,* and *Audio Playback* settings may vary depending on your hardware. Save your work.

Additional System Settings

The following system settings are consistent regardless of the format of your project.

System Settings

Select from the menu bar Final Cut Pro › System Settings. Click the Scratch Disks tab to select where Final Cut will store your render files and captured media.

Click the "Set" button, then create a new top-level folder in the same directory as your other project folders. Name this folder *Z_Render*. The "Z" ensures that this folder remains alphabetically at the bottom of your other folders.

Final Cut will create three folders inside of *Z_Render*: *Audio Render Files*, *Capture Scratch*, and *Render Files*.

When you render a sequence in your project, Final Cut will now place all render files into the directory *Z_Render › Render Files ›* [Project Name].

(See screenshot, page 12)

Figure 1.17: The structure of the Render directory

Similarly, when you capture video (**Cmd-8**), Final Cut will place these files into the directory *Z_Render › Capture Scratch ›* [Project Name].

After your video has been captured, on the Finder level, drag the captured files from that *Z_Render › Capture Scratch ›* [Project Name] directory into the Video sub-folder of your project.

NOTE: You must perform this last step while Final Cut Pro is running so that Final Cut will follow the file movement can keep track of their new location.

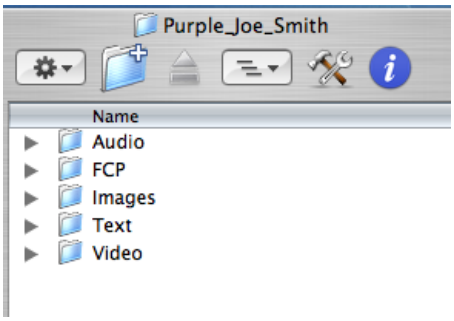


Figure 1.18: The top-level structure of your project folder

Now, when you need to archive a project, you can save space by simply deleting your render folders, all conveniently located in one place. Your captured video stays safe with the rest of your project files.

Autosave Vault-

At the bottom of the 'system settings' window choose the 'set' button adjacent to 'Autosave Vault.' Choose a drive other than where your project is located. The Autosave Vault will save a backup of your project file at interfals of your choosing. Set the frequency of these backups in *User Preferences › General*

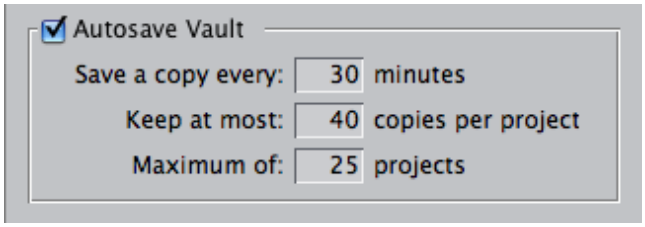


Figure 1.19: Autosave Vault

Setting External Editors

Click the External Editors tab in Final Cut Pro › System Settings. Here you choose which external apps FCP will launch when you edit an asset from within FCP.

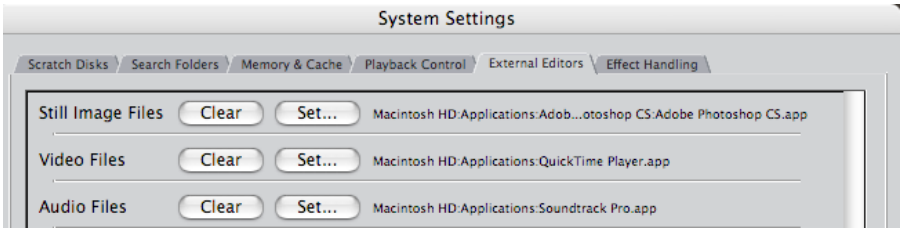


Figure 1.20: Setting the External Editors

Click the “Set...” button, locate the appropriate application, then click “Choose”.

A helpful guideline is to use Photoshop to edit still images, QuickTime for video files, and Soundtrack Pro for audio.

To edit an asset using an external editor, right-click on it from within Final Cut. Choose “Open in Editor” from the popup menu. (See screenshot, below)

The asset will open with respective editor. Save your work in the editor and the changed file will be updated in Final Cut.

(See “Always Reconnect”, page 7)

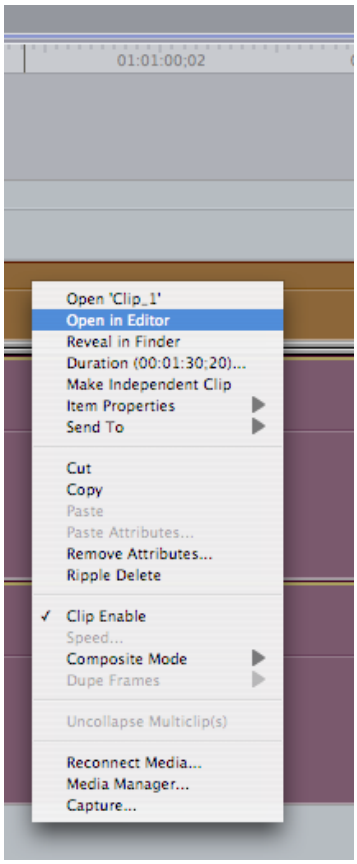


Figure 1.21: Using External Editors

User Preferences

Levels of Undo

Select Final Cut Pro › User Preferences... menu and click the General tab. The “Levels of Undo” box controls how many of your previous actions can be undone (**Cmd-Z**).

You can select up to 99 levels of undo. These actions are stored in RAM, so the more you increase this number, the more processing power will be required.

A helpful guideline is to enter a number between 15 and 25.

Figure 1.22: Levels of Undo

Reconnect

Click the Editing tab in the Final Cut Pro › User Preferences... menu.

The “Always Reconnect...” option enables FCP to automatically update any files you edit externally. Always leave this box checked.

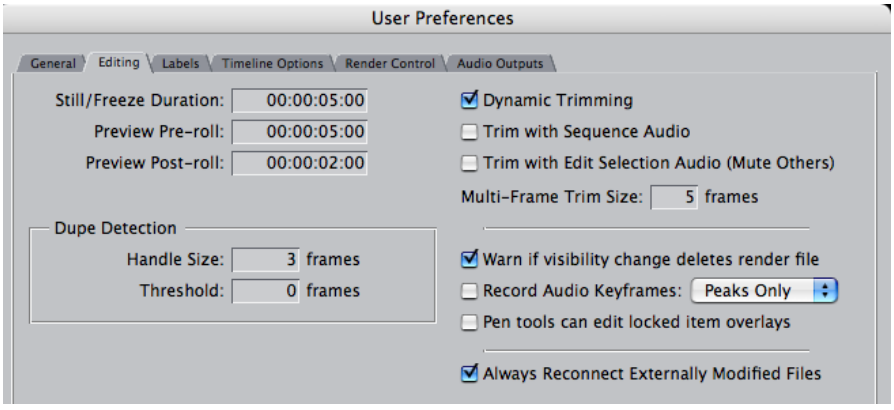


Figure 1.23: Setting the Reconnect option in User Preferences

Duration

The “Still /Freeze Duration” field in the Editing tab sets a default In and Out Mark on all images imported into Final Cut Pro.

A good “Still /Freeze Duration” length is 5 seconds.
Enter 500 so the timecode reads 00:00:05:00.

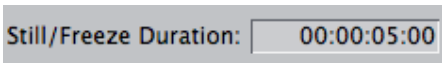


Figure 1.24: Setting the default duration length

Once images have been imported into Final Cut, their Mark In and Out length can easily be changed.

One quick method is to single-click an image on the timeline, then use the shortcut **Ctrl-D**. A dialog box will then appear, asking you to enter a new duration.

Labels

Finally, click the Labels tab from the Final Cut Pro › User Preferences menu.

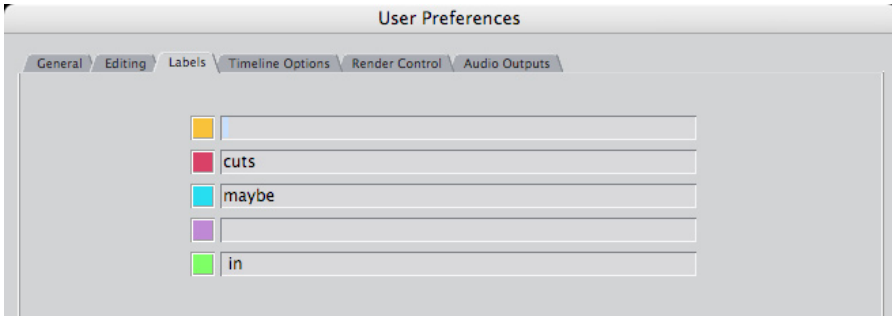


Figure 1.25: Setting label names

Here you can create new label names. Labels help visually identify your images in the browser window and should be used consistently throughout your project. (See “Organizing Images”, page 9.)

Sequence Settings

In the Sequence menu, select Settings... If you are using an interlaced timeline, from the popup menu, choose the General tab. From the Field Dominance drop down menu, choose None.

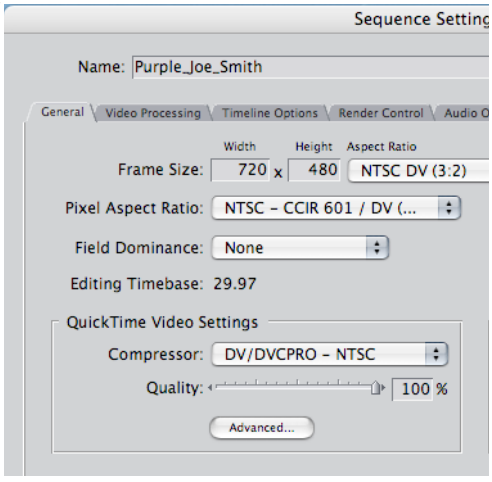


Figure 1.26: Setting Field Dominance to None

Save Your Project

This is a good time to save your work. From the File menu, select Save Project (**Cmd-S**). Name your project according to the guidelines described in “Naming Conventions,” page 1. Save the Final Cut file to your project’s FCP folder.

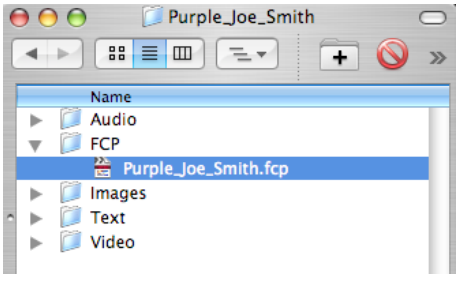


Figure 1.27: Saving the project file

Importing Assets

Place your mouse arrow inside the Browser window, then right click (or ctrl-click on a single-button mouse) anywhere inside the "Name" portion of the window, on the far left. From the submenu select "Files" or "Folders," accordingly.

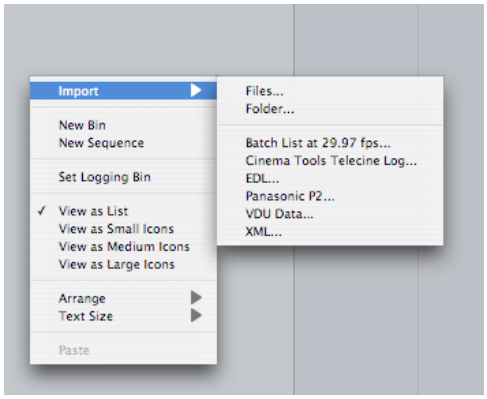


Figure 1.28: Importing Assets into the FCP browser

Locate your project folder asset(s) and choose it. Your selection will now appear in the Browser window.

It's helpful to organize assets in the Browser window in a similar structure as your Finder folder. (See "Folder Structure," page 1.)

Create a new bin (**Cmd-B**) for your project sequence; label it "Sequences."
Then create a new sequence by selecting the File › New › Sequence menu (**Cmd-N**). A bin serves the same function as a folder.

Use the following naming convention for your project's master sequence:

groupName_firstName_lastName

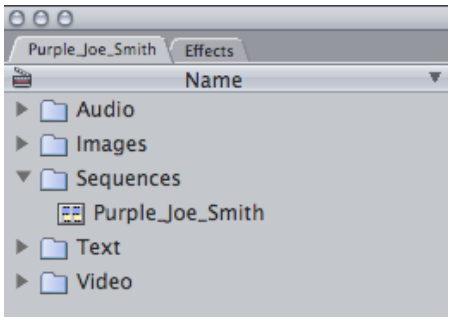


Figure 1.29: A sample sequence-naming convention

Organizing Images

Option-click each image folder in the Browser to open them in separate, attached windows.

Right click in the window and select “View as Large Icons” from the popup menu.

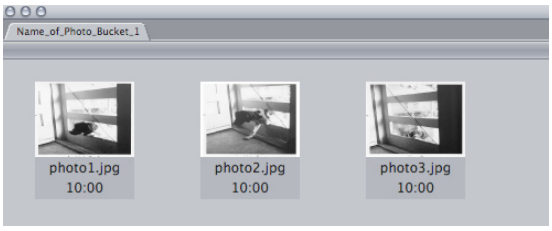


Figure 1.30: Viewing images as large icons

Your images will appear as thumbnails, making them easier to identify.

The number below the picture is the length between the clips Mark In and Mark Out, (see “Duration”, page 6). In this case, the field was set to 10 seconds. This number will change as you adjust your In and Out Marks.

An additional method for organizing images is to label them according to their usage in your project. Right-click on an image thumbnail in the Browser window and choose an appropriate label color from the Label › submenu. (see “Labels”, page 15)

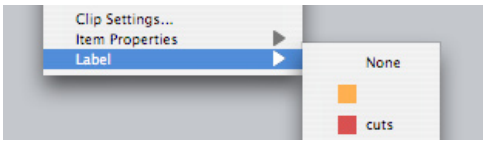


Figure 1.31: Labeling images in the Browser

You can also use its keyboard shortcut, **Opt-Cmd** plus the number of the label, as shown in the Modify › Label menu.

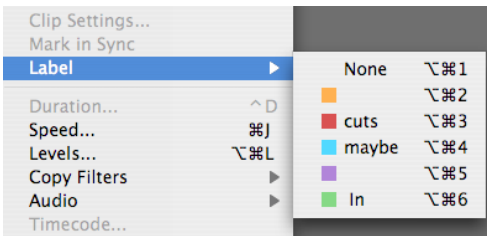
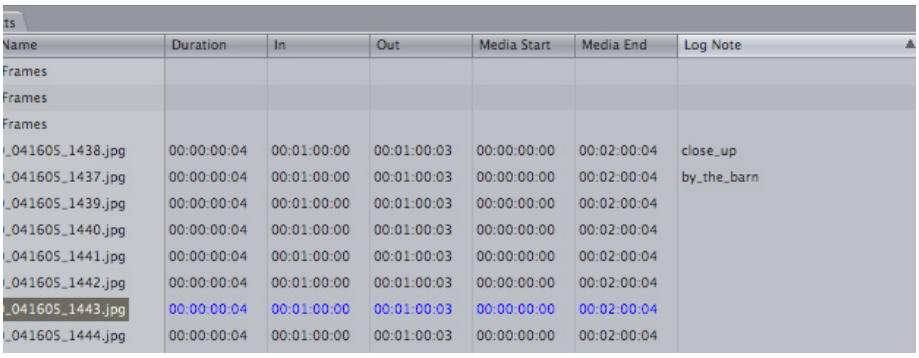


Figure 1.32: Keyboard shortcuts for labeling images

Another way to organize your images is to use the Browser’s “Log Note” field. First, make sure you are in List View (right-click “View as List” from the popup menu). In the Log Note column enter an appropriate description for each of your images.

You may need to horizontally scroll the Browser to locate the Log Note column. To rearrange the column headings, click on its name and drag it to the left.

(See screenshot, page 11)



Name	Duration	In	Out	Media Start	Media End	Log Note
Frames						
Frames						
Frames						
_041605_1438.jpg	00:00:00:04	00:01:00:00	00:01:00:03	00:00:00:00	00:02:00:04	close_up
_041605_1437.jpg	00:00:00:04	00:01:00:00	00:01:00:03	00:00:00:00	00:02:00:04	by_the_barn
_041605_1439.jpg	00:00:00:04	00:01:00:00	00:01:00:03	00:00:00:00	00:02:00:04	
_041605_1440.jpg	00:00:00:04	00:01:00:00	00:01:00:03	00:00:00:00	00:02:00:04	
_041605_1441.jpg	00:00:00:04	00:01:00:00	00:01:00:03	00:00:00:00	00:02:00:04	
_041605_1442.jpg	00:00:00:04	00:01:00:00	00:01:00:03	00:00:00:00	00:02:00:04	
_041605_1443.jpg	00:00:00:04	00:01:00:00	00:01:00:03	00:00:00:00	00:02:00:04	
_041605_1444.jpg	00:00:00:04	00:01:00:00	00:01:00:03	00:00:00:00	00:02:00:04	

Figure 1.33: Organizing images using the Log Note column in the Browser

Note:
Changing asset names inside of Final Cut Pro does not change their name on the hard drive. FCP treats all project assets as pointers, linking back to the original media on your computer's hard drive.

To locate an asset in the Finder, right-click the asset and select "Reveal in Finder." Final Cut then presents you with the Finder window containing your original media.

› Next: Basic Editing Review

Basic Editing Review

Types of Edits

There are many types of edits, but the two most basic are Overwrite and Insert.

The **Overwrite** edit (**F10**) inserts a clip onto your timeline, overwriting all footage between your In and Out Mark. No time is added to your project; the timeline length remains the same.

The **Insert** edit (**F9**) will create room for new footage without overwriting pre-existing material. All footage that follows the inserted material will be moved forward, extending the duration of your project.

Types of Deletes

There are two basic types of deletes: the Forward Delete and the Ripple Delete.

The **Forward Delete** uses the keyboard's **delete key** and lifts the deleted material out of the timeline, leaving a gap where the deleted material used to be.

The **Ripple Delete** (**shift+delete** or the **delete key above the arrow keys**) will collapse the timeline to absorb the space where the deleted material used to be.

Blade Tool

The Blade tool (**B**) transforms the cursor into a razor blade. Click on a timeline clip to cut it in two sections. The Razor Blade All tool (**BB**) works similarly but cuts through all tracks.

The keyboard shortcut **Ctrl-V** slices through all tracks at the playhead. This is the easier and preferred method.

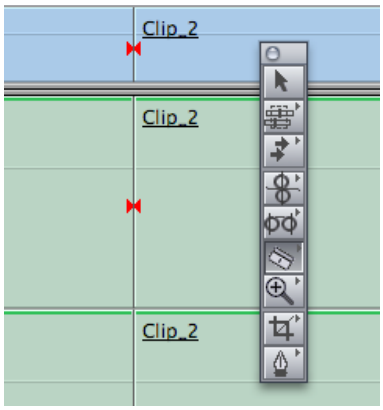


Figure 2.1: Blade Tool

Roll Edit

The Roll tool (**R**) allows you to adjust both sides of an edit at the same time without altering the length of your sequence.

For example, using the Roll tool, if you roll one side of an edit forward five frames, the adjacent clip will begin five frames later and its duration will be five frames shorter.

The Roll tool is extremely useful when adjusting the timing of still images.

Navigating the Timeline

You can navigate the timeline using **J**, **K**, and **L** keys.

L plays the sequence forward.
K stops playing.
J plays the sequence backward.
Tapping **J** or **K** two, three, or more times increases the playback speed by 2x, 3x, etc.
Hold down the **K** and **L** keys to play in slow motion.
Hold down the **J** and **K** keys to play in reverse slow-motion.

To change the vertical height of all tracks, hold the option key while dragging the thin horizontal line that separates each track.

For additional timeline shortcuts, see the Final Cut Pro Crib Sheet at the end of this document.

Figure 2.2: Track Height

Audio Editing inside FCP

First make sure the "Toggle Clip Overlays" button is selected. It's the third button from the left at the bottom of the timeline.

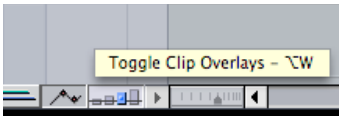


Figure 2.3: Displaying Clip Overlays

If not already visible, use **Cmd-Opt-W** to see waveforms in your timeline sequence.

To raise the volume of an entire clip, place the selection tool (**A**) along the volume overlay, a pink line that runs through the clip. Then, raise the overlay to increase the volume (or lower it to decrease).

A popup menu will indicate your new audio value in decibels.

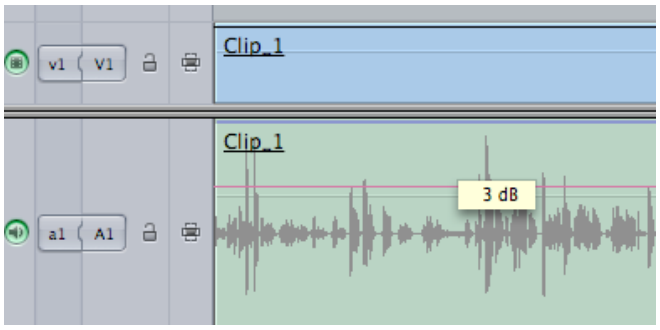


Figure 2.4: Adjusting gain in the Timeline

You can also also use **Ctrl-[** and **Ctrl-]** to raise and lower the volume, respectively.
Note: The playhead must be over the clip you wish to alter. Make sure no other clips have been selected (**Cmd-Shift-A**).

The Pen Tool

To adjust the gain for audio in only a portion of the clip, select the Pen tool (**P**). Click along the volume overlay to mark the starting and ending points of the part you want to change.

Hover your cursor over a keyframe. Your cursor will temporarily appear like crosshairs. Raise or lower the keyframe accordingly. In the example below, the volume will begin at one level, gradually become louder until it peaks, and then stay at that peak for the remaining duration of the clip.

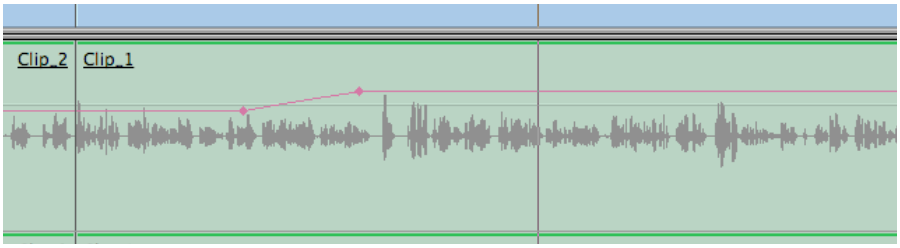


Figure 2.5: Making audio gain adjustments with Pen Tool

Levels

Another method that can be used to measure audio levels is with FCP's audio meters (**Opt-4**). The audio meters perform similarly to the VU meters on analog equipment, like a cassette deck.

To avoid distortion, audio in FCP should ever exceed 0 dB - the top of the meter.

If it does reach 0 dB, the audio meter will indicate clipped audio with a red light above one or both audio channels (see meters at right).

The audio level of your project should generally fall between -18 dB and slightly higher than -12 dB. That's Final Cut's sweet spot.

It's OK if your levels sometimes fall between -12 and -6 dB or even as high as -3 dB.

Make sure these instances are occasional and brief.
It's best not to consistently hover in the red or to cause clipping.

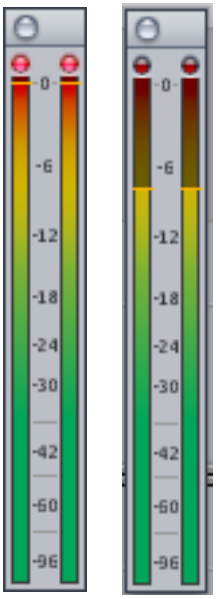


Figure 2.6: Audio meters
Left: red lights indicate clipped audio
Right: an acceptable looking meter.

Peaks

To check for audio peaks, drag your sequence from the Browser into the Viewer. Select Mark › Audio Peaks › Mark from the menu.

Final Cut will quickly process your sequence. If you have audio peaks, FCP will place a marker at the top of your timeline at these locations.

Double-click your sequence and you will now see the location of your peaks. Lower your audio levels where appropriate. (See “Audio Editing,” page 11.)

To delete the timeline peak markers, simply drag your sequence into the Browser again, then select the Mark › Audio Peaks › Clear.

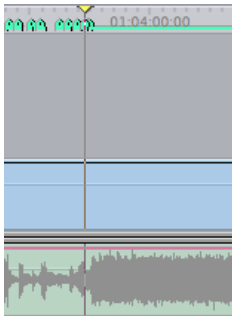


Figure 2.7: Marking audio peaks

Audio Controls

Another helpful audio tool is the “Audio Controls” button, which can be enabled by clicking the far-left button at the bottom of the timeline.

When clicked, the timeline window will expand to include additional audio controls.

The round icon on the right acts like an on/off switch for the audio track. When the icon is lit, the track is audible.

The headphones icon is a solo button. When selected, all other tracks will be muted. More than one track can be solo-ed at a time.

The left-most icon, a speaker, is a mute button. When it is selected, the respective track will become inaudible. Like the solo function, more than one track can be muted at a time.

Figure 2.8: Audio controls in the TImeline

Select All Tracks

Sometimes you may need to move a large chunk of material into your timeline.

Rather than dragging the Selection tool around your timeline and then dragging the clips forward, use the Select All Tracks Forward Tool (**TTTT**).

With the tool selected, click on the left-most clip of the selection you’d like to move forward. All tracks forward of this clip will now be selected and ready to move.

Similarly, you can use these variations:

T - selects a single track forward from where you click
TT - selects a single backward from where you click
TTT - selects an entire track
TTTT - selects all tracks backward from where you click
(a shortcut for **TTTT** is to press **T** once, then hold down the shift key)

Note:
When selecting a single track (**T**, **TT**, and **TTT**) make sure linking is off (**Shift-L**), otherwise Final Cut will select all tracks.

Basic Motion

To zoom in or pan an image, first select the image by clicking on it in the timeline.

Mark an In and Out point for the image. Then double-click it and open the “Motion” tab of the Viewer window.

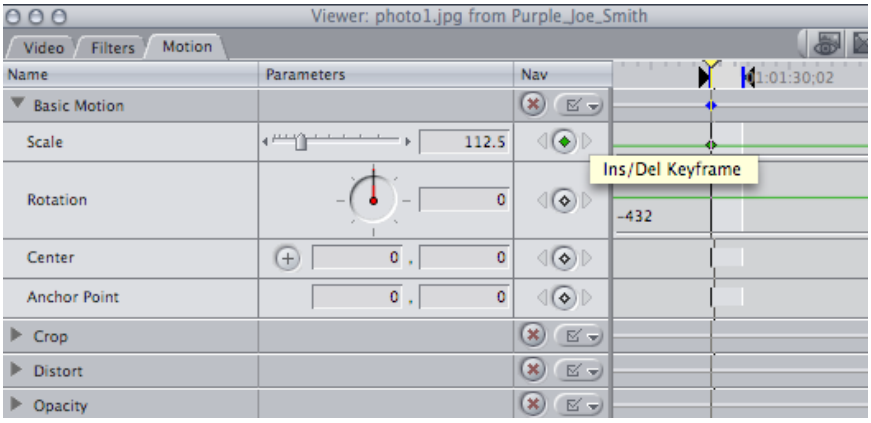


Figure 2.9: Basic motion control in the Viewer

Notice your image’s In and Out Marks above the timeline on the right side of the window. This timeline is essentially another view of your main timeline window, but this one is used for adding motion and effects keyframes.

In the “Scale” track, add a keyframe at the In and Out Marks of your motion timeline by clicking the green diamond icon to the right of the “Scale” dialog box.

Drag the playhead to the Out keyframe and increase the number in the scale dialog box by either entering a new number or clicking on the adjacent right arrow.

Drag the playhead to the In Mark and hit the spacebar to play.
In the Canvas window, you’ll see the image grow larger over time.

To finesse your animation, make sure you have selected Image+Wireframe from the right drop-down menu in the Canvas window. Choose 50% from the left-center drop-down menu so you can better see your frame’s edges.

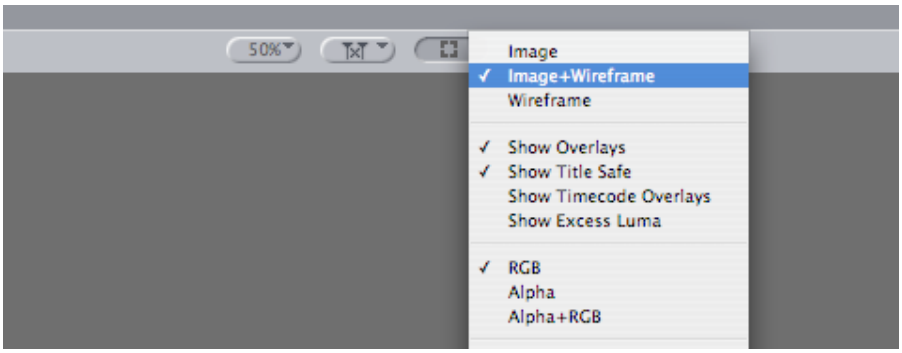


Figure 2.10: Showing the wireframe in the Canvas

To alter your image size, align the playhead with your Out Marker. Then, hover your cursor over any of the image's four corners. The cursor will become a crosshair.

Final Cut automatically maintains your image's proportions so there is no need to hold the Shift key as you make these changes.

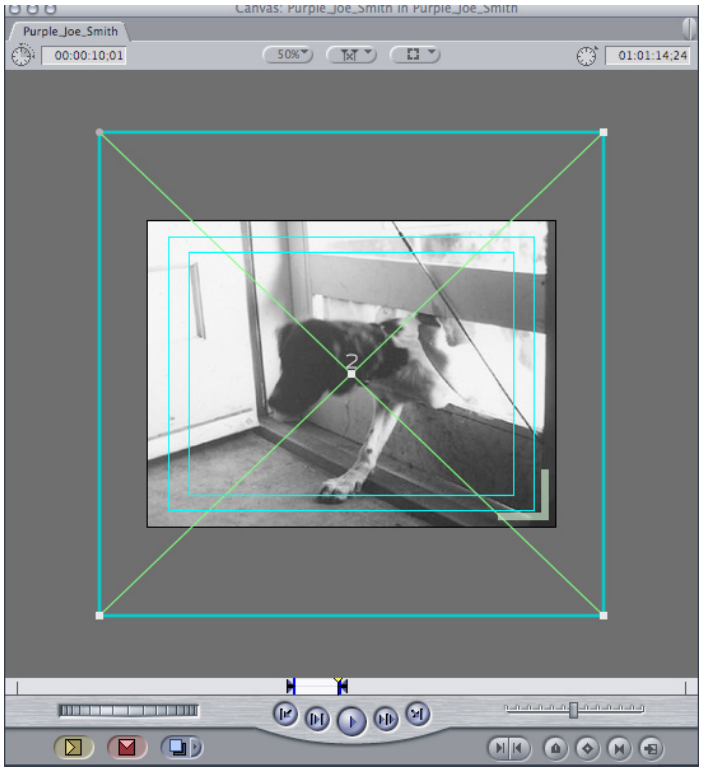


Figure 2.11: Adjusting image size and position in the Canvas

Any changes made to your image size at the Mark Out keyframe will determine how your animation ends. Similarly, changes made to your image size at the Mark In position determine how your animation begins.

› Next: Exporting to QuickTime

Exporting to QuickTime

Rendering

After your project is completed, it is necessary to output your project sequence to a QuickTime movie file so that it can easily be viewed on other computers.

Press **Shift-Z** to view your entire project sequence in the timeline window. Place an In and Out Marker at the beginning and end of your sequence, respectively. Select your entire sequence using **Cmd-A**.

Render the timeline by selecting Sequence › Render All › Both or using **Opt-R**.

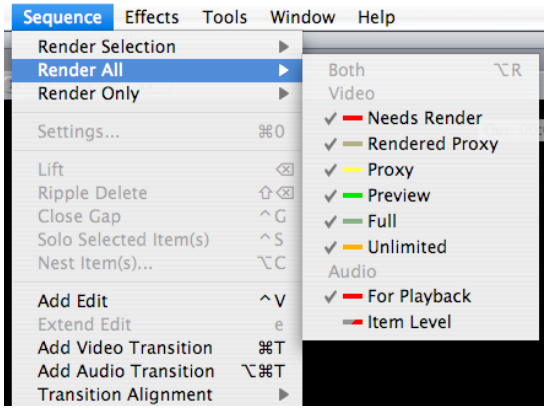


Figure 3.1: Rendering project

After rendering is complete, you'll need to export the project.

Select File › Export › QuickTime Movie. In the dialog box, name your project with the previously discussed conventions.

Make sure that the "Settings" option reads "Current Settings." This is the default option.

Finally, make sure the "Make Movie Self-Contained" option is selected.
By selecting this box, Final Cut will include all media in the exported file.

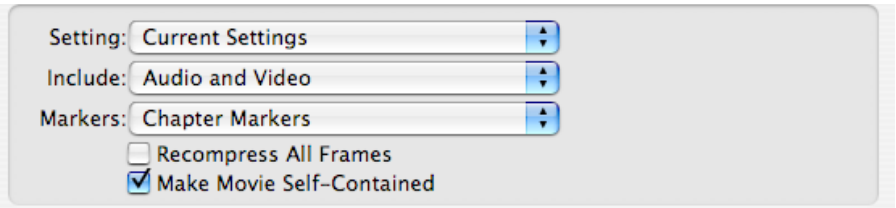


Figure 3.2: Making the exported movie self-contained

To prepare your Final Cut assets for future archiving, move your "Capture Scratch" folder out of the "Render" folder and into "Video."

Final Cut Pro Crib Sheet

General

Show/Hide Dock Option	**Cmd-Opt-D**
New Project	**Shift-Cmd-N**
New Sequence	**Cmd-N**
Import File	**Cmd-I**
New Bin	**Cmd-B**

Timeline and Windows

Hide/Give Focus Viewer	**Cmd-1**
Hide/Give Focus Canvas	**Cmd-2**
Hide/Give Focus Timeline	**Cmd-3**
Hide/Give Focus Browser	**Cmd-4**
Zoom In Timeline	**Opt-Plus (+)**
Zoom Out Timeline	**Opt-Minus (-)**
Zoom In	**Cmd-Plus (+)**
Zoom Out	**Cmd-Minus (-)**
Fit to Window	**Shift-Z**
Go to Beginning of Media	**Home**
Go to End of Media	**End**
Snapping On/Off	**N**
Link Selection On/Off	**Shift-L**
Deselect	**Cmd-Shift-A**
Clip Duration (Clip must be highlighted first)	**Cmd-D**

Types of Edits

Insert Clip	**F9**
Overwrite Clip	**F10**
Replace Clip	**F11**

Mark Clips

Mark In	**I**
Mark Out	**O**
Clear In	**Opt-I**
Clear Out	**Opt-O**
Mark Clip Length	**X**
Clear In and Out	**Opt-X**
Select All	**Cmd-A**

Rendering

Render All Audio and Video	**Opt-R**
Render Selection	**Cmd-R**

Audio

Increase Volume Level	**Ctrl-]**
Decrease Volume Level	**Ctrl-[**
Lock Video Tracks	**Shift-F4**
Lock Audio Tracks	**Shift-F5**
Lock Video Track 1	**F4, 1**
Lock Video Track 2	**F4, 2**
Lock Audio Track 1	**F5, 1**
Lock Audio Track 2	**F5, 2**

Navigation

Rewind	**J**
Stop	**K**
Fast Forward	**L**
Play/Stop	**spacebar**
Rewind Faster	**J repeatedly**
Fast Forward Faster	**L repeatedly**
Play Slow-Motion	**hold K+L**
Reverse Slow-Motion	**hold J+K**
Go to Previous Edit	**Up arrow**
Go to Next Edit	**Down arrow**
Forward One Frame	**Right arrow**
Reverse One Frame	**Left arrow**
Go to In Point	**Shift-I**
Go to Out Point	**Shift-O**

Tools

Blade	**B**
Slice at playhead	**Ctrl-V**
Pen Tool	**P**
Roll	**R**
Select	**A**
Select All Tracks Forward	**TTTT**