

Sound Editing in Final Cut Pro 10.4

1. Sound Fundamentals

2. The Building Blocks of Sound

- Anatomy of a Waveform
- Changing Waveform Size & Clip Height
- Reference Audio Waveforms
- Expanding Audio in the Primary Storyline
- Detaching Audio
- Match Frame & Replace
- Slipping the Audio
- Making Sample Accurate Edits

3. Audio Trimming & Split Edits

- Trimming to the Playhead
- Trimming on the Fly
- Performing 10-Frame Trims
- Skimmer Trimming
- Trimming in Expanded Mode
- Reasons for Split Edits
- Creating Split Edits
- Adjusting Split Edits Dynamically
- Aligning Audio to Video

4. Monitoring Your Sound

- Stereo & Surround Monitoring
- Why Meters are Necessary
- Defining Peaks & Average Levels
- How to Read Your Meters
- Monitoring for Average Volume
- Monitoring Aggregate Volume

5. Adjusting Volume

- Audio Sweetening Defined
- Creating a Sound Editing Workspace
- Adjusting Clip Volume
- Absolute Volume Adjustments
- Nudging the Volume

- Creating Changes in Volume
- Copying & Pasting Keyframes
- Making Relative Volume Adjustments
- Adding Keyframes with Shortcuts

6. Creating Fades

- Why Create Fades?
- Applying Fades
- Assigning Fade Shortcuts
- Creating Cross Fades
- Toggling Audio Fade In/Out
- Choosing a Fade Type

7. Synchronizing Audio & Video

- Synchronizing Clips
- Creating a Synchronized Clip
- Choosing an Automatic Syncing Method
- When to Use Audio for Synchronization
- Using Custom Settings for Synchronization
- Disable Audio Components on AV Clips
- Sample Nudging to Fix Sync
- Syncing by Phonemes

8. Working with Components & Subroles

- Viewing Components & Roles
- Expanding & Disabling Audio Components
- Opening the Roles Editor
- Creating & Applying Custom Subroles
- Deleting Custom Subroles
- Deleting Automatic Subroles
- Subroles & Container Clips
- How to Avoid Subrole Headaches

9. Role-Based Project Organization

- Revealing Audio Lanes
- Bringing Focus to a Role
- The Magnetic Timeline & Split Edits
- Revealing Subrole Lanes
- Creating a Dialogue Subrole
- Reassigning Roles

- Changing Subrole Priority

10. Recording Voiceover

- Voiceover as Dialogue Replacement
- Setting up for Recording
- Selecting a Mic Input
- Monitoring Your Recording
- Creating an Audition Clip
- Assigning a Subrole
- Creating an Alternate Take
- Combining Takes

11. Improving Dialogue

- Removing Unwanted Sounds
- Rolling a Selection Range
- Making Further Refinements
- Analyzing Audio for Problems
- Analyze & Fix During Import
- Warning Flags & Automatic Fixes
- Background Noise Removal
- Copy/Paste Enhancements
- Enhancing Loudness
- Hum Removal
- EQ Enhancements

12. Applying EQ

- The Purpose of an EQ
- Using a Graphic Equalizer
- Frequency Ranges of the Human Voice
- Using a Parametric EQ
- Analyzing the Frequency Spectrum
- Sweeping the Audio
- Adjusting the Bandwidth

13. Sound Editing Workflows

- Viewing Clip Roles
- Highlighting & Soloing Subroles
- Applying an EQ to a Component
- Understanding Audio Signal Path
- Creating Clip Mixdowns

- When to Use a Mixdown
- Copy & Paste Audio Attributes
- Matching EQ
- Applying Reverb
- Reassigning Subroles
- Dialogue Cleanup

14. Using Other Effects

- Distortion Effects
- Echo Effects
- EQ Effects
- Levels Effects
- Modulation Effects
- Spaces Effects
- Specialized Effects
- Voice Effects

15. Working with Effects & Music Roles

- Creating & Assigning Effects Subroles
- Categories of Sound Effects
- Merging Subroles
- Creating Music Roles
- Moving Subroles

16. Mixing the Soundtrack

- Why Create a Mixdown
- Removing & Saving Effects
- Creating Submixes
- Adding Effects to a Role Component
- Adding Effects to the Compound Clip
- Adding Effects to Subrole Components
- Adding an EQ to a Subrole Component
- Applying a Compressor
- How a Compressor Works
- The Anatomy of a Compressor
- Choosing a Compression Ratio
- Determining the Threshold
- Controlling Gain
- Switching from Subroles to Roles - A Warning

17. Mastering & Delivery

- Evaluating Your Final Mix
- Delivery Specs
- Adjusting Submix Volume
- Delivering a Submix
- Creating an Export Preset