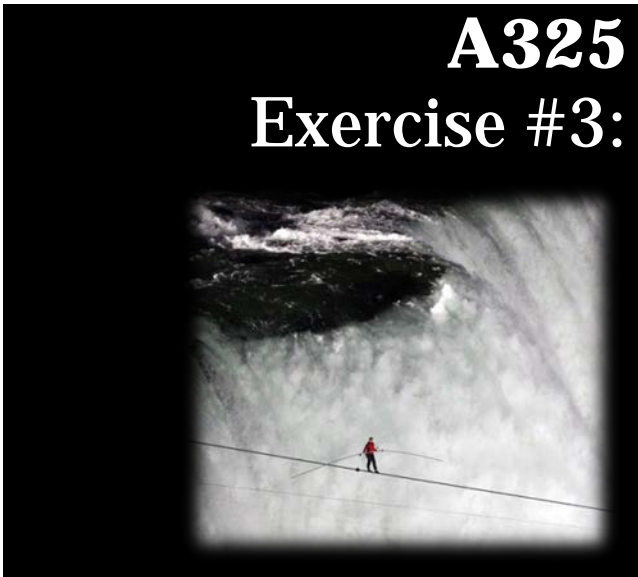


A325 Manual Editing

Exercise #3:



PART I.

EDITING WITHOUT A GRID

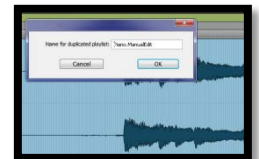
Though you have learned how to match the session Bar|Beat ruler to the music (very useful) there may be times when you do not have time for that or it doesn't make sense. We will start by doing some manual editing that does not utilize a grid.

3-1. We are going to start with the piano track and match its entrances to the drums. First show the edit window and move the "Piano" track so that it is above the "Kick 421" track by dragging it. Then select both "Piano" and "Kick 421" tracks and right-click on the "vertical zoom scale" while holding SHIFT-OPT (shift-WIN for windows) and select "fit to window". This will set track height for these 2 tracks so that they take fill the entire edit window for easy editing.



3-2. Play the session from just before the piano comes in. Notice that the piano entrances are not all lined up with the drums. Let's start with the first piano entrance. Set the zoom tool to "single zoom" so that it returns to the tool you were using after you have done a zoom function. Then zoom so that a couple bars around that first piano note are shown on the screen.

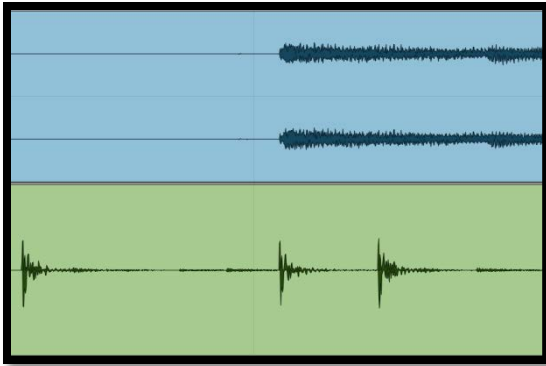
3-3. As you are about to edit the piano track create a duplicate playlist and name it "Piano.ManualEdit". Set your tools to "Smart Tool".



3-4. Use tab to transient to set the cursor to the first piano note. This can tab to the incorrect spot so make sure to listen and confirm that it is at the start of the piano note. Once you have confirmed it is in the correct spot use the "B" key to separate the clip. This is a shortcut for CND-E (ctrl-E in windows). If this does not work check that "Commands Keyboard Focus" is on. Also tab to the start of the next note and separate there too. (if you don't you will mess up EVERYTHING after this note!)



- 3-5.** Move your cursor to the “Kick 421” track to a point before the downbeat where the piano enters then use tab to transient to move the cursor to the kick hit. Again give this a listen to make sure it is in the correct spot. It typically does well here.



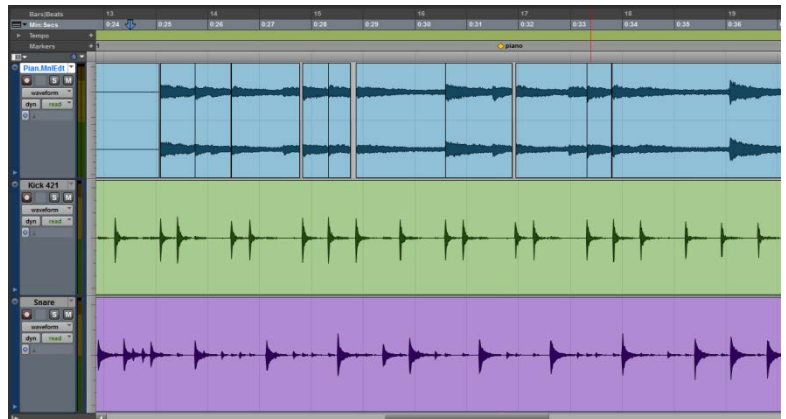
- 3-6.** Your cursor is now where the piano note should start. We will use “snap to cursor” to set this. With the cursor still on the “Kick 421” track CTL-click (WIN-click for windows) on the clip for the first piano note with smart tool showing the “Grabber”. This will move that clip so that it starts where your cursor was. In this case it will move the piano clip about 8ms later. (that may vary slightly depending on how tab to transient sees

things) Give this a listen and decide if it sounds better.

- 3-7.** The next piano note occurs when there is no kick hit. It does, however fall on a snare hit so let’s match it to the snare. Move the snare track next to the “Kick 421” and “Piano” and set their heights so that all 3 fill the window (same procedure as in #3-1).

- 3-8.** Since we will be editing a few notes at the start of this track go ahead and separate into clips for each note that should be with a kick or snare hit for the of the first 4 bars of the piano track using tab to transient and the “B” command keyboard focus key. There will likely be at least one that tab to transient will not find, find that point manually using your ears.

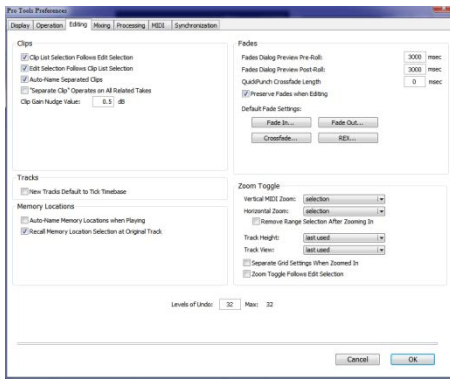
- 3-9.** Now align these to the kick or snare tracks using snap to cursor as you did before. Be careful to make sure you do not move any clips that are longer than you intend. *If you separate at the start of a note you also need to separate at the start of the next note that you do not want to move.*



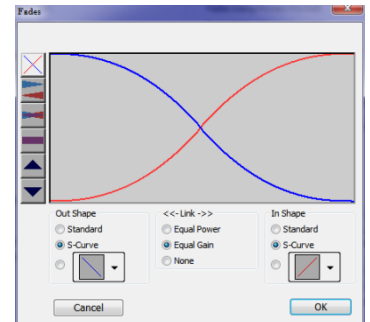
- 3-10.** Give this a listen to see if you feel the alignment is OK. Hopefully you notice that the edits themselves are not acceptable, we’ll address that now.

- 3-11.** Start by filling in all of the gaps between the clips you just created by dragging clip starts to the left any place where there is a gap. One easy way of moving between edit points is to turn off tab to transient, then tab moves you to the next region boundary. Use this as you check each edit point. As a starting point just drag far enough to fill any gaps.

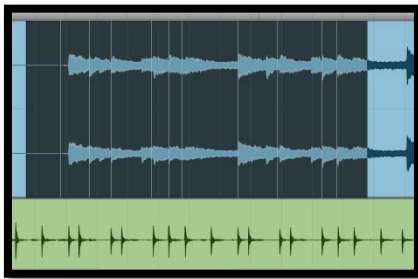
- 3-12.** Give the track a listen to see how that worked. We will be adding fades so ignore any clicks from edits, just make sure that there are no double notes or anything else odd. This would be a good place to use solo to hear the edits. Tweak any of the edit points that you think need it.



3-13. Now we need to add crossfades. Since we did quite a few edits it might be fastest to do some batch fades. We will use the Command Keyboard Focus “F” key for this. It places the default crossfade so let’s check what that is set to. Go to “Setup>Preferences” and the “Editing” tab then click on “Crossfade...”

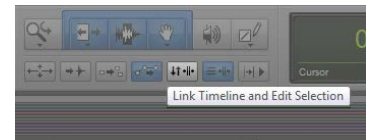


3-14. Set the default crossfade as shown with S-Curves of Equal Gain and a curve set to something close to what is shown. *Grab on the curve to change it.*



3-15. Select on the piano track covering at least all of the edits (it can be more) and hit “F”. Give your fades a listen both in solo and in context of the mix.

3-16. With my edits I found two that needed tweaked. As your edits may be slightly different fix them as you need to. This is a great time to utilize the “Link Edit and Timeline” setting. Turning this off will allow you to set your playback cursor to what you want to hear not matter where you have left your edit cursor from your last edit tweak. You can use the shortcut key SHIFT-? to turn this on or off.



!!!!!!IMPORTANT!!!!!!
 So many engineers do not spend enough time checking their edits. Everything else done later will make the edits MORE audible. Take special care to make them perfect at this point in your editing!!!!

Continued on next page.....



PART II. HELP FROM A MAP

For the next section we will build a tempo map based on the audio as you did in earlier exercises to allow for easier editing.

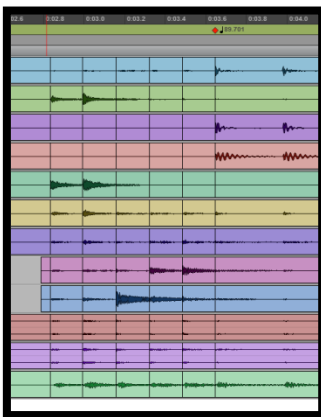
3-17. Listen to the start of the song. You should notice that there are drum pick-ups before the downbeat of bar 1. Find the downbeat of bar 1 on the “Kick 421” track and set a Bar|Beat marker for Bar 1|1|000. The drums have a group that is likely turned on; be sure to turn this off and then use Tab to Transient to find the first kick hit. Tab to Transient is useful as it give you a consistent marking. If you zoom around or place while playing you will get inconsistent results.

3-18. Now add more markers for Beat 1 of Bars 2, 3, 9 and 11. That will be enough for what we will be doing, you have to balance time doing that to usefulness.



3-19. Hopefully you noticed that those pick-ups in the drums are not played exactly in time. We will fix that, first impressions being important and all.....

3-20. Even though your first marker was placed after the start of the session, Pro Tools has gone ahead and matched the tempo before that to the tempo after. Check this by going into grid mode and copying a beat from the first bar somewhere before Bar1|Beat1. You will see that the tempo is the same.

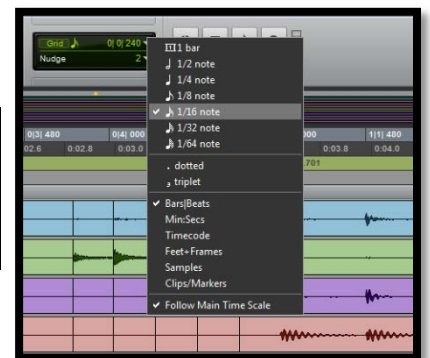


3-21. Make sure the drum group is on (*editing drum tracks separately will create lot of phasing issues, we don't want to do that*) and create a duplicate playlist for all drums tracks and name them “*OriginalName*.Manual”. Then create separate clips for the five drum hits before Bar1|Beat1. Make sure that you create a clip for each drum hit so that you end up with a total of seven clips for each drum track. Note that Tab to Transient will find lots of “transients” that aren't what you want. It is a tool to HELP you, not something you can rely on to do the work.



3-22. Switch into Grid mode and set your grid to 1/16 notes.

Beats are divided into “Ticks” here is how it matched typical musical counting				
Count	1	e	&	a
tick	000	240	480	720



3-23. Click on the clip for the first drum hit. You can see in the main counter that this falls at 0|3|756. Going by our chart on the previous page it should fall on 0|3|720; so it is late. Grab it (using the Grabber on smart tool) and move it slightly to the left and it will snap into place on the grid.

3-24. Do this for each of the next four clips. Remember to stop before moving the clip containing the rest of the song on the far right.

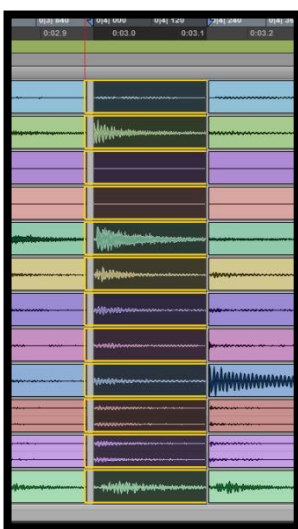
3-25. Give your edits a listen to see if it feels right now. We haven't done fades yet so it won't sound good but should be in time.

3-26. I find it a little hard to judge when it starts the song so let's add a count in for the song. Switch grid resolution to 1/32 note and copy the drums from 1|2|000 to 1|2|120 and past them at 0|1|000, 0|2|00, and 0|3|000.

3-27. Now give your drum intro (with counts) a listen again. This feels good to me, if you'd like to tweak for your tastes you are welcome to.

3-28. Now we need to fix our edits. Let's try the easy way first. Select the drum tracks over your edits (just make sure to select on both sides of all the edits) and then do batch fades with CMD-F (ctrl-F for Windows) and listen to the result. This creates fades based on your default settings in Preferences.

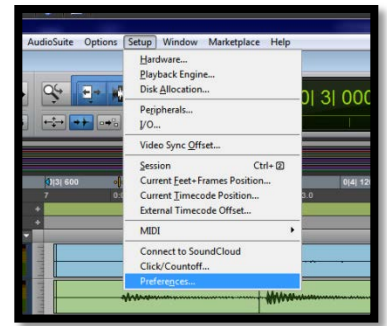
3-29. Hopefully you realize this doesn't sound good. It is fading in during most of the transients and we need to fix that. Undo your batch fades.



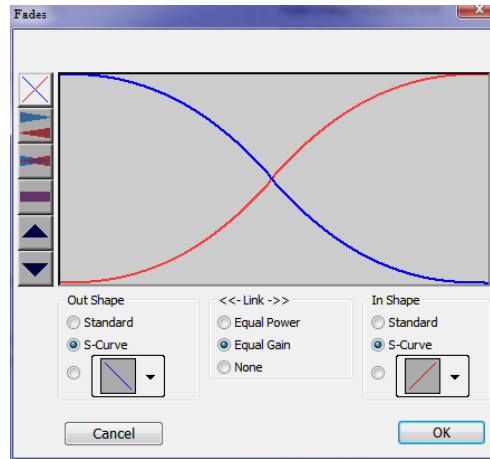
3-30. We need to move our edit points off of the grid. we could switch into Slip mode but a quicker option might be to use the CMD (ctrl for Windows) key while you do it to temporarily disable the grid..

3-31. Using Trim from the smart tool plus the CMD (ctrl in Windows) key drag the start of each of the 6 clips to the left a little before the attack and over the end of the previous clip. (*for me this moved the starts to around 940 ticks*). Do this for all 6 clip starts.

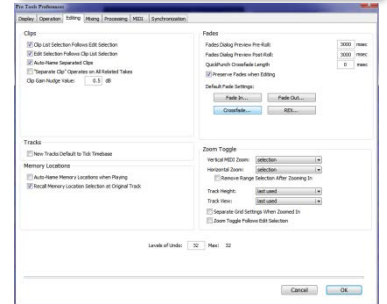
3-32. Now we need to add crossfades to make the edits clean. We will use batch crossfades which utilize the default crossfade set in preferences. Let's set it so that you get close to the same results that I got. Open the Preferences window from "Setup>Preferences" and click on the "Editing" tab. Then click on "Crossfades" and set it as shown.



3-33. Select the drum tracks over your edits (just make sure to select on both sides of all the edits) and then do batch fades with CMD-F (ctrl-F for Windows) and listen to the result.



You can also choose to use CMD-F (ctrl-F for Windows). This will bring up the crossfade window, starting with your default settings. It will also let you set the length of the crossfades.



3-34. If your edits are close to what I did then this should sound good. If not tweak your edits to get it right. Remember that everything else that will be done to these tracks will make the edits more noticeable so make them perfect now!

3-35. Yes, you are right, there is still much to fix on this recording. Stay tuned and be glad you aren't doing this with tape.....

