# Working in the Timeline

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# Working in the Timeline

Once you've assembled a series of clips into the Timeline, you'll likely need to begin making some changes. This chapter covers the many methods available for resizing and moving clips in the Timeline, rearranging clips, dealing with audio/video sync issues, copying and pasting, marking, and finding specific clips, along with much, much more.

This chapter covers the following topics:
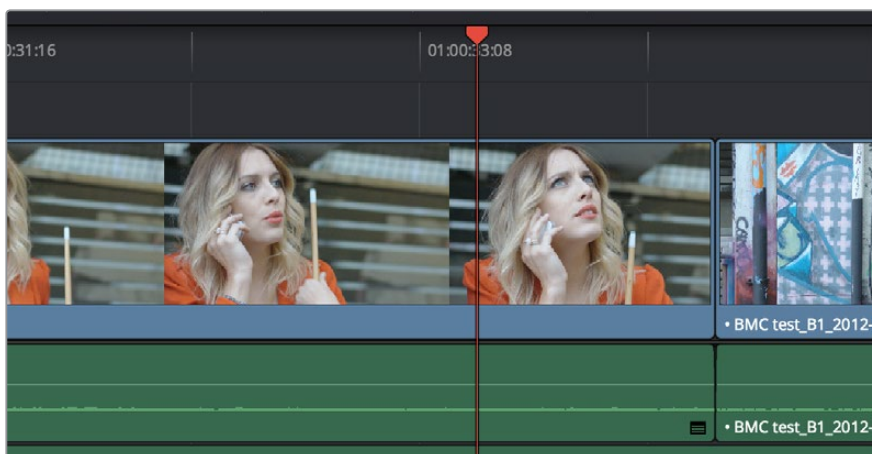
# Match Frame Operations

Match frame operations are a terrific time saver when you need to match the original source clip to a clip in the Timeline, or when you want to use a clip in the Source Viewer to find that same clip in the Timeline. With a single command, you can match one clip to another in order to set up a new edit to take care of a variety of tasks.

## Matching From the Timeline

A classic example of using Match Frame is when you originally edited a video clip into the Timeline without its corresponding audio, and you later decide you want that audio in the Timeline after all. An easy fix is to move the playhead in the Timeline to intersect the clip you need to fix, and use the Match Frame command to automatically load the original source media for that clip into the Source Viewer, setting Source In and Out points that match those of the Timeline clip, and putting the Source playhead at the same frame as the Timeline playhead. At that point, you can simply edit the source audio and video back into the Timeline to overwrite the video-only clip you started with, confident that you're editing exactly the same range of media at the same place.

**To use Match Frame in the Timeline to find a source clip:**

1 Move the Timeline playhead to intersect the clip you want to target.



Placing the playhead over a clip to match frame

2 If there are other clips on a multi-track timeline that overlap the clip you're targeting for this operation, then the clip on the lowest video track will be used as the target for Match Frame operations. If you want to target a clip on a higher track, then either disable the Auto Selection controls of all timelines underneath, or Option-Click the Auto Selection control of the track with the clip you're targeting to solo it. (More information on using the Auto Selection controls of the Timeline appears later in this chapter.)

3 Do one of the following:

- Hold the Option key down and double-click the clip in the Timeline.
- Click the Match Frame button at the bottom right of the Timeline Viewer (it's at the left of the In and Out buttons).
- Press the F key.
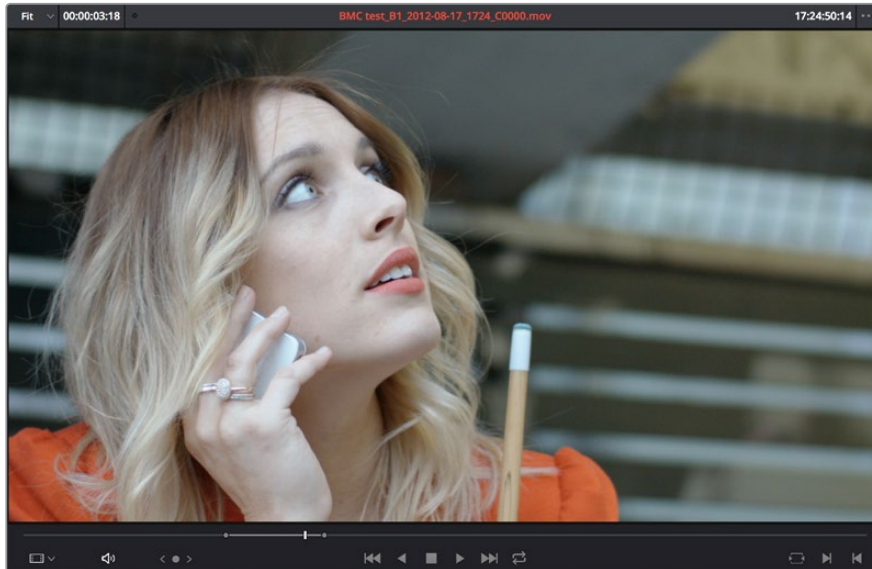
The frame that's matched to the frame at the playhead in the Timeline;
In and Out points are set to match those of the clip in the Timeline

The original source media for that clip is automatically loaded into the Source Viewer, with In and Out points that match those of the targeted Timeline clip; the Source playhead is at the same frame as the Timeline playhead.

## Matching From a Source Clip

Match Frame also works in the opposite direction. You can open a source clip into the Source Viewer that you know corresponds to a clip in the Timeline, and then you can use Match Frame to automatically find any clip in the Timeline with media found within the source clip.

**To use Match Frame in the Source Viewer to find a clip in the Timeline:**

1   Open a clip in the Source Viewer that includes a range of media that's already been edited into the Timeline. If no part of the source clip has been edited into the Timeline, source match framing won't work.

2   Move the Source Viewer playhead to a frame that you want to find in the Timeline. Again, if the frame at the position of the playhead in the Source Viewer hasn't already been edited into the Timeline, the Source Match Frame command won't work.

3   Click the Match Frame button at the bottom right of the Source Viewer (it's at the left of the In and Out buttons), or press the F key.

The Timeline playhead automatically moves to the the clip and frame after the current playhead position that matches the clip in the Source Viewer.

## Locating Source Viewer or Timeline Clips in the Media Pool

There are two ways you can locate the original clips in the Media Pool using corresponding clips that you're working with:

- Press Option-F to locate a clip that's open in the Source Viewer in the Media Pool. That clip appears highlighted in the Media Pool.
- To locate a Timeline clip's corresponding clip in the Media Pool, right-click any clip in the Timeline, and choose Find in Media Pool. That clip appears highlighted in the Media Pool.
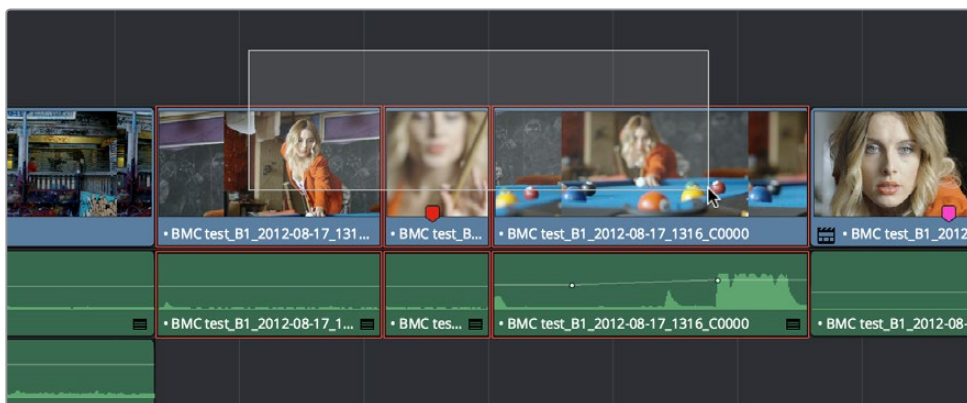
# Selecting Clips in the Timeline

Once you've assembled a group of clips in the Timeline, you'll probably need to manipulate them further, moving, deleting, trimming, or otherwise adjusting the clips in the Timeline to make the edit play with the pacing and verve you require.

## Manually Selecting Clips in the Timeline

Many operations require you to make a selection first, to define the scope of what you're about to do. There are many ways to do so.

**Selections you can make using the mouse:**

- To select one clip: Click a clip with the mouse.
- To select a continuous range of clips by dragging: Drag a bounding box from an empty area of the Timeline to surround a group of clips.



Dragging a bounding box to select a continuous range of clips in the Timeline

- To select a continuous range of clips by Shift-clicking: Click the first clip you want to select, and then shift-click the last clip you want to select, and all clips in-between will automatically be selected as well.
- To select a discontinuous range of clips: Command-click any clips to select them no matter where they appear on the Timeline.
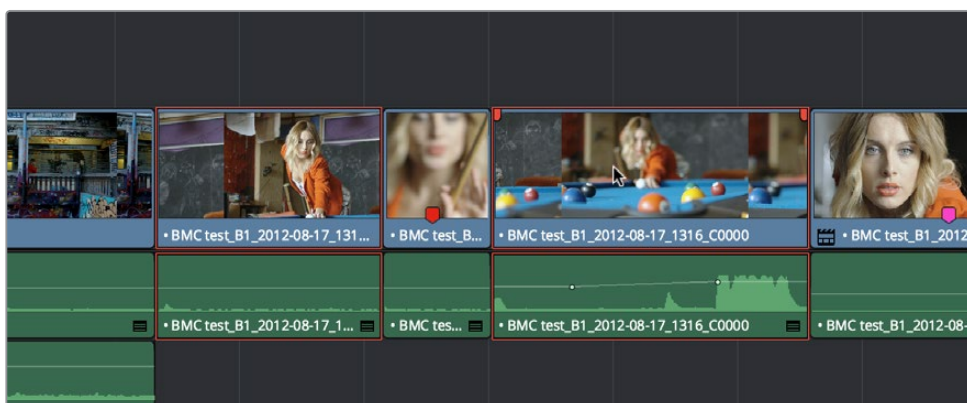


Command-clicking to select a discontinuous range of clips in the Timeline

**Selecting clips using the keyboard or menu commands:**

- **To select one clip:** Using the keyboard, make sure the Auto Select button for the track the clip is on is enabled, then move the playhead over that clip and press Shift-V.
- **To select all clips forward of the playhead on the current track:** Move the playhead to the first clip you want to include in the selection, then press the Y key (Timeline > Select Clips Forward > On This Track) to select that clip and every clip to its right in the same track of the Timeline.
- **To select all clips forward of the playhead on all tracks:** Move the playhead to the first clip you want to include in the selection, then press Option-Y (Timeline > Select Clips Forward > On All Tracks) to select that clip and every clip to its right in all tracks of the Timeline.
- **To select all clips backward from the playhead on the current track:** Move the playhead to the last clip you want to include in the selection, then press Command-Y (Timeline > Select Clips Backward > On This Track) to select that clip and every clip to its left in the same track of the Timeline. By default, there's no keyboard shortcut for this command, but you can assign one.
- **To select all clips backward from the playhead on all tracks:** Move the playhead to the last clip you want to include in the selection, then choose Command-Option-Y (Timeline > Select Clips Backward > On All Tracks) to select that clip and every clip to its left in all tracks of the Timeline. By default, there's no keyboard shortcut for this command, but you can assign one.
- **To select all clips in the Timeline:** Make sure the Timeline has focus, then press Command-A.

**To change which clip is selected using the keyboard:**

Select a clip, then use the Left Arrow and Right Arrow keys to change the selection to the previous or next clip among all tracks with Auto Select turned on.

## Selecting Clips Based on Markers, Flags, and Clip Color

It's also possible to select multiple clips that have a particular color of marker, flag, or clip coloration. This is useful in any situation where you're using these organizational tools to keep track of clips with specific characteristics that you might need to later select for multi-clip operations.

For example, you might add purple markers to a series of audio clips that might need special EQ settings. Later, you can choose Timeline > Select Clips With Marker Color > Purple to select all of those clips in order to move them to another track, where you can apply the same EQ to all of them using an audio filter applied to the track. There are three ways of selecting groups of clips.

**To select groups of clips based on Marker, Flag, or Clip Color:**

- Choose Timeline > Select Clips With Flag Color > Blue – Purple
- Choose Timeline > Select Clips With Marker Color > Blue – Purple
- Choose Timeline > Select Clips With Clip Color > Green – Gray

## Deselecting Clips

If you want to deselect all clips in the Timeline in preparation for your next operation, there are two ways you can do this.

**To deselect all clips:**

- Using the mouse: Click in any empty area of the Timeline.
- Using the keyboard: Press Shift-Command-A.

## Using the Timeline Auto Select Controls to Define Selections

The Timeline Auto Select controls give you a way of specifying which tracks will be either affected or considered during operations in which there are multiple superimposed clips on multiple tracks of the Timeline. In the easiest example, if you have two superimposed video clips and three superimposed audio clips, and you want to delete the media from only tracks V2, V1, and A1, you can turn off the Auto Select controls for tracks A2 and A3, set Timeline In and Out points to define the range of the clips you want to delete, and then when you press the Delete key, only the media on the Auto Select-enabled tracks is deleted.
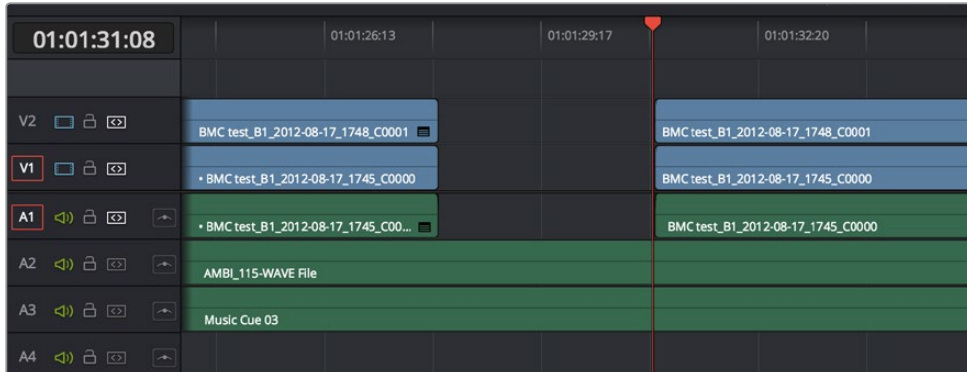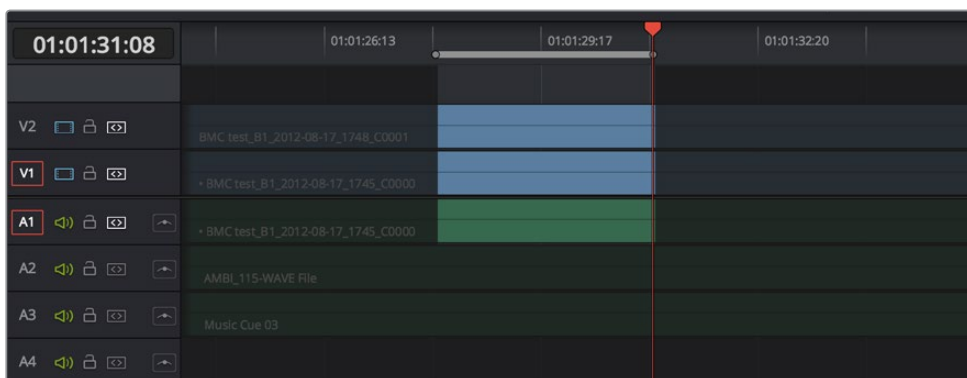




Before and After deleting a clip with Auto Select on Tracks A2, A3, and A4 turned off

Another type of operation affected by Auto Select is when using the Mark Clip command, again on a section of the Timeline where there are multiple superimposed clips, each of which has a different duration. Ordinarily the first and last frames of the clip on the lowest track is used to set Timeline In and Out points when using Mark Clip.
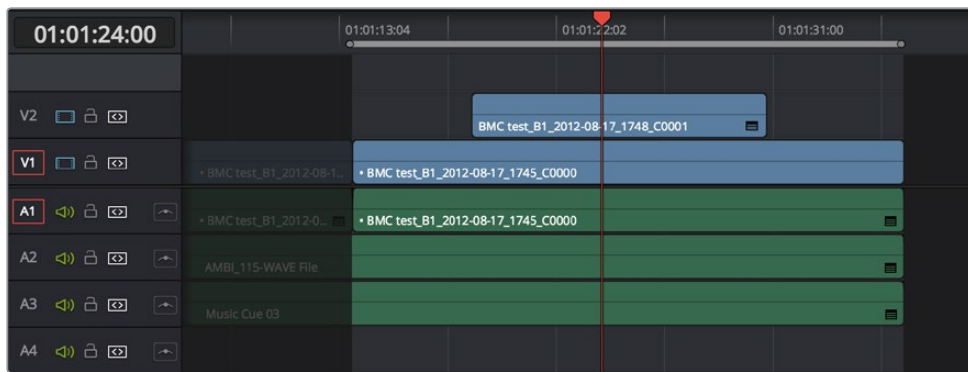
Using Mark Clip with all Auto Select controls enabled

However, if you disable the Auto Select control of track V1, then whichever clip is on the lowest video track with Auto Select still enabled is used as the target clip for the Mark Clip operation. In this example, the shorter clip on track V2 now sets the locations of the In and Out points.
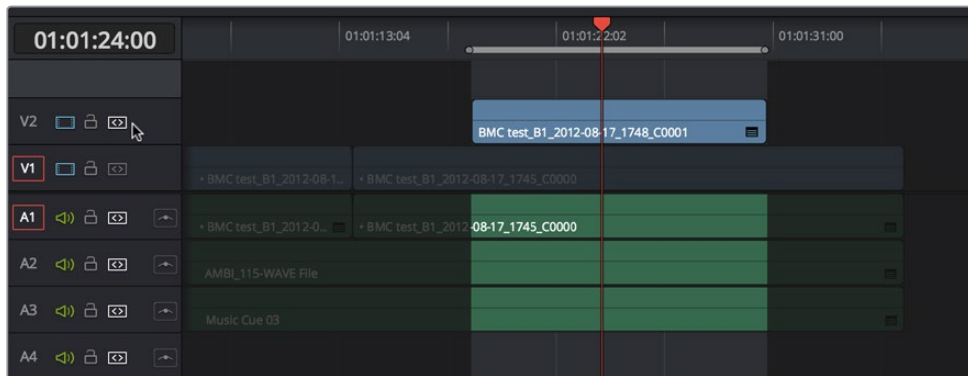


Using Mark Clip with Auto Select controls enabled

**Methods of enabling and disabling the Auto Select controls:**

- To toggle Auto Select for any track: Click any track's Auto Select control.

- To toggle Auto Select for video tracks: Press Option-F1 through F8 to toggle Auto Select for tracks V1 through V8.

- To toggle Auto Select for all video tracks off and on: Press Option-8.

- To toggle Auto Select for audio tracks 1-8: Press Option-Command-F1 through F8.

- To toggle all video track Auto Select tracks off and on: Press Option-F9.

- To toggle all audio track Auto Select tracks off and on: Press Option-Command-F9.

- To "solo" Auto Select for a track and disable Auto Select on all other tracks: Option-click any Auto Select control to leave that control on while turning off all other Auto Select controls of that type (video or audio).

- To turn all audio or video Auto Select controls on and off: Shift-click any video or audio Auto Select control to toggle on or off all Auto Select controls of that type (video or audio).

The following operations are affected by the state of each track's Auto Select control:

- **Cutting, Ripple Cutting, Copying, or Deleting clips:** When using Timeline In and Out points to delete a range of media from the Timeline, only media on tracks with an enabled Auto Select control will be cut, copied, or deleted.

- **Deleting gaps:** When selecting and deleting gaps in the Timeline, clips on other tracks that overlap the selected gap will also be deleted on tracks with an enabled Auto Select control. Media to the right of affected tracks will ripple left to close the gap.

- **Selecting edit points using the keyboard:** When you press V to select the nearest edit point, the edit point on the lowest track with Auto Select enabled is selected. When pressing the Up Arrow and Down Arrow keys to move the selection from edit point to edit point, edit points on tracks with a disabled Auto Select control are ignored.

- **Selecting clips using the keyboard:** When a clip is selected, you can press the Up Arrow and Down Arrow keys to move the selection from clip to edit clip, but clips on tracks with a disabled Auto Select control are not seen by this operation.

- **Using Mark Clip:** When using the Mark Clip command, clips on tracks with disabled Auto Select controls are ignored. This lets you choose a target clip to use for marking the clip when there are multiple overlapping superimposed clips.

- **Match Frame:** When making a Match Frame operation, clips on tracks with disabled Auto Select controls are ignored. This lets you choose a target clip to use for matching a frame when there are multiple overlapping superimposed clips.

- **Rippling the Timeline during a trim operation:** Tracks with Auto Select turned off will not be rippled. More information on the rules of ripple trimming appear later in this chapter.

- **Pasting clips:** All copied clips will be pasted to the lowest numbered track with Source Control enabled. If all tracks of a particular type have their Auto Select controls turned off, then no clips of that type will be pasted at all.

- **Paste Insert:** Tracks with Auto Select turned off will not be rippled or affected by clips being pasted via a Paste Insert command.

- **Using the Insert or Ripple Overwrite edits:** Only clips on tracks with Auto Select turned on will be rippled during an Insert edit or Ripple Overwrite edit.

- **Finding gaps:** When using Playback > Previous Gap (Command-Option-;) or Next Gap (Command-Option-' ), gaps on tracks with Auto Select disabled will be ignored.

# Deleting Clips From the Timeline

There are two ways you can delete clips you don't want in the Timeline. Using the Delete key, you can perform what's sometimes called a "lift edit," removing the unwanted clips and leaving a gap. Using the Forward Delete key, you can perform a "ripple delete," removing unwanted clips and closing the gap by rippling the rest of the edited Timeline to the right of the deleted clip/s by moving it to the left.

**Deleting clips as a "lift edit" operation:**

- To remove one or more clips from the Timeline, leaving a gap: Select a clip in the Timeline, or Shift-click or Command-click to select the clips you want to remove, and press the Delete key (or right-click the selection and choose Delete).

- To remove a range of media from the Timeline on multiple tracks, leaving a gap: Set Timeline In and Out points defining the range of media you want to delete, then turn off the Auto Select controls of any tracks with media you want to preserve, and press the Delete key (or right-click the selection and choose Delete)..
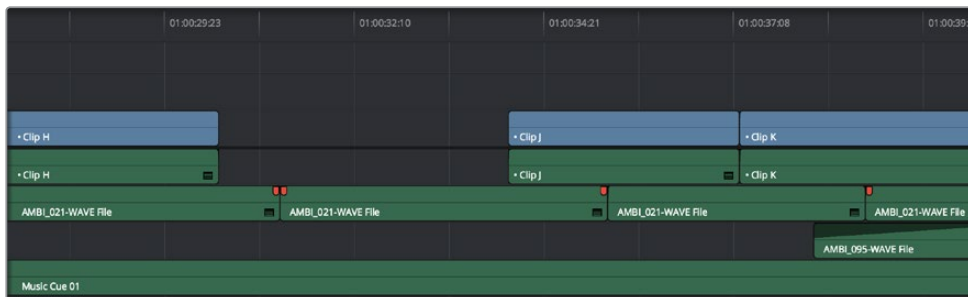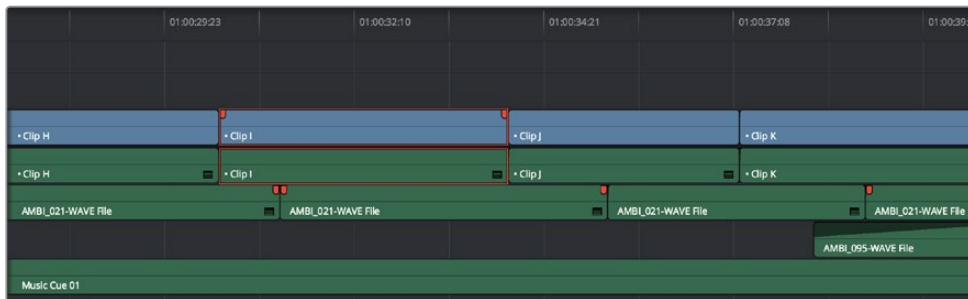


Deleting Clip I using the Backspace or Delete key and leaving a gap

**Deleting clips as a "ripple delete" operation:**

- To delete one or more clips and close the gap by rippling the Timeline left: Select a clip in the Timeline, or Shift-click or Command-click to select the clips you want to remove, and press the Forward Delete key.

- To delete a range of media and close the gap by rippling the Timeline left: Set Timeline In and Out points defining the range of media you want to delete, then turn off the Auto Select controls of any tracks with media you want to preserve, and press the Forward Delete key.
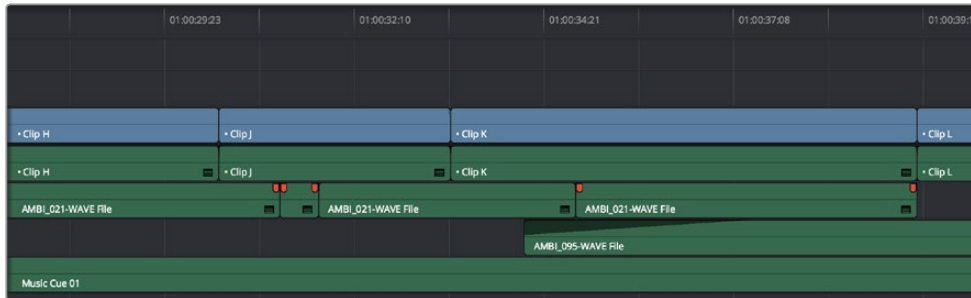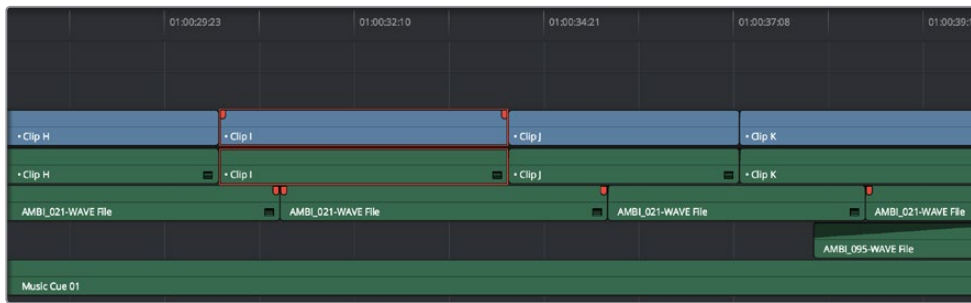
Deleting Clip I using the Forward Delete key to ripple all clips with In points to the right in the Timeline to close the gap

As with any ripple operation, all clips with In points to the right of the deleted range of media on tracks with auto -select enabled are rippled to close the gap, and any clips with In points to the left of the In point of the affected range of media are unaffected.

## Finding, Selecting, and Deleting Gaps in the Timeline

A gap is defined as a space between any two clips on the same track. Often gaps are desirable as they allow audio or video clips to be spaced apart from one another very specifically, but sometimes they're not. If you want to find accidental gaps in your timeline that may be too small to see, a pair of commands lets you do this.

**To move the playhead to the next gap on the Timeline:**

1 Turn off the Auto Select controls of any tracks you want to omit from this operation.

2 Do one of the following:

- Choose Playback > Previous Gap, or press Option-Command-Semicolon (;) to move the playhead to the next gap to the left of the playhead's current position.
- Choose Playback > Next Gap, or press Option-Command-Apostrophe (') to move the playhead to the next gap to the right of the playhead's current position.

**To select or deselect a gap:**

Click once to select a gap, and click that gap again to deselect it.

You can only select one gap at a time. The principal reason to select gap is to delete it, in the process rippling the Timeline to close the gap. In the following example, there's a gap between two clips on track V1 that you'd like to close.
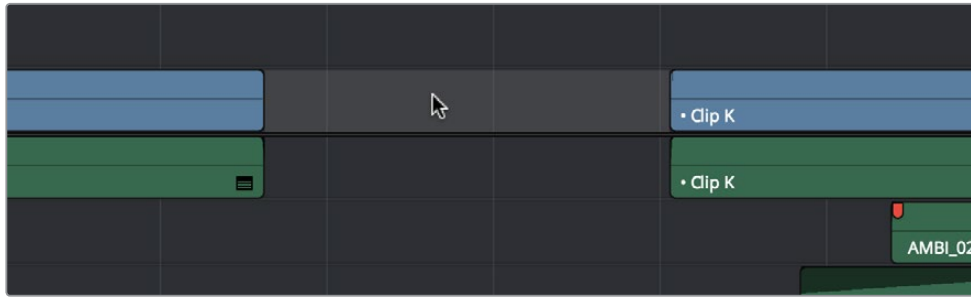
Selecting a gap on Track V1

**To delete a gap:**

Press the Delete key to close the gap. All clips to the right of it on tracks with Auto Select enabled will be rippled to the left to close the gap. Clips on tracks with Auto Select disabled will not ripple.

If you select a gap in a timeline with clips on multiple tracks, which clips will be deleted depends on the state of the Auto Select controls for each track in the Timeline.

- All tracks with Auto Select enabled: The range of media that overlaps the selected gap will also be deleted. Clips on those tracks will ripple left to fill the gap.

- All tracks with Auto Select disabled: The range of media that overlaps the selected gap will be left intact, and clips on those tracks will not ripple left, going out of sync with whichever clips do ripple.

## Trimming Gaps

The start and end of gaps can also be rippled using the Trim tool. For more information, see "Using Trim Mode and the Trim Tool" later in this chapter.



Using the Trim tool to ripple the out point of a gap to narrow it

# Selecting Edits in the Timeline

A variety of trimming methods require you to select an edit point, or part of an edit point, in order to resize, ripple, or roll an edit. You can do so using the mouse, or using the keyboard.

**Methods for selecting edit points using the mouse:**

- To select an edit to roll: Move the mouse to the center of an edit point, and when the ripple cursor appears, click to select the edit.
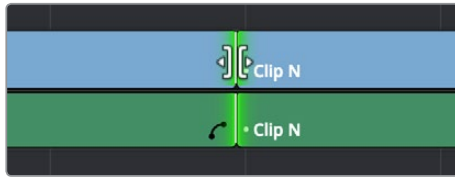
Selecting an edit point to roll

- **To select just the incoming or outgoing half of an edit point to resize or ripple:** Move the mouse to the left or right of the center of an edit, and when the resize/ripple cursor appears, click to select that portion of the edit.



Selecting incoming or outgoing halves of an edit point to resize or ripple

**To select multiple edit points, do one of the following:**

- **To select multiple roll points:** Command-click the center of multiple edit points.



Command-clicking the center of several edits to prepare to roll them all

- **To select multiple ripple points:** Command-click the left or right sides of multiple edit points.



Command-clicking the left or right of several edits to ripple them all

- **To drag to select many edit points:** Select the Trim tool (T), and drag a bounding-box over the edit points you want to select. You can press U to switch all selected edit points among rippling incoming edits, rippling outgoing edits, and rolling edits.
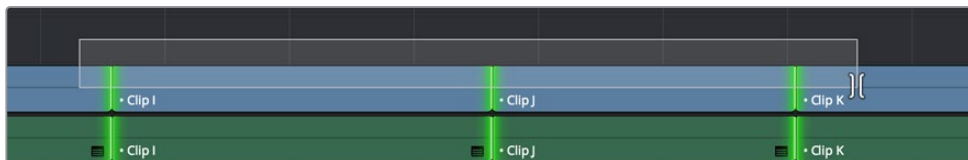


Using the Trim tool, you can drag to select multiple edits

There are also a flexible set of keyboard shortcuts that make it easy to select edit points in preparation for various operations if you like to avoid using the mouse.

**Keyboard shortcuts for selecting edits:**

- **V:** Selects the nearest edit point to the playhead on the lowest track with Auto Select enabled.
- **U:** Once you've selected an edit point, this shortcut toggles among selecting the outgoing half, incoming half, or the entire edit.
- **Option-U:** Once you've selected an edit point, this shortcut toggles among selecting the video+audio of the edit, just the video, or just the audio.

**To move the selection to another edit:**

- Select a single edit point, then use the Up Arrow and Down Arrow keys to change the selection to the previous or next edit point among all tracks with Auto Select turned on.

**To deselect all edit points:**

- **Using the mouse:** Click any empty area of the Timeline.
- **Using the keyboard:** Press Shift-Command-A.

Here's an example of how you would use these keyboard shortcuts together as a sequence of operations.

**To select an edit point using the keyboard:**

1 Move the Timeline playhead close to the edit point you want to select using the JKL keys.

2 Press the V key to select the nearest edit point to the playhead on the lowest track with Auto Select enabled. If there are overlapping superimposed clips on multiple tracks, turn off the Auto Select controls of tracks with edits you don't want to select using Option-F1 through Option-F8 corresponding to the auto select controls on tracks 1-8. Using the mouse, you can solo a track's Auto Select state by Option-clicking its Auto Select button. (Option-F9 toggles the auto select controls of all video tracks.)

3 Initially, the entire edit is selected, in preparation for a roll edit. To toggle among selecting the outgoing half, incoming half, and the entire edit, press the U key.

4 To toggle among selecting the video+audio of the edit, just the video, or just the audio, press Option-U.

5 Perform whatever operation you need to. When you're finished, using Up-Arrow or Down-Arrow to move the selection backward or forward in the Timeline, or press Command-Shift-A to deselect it.

# Linking and Syncing Audio and Video

While selecting edits and clips, you can also choose whether the video and audio associated with a clip should be selected together (linked) or not. This determines whether operations performed to the video of a clip automatically affect the audio of the clip, and vice versa. In most instances, you'll probably want to leave Audio/Video Linking turned on, so that selecting the video of a clip to move it elsewhere in the Timeline also results in the audio being selected and moved at the same time. Disabling A/V linking in this case could cause your video and audio to go out of sync undesirably.

However, there are plenty of instances when you'll want to temporarily suspend this linked A/V relationship, such as when you want to create a split edit, where a clip's audio In point is at a different frame then the video In point. In this case, you can suspend Audio/Video Linking to select just the audio In point, then roll it either further back or forward to create the split, without changing the In point of that clip's video. When you're finished, you can re-enable A/V linking.

At all times, the state of Audio/Video Linking is visible via the chain-link button at the right of the toolbar.



The Audio/Video Linking button

**To turn Audio/Video Linking off and on:**

- Click the Link Audio/Video button (or press Shift-Command-L).

**To temporarily suspend Audio/Video Linking while making a selection:**

- Press the Option key while clicking a clip or edit point to select the video without selecting the audio, or vice versa.

**Methods of permanently changing Audio/Video Linking in the Timeline:**

- To unlink audio and video from one another: Select a clip, then right-click it and choose Link from the contextual menu (or press Option-Command-L). Unlinked clips do not appear with a dot before the clip name in the Timeline.

- To link audio and video clips to one another: Command-click an audio clip and a video clip so they're both selected, then right-click the selected clips and choose Link from the contextual menu (or press Option-Command-L). A dot appears before the name of linked clips in the Timeline.
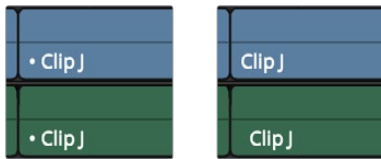


(Left) linked video and audio with a dot to the left of the clip name, (Right) unlinked audio and video items have no dot

## Linking Multiple Clips in the Timeline

You don't just have to link audio and video clips that sync together, though. You can actually link any number of video and audio clips that you want to be able to select, move, and edit together as one, even if they were never originally meant to be synced. This makes linking an organizational mechanism as much as a sync management tool. Here are some examples of how you can use this:

- You can link a text generator with a subtitle to the clip it plays along with.
- You can link a sandwich of overlapping audio sound effects with the video clip they accompany.
- You can link off camera audio to an on camera shot.
- You can link the background and foreground clips of a green screen composite, with sound from both.

Linking multiple clips in the Timeline works the same as linking a single audio and video clip together; every single linked item appears with a dot to the left of the clip name, and suspending linked selection to force any single clip out of sync will result in the display of an "out-of-sync" indicator.
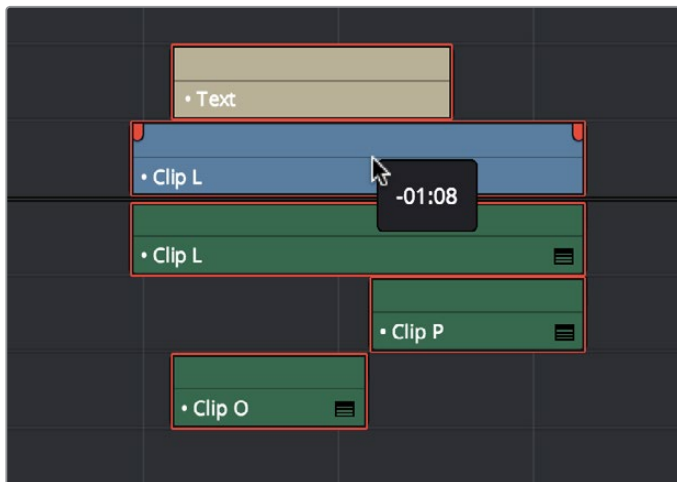
Multiple audio and video items that have been manually linked together to act as a single clip in the Timeline when Linked Selection is enabled

## Dealing with Audio Video Sync Offsets

Audio/Video sync is one of the most important things to maintain in any edited program. However, there are times when you may want to override the sync relationship of a clip's audio and video to make a particular edit, so moving a clip's audio and video out of sync is allowed.

If you disable Audio/Video Linking and then move the audio or video of a clip independently of its linked video or audio counterpart, you'll see red "out-of-sync" indicators at the right of each clip's name bar, that displays the timecode offset by which the audio and video of that clip are out of sync. In the following example, the audio and video of a clip have been moved out of sync by Option-clicking the video and dragging it to the right.
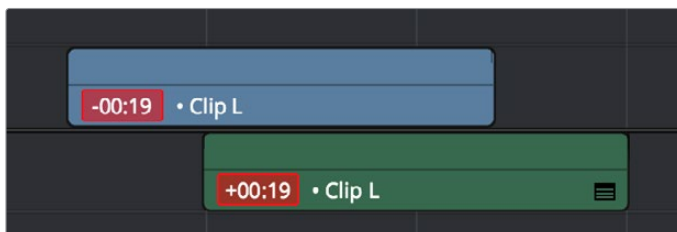


Sync markers on a clip with audio and video out of sync

### Commands for Re-Syncing Clips

If you've moved the audio and video of a clip out of sync with one another, there's a really easy way of getting them back into sync, by right-clicking the red out-of-sync indicator of any clip and choosing one of the following options:

- **Slip into place:** Slips the content of the selected clip, without moving the clip, so that it's in sync with the other items that are linked to that clip.
- **Move into place:** Moves the selected clip so that it's in sync with the other items that are linked to that clip.
- **Slip others into place:** Slips the content of all other items that are linked to the selected clip, without moving them, so that all linked items are in sync.

- **Move others into place:** Moves all other items that are linked to the selected clip so that all linked items are in sync.
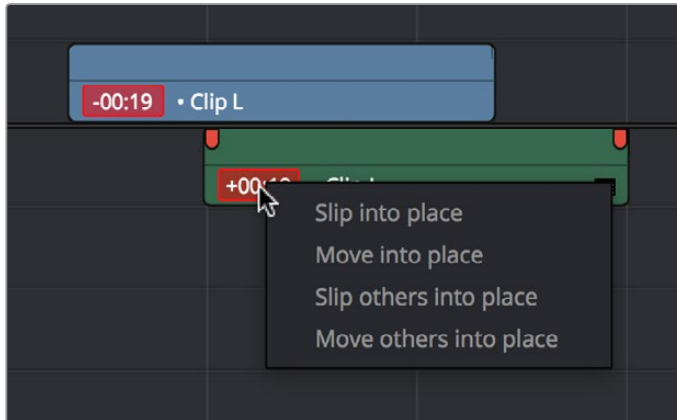


Commands in the contextual menu of sync tooltips

## Commands for Slipping Sync

Another set of commands in the Trim > Slip Audio submenu let you slip the contents of one or more selected clips in order to alter the sync between the audio and video.

- One Frame Forward (Option-Period)
- One Frame Reverse (Option-Comma)
- One Subframe Forward (Option-Right Arrow)
- One Subframe Reverse (Option-Left Arrow)

# Locking Tracks

Another step you can take to prepare before an edit is to lock tracks with media that you don't want to be affected by operations you're about to perform. For example, if you have a complex set of music edits on track A3 that you don't want to be affected by operations that will ripple the Timeline, you can lock track A3 so those clips remain unaffected.

Clips on locked tracks cannot be moved, deleted, cut, or otherwise affected by editorial operations. Furthermore, parameters of locked clips cannot be edited in the Inspector. However, clips on locked tracks can be graded and otherwise modified in the Color page.
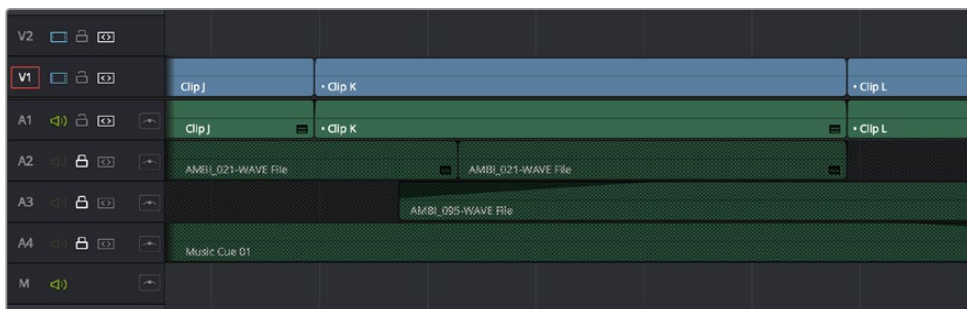


Tracks V2, V1, and A1 are unlocked, while tracks A2, A3, and A4 are locked

**To toggle the lock or unlock state of tracks, do one of the following:**

- Click any track's lock control.
- Press Option-Shift-1 through 8 to lock or unlock tracks V1 through V8.
- Press Option-Shift-9 to lock or unlock all video tracks.
- Press Option-Shift-F1 though F8 to lock or unlock tracks A1 through A8.
- Press Option-Shift-F9 to lock or unlock all audio tracks.

# Moving, Resizing, and Rolling Clips in Selection Mode

After editing a series of clips into a timeline, the next thing even the most careful of editors probably needs to do is to start making changes. The simplest changes are made in Normal Edit Mode (sometimes referred to as Selection mode), using the regular arrow pointer.



The Normal Edit mode button at left is enabled,
the Trim mode button at right is disabled

This is the default mode when you open Resolve, and allows you to move clips to other places in the Timeline, resize them to make them longer or shorter, and roll the edit points between two clips to move the edit to happen earlier or later.

**Manipulating clips using the mouse:**

1  Click the "Normal Edit Mode" tool (the arrow), or press A.

2  Do one of the following:

- To move clips in the Timeline: Drag any clip in the Timeline to any other position. If you drag a clip to overlap another clip, the clip you're dragging overwrites the clip you're dropping it onto.
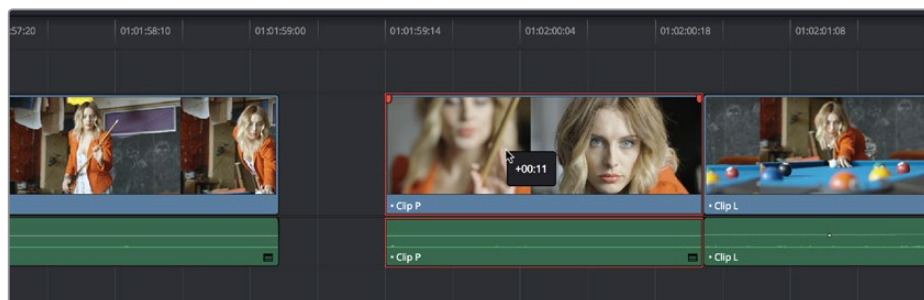


Moving a clip in the Timeline to overwrite part of another clip; a tooltip shows you how many frames you've moved

- To move clips in the Timeline up or down to other tracks while keeping them at the same time: Hold the Shift key down while dragging clips up or down in the Timeline. Or, you can hold the Option key down and press Up or Down Arrow.
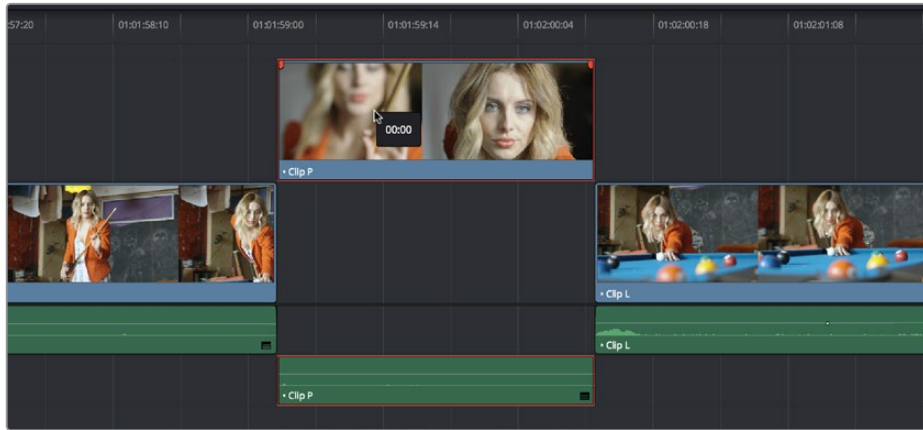
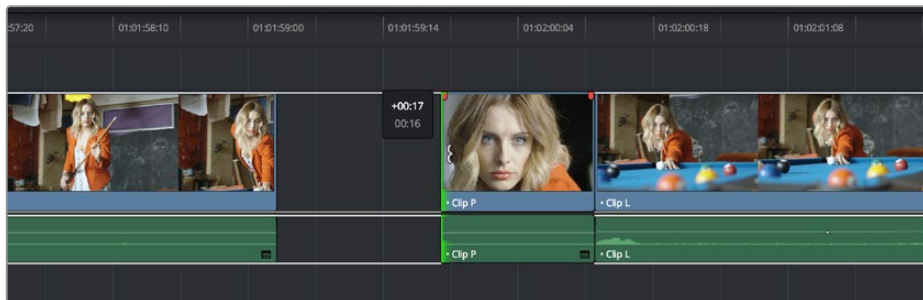Moving a clip into another track without sliding it in time by holding the Shift key down

- **To shorten or lengthen clips:** Move the Normal Edit Mode pointer over the beginning or end of a clip, and when it turns into the Resize cursor, drag the In or Out point to the left or right to change the clip's length.



Resizing a clip in the Timeline to create a gap; a tooltip shows the offset, and outlines show you how much media is available in the clip being adjusted

- **To roll any edit:** Move the Normal Edit Mode pointer over any edit point, and when it turns into the Roll Edit cursor, drag it to the left or right to move the edit point while simultaneously resizing the outgoing and incoming edits points of the two clips surrounding it.
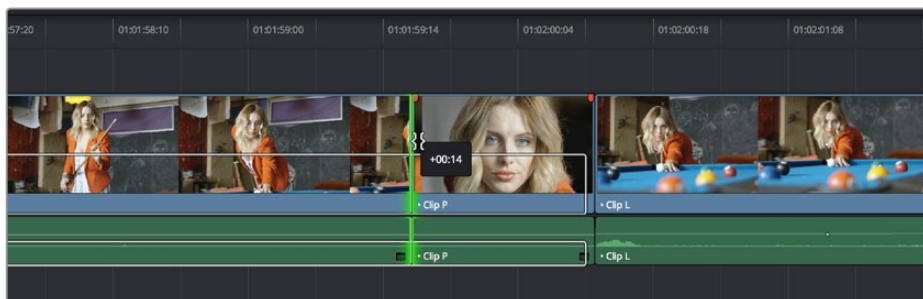


Rolling an edit; a tooltip shows the offset, and an outline shows the available area you can roll within

**Manipulating clips using the keyboard:**

1  Press A to choose "Selection Mode."

2  Do one of the following:

- To roll any edit: Select the closest edit point to the playhead using the V key, moving the selection to another edit if necessary using the Up Arrow and Down Arrow keys, and then press the Comma key (nudge 1 frame left) or Period key (nudge 1 frame right) to roll the selected edit to the left or right. Shift-Comma and Shift-Period nudges by 5 frames.

- To shorten or lengthen clips: Select the closest edit point to the playhead using the V key, then use the U key to toggle the selection among the end of the outgoing clip and the beginning of the incoming clip. Then, press the Comma key (nudge 1 frame left) or Period key (nudge 1 frame right) to shorten or lengthen that side of the clip. If you nudge one end of a clip to overlap another, the clip you're nudging overwrites the adjacent clip. Shift-Comma and Shift-Period nudges by 5 frames.

- To move clips forward or back in the Timeline: To select a clip in preparation for moving it, either click it, or move the playhead over it and press Shift-V. Then press the comma (nudge 1 frame left) or period (nudge 1 frame right) to move the clip to the left or right. If you nudge a clip to overlap another clip, the clip you're nudging overwrites the adjacent clip. Shift-Comma and Shift-Period nudges by 5 frames.

- To move clips up or down to other tracks: To select a clip in preparation for moving it, either click it, or move the playhead over it and press Shift-V. Then, press Option-Up Arrow to move the Video and Audio of that clip to the next higher-numbered track, or press Option-Down Arrow to move the Video and Audio to the next lower-numbered track.

> **TIP:** When holding down the Shift key while nudging a selection to do a "fast nudge," the duration of the nudge is customizable in the Editing panel of the Project Settings. By default it's five frames, but you can set it to whatever you want.

## Resizing Clips in the Source Viewer Using the Selection Tool

You can also double-click a clip in the Timeline to open it into the Source Viewer for trimming. When the Selection tool is selected, you can drag the In and Out markers, or use the playhead and I and O keyboard shortcuts to resize that clip in the Timeline.

Additionally, you can open Timeline clips into the Source Viewer for trimming using the Trim tool, dragging to ripple the In and Out points, and slipping the contents of the clip by holding the Shift key down and dragging the In and Out points.

> **NOTE:** To open a match frame of a clip in the Timeline using the mouse as in previous versions of Resolve, hold the Option key down while double-clicking a clip.
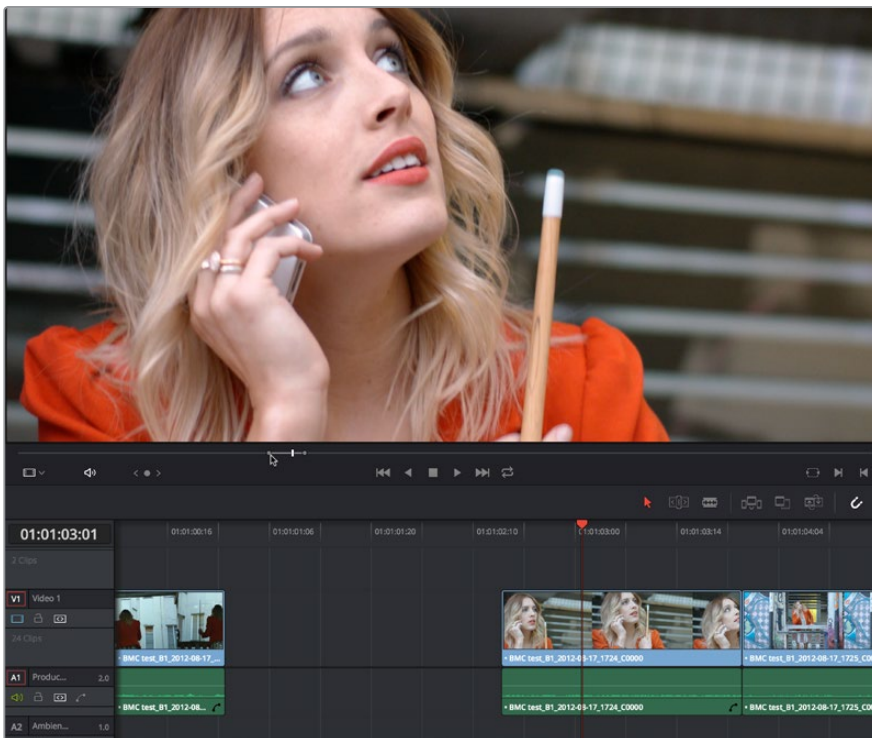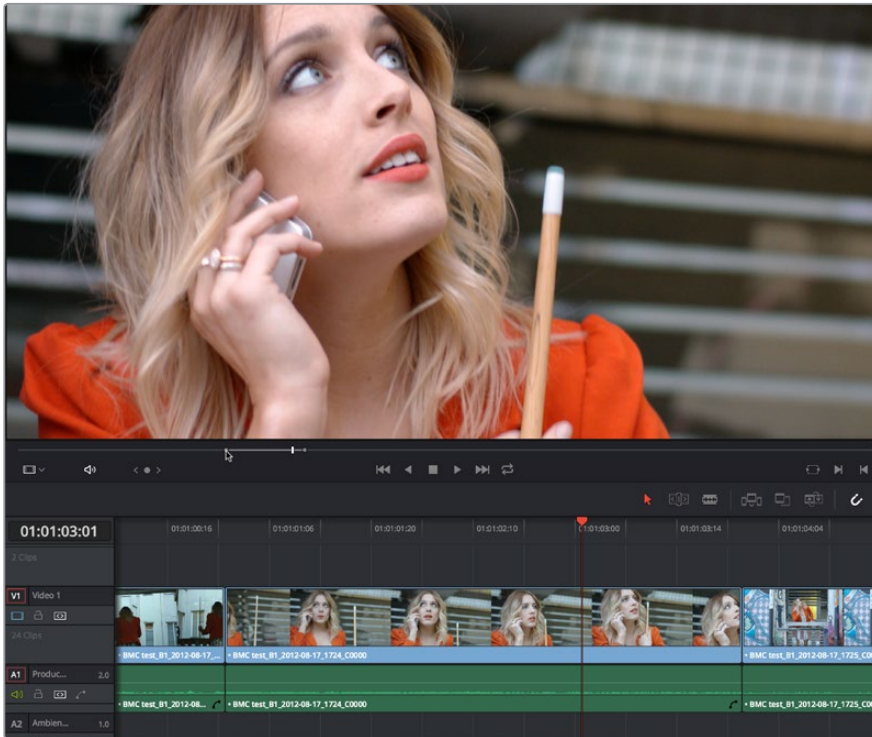
A Timeline clip being resized by opening it in the Source Viewer and dragging its In point

# Shuffle or Swap Edits and Inserts

A Shuffle edit (sometimes referred to as a Swap edit) lets you quickly rearrange selected clips in the Timeline simply by Command-Shift dragging them to the left or right (or Command-Option dragging them to do a shuffle insert). When you do so, the surrounding clips automatically move to the right or left to switch places with the clip or clips that you're dragging. This is a really fast way to reorder clips to try out different arrangements, without needing to drag clips onto multiple tracks to get them out of the way, first.

You have a lot of flexibility in how you shuffle clips around. You can select one clip, or multiple consecutive clips to shuffle. If you select multiple consecutive clips, they'll move together as a single block. You can even select multiple consecutive clips on multiple tracks to shuffle around the Timeline as a single item.

Furthermore, you can also select clips that are part of split edits, where the audio and video In and Out points start or end at different frames. In this case, how other clips move in the Timeline to make room for the Split-edit clip you're dragging depends on whether you click the video or audio portion of the clip to start dragging:

- If you click-and-drag the video portion of the clip, then all clips will rearrange themselves based on the duration of that video item on that track, so that all video items on that track rearrange themselves without either overwriting one another or leaving gaps. As you drag to shuffle the selection through the Timeline, overlapping linked audio items will either overwrite the audio on neighboring clips, or leave a gap.
- If you click-and-drag the audio portion of the clip, then all clips will rearrange themselves based on the duration of that audio item on that track, so that all audio items on that track rearrange themselves without either overwriting one another or leaving gaps. As you drag to shuffle the selection through the Timeline, overlapping linked video items will either overwrite the video on neighboring clips, or leave a gap.

Given the rules previously described, shuffling clips is really easy, and you can do so in one of two ways.

**To shuffle clips with adjacent clips in the Timeline:**
- Select one or more consecutive clips you want to shuffle, then press and hold the Command and Shift keys down and drag either the Video or Audio portion of the selected clips to the left or right. Adjacent clips will automatically switch places with the selection of clips you're dragging, until you drop it in the desired location.
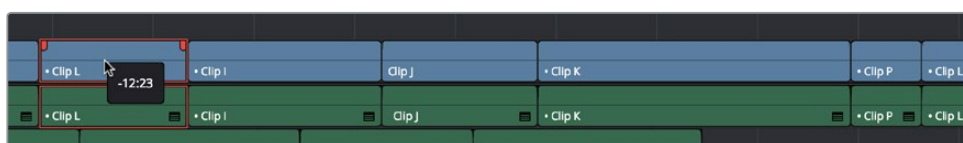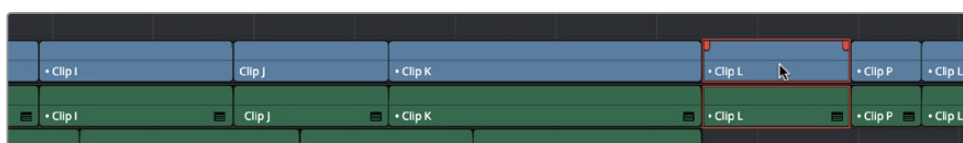


Before and after clip L being shuffled with clips I, K, and J in a scene to rearrange the sequence

**To shuffle insert one clip into adjacent clips in the Timeline:**

- Select one or more consecutive clips you want to shuffle, then press and hold the Command and Option keys down and drag either the Video or Audio portion of the selected clips to the left or right. The selection of clips you're dragging will be inserted in the middle of adjacent clips as you drag, with the cut portion of each clip being moved into the gap left behind by the clip you're dragging. Drop the clip into the desired location when you're finished.
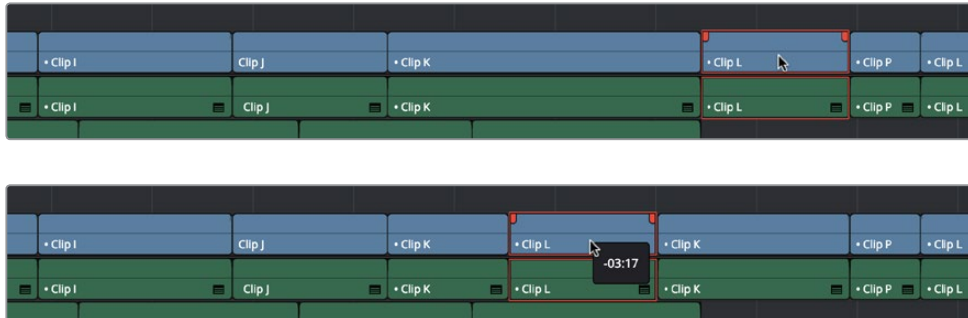


Before and after clip L being inserted into the middle of Clip K, which is split in half to make way for it

**To shuffle multiple clips to another position in the Timeline:**

- Select all of the clips you want to move to another position of the Timeline, then press and hold the Command and Shift keys, and drag the clips left or right. Make sure the item you click to drag is on the same track as the majority of clips you're rearranging; the item you click defines which track is used to guide the rearrangement of clips. In the following example, the video item of Clip C is selected on track V1, so as it's dragged to the right, all clips on other tracks are rearranged according to the duration and location of clips B and C on track V1. As a result, clips on tracks other than V1 may be overwritten, or leave gaps, as necessary for the items on track V1 to be rearranged cleanly.
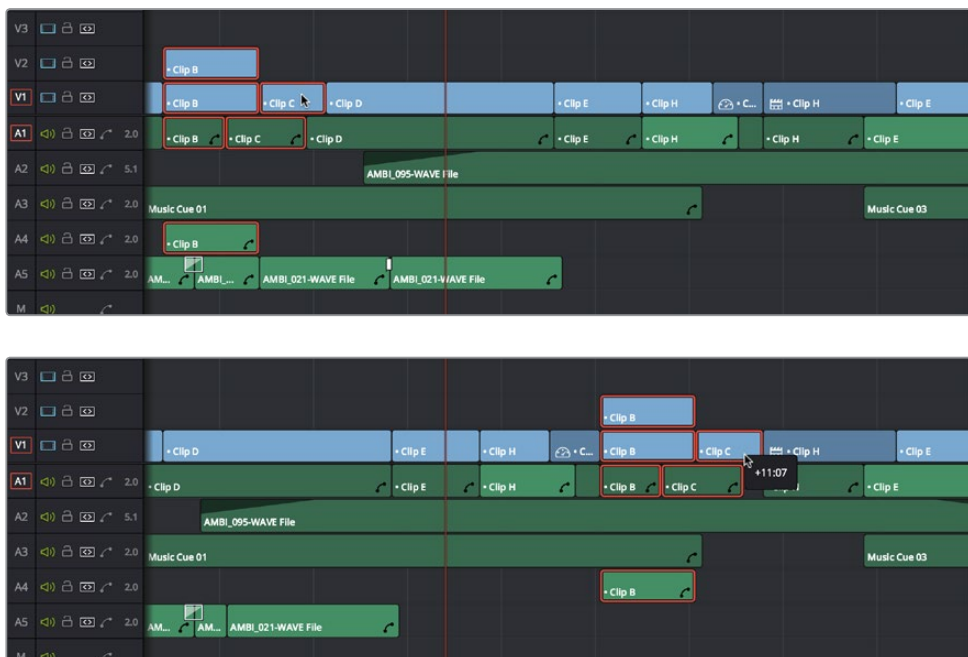


Before and after a group of clips being shuffled to the right. The clip that was clicked to drag defines how all other clips will be rearranged

> **IMPORTANT:** If you begin Command-Shift-dragging a superimposed clip on a track with large gaps, the resulting shuffle edit operation will jump all the way to the next clip on that track. For this reason, shuffle edits work best on tracks containing the majority of clips in your edit.

# Splitting and Joining Clips

In many situations you may find yourself splitting clips in order to separate multiple clips that were inadvertently baked together, or to cut up clips into sections that you're planning on applying different effects to or grading differently.

**Methods of splitting and joining clips:**

- To split a clip once: Drag the playhead to the frame where you want to split a clip, and press Command-Backslash (\) to split every clip on a track with Auto Select enabled.
- To split many clips: Click the Razor Edit mode button (or press B), and then click clips in the Timeline to split as many clips as you want.
- To split clips using the DaVinci control panel on the Color page: Move the playhead to the frame you want to split, then press SHIFT UP and SPLIT/UNDO on the T-bar panel.
- To join clips using the DaVinci control panel on the Color page: Move the playhead to the edit point you want to join, and press SHIFT UP and JOIN/REDO on the T-bar panel. Both clips must be from the same media file, and the frames to either side of the edit point need to be continuous for those clips to be joined.

When you split a clip, a through edit appears to show that you currently have an edit with continuous timecode running from the outgoing to the incoming half. This is called a through edit, and is displayed with a dotted line running along its edge so you know that it's special.
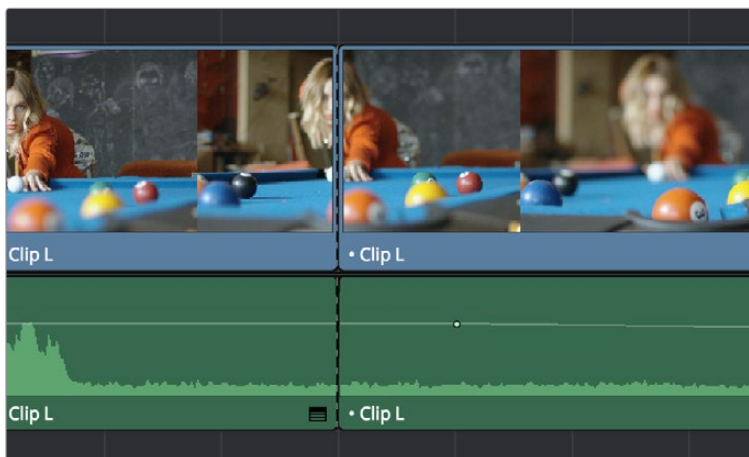


A through edit seen in the Timeline

**To eliminate a through edit:**

- Select it in the Timeline, and press Delete.

# Copying and Pasting Clips in the Timeline

Clips can be cut, copied, and pasted in a variety of ways using standard keyboard shortcuts. You can cut or copy one clip or a selection of several, and you can also choose to copy or cut just the video or audio media of a clip. When pasting, you can paste to the same timeline, or to a different timeline if you want to move media from one to another.

**Methods of doing simple cut, copy, and paste:**

- To Cut one or more clips, leaving a gap: Make a selection, and choose Edit > Cut (Command-X). The selected clip or clips are removed from the Timeline and stored in memory for pasting.

- To Ripple Cut one or more clips and ripple the Timeline to close the gap: Make a selection, and choose Edit > Ripple Cut (Command-Shift-X). The selected clip or clips are removed from the Timeline and stored in memory for pasting. All clips on tracks with Auto Select enabled will be rippled to the left to fill the gap left by the cut clips.

- To Copy one or more clips: Make a selection, and choose Edit > Copy (Command-C). The selected clip or clips are left in the Timeline, but copies are stored in memory for pasting.

- To Paste one or more clips to the same track: Move the playhead to the frame where you want the pasted selection to start, and then choose Edit > Paste (Command-V). By default, each copied clip is pasted onto the same track it was copied from. Pasted clips overwrite any clips in that track that are in the way.

- To Paste one or more clips to a different track: Pasting clips to a different track requires a slightly different procedure. Move the playhead to the frame where you want the pasted selection to start, then either Option-click any empty area on the track you want to paste the clip(s) to or Option-click the Auto Select control of that track to solo that track, and then choose Edit > Paste (Command-V). Pasted clips overwrite any clips in that track that are in the way.

## Paste Insert

Another paste command, Edit > Paste Insert (Command-Shift-V), lets you paste clips that you cut or copied via an Insert Edit, so that an edit is added at the position of the playhead to clips that are already in the Timeline, and all media to the right of the playhead is rippled farther right to make room for the clip or clips being pasted. As with all other ripple edits, only clips on tracks with their auto select control turned on are affected.

## Copying and Pasting Partial Clip Segments Using In and Out Points

You can use the Timeline's In and Out points to cut and copy partial segments of longer clips in various ways. This is a valuable technique for doing in-depth audio and dialog editing, although it's useful for copying partial segments of any kind of clip in the Timeline.

**To Cut or Copy part of a clip to Paste elsewhere:**

   **1**   Set In and Out points to isolate the part of the clip you want to cut or copy. You can use the Auto Select controls to include or omit clip segments on specific tracks while you do this.

   **2**   Press Command-X to cut or Command-C to copy that clip segment.

   **3**   Clear the In and Out points by pressing Option-X. Otherwise, you'll paste the clip segment right back into the same place it started.

   **4**   Move the playhead to the frame of the Timeline you want the pasted clip to start, and use the Paste or Paste Insert commands to paste the clip segment there.

You can also use In and Out points to paste only a partial segment of a much longer clip that you've cut or copied.

**To Paste only part of a clip:**

   **1**   Select a clip, and press Command-X to cut or Command-C to copy that clip.

   **2**   Set In and Out points to identify the region of the timeline you want to paste into.

   **3**   Use the Paste or Paste Insert commands to paste only as much of the Cut or Copied clip as will fit between the In and Out points you've placed.

## Copying and Pasting Clips to a Different Track

If all Auto Select controls on all tracks are turned on, clips are always pasted back to the same track they were copied from, starting at the position of the playhead. This is valuable for the many instances where you'll find yourself copying and pasting clips you want to repeat, especially when doing audio editing.

However, if you want to paste the clips you cut or copied to a different track entirely, you need to use the Auto Select controls to specify which track you want to paste to. Here are the rules:

- You can force paste what you copied to a specific track by Option-clicking that track's Auto Select control to solo it before pasting. Another way to do this is to Option-click any empty area of the track you want to Auto Select solo.

- When one or more Auto Select controls are disabled, then clips are pasted to the lowest-numbered track with an enabled Auto Select control.

- If you've copied clips on multiple tracks, clips on the lowest copied track will be pasted to the lowest Auto Select enabled track, and all other clips will be pasted to higher tracks, with new tracks automatically created, if necessary.

- If Auto Select is disabled on every single track, then a new track will be created above all other video tracks and/or below all other audio tracks, and the clip will be pasted into this new track, which has Auto Select turned on.

## Audio Channels When Copying and Pasting Audio Clips

Copying and pasting audio has one other consideration. If you're force pasting a clip into a different track, the track you solo the Auto Select control of could possibly be set to an audio channel mapping that doesn't match the clips you're pasting there. An example of when this would happen is if you copy stereo audio clips from a stereo track and paste them to a mono audio track.

Resolve allows you to do this, so you have the freedom of pasting audio clips to any track you want to. However, extra audio channels within clips that exceed the number of channels supported by the audio track they're on will be muted. Fortunately, this situation is easy to rectify. Simply right-click the track header of the problem audio track, and use the Change Track Type To submenu to change its channel mapping to one more appropriate to the clips you've pasted into it.

# Duplicating Clips and Transitions in the Timeline

One or more clips can be duplicated by making a selection, and then Option-dragging the selected clips to another position and/or track in the Timeline. When duplicating clips in this way, you must hold the Option key down until you release the mouse button.

Individual selected transitions can also be duplicated by Option-dragging them to another edit point.

# Flagging and Marking Clips for Reference

You can call attention to different clips and frames using flags and markers. Generally speaking, flags are for calling attention to overall clips of media, while markers are meant to denote specific frames for a particular clip. This section describes different ways you can use flags for reference, and markers for taking notes and aligning frames together with snapping.

## Using Flags

Flags are meant to mark an entire clip, and they also flag every other clip in the Timeline that shares the same Media Pool source clip, making this a handy way of quickly identifying which clips in a given timeline come from the same Media Pool source.
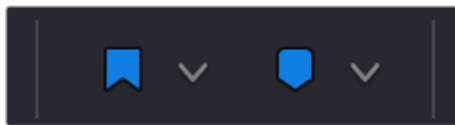


The Flag and Marker buttons and pop-ups.

You can apply multiple flags to clips, with a variety of colors to choose from. In addition to flagging specific media files, flags can be useful for timeline filtering in the Color page, sorting by column in the Media Pool, and a variety of other operations.

**Methods for flagging clips:**

- To flag a clip: Select one or more clips, and either click the Flag button to flag that clip with the current color, or click the Flag pop-up in the toolbar to choose a different color and then click the Flag button. In the Edit page, flags appear in the Timeline superimposed in the name bar of each clip.

- To remove all flags from a clip: Select one or more clips with flags you want to remove, then click the Flag pop-up in the toolbar, and choose the top "Clear All" option.

- To filter all flagged clips in the Edit Index: Click the Option menu of the Edit Index and choose Show Flags. Each flagged clip appears in a list, with a column showing the color(s) of the flags applied to each entry in the list.

## Using Markers

Markers are used to call attention to a particular frame within a specific clip. Markers can have customized names and notes, and whenever you enter text into a marker, that marker displays a small dot indicating there's more information inside of it. Markers appearing without a dot have no text entered into them.

You can place markers on the jog bar of source clips in the Source Viewer (or the Media page Viewer), on clips in a timeline, or on the Timeline ruler. Markers placed on clips snap to clip In and Out points, edit points, the playhead, and other markers whenever snapping is enabled.
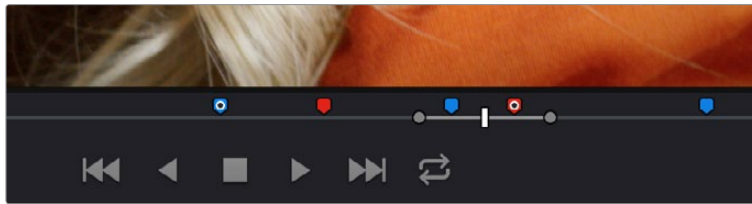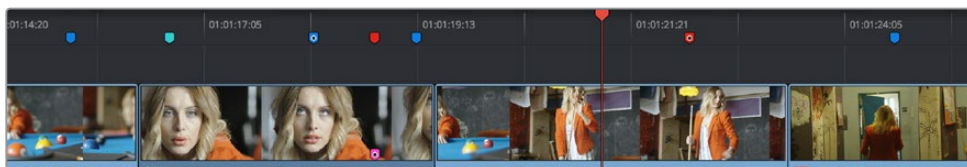


Markers placed on a source clip
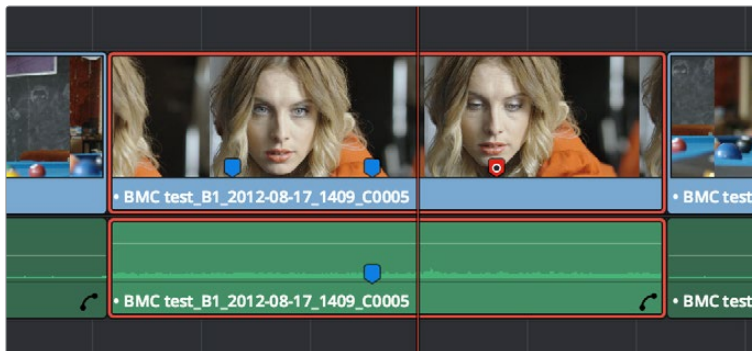


Markers placed on a clip in the Timeline

You can also place markers of any color into the Timeline ruler to denote specific times for future reference.



Timeline markers placed for future reference

You should note that all markers placed on clips or in the Timeline also appear within the Mini-Timeline of the Color page, making it easy to place notes for later reference when grading.
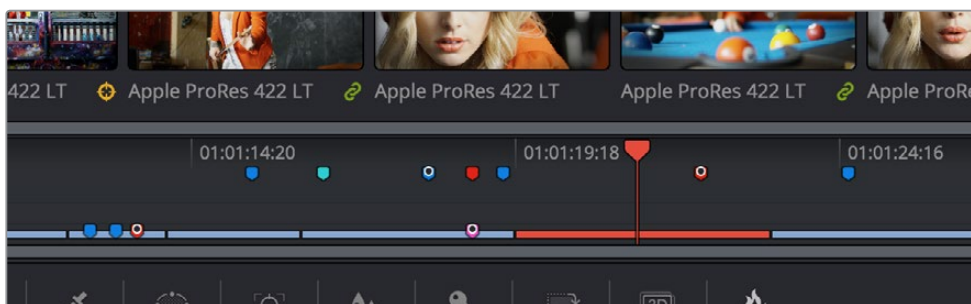


Clip and Timeline markers as seen in the Mini-Timeline of the Color page

The following procedures describe how to add markers to clips and timelines in DaVinci Resolve.

**To mark a source clip in the Media Pool, do one of the following:**

- To place a marker without doing anything else, open a clip in the Source Viewer, move the playhead to the frame you want to mark, and then press M.
- To place a marker and immediately open the marker dialog to enter a name or note within it, press Command-M during playback. Playback pauses until you close the marker dialog again, at which point playback continues.
- Open a clip in the Source Viewer, move the playhead to the frame you want to mark, and then right-click in the jog bar and choose a marker color from the Add Marker submenu of the contextual menu.

**To mark a clip in the Timeline, do one of the following:**

- Select one or more clips you want to mark, and then move the playhead to a frame of a selected clip in the Timeline, and click the Marker button (or press M) to place a marker at that frame, using the current color (if multiple overlapping clips are selected, you'll add a marker to all clips).
- To place a marker during playback and immediately open the marker dialog to enter a name or note within it, select one or more clips you want to mark, then press Command-M. Playback pauses until you close the marker dialog again, at which point playback continues.
- Select one or more clips you want to mark, and then click the Marker pop-up to choose a different color, and click the Marker button.
- Select one or more clips you want to mark, and then right-click the Timeline ruler and choose a marker color from the Add Marker submenu of the contextual menu.
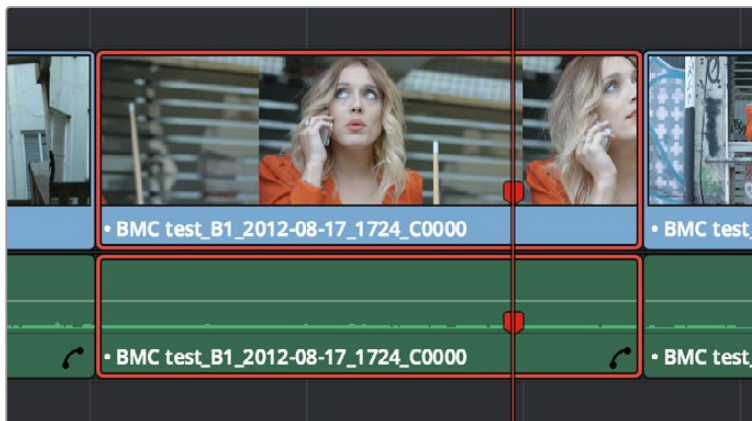


Markers appear in the Timeline at the top of the title bar of the clip to which they're applied

**To mark the Timeline itself, make sure all clips are deselected, and do one of the following:**

- Click the Marker button (or press M) to place a marker of the currently selected color in the Timeline ruler.
- To place a marker during playback and immediately open the marker dialog to enter a name or note within it, select one or more clips you want to mark, then press Command-M. Playback pauses until you close the marker dialog again, at which point playback continues.
- Click the Marker pop-up to choose a different color, and click the Marker button.
- Right-click in the Timeline ruler and choose a marker color from the Add Marker submenu of the contextual menu.

Once you've added some markers, you'll want to edit them to make them more useful.

**To open a marker's edit dialog to alter its properties:**

1   Do one of the following:

• Press Command-M to add a marker during playback and immediately open its edit dialog.

• Double-click any marker you want to edit.

• Move the playhead to the frame containing the marker you want to annotate using Shift-Up Arrow/Down Arrow and press M.

• Select a marker anywhere in the Source Viewer or Timeline, and press Shift-M.

2   When the marker dialog opens, you can modify several marker properties.
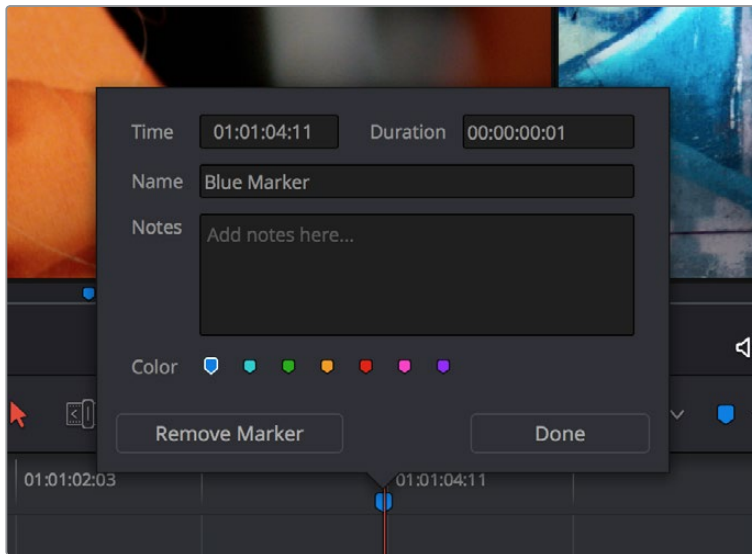


The properties found in the Marker Dialog

• Time: The frame the marker is positioned at.

• Duration: Optional, the length of a marker that's been assigned a duration.

• Name: The name of the marker, defaults to the color of the marker.

• Notes: A field where you can enter any information you want to keep track of.

• Color: A series of buttons for choosing the color of the marker.

• Remove Marker: A button for deleting that marker.

• Done: A button to close the marker edit dialog.

3   When you're finished, click Done.

Once you add notes to a marker, a small symbol appears on top of that marker to show you it has information.
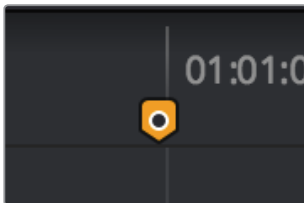


A small dot on a marker shows that it contains notes

**To move one or more markers in the Timeline or Source Viewer:**

> Click a marker or Command-click multiple markers you want to move, and drag them to a new location.

**To enable marker rippling:**

> Choose Timeline > Ripple Timeline Markers. When checked, all markers to the right of a clip being ripple edited, trimmed, or ripple deleted will ripple to the left along with the rest of the Timeline. You can turn this behavior off and on at will.

**To modify marker duration:**

- Option-drag any marker to the right to create a marker with duration.
- Move the playhead to the frame containing the marker you want to annotate and press M, or double-click the marker you want to edit, then type a number into the duration field, and click Done.
- Markers with duration appear as a bar in the Timeline ruler or jog bar of the Source Viewer, and you can drag the left edge or the middle of a marker with duration to move it, or drag the left or right edge to change its duration.
- To eliminate a marker's duration, set its numeric duration to 00:00:00:00, or drag either end so that it merges with the other as a single marker.
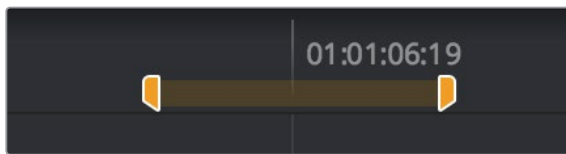


A marker with duration in the Timeline

**To read marker notes:**

- Double-click a marker to open its marker dialog.
- Move the pointer over any marker in the Source Viewer or Timeline to see a tooltip showing that marker's information.
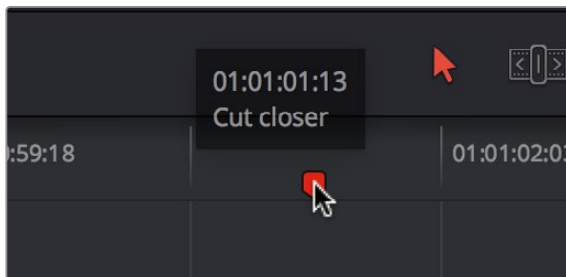


Moving the pointer over a marker displays its information in a tooltip

**Methods of deleting markers:**

- To remove one or more markers using the mouse: Click to select a marker, or Command-click to select multiple markers, and press the Delete key. You can also double-click a marker to open its dialog, and click the Delete button.
- To remove a marker using the keyboard: Move the playhead to the marker you want to delete, and press Option-M.
- To remove all markers from a clip: Select one or more clips with markers you want to remove, then either press the Backspace key, or click the Marker pop-up in the toolbar, and choose Clear All.
- To remove all markers from the Timeline: With all clips deselected, choose Clear All from the marker pop-up menu in the Toolbar, or right-click the Timeline Ruler, and choose Remove All Markers from the contextual menu.

Markers can be used to aid navigation, via two keyboard shortcuts that let you jump the playhead from marker to marker. When moving the playhead among markers, clip and timeline markers are mixed together.

**To move the playhead to the next or previous marker:**

- Press Shift-Up Arrow to move the playhead to the next marker to the left in the Timeline.
- Press Shift-Down Arrow to move the playhead to the next marker to the right in the Timeline.

You can also use the Edit Index to filter out a list of all markers appearing within the current Timeline. Columns expose the notes and colors applied to each marker, making it easy for you to sort markers by color, alphabetically by note, or by the source or record timecode of the clip to which they're applied.

**Methods of working with markers in the Edit Index:**

- To filter all clips with markers in the Edit Index: Click the Option menu of the Edit Index and choose Show Markers. Each clip with one or more markers appears in a list, with column corresponding to the color(s) and notes of each timeline and clip marker.
- To move the playhead to the position of a marker in the Edit Index: Click that marker's entry in the list.
- To show hidden marker columns: Right-click any column, and choose either Color or Notes to reveal that column. If necessary, columns can be rearranged by dragging them left or right.

**Exporting lists of markers:**

- To export timeline markers as an EDL: Right-click that timeline in the Media Pool, and choose Timelines > Export > Timeline Markers to EDL. Choose a location and export format from the Export Edit Index dialog, and click Save. Each timeline marker is listed in the resulting EDL, with any notes included along with a duration, where applicable.
- To export all filtered markers in the Edit Index as a .txt or .csv file: After you choose Show Markers in the Edit Index option menu, then right-click that timeline in the Media Pool, and choose Timelines > Export > Edit Index. Choose a location and export format from the Export Edit Index dialog, and click Save.

# Color Coding Clips in the Timeline

By default, different clips have specific colors that identify each type of clip. Furthermore, clips with effects applied to them (adjustments in the Inspector, volume level changes, speed changes, etcetera), appear as a darker shade of their default color to help you identify at a glance which clips have been modified. The following table lists what these default colors are.

| Clip Type | Color |
|-----------|-------|
| Video Clip | Steel Blue |
| Audio Clip | Light Green |
| Generator | Light Purple |
| Text | Beige |

Additionally, you can assign one of eight colors to clips that appear in the Timeline. While you can assign clip colors in a variety of ways, they only appear once a clip has been edited into the Timeline, as a way to tint clips to identify them at a glance. Each clip can only have a single color assigned to it. Clip colors are also clip-specific, so assigning a clip color to one clip in the Timeline has no effect on other clip that share the same source media in the Media Pool.
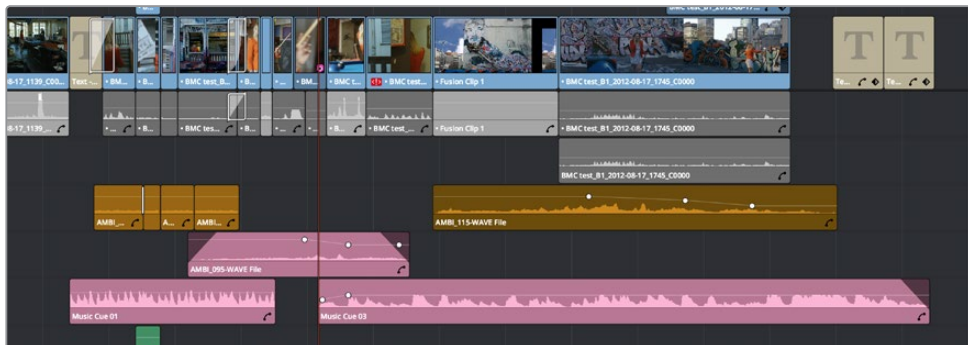


A timeline with audio clips that have been tinted to identify what they are to the editor

**NOTE:** Clip colors are separate from flags, which appear as badges in the Timeline, Media Pool, and Color page.

**To assign a clip color to one or more clips, do one of the following:**
- Use the Media page to assign clip colors to clips in the Media Pool using the Shot & Scene preset in the Metadata Editor. Clip colors do not appear in the Media Pool. Clip colors can be removed by clicking the X to the left of the Clip Color buttons in the Metadata Editor.
- Right-click one or more selected clips in the Timeline, and choose a color from the Clip Color submenu of the contextual menu. Clip colors can be removed by choosing Default Color from this same submenu.

# Enabling and Disabling Clips and Tracks

As you work in the Timeline, you'll find there are times when you want to disable clips that you don't want to appear during playback, without actually removing them from the edit. For example, you may decide to disable superimposed clips that are positioned as insert shots in the middle of a scene because of a client's notes, but you don't want to eliminate the clips because they might change their minds.



A disabled clip on track V2

In another example, you've edited a series of titles on track V3, so you need to disable track V3 in its entirety to output a textless version of the movie as a deliverable.

When a clip or track is disabled, clips within it appear dimmed, and these disabled clips don't appear in the Color page, and aren't output to tape or rendered to disk in the Deliver page until that track is re-enabled first.
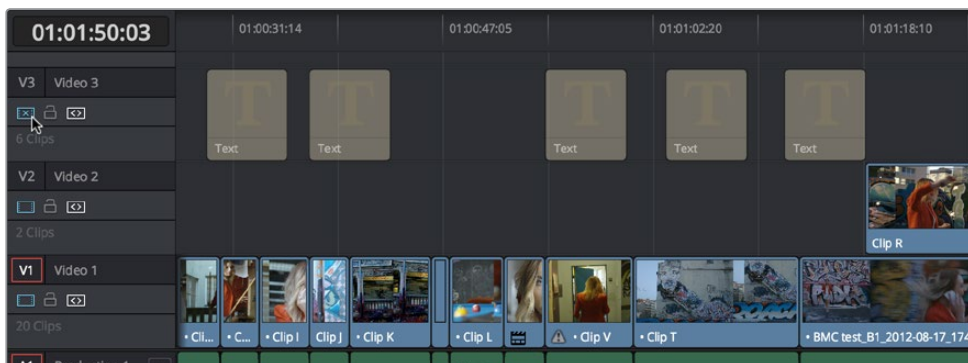


Track V3 is disabled, making the Timeline textless as a result

**To disable/enable one or more clips in the Timeline:**

 Select one or more clips, then right-click the selection and check or uncheck Clip Enable in the contextual menu, or press D to toggle a clip's enabled state.

**To disable/enable an entire track:**

 Click the track enable button.

# Finding Clips, Timelines, Media, Markers, and Gaps

DaVinci Resolve has several methods of locating clips, markers, and gaps, to help you troubleshoot problem timelines, or to find media that you want to edit into a timeline differently.

**Methods of finding timelines:**

- To locate the currently open timeline in the Media Pool: Choose Timeline > Find Current Timeline in Media Pool.

**Methods of finding clips:**

- To locate a clip in the Edit Index via the Timeline: Move the Timeline playhead to intersect a clip you want to find in the Edit Index. That clip's corresponding event (or events if the playhead intersects multiple clips) are automatically highlighted in the Edit Index.
- To locate a clip in the Timeline via the Edit Index: Click an event in the Edit Index and the Timeline playhead will automatically move to the In point of that clip.
- To find a clip in the Timeline: Open the Edit Index and click the magnifying glass button to open the search controls, choose a criteria from the Filter By pop-up menu, and then type a search term in the Search field at the top right of the Edit Index. As soon as you start typing, all edit events that don't match the search criteria are temporarily hidden. To show all of the clips in the Edit Index again, click the cancel button at the right of the search field.
- To find a clip in the Media Pool: Open the Media Pool, if necessary, and click the magnifying glass button to open the search controls. Then choose a criteria from the Filter By pop-up menu, and type a search term in the Search field. As soon as you start typing, all clips that don't match the search criteria are temporarily hidden.
- To locate a Timeline clip in the Media Pool: Right-click any clip in the Timeline, and choose Find in Media Pool. That clip appears highlighted in the Media Pool.
- To locate a Source Viewer clip in the Media Pool: With any clip open in the Source Viewer, press Option-F.
- To locate a media file in the Finder from the Media Pool: Right-click any clip in the Media Pool and choose Reveal in Finder. A Finder window, or its equivalent in Windows and Linux, opens to the directory with that clip, which appears highlighted.
- To locate offline media in the current Timeline via the Edit Index: Click the Option menu of the Edit Index and choose Show Offline Clips. Each offline clip appears in a list, and you can click any item on the list to jump the playhead to that particular clip in the Timeline.

If you're using markers to keep track of notes, issues, or items on your to-do list, there are a few different ways of finding and moving among them.

**Methods of finding Markers or Flags:**

- To find all markers or flags via the Edit Index: Click the Option menu of the Edit Index and choose Show Markers or Show Flags. Each clip with one or more markers appears in a list, with columns corresponding to the color(s) and notes of each timeline and clip marker.
- To find a specific marker or flag in the Edit Index: Click the magnifying glass button in the Edit Index, choose Notes in the Filter by pop-up, and type a search term in the Search field.
- To move the playhead to the next marker forward or previous: Choose Playback > Previous Marker (Shift-Up Arrow) or Next Marker (Shift-Down Arrow).