Vegas + DVD
Tips, Tricks, and Scripts

## Learning and using Vegas 4 and DVD Architect

Adding Ummph to Audio using Pans

By Jeff Basch

One of the most often over looked areas in video production is sound. Different sounds can give the same video a much different feel. For example, take a piece of innocent footage of someone walking down the street. A light, up tempo beat, can provide the feel of the walker being friendly or having a good day where an eerie, slow piece of music can make the walker appear ominous, sinister, or even evil. In this piece I will show a couple of techniques using the pan audio envelope capability in Vegas to give your video that little something extra.

The first thing that is needed is a piece of video. In this image, you see a simple piece of video with two people talking, one on each side of the frame.
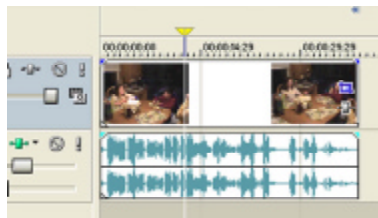

Normally this would end up being a plain sounding video with most of the audio coming out of the center of the screen or, in a home theatre, out of the center channel. We can add a bit of spice to this by panning the sound from left to right as each person speaks based on which side of the screen they appear. To do this we will need to add a Pan Audio Envelope to the audio track. As is usually the case with Vegas, there are multiple ways to perform this task.

To add the Pan Audio Envelope, first make sure the audio track to which you want to add the Pan Audio Envelope is selected. Now, select the first option under the Insert Menu called Audio Envelopes. Within this menu select the pan option. You will now see a Brownish colored envelope line across the screen.
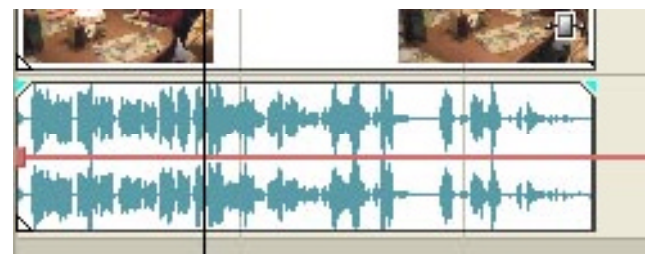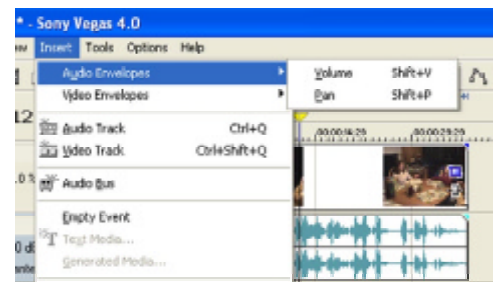
Other options for adding the Pan Audio Envelope include the keyboard shortcut "Shift-P" as well as using a right mouse click with the mouse over the track header area Pan option, under Insert/Remove Envelopes.

The Pan Audio Envelope allows setting the sound to pan from left to right or leaving the sound in the default center position. To pan left, move the pan line towards the top of the audio track. To correspondingly pan right,

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move the pan line towards the bottom of the track.

Since the goal is to Pan left and right based on who is talking, we will have to add keyframe event marks at various points along the Pan Envelope on the audio track

based on where we want the pan the Audio. To place the key frame events on the audio track, move your cursor over the audio track where you want the point added, right-click, and select add point from the menu.

As a note, the mouse may change shape when you move it over the Pan Envelop to a small hand with a finger pointing. Vegas has various fade options as can be seen above. These fades determine how Vegas will fade the sound from one point to the other.

If you want to do a hard pan left (immediate) or right you will need to place two points very close together. Once the various points are added you can grab a section of the Pan line between a pair of points and move it up to pan left and down to pan right. Alternately, you can right-click any point, choose "*Set To...*" and type in the appropriate value or one of the other set options.

Panning varies by percentage to whatever speaker you are panning the sound. Panning varies by percentage from 0 (Center) to 100% left (Up) or -100% Right (Down). The last image shows various sections of the
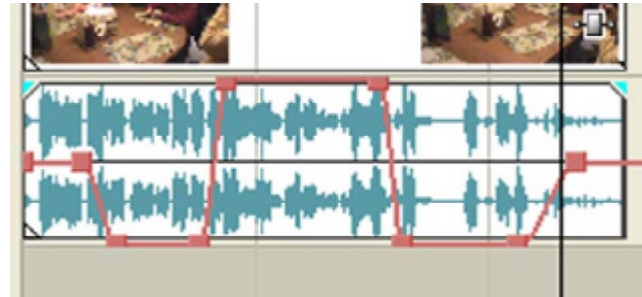
sound track where the Pan line has been moved up and down to make the sound switch from center, to the right, and to the left speakers depending on who is talking. When you listen to this track now, it will start in the center, move to just the Right speaker then move to the left speaker, and back to the right speaker finally ending back at the center position instead of the sound always coming evenly out of the center.

There are many uses for this technique. For example, you could add emphasis to a talent or sound that is coming from outside the viewing area or add a sound effect to your video indicating something passing from one side of the video to the other.

This simple technique can add a real nice touch to any video, especially when one is watching the video on a home theater system. Future articles will further explore this concept to split screens, multiple cameras, etc. In the meantime, experiment with your own video and see what else can be done. Feedback and suggestions for future articles are welcome.

The Marriage of Vegas and Boris

A Valentine's Day Tutorial by Chris Vadnais — www.BorisFX.com

In April of 2003, *Boris FX, Inc* announced the coming upgrade to RED - its compositing, 3D effects, and titling program - would support a new host: **Vegas**. Users of the Sony Pictures Digital (then Sonic Foundry) non-linear editing software were ecstatic; forums buzzed with anticipation and enthusiasm until the product finally made its way to shelves in September.

The earliest users of Boris through Vegas reported a somewhat stifled integration between the products. The most offensive difference seems to be that RED – when opened as a plug-in through Vegas - won't display updated frames in the composite window. Only the frame at the cursor of the Vegas timeline is fed to RED. This is troubling to most, and apparently a real roadblock for some. This tutorial will give you some ideas on how to get Vegas and Boris to work well together.

First and foremost, I recommend you try creating effects in the RED standalone engine. I find it easy to import sources, set up and tweak keyframes, and even preview high quality images from the effect to an external monitor – all in the RED Engine. The engine is both stable and responsive, and requires no other program to be running. This frees up resources for intense effects. Admittedly this defeats the purpose of a plug-in, but I suggest you give it a try.

If you *must* use RED, FX., or Graffiti as a plug-in for Vegas, there are some simple tips that may make it easier. Much of this information has already popped up on a few of the DMN forums; parts of which were originally written by Chris Behling, Boris FX's Vegas Integration Engineer.

Working with Vegas:

To view a Boris effect in the Vegas preview window, you must disable Vegas' video caching by setting the 'Dynamic RAM preview max (MB)' in the Vegas users prefs under the video tab to zero. Changes to an effect within RED's interface will not show up unless this caching is turned off.

To launch an effect:

Both the Boris filter and the transition are applied as any other Vegas effect. After applying the Boris effect, you will find one launch button on the Boris effect property page. Clicking it will launch the RED interface. Note that there may be a pause of a few seconds when a effect is first applied and when RED's User Interface actually comes up.

When the UI opens it must be manually initialized with
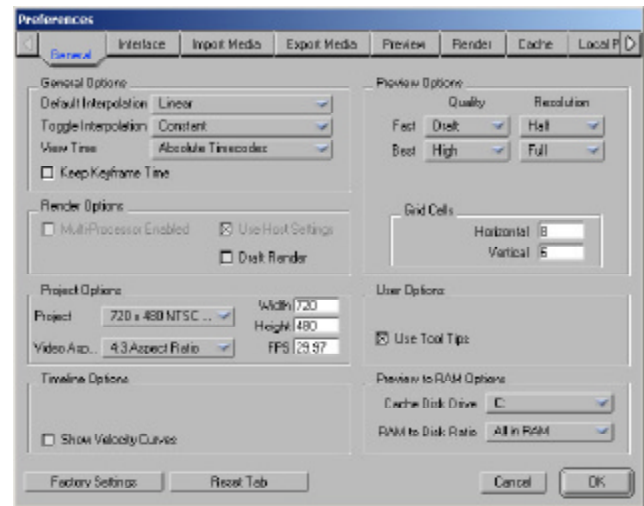
Boris RED preference settings found under Edit | Preferences…

www.borisfx.com

For more information, call 888-77BORIS

the following parameters: (Find these settings in Boris Preferences)

Project size

Project frames per second

Video Aspect ratio

Note: If you normally work at a set standard, say 720x480, 29.97 fps, and 4:3, you can set these in the General tab of the Boris preferences and it will use them as default settings.

Finally you need to adjust the effect duration. This is in the upper left hand corner of the timeline window. Click on the duration and enter the total. Understand that if you change the duration of the effected event in Vegas, you will have to re-open RED and change the effect's duration here. If the duration here is shorter than the Vegas clip, the last frame of the effect will repeat to fill up the space.
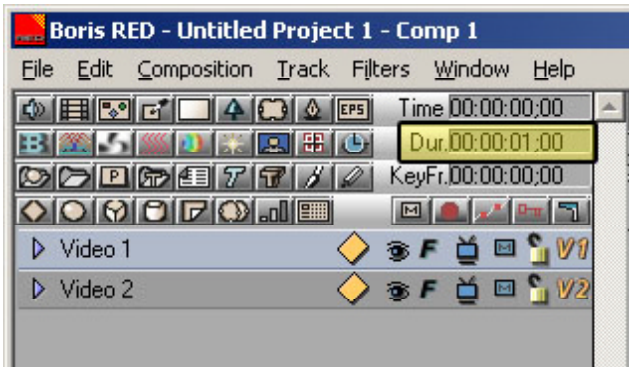
Click the duration time window and enter the length of the clip to which you're adding the effect. If this clip length changes, you'll have to re-open Boris and change this number to match.

If you need to reference the video clip in the effect – such as for timing or titling - simply import the clip into RED on a new, underlying track after launching the plug-in. When you're ready to apply the effect and return to Vegas, just delete the reference clip.

From here, create your desired effect and click 'Apply' in the lower right-hand corner of the timeline. Once applied you will be able to see the effect you created in the Vegas preview window. Vegas will save the RED settings along with the project in its *.veg file.

To create a track of text or some other media from Boris without a Vegas media clip under it, drag a solid color - or any of Vegas' generated media - into a Vegas track, then apply the Boris effect to the generated media. Once you change the media type from 'V1' in RED, the generated media disappears and you're left with the media you chose in RED. Using this method you could have only one track - consisting of RED extruded text on an alpha background, for example - in your Vegas project.

One final word about the frame Vegas feeds the Boris plug-in: setting your preview window settings to Best/Full sends the highest quality image to the plug-in. Note that any preview image size and quality will work, though.

Some of this stuff sounds a bit confusing, but if you take the time to try each tip I think you'll find the integration between Vegas and Boris to be pretty nice, indeed. Like any relationship, there are times when the two work very well together and times when one or the other is a bit stubborn. All in all the marriage of the two can be a beautiful thing. Happy Valentine's Day.

Beginner's Corner - Moving Text

By Edward Troxel

Last issue discussed a method of adding titles to your video. The procedure is fairly straight forward and can look quite good if you use a bit of creativity. However, there may be times when the text needs to scroll. For that purpose, Vegas includes the scrolling text generated media.

Once added to the timeline, the scrolling text media dialog will automatically open. On the left side of the dialog you will find three different types of lines. You may add various main title entries, sub title entries, and dual line entries. Add new lines of the proper type as needed.

While not totally obvious, new lines can also be inserted in the middle of an existing list. To do so, simply highlight the appropriate place and press the "Insert" key. Similarly lines can also be copied to new locations using CTRL-C, CTRL-X, and CTRL-V.

If the list is very complicated, you may find it easier to type the entire list in an editor such as Word or Excel and then paste the entire list at once. For two column entries, either put a tab between the column or use adjacent cells.
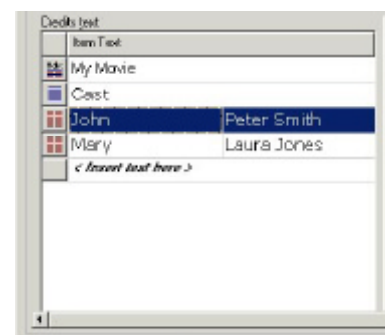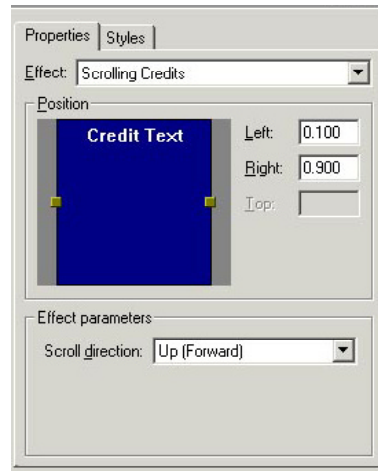
If you find the text is scrolling too fast or too slow, simply change the length of the scrolling text media. In the upper right-hand corner of the dialog is a length. Change this to the proper length to get the scrolling speed you desire. **NOTE**: You will also have to manually adjust the length of the media on the timeline as well.

On the right side of the dialog are a couple of tabs. The first tab will let you set general properties such as desired screen width by setting the left and right sides. You can also set the scroll direction which, by default, scrolls upward. The text will begin below the bottom of the screen and end above the top of the screen.

Moving to the second tab allows you to modify the various types of styles. The main titles, sub-titles, and dual line entries may have different styles but each type may only have a single style. So it is impossible to have two sub-titles with different styles without using multiple scrolling titles.

Each type of entry may be set separately. Simply pick the type in the drop-down box and adjust the various parameters such as font, font size, font style, justification, tracking, paragraph spacing, and others as shown on this screen. Once set, it will be automatically applied to each entry of that type.

One of the great things about the scrolling text generated media is the dual line entries. This makes it very easy to create a credit roll with properly spaced and aligned columns. Here's an image that shows all three types of entries while in mid-scroll.
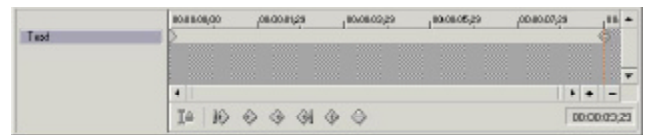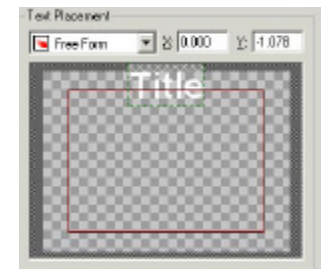
Sometimes it is desirable to have more control over the look of the text. You can use the standard text generated media to give full control over the formatting of the text. Then, via the use of keyframes, the text can be scrolled.

On the "position" tab you will see a mockup of the screen with your text. Below that is a timeline.
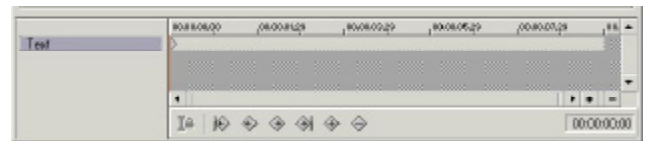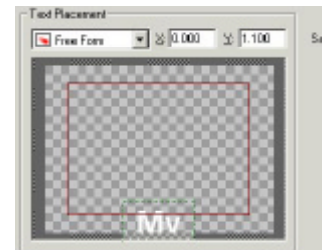
Make sure you have the first, default, keyframe selected. To scroll upwards, you will want to leave the "X" value alone and increase the "Y" value until the top of the text is off the bottom of the screen.

Now move to the end of the timeline and create a second keyframe. On this keyframe once again leave the "X" value alone. Then decrease the "Y" value until the bottom of the text is off the top of the screen. When playing back the timeline, you will now have scrolling text.

Changing the "X" value instead of the "Y" value will allow horizontal scrolling. Experiment with different values and keyframes to expand beyond the limitation of static text.

Excalibur - How I Use the Multi-Cam Wizard

By: Graham "Grazie" Bernard – Community & Event Videographer

Let me state from the outset – I'm besotted with Vegas. I came from VideoWave via Studio7 thence on to Sonic Foundry's VideoFactory and now Sony Vegas. My experience with this software has been better than I could have imaged. However, there's always a however with me, I did find some of the accessibility to the Vegas tools a bit, well, non-intuitive. Yes you can do a lot of the stuff needed to make life in an NLE possible and "fluid". But again, try getting a piece of video back in sync with the audio, if you are anything like me, when the audio has either removed itself – pilot error here! – or sync has gone walkabout? Yes you can do it. But it takes time. As a last resort you could replace the event and start again...

Enter Scripting! I'm not aware that any other NLE uses the Microsoft .NET framework OR any other type of macro for executing functions created by users. A big bonus for me has been the revelation of scripting functions for Vegas. Look I am not a programmer – Period! So, after trying some of the Ready-To-Go scripts made by very clever people – you know WHO you are – I've been able to execute, produce videos for very happy clients. At the end of the day that's what it is all about . . oh yes and self-worth too!

After viewing the video Excalibur demo by Gary, and seeing what was possible with this set of tools, I put my money down. In the demo he calmly explains what Excalibur is capable of doing. When I got to the Mutli-Cam Wizard demonstraion, this clinched it for me. I'd previously installed .NET framework and after installing Excalibur onto my hard drive I got to work.

In this review I'm not going to go into the "How Tos", but more of the "What It Gives Me" approach. If you want to understand "How" it works, this is explained within the pages of the easy-peasy manual. My thoughts are that you might want to know what these packages **have** and **are** doing for me – yeah? Does that work for you? . .Okay, read on . .

Up to now my main creative use for Excalibur has been the MultiCam Wizard. Those of you who've got the latest version of Excalibur – version 2 – will have the advantage of selecting transition presets for the intercuts created by the Multi-Cam Wizard, as you switch from one camera to the other. This wasn't the case in Excalibur 1. Having this new option, in Excalibur 2, makes for a better and easier way getting on with the job. And, after all, this IS what it's all about.

Okay, now the fun part! What's this all about anyway? I suppose it's about giving the client back something "more" than they thought they were getting. My aim has been to get somewhere close to our BBC's "Top of The Pops" weekly pop programme - well, I can try – yeah? It's a very pacey show, with on the beat type cuts and dissolves. Maybe some fancy transitions going on too. Maybe some staggered "Blinds" trannies? Maybe some juddery zooms? Barndoors slamming shut. Using different camera angles and using dissolves or straight cuts can produce some very impressive results. Can I go over the top – you betcha! Okay, try to look for the "cut" and place a marker accordingly.

So, to get on with the job, here we've got an audio track giving us changes in pace and the beat itself. Having previously set up a Multicam Preview or Video-Wall, using Track Motion adjustments for each of the Tracks from the diffrerent cammies, I can sit there and "producer-like", view my "video-wall" and tap the "M"arker key while I'm listening to the beat. It could be a fast or slow beat, don't worry; Excalibur will eventually place a cut/dissolve over the point where you make the marker. What I do is look at the way the markers have been scattered throughout the piece. Do they tend to appear to make sense? Are there too many at the beginning? Will this be too much for the viewer to take in? Are the markers at places where the action changes and where I want a change of camera angle? Will the markers "bring" out some humour that is developing? Look, just fire-up Excalibur and do an initial pass with multicam. Is it near to what you want? Good! Do you want to tweak it some more? Do an undo and move the Markers to where you want them.

The Multi-Cam Wizard is great for event work. By the very nature of event videography it means it isn't scripted – yeah? Using Multi-Cam makes your final product look as if it is! Simple as that.

In summary, I see Excalibur as an excellent set of tools. Due to the input from users, I've watched Edward and Gary "improve" Excalibur. This in itself, makes me want to stay with this "package."

Contact Information
Send your tips, tricks, article ideas, script ideas, questions, articles, or registration requests to: **vegastips@jetdv.com** To register on the web to receive this newsletter, browse to: **www.jetdv.com/tts** Thank you, Edward Troxel