Blackmagic*design*

DaVinci Resolve Advanced Panel

Leading the Creative Video Revolution
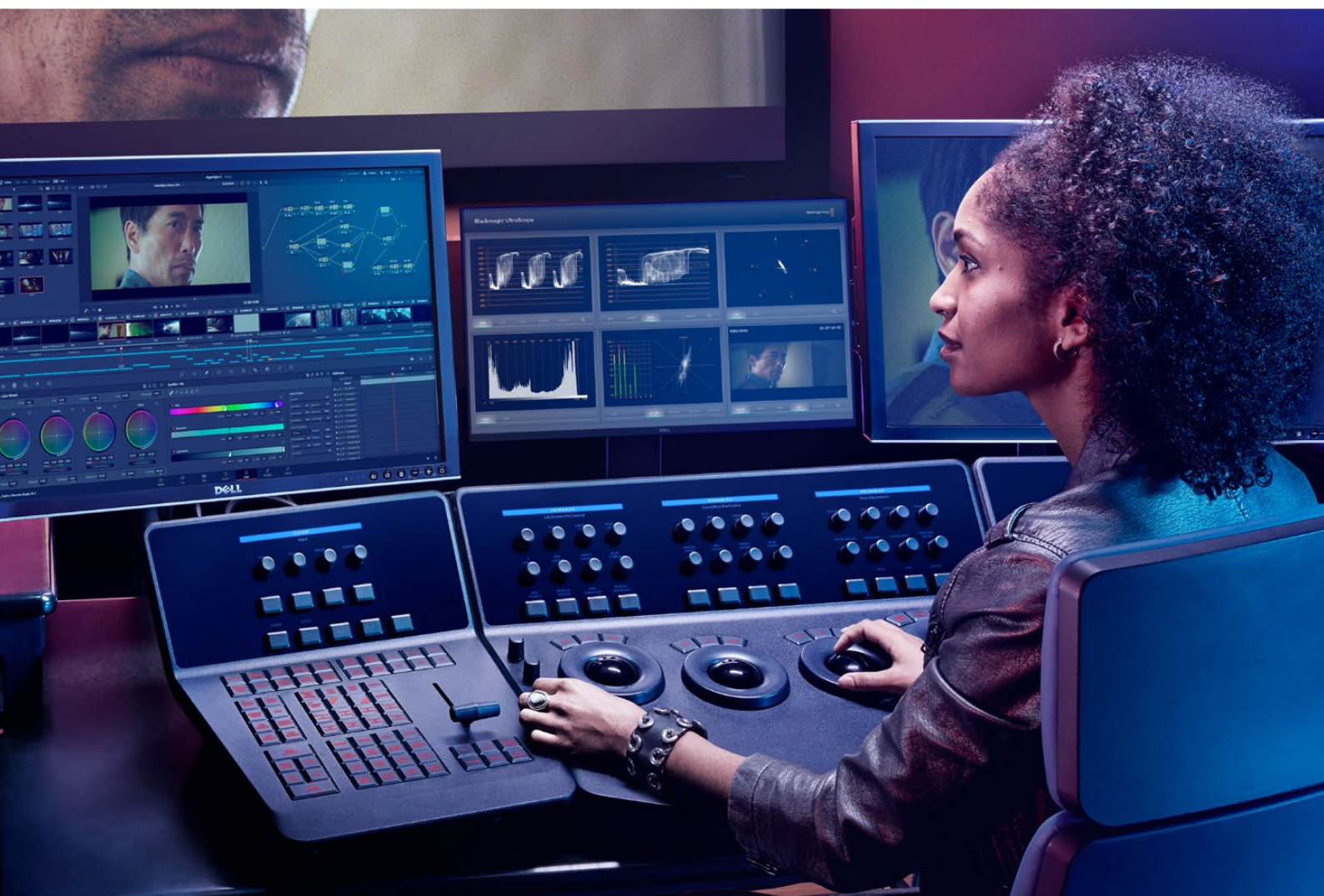
Welcome

Thank you for purchasing your DaVinci Resolve Advanced Panel!

Your advanced panel gives you fluid, hands on control over multiple parameters at the same time, so you have more creative options and can work much faster than is possible with a mouse. Designed in collaboration with the world's leading colorists, your advanced panel features a logical layout that puts the most important controls under your natural hand positions. This allows you to work quickly!

All knobs, dials and illuminated buttons are high quality and have been custom designed to produce the perfect amount of resistance, so you can accurately fine tune any parameter. Dedicated feature buttons let you quickly access the color page palettes, so you don't have to switch back and forth between the mouse and panel. With the push of a button you can easily access tools such as the RAW palette, primary color correctors, curves, qualifiers, Power Windows, tracker and many more.

Transport controls such as play forward, reverse and stop, plus the jog/shuttle knob give you full control of your timeline and deck for fast and precise scrubbing and looped playback. These features plus temporary grade disabling makes it easy to review clips and check your grade!

High resolution displays show exactly what adjustments you are making and their intuitive soft buttons match the current tool you are using, so you can always see what you are doing and keep track of your changes.

DaVinci Resolve Advanced Panel gives you precise control over every color correction feature in DaVinci Resolve and feels amazing to use!

We hope you use your DaVinci Resolve Advanced Panel to create some of the world's most dynamic film and television productions! We are keen to see what creative work you produce and to get your feedback on new features you would like to see us add to your advanced panel.

Grant Petty

Grant Petty
CEO Blackmagic Design

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Using the DaVinci Resolve Advanced Panel

The DaVinci Resolve Advanced Panels make it easier to make more adjustments in the same amount of time than using a mouse, pen, or trackpad with the on-screen interface.

This is the ultimate grading panel to give you the speed for long and complex grading sessions and to make a lasting impact on clients visiting your suite or looking in on you as they're videoconferencing during a remote grading session. The DaVinci Resolve Advanced Panels features dozens of fixed palette keys and menu-driven soft knobs and buttons, so most grading operations are just a keystroke or two away. High resolution liquid crystal displays (LCDs) and backlit keys accommodate a typical darkened grading environment, with LCD panel and key color and intensity being user customizable, so each colorist can set up their preferred panel configuration.

All three panels have LCDs that display menus for the soft knobs and buttons.

1. T-bar panel   **2.** Trackball panel   **3.** Search Dial panel

Three Panels Working Together

The Advanced Panel set consists of three modular panels that work together to provide full functionality. The biggest panel with the trackballs is meant to sit in the center, while the two smaller panels are interchangeable depending on operator preference. These three panels are:

Trackball panel

This central panel is where the majority of controls for the colorist are found. In addition to the trackballs, fixed keys, and fixed rotary knobs on the bottom portion, there are soft keys and rotary knobs on the top angled portion. The Trackball panel also includes a slide-out keyboard underneath.

T-bar panel

Shown at the left, this smaller panel has a greater concentration of fixed keys and a T-bar Mix/ Wipe control that can be used for a variety of different functions on the bottom portion, and a smaller set of soft keys and rotary knobs on the top angled portion.

Search Dial panel

Shown at the right, the bottom portion of this smaller panel also has a greater concentration of fixed keys, a Jog/Shuttle control with fixed Timeline Transport buttons underneath, and a fixed button numeric keypad that can be used for node and shot navigation, timecode entry, and which can also be used for whole, half, and quarter Printer Points adjustments when the P/Lite mode is activated. The top angled portion has a smaller set of soft keys and rotary knobs.

On all three panels, the fixed keys and specialized mechanical/optical controls are located on the bottom flat area. The operator-facing top area has all of the dynamically assigned soft keys and rotary controls, located atop an LCD panel which provides dynamic labeling and visual references for each soft control, all angled to be visible to the operator without parallax errors. These soft control displays also provide real-time feedback where you can see the relative settings of each variable control knob at a glance

Connecting the Davinci Resolve Advanced Panel

The smaller two panels connect to the Center panel via an integrated USB hub, and the Center panel connects to your workstation via USB 2.

Using Fixed Keys and Shift Up/Shift Down Functions

As the name implies, fixed keys offer unchanging functionality for frequently used functions. They're arranged in clusters of like-minded functionality in an effort to make it easy to access a variety of related controls in one place that's easier to remember. For example, all the keyframing controls are clustered together at the bottom-right of the Search Dial panel, next to the fixed transport controls, which are clustered together at the bottom-left of the Search Dial panel (under the Jog/Shuttle wheel).

However, just because they're fixed doesn't mean they're limited. Many, if not most, of the fixed keys offer one or two alternate functions, appearing above and below the primary function.

Each fixed key can list as many as three different functions; the main function appears at the center, the SHIFT-UP function appears at the top of the key, and the SHIFT-DOWN function appears at the bottom of the key.

The primary function of each fixed key, which is what happens when you simply press it, is displayed at the center in slightly larger text. Every key has at minimum one primary function. In the key shown above, ADD GROUP is the primary function that will be executed when you press the key once, so selecting a number of clips in the Thumbnail Timeline and then pressing this key would create a new group containing all selected clips.

For keys that have them, the alternate commands of fixed keys are accessed using SHIFT UP and SHIFT DOWN keys, a pair of which are located on each of the three panels.
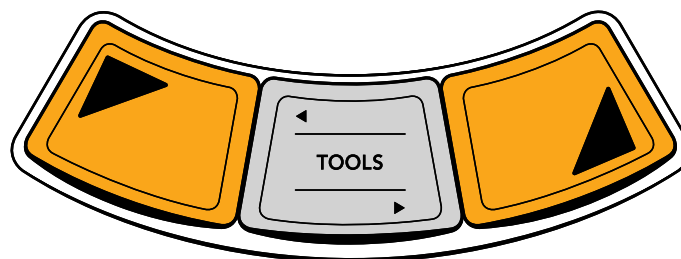
Shift keys shown under the left-most trackball let you access secondary functions; the T-Bar and Jog/Shuttle panels each have shift keys.

Pressing SHIFT UP gives you access to whichever alternate fixed key commands are displayed at the top. To help you see which keys have SHIFT UP functionality, pressing SHIFT UP illuminates all keys having an alternate function with a different color. In the key shown previously, pressing SHIFT UP will illuminate this key with another color to let you know it's ready to use, and then pressing this key executes the JOIN function, adding the currently selected clip in the Thumbnail Timeline to the current group.

Pressing SHIFT DOWN works similarly, to illuminate and give access to alternate fixed key commands displayed at the bottom of buttons that have them. In the key shown previously, pressing SHIFT DOWN and then this key would execute the REMOVE function, removing the currently selected clip in the Thumbnail timeline from whichever group it belonged to.

In many cases, including the previous examples, the multiple functions assigned to a particular fixed key are related to one another to make them easier to remember. The primary function of each key is usually the most common function you'd want to perform, while the alternate functions are related to it.

In other cases, alternate functions aren't directly related to the primary function, but they're in the same general category of activity. This is true of the "Pages and Layout" group of buttons at the top-left of the T-bar panel, for which the primary function of each button gives access to the main pages of DaVinci Resolve you might want to switch among (this is particularly useful if you're hiding the bottom button bar of the user interface in order to get more screen real estate while working), while the SHIFT UP and SHIFT DOWN functions let you access specific GUI panels or page customization options that are related to those pages.

The default lit keys of the Search Dial panel

Pressing SHIFT DOWN highlights all keys with alternate SHIFT DOWN
functions so you can instantly see which keys are selectable.

Soft Menus, Including Soft Keys and Soft Rotary Controls

Each of the three panels have soft controls. These controls appear on top of an LCD display that provides a top-most two-line title/description of each soft menu's main function, along with two lines of text above each soft rotary control or soft key that describes that control's specific function.

The soft controls on the center Trackball panel typically update to show context-specific controls for whichever mode and palette is currently selected. The buttons and rotary controls are designed to offer simultaneous control over multiple related functions in each palette. They also provide a logical way to navigate among multiple sets of controls in palettes that have many modes or in modes that have more controls than can be represented on the Center panel's 24 rotary and 12 key controls.

The Trackball panel's soft menu controls corresponding to the Primaries palette
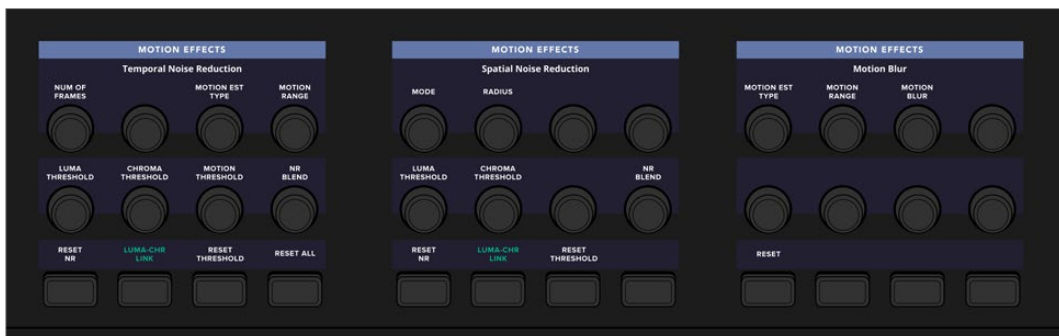
The soft menu controls corresponding to the Motion Effects palette; note how all the controls update to be contextual to the palette that's currently in use

The unlabeled "More" key found to the bottom left of each of the side panel soft menu controls lets you choose an alternate or second set of controls for that panel's current menu.

One of the nicest aspects of the soft controls is that the T-bar and Search Dial panels provide simultaneous access to the controls of other palettes than the currently selected palette displayed in the Trackball panel. For example, the T-bar panel's default soft menu is the Sizing palette, while the default soft menu for the Search Dial panel is the Curves palette. These defaults let you make adjustments to image sizing or contrast curves at any time, regardless of what's currently displayed on the Trackball panel's soft controls, giving you access to multiple palettes' worth of controls at once for the ultimate in efficiency.

Changing Which Palettes Appear in the Side Panel Soft Controls

However, there's another benefit to the soft controls on these side panels; you can choose which Color page palette's controls appear on each side panel, directly from the control surface.

To change a side panel's soft controls to another palette:

1   Press SHIFT UP on any panel.

2   Press the MORE key on the T-Bar panel or the Search Dial panel.

Once you do so, the fixed keys corresponding to palettes that can be displayed on the side panels are highlighted on the Trackball and T-bar panels. This shows you which palettes can be assigned.

3   Press the key corresponding to the palette you want to assign. For example, if you want to expose the controls of the Qualifier palette, press the QUALIFIER button.

The selected side panel soft menu updates to show the controls of the palette that you assigned. If there are more controls on that palette than can be displayed at once (which is likely), press the MORE key to cycle among all of the available controls in that palette.

For example, if you want to assign the Motion palette's controls to the T-bar panel because you're adding a lot of noise reduction to the clips of the program you're working on, simply press SHIFT UP, then the T-bar panel's MORE key, then the MOTION key on the Trackball panel. Now the Motion palette's controls appear on the soft menu of the T-bar panel, and you can use the MORE button to cycle among each page of available controls. If you want to go back to the default arrangement, the two default assignments are the Sizing palette on the T-bar panel, and the Curves palette on the Search Dial panel.

Why Aren't the Soft Panels Specifically Documented

Because of their dynamically remappable nature, the soft controls will continue to evolve over subsequent versions of DaVinci Resolve along with the palettes and functions they control. For this reason, soft control assignments are not presented in-depth as the fixed keys are. Instead, you're best off referring to the Color page documentation in the Color Page section of the DaVinci Resolve User Manual to figure out what each identically named control is used for. All you need to know for now is that the soft controls change depending on which palette is selected, the mode of each palette, and the operation being performed.
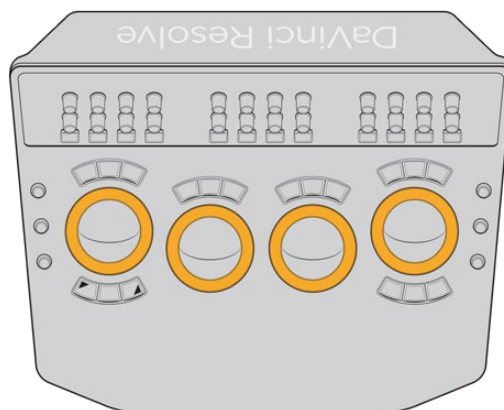
The Trackball Panel

The focus of the Center panel is four trackballs that work as color balance controls in various palettes of the DaVinci Resolve Color page. Their functionality depends on which palette is currently open. Each trackball has a surrounding control ring that has no end stop in either direction, letting you do continuous rotary adjustment.
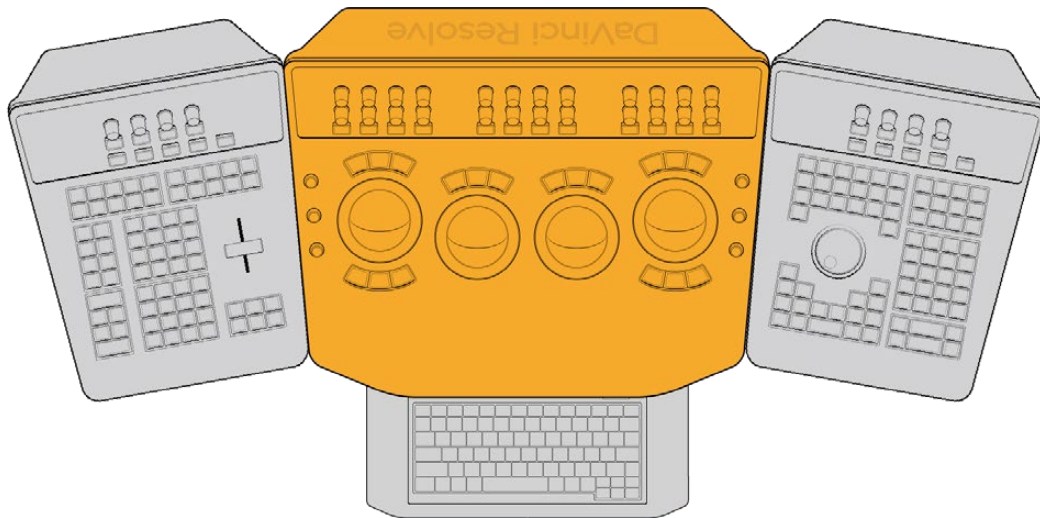
The Trackball Panel

The rings typically are for adjusting image lightness and contrast in different ways but are sometimes used for other functions, depending on which Color page palette you have selected.

The controls surrounding the trackball/ring controls of the Center panel

Additional buttons above and below the trackballs, and fixed-function rotary controls to the left and right, complete the center control cluster that provide a predictable set of central controls for making color and contrast adjustments.

Using Trackballs

The principal palettes you'll use the trackballs with are the Color Wheels and Log Wheels modes of the Primaries palette, and the Global and Zones controls of the HDR palette. Whichever of these modes and palettes is selected will determine the functionality of the trackballs and rings.

However, keep in mind that whichever color controls the trackballs are assigned to, the topmost soft controls on the Trackball palette can be switched to work with other palettes, such as the Motion, Curves, or Qualifier palettes, for example. This means you can adjust the controls of a second palette while simultaneously making color and contrast adjustments with the trackballs and ring controls. This is exceptionally useful when making two kinds of adjustments that interact with one another.

Summarizing the Top Fixed Keys

Each of the four trackball/ring controls has three fixed keys above it. Individually, these keys provide separate Y and RGB reset controls for each trackball/ring pair. However, the first nine of these keys also collectively serve as a fast and convenient way of navigating the principal panels of grading functionality in the Color page.
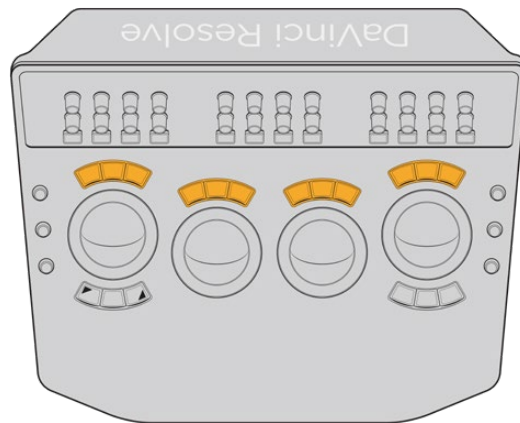
Top fixed keys

Additionally, the left-most trackball has a pair of shift keys underneath it for choosing which button function to trigger, giving you fast access.
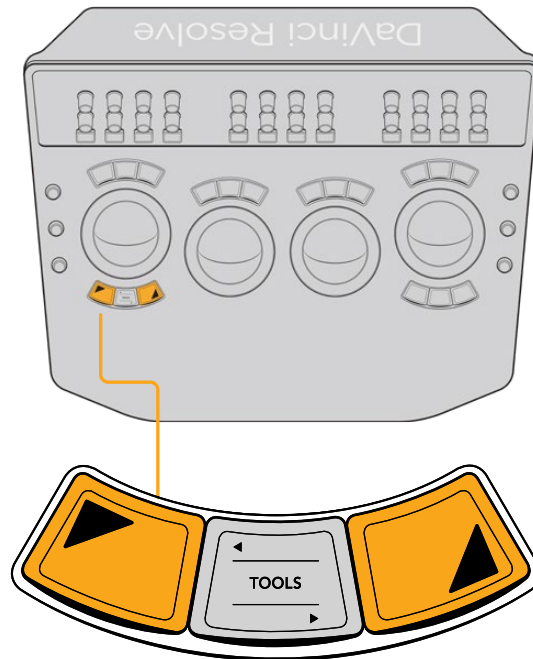
Shift keys under the left-most trackball
let you access secondary functions.

Trackball and Ring Reset Controls

Each trackball's reset controls are protected by having to press SHIFT UP to use them. This may feel like an extra step at first, but now that this top row of keys is also used to quickly switch among different palettes on the Color page, using SHIFT UP protects you from accidentally pressing a reset when you meant to switch to another palette. If you're used to the prior layout, this will take a bit if getting used to, but it isn't so bad once you've built up the muscle memory.

Reset controls above each trackball when pressing SHIFT UP

RGB: Resets red, green, and blue channel adjustments while leaving master level (luminance or Y) adjustments alone.

All: Resets both RGB channel and master level adjustments.

Level: Resets master level adjustments while maintaining the differential between the RGB channels (aka color balance).
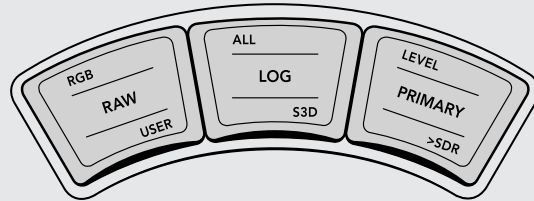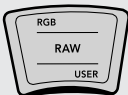
Navigation controls above each trackball (primary and SHIFT DOWN functions)

One of the biggest departures from the previous layout is the introduction of palette switching functions on the top row of fixed keys. This makes it faster to switch among different sets of controls as you work, and frees up additional buttons on the T-bar panel to do other things, adding to the utility of the DaVinci Resolve Advanced panel.
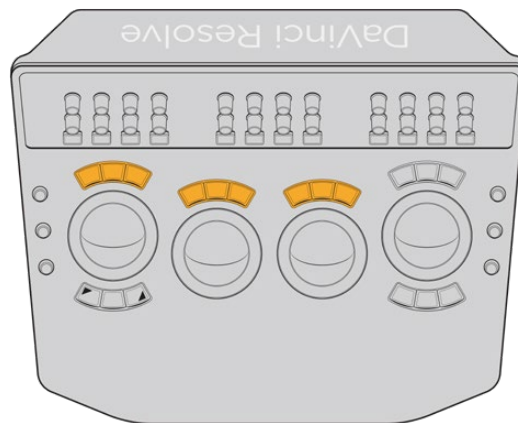
The first nine fixed keys above the trackballs work together to provide palette and mode switching.

| Key	Shift Up	Primary Function	Shift Down
RAW/USER	(RGB) Resets red, green, and blue channel adjustments only leaving master level adjustments alone	(RAW) Opens the Camera Raw palette	(USER) Not yet implemented at the time of this writing

Key	Shift Up	Primary Function	Shift Down
LOG/S3D ALL LOG S3D	(ALL) Resets all YRGB adjustments	(LOG) Opens the Log mode of the Primaries palette	(S3D) Opens the Stereo 3D Palette for Stereo 3D timelines
PRIMARY/>SDR LEVEL PRIMARY >SDR	(LEVEL) Resets master level adjustments, leaving the differential between red, green, and blue channels unchanged	(PRIMARY) Opens the Color Wheels mode (Lift, Gamma, and Gain) of the Primaries palette	(>SDR) Opens the Dolby Vision™ palette if it's enabled in the Project Settings

Key	Shift Up	Primary Function	Shift Down
HDR/MIXER RGB HDR MIXER	(RGB) Resets red, green, and blue channel adjustments, only leaving master level adjustment alone	(HDR) Opens the High Dynamic Range (HDR) palette	(MIXER) Opens the RGB Mixer palette
MOTION/MASK ALL MOTION MASK	(ALL) Resets all YRGB adjustments	(MOTION) Opens the Motion Effects palette	(MASK) Opens the Magic Mask palette
CURVES/WARPER LEVEL CURVES WARPER	(LEVEL) Resets master level adjustments, leaving the differential between red, green, and blue channels unchanged	(CURVES) Opens the Curves palette to the last used curve (all other curves can be accessed via soft menu buttons)	(WARPER) Opens the Color Warper palette

| Key	Shift Up	Primary Function	Shift Down
QUALIFIER/BLUR RGB QUALIFIER BLUR	(RGB) Resets red, green, and blue channel adjustments, only leaving luminance channel adjustment alone	(QUALIFIER) Opens the Qualifier palette to the last used Qualifier (you can choose which qualifier to use via soft menu buttons)	(BLUR) Opens the Blur palette
WINDOW/TRACKER ALL WINDOW TRACKER	(ALL) Resets all YRGB adjustments	(WINDOW) Opens the Window palette	(TRACKER) Opens the Tracker palette to the last used mode
SIZING/KEY LEVEL SIZING KEY	(LEVEL) Resets master level adjustments, leaving the differential between red, green, and blue channels unchanged	(SIZING) Opens the Input Sizing mode of the Sizing palette (Edit and Output Sizing can be accessed via soft menu buttons)	(KEY) Opens the Key palette

The Tools Button

A TOOLS button at the bottom center of the left-most trackball provides fast access to a soft menu that provides addition options using the soft controls. This is a future-proofing feature and exposes no additional functionality at the time of this writing.
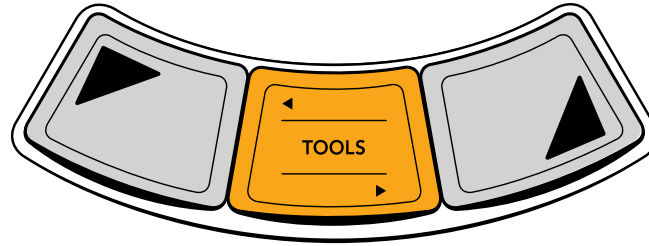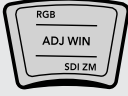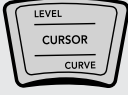

The TOOLS button under the left-most trackball

The Fourth Trackball

Depending on which palette you're using in the Color page, the rightmost (fourth) trackball can be used for color adjustment in conjunction with the first three when acting as an Offset control in the Color Wheels and Log Wheel mode of the Primaries palette, or it can be toggled between Global controls or being the fourth Zone color control in the HDR palette.
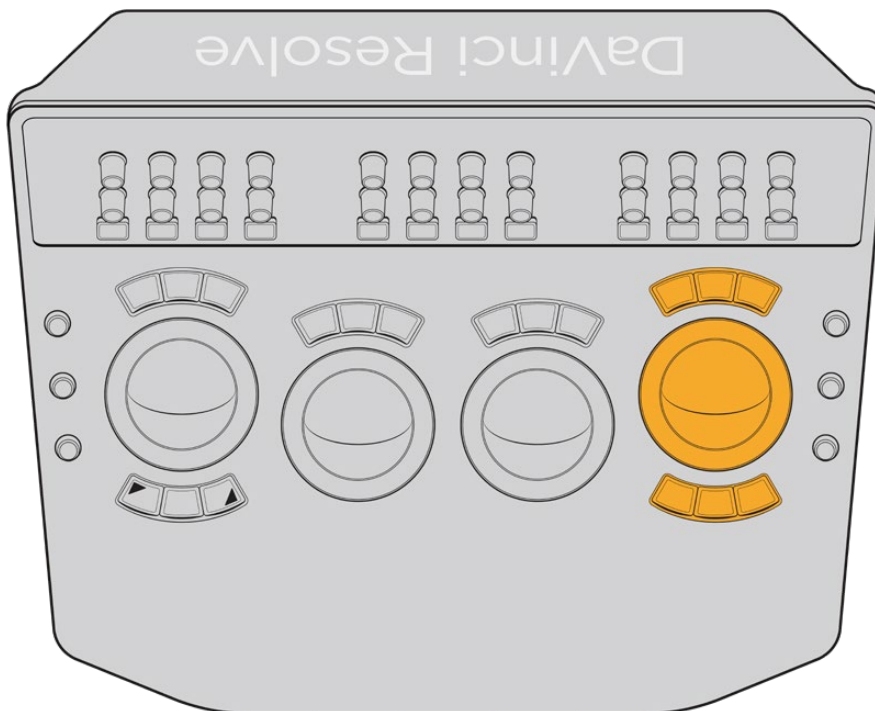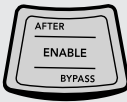

The fourth trackball gives access to additional functionality
via the fixed keys above and below it.

However, the fourth trackball can also be set to perform many other functions using the three keys above and three keys below it. By choosing the appropriate palette and mode, it can be used as an eyedropper when sampling colors for qualification, it can be used to create, select, and adjust the control points of adjustment curves, or it can be used to adjust the position and rotation of Power Windows. All of these functions are described in the following table.

Key	Shift Up	Primary Function	Shift Down
RGB/ADJ WIN/SDI ZM	(RGB) Resets red, green, and blue channel adjustments, only leaving master level adjustments alone	(ADJ WIN) Lets the trackball adjust the position of the selected window, while the ring adjusts window angle. This key remains illuminated as long as this mode is enabled	(SDI ZM) Toggles "Gang viewer zoom with video output" on and off, letting the SDI output mirror pan and zoom being done in the Viewer
ALL/OVERLAY/VIEWER	(ALL) Resets all YRGB adjustments	(OVERLAY) Toggles onscreen control overlays, such as window outlines on and off for the Viewer and for video output. This key remains illuminated as long as this mode is enabled	(VIEWER) Sets onscreen control overlays, such as window outlines to be GUI only, so they only appear in the Viewer and not on video output
LEVEL/CURSOR/ CURVE	(LEVEL) Resets master level adjustments, leaving the differential between red, green, and blue channels unchanged	(CURSOR) Toggles the eyedropper on and off for supporting palettes. In the Qualifier palette, the cursor lets you sample the image to create a key by pressing the SELECT button. In the Curves palette, you can sample the image to add a control point to the currently visible curve. This key remains illuminated as long as this mode is enabled.	(CURVE) Opens the Custom Curve and selects a control point to be freely adjusted (up, down, left and right) using the fourth trackball as you would the pointer in the GUI. Turning the ring to the left selects the next control point to the left, turning it to the right selects the next control point to the right.

Key	Shift Up	Primary Function	Shift Down
SELECT/ALL	–	(SELECT) Used in conjunction with the CURSOR mode of the fourth trackball to sample a value for keying or for adding a control point to a curve	(ALL) Selects all clips in the Thumbnail Timeline

Key	Shift Up	Primary Function	Shift Down
GLOBAL OFFSET	–	(GLOBAL OFFSET) In the Primaries palette, this sets the fourth trackball to adjust Offset color balance and Master levels. In the HDR palette, this sets the fourth trackball to adjust the Globals controls. This key remains illuminated as long as this mode is enabled.	–
AFTER/ENABLE/ BYPASS	(AFTER) Disables/ re-enables all nodes after the currently selected node	(ENABLE) Toggles the currently selected node (or nodes) off and on	(BYPASS) Toggles Bypass Grade on and off

Hard-Coded Rotary Knobs

There are an additional six rotary knob controls to either side of the trackballs, arranged three to the left and three to the right.
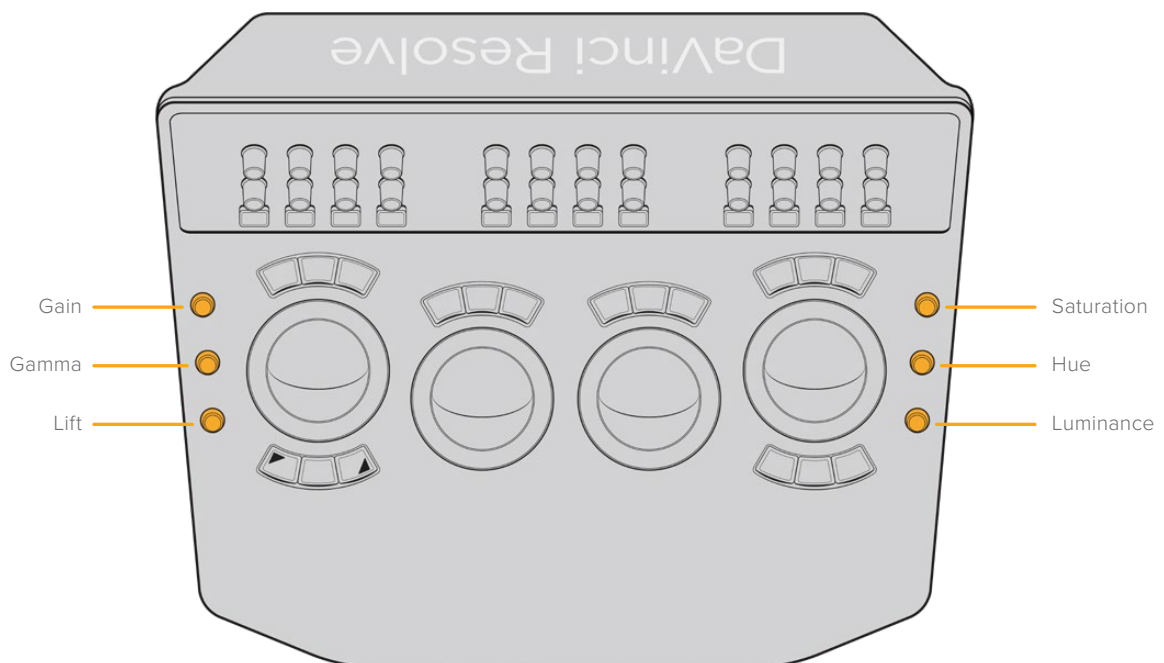
Two sets of three rotary controls to the left and right of the trackballs provide additional functionality.

On the left side

From top to bottom, the rotaries control Y-only luminance Gain, Gamma, and Lift settings of the Color Wheels and Color Bars modes of the Primaries palette that control lift, gamma, and gain. If you have any other palettes or modes open, using these three knobs will continue to affect the Lift, Gamma, and Gain controls of the currently selected node.

On the right side

From top to bottom, the rotaries control Saturation, Hue, and Luminance mix. If you have any other palettes or modes open, using these two knobs will continue to affect the Saturation and Luminance Mix controls of the Color Wheels and Color Bars modes of the Primaries palette. The Hue knob will affect the hue of either the Primaries Palette mode or HDR palette, whichever was selected last.

Keyboard

The Center panel also offers a slide-out keyboard for naming files, stills, and nodes, triggering keyboard shortcuts, and writing novels about the innocence of newly hired colorists lost in the maelstrom of the film, television, and streaming industries.
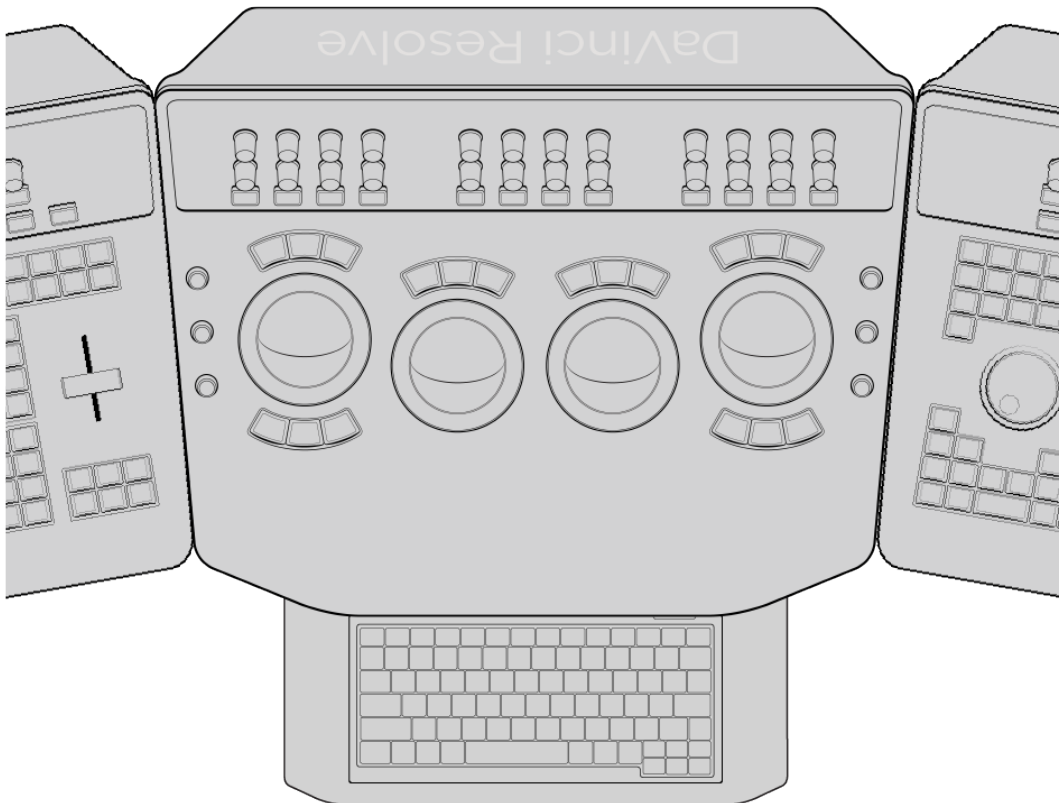
Slide-out keyboard

The T-bar Panel

The T-bar panel, typically located on the left for a right-handed colorist, has an LCD display with four variable controls and nine soft keys. The lower section of the panel houses the T-bar control and six groups of hard keys. Each group and their keys are described below.
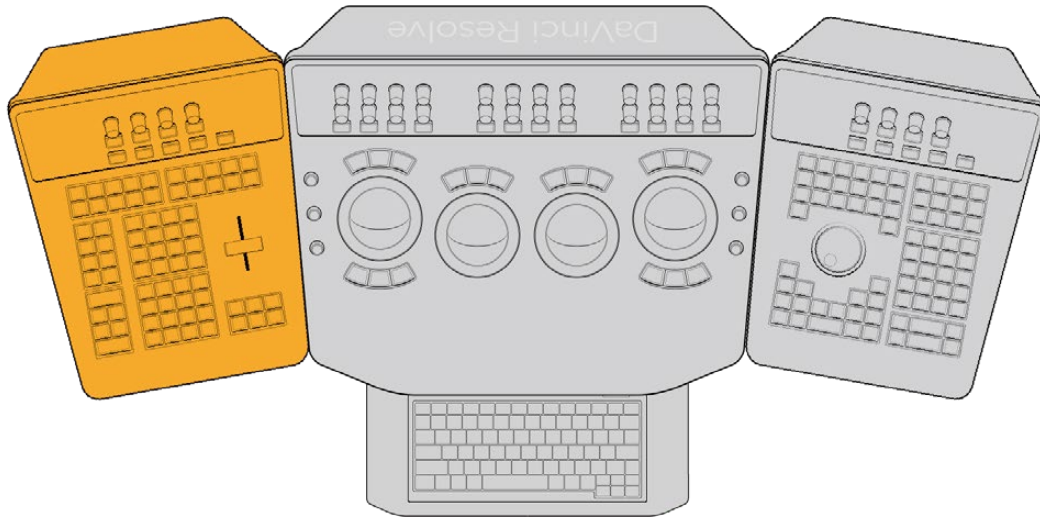
T-bar Panel on the left
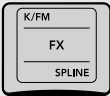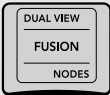
Pages and Layout Group

The Pages and Layout control group at left provides navigation to a number of the GUI pages and a few commonly used methods of opening and closing different panels to customize the Color page UI.
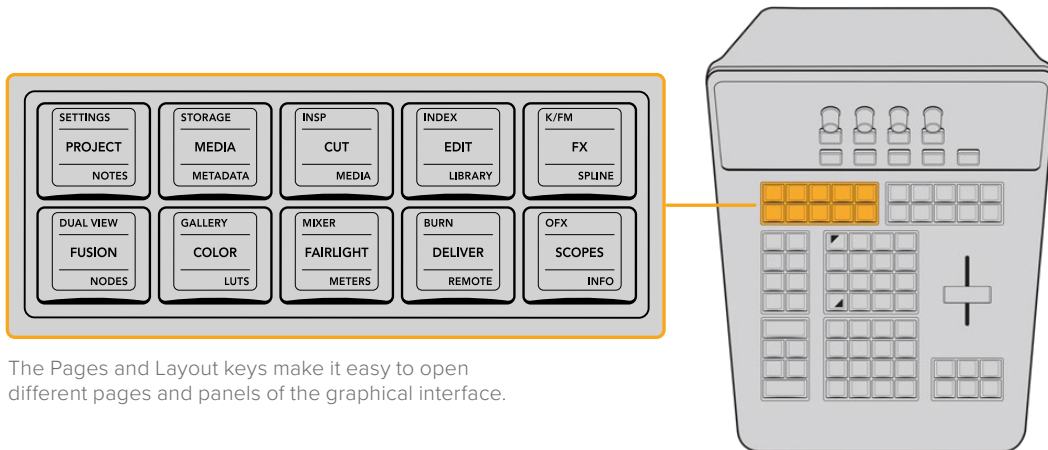
The Pages and Layout keys make it easy to open different pages and panels of the graphical interface.

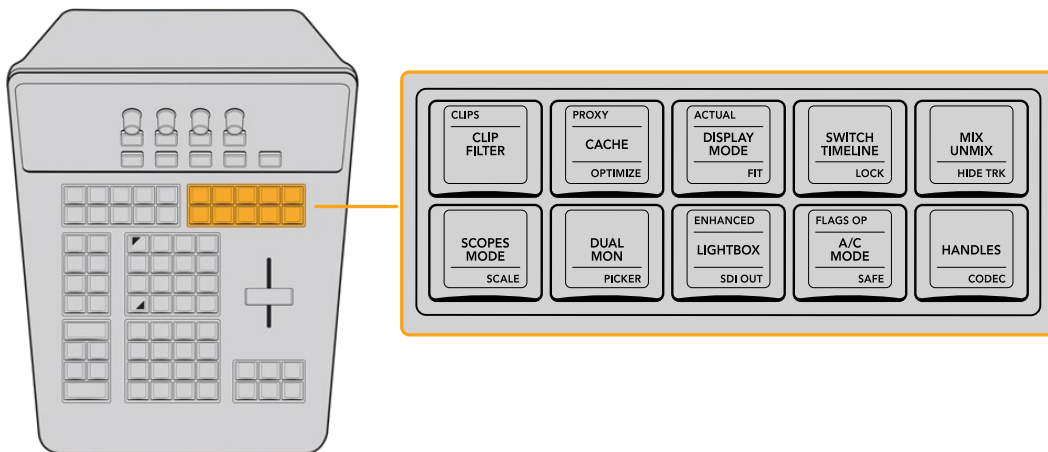| Key	Shift Up	Primary Function	Shift Down
SETTINGS/PROJECT/ NOTES	(SETTINGS) Opens and closes the Project Settings	(PROJECT) Opens and closes the Project Manager	(NOTES) Opens and closes the Project Notes window

Key	Shift Up	Primary Function	Shift Down
STORAGE/MEDIA/ METADATA	(STORAGE) Opens and closes the Disk Storage panel of the Media page	(MEDIA) Opens the Media page	(METADATA) Opens and closes the Metadata Editor on any page it appears
INSP/CUT/MEDIA	(INSP) Opens and closes the Inspector on any page it appears	(CUT) Opens the Cut page	(MEDIA) Opens and closes the Media Pool on any page it appears
INDEX/EDIT/LIBRARY	(INDEX) Opens and closes the Edit Index	(EDIT) Opens the Edit page	(LIBRARY) Opens and closes the Sound Library on any page it appears
K/FM/FX/SPLINE	(K/FM) Opens and closes the Keyframe Editor on any page it appears	(FX) Opens and closes the Effects Library.	(SPLINE) Opens and closes the Spline Editor on any page it appears
DUAL VIEW/FUSION/ NODES	(DUAL VIEW) Toggles between dual viewers mode and single viewer mode	(FUSION) Opens the Fusion page	(NODES) Opens and closes the Node Editor
GALLERY/COLOR/LUTS	(GALLERY) Opens and closes the Gallery	(COLOR) Opens the Color page	(LUTS) Opens and closes the LUT Browser
MIXER/FAIRLIGHT/ METERS	(MIXER) Opens and closes the Mixer panel on any page it appears	(FAIRLIGHT) Opens the Fairlight page	(METERS) Opens and closes the Audio Meters panel on any page it appears
BURN/DELIVER/ REMOTE	(BURN) Opens and closes the floating Data Burn In window	(DELIVER) Opens the Deliver page	(REMOTE) Turns on Remote Rendering for the current workstation

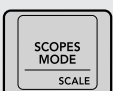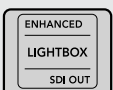| Key	Shift Up	Primary Function	Shift Down
OFX/SCOPES/INFO	(OFX) Opens and closes the OFX Library/Settings panel on the Color page; when an effect is applied to the current node, toggles between the Library (list of OFX) and Settings (for the currently applied OFX)	(SCOPES) Opens and closes the Video Scopes window	(INFO) Opens the Clip Info palette

Layout and Modes Group

The Layout and Modes control group at right provides access to additional ways of customizing the UI and toggling different modes of functionality while you work.

The Layout and Modes keys give quick access to specialized Color page functions.

Key	Shift Up	Primary Function	Shift Down
CLIPS/CLIP FILTER/–	(CLIPS) Turns the Thumbnail Timeline on and off in the Color page	(CLIP FILTER) Toggles the Thumbnail Timeline's clip filtering between All Clips and whichever filter is currently selected; for example, if you choose "Selected Clips," this toggles between All Clips and Selected Clips	–
PROXY/CACHE/ OPTIMIZE	(PROXY) Toggles "Use proxy media if available" off and on	(CACHE) Toggles the effects cache among Smart Cache, User Cache, and Off	(OPTIMIZE) Toggles "Use optimized media if available" off and on

Key	Shift Up	Primary Function	Shift Down
ACTUAL/DISPLAY MODE/FIT ACTUAL / DISPLAY MODE / FIT	(ACTUAL) Sets the size of the image in the Viewer to 100% so you can see the actual size of the image	(DISPLAY MODE) Toggle Display Mode switches between hiding and showing the Viewer to make more room for the Color page Node Editor	(FIT) Fits the entire image into the current size of the Viewer, zooming down or up as necessary
–/SWITCH TIMELINE/ LOCK SWITCH TIMELINE / LOCK	–	(SWITCH TIMELINE) Cycles among all available timelines in the current project	(LOCK) Not yet implemented at the time of this writing
–/MIX UNMIX/HIDE TRK MIX UNMIX / HIDE TRK	–	(MIX UNMIX) Toggles Unmix on and off; when Unmix is on, each clip in the Color page is shown without transitions or compositing effects, making it easier for you to see your grade in effects heavy programs	(HIDE TRK) Hides all clips on whichever timeline track is currently displayed from the Thumbnail Timeline, so they're ignored by the playhead, but continue to appear in video out; to show clips on that track again, you must Option-click the number of the track in the Mini Timeline to turn it back on
–/SCOPES MODE/ SCALE SCOPES MODE / SCALE	–	(SCOPES MODE) Cycles among all the available video scopes when the scopes are docked in the palette area	(SCALE) Toggles the video scopes between showing graphs with Video or Data levels
–/DUAL MON/PICKER DUAL MON / PICKER	–	(DUAL MON) Turns the Workspace > Dual Screen option on and off	(PICKER) Toggles the RGB color picker value option between 8- and 10-bit
ENHANCED/ LIGHTBOX/SDI OUT ENHANCED / LIGHTBOX / SDI OUT	(ENHANCED) Turns on Enhanced Viewer mode in the Color page, with the Viewer shown atop the palette controls	(LIGHTBOX) Toggles the Thumbnail Timeline Lightbox mode on and off	(SDI OUT) Toggles video output of the thumbnail Lightbox on and off

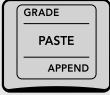| Key	Shift Up	Primary Function	Shift Down
FLAGS OP/A/C MODE/ SAFE	(FLAGS OP) Toggles the display of clip flags on SDI output	(A/C MODE) Toggles between A-sort and C-sort mode in the Thumbnail Timeline; in C-sort mode, clips are sorted by source timecode so similar clips appear together, in A-sort mode clips are sorted by record timecode so they appear in program order.	(SAFE) Toggles title safe on and off in the Viewer; options for title safe appear in the soft menu of the trackball panel
–/HANDLES/CODEC	–	(HANDLES) Turns "Show current clip with handles" on and off; this lets you see the currently specified handles for the current clip in the Timeline, so you can track windows and other effects into the handles of media being rendered for round-trip workflows.	(CODEC) Cycles among clips in the Thumbnail Timeline, showing the File Name, the Codec, and the Version number

Utility Functions Group

This group of keys offers quick access to commonly used commands for saving, 3D functionality, Macros, and copy/paste functions for grading.
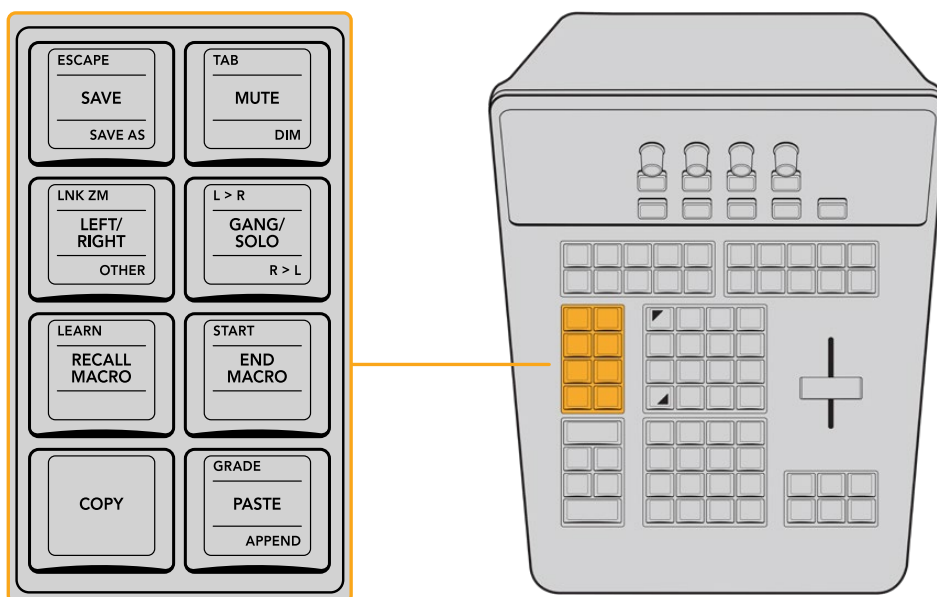

The Utility Functions keys provide access to a variety of frequently used utilitarian grading, Stereo 3D, and Macro commands.

Key	Shift Up	Primary Function	Shift Down
ESCAPE/SAVE/ SAVE AS	(ESCAPE) The Escape key on a computer keyboard	(SAVE) Issues the Save command for the current project; this is identical to pressing Command-S	(SAVE AS) Opens the Save Current Project As dialog, so you can save a duplicate of the currently open project; change the name and click Save when you're done.
TAB/MUTE/DIM	(TAB) The Tab key on a computer keyboard	(MUTE) Mutes audio monitoring; often useful when grading terrible programs	(DIM) Toggles between reducing and boosting the volume by 10dB; useful when the client wants to describe their next vacation
LINK ZM/LEFT/RIGHT/ OTHER	(LINK ZM) For Stereo 3D timeline, toggles Convergence between Linked Zoom and Opposite	(LEFT/RIGHT) For Stereo 3D timelines, toggles between monitoring the Left or Right eye images	(OTHER) For Stereo 3D timeline, to "use the other eye"
L>R/GANG/SOLO/R>L	(L>R) For Stereo 3D timelines, copies the left-eye grade to the right eye	(GANG/SOLO) For Stereo 3D timelines, toggles between ganging left- and right-eye grades together so changes to one are made to both, or soloing the left- and right-eye grades to make independent adjustments to each	(R>L) For Stereo 3D timelines, copies the right-eye grade to the left eye
LEARN/RECALL MACRO/–	(LEARN) Not yet implemented at the time of this writing	(RECALL MACRO) Not yet implemented at the time of this writing	–
START/END MACRO/–	(START) Not yet implemented at the time of this writing	(END MACRO) Not yet implemented at the time of this writing	–
COPY	–	(COPY) Copies the grade of the current clip in its entirety, including all parts of group grades; you control what part of the copied grade is pasted using different commands.	–

Key	Shift Up	Primary Function	Shift Down
GRADE/PASTE/ APPEND	(GRADE) Pastes the entire copied grade to overwrite the previous grade; if you copied a group grade, the Pre-Clip, Clip, and Post-Clip grades are all pasted.	(PASTE) Pastes whichever node was the current node when the grade was copied to overwrite the current node's settings; the current node is outlined orange.	(APPEND) Appends every node of the entire copied grade after the last node of the current grade; if you copied a group grade, the Pre-Clip, Clip, and Post-Clip grades are all appended as a flattened collection of nodes.

Clip and Version Group

These keys, at the bottom left of the T-bar panel, are used to manage clips and their grades in different ways, by creating and managing group assignments, clip attributes, and grade versions.
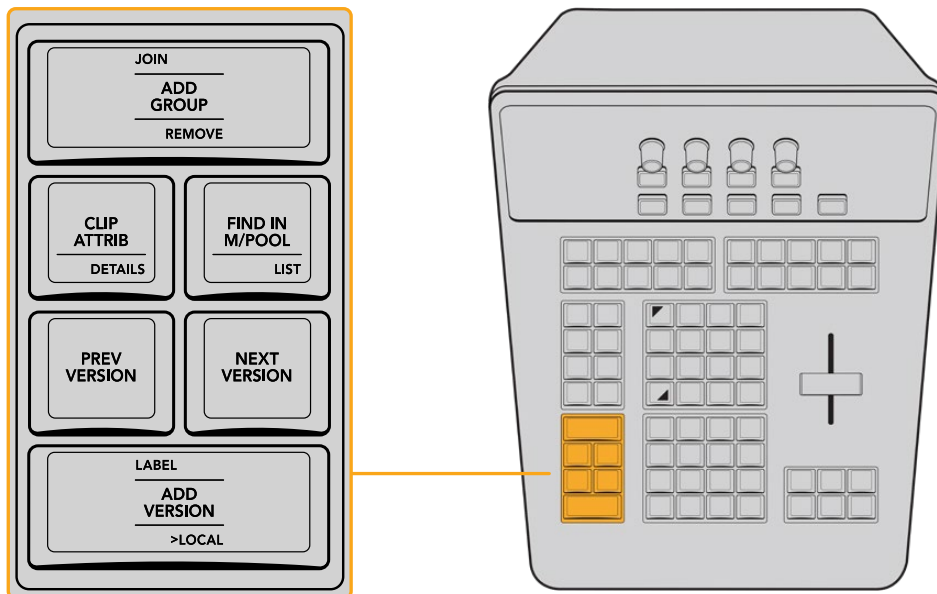
The Clip and Version keys let you manage groups and grade versions with ease.

Key	Shift Up	Primary Function	Shift Down
JOIN/ADD GROUP/ REMOVE	(JOIN) Adds the current clip (or currently selected clips) to the current group (which is based on whichever group the last "grouped clip" you selected belonged to)	(ADD GROUP) Creates a brand new group and opens the Group Name dialog for you to type into (click OK to save the new group)	(REMOVE) Removes the current clip (or currently selected clips) from whichever group it belongs to

Key	Shift Up	Primary Function	Shift Down
–/CLIP ATTRIB/ DETAILS	–	(CLIP ATTRIB) Opens the Clip Attributes window for the currently selected clip	(DETAILS) Toggles the floating Clip Details window open and closed, with which you can see various clip and grade properties for reference
–/FIND IN M/POOL/ LIST	–	(FIND IN M/POOL) Selects the source clip in the Media Pool that corresponds to the current clip in the Timeline; opens the Media Pool to show the clip	(LIST) Switches the Media Pool to List view; the Media Pool does not automatically open if closed.
PREV VERSION	–	(PREV VERSION) Cycles the grade of the current clip to the previously numbered version	–
NEXT VERSION	–	(NEXT VERSION) Cycles the grade of the current clip to the next numbered version	–
LABEL/ADD VERSION/>LOCAL	(LABEL) Opens the Version Name dialog, so you can rename the current version of the current clip; click OK when you're done.	(ADD VERSION) Adds an additional version of the grade for the current clip; you can create multiple versions of a grade to save variations for future recall.	(>LOCAL) Toggles between Use Local Grades and Use Remote Grades; switching between Local and Remote grades doesn't change or copy either set of grades.

Utility Group
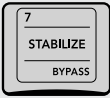
This group of keys, in the center of the T-bar panel, includes commands for tracking and stabilization, enabling/disabling grades and nodes and OFX, and bypassing Fusion effects and Grades. These keys can also function as a numeric keypad for future features.
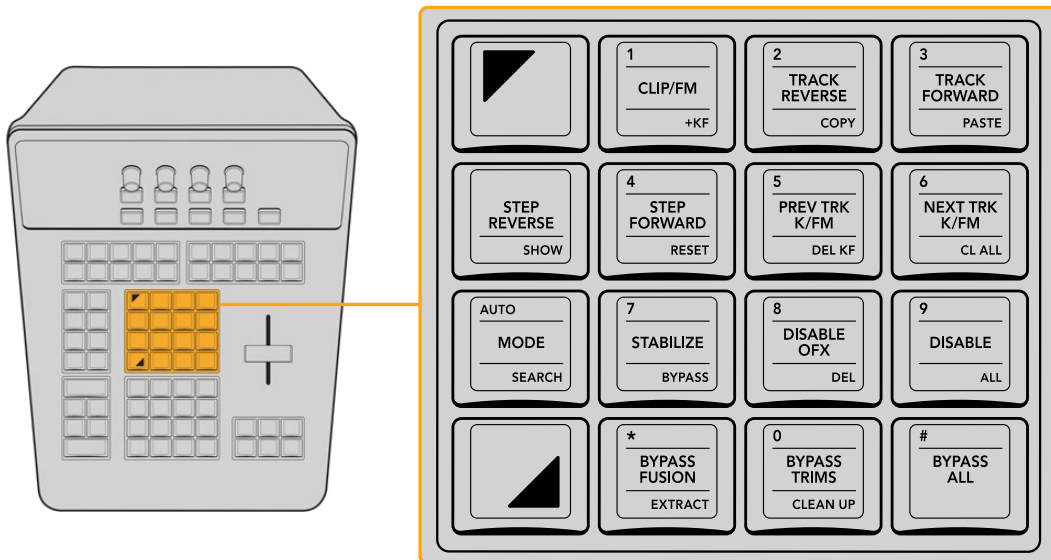
The Utility keys provide controls for tracking and stabilization, as well as disabling and bypassing various grading controls.

Key	Shift Up	Primary Function	Shift Down
SHIFT UP	–	(SHIFT UP) Enables use of any of the SHIFT UP key functions at the top of various keys	–
1/CLIP/FM/+KF	(1) The one key; can be used in conjunction with SELECT NODE to jump to a particular node	(CLIP/FM) Switches the mode of motion tracking or keyframing of window shape and position in the tracking graph between Clip mode (where adjustments are made globally to the entire duration of a window) and Frame mode (where adjustments are made at specific frames, adding keyframes to the Tracker graph to animate a window)	(+KF) Adds a keyframe to the tracking graph, typically used while in Frame mode where keyframes are added while rotoscoping image movement with a window
2/TRACK REVERSE/ COPY	(2) The two key; can be used in conjunction with SELECT NODE to jump to a particular node	(TRACK REVERSE) Initiates motion tracking in reverse for the currently selected window	(COPY) Copies track data from the currently selected window

Key	Shift Up	Primary Function	Shift Down
3/TRACK FORWARD/ PASTE	(3) The three key; can be used in conjunction with SELECT NODE to jump to a particular node	(TRACK FORWARD) Initiates motion tracking forward for the currently selected window	(PASTE) Copies track data to the currently selected window
–/STEP REVERSE/ SHOW	–	(STEP REVERSE) Initiates window tracking in reverse by one frame and then stops, giving you time to evaluate the result	(SHOW) Toggles Show Track on and off; shows the motion path of the currently selected motion tracking data in the Viewer
4/STEP FORWARD/ RESET	(4) The four key; can be used in conjunction with SELECT NODE to jump to a particular node	(STEP FORWARD) Initiates window tracking forward by one frame and then stops, giving you time to evaluate the result	(RESET) Resets all motion tracking in the Tracking graph
5/PREV TRK K/FM/ DEL KF	(5) The five key; can be used in conjunction with SELECT NODE to jump to a particular node	(PREV TRK K/FM) Moves the playhead to the previous keyframe in the Tracker graph	(DEL KF) Deletes the keyframe at the position of the playhead in the Tracker graph
6/NEXT TRK K/FM/CL ALL	(6) The six key; can be used in conjunction with SELECT NODE to jump to a particular node	(NEXT TRK K/FM) Moves the playhead to the next keyframe in the Tracker graph	(CL ALL) Deletes all keyframes in the Tracker palette
AUTO/MODE/SEARCH	(AUTO) Performs an Auto Balance function in the Primaries palette	(MODE) Turns on the Modes soft menu on the Trackball panel, so you can choose different functions including OBJECT TRACKING, PROXY ON/OFF, POTS, RIPPLE mode, WIPE mode, SWITCH SESSION, SAFE AREA, CACHE mode, CUE mode, SCROLL mode, and 3D	(SEARCH) Not yet implemented at the time of this writing

Key	Shift Up	Primary Function	Shift Down
7/STABILIZE/BYPASS	(7) The seven key; can be used in conjunction with SELECT NODE to jump to a particular node	(STABILIZE) Initiates image stabilization for the current clip, using the current settings in the Tracking palette's Stabilizer mode	(BYPASS) Toggles image stabilization off and then on again, so you can compare the stabilized image to the original
8/DISABLE OFX/DEL	(8) The eight key; can be used in conjunction with SELECT NODE to jump to a particular node	(DISABLE OFX) Toggles OFX on and off if one has been applied to the current node	(DEL) Removes an OFX effect that's been added to a node
9/DISABLE ALL/–	(9) The nine key; can be used in conjunction with SELECT NODE to jump to a particular node	(DISABLE ALL) Toggles all nodes for the current clip off and then on	–
SHIFT DOWN	–	(SHIFT DOWN) Enables use of any of the SHIFT DOWN key functions at the bottom of various keys	–
*/BYPASS FUSION/ EXTRACT	(*) The Asterisk key	(BYPASS FUSION) Toggles all Fusion page effects off and then on for the current clip	(EXTRACT) Disconnects the selected node from the node graph, but leaves it in the Node Editor, ready to be reconnected somewhere else
0/BYPASS TRIMS/ CLEAN UP	(0) The zero key; can be used in conjunction with SELECT NODE to jump to a particular node	(BYPASS TRIMS) Toggles all Color page effects off and then on for the current clip	(CLEAN UP) Cleans up unruly node graphs to be more ruly
#/BYPASS ALL/–	(#) The Hash key (or Pound sign)	(BYPASS ALL) Toggles both Color and Fusion page effects off and then on for the current clip	–

Node Control Group
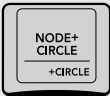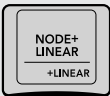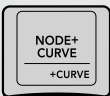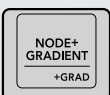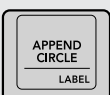
This group of keys, at the bottom center of the T-bar panel, lets you quickly create the many different kinds of nodes that are available with which to organize your grades in the Node Editor of the Color page.

The DaVinci Resolve Color page is a node-based grading system, where the adjustments you make appear as nodes in the Node Editor. Each node contains one or more adjustments that work together. This is similar to the layers that appear in other applications, however nodes provide the flexibility to route image data nonlinearly within a grade, connecting the output of one node to the input of any other node farther down the tree of nodes, branching image processing operations or recombining them via parallel or serial layer nodes to combine Color page functions in creative ways to create sophisticated operations.
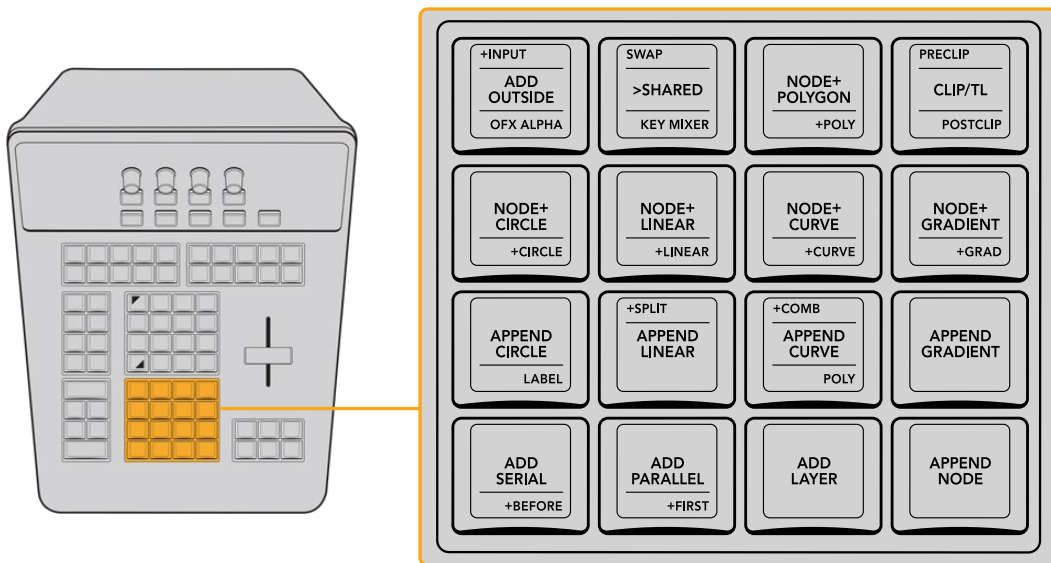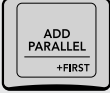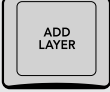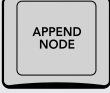
The Node Control keys let you create a wide variety of nodes for grading.

Key	Shift Up	Primary Function	Shift Down
+INPUT/ADD OUTSIDE/ OFX ALPHA	(+INPUT) Lets you add inputs to any mixer node, including the Parallel Mixer, the Layer Mixer, and the Key Mixer	(ADD OUTSIDE) Adds a Corrector node in serial that connects both its RGB and KEY inputs to the outputs of the node before it, with the KEY input inverted, so you can make adjustments to parts of an image that are outside the preceding node's qualified or windowed area.	(OFX ALPHA) Turns on "Use OFX Alpha" to enable the selected node to output whatever
SWAP/>SHARED /KEY MIXER	(SWAP) Does "Morph into Layer Mixer Node" or "Morph into Parallel Mixer Node" if a relevant Mixer node is selected; Changes a Parallel Mixer into a Layer Mixer and vice versa	(>SHARED) Turns the currently selected node into a Shared node; Shared nodes automatically ripple adjustments other grades that use the same Shared node.	(KEY MIXER) Adds a Key Mixer node with its first KEY input attached to the currently selected node's KEY output; Key Mixer nodes let you combine multiple keys.

Key	Shift Up	Primary Function	Shift Down
–/NODE+POLYGON/ +POLY NODE+ POLYGON / +POLY	–	(NODE+POLYGON) Adds a Corrector node in serial with a polygon window automatically enabled for fast isolation; you can begin drawing a polygon immediately in the Viewer.	(+POLY) Turns on the polygon window for the currently selected node.
PRECLIP/CLIP/TL/ POSTCLIP PRECLIP / CLIP/TL / POSTCLIP	(PRECLIP) Opens the Pre-Clip group grade mode of the Node Editor; only works when a clip is part of a group	(CLIP/TL) Toggles between the Clip and Timeline grade modes of the Node Editor	(POSTCLIP) Opens the Post-Clip group grade mode of the Node Editor; only works when a clip is part of a group
NODE+CIRCLE/ +CIRCLE NODE+ CIRCLE / +CIRCLE	–	(NODE+CIRCLE) Adds a Corrector node in serial with a circular window automatically enabled for fast isolation	(+CIRCLE) Turns on the circular window for the currently selected node
NODE+LINEAR /+LINEAR NODE+ LINEAR / +LINEAR	–	(NODE+LINEAR) Adds a Corrector node in serial with a linear window automatically enabled for fast isolation	(+LINEAR) Turns on the linear window for the currently selected node
NODE+CURVE/ +CURVE NODE+ CURVE / +CURVE	–	(NODE+CURVE) Adds a Corrector node in serial with a circular window automatically enabled for fast isolation. You can begin drawing a custom curve shape immediately in the Viewer.	(+CURVE) Turns on the curve window for the currently selected node
NODE+GRADIENT/ +GRAD NODE+ GRADIENT / +GRAD	–	(NODE+GRADIENT) Adds a Corrector node in serial with a gradient window automatically enabled for fast isolation	(+GRAD) Turns on the gradient window for the currently selected node
–/APPEND CIRCLE/ LABEL APPEND CIRCLE / LABEL	–	(APPEND CIRCLE) Appends a Corrector node in serial with a circular window enabled at the end of your node tree	(LABEL) Lets you type a label above the selected node to identify what it does

Key	Shift Up	Primary Function	Shift Down
+SPLIT/APPEND LINEAR/–	(+SPLIT) Adds a Splitter node to your node tree, which splits the red, green, and blue image channels into separate outputs for separate processing	(APPEND LINEAR) Appends a Corrector node in serial with a linear window enabled at the end of your node tree	–
+COMB/APPEND CURVE/POLY	(+COMB) Adds a Combiner node to your node tree, which combines red, green, and blue image channels that have been split back into a single image	(APPEND CURVE) Appends a Corrector node in serial with a Custom Curve window enabled at the end of your node tree. You can begin drawing a custom curve shape immediately in the Viewer.	(POLY) Appends a Corrector node in serial with a custom curve window enabled at the end of your node tree. You can begin drawing a polygon shape immediately in the Viewer.
APPEND GRADIENT	–	(APPEND GRADIENT) Appends a Corrector node in serial with a gradient window enabled at the end of your node tree	–
ADD SERIAL/+BEFORE	–	(ADD SERIAL) The most common way of adding Corrector nodes is in serial, where each new node's input is connected to the previous node's output, one after another. Adjustments in preceding nodes will be the starting point for subsequent nodes, so they all work together to combine different sets of adjustments in serial order, similar to layers in a layer-oriented system.	(+BEFORE) Adds a corrector node in serial prior to (before) the currently selected node

Key	Shift Up	Primary Function	Shift Down
ADD PARALLEL/+FIRST	—	(ADD PARALLEL) Adds a Corrector node in parallel underneath the currently selected node, with both connected to a multi-input Parallel Mixer node (creating one if necessary) so that all input images are mixed together. Each node in parallel shares the same input image, so you can perform multiple operations to the same image and combine them back together.	(+FIRST) Adds a Corrector node before the currently selected parallel node, so that both nodes sit within the same parallel branch of the node tree, with the new node preceding the original one.
ADD LAYER	—	(ADD LAYER) Adds a Corrector node as a layer underneath the currently selected node, connected to a multi-input Layer Mixer node (creating one if necessary) so that its output has higher mix priority than any other nodes previously connected to the same Layer Mixer. The Layer Mixer node combines the outputs of multiple nodes such that the image output by lower nodes takes priority over images output by higher nodes. Layer Mixer nodes can also be set to use different composite modes to combine images together in different ways.	—
APPEND NODE	—	(APPEND NODE) Adds a corrector node serially to the very end of the node graph.	—

The T-Bar Control

The T-bar control is a vertical lever that you can push and pull up and down. Functioning as a fader, it's mainly used to control the mix or wipe of a reference image against the current clip being evaluated.

Which reference is being compared, and the method of comparison, is controlled by the Viewer and Reference Group of fixed keys immediately below it.
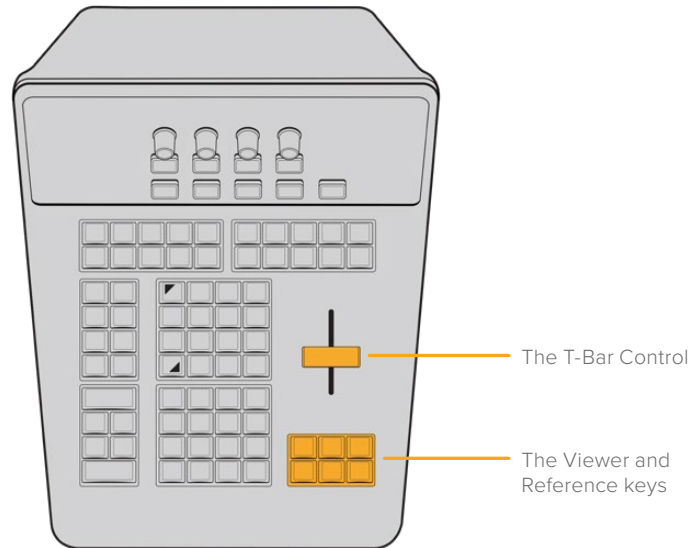
The T-bar control is a vertical lever that controls Reference Wipes or Split Screen comparisons. The Viewer and Reference keys let you choose how to set up comparison wipes and split-screen effects to help you grade.

Viewer and Reference Group

This area below the T-bar includes six keys that let you choose among different reference modes for the Viewer, different Viewer modes, and the Highlight mode. When an appropriate mode is active, the fader bar controls the mix or wipe position for that mode.
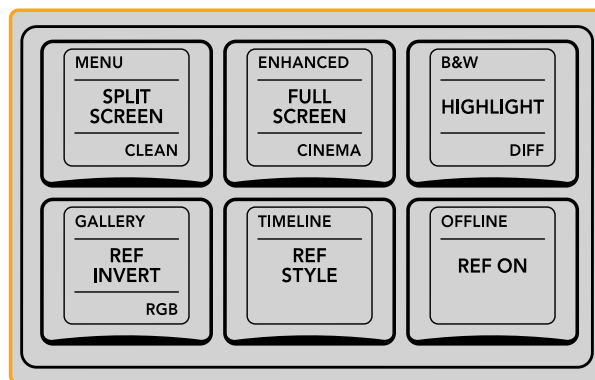
The Viewer and Reference Keys

Key	Shift Up	Primary Function	Shift Down
MENU/SPLIT SCREEN/ CLEAN	(MENU) Press to show a row of Split Screen view options in the Trackball panel soft buttons, with which to compare multiple clips	(SPLIT SCREEN) Toggles a split screen comparison on and off, with which to compare multiple clips in different ways	(CLEAN) Toggles Video Clean Feed on and off (Workspace > Video Clean Feed)
ENHANCED/FULL SCREEN/CINEMA	(ENHANCED) Sets the Viewer to Enhanced mode	(FULL SCREEN) Sets the Viewer to Full Screen mode	(CINEMA) Sets the Viewer to Cinema mode
B&W/HIGHLIGHT/DIFF	(B&W) Toggles the Highlight between high-contrast Black and White mode and the regular gray modes	(HIGHLIGHT) Toggles the Highlight on and off; used to see the resulting matte when adjusting a Qualifier or Window isolation	(DIFF) Toggles the Highlight between Difference and the regular gray modes
GALLERY/REF INVERT/ RGB	(GALLERY) Sets the currently selected clip in the gallery as the reference image	(REF INVERT) Inverts the left and right halves of the images being compared	(RGB) Shows an individual red, green, or blue channel in the Viewer; press SHIFT DOWN, then REF INVERT, then the 1 (labeled Green), 3 (labeled Blue), or 5 (labeled Red) buttons on the Search Dial panel. Press REF INVERT to go back to viewing RGB.
TIMELINE/REF STYLE/–	(TIMELINE) Lets you compare the current still in the Gallery to the Timeline image	(REF STYLE) Cycles among all the different split-screen wipe styles, so you can choose how to compare the current and reference images	–
OFFLINE/REF ON	(OFFLINE) Compares the current frame at the playhead to the currently assigned Offline Reference Movie frame at the same timecode	(REF ON) Toggles a Gallery wipe on and off, with which to compare a saved still to the current clip	–

The Search Dial Panel

The Search Dial panel, typically located on the right for a right-handed colorist, has an LCD display with four variable controls and nine soft keys. The lower section of the panel houses the Jog/Shuttle knob and six groups of hard keys. Each group and their keys are described below.
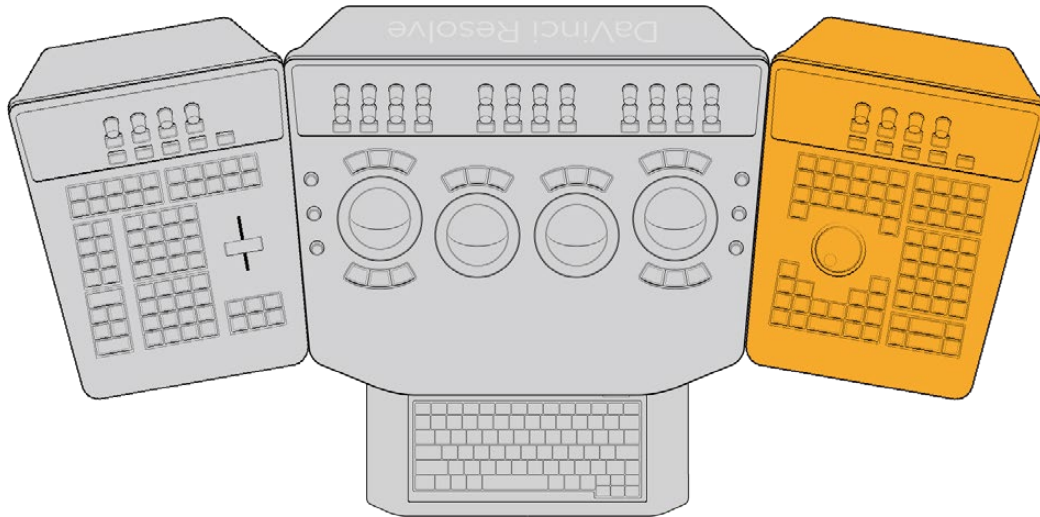
Serch Dial Panel
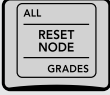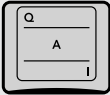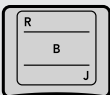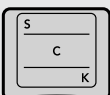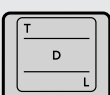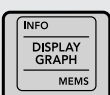
Memories Group
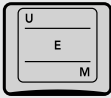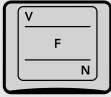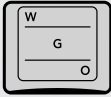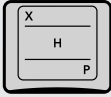
The first group of keys is the Memories group. These include the grade reset controls, buttons for storing and recalling memories (by letter), and controls for grabbing and browsing stills, applying grades, and controlling looping for playback.
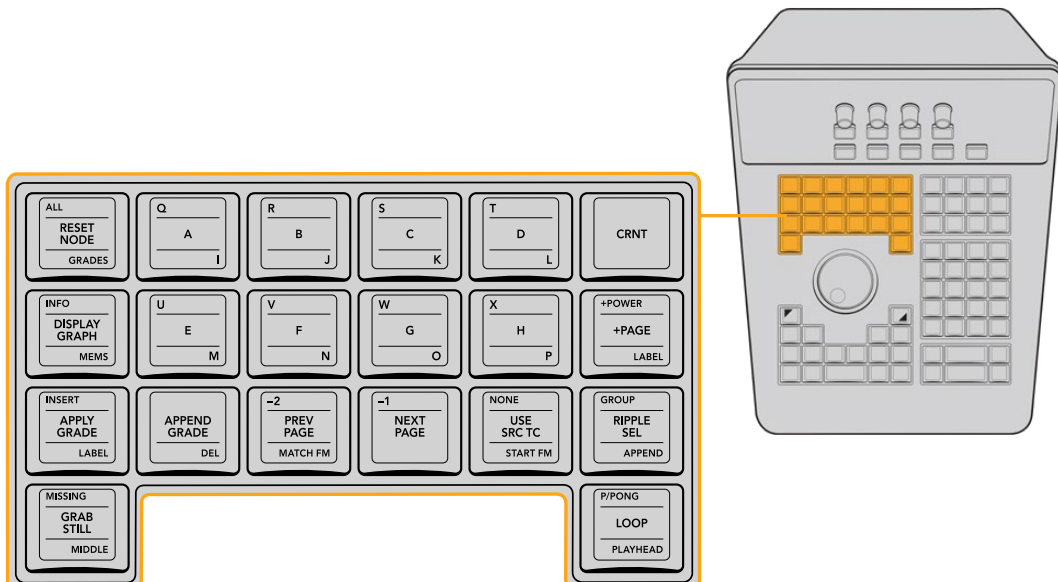
The Memories keys let you save and recall memories for quick grade propagation, grade reset buttons, and other grade management functions.

The letter keys in this group are called "memories" or MEMs, which save stills and grades that you can quickly apply to another clip to overwrite its previous grade. There are 26 MEMs, labeled with letters from A to Z. To apply a MEM to another clip, simply press the letter corresponding to the MEM with the grade you want to apply. To save a grade to a MEM, press CRNT and then the letter of the MEM you want to save to. More information appears in the table of key functionality below.

Key	Shift Up	Primary Function	Shift Down
ALL/RESET NODE/ GRADES	(ALL) Reset All Grades and Nodes; resets the entire grade of the current clip back to the default of one unadjusted node	(RESET NODE) Reset Selected Node Grade; resets all adjustments that have been made to the currently selected node	(GRADES) Reset Grades and Keep Nodes; resets each node of the current clip's grade but keeps the node structure intact
Q/A/I	(Q) Loads or saves memory Q	(A) Loads or saves memory A	(I) Loads or saves memory I
R/B/J	(R) Loads or saves memory R	(B) Loads or saves memory B	(J) Loads or saves memory J
S/C/K	(S) Loads or saves memory S	(C) Loads or saves memory C	(K) Loads or saves memory K
T/D/L	(T) Loads or saves memory T	(D) Loads or saves memory D	(L) Loads or saves memory L
CRNT	–	(CRNT) Press CRNT and then any letter key to save the image and grade at the current frame to that memory for recall	–
INFO/DISPLAY GRAPH/ MEMS	(INFO) Toggles the Still Properties window open and closed; the Still Properties window shows information about the currently selected still in the Gallery	(DISPLAY GRAPH) Displays the node graph of the selected still in the Gallery (only while the Gallery is open) or hides a displayed node graph	(MEMS) Toggles open and closed the memories section of the Gallery

Key	Shift Up	Primary Function	Shift Down
U/E/M	(U) Loads or saves memory U	(E) Loads or saves memory E	(M) Loads or saves memory M
V/F/N	(V) Loads or saves memory V	(F) Loads or saves memory F	(N) Loads or saves memory N
W/G/O	(W) Load or save memory W	(G) Loads or saves memory G	(O) Loads or saves memory O
X/H/P	(X) Loads or saves memory X	(H) Loads or saves memory H	(P) Loads or saves memory P
+POWER/+PAGE/ LABEL	(+POWER) Adds another Power Grade album to the Gallery	(+PAGE) Adds another project album to the Gallery	(LABEL) Selects the name of the currently selected album of the Gallery so you can change it
INSERT/APPLY GRADE/ LABEL	(INSERT) Not yet implemented at the time of this writing	(APPLY GRADE) Applies the grade of the selected still in the Gallery to overwrite the grade of the current clip	(LABEL) Selects the label of the selected still in the Gallery so you can add one or change it
APPEND GRADE/DEL	–	(APPEND GRADE) Appends all nodes from the grade of the selected still in the Gallery after the last node of the grade of the current clip	(DEL) Deletes the selected still in the Gallery
-2/PREV PAGE/ MATCH FM	(–2) Copies grade from two clips before the current clip to overwrite the grade in the current clip	(PREV PAGE) Selects the previous Album in the Album list of the Gallery	(MATCH FM) Performs a Match Frame operation that moves the playhead to the frame of the Timeline that matches the currently selected still in the Gallery

Key	Shift Up	Primary Function	Shift Down
-1/NEXT PAGE	(—1) Copies grade from the clip just before the current clip to overwrite the grade in the current clip	(NEXT PAGE) Selects the next Album in the Album list of the Gallery	—
NONE/USE SRC TC/ START FM	(NONE) Changes the "Apply Grades Using" option in the Gallery to No Keyframes	(USE SRC TC) Changes the "Apply Grades Using" option in the Gallery to Keyframes Aligning Source Timecode	(START FM) Changes the "Apply Grades Using" option in the Gallery to Keyframes Aligning Start Frames
GROUP/RIPPLE SEL/ APPEND	(GROUP) Ripple Node Changes to Group, when you select a clip that's part of a group and make a change to one node, that change is rippled to the same node of every clip in the group	(RIPPLE SEL) Ripple Node Changes to Selected Clips, when you select multiple clips and make a change to one node, that change is rippled to the same node of every selected clip	(APPEND) Append Node to Selected Clips, when you select multiple clips and make a change to a new node, that node is appended to the end of the grade of every selected clip
MISSING/GRAB STILL/ MIDDLE	(MISSING) Saves a still for every clip in the timeline that does not already have a still in the currently selected Album of the Gallery	(GRAB STILL) Saves the currently displayed still in the Viewer, and its grade, to the currently selected Album of the Gallery	(MIDDLE) Saves one still for every clip in the timeline at the middle of each clip
P/PONG/LOOP/ PLAYHEAD	(P/PONG) Toggles looping mode between ping-pong and loop forward	(LOOP) Toggles playback looping on and off	(PLAYHEAD) Press to add an Active Playhead to the Mini Timeline using the highlighted the A/B/C/D keys above; once added, pressing PLAYHEAD and a letter switches playback control to that playhead

Duration: To define a duration, first select the time using the numerical keypad (the colon separates the hours, minutes, seconds, and frames), and then select Duration.

Cue: Selecting Cue will force the transport to the preroll position.
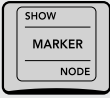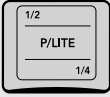
Management and Modes Group
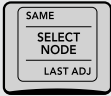
This group of keys gives access to a wide variety of functions that, due to their diversity, are difficult to generalize. They include everything from the all-important Undo and Redo commands, to splitting and rejoining clips, setting and clearing In and Out points to control playback and looping, and commands for reverting to the Original Memory, using Preview Memory, and using Scroll (which is described in more detail later in this chapter).
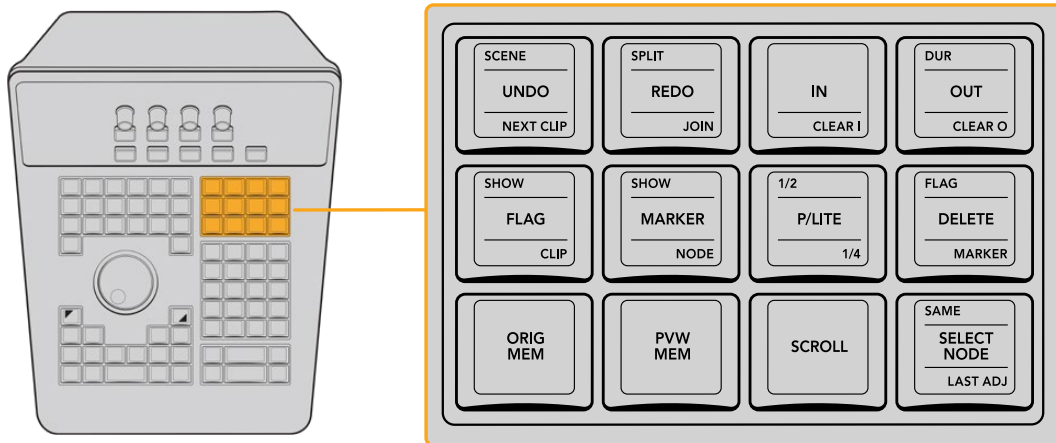
The Management and Modes keys provide Undo/Redo, range,
Flag and Marker, printer lights, and grade management functionality.

Key	Shift Up	Primary Function	Shift Down
SCENE/UNDO/ NEXT CLIP	(SCENE) Opens the Scene Detect Window	(UNDO) Triggers one step of undo; DaVinci Resolve supports unlimited steps of undo	(NEXT CLIP) Not yet implemented at the time of this writing
SPLIT/REDO/JOIN	(SPLIT) Splits one clip into two at the frame under the playhead, so each split clip can be graded independently	(REDO) Triggers one step of redo; DaVinci Resolve supports unlimited steps of undo	(JOIN) The reverse of the Split key; move the playhead to an edit point with contiguous timecode, and press JOIN to merge the clips into one.
IN/CLEAR I	–	(IN) Sets a timeline In point to use when looping playback	(CLEAR I) Clears the timeline In point
DUR/OUT/CLEAR O	(DUR) If you've set In and Out points, this key lets you create a marker with duration.	(OUT) Sets a timeline Out point to use when looping playback	(CLEAR O) Clears the timeline Out point

Key	Shift Up	Primary Function	Shift Down
SHOW/FLAG/CLIP SHOW / FLAG / CLIP	(SHOW) Press to show a row of flag colors in the Trackball panel soft buttons with which to filter the Thumbnail Timeline by. < and > buttons let you page among all 16 colors, and EXIT lets you finish. Press SHOW ALL CLIPS in the soft menu to stop filtering.	(FLAG) Press to show a row of colors with which to flag the current clip in the Trackball panel soft buttons. < and > buttons let you page among all 16 colors, and EXIT lets you finish.	"(CLIP) Press to show a row of colors with which to color code the current clip in the Trackball panel soft buttons.
SHOW/MARKER/NODE SHOW / MARKER / NODE	(SHOW) Press to show a row of marker colors in the Trackball panel soft buttons with which to filter the Thumbnail Timeline by. < and > buttons let you page among all 16 colors, and EXIT lets you finish. Press SHOW ALL CLIPS in the soft menu to stop filtering.	(MARKER) Press to show a row of colors with which to mark the current frame in the Trackball panel soft buttons. < and > buttons let you page among all 16 colors, and EXIT lets you finish.	(NODE) Press to show a row of colors with which to color code the current node in the Node Editor using the Trackball panel soft buttons. < and > buttons let you page among all 16 colors, and EXIT lets you finish.
1/2/P/LITE/1/4 1/2 / P/LITE / 1/4	(1/2) Sets printer points adjustments to be made in "half-point" increments	(P/LITE) Toggles "Printer Lights" on or off. When on, the Jog/Shuttle panel's number keys are used to make printer point adjustments in "whole points" increments (shown on each number key's "shift up" position). This key remains highlighted while P/LITE is on.	(1/4) Sets printer points adjustments to be made in "quarter-point" increments
FLAG/DELETE/ MARKER FLAG / DELETE / MARKER	(FLAG) Deletes all flags on the current clip	(DELETE) Deletes the currently selected node in the Node Editor	(MARKER) Deletes any marker at the position of the playhead

Key	Shift Up	Primary Function	Shift Down
ORIG MEM ORIG MEM	–	(ORIG MEM) If you select a graded clip, then change the grade and decide you don't like the change, press ORIG MEM to return to original state (or memory) of that clip when you first selected it.	–
PVW MEM PVW MEM	–	(PVW MEM) To preview how a saved memory looks when applied to the current clip, press PVW MEM and then any memory key. If you don't like the result, press PVW MEM again to toggle the grade to how it was before.	–
SCROLL SCROLL	–	(SCROLL) The Scroll key opens a row of controls on the Trackball panel soft buttons that lets you preview how grades on neighboring clips would look on the current clip, with the option to then copy a grade (EXIT AS IS) or cancel without doing anything (EXIT AS WAS).	–
SAME/SELECT NODE/ LAST ADJ SAME SELECT NODE LAST ADJ	(SAME) Changes the "Switching Clips Selects" option to "Same Node" so that moving to another clip selects the same node in the Node Editor that was selected in the previous clip	(SELECT NODE) Press after typing a node number to change the currently selected node	(LAST ADJ) Changes the "Switching Clips Selects" option to "Last Adjusted Node" so that moving to another clip selects whichever node in the Node Editor was previously adjusted for that clip

Jog/Shuttle Control

The Jog/Shuttle control is actually two controls in one. The Shuttle control is the outer knob, which rocks to the left and right and controls real-time or fast playback. The Jog control is an inner wheel that spins freely and controls the playhead in slow motion, a frame or two at a time.

Jog: The Jog control is an inner wheel that spins freely. Rotate the Jog control to step forward or backward a few frames at a time.
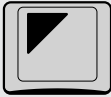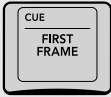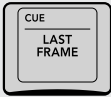
Shuttle: The Shuttle control is the outer knob, which rocks to the left and right. This knob has a detent at the center position which stops playback. Turning this control counter-clockwise shuttles among a variety of reverse speeds, with reverse playback going faster the farther left you turn. Turning this control clockwise shuttles among a variety of forward speeds, with playback going faster the farther right you turn.

Joj/Shuttle Control

Transport Control Keys Group

This group of keys is found beneath the Jog/Shuttle control. These keys are all about controlling playback and moving the playhead around your timeline.
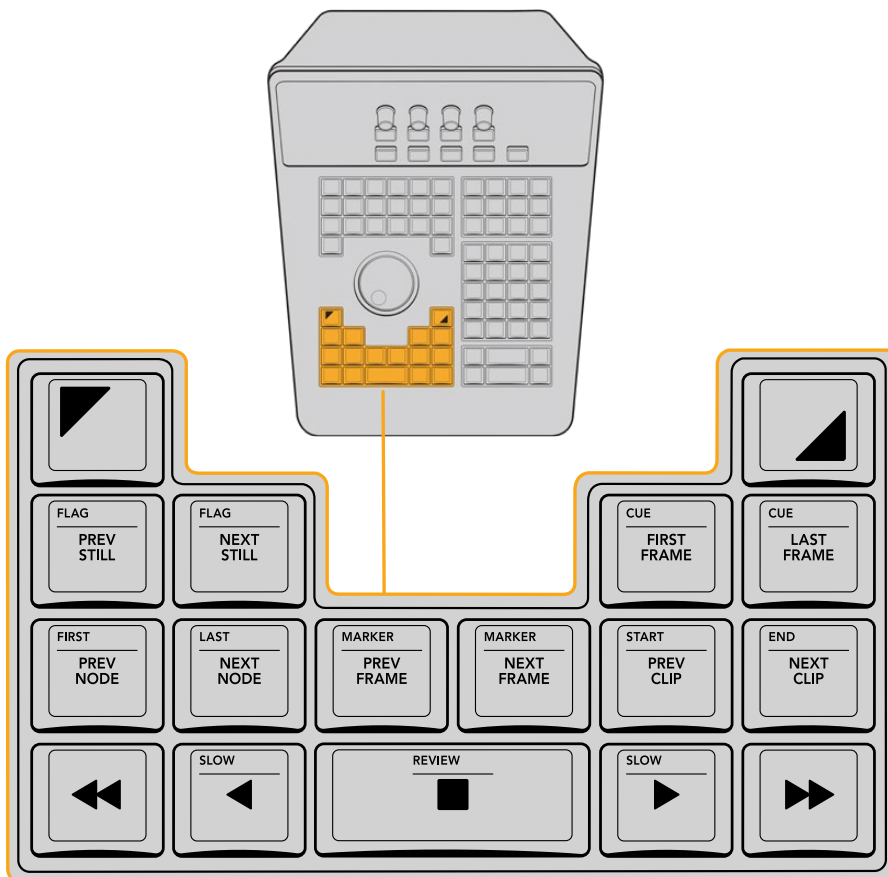
The Jog/Shuttle control lets you control playback and playhead position. The Transport Control keys let you control playback, navigate stills in galleries, and navigate nodes in the Node Editor.

Key	Shift Up	Primary Function
SHIFT UP	–	(SHIFT UP) Enables use of any of the SHIFT UP key functions at the top of various keys
SHIFT DOWN	–	(SHIFT DOWN) Enables use of any of the SHIFT DOWN key functions at the bottom of various keys
FLAG/PREV STILL	(FLAG) Go to previous flagged still; not yet implemented at the time of this writing	(PREV STILL) Selects the previous still in the currently selected Album of the Gallery
FLAG/NEXT STILL	(FLAG) Go to next flagged still; not yet implemented at the time of this writing	(NEXT STILL) Selects the next still in the currently selected Album of the Gallery, for use with the REF ON or SPLIT SCREEN keys
CUE/FIRST FRAME	(CUE) Go to first frame of pre-roll; not yet implemented at the time of this writing	(FIRST FRAME) Selects the first frame of the current clip
CUE/LAST FRAME	(CUE) Go to last frame of pre-roll; not yet implemented at the time of this writing	(LAST FRAME) Selects the last frame of the current clip
FIRST/PREV NODE	(FIRST) Selects the first node in the Node Editor	(PREV NODE) Selects the previously numbered node in the Node Editor
LAST/NEXT NODE	(LAST) Selects the last node in the Node Editor	(NEXT NODE) Selects the next numbered node in the Node Editor
MARKER/PREV FRAME	(MARKER) Moves the playhead back to the last previous marker	(PREV FRAME) Moves the playhead backward a single frame in the Timeline
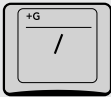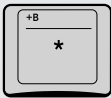
Key	Shift Up	Primary Function
MARKER/NEXT FRAME	(MARKER) Moves the playhead forward to the next existing marker	(NEXT FRAME) Moves the playhead forward a single frame in the Timeline
START/PREV CLIP	(START) Moves the playhead to the first frame of the current clip	(PREV CLIP) Selects the first frame of the previous clip
END/NEXT CLIP	(END) Moves the playhead to the last frame of the current clip	(NEXT CLIP) Selects the first frame of the next clip
FAST REVERSE	–	(FAST REVERSE) Shuttles backward along the Timeline at fast speed; pressing multiple times increases speed.
SLOW/REVERSE	(SLOW) Plays in slow motion reverse (Edit page only)	(REVERSE) Plays the Clip/Timeline in reverse at 100%.
REVIEW/STOP	(REVIEW) Initiates Review playback; not yet implemented at the time of this writing	(STOP) Stops the current transport operation
SLOW/FORWARD	(SLOW) Plays in slow motion forward (Edit page only)	(FORWARD) Plays the Clip/Timeline forward at 100% speed
FAST FORWARD	–	(FAST FORWARD) Shuttles forward along the Timeline at fast speed; pressing multiple times increases speed.
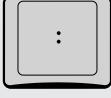
Numeric Entry Group
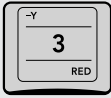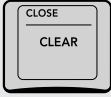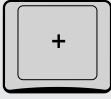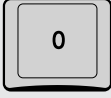
On the center right-hand side of the Search Dial panel is the Numerical Entry key group. Here you will find numbers 0 to 9 and associated keys for entering timecode and clip numbers. You will notice the numbers you type are displayed in a scratchpad area at the bottom of the Keyframe palette.

The number keys group provides access to multiple overlapping functions, including Printer Points adjustment when the P/LITE mode is enabled.

Key	Shift Up	Primary Function	Shift Down
+R/NUM LK	+R (Plus Red in P/LITE mode)	(NUM LK) Locks these keys to their numeric functions, useful for entering timecode for navigation	–
+G/ /	+G (Plus Green in P/LITE mode)	(/) The Forward Slash key	–
+B/ *	+B (Plus Blue in P/LITE mode)	(*) The Asterisk key	–
+MASTER/BACKSPACE	+MASTER (Plus Master RGB in P/LITE mode)	(BACKSPACE) Moves the text or numeric cursor one character left so you can correct numeric entries	–

Key	Shift Up	Primary Function	Shift Down
–R/7/CHR LT	–R (Minus Red in P/LITE mode)	(7) The seven key	(CHR LT) Loads the Chroma Light Qualifier preset
–G/8/CHR DK	–G (Minus Green in P/LITE mode)	(8) The eight key	(CHR DK) Loads the Chroma Dark Qualifier preset
–B/9/LT DARK	–B (Minus Blue in P/LITE mode)	(9) The nine key	(LT DARK) Loads the Chroma Light and Dark Qualifier preset
–MASTER/ '	–MASTER (Minus Master RGB in P/LITE mode)	(') The Apostrophe. When pressed by itself, copies the grade from one clip to the left to the current clip	–
+C/4/MAGENTA	+C (Plus Cyan or Green+Blue in P/LITE mode)	(4) The four key	(MAGENTA) Loads the Magenta Qualifier preset
+M/5/BLUE	+M (Plus Magenta or Red+Blue in P/LITE mode)	(5) The five key	(BLUE) Loads the Blue Qualifier preset
+Y/6/CYAN	+Y (Plus Yellow or Red+Green in P/LITE mode)	(6) The six key	(CYAN) Loads the Cyan Qualifier preset
:	–	(:) The Apostrophe key. When pressed by itself, copies the grade from two clips to the left to the current clip. When used after typing numbers, delineates timecode number positions (hr:min:sec:frm).	–

Key	Shift Up	Primary Function	Shift Down
–C/1/GREEN	–C (Minus Cyan or Green+Blue in P/LITE mode)	(1) The one key	(GREEN) Loads the Green Qualifier preset
–M/2/YELLOW	–M (Minus Magenta or Red+Blue in P/LITE mode)	(2) The two key	(YELLOW) Loads the Yellow Qualifier preset
–Y/3/RED	–Y (Minus Yellow or Red+Green in P/LITE mode)	(3) The three key	(RED) Loads the Red Qualifier preset
CLOSE/CLEAR	(SHIFT UP CLOSE)	(CLEAR) Clears all numbers you were typing in case of mistakes	–
+	–	(+) The Plus key, use for entering relative timecode, such as +10 to move the playhead forward 10 frames	–
0	–	(0) The zero key	–
–	–	(–) The Minus key, use for entering relative timecode, such as –10 to move the playhead backward 10 frames	–
ENTER	–	(ENTER) The Enter key, use after you've typed a timecode value to execute moving the playhead	–
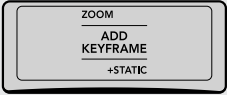
Keyframing Group

The Keyframe keys are on the bottom right-hand side of the Search Dial panel. The functions are replicated on the T-bar panel. On the bottom right of the Color page is the Keyframe timeline for the current clip in the Timeline. The Keyframe group of keys is used in association with the Keyframe timeline and controls the selection of keyframes for the start and end of dynamic transitions of the grade.

The number keys group provides access to multiple overlapping functions, including Printer Points adjustment when the P/LITE mode is enabled.

Key	Shift Up	Primary Function	Shift Down
–/RIPPLE VALUE/ APPEND	–	(RIPPLE VALUE) Lets you ripple a change made to the currently selected node to the same node within a specified range of clips; for more information see "Rippling Changes Using the Advanced Panel" later in this chapter	(APPEND) Lets you ripple a change made to the currently selected node as an appended node to a specified range of clips; for more information see "Rippling Changes Using the Advanced Panel" later in this chapter
LOCK/KEYFRAME MODE/AUTO	(LOCK) Locks the keyframe track of the currently selected node	(KEYFRAME MODE) Toggles among restricting keyframing to All (every keyframe track in a grade), Color (the currently selected Corrector node), or Sizing (sizing only). The Keyframe mode also determines which adjustments are copied when you copy grades from one clip to another.	(AUTO) Toggles Auto Keyframing on and off for the keyframe track of the currently selected node

Key	Shift Up	Primary Function	Shift Down
EXPAND/LIFT KF/ DEL KF	(EXPAND) Toggles the height of the Keyframe Editor while in Color or Sizing modes to show or hide all internal Corrector node keyframing tracks. Doesn't work in All mode.	(LIFT KF) Moves a keyframe to another location.	(DEL KF) Deletes any and all keyframes at the playhead
–/PREV KF/ATTRIB	–	(PREV KF) Moves the playhead to the next previous keyframe in the Node Editor	(ATTRIB) Opens the Dissolve Type window that lets you add easing to a selected keyframe
ZOOM/ADD KEYFRAME/+STATIC	(ZOOM) Zooms into the Keyframe Editor; not yet implemented at the time of this writing	(ADD KEYFRAME) Adds a dynamic keyframe to the currently selected corrector node, for creating a gradual animated change to a grade	(+STATIC) Adds a static keyframe to the currently selected corrector node, for creating an abrupt one-frame change to a grade
NEXT KF	–	(NEXT KF) Moves the playhead to the next keyframe in the Node Editor	–

Auto Color Using the DaVinci Resolve Advanced Panel

To make an automatic correction to a clip, you can simply press SHIFT UP and then AUTO/ MODE/SEARCH on the T-bar panel. This will use the advanced algorithms of the DaVinci Neural Engine to automatically analyze the image and adjust color balance and contrast to produce a nice, neutral starting point.

However, if you crave a bit more control over how the automatic color adjustment is made, and you have a DaVinci control panel, you can use the cursor to choose which color values to sample when making an automatic color balancing and contrast adjustment. It's like a cross between the Auto Color control and the White and Black Point controls found in the GUI. This additional bit of guidance can make the results a lot more predictable.

To use Auto Grade to sample a feature

1 Press the CURSOR button on the Trackball panel.

2 Use the fourth trackball to move the cursor to a feature you want to use to define the automatic correction. Whichever color you move the cursor over will be sampled to form the basis of the resulting color and contrast adjustment. Ideally, you should place the cursor over a feature that's supposed to be neutral, such as a black shadow, gray wall, or white T-shirt. Don't place the cursor over a feature that actually consists of saturated color, or that happens to be overexposed, as DaVinci Resolve will overcompensate and you'll get poor results.

3 With the cursor placed over the desired neutral feature, press SHIFT UP and AUTO/MODE/SEARCH on the T-bar panel.

DaVinci Resolve calculates an appropriate correction, which is applied to the selected node.

Legacy Auto Color

The previous methods for doing Auto Color and Shot Match are available from the Color panel of the User Preferences, via two checkboxes named "Use Legacy Auto Color/Shot Match." With these enabled, DaVinci Resolve looks for the darkest levels in the image to neutralize the RGB color balance in the blacks, and the brightest levels to neutralize the RGB color balance in the highlights. Furthermore, Master Lift and Master Gain are adjusted to maximize image contrast at the outer boundaries of 0 and 100 percent. Using this control with the Primaries Bars mode open makes it easier to see what's been changed after these automatic adjustments are made.

Adjusting Curves Using the DaVinci Resolve Advanced Panel

The DaVinci Resolve Advanced Panel can be used to adjust curves in many different ways, keeping your hands on the control panel for fast and efficient adjustment.

Custom Curves Adjustments

The controls that correspond to the Custom curves on the DaVinci control panel are available when you press the CURVES button on the Trackball panel. They're also the default mapping of the right-hand side Search Dial panel soft menu.

To open the Primary Curve controls of the DaVinci Resolve Advanced Panel:

- Press the CURVES soft key on the Trackball panel.

The rotary knobs on the Center panel update to show the 0% LUM, 20% LUM, 40% LUM, 60% LUM, 80% LUM, and 100% LUM rotary knobs. These controls correspond to the following default control point positions on the Curve controls.
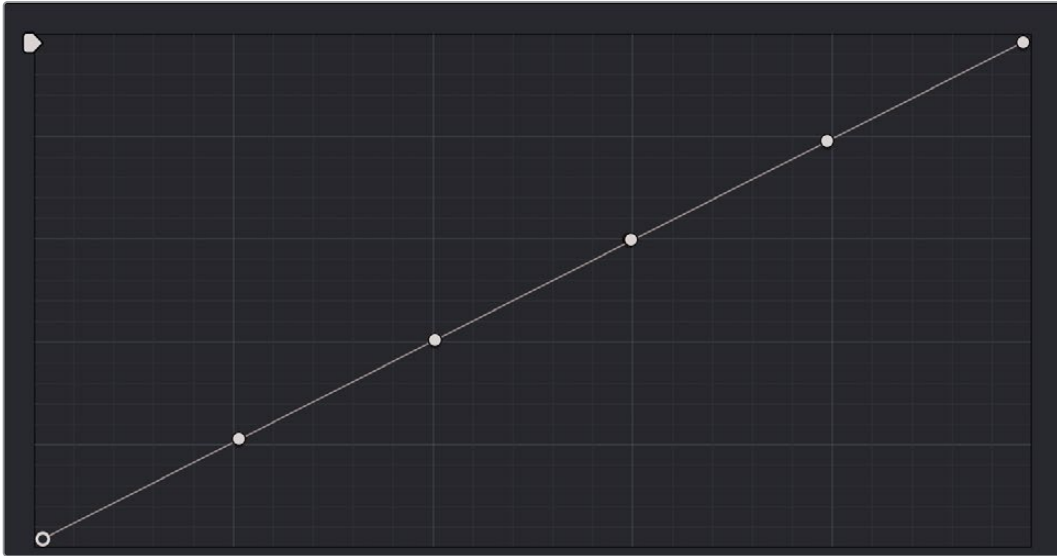
Each rotary curve control on the DaVinci control surface corresponds
to one of these six default control point positions

By default, all adjustments you make using these controls are ganged across all four YRGB curve controls. However, if you turn Custom curve ganging off by pressing the GANG soft key, then these controls only affect the curve you select using the LUM CURVE, RED CURVE, GREEN CURVE, and BLUE CURVE soft keys.

You also have the option of using the fourth trackball from the left to adjust individual control points on curves to any position you like. This works for all curves in DaVinci Resolve that have control surface mappings.

Methods of selecting and adjusting curve points using the fourth trackball:

1   Press SHIFT DOWN and LEVEL/CURSOR/CURVE.

2   Do one of the following to make adjustments:

To select a control point to adjust: Spin the fourth ring control to the left or right to select the next control point in that direction (it takes about half of a turn to select another control point). Selected control points are highlighted in cyan.

To move a selected control point: Adjust the fourth trackball to move the control point up, down, left, or right. Selected control points are constrained between whichever control points are to the left and right.

To adjust the Curve Intensity sliders:

Adjust the MASTER INTENSITY, RED INTENSITY, GREEN INTENSITY, or BLUE INTENSITY soft knobs.

To make YSFX adjustments:

1   Press the SOFT CLIP soft key.

2   Adjust the LUM YSFX, RED YSFX, GREEN YSFX, or BLUE YSFX soft knobs.

Soft Clipping Adjustments

The soft clipping controls can also be manipulated using the DaVinci Resolve Advanced Panel, which provides separate controls for ganged and individual color channels.

To open the soft clipping control on the DaVinci Resolve Advanced Panel:

Press the CURVES key on the Trackball panel, then press the SOFT CLIP soft key.

To exit the soft clipping controls:

Press the MAIN soft key on the Center panel.

To make a ganged soft clipping adjustment:

Adjust the MASTER CLIP or MASTER SOFT soft knobs of the SCENE BLACK CLIPS or SCENE WHITE CLIPS control groups.

These controls adjust all four corresponding Master-RGB High Soft, High Clip, Low Soft, or Low Clip parameters simultaneously.

To adjust soft clipping for individual color channels:

Adjust the MASTER/RED/GREEN/BLUE CLIP or MASTER/RED/GREEN/BLUE SOFT rotary knobs of the SCENE WHITE CLIPS or SCENE BLACK CLIPS control groups (there are 12 individual knobs).

HSL Curves Controls

The HSL curves can also be adjusted using the DaVinci Resolve Advanced Panel.

To open the soft clipping control on the DaVinci Resolve Advanced Panel:

1   Press the CURVES key on the Trackball panel.

2   Press the CURVES soft key on the soft menu.

3   Press the soft key that corresponds to the HSL curve you want to adjust, HUE•HUE, HUE•SAT, HUE•LUM, LUM•SAT, SAT•SAT, SAT•LUM.

4   Use the RED, YELLOW, GREEN CYAN, BLUE, and MAGENTA, or the LOW, LOW-MID, MID-HIGH, and HIGH soft knobs to adjust the particular slice of hue or image tonality you want, using the method you've selected.

The Advanced Panel Number Pad Does Many Things

The number keys serve a wide number of uses. This section describes them all in one place.

Navigating Clips by Clip Number

You can move the playhead to the first frame of any clip in the Timeline by typing that clip's number (listed above the upper left-hand corner of each thumbnail in the Thumbnail Timeline) using the number keys, and then pressing ENTER.

Navigating Clips by Timecode

To type timecode instead of a clip number, you need to add colons to signify that you're entering hours followed by a colon, then the minutes followed by a colon, the seconds with a colon, and finally the frames followed by the ENTER key. As you enter timecode on the Color page, the timecode values you type appear in the lower right-hand corner of the DaVinci Resolve window, to the left of the Project Manager and Project Settings buttons.

DaVinci Resolve does not need to have leading numbers entered where they offer no value and the default value is 0, so to type one hour, three minutes, zero seconds, and sixteen frames, you do not need to type 01:03:00:16. Simply type 1:3::16 and then press Enter. This speeds timecode entry.

Moving the Playhead Using Relative Frame Numbers

If you type a + or − and a number of frames, the playhead will move forward or backward by that number of frames relative to its prior position.

Selecting Specific Nodes in the Node Editor

You can select specific nodes in the current node tree by typing the node's number and then pressing SELECT NODE.

Making Printer Points Adjustments

You can use the number keys to make controlled Printer Points adjustments by pressing the P/LITE button (found in the group of keys just above the number keys). The P/LITE button remains highlighted as long as printer points adjustment using the number keys is active. Press P/LITE again to toggle printer points mode off.

The P/LITE button toggles printer points mode on and off in the default "whole point" mode. You can also press SHIFT UP P/LITE 1/2 to work in "half point" mode, or SHIFT DOWN P/LITE 1/4 to work in "quarter point" mode.

In Printer Points mode, you have three sets of controls:
- Plus and minus Red, Green, and Blue to adjust color balance in the additive manner, by raising or lowering specific color channels
- Plus and minus Master to raise or lower RGB equally to adjust luminance
- Plus and minus Cyan, Magenta, and Yellow to adjust color balance in the subtractive manner, by raising or lowering pairs of color channels corresponding to Cyan (Blue and Green), Magenta (Red and Blue), and Yellow (Red and Green)

Viewing Individual Red, Green, and Blue Channels in the Viewer

You can use the number keys to choose individual channels to evaluate in the Viewer, in order to more closely evaluate noise or image quality on a per-channel basis.

First, press SHIFT DOWN, then press the GALLERY/REF INVERT/RGB button on the T-bar panel to trigger the RGB function. Three number keys are then highlighted, 1 (labeled GREEN), 3 (labeled BLUE), AND 5 (labeled RED). Pressing any of these keys sets the Viewer to show only that channel as a grayscale image.

To go back to viewing full-color RGB, press REF INVERT.

Adding Tracking Points in Interactive Mode

The DaVinci Resolve Advanced Panel has a full set of tracking controls. However, there's also the ability to manually add tracking points one by one while in Interactive Object Tracking mode.

To add a single tracking point:

1 Select a window you want to track.

2 Press SHIFT DOWN and ALL/WINDOW/TRACKER.

3 Press the INTERACTIVE soft key.

4 Using the DaVinci Resolve Advanced Panel, press the CURSOR button above the fourth trackball of the Center panel, and move the onscreen cursor to the detail of the image that you want to add a tracking point to.

5 Click the SET TRACK POINT soft key, within the Interactive mode controls of the Tracker palette.

This adds a tracking point corresponding to the feature of the image that you clicked, and you're ready to start tracking.

Copying Grades Using the Advanced Panel

There are a number of procedures for copying grades that have specific implementations on the Advanced Panel.

Copy Forward Keys

The simplest way of copying grades using the control panel is to use the comma and colon keys on the keypad of the Search Dial panel, or the –1 and –2 SHIFT UP functions on the memory keys area of the Search Dial panel, to copy grades from one or two clips behind the currently selected clip. This is a great way to copy grades in scenes with a shot-reverse-shot structure, where you're cutting between two angles of coverage, each of which uses the same grade.

To copy a grade from one clip back: Press the Comma (,) or –1 buttons.

To copy a grade from two clips back: Press Colon (:) or –2 buttons.

Scroll

Scroll mode lets you quickly preview how different grades on a variety of other clips in the Timeline would look on the currently selected clip. As you preview the grade of each other clip, you have the option to either accept or reject the previewed grade to which you've "scrolled." Accepted grades (EXIT AS IS) overwrite the previous grade of the current clip, while rejecting the scrolled grade (EXIT AS WAS) cancels the entire operation.

Scroll mode can be useful for checking to see if any of the previous grades you've created in a scene will work for the currently selected clip.

To use the Scroll mode:

1 Move the playhead to the clip to which you potentially want to copy a new grade. You can use the PREV SCENE and NEXT SCENE buttons to move around neighboring clips, or you can use the number keys to jump to a specific clip number or timecode value of the Timeline.

2 Do one of the following to enter Scroll mode:

- Press SCROLL on the Search Dial panel.
- Press MODE on the T-bar panel, then press the SCROLL MODE soft key.
- Once you're in Scroll mode, the Center panel soft menu displays a row of commands with which to control scrolling through previews of possible grades to copy.

3 Now, do one of the following to preview different grades from other clips:

- Press the PREVIOUS SCENE and NEXT SCENE soft keys to move from clip to clip in the Timeline, previewing each grade to the current clip.
- Turn the SCROLL SCENES knob to scroll smoothly along multiple clips in the Timeline.
- Turn the SCROLL FRAMES knob to scroll along different frames of any clip, previewing the effects of keyframed grades at different points in time.
- Press the TOGGLE DECK KEYS soft key to use the transport controls on the Search Dial panel to play through the Timeline, previewing grades as you go.
- Enter a number on the keypad of the Search Dial panel, and then the SCENE # soft key, to jump to a clip and preview its grade.

As you scroll from clip to clip, a purple outline indicates the clip with the grade being previewed and an orange outline indicates the current clip to which you're previewing each scrolled grade.

When you're finished, do one of the following to either accept or reject the currently previewed grade that you've scrolled to;

- Press EXIT AS WAS if none of the grades you scrolled through was suitable. This exits Scroll mode and leaves the clip as it was previously.
- Press EXIT AS IS if you've found a grade that works for the current clip. This exits Scroll mode and copies the scrolled grade.

When you press the TOGGLE DECK KEYS soft key in Scroll mode, each of the Transport Control buttons on the Search Dial panel functions as a means of previewing the grades of other clips in the Timeline.

NEXT CLIP: Move to the next clip and preview its grade.

PREV CLIP: Move to the previous clip and preview its grade.

FWD: Plays (scrolls) forward at 1 scene per second, previewing each new grade as it appears.

REV: Play (scrolls) the clips in reverse at 1 scene per second, previewing each new grade as it appears.

FFWD: Shuttles (scrolls) forward through the Timeline at 4 scenes per second, previewing each new grade as it appears.

RWD: Shuttles (scrolls) reverse through the Timeline at 4 scenes per second, previewing each new grade as it appears.

Rippling Changes Using the Advanced Panel

DaVinci Resolve has a mechanism for rippling specific changes made to one clip to a range of other clips in the Timeline. This is only possible using the controls of the DaVinci Resolve Advanced Panel.

The general idea of the ripple function is that you select a clip, make a change to one or more nodes in its grade, and then ripple that change to a range of other clips. This rippled change can be applied to the same node in each clip, or the change can be applied as an appended node within each rippled clip.

The following procedure describes in detail how you can use the control panel to ripple a change to a range of other clips. While this procedure may appear complicated, it's just that there are several options. Once you learn the sequence of commands, this process is actually quite fast.

Using the Ripple Mode soft key commands

1   (Optional) On the T-Bar panel, press MODES, then in the soft menu of the Trackball panel press RIPPLE MODES. Four selectable modes appear mapped to the soft keys of the Trackball panel, which can be used later to execute different types of ripple operations. Press the mode you want to use for rippling.

Ripple Static: (Exact values changed) Changes made to the current clip are rippled to the specified clips using the exact parameters that were changed. For example, if Lift in the current clip is changed to 0.75 of its range, each clip you ripple will have a Master Gain setting of 0.75. Only parameters you adjust are rippled.

Ripple Relative: (Percent value changed) Changes made to the current clip are rippled to the specified clips by the percentage of change you made to the altered parameters. For example, if the current clip has a Lift level of 1.00 and is changed to 0.90 units, then the Lift setting of each clip you ripple will have a relative reduction of 10% relative to its previous value.

Ripple Absolute: (Unit value changed) Changes made to the current clip are rippled to the specified clips by the same delta of change, using whichever units make sense for the affected parameter. For example, if the current clip had a Lift of 0.80 and you increased it to 0.90, each rippled scene's master gain level increases by 0.10.

Ripple Forced: (All values are copied) The current clip's grade is rippled to the specified clips in its entirety. No comparison is made with the original clip's parameters, and all memory parameters are rippled.

2   Move the playhead to the clip you want to adjust.

3   Adjust the grade of the current clip in the manner you want to ripple to other clips in the Timeline.

4 Now, you must define the range of clips you want to ripple to using the number pad on the Search Dial panel. The following combinations will work:

An absolute range of clips is defined by entering two clip numbers separated by a comma. For example, if you want to ripple the current change to clips 10 through 15, you'd press "10, 15"

To specify every clip from the beginning of the Timeline, use the Minus (–) key. For example, to specify a range of clips from the beginning to clip 20, you'd press "–, 20"

To specify every clip to the end of the Timeline, use the Plus (+) key. For example, to specify a range of clips from the clip 50 to the end, you'd press "50, +"

To specify every clip in the whole Timeline, press "–, +"

5 (Optional) You can control whether the rippled change is applied in an appended node, or an existing node, in every rippled clip by pressing the SHIFT DOWN key of any panel.

If you don't press SHIFT DOWN, the rippled change will be applied to the same node in every rippled clip that was adjusted in the current clip. In other words, if you made a change to Node 4, it will be rippled to Node 4 of all clips specified for rippling to. If one of the rippled clips doesn't have the same number of nodes (in this case if there's no node 4), you may get an error.

6 To execute the ripple, do one of the following:

Press RIPPLE VALUE on the Search Dial panel to ripple a change to the selected node in each clip's grade, using the currently selected Ripple Mode in the Color panel of the User Preferences.

Press SHIFT DOWN and APPEND to ripple to add the change via an appended node at the end of each clip's grade

Press one of the Center panel soft keys corresponding to the ripple function you want to perform.

There are four soft keys;

a) **Static Ripple:** Changes made to the current clip are rippled to the specified clips using the exact parameters that were changed. For example, if Lift in the current clip is changed to 0.75 of its range, each clip you ripple will have a Master Gain setting of 0.75. Only parameters you adjust are rippled. Identical to the "Exact values changed" ripple setting.

b) **Relative Ripple:** Changes made to the current clip are rippled to the specified clips by the percentage of change you made to the altered parameters. For example, if the current clip has a Lift level of 1.00 and is changed to 0.90 units, then the Lift setting of each clip you ripple will have a relative reduction of 10% relative to its previous value. Identical to the "Percent value changed" ripple setting.

c) **Absolute Ripple:** Changes made to the current clip are rippled to the specified clips by the same delta of change, using whichever units make sense for the affected parameter. For example, if the current clip had a Lift of 0.80 and you increased it to 0.90, each rippled scene's master gain level increases by 0.10. Identical to the "Unit value changed" ripple setting.

d) **Forced Ripple:** The current clip's grade is rippled to the specified clips in its entirety, overwriting all previous nodes and parameters in the rippled clips.

Now, the adjustment you made in step 4 is applied to the designated range of clips.

Admittedly, that was a long and detailed procedure when spelled out in text, but the actual button sequences are straightforward once you put them together. Here are some examples of button sequences that ripple an adjustment you've just made in different ways:

"10, 15" then SHIFT DOWN then RIPPLE VALUE: Copies the change you've made to the current clip and applies it as a new node that's appended to the end of clips ten through fifteen.

MODES then RIPPLE MODES then "34, 45" then FORCED RIPPLE: Copies the entire grade of the current clip, using it to overwrite the grade of clips 34 through 45.

MODES then RIPPLE MODES then "–, +" then SHIFT DOWN then RELATIVE RIPPLE: Copies the change you've made to the current clip as a relative percentage and applies it as a new node appended to the end of every single clip in the entire Timeline.

WARNING: Since undo is a per-clip operation, there is no global undo for changes made to the entire Timeline. This means that once you ripple a change in this manner, there is no going back. Proceed with caution.

Regulatory Notices

Disposal of Waste of Electrical and Electronic Equipment Within the European Union.

The symbol on the product indicates that this equipment must not be disposed of with other waste materials. In order to dispose of your waste equipment, it must be handed over to a designated collection point for recycling. The separate collection and recycling of your waste equipment at the time of disposal will help conserve natural resources and ensure that it is recycled in a manner that protects human health and the environment. For more information about where you can drop off your waste equipment for recycling, please contact your local city recycling office or the dealer from whom you purchased the product.

This equipment has been tested and found to comply with the limits for a Class A digital device, pursuant to Part 15 of the FCC rules. These limits are designed to provide reasonable protection against harmful interference when the equipment is operated in a commercial environment. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. Operation of this product in a residential area is likely to cause harmful interference, in which case the user will be required to correct the interference at personal expense.

Operation is subject to the following two conditions:

1. This device may not cause harmful interference.
2. This device must accept any interference received, including interference that may cause undesired operation.

Davinci Resolve Advanced Panel	KCC-REM-BMD-DaVinciResolve
Davinci Resolve Mini Panel	MSIP-REM-BMD-201708001
Davinci Resolve Micro Panel	MSIP-REM-BMD-201703002
Davinci Resolve Studio USB Keylock	MSIP-REM-BMD-201705001
DaVinci Resolve Editor Keyboard	R-R-BMD-201907001
DaVinci Resolve Speed Editor	R-R-BMD-20200211001
Fairlight Desktop Audio Editor	R-R-BMD-2020103002
Fairlight Studio Console Audio Editor	R-R-BMD-2020103002
Fairlight Studio Console LCD Monitor	R-R-BMD-2020103003
Fairlight Studio Console Channel Fader	R-R-BMD-2020103004
Fairlight Studio Console Channel Control	R-R-BMD-2020103005
Fairlight PCIe Audio Accelerator	R-R-BMD-2020103006
Fairlight Audio Interface	R-R-BMD-2020103007
Fairlight PCIe Audio MADI Upgrade	R-R-BMD-2020103008
Fairlight Desktop Console	R-R-BMD-20200728001
Fairlight HDMI Monitor Interface	R-R-BMD-20200729001

ICES-3 (A)
NMB-3 (A)
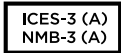
ISED Canada Statement

This device complies with Canadian standards for Class A digital apparatus.

Any modifications or use of this product outside its intended use could void compliance to these standards.

Connection to HDMI interfaces must be made with high quality shielded HDMI cables.

This equipment has been tested for compliance with the intended use in a commercial environment.
If the equipment is used in a domestic environment, it may cause radio interference.

Bluetooth®

The DaVinci Resolve Speed Editor is a Bluetooth wireless technology enabled product.

Contains transmitter module FCC ID: QOQBGM113

This equipment complies with FCC radiation exposure limits set forth for an uncontrolled environment.

Contains transmitter module IC: 5123A-BGM113

This device complies with Industry Canada's license-exempt RSS standards and exception from routine SAR evaluation limits given in RSS-102 Issue 5.

Certified for Japan, certificate number: 209-J00204. This equipment contains specified radio equipment that has been certified to the technical regulation conformity certification under the radio law.

This module has certification in South Korea, KC certification number: MSIP-CRM-BGT-BGM113

Technical Specification for Low Power Radio Frequency Equipment 3.8.2 Warnings

Without permission granted by the NCC, any company, enterprise, or user is not allowed to change frequency, enhance transmitting power or alter original characteristic as well as performance to a approved low power radio-frequency devices. The low power radio-frequency devices shall not influence aircraft security and interfere legal communications; If found, the user shall cease operating immediately until no interference is achieved. The said legal communications means radio communications is operated in compliance with the Telecommunications Management Act. The low power radio-frequency devices must be susceptible with the interference from legal communications or ISM radio wave radiated devices.

Davinci Resolve Speed Editort is class A digital device. Operation of this product in a residential area, it may cause radio frequency disturbance, in this case the user will be required to take appropriate measures.

NCC ID number: CCAO21LP1880T3

Pending Certification for South Africa by ICASA, approval number TA-2021/1350

Cerified for Mexico (NOM), for Bluetooth module manufactured by Silicon Labs, model number BGM113A Includes transmitter module certified in Mexico IFT: RCBSIBG20-2560

Hereby, Blackmagic Design declares that the product (DaVinci Resolve Speed Editor) is using wideband transmission systems in 2.4 GHz ISM band is in compliance with directive 2014/53/EU.

The full text of the EU declaration of conformity is available from compliance@blackmagicdesign.com

Safety Information

Weight Warning

The Fairlight Studio Console has considerable weight even when empty. For example, a 3 Bay console weighs up to 110 kg empty, and 157 kg fully assembled. You should always move a Fairlight console with at least 4 people using safe lifting procedures, such as keeping the back straight, bending the knees and lifting with careful, controlled movements.

Electrical Warning Notice and Disclaimer

For installations involving the fitting of more than five Fairlight modules, additional earthing requirements must be fitted before connecting the supply. This requirement does not apply if each group of five Fairlight modules can be connected to separate wall or floor socket outlets.

Earth posts are welded internally at both ends of the console frame for connecting earth wires from the console frame to the building earth point. Either of these posts can be used and they are marked with the following label.

Blackmagic Design recommends appointing a qualified and licenced electrician to install, test and commission this wiring system.

Blackmagic Design does not accept responsibility for the safety, reliability, damage or personal injury caused to, or by, any third-party equipment fitted into the console.

For protection against electric shock, the equipment must be connected to a mains socket outlet with a protective earth connection. In case of doubt contact a qualified electrician.

To reduce the risk of electric shock, do not expose this equipment to dripping or splashing.

Product is suitable for use in tropical locations with an ambient temperature of up to 40°C.

Ensure that adequate ventilation is provided around the product and that it is not restricted.

When rack mounting, ensure that the ventilation is not restricted by adjacent equipment.

No operator serviceable parts inside product. Refer servicing to your local Blackmagic Design service center.

The DaVinci Resolve Speed Editor contains a single cell Lithium battery. Keep lithium batteries away from all sources of heat, do not use the product in temperatures greater than 40°C.

Use only at altitudes not more than 2000m above sea level.

State of California statement

This product can expose you to chemicals such as trace amounts of polybrominated biphenyls within plastic parts, which is known to the state of California to cause cancer and birth defects or other reproductive harm.

For more information go to www.P65Warnings.ca.gov.

Warranty

12 Months Limited Warranty

Blackmagic Design warrants that DaVinci Resolve color grading control panels, editing keyboards and audio consoles will be free from defects in materials and workmanship for a period of 12 months from the date of purchase. If a product proves to be defective during this warranty period, Blackmagic Design, at its option, either will repair the defective product without charge for parts and labor, or will provide a replacement in exchange for the defective product. Periodical updates to the operational software are not included under this warranty.

In order to obtain service under this warranty, you the Customer, must notify Blackmagic Design of the defect before the expiration of the warranty period and make suitable arrangements for the performance of service. The Customer shall be responsible for packaging and shipping the defective product to a designated service center nominated by Blackmagic Design, with shipping charges pre paid. Customer shall be responsible for paying all shipping changes, insurance, duties, taxes, and any other charges for products returned to us for any reason.

This warranty shall not apply to any defect, failure or damage caused by improper use or improper or inadequate maintenance and care. Blackmagic Design shall not be obligated to furnish service under this warranty: a) to repair damage resulting from attempts by personnel other than Blackmagic Design representatives to install, repair or service the product, b) to repair damage resulting from improper use or connection to incompatible equipment, c) to repair any damage or malfunction caused by the use of non Blackmagic Design parts or supplies, or d) to service a product that has been modified or integrated with other products when the effect of such a modification or integration increases the time or difficulty of servicing the product.

THIS WARRANTY IS GIVEN BY BLACKMAGIC DESIGN IN LIEU OF ANY OTHER WARRANTIES, EXPRESS OR IMPLIED. BLACKMAGIC DESIGN AND ITS VENDORS DISCLAIM ANY IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE. BLACKMAGIC DESIGN'S RESPONSIBILITY TO REPAIR OR REPLACE DEFECTIVE PRODUCTS IS THE WHOLE AND EXCLUSIVE REMEDY PROVIDED TO THE CUSTOMER FOR ANY INDIRECT, SPECIAL, INCIDENTAL OR CONSEQUENTIAL DAMAGES IRRESPECTIVE OF WHETHER BLACKMAGIC DESIGN OR THE VENDOR HAS ADVANCE NOTICE OF THE POSSIBILITY OF SUCH DAMAGES. BLACKMAGIC DESIGN IS NOT LIABLE FOR ANY ILLEGAL USE OF EQUIPMENT BY CUSTOMER. BLACKMAGIC IS NOT LIABLE FOR ANY DAMAGES RESULTING FROM USE OF THIS PRODUCT. USER OPERATES THIS PRODUCT AT OWN RISK.