

Contents

- [Getting started with Sprocket](#)
 - [System requirements](#)
 - [What's in this guide](#)
 - [Open something to work with](#)
 - [A quick tour of the main screen](#)
 - [The most common tasks, in order](#)
 - [Keyboard shortcuts worth knowing](#)
 - [Where to go next](#)
- [Keyboard shortcuts](#)
 - [What's in this guide](#)
 - [Playback and transport](#)
 - [Files and projects](#)
 - [Editing](#)
 - [Selection and clipboard](#)
 - [Timeline zoom](#)
 - [In and out points](#)
 - [Markers](#)
 - [Keyframes](#)
 - [Multicam](#)
 - [Full screen](#)
 - [macOS differences](#)
 - [Related](#)
- [Working with log & camera footage](#)
 - [What's in this guide](#)
 - [Log footage: Input Color Transform and ACES Filmic](#)
 - [Related](#)
- [Editing on the timeline](#)
 - [Before you start](#)
 - [What's in this guide](#)
 - [The editing tools](#)
 - [Select — move and trim](#)

- [Selecting several clips at once](#)
- [The four trim tools: Ripple, Roll, Slip, Slide](#)
- [Snapping](#)
- [Keeping audio and video together](#)
- [Moving clips between tracks](#)
- [Renaming and resizing tracks](#)
- [Nudging with the keyboard](#)
- [Deleting clips and closing gaps](#)
- [Cut, copy, and paste](#)
- [Splitting a clip at the playhead](#)
- [Duplicating a clip](#)
- [Turning a clip off without deleting it](#)
- [The right-click menu](#)
- [Fading a clip in or out](#)
- [Changing a clip's speed](#)
- [Freezing a frame \(frame hold\).](#)
- [Duplicate or remove a single frame \(stop motion\).](#)
- [Getting around: Hand and Zoom](#)
- [Related](#)
- [Marks and markers](#)
 - [What's in this guide](#)
 - [In and out marks](#)
 - [Play just the marked range](#)
 - [Markers](#)
 - [The Markers panel](#)
 - [Related](#)
- [Titles, generators, and adjustment layers](#)
 - [What's in this guide](#)
 - [Adding a title or other generator](#)
 - [What each generator does](#)
 - [Editing a title's text](#)
 - [Styling a title in the Inspector](#)
 - [Adjustment layers](#)

- [Related](#)
- [Multicam and sequences](#)
 - [What's in this guide](#)
 - [Cutting between camera angles \(multicam\)](#)
 - [Working with more than one sequence](#)
 - [Nesting clips into a sequence](#)
 - [Related](#)
- [Effects & the effect stack](#)
 - [What's in this guide](#)
 - [Change how a clip looks](#)
 - [Where to go next](#)
- [Transitions](#)
 - [What's in this guide](#)
 - [Before you start](#)
 - [The transitions you can use](#)
 - [Add a transition to a cut](#)
 - [What a transition looks like on the timeline](#)
 - [Remove a transition](#)
 - [Good to know](#)
 - [Related](#)
- [Color grading](#)
 - [What's in this guide](#)
 - [Judging your grade with scopes](#)
 - [White Balance](#)
 - [Color Wheels](#)
 - [Curves](#)
 - [HSL Qualifier](#)
 - [Related](#)
- [Audio levels & the mixer](#)
 - [What's in this guide](#)
 - [Adjust the audio](#)
 - [Where to go next](#)
- [Exporting your video](#)

- [What's in this guide](#)
- [Export your finished video](#)
- [Where to go next](#)
- [Troubleshooting choppy playback](#)
 - [What's in this guide](#)
 - [Open the Playback Statistics window](#)
 - [What the numbers mean](#)
 - [What healthy playback looks like](#)
 - [If the preview can't keep up](#)
 - [Related](#)
- [AI control \(MCP\)](#)
 - [What's in this guide](#)
 - [Turn on AI control](#)
 - [The status bar tells you when it's on](#)
 - [Connect an AI client](#)
 - [Require a bearer token](#)
 - [Edit by prompt](#)
 - [AI edits are undoable](#)
 - [Effect reference tags](#)
 - [What AI can do: the tool reference](#)
 - [Starting from the command line](#)
 - [Related](#)

Getting started with Sprocket

Sprocket is a free video editor for Windows, macOS, and Linux. You arrange video and audio clips on a timeline, trim and rearrange them, adjust how they look and sound, and then export a finished movie file you can share.

Your edits are **non-destructive** — trimming, splitting, and adding effects never change your original video and audio files. You're always free to change your mind.

This guide gets a real project on screen, takes you on a quick tour, and then walks through the most common tasks in the order you'll usually do them.

System requirements

Sprocket runs on:

- **Windows** — Windows 10 (64-bit, version 1809 or later) or Windows 11, on x64 or ARM64.
- **Linux** — x64 (ApplImage) or arm64 (portable zip).
- **macOS** — Apple Silicon or Intel.

Every download is self-contained: there is nothing else to install — no .NET runtime and no FFmpeg setup.

What's in this guide

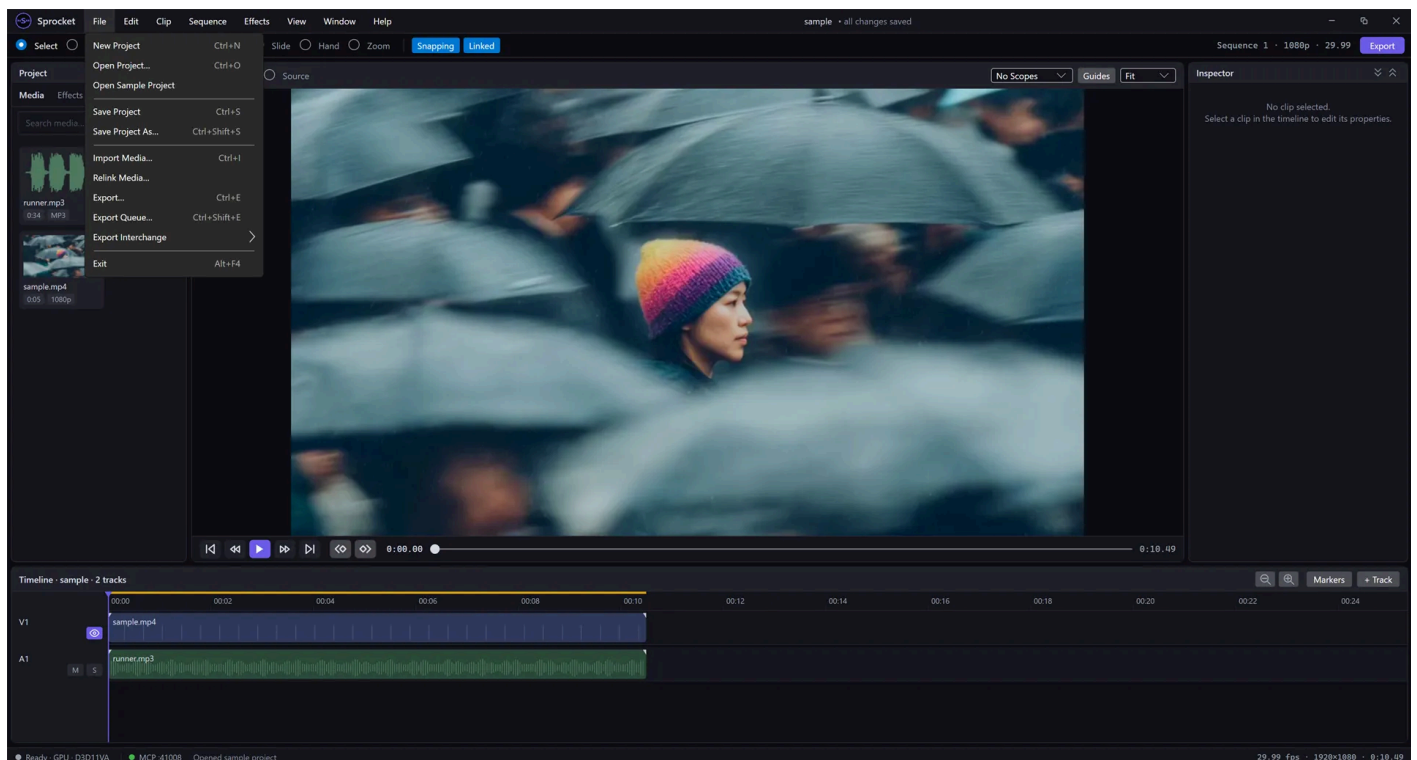
- [System requirements](#)
- [Open something to work with](#)
- [A quick tour of the main screen](#)
- [The most common tasks, in order](#)
 1. [Play and preview your video](#)
 2. [Zoom the timeline in and out](#)
 3. [Select a clip](#)
 4. [Trim a clip](#)
 5. [Split a clip with the Blade](#)
 6. [Move, delete, and close gaps](#)
 7. [Change how a clip looks](#)

8. [Adjust the audio](#)
 9. [Add a track](#)
 10. [Undo and redo](#)
 11. [Save your project](#)
 12. [Export your finished video](#)
- [Keyboard shortcuts worth knowing](#)
 - [Where to go next](#)

Open something to work with

When Sprocket starts, it opens an empty project. The quickest way to see the editor in action is to load the built-in sample:

1. Open the **File** menu in the top-left.
2. Choose **Open Sample Project**.



A short sample video and its audio appear on the timeline, ready to edit. The project name (**sample**) and a • **all changes saved** indicator show at the top of the window.

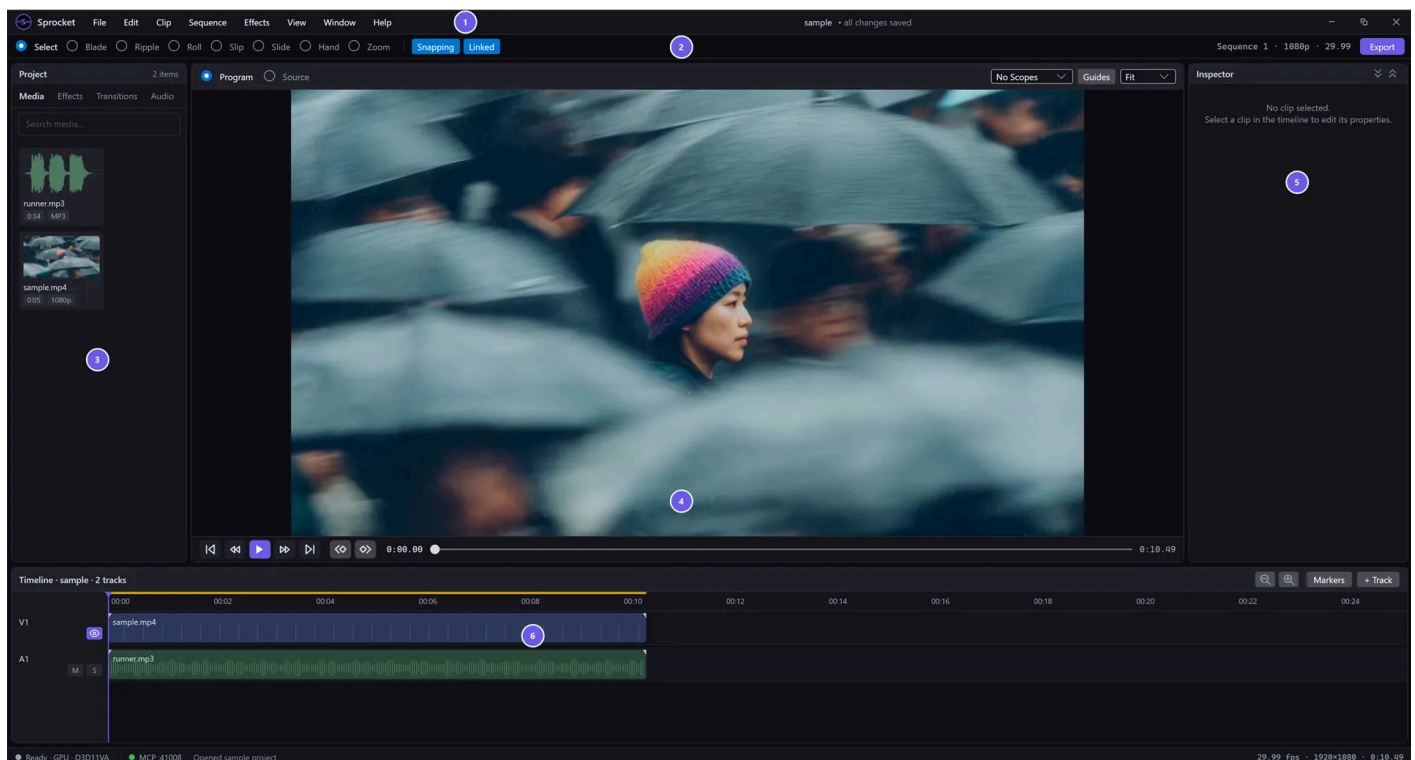
When you're working on your own footage, you have a few other ways to get started from this same **File** menu:

- **New Project** (Ctrl+N) — start from scratch with one video and one audio track.
- **Import Media...** (Ctrl+I) — bring your own video and audio files into the project. You can also drag files straight from your file browser onto the **Project** panel.
- **Open Project...** (Ctrl+O) — reopen a project you saved earlier.

Tip: Importing media only *adds it to your project's library* — it doesn't put it on the timeline yet. You'll drag it onto a track when you're ready to use it.

A quick tour of the main screen

Here's the lay of the land. Every panel is resizable — drag the dividers between them to give yourself more room where you need it.



1. **Menu bar** — all of Sprocket's commands, grouped into **File**, **Edit**, **Clip**, **Sequence**, **Effects**, **View**, **Window**, and **Help**. The center shows your project's name and whether your changes are saved; the window buttons are on the right.
2. **Toolbar** — your editing tools on the left (**Select**, **Blade**, **Ripple**, **Roll**, **Slip**, **Slide**, **Hand**, and **Zoom**), the **Snapping** and **Linked** toggles next to them, and the **Export** button on the right. The label in between (for example, **Sequence 1 · 1080p · 29.99**) tells you the video size and frame rate you're editing at.
3. **Project panel** — the library of media in your project, with **Media**, **Effects**, **Transitions**, and **Audio** tabs and a search box at the top.

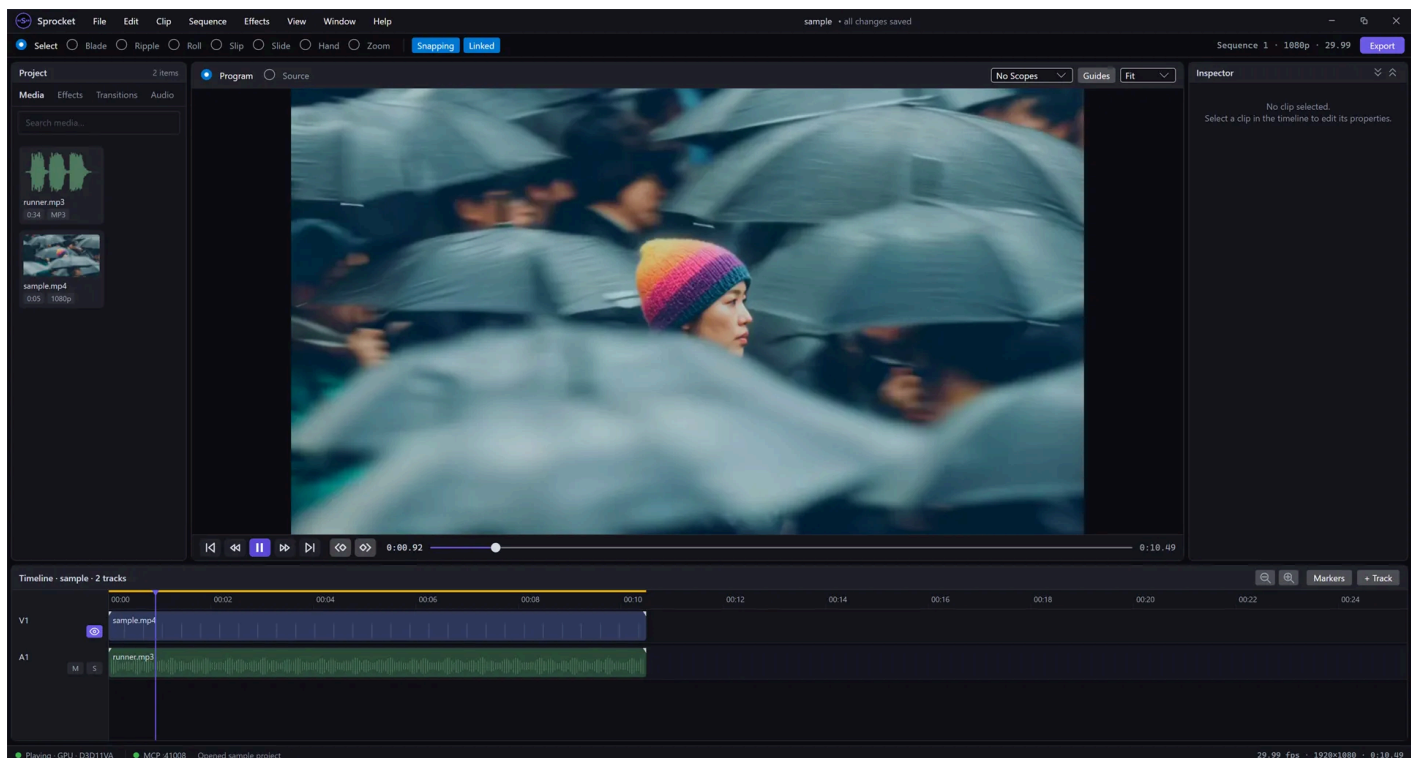
4. **Program monitor** — a live preview of your finished video at the current point in time. Below it are the playback controls and a timecode readout. The **Guides** button overlays framing guides, the **Fit** menu sets how large the preview is drawn, and the **Scopes** menu next to it turns on waveform, vectorscope, and other monitoring overlays for color work.
5. **Inspector** — the properties of whichever clip you've selected. It stays empty ("No clip selected") until you click a clip on the timeline.
6. **Timeline** — your tracks stacked over time, with video tracks (**V1**) on top and audio tracks (**A1**) below. A ruler runs across the top and a vertical **playhead** marks the current point. The zoom buttons, **Markers**, and **+ Track** controls sit at its top-right.

The thin strip along the very bottom is the **status bar**. It shows whether Sprocket is ready or playing on the left, an **AI control (MCP)** indicator next to it when that's turned on, a running message in the middle (like "Opened sample project"), and live playback stats — frame rate, video size, and duration — on the right.

The most common tasks, in order

1. Play and preview your video

Use the controls under the **Program** monitor to watch your edit.



- Click the **play** button (or press the **Space** bar) to start and stop playback. It turns into a **pause** button while playing.

- The buttons on either side let you **jump to the start**, **step back one frame**, **step forward one frame**, and **jump to the end**.
- Drag the slider (the **scrubber**) to jump to any moment. The timecode on the left shows where the playhead is; the one on the right is the total length.

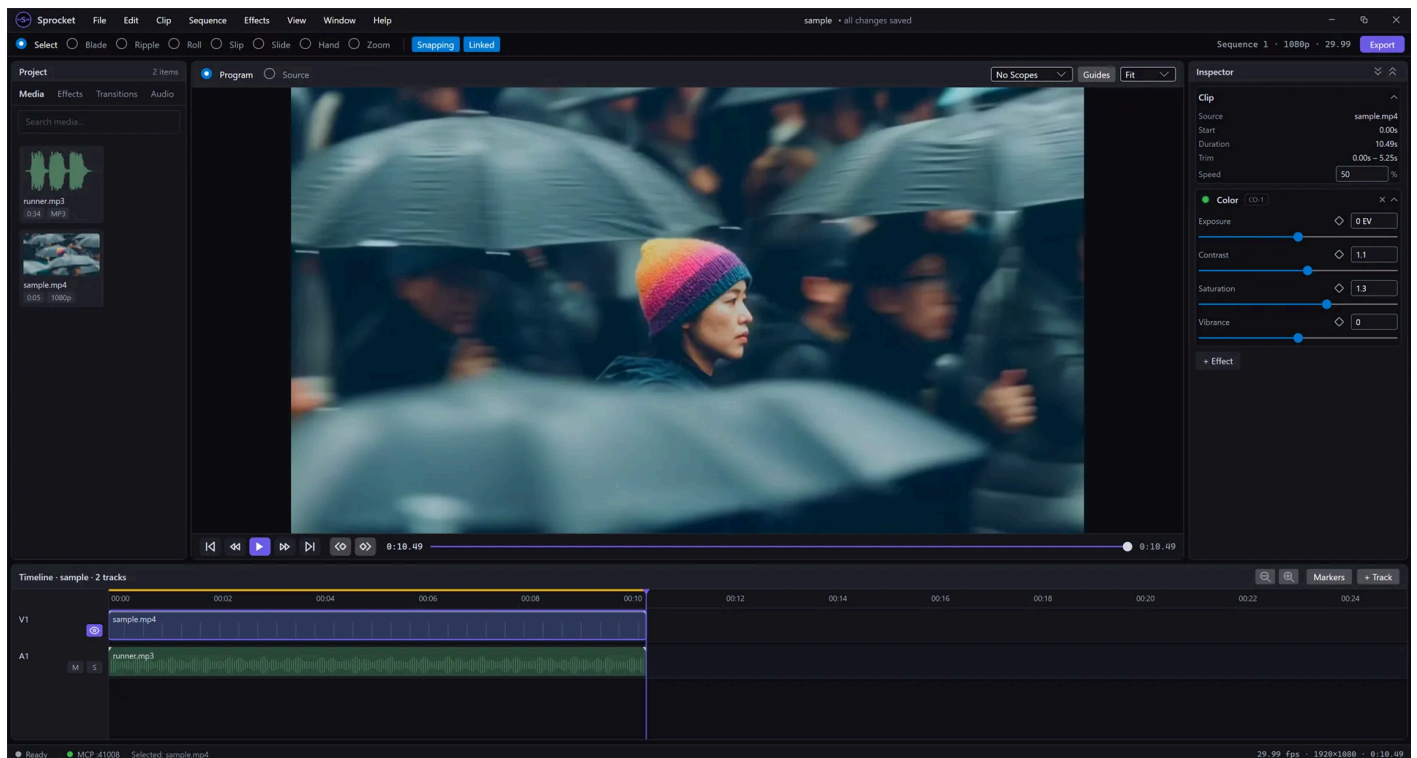
To scrub through the timeline itself, drag along the ruler at the top of the **Timeline** — the playhead follows your cursor and the preview updates as you go.

2. Zoom the timeline in and out

Longer projects need more room. Use the – and + buttons at the top-right of the **Timeline** to zoom out and in (or press Ctrl+– and Ctrl+=). To fit the whole project across the width of the window, press Shift+Z.

3. Select a clip

Most editing starts by telling Sprocket which clip you want to work on. With the **Select** tool active (the default), click a clip on the timeline. A colored border marks it as selected, and the **Inspector** on the right fills in with that clip's details.



The **Inspector's** top section shows the clip's **Source** file, where it **starts**, its **duration**, and how much of the original media it uses (**Trim**). Everything below that is the clip's effects, which you'll adjust in a moment.

4. Trim a clip

Trimming shortens or lengthens a clip by moving its start or end point.

1. Make sure the **Select** tool is chosen.
2. Move your cursor to the left or right **edge** of a clip until the cursor changes to a trim handle.
3. Drag the edge inward to hide part of the clip, or outward to reveal more of the original footage.

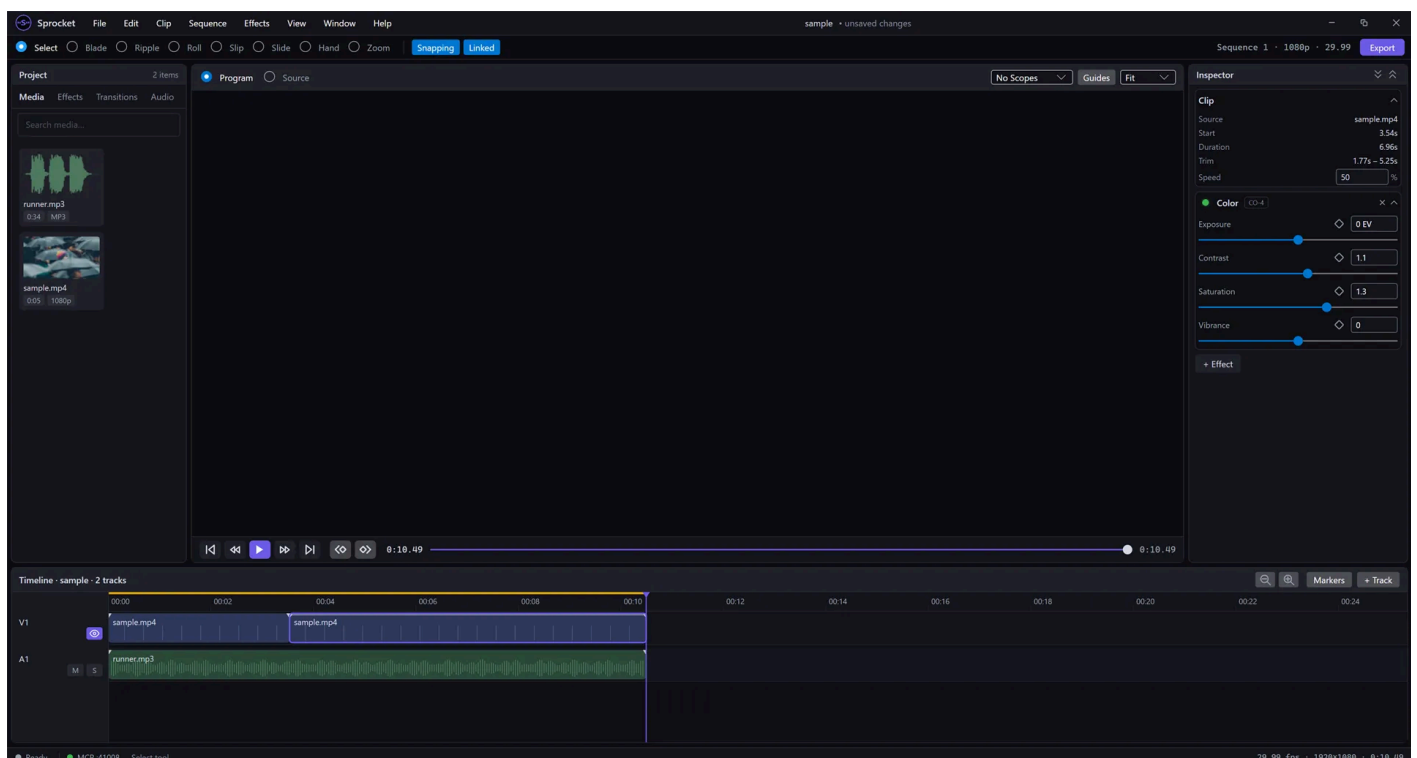
Because trimming is non-destructive, dragging an edge back out always brings your footage back — nothing is lost.

Tip: Leave **Snapping** turned on (in the toolbar) so clip edges click neatly into place against other clips and the playhead as you drag.

5. Split a clip with the Blade

The **Blade** tool cuts one clip into two so you can remove or rearrange a section.

1. Move the playhead to where you want the cut.
2. Click the **Blade** tool in the toolbar.
3. Click the clip at the point you want to split it.
4. Switch back to the **Select** tool to move or delete either piece.



Blading only cuts the clip you click on. In the sample project, the music on **A1** is its own separate clip, so it's untouched by a cut on **V1**. When a clip's video and audio *do* come from the same source (a video you recorded with its own sound), the **Linked** toggle keeps that pair moving and cutting together. Turn **Linked** off if you ever need to edit a clip's picture and sound separately.

6. Move, delete, and close gaps

- **Move a clip:** with the **Select** tool, drag a clip left or right along its track, or up and down to another track.
- **Delete a clip:** select it and press Delete. This leaves a gap where the clip was.
- **Delete and close the gap:** press Shift+Delete (**Ripple Delete**) to remove the clip *and* slide everything after it back to fill the space.

You'll find all of these in the **Edit** menu too, alongside the usual **Cut**, **Copy**, and **Paste**.

7. Change how a clip looks

Effects adjust a clip's picture and sound — brightness, color, size, position, and fades. Select the clip, open the **Effects** menu, and choose an effect; it appears as a new section in the **Inspector**, where you drag a slider or type a value to adjust it. **Transform**, **Color**, **Brightness**, and **Fade** cover the everyday adjustments.

See [Effects & the effect stack](#) for the full set — adding, removing, and stacking effects — and [Color grading](#) for finer control over color.

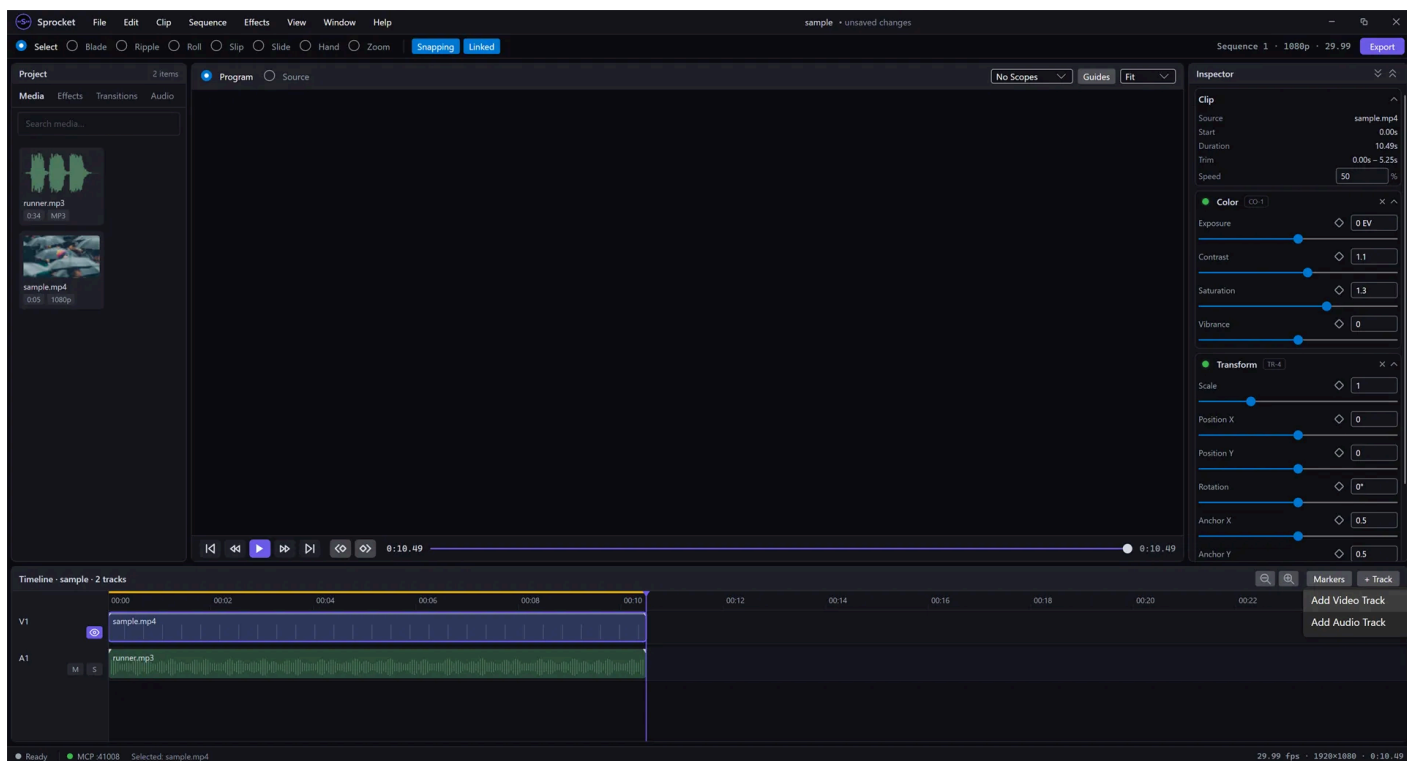
8. Adjust the audio

Each audio track has **M** (mute) and **S** (solo) buttons in its header at the left of the timeline. To fade a clip's audio in or out, select it and add the **Fade** effect from the **Effects** menu, the same way you added a picture effect. (Video tracks have their own toggle — the eye icon — to hide or show a track's picture.)

See [Audio levels & the mixer](#) for more.

9. Add a track

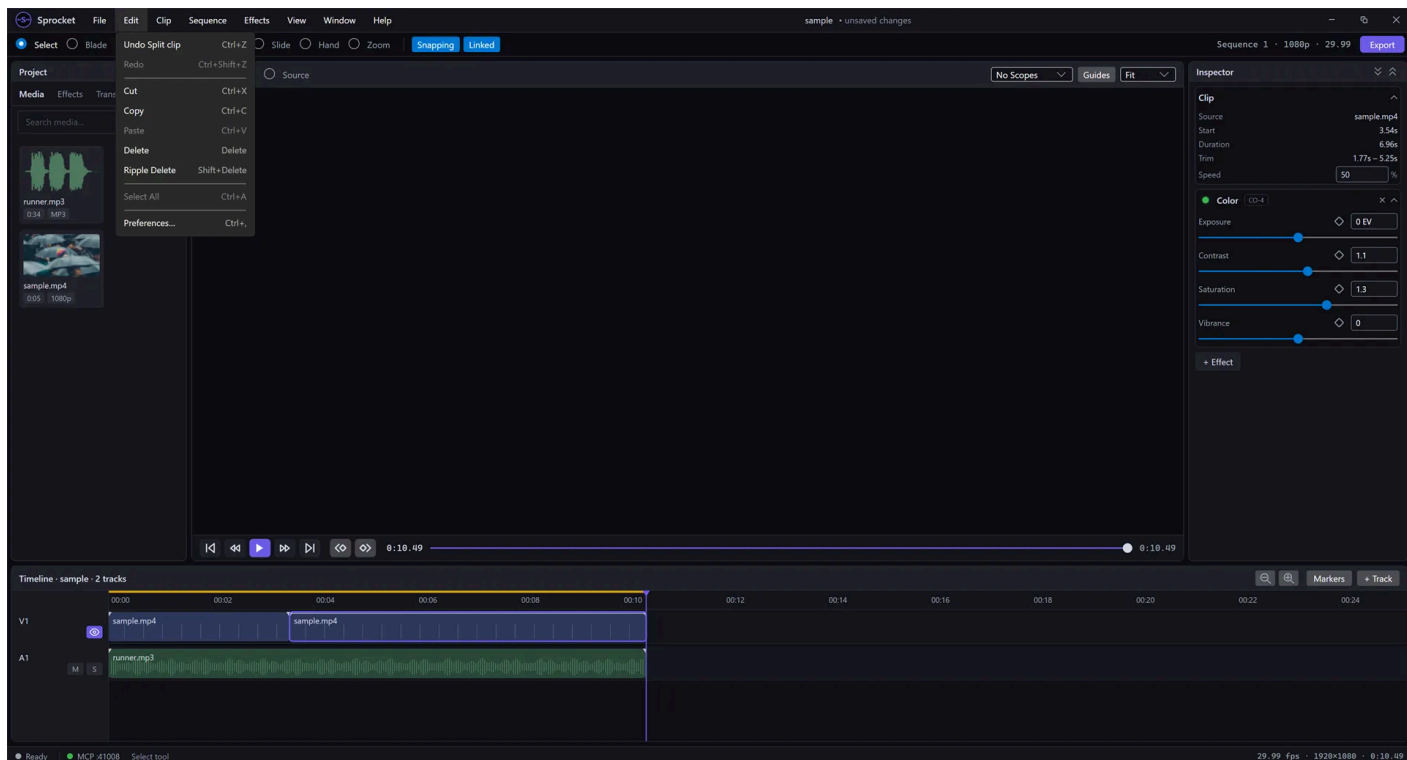
Need another layer of video or a second audio track? Click **+ Track** at the top-right of the **Timeline** and choose **Add Video Track** or **Add Audio Track**.



Higher video tracks appear in front — a clip on **V2** shows *over* a clip on **V1** at the same moment.

10. Undo and redo

Made a mistake? Press **Ctrl+Z** to undo, or **Ctrl+Shift+Z** to redo. Sprocket even names each step, so the **Edit** menu shows exactly what you're about to undo (for example, "Undo Split clip").



11. Save your project

Save your work with **File ▶ Save Project** (Ctrl+S). The first time, Sprocket asks where to put the project file. After that, Ctrl+S saves over it, and the indicator at the top of the window switches from • **unsaved changes** back to • **all changes saved**.

To keep a separate copy, use **File ▶ Save Project As...** (Ctrl+Shift+S).

A saved project remembers your timeline and edits, not the video itself — keep your original media files where they are. If you do move them, use **File ▶ Relink Media...** to point Sprocket at their new location.

12. Export your finished video

Click the **Export** button in the top-right (or press Ctrl+E), choose your settings in the **Export Settings** window, then click **Export...** and pick where to save the file. The defaults produce a widely compatible **MP4** file (H.264 video, AAC audio) at your project's size and frame rate.

See [Exporting your video](#) for the format, quality, burn-in, and preset options.

Keyboard shortcuts worth knowing

Shortcut	What it does
Space	Play / pause
Ctrl+Z / Ctrl+Shift+Z	Undo / redo
Ctrl+X · Ctrl+C · Ctrl+V	Cut · copy · paste
Delete / Shift+Delete	Delete / delete and close the gap
Ctrl+- / Ctrl+=	Zoom the timeline out / in
Shift+Z	Zoom the timeline to fit
Ctrl+I	Import media
Ctrl+S / Ctrl+Shift+S	Save / save as
Ctrl+E	Export
M	Add a marker at the playhead

On macOS, use ⌘ where these show Ctrl. For the complete list — grouped by task, with every platform difference — see the [keyboard shortcut reference](#).

Where to go next

You now know enough to build a real edit from start to finish: bring in media, arrange and trim it on the timeline, adjust how it looks and sounds, and export the result.

From here:

- [Editing on the timeline](#) goes deeper on the toolbar — the **Ripple**, **Roll**, **Slip**, and **Slide** tools that each trim and shuffle clips in a different way, plus snapping, linked audio and video, and closing gaps.
- Try **keyframing** an effect for movement (the small diamond next to each Inspector setting), and use the **Markers** button to leave notes for yourself along the timeline.

Keyboard shortcuts

Keyboard shortcuts are the fastest way to work in Sprocket. This page lists every shortcut, grouped by what you're trying to do.

Tip: The shortcuts below are written for Windows and Linux, where the main modifier key is **Ctrl**. **On macOS, use ⌘ (Command) wherever you see Ctrl** — for example, Ctrl+S becomes ⌘S. A few shortcuts differ between platforms; those differences are called out as you go and summarized in [macOS differences](#) at the end.

What's in this guide

- [Playback and transport](#)
- [Files and projects](#)
- [Editing](#)
- [Selection and clipboard](#)
- [Timeline zoom](#)
- [In and out points](#)
- [Markers](#)
- [Keyframes](#)
- [Multicam](#)
- [Full screen](#)
- [macOS differences](#)

Playback and transport

Shortcut	What it does
Space	Play / pause the active monitor
Ctrl+Shift+Space	Play only the marked range (from the In point to the Out point)

Tip: Playback shortcuts act on whichever monitor is active — the **Program** monitor (your timeline) or the **Source** monitor (a clip you're previewing).

Files and projects

Shortcut	What it does
Ctrl+N	New project
Ctrl+O	Open a project
Ctrl+S	Save
Ctrl+Shift+S	Save As
Ctrl+I	Import media
Ctrl+E	Export
Ctrl+Shift+E	Open the export queue
Ctrl+,	Open Preferences

On macOS you can also press ⌘Q to quit Sprocket. On Windows and Linux, quit with the usual Alt+F4 or by closing the window.

Editing

These shortcuts act on the clips selected on the timeline.

Shortcut	What it does
Ctrl+Z	Undo
Ctrl+Shift+Z	Redo
Ctrl+Y	Redo (Windows and Linux only)
Ctrl+K	Split the clip at the playhead
Ctrl+L	Link or unlink the selection (links an eligible multi-selection, otherwise unlinks the selected clip's group)
Shift+E	Enable or disable the selected clip

Shortcut	What it does
Delete or Backspace	Delete the selection, leaving a gap
Shift+Delete or Shift+Backspace	Ripple delete — delete the selection and close the gap
Alt+←	Nudge the selected clip one frame left
Alt+→	Nudge the selected clip one frame right

Selection and clipboard

Shortcut	What it does
Ctrl+A	Select all clips
Ctrl+X	Cut
Ctrl+C	Copy
Ctrl+V	Paste at the playhead

Tip: When you're typing in a text field — the media search box or a numeric box in the Inspector — these keys keep their normal behavior (for example, Ctrl+A selects the text). The timeline shortcuts take over again as soon as you click away from the field.

Timeline zoom

Shortcut	What it does
Ctrl+=	Zoom in
Ctrl+-	Zoom out
Shift+Z	Zoom to fit the whole timeline

Both the main number-row keys (= / -) and the numeric keypad + / - keys work for zooming.

In and out points

Mark a range on the timeline to export just that section, or to play only that part.

Shortcut	What it does
I	Set the In point at the playhead
O	Set the Out point at the playhead
Alt+I	Clear the In point
Alt+O	Clear the Out point
Ctrl+Shift+Space	Play the marked range (In to Out)

Markers

Markers are notes you leave along the timeline.

Shortcut	What it does
M	Add a marker at the playhead
Shift+M	Jump to the next marker
Ctrl+Shift+M	Jump to the previous marker

Keyframes

When a clip with keyframed effect settings is selected, jump between its keyframes.

Shortcut	What it does
[	Jump to the previous keyframe
]	Jump to the next keyframe

Multicam

When a multicam clip is selected, the number keys cut to a camera angle at the playhead.

Shortcut	What it does
1–9	Switch to that camera angle

The number keys only switch angles while a multicam clip is selected; otherwise they do nothing.

Full screen

Shortcut	What it does
Ctrl+F	Show the current monitor full screen (a distraction-free preview)
F11	Make the whole Sprocket window full screen
Esc	Exit full-screen preview, then exit window full screen

Press Esc once to leave the full-screen preview; press it again to leave window full screen. Playback and transport shortcuts keep working while a preview is full screen.

macOS differences

Sprocket follows the platform's conventions, so a few shortcuts differ on macOS:

On Windows / Linux	On macOS
Ctrl + a key	⌘ (Command) + the same key
Ctrl+Y (redo)	Use ⌘⇧Z — there is no Ctrl+Y
Alt+F4 (quit)	⌘Q
F11 (window full screen)	F11 or ^⌘F (some Mac keyboards treat F11 as a media key)

On macOS, Ctrl is **not** an alias for ⌘ — the two are separate modifiers, matching how other professional editors behave.

Related

- [Getting started with Sprocket](#) — a tour of the main screen and the most common editing tasks.
- [Editing on the timeline](#) — the trim tools, snapping, linked clips, and nudging in depth.

Working with log & camera footage

Some cameras record “log” footage — flat, low-contrast, and desaturated by design, to preserve as much dynamic range as possible for grading later. Before you grade it (or export it), log footage needs a conversion to a standard picture. Sprocket handles that with two effects you add to the clip like any other.

Once the footage is converted, you grade it with the usual tools — see [Color grading](#).

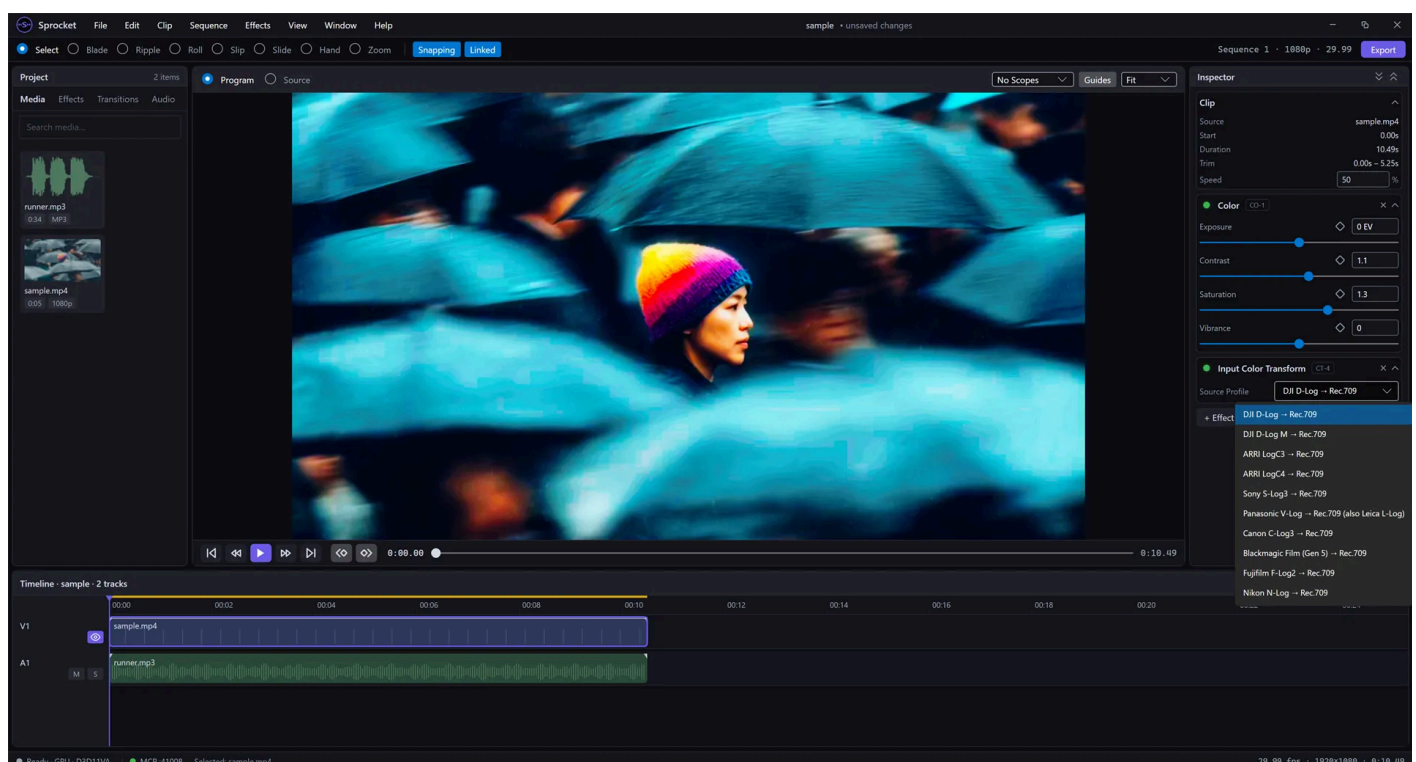
What’s in this guide

- [Log footage: Input Color Transform and ACES Filmic](#)

Log footage: Input Color Transform and ACES Filmic

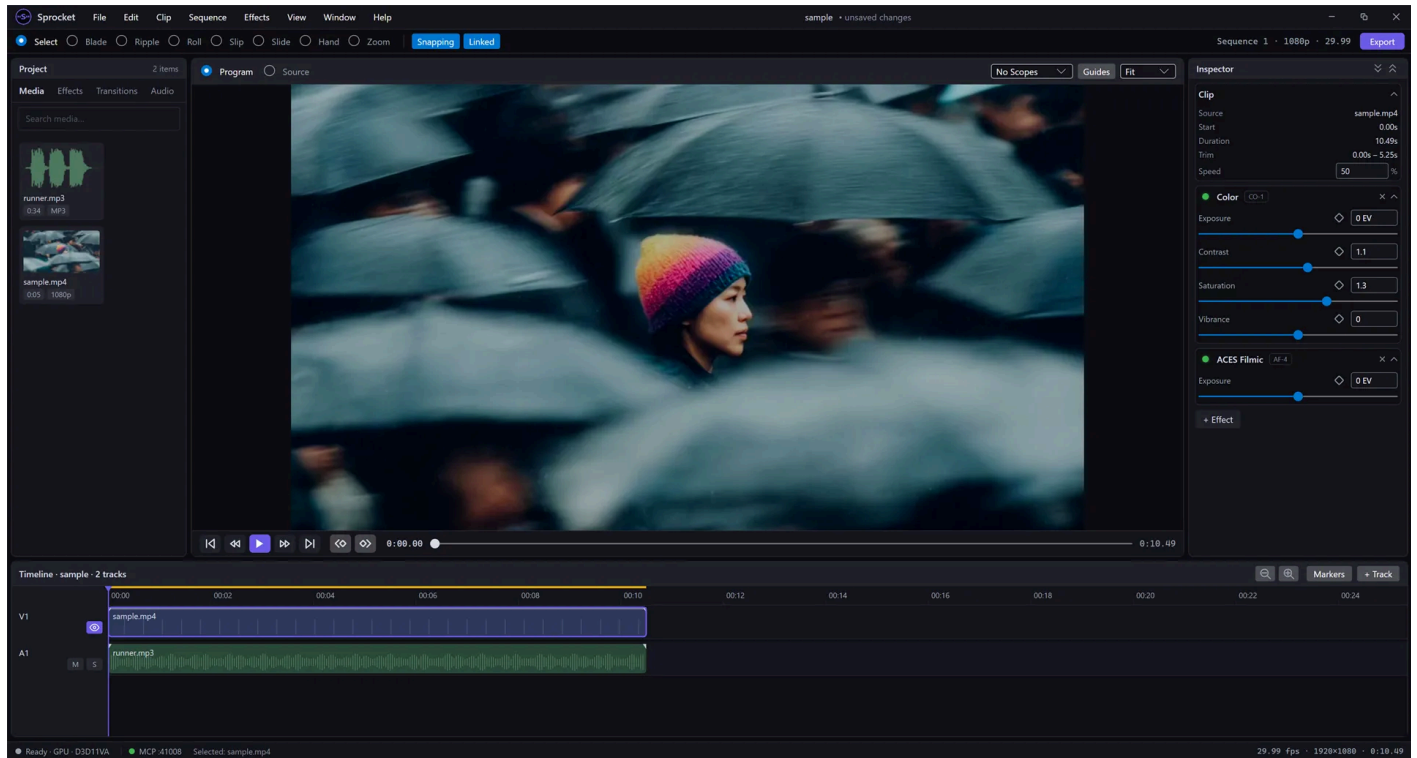
Some cameras record “log” footage — flat, low-contrast, and desaturated by design, to preserve as much dynamic range as possible for grading later. Log footage needs a conversion before it looks right; these two effects handle that.

Input Color Transform converts a specific camera manufacturer’s log format to standard Rec.709 video. Pick your camera’s profile from the **Source Profile** list:



Add this effect first, before any other grading effect on the clip — grading tools like Color Wheels and Curves are designed to work on a normal image, not flat log footage.

ACES Filmic applies a filmic tone-mapping curve, which rolls off highlights more gently than a straight conversion — useful for footage with a very wide dynamic range (bright skies, strong practical lights in frame) that would otherwise clip harshly. It has a single **Exposure** control to set the input brightness before the curve is applied:



If your footage isn't log (most phone and camera footage recorded in a standard picture profile isn't), you don't need either of these effects — go straight to White Balance, Color Wheels, Curves, or HSL Qualifier.

Related

- [Color grading](#) — grade the footage once it's converted, and judge the result with scopes.

Editing on the timeline

Once you have clips on the timeline, most of your work is trimming and rearranging them: tightening a shot, changing where one clip cuts to the next, closing a gap. Sprocket gives you a row of **editing tools** for exactly this. This guide explains what each one does and when to reach for it.

If you haven't yet, start with the [Getting started guide](#) — it covers opening a project, the basics of selecting and splitting clips, and the layout of the screen.

Before you start

You'll need a project with a few clips on the timeline. The quickest way to follow along is **File ► Open Sample Project**, then split the clip into a few pieces with the **Blade** tool (see [Split a clip with the Blade](#)) so you have several clips to work with.

What's in this guide

- [The editing tools](#)
- [Select — move and trim](#)
- [Selecting several clips at once](#)
- [The four trim tools: Ripple, Roll, Slip, Slide](#)
- [Snapping](#)
- [Keeping audio and video together](#)
- [Moving clips between tracks](#)
- [Renaming and resizing tracks](#)
- [Nudging with the keyboard](#)
- [Deleting clips and closing gaps](#)
- [Cut, copy, and paste](#)
- [Splitting a clip at the playhead](#)
- [Duplicating a clip](#)
- [Turning a clip off without deleting it](#)
- [The right-click menu](#)
- [Fading a clip in or out](#)
- [Changing a clip's speed](#)

- [Freezing a frame \(frame hold\)](#).
 - [Duplicate or remove a single frame \(stop motion\)](#).
 - [Getting around: Hand and Zoom](#)
-

The editing tools

The tools live in a row at the top-left of the window. **One tool is active at a time**, and the active tool decides what happens when you click or drag a clip on the timeline. Click a tool to switch to it.



- **Select**, **Blade**, **Ripple**, **Roll**, **Slip**, and **Slide** change or rearrange your clips.
- **Hand** and **Zoom** just change your *view* of the timeline — they don't touch your clips.
- **Snapping** and **Linked** (to the right of the tools) are toggles that stay on or off across every tool.

Select is the tool you'll use most; switch to a specialized tool for a specific edit, then switch back.

The **cursor tells you what will happen** before you click. Each tool has its own pointer, and it changes shape as you hover over different parts of a clip — over a clip's edge with **Select** it becomes a trim bracket, the **Blade** shows a razor, the trim tools show their own brackets and arrows. The Blade also draws a faint vertical line where your next click will cut, so you can line the cut up exactly before committing to it.

Select — move and trim

The **Select** tool (the default) does the two most common things:

- **Move a clip** — drag it left or right along its track, or up and down to another track.
- **Trim a clip** — hover over a clip's left or right **edge** until the cursor becomes a trim handle, then drag the edge inward to shorten the clip or outward to reveal more of the original footage.

Trimming with Select leaves everything else where it is — shortening a clip opens a gap next to it. If you'd rather close the gap automatically, use the **Ripple** tool instead.

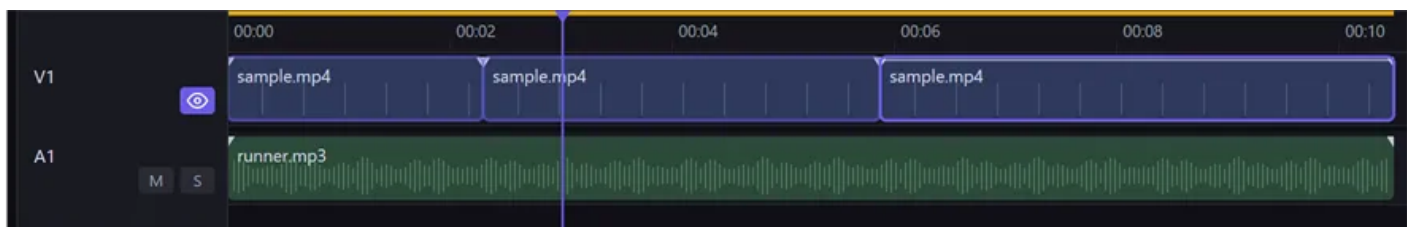
Selecting several clips at once

Most edits act on one clip, but you can select several and move, delete, or copy them together.

With the **Select** tool:

- **Ctrl-click** a clip to add it to (or remove it from) the selection.
- **Shift-click** a clip to extend the selection.
- **Drag across empty track space** to draw a **marquee** — a selection box that grabs every clip it touches. Hold Ctrl or Shift while you drag to add to what's already selected.
- **Ctrl+A** (Edit ► Select All) selects every clip on the timeline.

The selected clips are outlined in the accent colour. One of them — the last one you clicked — is the **primary** clip, drawn with a brighter outline than the rest:



The primary clip is the one the Inspector shows and the one that dialogs like **Speed / Duration** act on. Everything else — **Delete**, **Ripple Delete**, **Cut**, **Copy**, **Duplicate**, nudging, enabling and disabling — acts on the whole selection as a single undo step. Drag any selected clip and the entire set moves together, keeping their spacing.

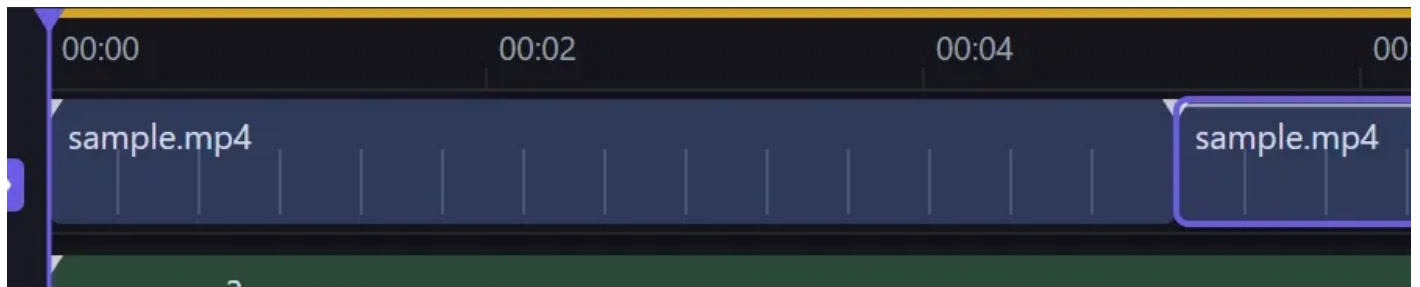
The four trim tools: Ripple, Roll, Slip, Slide

These four tools all adjust clips that sit next to each other, each in a different way. They're the tools that separate quick edits from tidy ones, so they're worth learning. Here's what each does (the app shows the same description as a tooltip when you hover over the tool):

Ripple

Trim a clip's edge, and everything after it shifts to keep the timeline gap-free. Because the downstream clips move, the total length of your video changes.

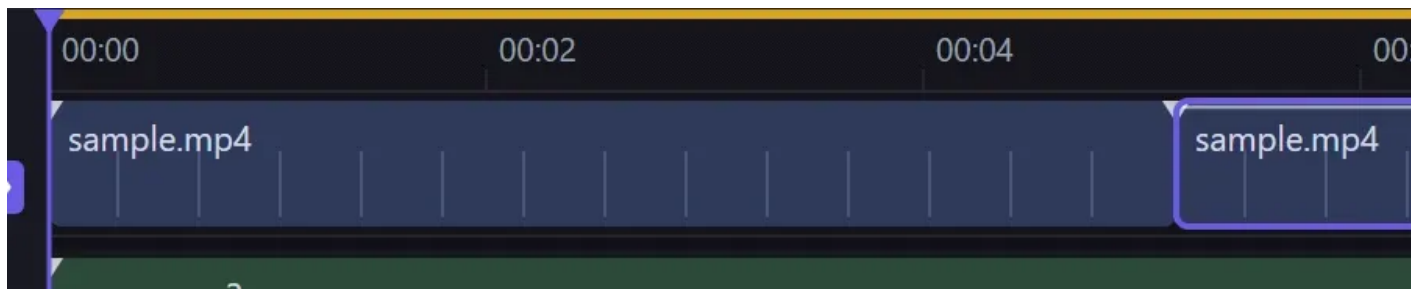
Reach for Ripple when you want to tighten (or extend) a clip *and* automatically close (or open) the gap, without leaving a hole to clean up later.



Roll

Drag the cut point between two adjacent clips. The first clip's end and the second clip's start move together, so their combined length — and everything downstream — stays exactly where it is.

Reach for Roll when a cut happens a beat too early or too late and you want to change *where* one shot becomes the next, without shifting the rest of your edit.



Slip

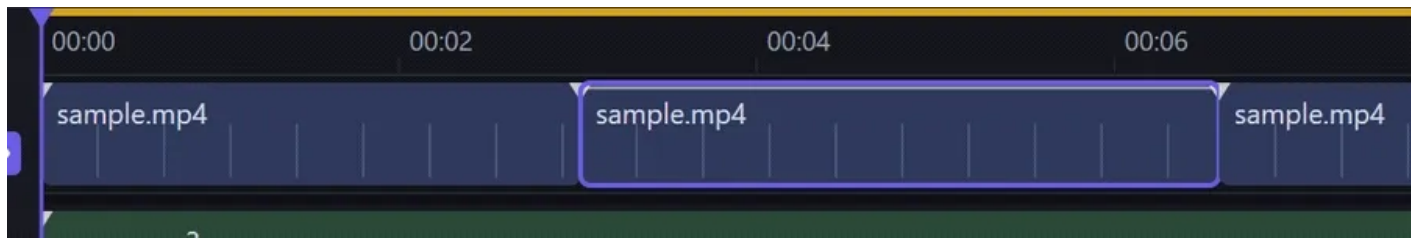
Change which part of a clip's footage plays, without moving the clip. The clip keeps its exact position and length on the timeline; only the in and out points into the original footage shift.

Reach for Slip when a clip sits in the right spot and is the right length, but you want to show a different moment from within it. (There's nothing to animate here — the clip stays exactly where it is; only the footage playing inside it changes.)

Slide

Move a clip along the timeline while its neighbours absorb the change. The clip before it lengthens and the clip after it shortens (or the reverse), so the overall length and everything else stay put.

Reach for Slide when you want to reposition a clip that's sandwiched between two others without leaving a gap.



At a glance

Tool	You grab...	What moves	What stays the same
Ripple	a clip's edge	that clip's length + everything downstream shifts	no gaps are left
Roll	the cut between two clips	where one clip ends and the next begins	total length, everything downstream
Slip	a clip's body	which footage plays inside the clip	the clip's position and length
Slide	a clip's body	the clip's position; neighbours resize to fit	total length, everything else

Tip: Ripple, Roll, and Slide all work on a clip that has a neighbour to act on. Slip needs a clip with unused footage before or after the part you're using (a clip you've already trimmed).

Snapping

Snapping makes clip edges and the playhead click into place against nearby edits, markers, and the playhead while you drag — so cuts line up cleanly instead of leaving a one-frame sliver. It's on by default; toggle it from the toolbar if you need to place something freely.

Keeping audio and video together

Linked keeps a video clip and its companion audio joined, so they move, trim, and cut together as one — for a clip that was imported with its own synced sound. It has no effect on unrelated clips: in the sample project, the music on **A1** is a separate clip from the video on **V1**, so cutting one never affects the other.

Turn **Linked** off when you deliberately want to edit the picture and sound separately — for example, to let the audio from one shot carry over while the video cuts to the next (a “J” or “L” cut).

You can also **create or break a link yourself**. Select a video clip and an audio clip (see [Selecting several clips at once](#)) and choose **Clip ▶ Link** to join them into a linked pair; select a linked clip and choose **Clip ▶ Unlink** to separate it. **Ctrl+L** does whichever one fits your selection — it links an eligible video-plus-audio selection, or unlinks a clip that’s already part of a group.

Moving clips between tracks

With the **Select** tool, drag a clip up or down onto another track of the same kind (video onto a video track, audio onto an audio track). Higher video tracks appear in front, so moving a clip up to **V2** places it *over* whatever is on **V1** at the same time. Add more tracks with **+ Track** at the top-right of the timeline.

Renaming and resizing tracks

Tracks start with plain names like **V1** and **A1**, but you can rename them — “Music,” “Dialogue,” “Titles” — to keep a busy project straight. **Double-click a track’s name** in the header column on the left, type the new name, and press Enter (or click away) to save it. Escape cancels.

If long names don’t fit, **drag the right edge of the header column** to make it wider or narrower. The pointer becomes a resize arrow over the edge. (This is just for the current session — the column returns to its default width next time you open the project.)

Nudging with the keyboard

For small, precise moves, select a clip and nudge it one frame at a time:

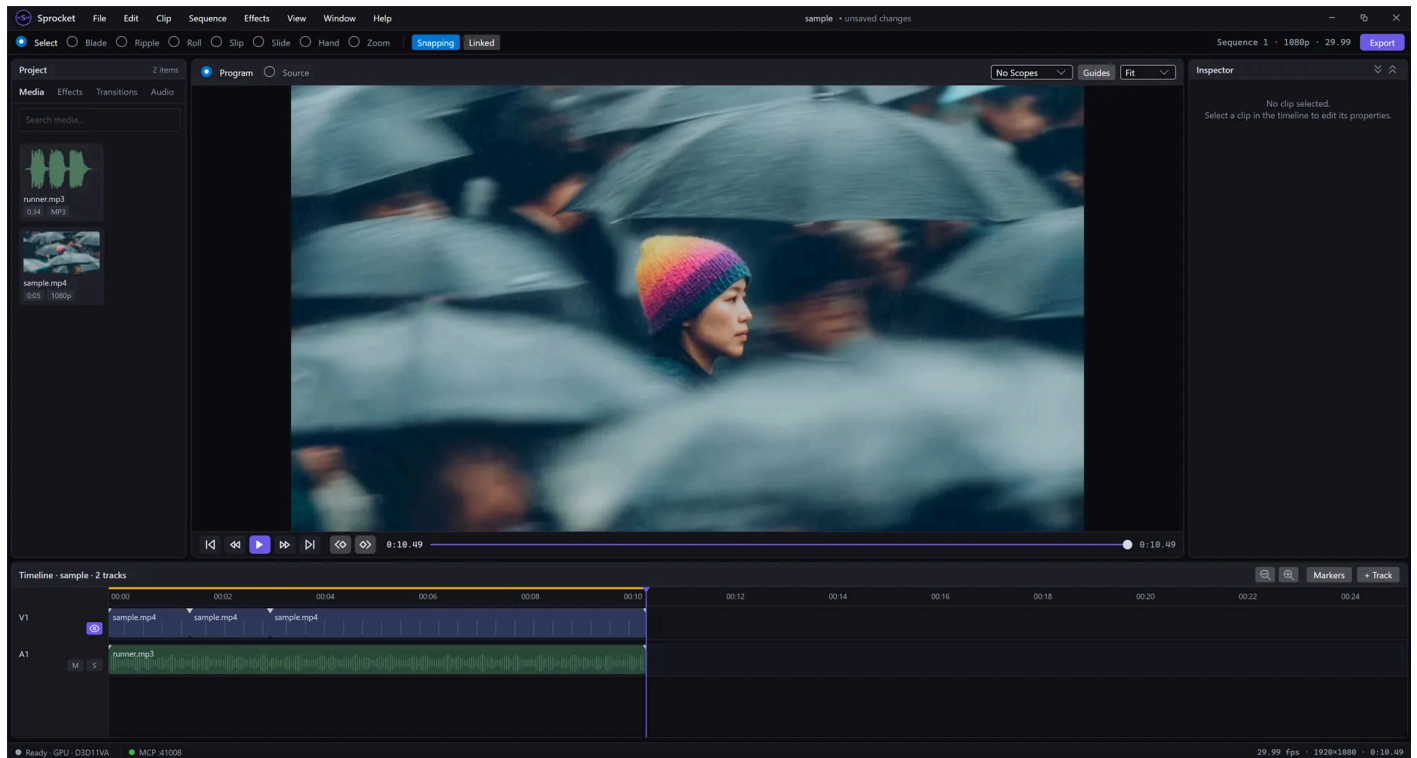
- **Alt+←** — nudge the clip left
- **Alt+→** — nudge the clip right

This is handy for lining up a cut to a beat in the music or a specific frame of action.

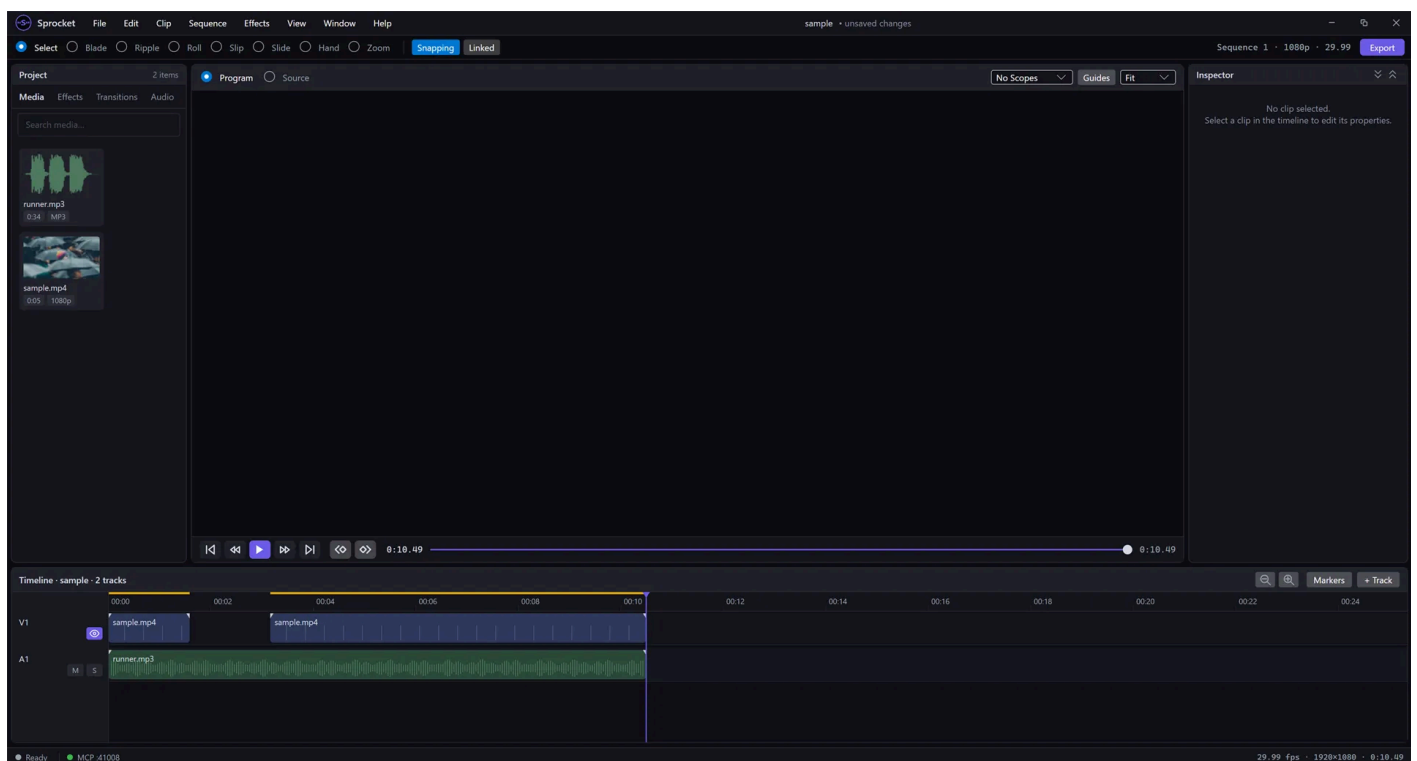
Deleting clips and closing gaps

There are two ways to remove a clip, and the difference is what happens to the space it leaves behind.

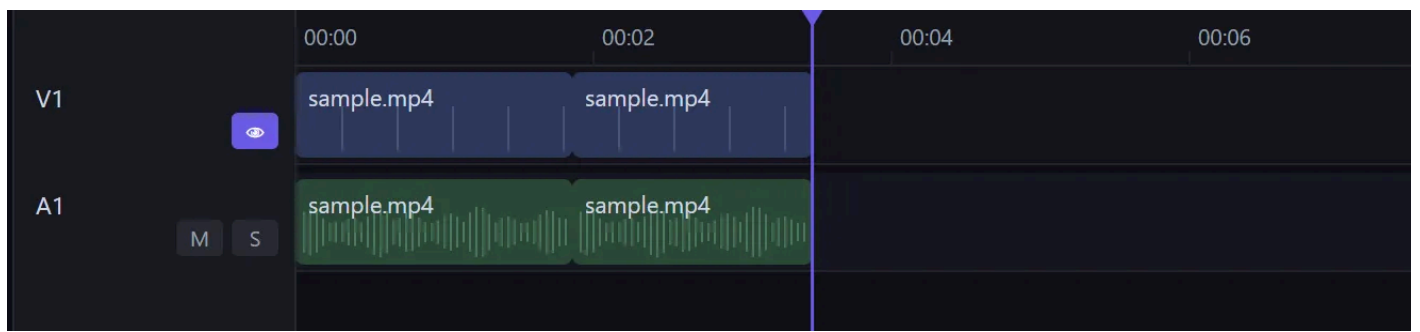
Say you have three clips in a row:



Delete (Delete) removes the selected clip and leaves a gap where it was. The clips after it stay put:



Ripple Delete (Shift+Delete) removes the clip *and* slides everything after it back to close the gap, so your video gets shorter with no empty space:



Both are also in the **Edit** menu.

Cut, copy, and paste

Clips go on the clipboard like text does, so you can lift a clip from one spot and drop it in another:

- **Cut** (Ctrl+X) removes the selected clip(s) and puts them on the clipboard.
- **Copy** (Ctrl+C) copies without removing.
- **Paste** (Ctrl+V) drops them back onto the timeline.

The key thing to know is **where** a paste lands: **at the playhead**. Position the playhead where you want the clip to start, then paste. If you copied several clips at once, the earliest one lands at the playhead and the rest keep their spacing relative to it — so you can copy a whole arranged section and drop it elsewhere intact, as one undo step. Pasted clips are independent copies, so editing a copy never changes the original.

Splitting a clip at the playhead

Besides the **Blade** tool, you can split the selected clip right where the playhead sits: choose **Clip ► Split at Playhead** (Ctrl+K). This is handy when the playhead is already parked on the exact frame — you don't have to aim the Blade. If the clip has linked audio, its companion splits at the same point.

Duplicating a clip

Clip ► Duplicate makes a copy of the selected clip and places it right after the original on the same track. It's a quick way to repeat a shot without going through copy-and-paste. Linked video and audio duplicate together as a fresh linked pair.

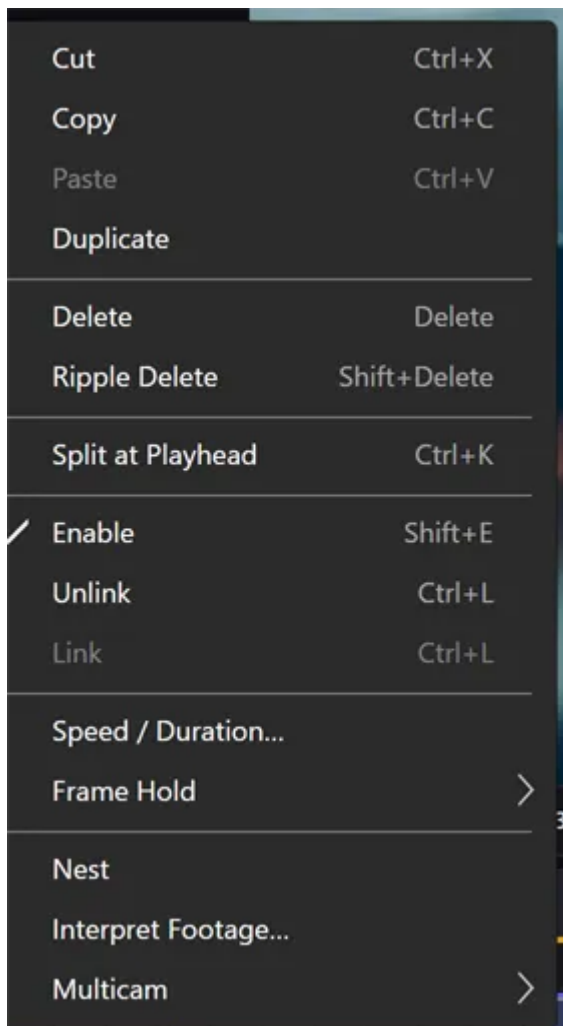
Turning a clip off without deleting it

Sometimes you want to *silence* or *hide* a clip without removing it — to try your edit without a shot, or to mute one clip while keeping the rest of the track. Select it and choose **Clip ► Enable** (Shift+E) to toggle it off.

A disabled clip stays in place but plays nothing — no picture, no sound — and is drawn dimmed on the timeline so you can see it's off. Toggle **Enable** again to switch it back on. (The menu item shows a checkmark when the clip is enabled.)

The right-click menu

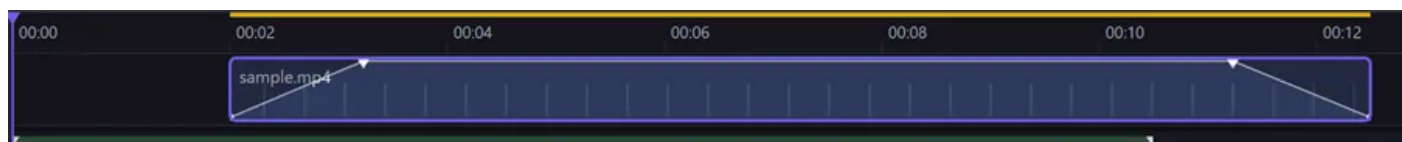
Everything above — and the speed, frame-hold, and other clip commands later in this guide — is also a **right-click away**. Right-click a clip to open a menu of the actions that apply to it:



The menu is shaped to the clip you clicked. A **video** clip adds the **Frame Hold** commands, **Interpret Footage**, and **Multicam**; an **audio** clip adds **Normalize Audio**. It's often faster than reaching for the menu bar, because it only lists what's relevant to that clip.

Fading a clip in or out

You can fade a clip right on the timeline, without adding an effect. Select a clip (with the **Select** tool) and you'll see a small **triangle handle** in each of its top corners. Drag the left handle inward to fade the clip *in*, and the right handle inward to fade it *out* — the further you drag, the longer the fade:

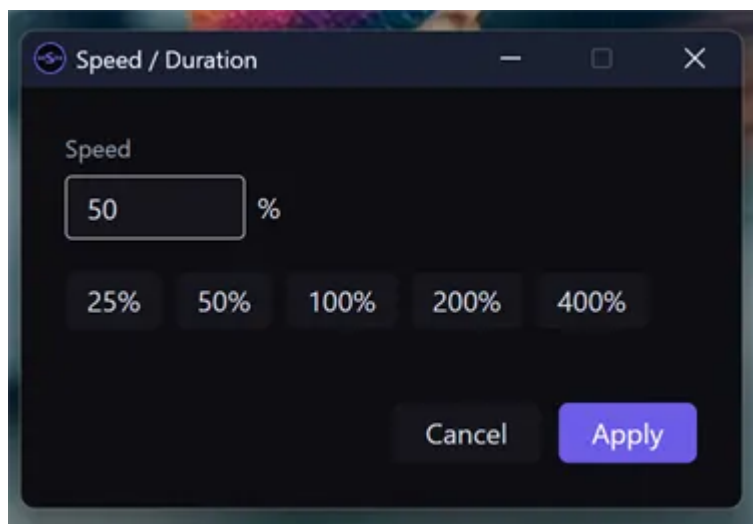


There's also a horizontal **level line** running across the top of the clip. Drag it up or down to set the clip's overall opacity (for video) or volume (for audio). Ctrl-click the line to add a point, so you can shape the level up and down across the clip rather than setting one flat level.

Tip: These on-clip fades are the quick, visual way to fade. For a fade with an exact duration you can type in, or an audio-only fade, use the **Fade** effect instead — see [Adjust the audio](#).

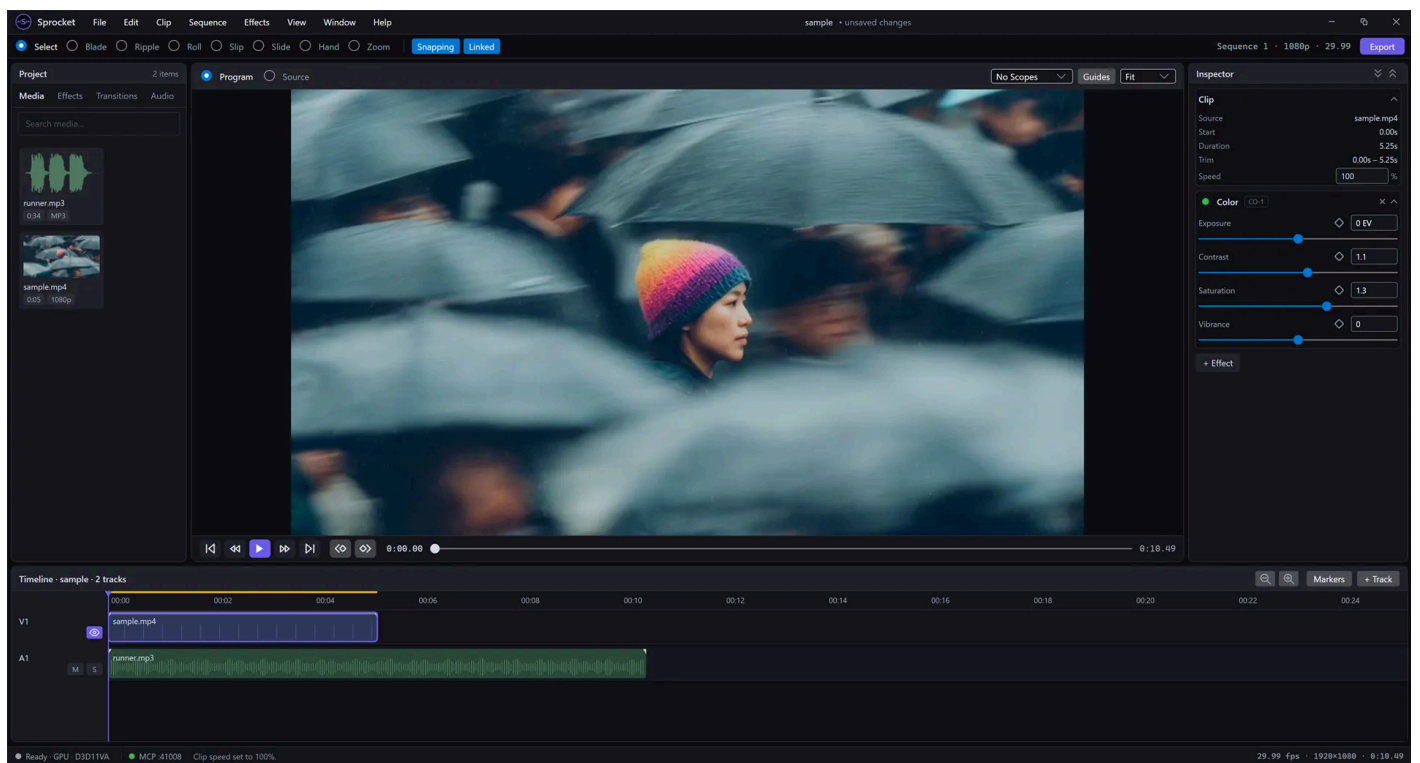
Changing a clip's speed

Select a clip and choose **Clip ▶ Speed / Duration...** to play it back faster or slower. Type a percentage or click one of the presets, then **Apply**:



- Below 100% slows the clip down — 50% plays at half speed.
- Above 100% speeds it up — 200% plays at double speed.

Changing the speed **changes how long the clip takes on the timeline** — the footage itself doesn't change, only how fast it plays. Speeding a clip up shortens it; slowing it down lengthens it. The Inspector's **Duration** row updates to match:

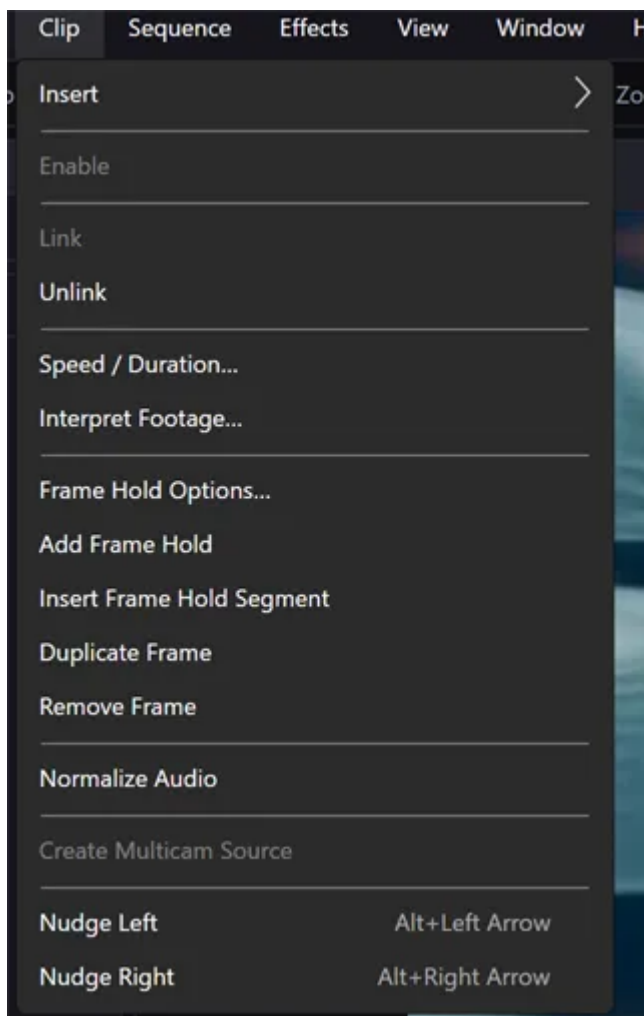


Tip: You can also type a new percentage straight into the **Speed** row in the Inspector — no need to open the dialog for a quick change.

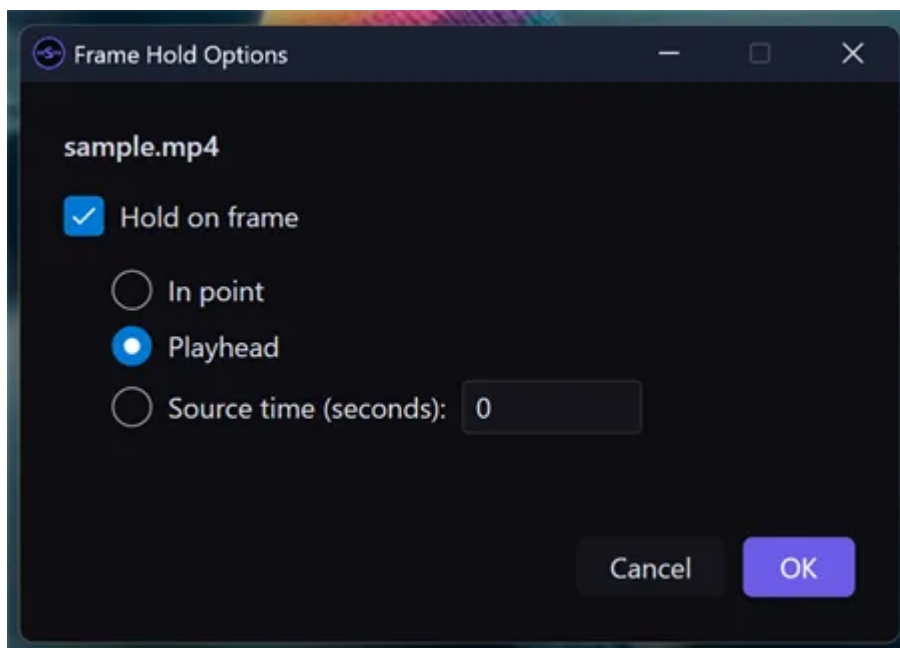
If the clip has linked audio, its companion clip speeds up or slows down with it, so picture and sound stay in sync.

Freezing a frame (frame hold)

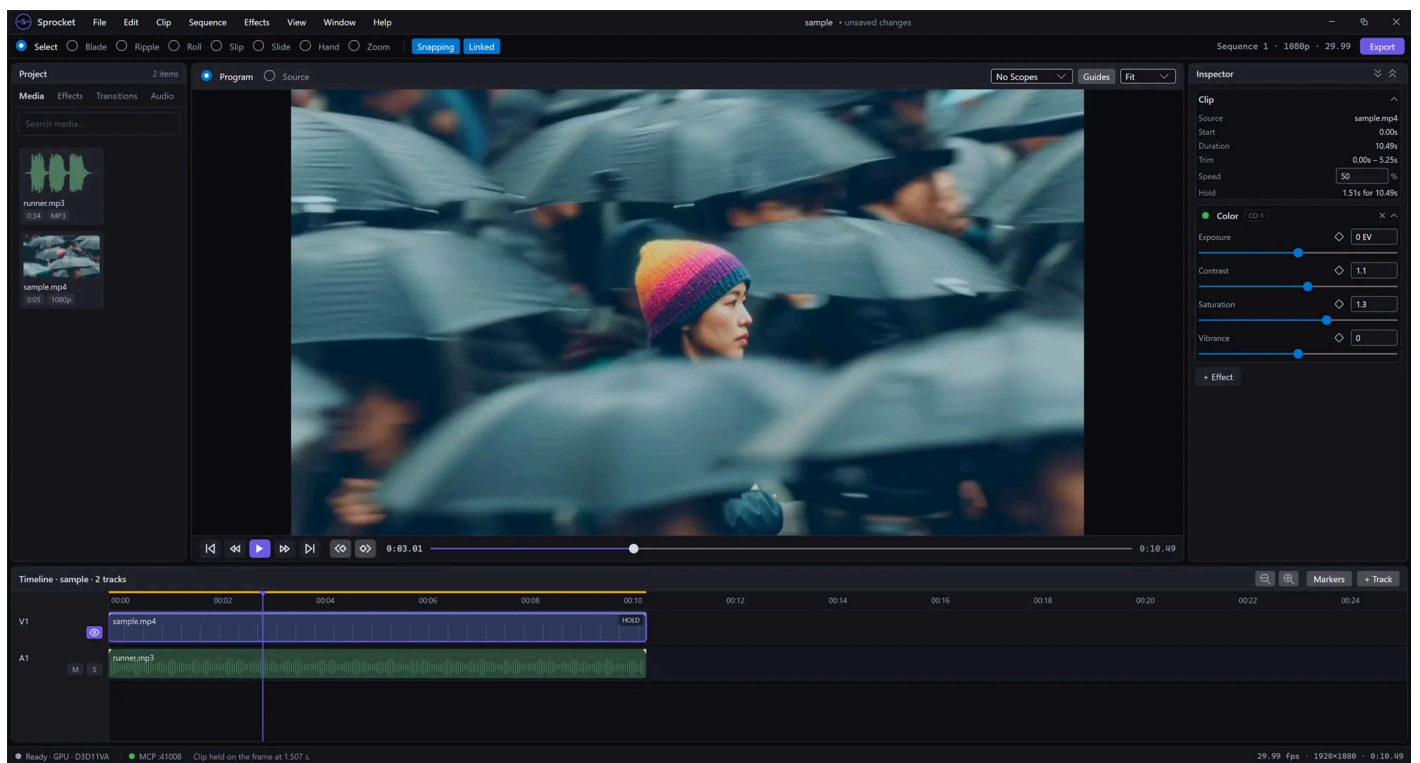
Sometimes you want the video to pause on one frame — a freeze-frame ending, a beat before a title comes up, holding on a reaction shot — without leaving a gap or shortening anything else on the timeline. Sprocket calls this a **frame hold**, and it lives on the **Clip** menu, right below **Speed / Duration**:



Frame Hold Options... freezes the *whole* selected clip on one frame — the frame under the playhead by default, or its in point, or an exact source time you type in:



The clip's length on the timeline doesn't change — only what's playing during it. Once applied, a **HOLD** badge appears on the clip and the Inspector's **Hold** row shows the frozen frame and how long the hold lasts:



To release a hold, reopen **Frame Hold Options...**, clear the **Hold on frame** checkbox, and click **OK**.

Two related commands sit just below it on the same menu:

- **Add Frame Hold** splits the clip at the playhead and freezes only the *second half* on that frame — for holding on the last frame of a shot without affecting the part before the split.
- **Insert Frame Hold Segment** inserts a new, separate 2-second freeze of the playhead frame into the clip and pushes everything after it later — for adding a deliberate pause in the middle of a shot.

Tip: Frame hold only applies to video clips — it's not available for audio.

Duplicate or remove a single frame (stop motion)

The last two commands in the frame-hold group work one frame at a time. They're made for stop-motion-style work — repeating each frame so the footage plays "on twos" — and for micro-timing: adding or trimming a single frame so a cut lands exactly on a beat.

Select the clip, put the playhead on the frame you want, then:

- **Clip ▸ Duplicate Frame** inserts a one-frame freeze of that frame immediately after it, and everything after it on the timeline moves one frame later. Repeat it to hold the frame longer — duplicating twice plays the frame three times.

- **Clip ▶ Remove Frame** deletes that frame's slice of the clip and closes the gap, so everything after it moves one frame earlier.

These are tiny edits — at a normal zoom you won't see anything change. Zoom far in (Ctrl+=) and a duplicated frame shows up as its own miniature segment wedged into the clip:



The inserted segment is a regular frame hold — select it and the Inspector's **Hold** row shows which frame it repeats.

Each command is a single undo step (Ctrl+Z puts the frame back), and neither is available on a clip that's already frozen with a frame hold.

Tip: “One frame” means one frame of the clip's original footage. On a slowed-down clip that frame plays for longer than one timeline frame, so the piece you add or remove is correspondingly longer too.

Getting around: Hand and Zoom

These two tools change your view without changing your edit:

- **Hand** — drag to pan the timeline left and right when your project is longer than the window.
- **Zoom** — click the timeline to zoom in for frame-accurate work; Alt-click to zoom back out.

You can also zoom with the – / + buttons at the top-right of the timeline (or Ctrl+- / Ctrl+=), and press Shift+Z to fit the whole project in view.

Related

- [Getting started](#) — the basics of opening a project, selecting, splitting, effects, and exporting.
- [Split a clip with the Blade](#)
- [Marks and markers](#) — set an in/out range and drop markers.
- [Titles, generators, and adjustment layers](#) — add titles and other generated clips.
- [Multicam and sequences](#) — cut between angles, work with multiple timelines, and nest clips.

- [Export your finished video](#)

Marks and markers

As your edit grows, you'll want ways to point at specific moments — “start the export here,” “this is where the music drops,” “come back and fix this cut.” Sprocket gives you two tools for that: **in and out marks** define a *range* of the timeline to work on, and **markers** drop labelled pins at single moments you want to find again.

Both live on the timeline ruler and work no matter which editing tool is active.

What's in this guide

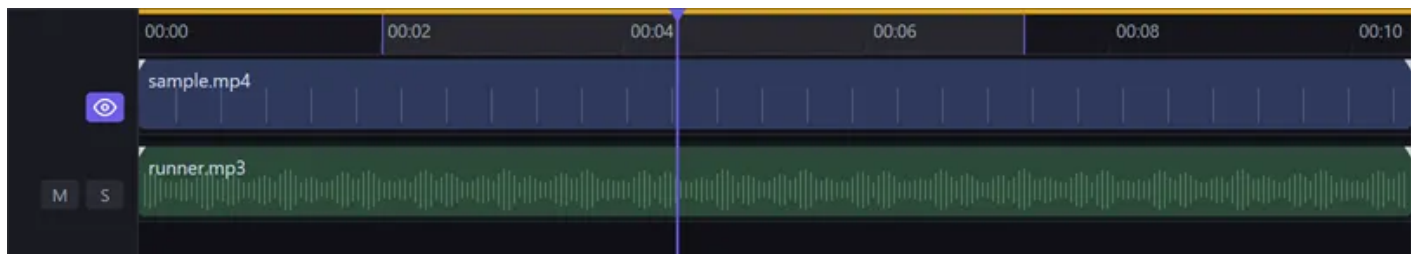
- [In and out marks](#)
 - [Play just the marked range](#)
 - [Markers](#)
 - [The Markers panel](#)
-

In and out marks

An **in point** and an **out point** define a range of your sequence — the part you want to play, render, or export. You set them at the playhead:

- I — set the **in point** at the playhead
- O — set the **out point** at the playhead

The marked range appears as a shaded band across the ruler, with a brighter edge at each end:



To clear a mark, hold Alt:

- Alt+I — clear the in point
- Alt+O — clear the out point

You don't have to set them in order. If you set an in point later than the current out point (or an out point earlier than the in point), Sprocket clears the conflicting mark so the range always makes sense.

Marks belong to the sequence you're working in. If you switch to another sequence and come back, each sequence keeps its own in and out points.

Tip: In and out marks are what the **Export** dialog's *In/Out range* option and the **Sequence ▶ Render In to Out** command act on. Set them once and every "just this part" action uses the same range.

Play just the marked range

Once you've set an in and an out point, choose **Sequence ▶ Play In to Out** (Ctrl+Shift+Space) to preview only that stretch. Playback starts at the in point, stops at the out point, and loops back to the in point so you can watch the same section over and over while you fine-tune it.

If only one mark is set, playback fills in the missing end — a range with just an in point plays to the end of the sequence, for example. With no marks at all, it simply plays the whole sequence.

Plain playback with Space ignores the marks entirely, so you always have one key for "play everything" and one for "play just this bit."

Markers

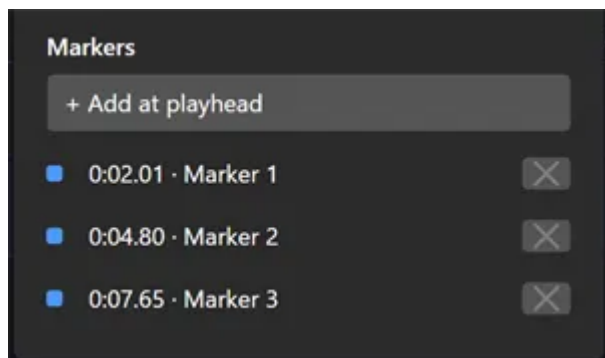
A **marker** is a coloured pin on the ruler that flags a single moment — a good spot for a cut, a lyric to land a title on, a note to revisit. Unlike in/out marks (of which there's one pair), you can drop as many markers as you like.

- M — add a marker at the playhead
- Shift+M — jump to the next marker
- Ctrl+Shift+M — jump to the previous marker

New markers are added at the playhead with a default colour. Adding one and then jumping between them is the fastest way to lay down a rhythm of edit points and then move between them without hunting along the timeline.

The Markers panel

To see all your markers in one list, click **Markers** at the top-right of the Timeline pane. A small panel opens showing every marker in order:



From here you can:

- **Add a marker at the playhead** with **+ Add at playhead** — the same as pressing M.
- **Jump to a marker** by clicking its label. The playhead moves to that marker's time.
- **Remove a marker** with the X button on its row.

Each row shows the marker's time and name — for example 0:04.20 · Marker 2. Markers you haven't named show as Marker 1, Marker 2, and so on.

Tip: When the panel is empty it reminds you how to start: press M with the playhead where you want the first marker.

Related

- [Editing on the timeline](#) — the editing tools, trimming, and rearranging clips.
- [Export your finished video](#) — where the in/out range comes into play.

Titles, generators, and adjustment layers

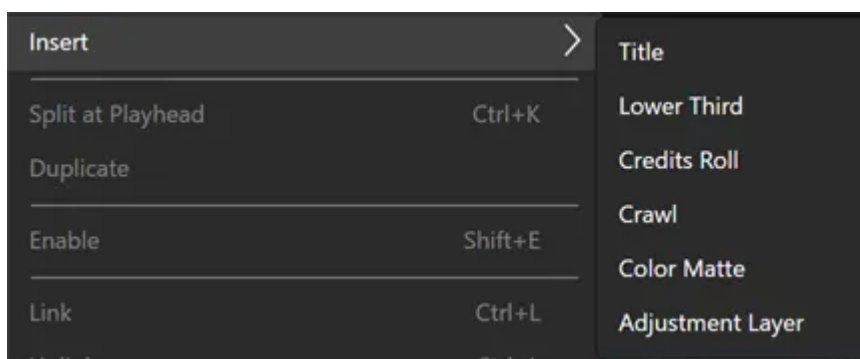
Not everything on your timeline comes from a file. Sprocket can *generate* clips for you — a title card, a name-and-role lower third, rolling credits, a solid colour — and drop them straight onto the timeline. There's also a special **adjustment layer** that applies effects to everything beneath it, so you can grade a whole run of clips in one place.

What's in this guide

- [Adding a title or other generator](#)
 - [What each generator does](#)
 - [Editing a title's text](#)
 - [Styling a title in the Inspector](#)
 - [Adjustment layers](#)
-

Adding a title or other generator

Put the playhead where you want the new clip to start, then open **Clip ► Insert** and choose what to add:



Each choice drops a ready-made clip — about five seconds long — onto a video track at the playhead. Once it's there, you edit it like any other clip: move it, trim it, change its length, or stack it on a higher video track so it sits *over* your footage.

Tip: The same generators also live in the **Project** panel as items you can drag straight onto a track, if you'd rather place one by hand than insert it at the playhead.

What each generator does

Generator	What you get
Title	Centred text over a transparent background — the classic title card.
Lower Third	A name and role over a background bar in the lower-left corner.
Credits Roll	Multiple lines of credits scrolling from the bottom to the top.
Crawl	A single line of text crawling from right to left, ticker-style.
Color Matte	A solid block of colour, handy as a background or a quick fade-to-colour.

All of the text generators share the same set of controls in the Inspector — they just start with different defaults. A **Lower Third** is a title that begins with two lines of text and a background box; **Credits Roll** and **Crawl** are titles that start out scrolling.

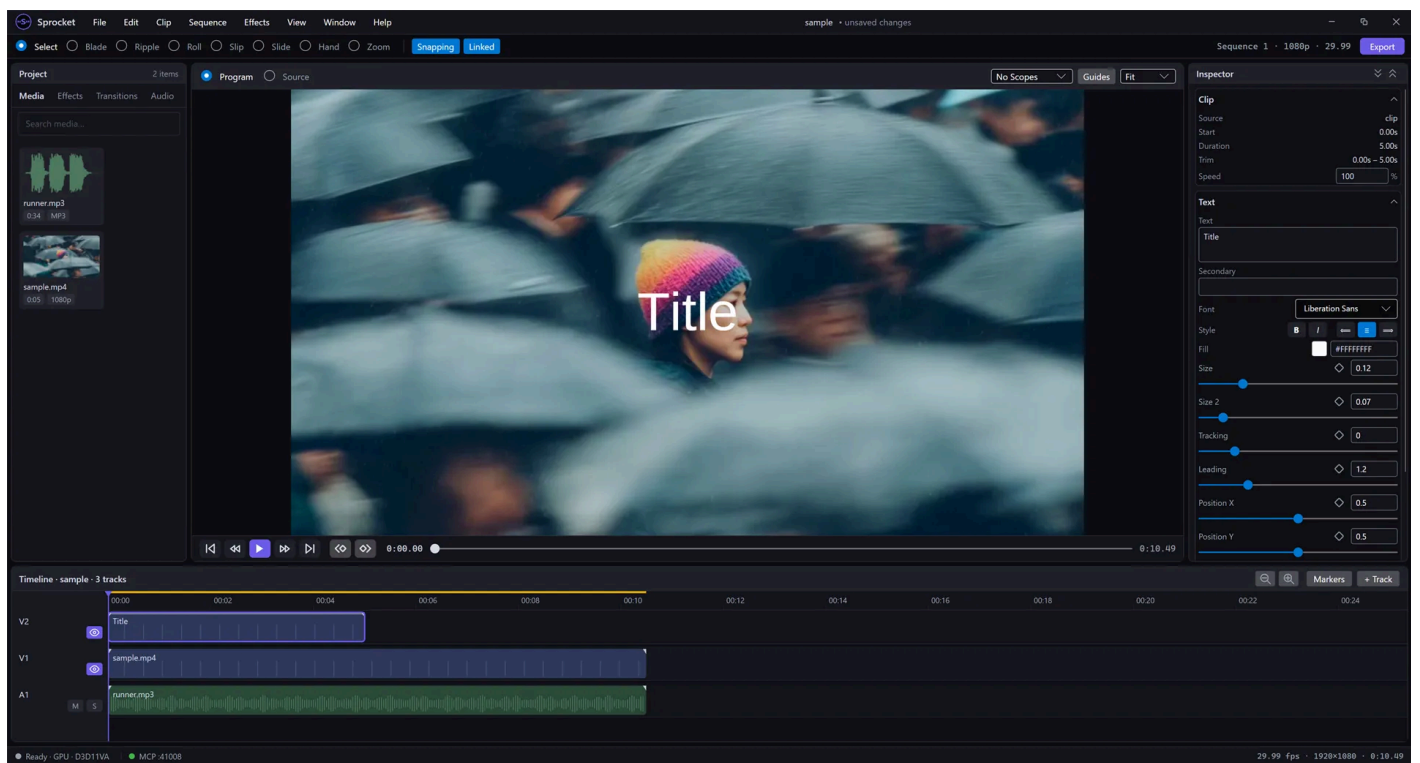
Editing a title's text

The fastest way to change what a title says is to **double-click the title clip** on the timeline. A text box opens right on the clip — type your text, then press Enter (or click away) to commit it. Press Escape to cancel without changing anything.

This edits the title's main line of text. For a second line, colours, fonts, and everything else, use the Inspector.

Styling a title in the Inspector

Select a title clip and the **Inspector** (right-hand panel) fills with its text controls, grouped into three sections:



- **Text** — the everyday controls: the main **Text** and a **Secondary** line, a **Font** dropdown, three **alignment** buttons (left, centre, right), the **Fill** colour, **Size**, letter **Tracking**, line **Leading**, and the **Position X / Y** of the text on screen.
- **Text Style** — the decorative extras: a **Stroke** (outline) colour and width, a drop **Shadow** with its own colour, offset, and blur, and a **Box** colour and padding for a background panel behind the text (this is what gives a lower third its bar).
- **Scroll & Animate** — how the text moves: a scroll mode (**None**, **Roll** for credits, or **Crawl**), ease-in and ease-out, whether it starts and ends off-screen, and a reveal option.

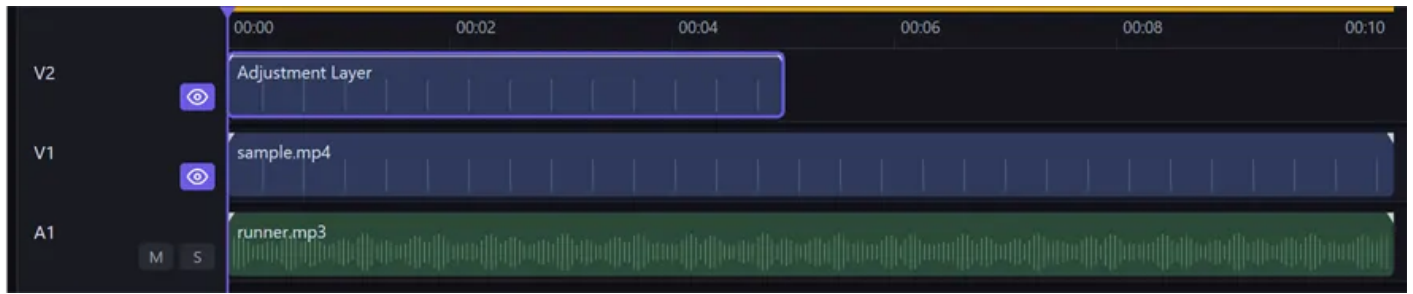
Every one of these is a normal Inspector control, so you drag the slider, type an exact value, or click the colour swatch to pick a colour — the same way you adjust an effect on any other clip.

Tip: Because a lower third, credits roll, and crawl are all just titles with different starting settings, you can turn any one into another. Add a plain **Title**, then set its **Scroll & Animate** mode to **Crawl** to make it crawl.

Adjustment layers

An **adjustment layer** is a clip with no picture of its own. Instead, any effects you put on it apply to *every clip on the tracks below it*, for as long as the layer lasts. It's the tidy way to grade or stylise a whole run of clips at once, instead of copying the same effect onto each one.

Add it from **Clip ▶ Insert ▶ Adjustment Layer**. Sprocket places it on a track *above* your footage so it doesn't push anything aside:



Now add effects to the adjustment layer the way you would to any clip — for example a [Color](#) effect or a [colour-grading](#) effect. The look applies to everything underneath the layer for its span. To limit which clips are affected, trim the adjustment layer so it only covers them; to change the look everywhere at once, edit the effect on the single layer.

Tip: Stack more than one adjustment layer for different looks over different parts of your edit — each one only affects the tracks below it, where it sits.

Related

- [Editing on the timeline](#) — moving, trimming, and arranging clips (including your titles).
- [Change how a clip looks](#) — the effects you can add to an adjustment layer.
- [Color grading](#) — grading tools that pair well with an adjustment layer.

Multicam and sequences

Once you're comfortable editing a single timeline, Sprocket has three features for bigger projects: **multicam** lets you cut between several camera angles of the same moment, **sequences** let you keep more than one timeline in a project, and **nesting** collapses a group of clips into one so a complex edit stays manageable.

What's in this guide

- [Cutting between camera angles \(multicam\)](#)
 - [Working with more than one sequence](#)
 - [Nesting clips into a sequence](#)
-

Cutting between camera angles (multicam)

If you filmed the same scene with more than one camera, multicam lets you line the angles up once and then cut between them by pressing a number key — like switching cameras in a live broadcast.

Set it up: put each camera's footage on its own video track, lined up in time (one track per angle), then choose **Clip ► Create Multicam Source**. This combines the angles into a single synced **multicam clip**. (The command is available once you have clips on at least two video tracks.)

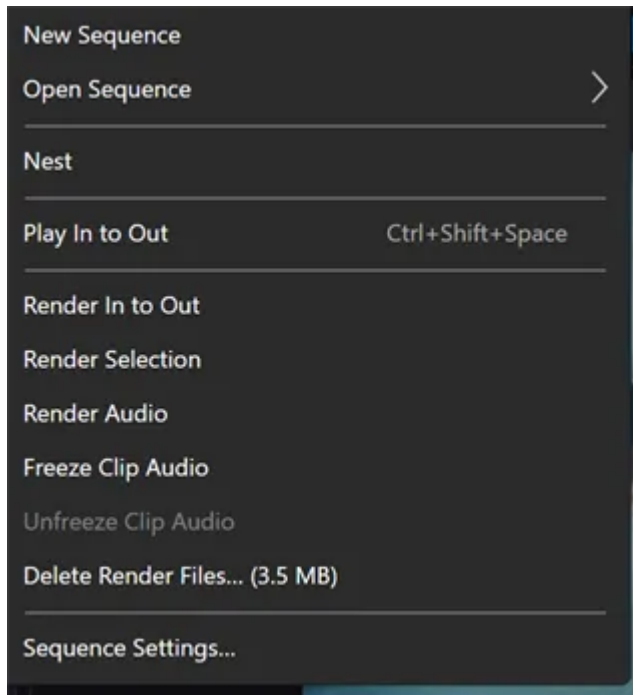
Cut between angles: with the multicam clip selected, put the playhead where you want to switch and press a number key — 1 for the first angle, 2 for the second, and so on up to 9. Each press cuts to that angle at the playhead, so playing through shows your footage cutting from camera to camera exactly where you switched.

You can also change the angle from the **Multicam** section of the Inspector, which shows an **Active angle** row with one button per angle and the current one highlighted.

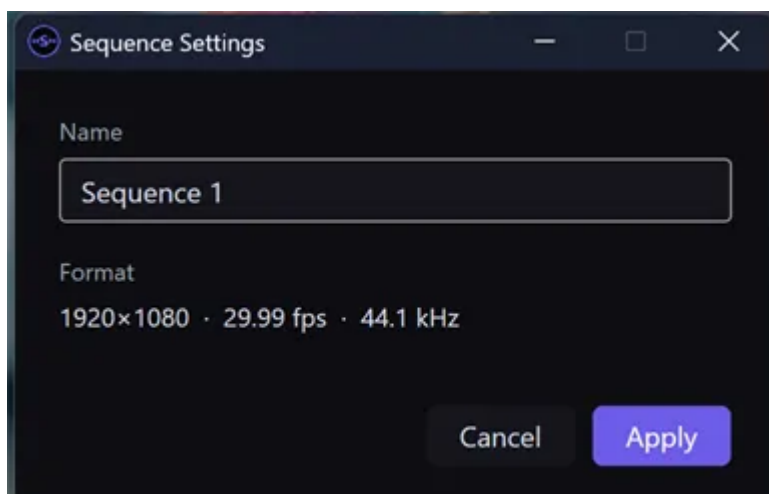
The clip's label on the timeline shows both the source and the current angle, so you can always see which camera is live at a given point.

Working with more than one sequence

A **sequence** is a single timeline. Most projects have just one, but you can keep several in the same project — a rough cut and a final cut, a main video and a separate intro, or one sequence per scene. The **Sequence** menu manages them:



- **New Sequence** creates a fresh, empty timeline. It's named automatically (**Sequence**, **Sequence 2**, ...) and starts with one video and one audio track, matching your current sequence's frame rate and resolution. Sprocket switches to it right away.
- **Open Sequence** lists every sequence in the project; pick one to switch to it. The sequence you're currently in is ticked.
- **Sequence Settings...** opens a dialog where you can **rename** the current sequence. It also shows the sequence's format — resolution, frame rate, and audio sample rate — for reference:

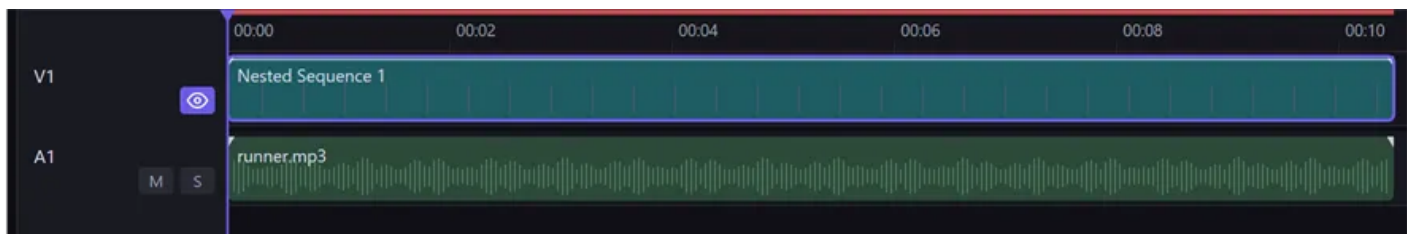


The name of the sequence you're editing is shown near the top-right of the window, so you always know which one you're in.

Nesting clips into a sequence

Nesting takes a group of clips and tucks them into their own sequence, replacing them on your timeline with a single clip that stands in for the whole group. It's the answer to a timeline that's grown busy: collapse a finished section — a title sequence, a montage, a multi-layer composite — into one clip you can move and trim as a unit.

Select the clips you want to group (see [Selecting several clips at once](#)), then choose **Sequence** ► **Nest**. Sprocket moves those clips into a new sequence and drops a single **nested-sequence clip** in their place, drawn in teal and labelled with the new sequence's name:



The nested clip behaves like any other clip on your timeline — move it, trim it, add effects to it. To edit what's *inside* it, open its sequence from **Sequence** ► **Open Sequence** and edit those clips directly; the nested clip updates to match.

Tip: Nesting is one undo step. If the group wasn't quite right, Ctrl+Z puts the clips back exactly as they were.

Related

- [Editing on the timeline](#) — selecting, moving, and trimming clips, including the nested clips you create here.
- [Marks and markers](#) — set an in/out range in any sequence.

Effects & the effect stack

Effects change how a clip looks and sounds — its brightness, color, size, position, and fades.

Sprocket ships with a broad set: everyday adjustments like **Transform**, **Color**, **Brightness**, and **Fade**; a suite of dedicated [color-grading tools](#); and a deep library of audio effects. They all work the same way, they all live in the **Inspector**, and you can stack as many as you need on a single clip.

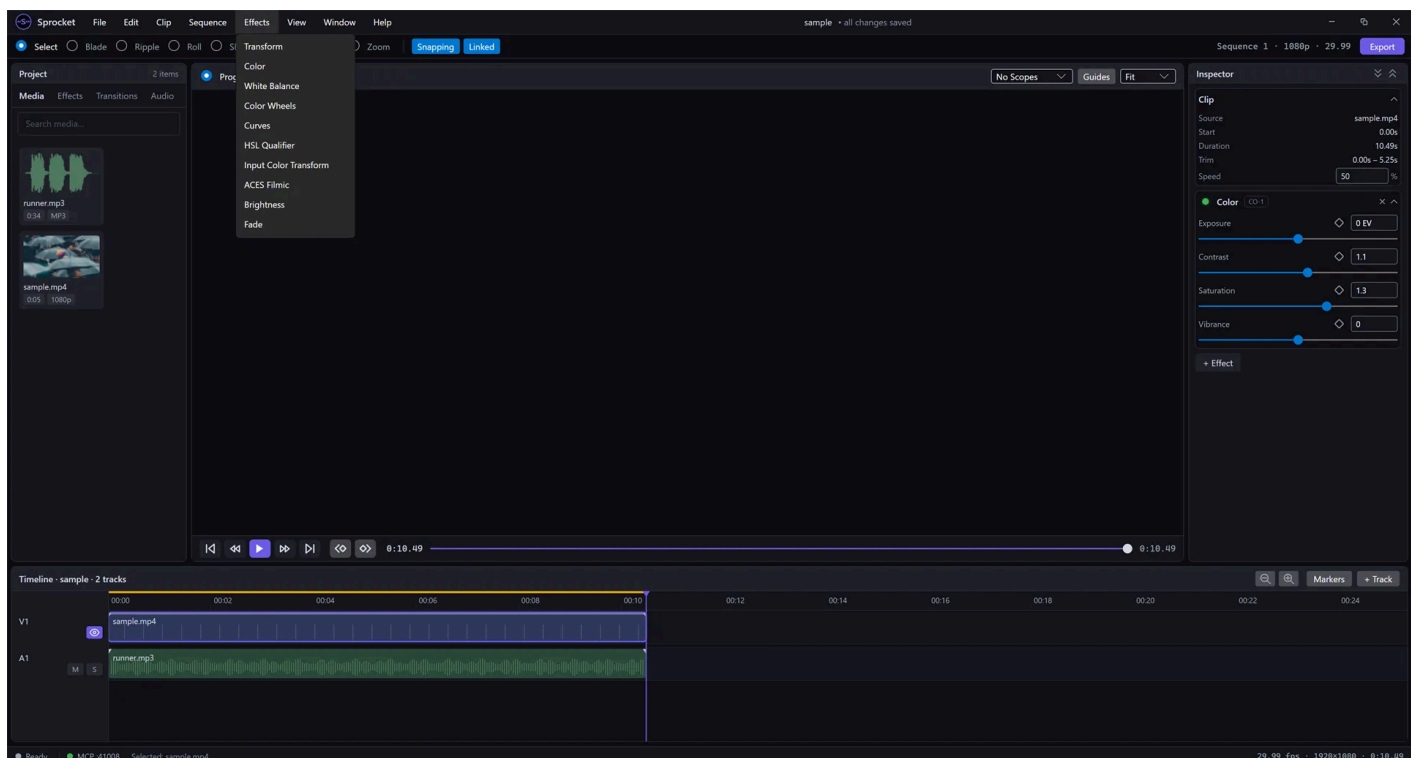
What's in this guide

- [Change how a clip looks](#)
- [Where to go next](#)

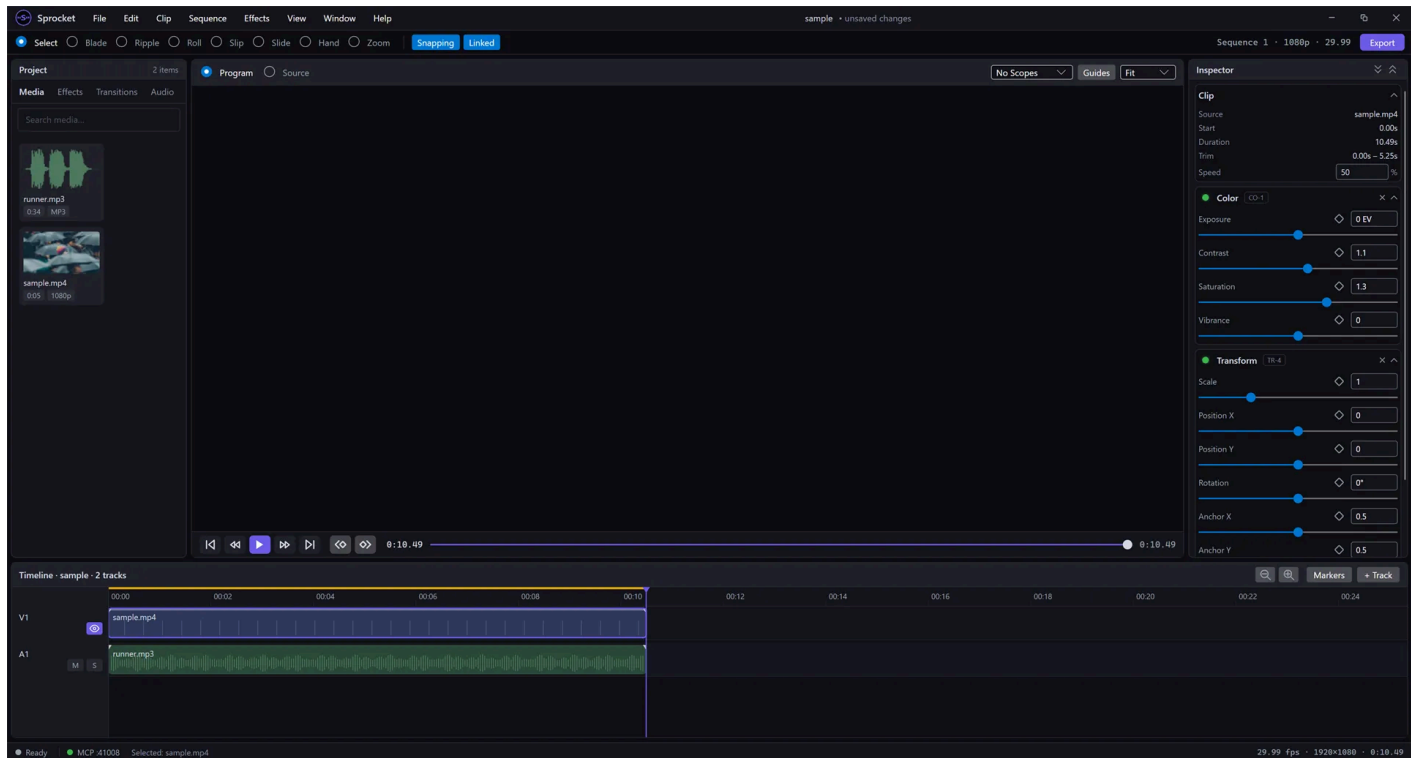
Change how a clip looks

Effects let you adjust a clip's picture — its brightness, color, size, and position. To add one:

1. Select the clip you want to change.
2. Open the **Effects** menu and choose an effect. **Transform**, **Color**, **Brightness**, and **Fade** cover the everyday adjustments; the rest of the menu holds color-grading tools for when you need them.



The effect appears as a new section in the **Inspector**, where you control it. For example, **Transform** lets you scale, reposition, and rotate the picture, while **Color** adjusts exposure, contrast, saturation, and vibrance.



- Drag a slider or type a value into the box to change a setting. The preview updates as you go.
- To remove an effect, click the **X** on its section heading.
- You can also click **+ Effect** at the bottom of the **Inspector** to add one without using the menu.

Tip: See the small diamond next to each setting? That's for **keyframing** — animating a value so it changes over time (for example, a clip that slowly zooms in). It's there when you're ready for it.

Where to go next

- [Color grading](#) — White Balance, Color Wheels, Curves, and the HSL Qualifier for finer control over color.
- [Transitions](#) — blend one clip into the next at a cut.
- [Adjust the audio](#) — mute, solo, and fade a clip's sound.

Transitions

A hard cut drops you straight from one shot to the next. A **transition** eases the change instead — the outgoing clip blends into the incoming one over a short window, so the edit feels smooth rather than abrupt. Sprocket comes with the handful of transitions you'll reach for most: a cross dissolve, two dips through black or white, and a wipe.

This guide shows you where to find them and how to drop one onto a cut.

If you haven't arranged any clips yet, start with the [Getting started guide](#) and [Editing on the timeline](#).

What's in this guide

- [Before you start](#)
 - [The transitions you can use](#)
 - [Add a transition to a cut](#)
 - [What a transition looks like on the timeline](#)
 - [Remove a transition](#)
 - [Good to know](#)
-

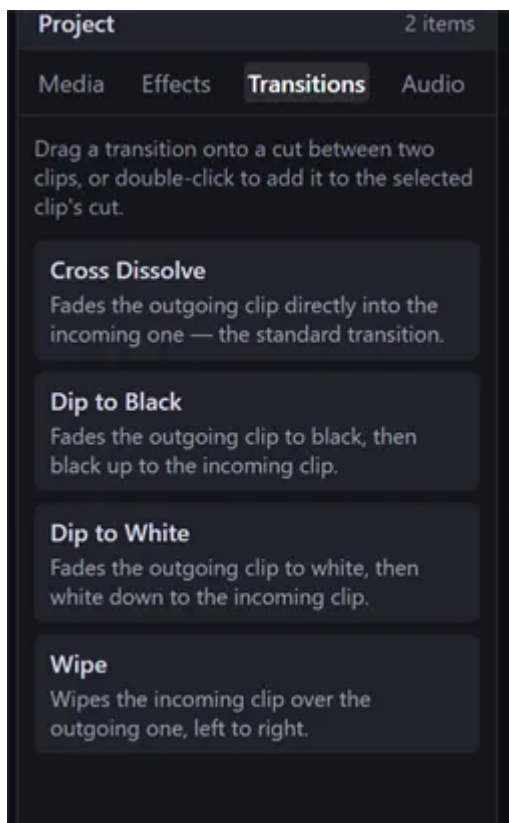
Before you start

A transition goes **on a cut** — the point where one clip ends and the next begins — so you need **two clips sitting next to each other on the same track**, with no gap between them.

The quickest way to get there is **File ► Open Sample Project**, then split the video clip into two pieces with the **Blade** tool (see [Split a clip with the Blade](#)). The two halves now meet at a cut, ready for a transition.

The transitions you can use

Open the **Project** panel on the left and click the **Transitions** tab. Each transition shows its name and a one-line description of what it does.



- **Cross Dissolve** — fades the outgoing clip directly into the incoming one. This is the standard transition and the one you'll use most.
 - **Dip to Black** — fades the outgoing clip down to black, then black up to the incoming clip. Good for marking a break in time or place.
 - **Dip to White** — the same idea, but through white instead of black.
 - **Wipe** — the incoming clip slides in over the outgoing one, left to right.
-

Add a transition to a cut

There are two ways to apply a transition. Both put it on a cut between two adjacent clips.

Drag it onto the cut. Drag a transition from the Transitions tab and drop it onto the cut between your two clips. As you drag near a cut, Sprocket highlights where the transition will land, then snaps it to that cut when you release.

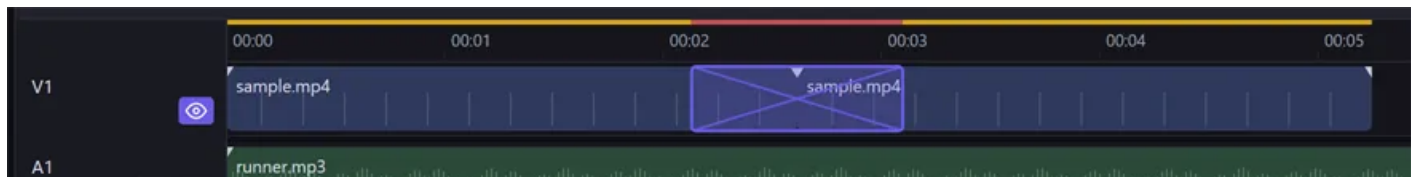
Or double-click it. Select one of the two clips beside the cut, then double-click the transition in the list. Sprocket adds it to that clip's cut — the one it shares with the next clip if there is one, otherwise the cut with the previous clip.

Either way, the status bar confirms the result (for example, **Added Cross Dissolve**), and the new transition appears on the cut.

Tip: If nothing happens, the clip you selected probably doesn't have a neighbor to blend with. A transition always needs **two** clips meeting at a cut — check that the clips are touching, with no gap between them.

What a transition looks like on the timeline

A transition shows up as a shaded box with a bow-tie **X** straddling the cut, centered on the edit point so it overlaps the end of the first clip and the start of the second.



Play across the cut in the **Program** monitor to see the transition in action — the picture eases from one clip into the next over the length of the box.

Remove a transition

1. Switch to the **Select** tool.
2. Click the transition's box on the cut. Its outline brightens to show it's selected.
3. Press Delete.

The transition is removed and your clips go back to a plain cut. As with every edit in Sprocket, you can bring it back with **Undo** (Ctrl+Z).

Good to know

- **Transitions land on a one-second window** centered on the cut, trimmed to whole frames. On very short clips the window is shortened to fit.
 - **A transition needs footage on both sides of the cut.** Because it overlaps the two clips, it blends the end of one shot with the start of the next — so it works best where both clips have a little room around the edit.
 - **To swap one transition for another,** [remove](#) the one that's there and add the one you want — Sprocket doesn't replace it automatically.
-

Related

- [Editing on the timeline](#) — trim and arrange the clips you'll be joining with transitions.
- [Getting started](#) — split a clip with the Blade tool to create a cut.
- [Change how a clip looks with effects](#) — fades and other looks you apply to a single clip.

Color grading

Color and **Brightness** (covered in [Effects & the effect stack](#)) handle the everyday adjustments — exposure, contrast, saturation. The rest of the **Effects** menu is a set of dedicated color-grading tools for when you want more control: balancing color casts, shaping shadows and highlights separately, or isolating a single color.

Every tool here works the same way as any other effect: select a clip, choose it from the **Effects** menu, and adjust it in the **Inspector**. You can add as many as you need to one clip — they stack.

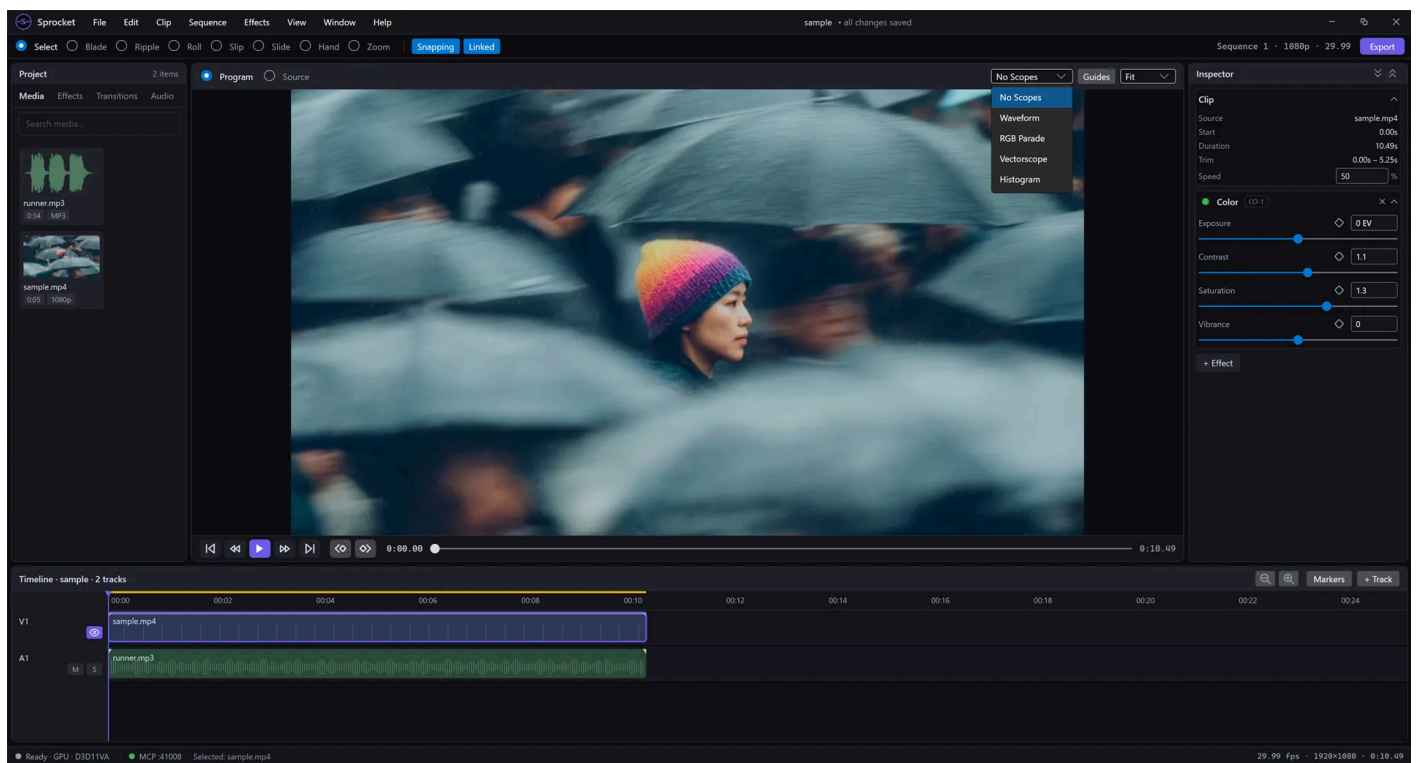
Shooting log? Convert flat log footage to a normal picture first — see [Working with log & camera footage](#).

What's in this guide

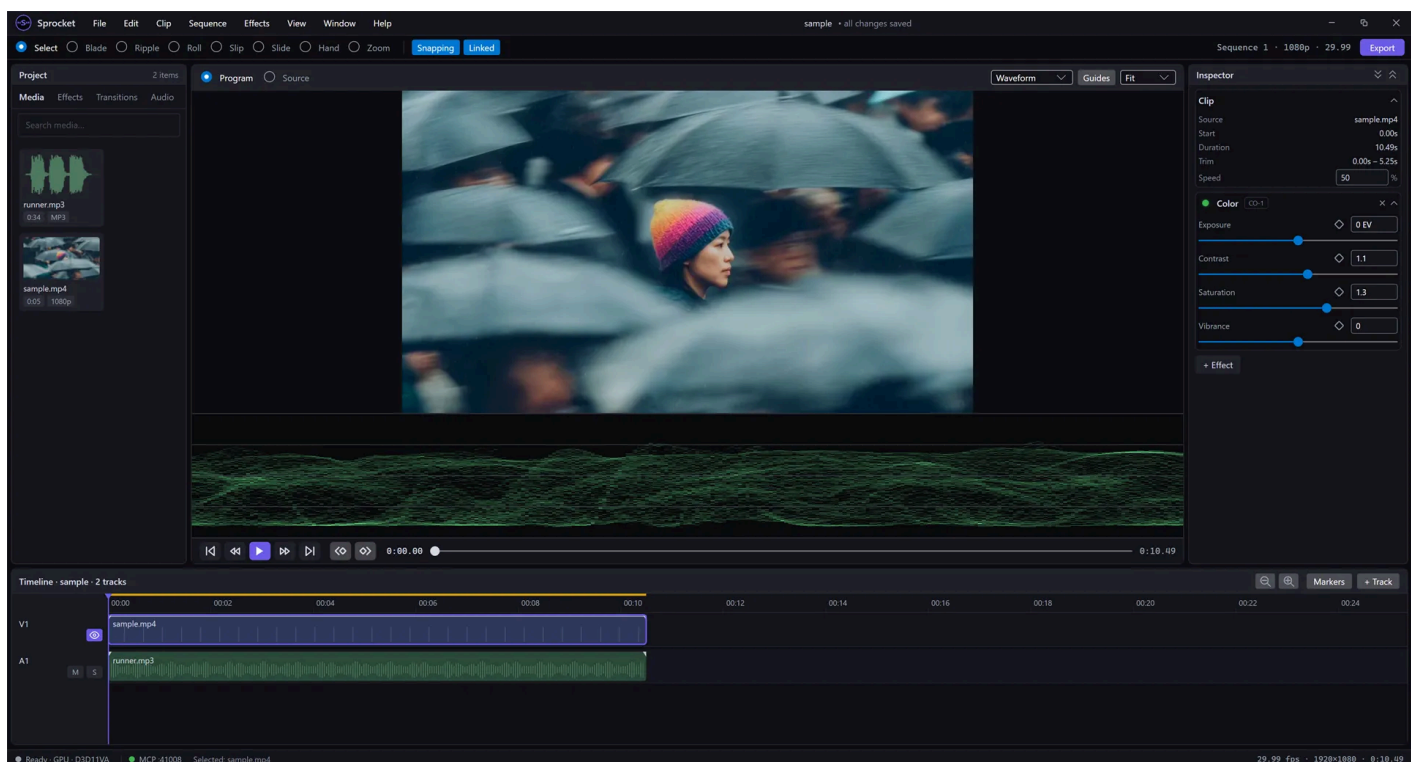
- [Judging your grade with scopes](#)
 - [White Balance](#)
 - [Color Wheels](#)
 - [Curves](#)
 - [HSL Qualifier](#)
-

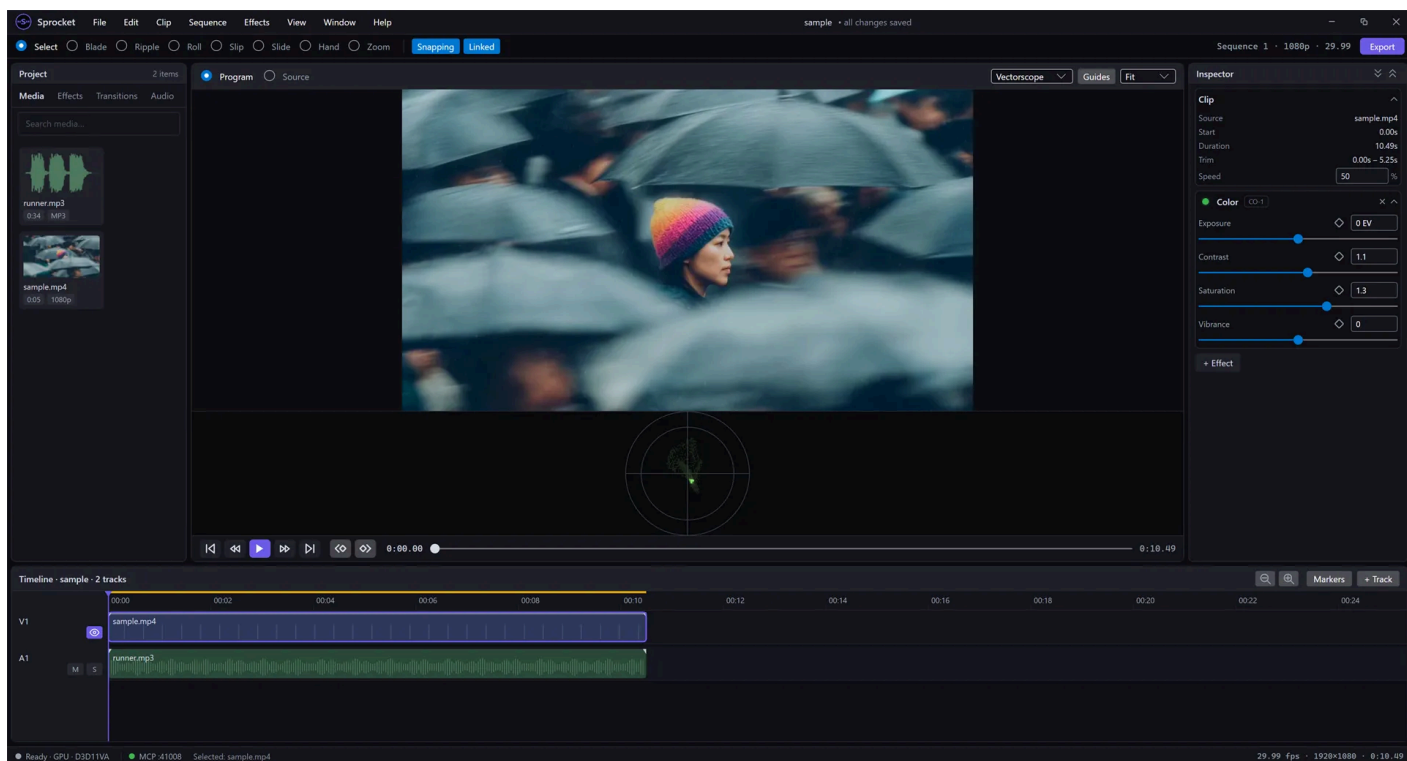
Judging your grade with scopes

Your eyes adapt to a screen quickly, which makes it easy to misjudge color by looking alone. The **Scopes** menu, next to the Program monitor's **Guides** button, overlays a technical readout of the current frame underneath the preview:



- **Waveform** — plots brightness across the frame from left to right, so you can see at a glance whether your shadows are crushed or your highlights are blown out.
- **RGB Parade** — the same idea as Waveform, but split into separate red, green, and blue traces, useful for spotting a color cast.
- **Vectorscope** — plots color as a dot cloud around a wheel; the direction shows the hue and the distance from center shows how saturated it is.
- **Histogram** — a standard brightness histogram across the whole frame.

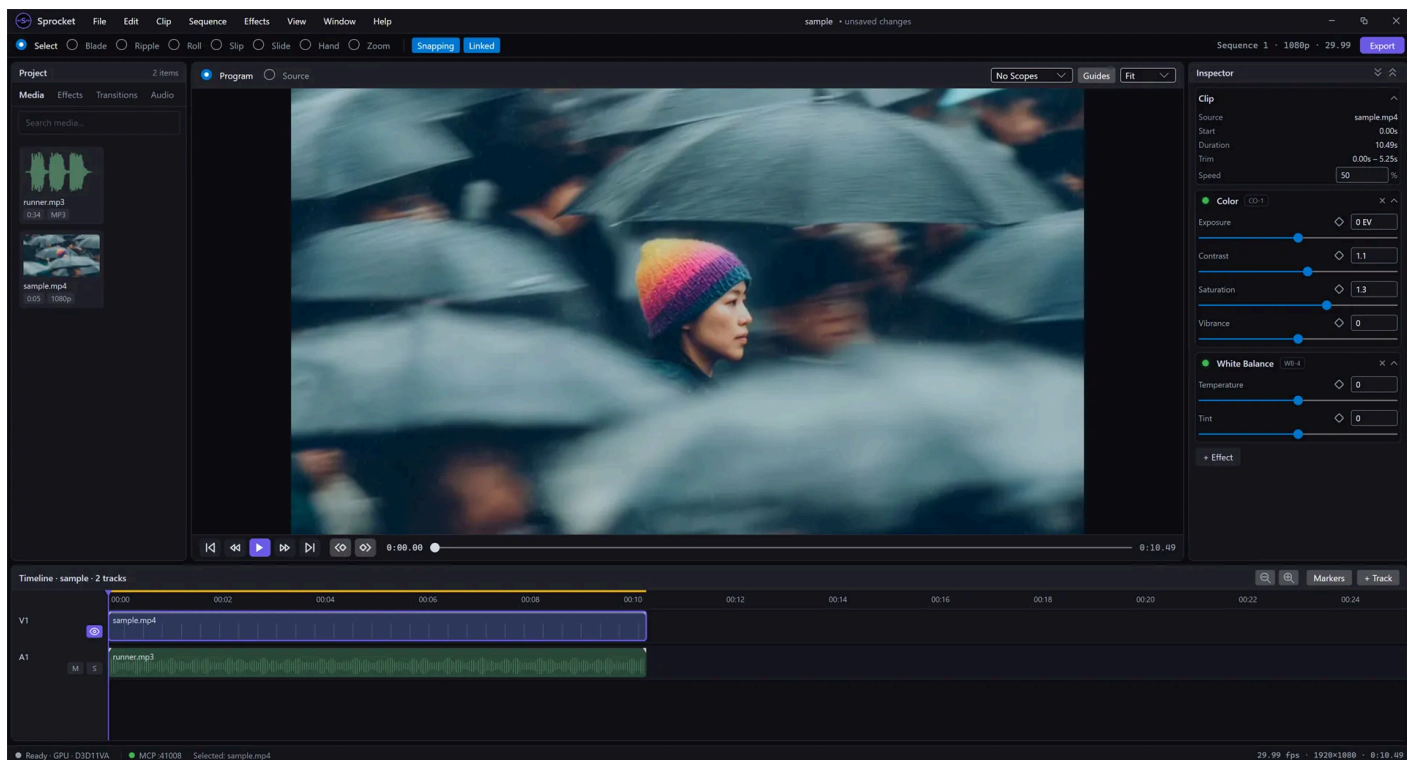




Tip: Turn on a scope *before* you start grading a shot, and leave it on. It's much easier to catch a problem as you introduce it than to spot it afterward.

White Balance

Temperature and **Tint** correct a color cast — footage that looks too blue (shot in shade or under overcast sky) or too orange (shot under tungsten light).

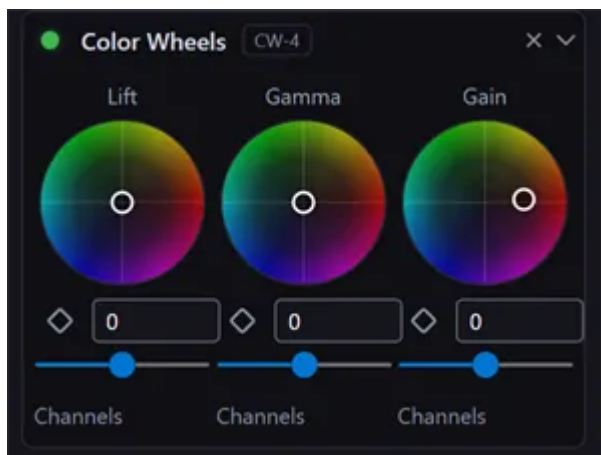


- **Temperature** shifts the image between blue and orange.
- **Tint** shifts it between green and magenta, for casts that Temperature alone doesn't fix.

Use the **Vectorscope** while you adjust these — a neutral gray or white object in your shot should sit at the very center of the wheel once the cast is corrected.

Color Wheels

Color Wheels is a classic three-way color corrector: three trackball-style wheels give you separate control over the shadows, midtones, and highlights of the image.



- **Lift** — shifts the shadows (the darkest parts of the image).
- **Gamma** — shifts the midtones.
- **Gain** — shifts the highlights (the brightest parts).

Each wheel works the same way:

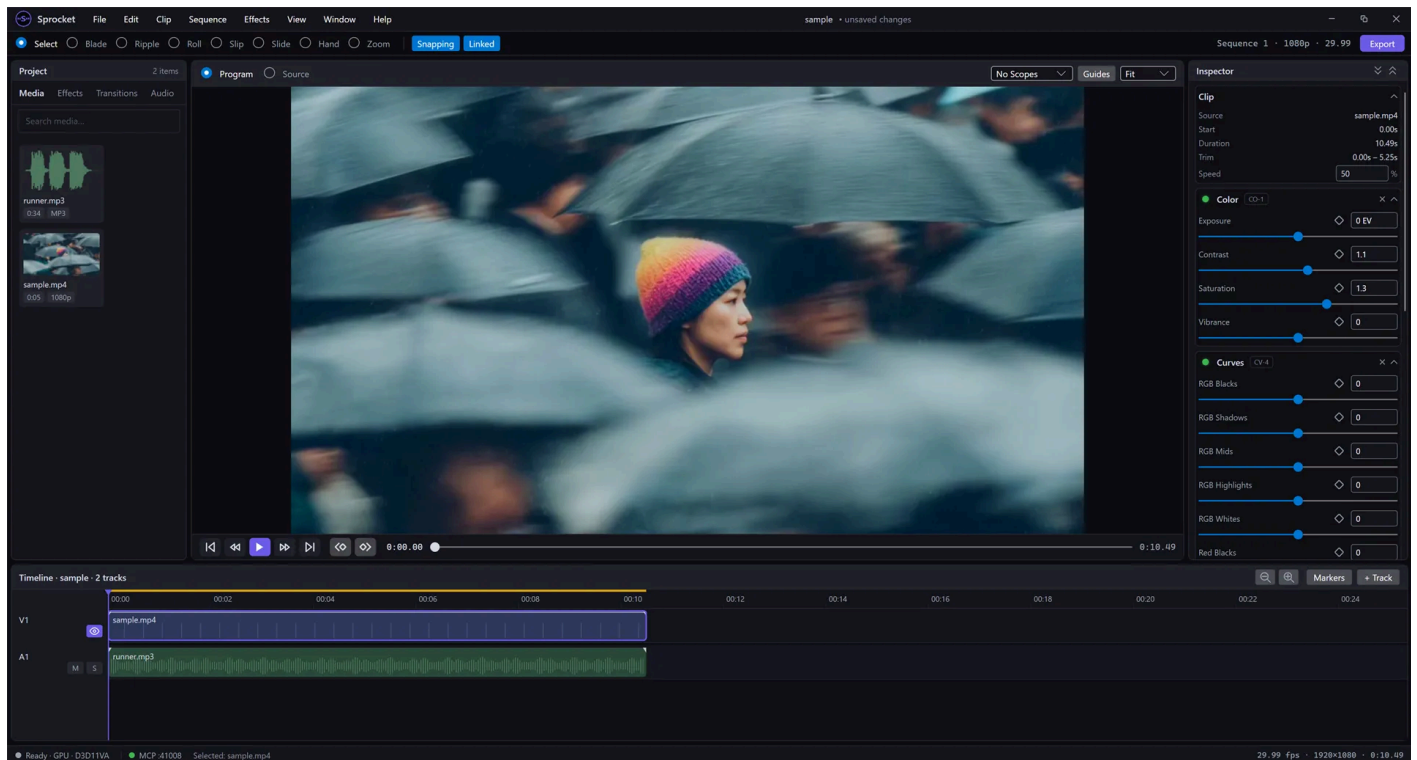
- **Drag anywhere on the wheel** to tint that tonal range — the white puck jumps to where you point, and the further it sits from the center, the stronger the tint. Hold **Shift** while dragging for fine adjustments.
- **Double-click a wheel** to recentre its puck and remove the tint.
- The **slider underneath** brightens or darkens that range without changing its color — the slider under Lift raises or lowers the shadows, and so on.
- **Channels** (below each slider) opens individual **R**, **G**, and **B** sliders for that range, if you'd rather work with exact numbers than drag the wheel.

For example, to pull a blue cast out of the shadows, drag the **Lift** puck slightly away from blue (toward yellow); to warm up the highlights, drag the **Gain** puck a little toward orange. A whole drag is a single undo step, so **Ctrl+Z** takes back the entire move, not one pixel of it.

Tip: Small moves go a long way here. A little bit of blue in the shadows and a little warmth in the highlights is a classic, subtle look — pushing a puck far from the center starts to look unnatural fast.

Curves

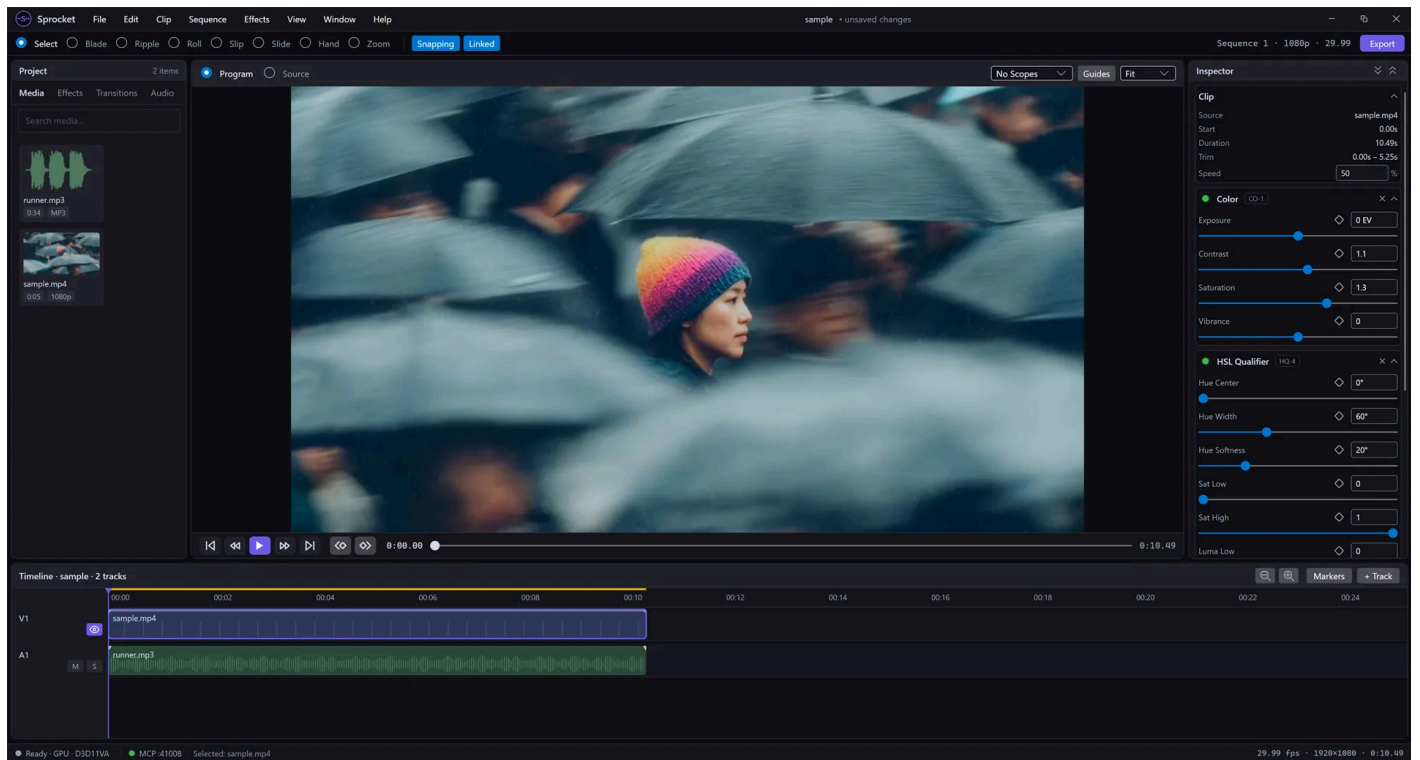
Curves adjusts the tonal response of the image at five points — **Blacks**, **Shadows**, **Mids**, **Highlights**, and **Whites** — running from the darkest to the brightest part of the picture.



The **RGB** group adjusts all three color channels together, affecting overall contrast and brightness at each of the five points. Below it, separate **Red**, **Green**, and **Blue** groups let you push an individual color channel at the same five points — useful for correcting a cast that only shows up in part of the tonal range (green shadows but otherwise-neutral highlights, for example) rather than the whole image evenly.

HSL Qualifier

The tools so far all affect the *entire* frame. **HSL Qualifier** is different — it isolates a range of color first, then applies a correction to *only* that range. This is how you change the color of one thing in a shot (a sky, a piece of clothing, a logo) without touching everything else.



Work through it top to bottom:

1. **Hue Center** and **Hue Width** pick the range of colors to select, and **Hue Softness** feathers the edge of that selection. **Sat Low/Sat High** and **Luma Low/Luma High** narrow the selection further by saturation and brightness.
2. Turn on **Show Mask** while you're setting up the selection — it replaces the preview with a black-and-white mask so you can see exactly what's selected before you apply any correction.
3. Once the selection looks right, turn **Show Mask** back off and use **Hue Shift**, **Saturation**, and **Exposure** to correct just that color.

Tip: Widen **Hue Softness** if the correction looks like it has a hard, visible edge around it — a softer selection blends more naturally into the rest of the frame.

Related

- [Effects & the effect stack](#) — the everyday Color, Brightness, Transform, and Fade effects.
- [Working with log & camera footage](#) — convert flat log footage to a normal picture before grading it.
- [A quick tour of the main screen](#) — the Program monitor's Guides and Fit controls.

Audio levels & the mixer

Every audio track carries its own sound, and Sprocket gives you simple per-track controls to balance them: mute a track you don't want to hear, solo one you want to focus on, and fade a clip's audio in or out.

What's in this guide

- [Adjust the audio](#)
 - [Where to go next](#)
-

Adjust the audio

Each audio track has two small buttons in its header on the left of the timeline:

- **M** — **mute** the track so you don't hear it.
- **S** — **solo** the track so you hear *only* it and nothing else.

To fade audio in or out, select the audio clip and add the **Fade** effect from the **Effects** menu, the same way you added a picture effect. (Video tracks have their own toggle — the eye icon — to hide or show a track's picture.)

Where to go next

- [Effects & the effect stack](#) — how to add, adjust, and remove any effect, including **Fade**.

Exporting your video

Exporting turns your timeline into a single video file you can upload or share. Sprocket's defaults produce a widely compatible file for most uses, and you can change the format, quality, and other settings whenever you need something specific.

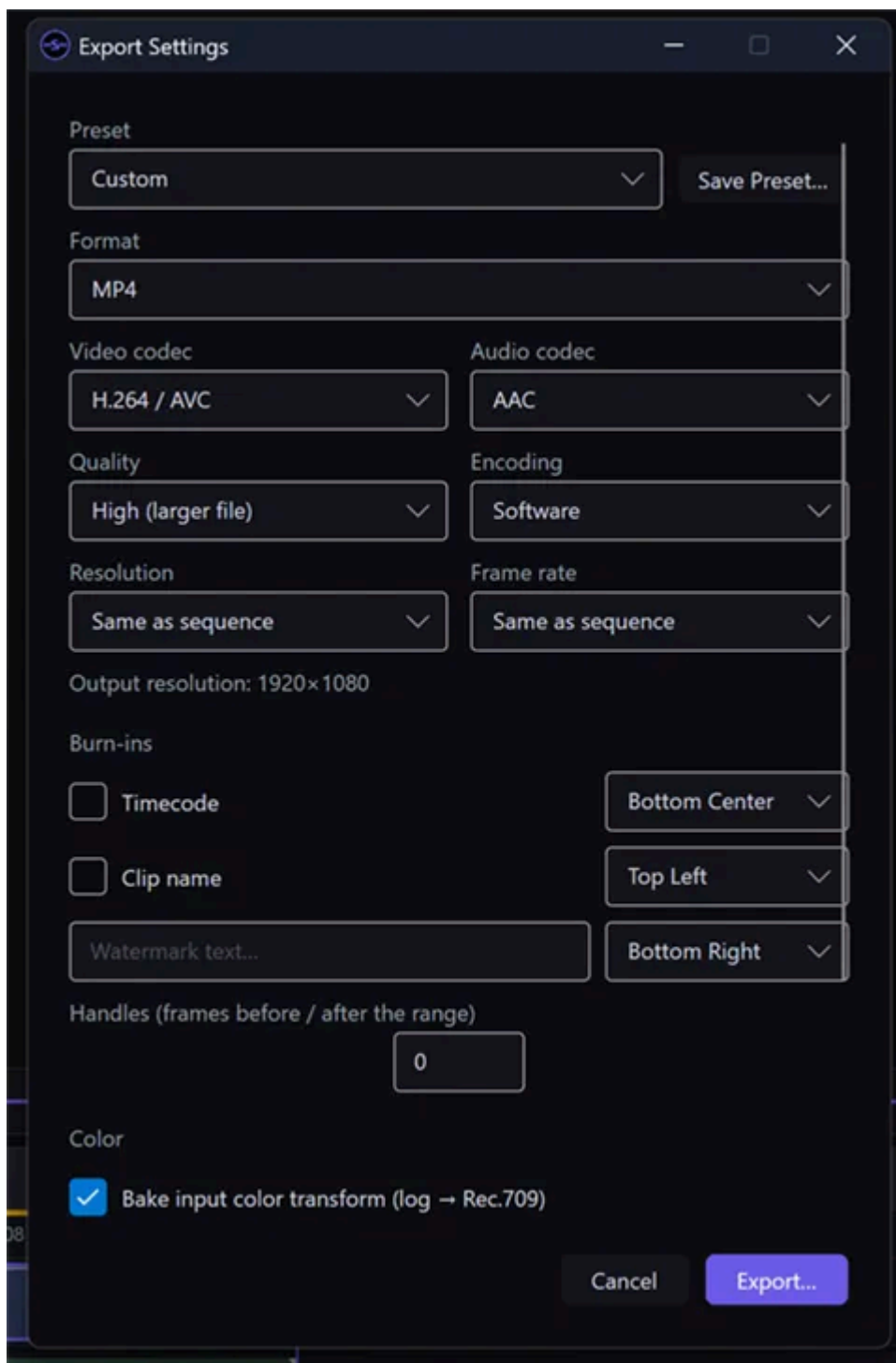
What's in this guide

- [Export your finished video](#)
 - [Where to go next](#)
-

Export your finished video

Exporting turns your timeline into a single video file you can upload or share.

1. Click the **Export** button in the top-right (or press Ctrl+E).
2. Choose your settings in the **Export Settings** window.
3. Click **Export...**, pick where to save the file, and Sprocket renders it.



The defaults produce a widely compatible **MP4** file (H.264 video, AAC audio) at your project's size and frame rate — a good choice for most uses. When you need something specific, you can change:

- **Format** and **codecs** — the file type and how the video and audio are compressed.
- **Quality** — higher quality makes a larger file.
- **Resolution** and **Frame rate** — the size and smoothness of the export.
- **Burn-ins** — optionally stamp a **timecode**, the **clip name**, or your own **watermark text** onto the video.

If you often export with the same settings, save them as a **preset** with **Save Preset...** and pick them from the **Preset** menu next time.

Where to go next

- [Getting started with Sprocket](#) — build an edit from first playback to this export step.

Troubleshooting choppy playback

If the preview stutters, freezes, or plays less smoothly than your finished export will, the **Playback Statistics** window shows you why. It's a small floating readout of how well playback is keeping up — the frame rate you're getting versus the one you should be getting, how many frames were skipped, and whether your computer is decoding the video on its graphics card (fast) or its processor (slower).

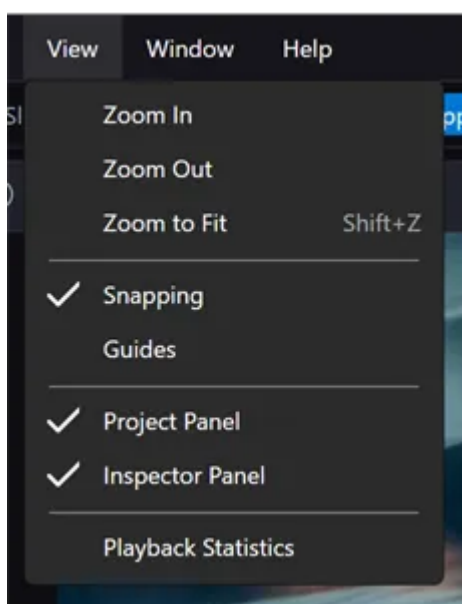
You don't need it for everyday editing. Reach for it when playback feels wrong and you want to know what's going on.

What's in this guide

- [Open the Playback Statistics window](#)
 - [What the numbers mean](#)
 - [What healthy playback looks like](#)
 - [If the preview can't keep up](#)
-

Open the Playback Statistics window

Open the **View** menu and choose **Playback Statistics**.



A small window appears near the top-right of the editor and stays on top while you work. It doesn't take over the keyboard — Space still plays and pauses the preview — so you can leave it open,

start playback, and watch the numbers move.

To close it, click its **X** or choose **View ▶ Playback Statistics** again.

Tip: Hover over any row in the window for a plain-language explanation of that number.

What the numbers mean

Start playback and the readout updates about twice a second:



The top section describes playback itself:

Row	What it tells you
State	Whether the preview is playing or paused.
Position	Where the playhead is, and the total length of what's loaded.
Video decode	The video format being decoded, and whether it's decoded on the GPU (your graphics card — fast) or in software on the CPU (slower).

Row	What it tells you
Timeline rate	Your sequence's frame rate — the rate the preview is <i>trying</i> to hit.
Preview rate	The frames actually shown per second, averaged over the last few seconds.
Dropped frames	Frames the preview had to skip to keep pace. The count is for the current play — it resets each time you press play.
Frames shown	Total frames displayed since playback started.
Pump rate	How many times per second the playback engine schedules a frame (it should sit near the timeline rate).

The bottom section shows what the app is costing your computer: **CPU** use, memory (**Working set**), and a few technical rows (**Managed heap**, **GC**, **Threads**) that are mainly useful when reporting a performance problem.

Colors carry the verdict throughout: **green** is healthy, **amber** is worth a look, and **red** means playback is suffering right now.

Tip: The readout follows whichever preview is active — switch between the **Program** and **Source** tabs and it switches with you.

What healthy playback looks like

During smooth playback you'll see:

- **Preview rate** in green, sitting at (or within a frame of) the **Timeline rate**.
- **Dropped frames** at **0**, in green.
- **Video decode** in green, naming your graphics card with (**GPU**).

When playback is paused, a preview rate near zero is normal — the preview only draws when something changes.

If the preview can't keep up

A red **Preview rate** and a climbing **Dropped frames** count mean the preview is falling behind. The first thing to check is the **Video decode** row:

- **Amber, ending in “software (CPU)”** — the video is being decoded on the processor instead of the graphics card. This is the most common cause of stuttery 1080p playback, and it usually comes down to your graphics card or its driver not accelerating that video format. Updating the graphics driver is the first thing to try.
- **Green (GPU) but still dropping frames** — the machine is busy elsewhere. Check the **CPU** row; if it’s amber or red, closing other heavy programs gives the preview more headroom.

Dropped frames only ever count against the *preview* — your exported video is rendered separately and always comes out at full quality, even if playback stuttered while you edited.

Tip: The status bar at the bottom of the window shows a live frame rate too, and its state dot turns amber during playback whenever the software (CPU) decode path is in use — a quick hint that it’s worth opening Playback Statistics.

Related

- [Play and preview your video](#) — the playback controls themselves.
- [A quick tour of the main screen](#) — where the status bar’s live playback stats live.

AI control (MCP)

Sprocket can hand an AI assistant the controls: with **AI control** switched on, an AI client running on your computer — Claude Code, Claude Desktop, or any other app that speaks the open **MCP** (Model Context Protocol) standard — can look at your open project and edit it for you. You type “tighten the gaps in the first minute and add a title,” and the AI makes the edits on your timeline, using the same operations you would.

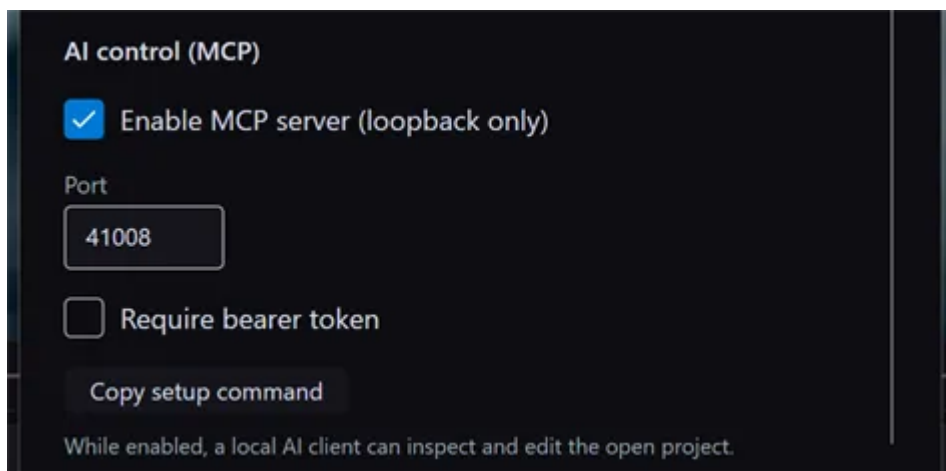
It’s off by default, only ever reachable from your own computer, and every edit an AI makes lands in the same undo history as your own — one `Ctrl+Z` puts things back.

What’s in this guide

- [Turn on AI control](#)
 - [The status bar tells you when it’s on](#)
 - [Connect an AI client](#)
 - [Require a bearer token](#)
 - [Edit by prompt](#)
 - [AI edits are undoable](#)
 - [Effect reference tags](#)
 - [What AI can do: the tool reference](#)
 - [Starting from the command line](#)
-

Turn on AI control

1. Open **Edit** ► **Preferences** (`Ctrl+,`) and scroll to the **AI control (MCP)** section.
2. Check **Enable MCP server (loopback only)**.
3. Leave the **Port** at its default (**41008**) unless another program on your computer already uses it. Any port from 1024 to 65535 works.
4. Click **OK**.

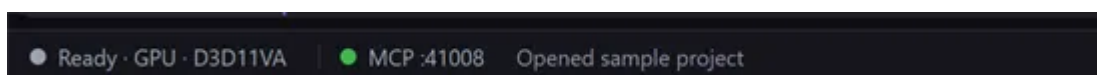


That's the whole switch. While it's on, Sprocket runs a small MCP server that AI clients on this computer can connect to. As the note under the checkbox says: *while enabled, a local AI client can inspect and edit the open project* — so leave it off when you're not using it.

Loopback only means exactly that: the server accepts connections only from your own computer (127.0.0.1). Nothing on your network — let alone the internet — can reach it, and requests from web pages in your browser are rejected too. If you want to shut out other programs on your own machine as well, add a [bearer token](#).

The status bar tells you when it's on

Whenever the server is running, an indicator appears in the status bar at the bottom of the main window — a green dot and the port, next to the engine state:



- **Green dot + “MCP :41008”** — the server is listening on that port. Hover it for a reminder of what that means.
- **Red dot + “MCP error”** — you switched it on but the server couldn't start (usually the port is taken by another program). Hover the indicator to see the exact error, then pick a different port in **Preferences**.
- **No indicator** — AI control is off.

You'll never see Sprocket externally controllable without this indicator showing — it exists precisely so you always know.

Connect an AI client

Sprocket writes the connection command for you:

1. In **Edit** ► **Preferences** ► **AI control (MCP)**, click **Copy setup command**.
2. Paste it into a terminal. For Claude Code the copied command looks like:

```
claude mcp add --transport http sprocket http://127.0.0.1:41008/mcp
```

3. Start a conversation and ask the AI something about your project — for example, “what clips are on my timeline?” If it answers with your actual clips, you’re connected.

Using a different AI client? Point it at the same address — `http://127.0.0.1:41008/mcp` (with your port) — as an HTTP MCP server. If you’ve turned on the bearer token, the client must also send it as an `Authorization: Bearer <token>` header; the copied setup command includes this automatically.

Tip: Connecting is a one-time setup per client. After that, just have Sprocket running with AI control on, and the client finds it.

Require a bearer token

Loopback-only already keeps everything off your network. The optional token goes one step further and shuts out *other programs on your own computer*: with it on, a client that doesn’t present the token gets refused.

1. In **Edit** ► **Preferences** ► **AI control (MCP)**, check **Require bearer token**.
2. A token appears in the field below — Sprocket generates it the first time you switch the requirement on, and keeps it thereafter.
3. Click **Copy setup command** — the copied command now includes the token — and re-run it in your AI client so the client sends it.

Unchecking **Require bearer token** keeps the token stored, so switching it back on later doesn’t break clients you’ve already set up.

Edit by prompt

Once connected, you direct the AI in plain language. It can see the project — media pool, tracks, clips, effects, markers, playhead — so you can refer to things the way you'd describe them to a person:

- *"Cut the first three seconds off the opening clip and close the gap."*
- *"Add a cross dissolve at every cut on the video track."*
- *"Put a title that says 'Day Two' at the 30-second mark."*
- *"Warm up the interview clip a little and bring the saturation down."*
- *"Drop a marker at every point where the music changes."*
- *"Export the whole sequence to D:\renders\rough-cut.mp4."*

The AI edits through the same operations the app itself uses — trims respect linked audio/video, effects get the same value clamping, placements snap to the same rules — so nothing an AI does can produce an edit you couldn't have made yourself. The preview updates as it works.

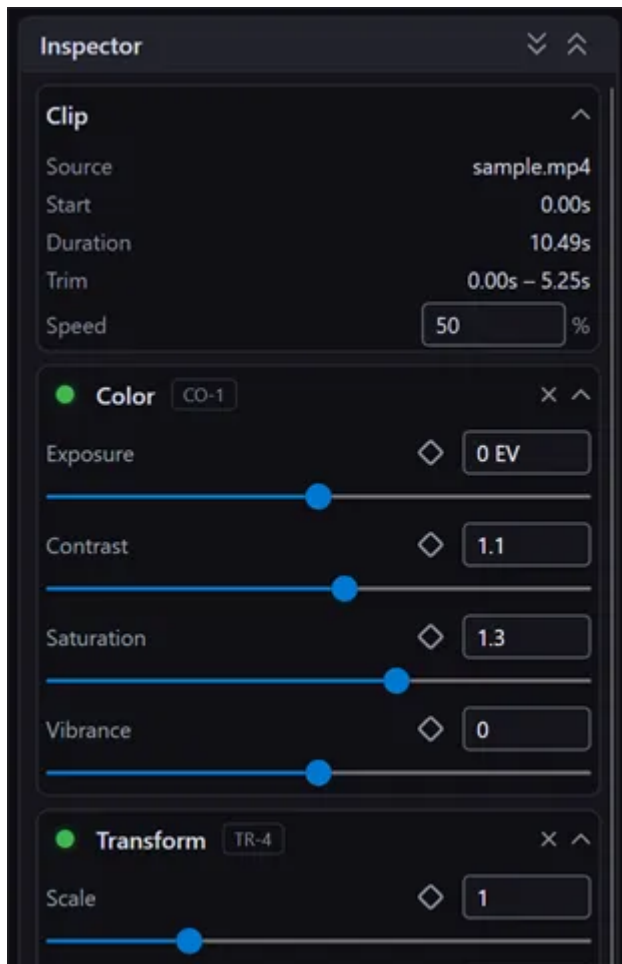
AI edits are undoable

Every edit an AI makes goes through the **same undo history as your own edits** — one shared list, in order. Press **Ctrl+Z** (or **Edit ▶ Undo**) and the last change is undone whether you made it or the AI did. The Edit menu shows the name of each step, so you can see exactly what it's about to undo.

An AI performing a multi-step job (say, building a title sequence) can group its steps so they undo as a single entry — you'll see one named step in the Edit menu instead of a dozen. And since the AI can also *use* undo and redo, you can simply tell it "undo that" as well.

Effect reference tags

Look at any effect header in the **Inspector** and you'll see a small chip next to its name — C0-1, TR-4, and so on:



That's the effect's **reference tag**: a short code for the effect type plus a number that counts up across the project. It's a stable handle — the tag sticks to that specific effect instance even if you reorder the stack, and a number is never reused within a project.

Tags exist mainly for AI control: they're how an AI client addresses one specific effect without ambiguity. You can use them in prompts, too — “set *TR-4*'s scale to 1.5” or “remove *CO-1* from the interview clip” — which is handy when a clip carries two effects of the same type.

What AI can do: the tool reference

A connected client gets a set of about 70 tools — the complete surface, by area:

Area	Tools
Inspect the project	<code>get_project_state</code> , <code>list_media</code> , <code>list_clips</code> , <code>get_clip</code> , <code>get_playhead</code> , <code>list_effect_types</code> , <code>list_transition_types</code> , <code>list_generator_types</code> , <code>list_audio_chain</code>

Area	Tools
Playback & the playhead	seek, play, pause, stop, go_to_start, go_to_end, step_frames
Import & place media	import_media, add_clip_to_timeline
Edit clips	trim_clip, move_clip, split_clip, delete_clip, duplicate_clip, set_clip_fade, set_clip_speed, set_clip_gain, unlink_clip, link_clips
Ripple / roll / slide	ripple_trim, roll_edit, slide_clip, ripple_delete
Effects on clips	add_effect, set_effect_parameter, set_effect_parameter_keyframes, remove_effect, move_effect, copy_effects, set_effect_enabled
Audio chains (track / bus / master)	add_chain_effect, remove_chain_effect, set_chain_effect_parameter
Transitions	add_transition, remove_transition, set_transition
Markers	add_marker, remove_marker, update_marker
Tracks	add_track, remove_track
Titles & generators	add_generator_clip, set_generator_text, set_generator_parameter
Undo & grouping	undo, redo, begin_edit_group, end_edit_group, cancel_edit_group
Project files	open_project, close_project, new_project, save_project, save_project_as
Export	export_video, export_audio, get_export_status, cancel_export

A few boundaries worth knowing:

- **No dialogs.** An AI can't drive Sprocket's windows — it can't answer a file picker for you, so saving a brand-new untitled project needs one manual **File ▶ Save As** from you first.
- **Unsaved changes are protected.** Opening or creating another project fails while the current one has unsaved changes, unless the AI explicitly discards them — it can't silently drop your

work.

- **One export at a time**, same as in the app.

Starting from the command line

Two launch flags start the server for **this session only**, without touching your saved preference:

```
Sprocket --mcp                # start with AI control on, using your saved port
Sprocket --mcp-port 45000     # same, on a specific port
```

This is handy for scripted or occasional use: launch with the flag when you want AI control, and every normal launch stays off. A session started this way still honours your saved token setting, and the status-bar indicator shows as usual.

Tip: For scripted launches that need a token, put it in the `SPROCKET_MCP_TOKEN` environment variable rather than on the command line — other local processes can read a command line, but not your environment.

Related

- [Getting started with Sprocket](#) — the editing concepts an AI works with: clips, tracks, effects, markers.
- [Editing on the timeline](#) — what ripple, roll, slip, and slide mean when you ask an AI for them.
- [Color grading](#) — the grading effects an AI can apply and keyframe.