



Intro to Premiere Pro

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Getting Started

This guide assumes you are using Adobe Premiere Pro CC 2015. If you are using an older version it is recommended that you upgrade to the current version.

BEFORE YOU BEGIN

Before you start editing you need to organize all of the files, documents and media associated with your project on your hard drive. Taking the time to place everything in one easily accessible location at the beginning will make the task of editing much easier down the line.

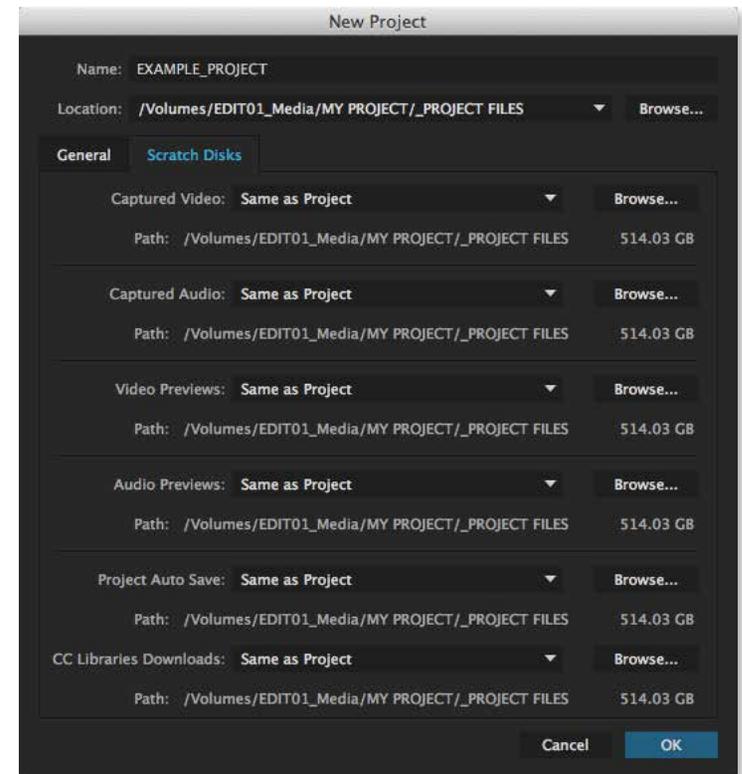
Start by creating a *Project Folder* on your external media drive to organize all of your media for the project. You should give this folder a meaningful name with a date—for example, “20150923_ImmigrationReform”. Include separate sub-folders for different media types such as Video, Audio, Photos and Graphics. It’s also a good idea to have a folder for your Project Files and one for Documents such as scripts, relevant emails and notes.

For more complex projects create sub-folders to help you find specific media. For example, in your *Footage* folder you can have folders for separate *Interviews* or *Cameras*, *B-Roll* and *Stand-Ups*.

CREATING A NEW PROJECT

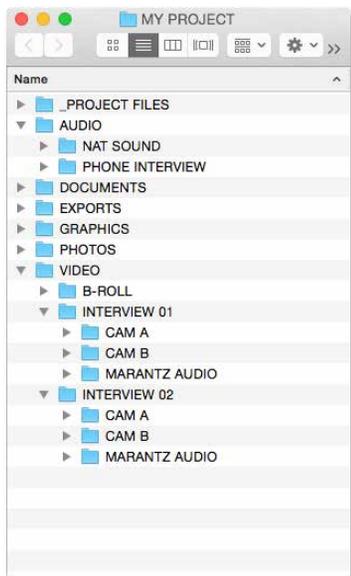
When you launch *Premiere Pro* you will be presented with a *Welcome Screen* where you can create a new project, open a recently worked on project, get help and manage your Adobe account settings. There are also tabs with *Getting Started* and *Tips & Tricks* videos. Feel free to browse these for additional instruction on using *Premiere Pro*.

On the *Create* tab select *Project...* under *New*. This will open the *New Project* window. Give your project a name, usually the same



name you gave to your *Project Folder*. Then click on *Browse...* and select the project folder you created in the first step.

Next, select the *Scratch Disks* tab and verify that all of the drop-down menus are set to *Same as Project*. This is the default setting so it’s unlikely you will need to change anything. Press *OK* when you’re done.



Above: A well organized Project Folder

Far Right: The New Project Dialogue

MEDIA CACHE SETTINGS

Premiere Pro creates cache files while you work. The default is to store these to your *user folder* on your system drive, however, it is recommended to store these along with your project files and media. To do this, open your *Preferences* and select the *Media* tab. At the top check the box for *Save Media Cache files next to originals when possible*. Now all of your cache files will be on your external drive with your project.

AUTO SAVE

Another very important feature to activate in your preferences is *Auto Save*. With your *Preferences* open click on the *Auto Save* tab and check the box next to *Automatically save projects*.

With *Auto Save* active *Premiere Pro* will save backup copies of your project at regular intervals to a backup folder in the same location as your *Project File*.

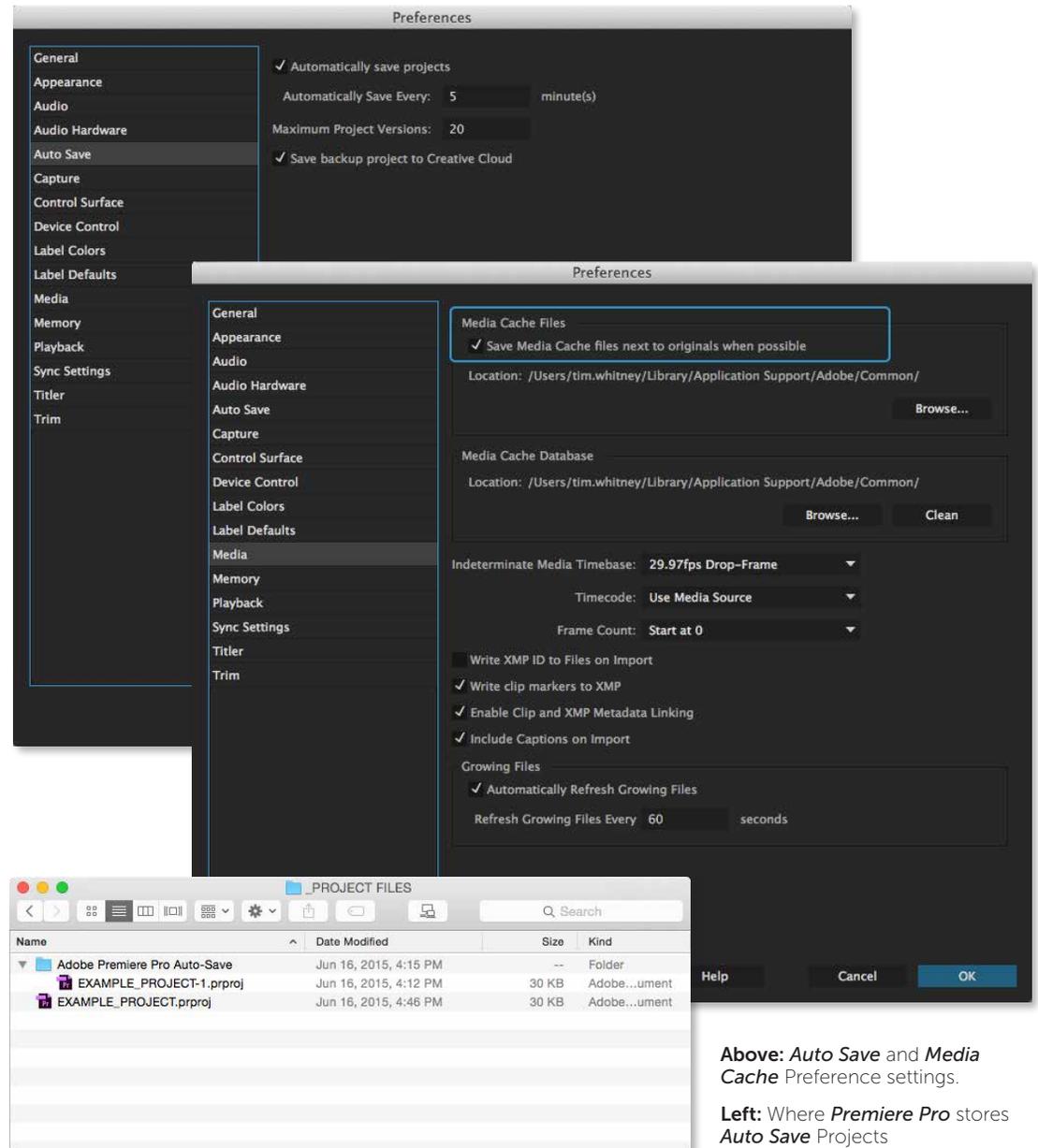
The auto save files are small so it's worthwhile to increase the frequency of saving and the number of versions saved. Saving every 5 minutes and keeping 20 versions is recommended. That way you have a full hour's worth of backup in short intervals.

Be sure to check *Save backup project to Creative Cloud*, too. This will save a copy of your project to your account on Adobe's cloud storage. Be aware, this will not backup your media, only your project files. You should have a second backup drive with a copy of all your media as well.

Now that you have created a new project let's take a look at *Premiere Pro's* interface.

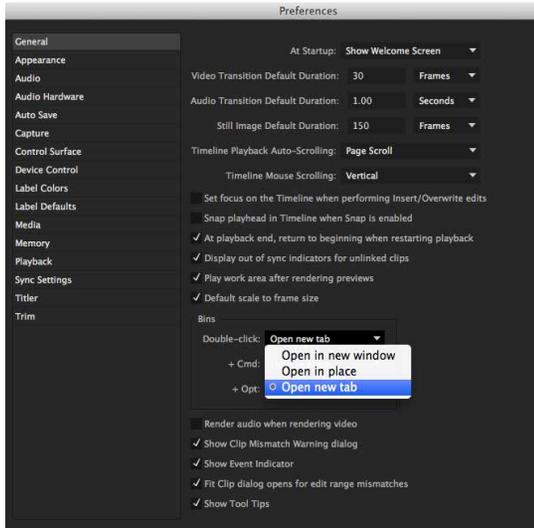
PROJECT WINDOW & MEDIA BROWSER

These two windows are where you will access all of your media for editing while you work. The *Project Panel* is where you will organize the media that's already connected to the Project. The



Above: *Auto Save* and *Media Cache* Preference settings.

Left: Where *Premiere Pro* stores *Auto Save* Projects



Media Browser is for finding media to import into your project from your hard drive.

Media will be displayed as individual files or grouped into folders called **Bins** in the **Project Panel**. If you double click on a **Bin** it will pop up in a new window. However, if you'd prefer it to open in a new tab instead you can change the default behavior in **Preferences>General** from **Open in new window** to **Open new tab**.

You will also see tabs in this window for the **Info**, **History** and the **Markers** panels.

SOURCE PANEL

This is where you can preview your video and

audio clips for editing into the **Timeline**. Double-clicking on any media file in the **Project Panel** or clip in the **Timeline** will load that media into the **Source Panel**. You can access the **Effect Controls** and **Audio Mixer** in their respective tabs here, as well.

PROGRAM PANEL

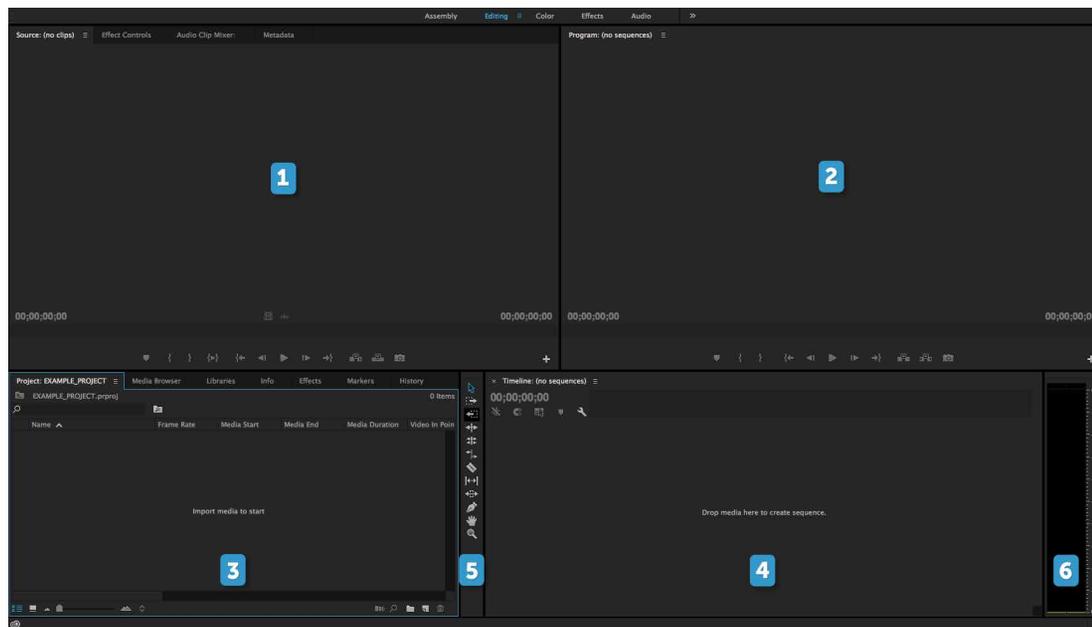
The **Program Panel** is where you can view your edited project while you work. It will always display the result of what you are editing in the Timeline.

TIMELINE

The **Timeline** is where you will do most of your work. This will display the current **Sequence** you are working on. The name of the sequence will be displayed on the tab at the top of the **Timeline** panel. You can have multiple sequences open at once, displayed as separate tabs. We'll talk about creating sequences in the **Basic Editing** chapter.

The main portion of the **Timeline Panel** is divided into **video tracks** on top and **audio tracks** on bottom. You can move the dividing line between them by placing your cursor in the control area to the left over the line and dragging it up or down. Individual video and audio tracks can also be sized up and down by placing the cursor between tracks and dragging up or down. To automatically resize all tracks click on the wrench icon and chose either **Expand All Tracks** or **Minimize All Tracks**.

To zoom in and out on the **Timeline** you press the **= (equal)** and **- (minus)** keys respectively. You can also click and drag on the ends of the grey bar at the bottom of the **Timeline**



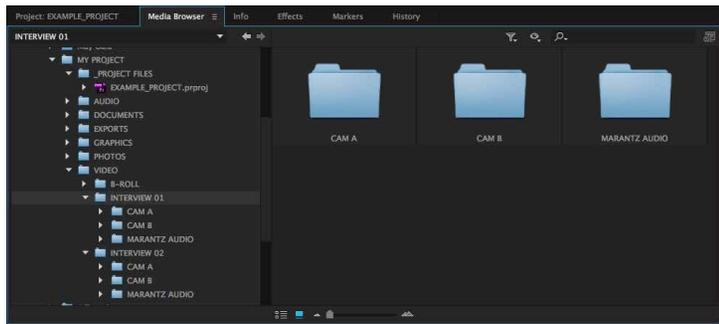
Above Left: Changing Bin Preferences

Left: The **Premiere Pro** Interface:

1: **Source Panel** 2: **Program Panel**

3: **Project Panel** 4: **Timeline**

5: **Tool Bar** 6: **Audio Meters**



Above: Using the *Media Browser* to find footage on your hard drive

panel. Dragging the bar wider will zoom out and show more of the timeline at once; making the bar narrower will show less of the timeline and allow you a more detailed view of your edits.

On the left side is the control area for each track. Video tracks are labeled *V1*, *V2*, *V3*... in ascending order. Clicking on those labels targets or un-targets a track. The eyeball icon makes the video track either visible or hidden.

The audio tracks are labeled similarly, *A1*, *A2*, *A3*... in descending order. The *S* button is *Solo* and will mute all audio tracks except those with *Solo* active. The *M* button is *Mute* and will disable the selected audio track.

The padlock icon allows you to lock a video or audio track to prevent accidental changes. The track is locked when the padlock is closed. Be careful as this can cause you to move video and audio out of sync if one is locked and the other is not.

Above the audio and video tracks is the time indicator showing time code along the length of the *Timeline*. Here you will see thin colored bars of green, yellow or red. Green means that area of the timeline is fully rendered and will playback in real-time. Yellow means that area is not rendered but should

still play in real time. Red means that area of the timeline is not rendered and will not play back in real-time.

In the top left is the current time display. You can click and drag on it left and right to scrub through your timeline or click on it and type in the exact time you want to go to.

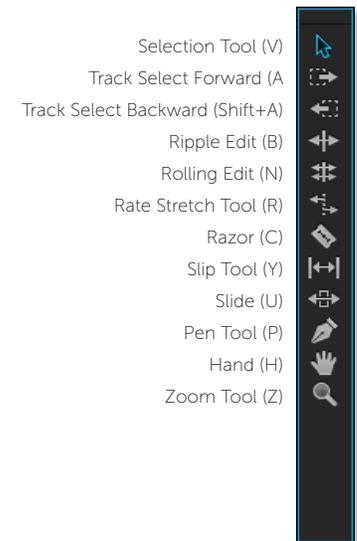
Directly beneath that are buttons to adjust editing and selection behavior as well as the *Add Marker* button and the *Timeline Options* menu which we'll simply refer to as the wrench.

TOOL BAR

Positioned between the *Timeline* and *Project Panels* is the *tool bar menu*. The tools and their shortcuts are listed in the graphic to the right. We'll cover what many of those tools do later.

AUDIO METERS

To the right of the *Timeline* are your *Audio Meters*. They will display the audio levels of whatever media you are currently playing. Audio meters are always active and will show levels for media being played in the *Timeline*, *Media Browser*, *Project Panel* and the *Source Panel*.



Above: The *Tool Bar* and the associated keyboard shortcuts

Working with Media

IMPORTING MEDIA

Double-click on a blank spot in the *Project Panel* to bring up the *Import* dialogue screen. You can also click on **File>Import** or use the keyboard shortcut **Command+I**

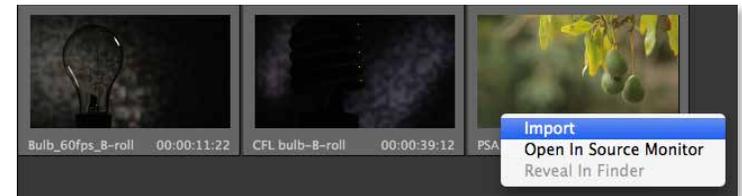
Browse to your *Project Folder* to where your media is stored. You can now select individual files to import but there's an even easier way to work. If you select a folder, *Premiere Pro* will import everything in that folder along with all the sub-folders and organize your media into bins just like it is on your hard drive.

IMPORTING FROM A CAMERA CARD

Some cameras, such as the *Canon C100*, shoot to a card format that stores video in a series of folders that also contain other important information. In the *Finder* it will appear as an *AVCHD* file. It's important that you copy the entire contents of the card to its own folder on your media drive.

You won't be able to view the individual video files in the *Finder* but you can with *Premiere Pro's* built-in *Media Browser*. Click on the *Media Browser* tab to the right of the *Project* tab. If you don't see the *Media Browser* you can find it in the *Window* menu.

You should see a list of the drives connected to your computer. Browse to your *Project Folder* and select the folder you copied your camera card to. *Premiere Pro* will recognize it as camera card and will display only full video clips. You can now preview them and import them by right clicking and selecting *Import* or with the shortcut **command+opt+I**.



Above: The *Media Browser* makes importing from camera cards easy.

ORGANIZING YOUR MEDIA

Organizing your project may seem like a tedious first step but it is an important one. It will make finding your media much easier while you edit. If you're collaborating with another editor organization becomes even more important.

If you organized all of your media into folders on your hard drive and imported from the top level folder, then your media files are already organized into bins. However, when importing new media into an existing project you'll need to organize it yourself.

To create a new bin click on the *New Bin* icon at the bottom right of the *Project Panel*. You can also use the keyboard shortcut **Command+B**. A new bin will appear and you'll be prompted to name it. Bins can be placed in the project window or within other bins. *Premiere Pro* automatically places media into the currently open bin when importing.

CREATING A NEW SEQUENCE

A *Sequence* is where all of your editing happens—they are viewed in the *Timeline Panel* and you can have multiple sequences per project. It is a good idea to put all of your sequences into their own bin so you can find them easily.

To create a new sequence go to your *Sequences* bin and click on the *New Item* icon and choose *Sequence...* You can also use the keyboard shortcut **Command+N**.

You will see the *New Sequence* dialogue and be asked to choose your settings. For most work at the *J-School* the setting **DSLR 1080p 30** will be appropriate. Be sure to check with your professor for specific project requirements if you're unsure.

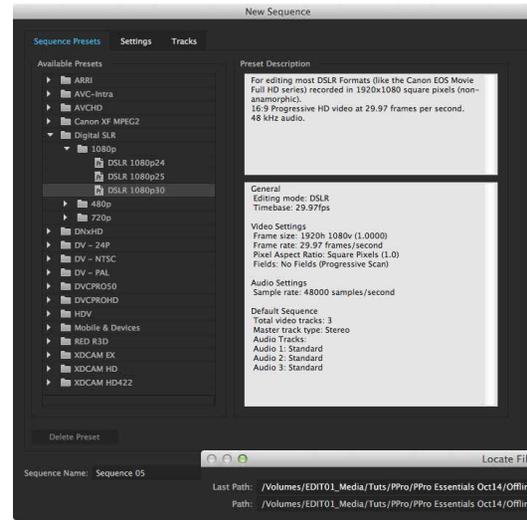
Now give your sequence a name and press **OK**.

RELINKING MEDIA

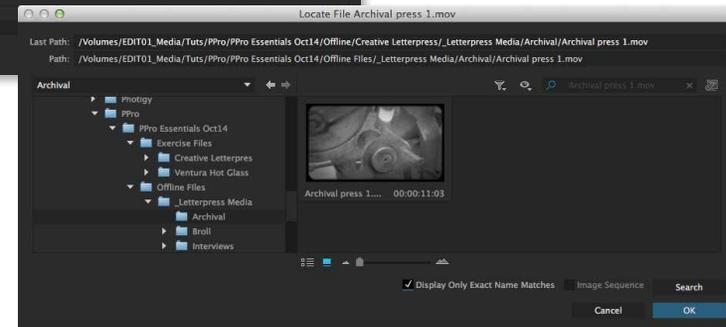
Sometimes when opening a project you will have a warning saying some or all of your media is *offline*. This means that your media files aren't where *Premiere Pro* expects them to be. This can happen when you move your media files on your drive or when you go from working on one computer to another.

You will be presented with the *Link Media* dialogue telling you which files *Premiere Pro* can't locate. If you know exactly where your media is—and you should—click on the **Locate...** button and use the browser to go to the media file. If you have a lot of files it can be helpful to check the box labeled **Display Only Exact Name Matches**.

Select the missing media file and click on the **OK** button. If there were other missing media files in the same folder, *Premiere Pro* will automatically relink all of those files as well. If there are still missing files repeat the above process.



Left The *New Sequence* dialogue box
Below: The *Locate File* dialogue box



If you don't know where a missing file is you can use the search function. In the *Link Media* window select the folder or drive you want to search and click **Search**.

If you're still having trouble finding a file, *Premiere Pro* will also list the last known location of the file in the *Link Media* dialogue. If it shows that the last place it found the file was on your desktop but you've moved computers you will have to return that original computer and copy the files onto your media drive. This is why it's important to organize all of your media within a project folder before importing.

Basic Editing

EDITING FROM THE SOURCE PANEL

To begin editing double-click on a clip in the *Project Panel* to load it into the *Source Panel*. You can now preview the clip using the playback controls beneath the video or by using the shortcut keys **J**, **K** & **L**—**L** plays forward, **J** plays backwards and **K** will stop playback. Pressing either **J** or **L** again will cause playback to go faster in the direction selected.

When you've found the portion of the clip you want to use you'll need to set an *In Point* and an *Out Point*. You can do this with the *Mark In* and *Mark Out* buttons or by pressing the **I** and **O** keys respectively when stopped at the appropriate part of the clip. If you want to clear your *In* or *Out Points* you can press **Opt+I** to clear the *In Point*, **Opt+O** to clear the *Out Point* or **Opt+X** to clear both.

Once your *In* and *Out Points* are set it's time to add your clip to the *Timeline*. To do this, use the *Insert* or *Overwrite* buttons—or the **comma key** for an *Insert Edit* and the **period key** for an *Overwrite Edit*. This will place the *In Point* of your clip on the selected video and audio track.

SELECTING A TRACK

To the left of the lock icon on the timeline is the *Source Patching* column. By clicking in this column next to an audio or video track you are telling *Premiere Pro* that this is where you would like to place your next edit. When active, it will be a blue box with the track name in white. All other tracks will be a blank grey.

Note that you can only select tracks when there is a clip loaded in the *Source Monitor*. The number and type of tracks you can select will change based on to the content of your clip.

INSERT EDIT

An *Insert Edit* will place the clip in the *Source Panel* into the *Timeline* at the spot where your playhead is parked. If there are other clips in your timeline they will be moved to the right and placed after the *Out Point* of the inserted clip. If your playhead is parked in the middle of a clip it will split that clip into two parts and insert the new clip in between.

OVERWRITE EDIT

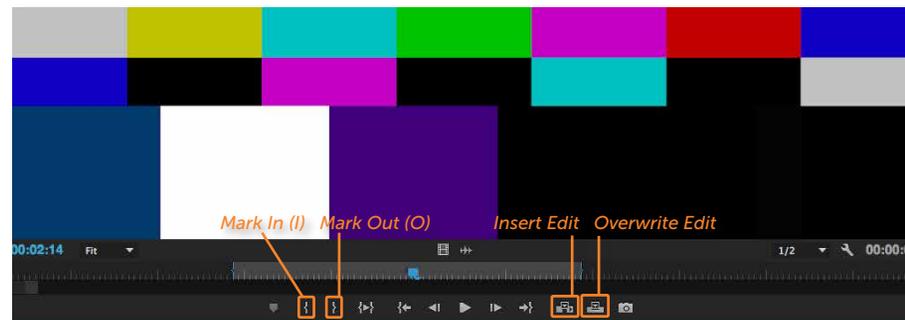
An *Overwrite Edit* will act just like an *Insert Edit* with one important difference: instead of moving all of your other clips to the right on the timeline it will simply replace them.

This is useful when placing clips, such as b-roll, on an empty video track. In this situation an *Insert Edit* will move the video on all the other tracks while an *Overwrite* will maintain their position.



Above: The *Source-patching* toggles, highlighted in orange. Click here to select which track to edit to.

Right: The editing tools in the *Source Panel*



OTHER WAYS TO EDIT

You can also perform an *Overwrite Edit* by dragging the clip from the *Source Panel* to the *Program Panel*. Holding down the **Command Key** while dragging will perform an *Insert Edit*.

An overlay will show on the *Program Panel* to tell you what kind of edit you are about to perform, as shown below.

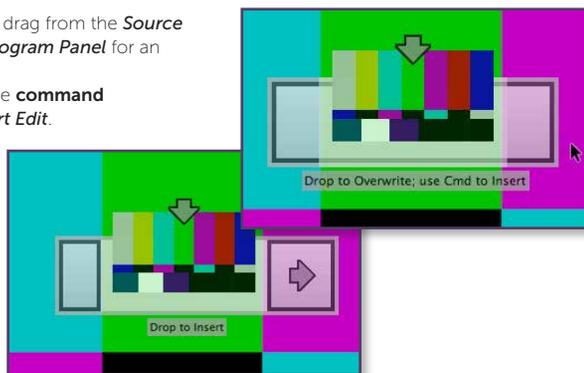
The third option is to drag your clip directly to the *Timeline*. Unlike the other two methods, this will allow you to place the clip on any track at any spot, not just on the selected track where the playhead is parked.

When dragging a clip with video and audio, the audio will be placed the same number of tracks away from the patched audio track as the video is away from the patched video track. For example, if you have *V2* and *A1* patched and drag the clip to *V2* the audio will go to *A1*—if you drag the clip to *V4* then the audio will go to *A3*.

If you want to drag only the video or only audio you can click and drag on the filmstrip or waveform icon on the *Source Panel*. As with the last method simply dragging the clip will perform an *Overwrite Edit* while holding down the **command key** will perform an *Insert Edit*.

Right: You can drag from the *Source Panel* to the *Program Panel* for an *Overwrite Edit*.

Below: Hold the **command key** for an *Insert Edit*.



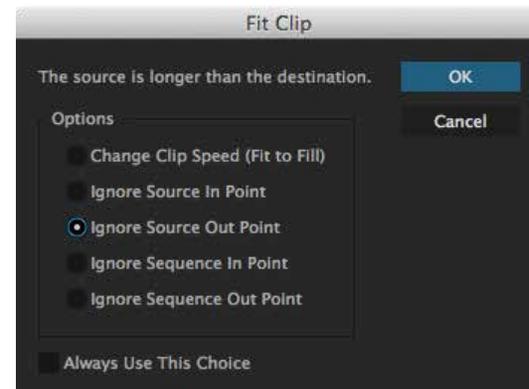
THREE POINT EDIT

A *Three Point Edit* is a little different than a standard edit in that you set your *In* and *Out Points* in the *Timeline* rather than in the *Source Panel*. You would do this when you have a specific region of your sequence you wish to cover with B-Roll, for example. The *In* and *Out Points* can be set just like in the *Source Panel*—press the **I** and **O** keys when the playhead is stopped where you want in the *Timeline*. These are the first two points.

The third point can be either an *In* or an *Out* on the clip in the *Source Panel*. If you want the clip to begin at a certain point set only an *In Point*. If you want the clip to end a specific point set only an *Out Point*. If you need to delete an *In* or *Out Point* Press **opt+I** or **opt+O** respectively.

Now simply perform an *Insert* or *Overwrite Edit* and *Premiere Pro* will fit your edit to the *In* and *Out Points* on the *Timeline*.

If your clip isn't long enough to fill the selected area on your *Timeline* the *Fit Clip* dialogue will appear asking you what to do. Choose whichever option works best for your project or press cancel and select a longer clip. Be very careful using *Change Clip Speed (Fit to Fill)* as this can affect the quality of your video.



Left: Choosing *Ignore Sequence In Point* will start your clip earlier and *Ignore Sequence Out Point* will end your clip later.

EDITING IN THE TIMELINE

Once a clip is on the Timeline you can still move it around and refine its In and Out points. You can also create transitions between edits.

MOVING A CLIP

To move a clip, click and drag it with the *Selection Tool (V)* active. If you have *Snapping* turned on, the small magnet icon at the top left of the *Timeline*, the end of your clip will snap to the ends of other clips when they are placed close together. This is really handy for preventing black or empty frames, however, there will also be times when you want Snapping turned off.

You can also move a clip by *nudging* it one frame at a time in the *timeline*. With a clip selected simply hold the **command** key and use the **left** or **right arrow keys** to move the clip one frame left or right, respectively. Holding **shift +command** while nudging will move the clip several frames at once.

TRIM EDIT

You can also extend or shorten an edit in the *Timeline*. When you place the cursor at an edit point with the *Selection Tool* active the cursor will switch to the red *Trim Tool*. You can then click and drag the edit to the left or right to change the length of the clip.

If you shorten a clip with the *Trim Tool* there will be a gap where the clip used to be. If you extend an edit with the Trim Tool it will overwrite the adjoining clip.

RIPPLE EDIT (B)

A *Ripple Edit* is like a *Trim Edit* except that it will adjust the position of other clips on the Timeline to prevent any gaps. For example, if you do a *Ripple Edit* to shorten a clip, every

clip to the right of the edit will move to the left to fill in the gap created. Conversely, if you extend the edit, every clip to the right will move right instead of being overwritten.

ROLLING EDIT (N)

A *Rolling Edit* can be thought of as a double *Trim Edit*. Instead of leaving a gap when you shorten a clip it will extend the adjoining clip to fill the space. This is different from a *Ripple Edit* as no clips are moved, you are simply shortening one clip and extending another at the same time.

SLIP (Y)

A slip edit will move the in and out points of a clip without changing its position in the *timeline*. Think of it as moving a picture under a frame, it's still in the same place on the wall but you see a slightly different image.

When doing a *Slip Edit* the *Program panel* will switch to a dual view showing you what the new first and last frames will be. *Slip Edits* are useful for adjusting a shot like b-roll that needs to be a specific length.

SLIDE (U)

A *Slide Edit* is the exact opposite of a *Slip Edit*. Essentially, you are trimming the beginning and the end of the clip simultaneously. In our picture frame analogy the picture is fixed to the wall and you're just sliding the frame across it. This will move the in and out points in the *timeline* maintaining the length of the clip but leave the actual video and audio unmoved.

Slide edits are useful for adjusting an edit when you have multiple cameras synced together and you want to adjust the edit without losing audio sync.

MULTI-TOOL

If you'd like to have access to multiple editing tools without having to constantly change between them, open **Premiere Pro>Preferences>Trim** and check the box *Allow Selection tool to choose Roll and Ripple trims without modifier key*.

This will cause the selection tool to perform different types of edits based on where you place your cursor. Directly over an edit point is a *Roll Edit*, while slightly left or right of an edit will be a *Ripple Edit*.

The cursor will change to show what type of edit you are making. To do a standard trim with this option just hold down **command**.

CROSS DISSOLVE

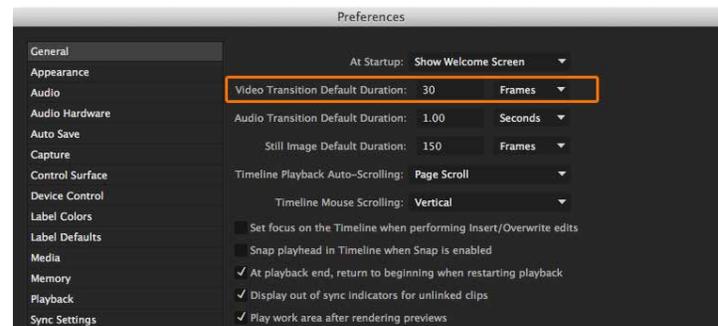
Sometimes you will want to put a transition between your edits such as a *Cross Dissolve*, which is generally used to show a change in location or in time.

To do a *Cross Dissolve* between clips click on the edit between the two clips with the *Selection Tool*. The edit should now be highlighted red. With the edit selected go to **Sequence>Apply Video Transition**. The keyboard shortcut for this is **Command+D**.

This will apply a *Cross Dissolve* with your default length. The default length can be changed in the *General Tab* of *Preferences*. Set the number of frames you want your dissolves to be under *Video Transition Default Duration*.

You can also do a trim edit on your *Cross Dissolve* in the timeline. When you place your cursor near the end of a dissolve you will see the trim tool with the black and white dissolve icon on top of it.

Finally, you can double click on the *Cross Dissolve* and type in the exact length you would like in the *Set Transition Length* dialogue.



Top: A *Cross Dissolve* in the *Timeline*. Notice the red highlighting showing that the edit point is currently selected.

Above: Adjust the default *Cross Dissolve* length in *Preferences* under the *General Tab*

Working with Audio

BEFORE YOU BEGIN EDITING

Almost every video file you work with will have accompanying audio. If you edit using keyboard shortcuts, or by using the *Insert* or *Overwrite* buttons, the audio portion of your clip will go to the patched audio track.

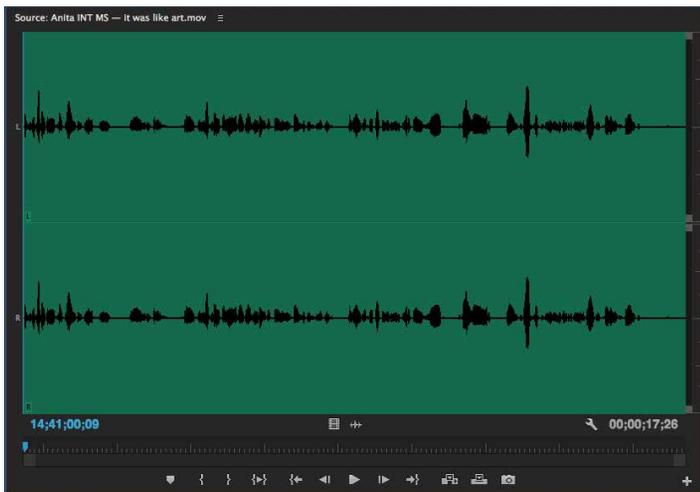
When you drag the clip directly onto the *Timeline* the audio will only go to the patched *audio track* if you drag the video to the patched *video track*. Otherwise, if you drag to a track above the patched *video track* the audio will go to an *audio track* below the patched audio track the same distance away. For example, if *V2* and *A1* are patched and you drag the video clip to *V3* then the audio will go to *A2*. This sounds complicated but give it a try and it should make sense.

When editing audio only clips into your *timeline* all the same rules apply as editing video. The only difference is there will be no corresponding video clip.

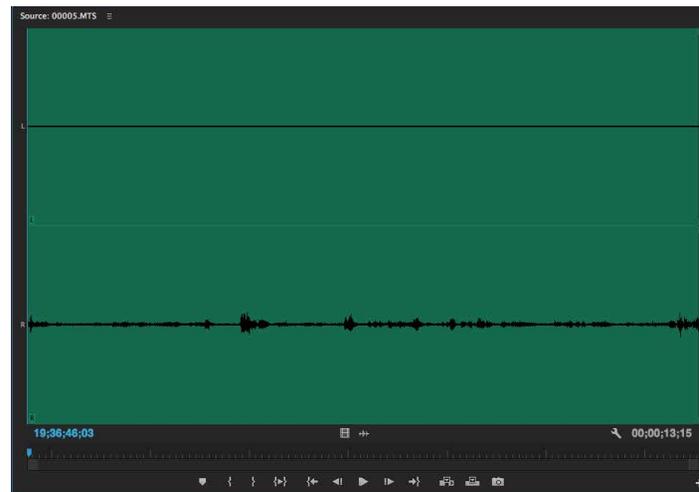
VIEWING AUDIO FILES

When you record audio in the field, you will almost always have one or more microphones being recorded on separate audio tracks. However, your camera or audio recorder may label these as the left and right sides of a stereo file causing *Premiere Pro* to pan your audio left and right instead of panning both mics center.

Premiere Pro allows you to choose which audio tracks you use and how they are used. This is something you should check before you start editing.



Above: A typical Stereo file. Notice that the L and R waveforms are nearly identical.



Above: A typical Dual Mono file. Notice that the L and R waveforms clearly different.

If you'd like to preview your audio you can double click on your clip to load it into the *Source Window*. If you have an audio only clip it will show you a waveform. To see the waveform on a video clip click on the waveform icon under the video preview. To switch back to viewing video click on the film strip icon.

STEREO VS MONO

It is important to have your audio set appropriately because *Premiere Pro* handles *Mono* and *Stereo* audio very differently.

When working with *Stereo* audio files both channels of audio get placed on a single audio track. This way, when you adjust the audio levels (see below) both channels are adjusted equally to maintain the stereo imaging.

If your clip is set to *Mono* then each audio channel gets placed on a separate track. If you have two mics plugged into your camera this will place each mic on a separate track and allow you to edit and adjust levels individually on each audio channel.

Once you place a clip in the timeline the audio is locked to either *Stereo* or *Mono*, so it's important to set this before you begin editing.

DSLR

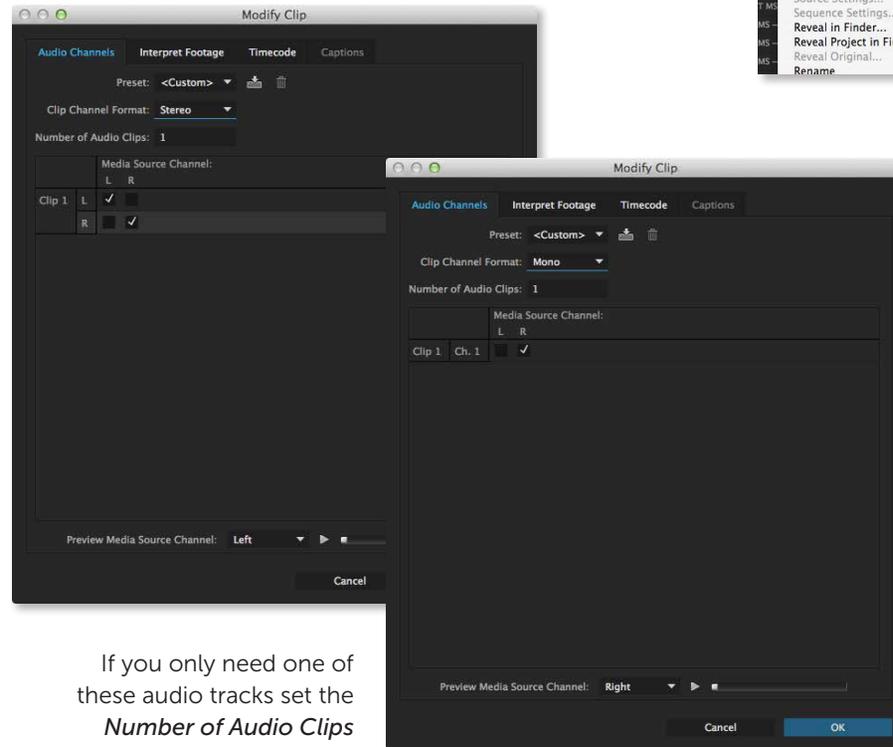
When editing footage from a *DSLR* with a single mic plugged into the mic input, the audio will be a stereo file with the same audio in both channels. *Premiere Pro* will read the audio file correctly so there is no need to change anything.

If you have a *Marantz* recorder set to *dual-mono* plugged into the *DSLR* you will have separate audio on each track and need to use the *Mono* preset. To change this setting, refer to the instructions for the *C100* below.

C100

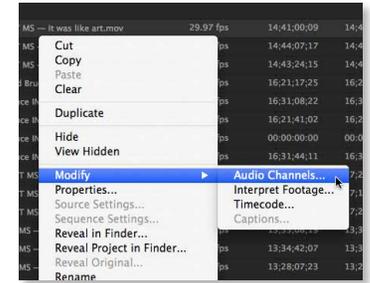
When using the *C100*, you can have two separate mics recorded to tracks 1 and 2 respectively. By default, *Premiere Pro* will read these as the left and right sides of a stereo track and pan track 1 to the left and track 2 to the right.

To change this **right-click** on the video clip in the *bin* and go to *Modify>Audio Channels...* This will open the dialogue shown to the right. The drop down next to *Clip Channel Format* will say *Stereo*. Simply change this to *Mono* and now both audio tracks will be panned center.



If you only need one of these audio tracks set the *Number of Audio Clips* to 1 and then check the appropriate channel in the *Media Source Channel* section. If you recorded to both channels you can leave this set at 2.

If you have multiple clips from the same shoot, you can select them all before opening the *Modify Clip* dialogue to change them all at the same time.



Above: Accessing the *Audio Channels* menu

Left: Examples of the *Stereo* and *Mono* presets. These are the settings you would use for the *Stereo* and *Mono* examples from the previous page.

MARANTZ

The Marantz field recorders are capable of recording both **Stereo** or **Mono** files depending on the settings on the device. Make sure your files are set as **Mono** or **Stereo** based on how you chose to record your audio. Refer to the user manual for the specific Marantz recorder you are using for more information.

SYNCING AUDIO TO VIDEO

When you record audio to a separate device from your camera, such as a Marantz field recorder, you will need to sync the audio and video files so they play back together. There are several ways to do this both manually and automatically in *Premiere Pro*.

SYNCING MANUALLY

By far the most reliable way to sync your audio and video is manually, using a reference such as a clapboard or hand clap. The clap is used because it is easy to see the exact moment of the clap because it makes a visible peak on the waveform display of your audio clip.

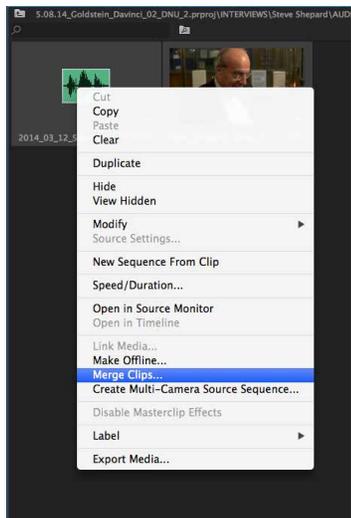
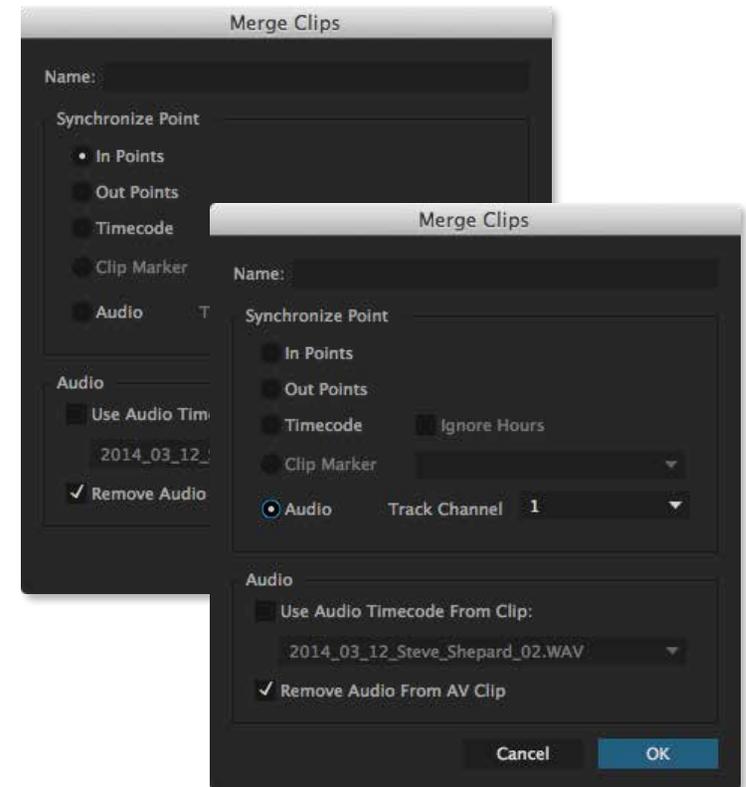
Premiere Pro offers several options for manual syncing but the simplest is to use an **In Point**. Open your video clip in the **Source Monitor** and navigate to the clap. Once you're at the correct spot set an **In Point**. Repeat the process with the audio clip, setting an **In Point** at the exact moment the clap occurs.

Select both the video and audio clip in the bin. It's best if both clips are in the same bin so you don't have to go hunting. With both clips selected right click and choose **Merge Clips...** and the **Merge Clip** dialogue will appear. Choose to sync via **In Points**.

There is a check box all the way at the bottom labeled **Remove Audio from AV Clip** that will delete the video clip's audio and replace it with the audio-only clip. If you uncheck this box

your new clip will contain both your camera's audio and your external recorder's audio. Unless you have a specific need for the in-camera audio you should leave this checked.

You will also be given the option to rename the new merged clip or let *Premiere Pro* set the name. It's your choice, just make sure the name makes sense.



Above: Select **Merge Clips...** to sync Audio and Video clips together.

Above Left: Merging Clips with **In Points**
Above Right: Merging Clips automatically with Audio

SYNCING AUTOMATICALLY WITH AUDIO

If you have the same audio or reference audio on all your cameras then the easiest option is to use the **Audio** option at the bottom. You then need to select which audio track to use to sync all the files together. If you have audio on only one track then select that track.

If you have multiple audio tracks—for example, two lavs recorded on two separate tracks—then use the **Mixdown** option.

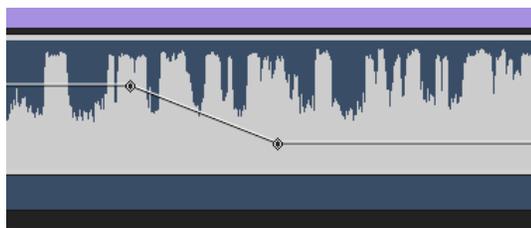
Be aware that this option only works if you have good levels on camera and on your external recorder. If your audio is very low or over-modulated on one device and not the other than it's very likely that syncing via audio will fail.

ADJUSTING LEVELS

The most frequent operation you will perform on audio is adjusting the volume of your clips. The easiest way to do this is directly on the clip using the horizontal line drawn across the audio clips. If you don't see this line simply increase the track height. When you place your cursor over the volume line the cursor will change and you can drag the line up and down until your levels are where you want them.

If you only need to change the volume of a portion of a clip you can place a **key frame** on the line by holding **command** while clicking. You need at least two **key frames** on the clip for the gain to change over time. To delete a **key frame** click on it once to select it and press **delete**.

Right: An audio clip with two key frames applied to the volume line to lower the volume over time.

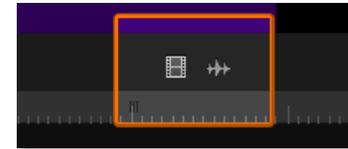


EDITING AUDIO & VIDEO SEPARATELY

If you want to edit only the audio or only the video from a clip you have two options:

The first option is turn off the **source patching** (page 7) for either the video or audio tracks so that when you perform an edit only the audio or video is placed in the timeline respectively. This is very useful option when you're cutting in a lot of **B-Roll** or **Nat Sound** all at once.

The second option is to grab either the **Drag Video Only** or **Drag Audio Only** icons at the bottom of the **Source Panel** and drag to the **Program Panel** or directly into the **Timeline**. This makes more sense if you only need to do this for a single clip.



Left: The **Drag Video Only** (left) and **Drag Audio Only** (right) buttons.

If you wish to adjust an edit on just the audio or video portion of a clip already in your timeline you need to **Unlink** the audio from the video. To do this, **right-click** on the clip and choose the **Unlink** option. You can now edit the audio and video independently.

If you want to edit multiple clips in this way you can also deactivate the **Linked Selection** option at the top of the **Timeline Panel**.

If you want to quickly edit a single piece of audio or video without permanently unlinking the clip just hold down **option** while editing. This will work with any editing tool (trim, roll, slip, etc.) and will leave the audio and video linked together after the edit is made.

J & L CUTS

When you edit the audio and video of a clip to start or end at separate times this is referred to as a **J-Cut** or **L-Cut** respectively because of the way they look on the timeline.

L-Cuts and **J-Cuts** are used to stagger transitions between audio and video to make edits less jarring in an interview or to show a reaction to what the speaker is saying.

They can also be used more artistically to allow **nat-sound** to come in before showing the associated **b-roll** or to let a speaker's voice start over **b-roll** before cutting to their shot.

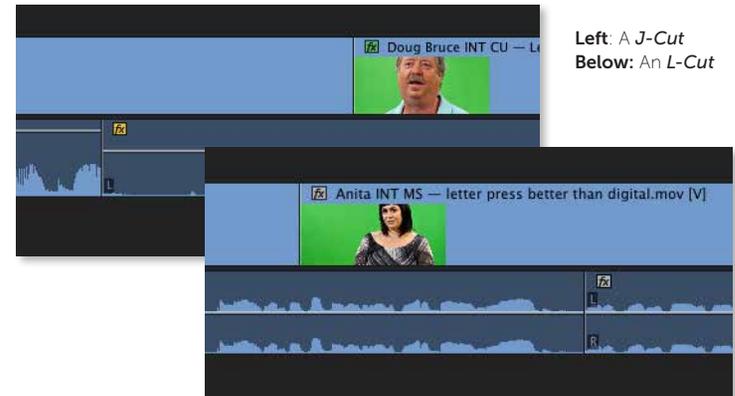
CROSS FADES

Cross Fades for audio work just like **Cross Dissolves** for video. Highlight the edit where you want to do a cross fade and go to **Sequence>Apply Audio Transition**. The shortcut for this is **Command+Shift+D**.

This will apply a **Cross Fade** with your default length. The default length can be changed in the **General Tab** of **Preferences**. Set the number of frames you want your dissolves to be under **Audio Transition Default Duration**.

As with **cross dissolves**, **cross fades** can be edited with the **trim tool** or by double clicking to pull up a dialogue allowing you to enter the exact length.

Note that a **cross fade** is labeled as **Constant Power**. This is simply describing the type of cross fade. While there are others available in the **Effects Panel** under **Audio Transitions**, **Constant Power** is appropriate for most situations you will encounter .



Left: A J-Cut
Below: An L-Cut



Left: A cross fade
applied across
two audio clips
in the timeline

Multi-Camera Editing

Multi-Camera Editing is the process of combining multiple video and audio files that were shot simultaneously into a single, editable, clip. Officially called a **Multi-Camera Source Sequence** in *Premiere Pro*, they are more generally referred to as **Multi-Cam Clips**.

The benefit of editing with a **multi-cam clip** is that you can quickly switch between different camera angles in your timeline without having to worry about syncing up each edit with audio. This is particularly useful when editing an interview or live event shot with multiple cameras.

CREATING A MULTI-CAM CLIP

It's easiest if you move all the clips you wish to combine into their own bin first. Within the new bin, select all the video and audio clips then click on **Clip>Create Multi-Camera Source Sequence...** This will bring up the dialogue shown to the right.

The first option at the very top is for the name of the **multi-cam** clip. By default, *Premiere Pro* will take the name of the first video clip you selected and append "Multicam" to the end of the clip name. You can change the text that is appended to the video file name, use the audio file name plus appended text or choose to enter a custom clip name.

SYNCHRONIZE POINT

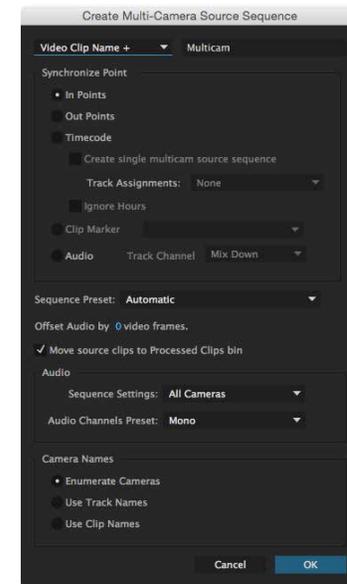
This is the most important option. This is where you select the method used to synchronize all of your clips together. These options are the same as those mentioned in the previous chapter on syncing audio and video.

You will generally have the most success syncing with a clap or clapboard and setting **In-Points**. It is very important to make sure that your hands or the clapboard are visible to **all of the cameras** when planning a multi-cam shoot.

SEQUENCE PRESET

You can generally leave this set to **Automatic** and *Premiere Pro* will match your sequence settings to the settings of the first camera you selected—aka **Camera 1**. If you want sequence settings that are different than your camera settings you can pick a preset that fits your needs.

It's also a good idea to have the **Move source clips to Processed Clips Bin** option checked. This will create a new sub bin called **Processed Clips** where your original clips will be stored so that you only see a new **Multi-cam clip** in your bin. If any clips fail to synchronize properly they will remain in the original bin allowing you to easily identify them.

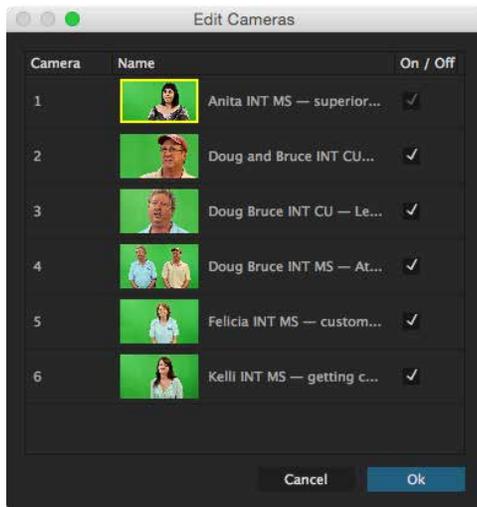


Left: The **Create Multi-Camera Source Sequence** dialogue box

AUDIO

If you have the exact same audio on all of your cameras then you can select **Camera 1** so that you don't end up with redundant audio files. If your audio was recorded with an external recorder or if you have different audio tracks on each camera then you should select **All Cameras**.

Don't worry if you don't want every single audio track, you can select which tracks you want to use from the **Audio**



Above: The Edit Cameras Dialogue

Channels dialogue, as described in the last chapter, after you create the *multi-cam clip*.

You will almost always want to use the *Mono Audio Preset* here unless you were specifically given a stereo or surround sound mix. *Mono* will treat all of your tracks as individual sources; panning them to the center and allowing you to edit them individually.

CAMERA NAMES

To have *Premiere Pro* automatically assign numbers to your cameras choose *Enumerate Cameras*. You can also have it use the *original clip name* or *track name*. Using numbers will make editing the clip a little easier as they will line up with the keyboard shortcuts. Don't worry about the camera order now—you can edit it after the *multi-cam clip* has been created.

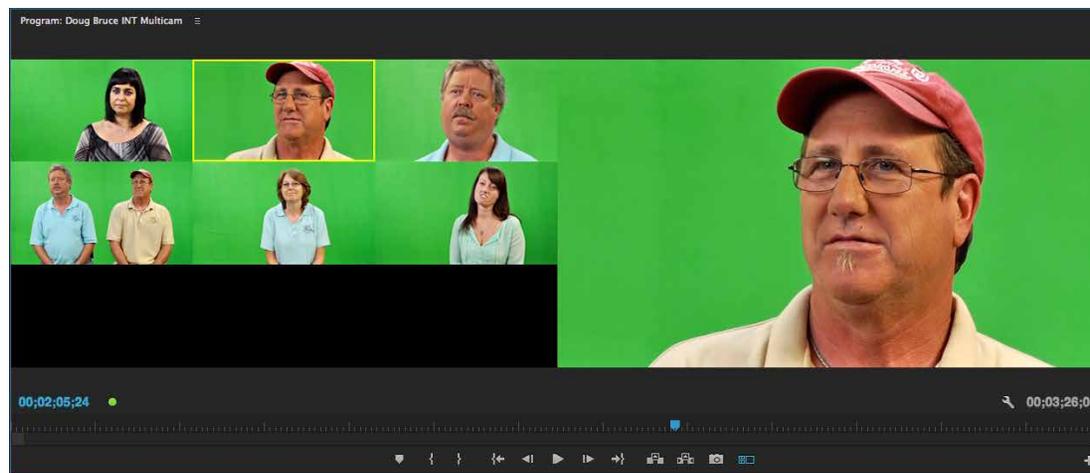
EDITING A MULTI-CAM CLIP

You will now see a new *multi-cam clip* in your *bin*. Double click on it to load it into the *Source panel*. The clip will show as a split screen image displaying all of your camera angles with the current angle highlighted. To change which angle you wish to use simply click on it or press the corresponding number on your keyboard.

If you would like to re-order the cameras click on the wrench icon and chose *Edit Cameras...* You can drag the camera angles around to reorder or disable or enable cameras via the check box.

You can now edit from this clip like you would any other clip by setting *in* and *out points* or creating a new *sequence* from the clip. When you edit the clip into your timeline it will display the active camera from the *source panel* but you will still be able to change this.

Note that the *multi-cam clip* is green instead of the standard blue for a video clip. The clip name will also start with [MCx] where x will be the current camera angle. For example [MC1] would mean you have a Multi-cam clip using camera 1.



Right: The Multi-cam editing view

To continue editing the multi-cam clip in your timeline click on the wrench in the *Program Panel* and select *Multi-Camera*. The keyboard shortcut for this is **Shift+0**.

You will now see all of your cameras in a split screen on the left side of the *Program Panel* and the current angle on the right. You can switch angles for the clip by clicking on the angle you want or by pressing

FLATTENING A MULTI-CAM EDIT

the corresponding number on your keyboard. You can make real-time edits in the *timeline* by pressing the number of the camera you'd like to cut to during playback.

For example, if you are on *Camera 1* and you want to switch to *Camera 2*, press **2** during play back and *Premiere Pro* will make an edit to the clip in the timeline and switch cameras without stopping. When you're done, go to the wrench menu and switch back to *Composite Video*.

You will see your *multi-cam clip* has been cut up into shorter clips in the *timeline*. You can continue to refine these edits and to delete or clean up sections you don't want—you can also change camera angles as needed.

You can cut to a new angle when stopped by holding **control** while pressing the number of the camera you'd like to cut to. For example, to cut to camera 2 simply press **control+2**. This will make an edit at the playhead and switch the clip to the right of the playhead to *camera 2*.

When handing off a project to someone else—or to prevent any further changes—you can flatten your *multi-cam* edits. Select the *multi-cam clips* you want to flatten on your *timeline* and then go to *Clip>Multi Camera>Flatten* and it will lock in your camera choices. You will also see your clips are now blue instead of green.

It is a good idea to duplicate your sequence and do this on the copy in case you need to go back and make changes, later. To duplicate a sequence just right-click on it in the *Project Panel* and choose *duplicate*.



Left: An edited *Multi-cam clip* in the timeline. You can quickly identify *multi-cam clips* by their green color.

Working with Still Images

EDITING

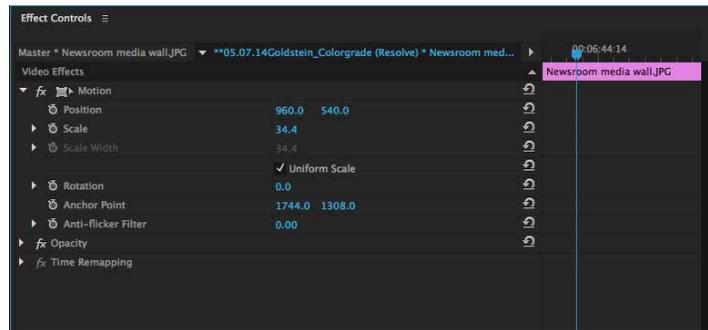
Because still images are only a single frame they function a little differently than editing with video or audio. Still images can be on screen for any amount of time you wish, but the default length is set in the *General Tab* of the *Preferences Panel*.

When working at 29.97 frames per second the default setting of 150 frames will make the image play back for 5 seconds. You may change this to whatever value you wish.

You can edit a still image into your *Sequence* just like you would a video clip or audio clip. This includes setting *In* and *Out Points* to define the length of the clip, or doing a *three-point edit* to fill a space in the timeline.

Once the still is in the timeline you can use all of the editing tools to modify the clip length just like with audio and video. You can also apply *cross-dissolves*. You will notice that a still image shows up as pink by default on the timeline to help you easily identify them.

Right: The *Effect Controls* panel with the *Motion* tab twirled open. You can adjust and animate the size and placement of your still images here.



SIZING

Very rarely will a photo be the exact size of your video frame. To adjust the size at which the image displays **double-click** on the image in the timeline to load it into the *Source Monitor*. Make sure the play head is over the image in the timeline, as well, so you can view your changes in the *Program Monitor*.

With the image loaded into the *Source Monitor* open the *Effect Controls* panel. It should be available as a tab in the same frame as the *Source Monitor*. If you don't see it go to *Window>Effect Controls*.

In the *Effect Controls* panel you will see three items—*Motion*, *Opacity* and *Time Remapping*. Twirl open the *Motion* option and you will see controls to adjust the *Position*, *Scale*, *Rotation* and *Anchor Point*. There is also a control for *Anti-Flicker* which is discussed later under *Animation*.

The simplest way to make your image fit is to adjust the *Scale* until it fits the video frame the way you want. After scaling the image you may also want to adjust the *Position* slightly. While you can do this by clicking and dragging on the separate controls, there is a much more intuitive way to re-frame images.

Next to *Motion* there is a small square shaped icon. Clicking on this brings up an overlay on the image in the *Program Monitor*. This overlay allows you to re-frame the image visually. Clicking anywhere inside the image—except on center cross-hairs, called the *anchor point*—allows you to drag the image to reposition it.

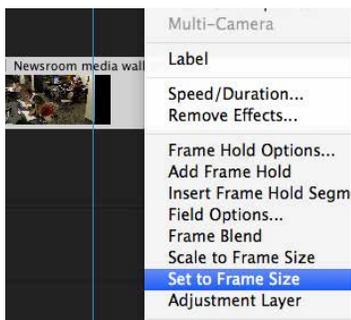
There are also eight control points along the outside of the overlay—one in each corner, and one at the middle of each edge— that allow you to resize the image along that dimension.

By default, clicking and dragging on any of these control points will scale the image centered on the *anchor point*. This will maintain the original aspect of the image and leave the *anchor point* in same position on screen.

If you'd like to scale the width and height independently uncheck the *Uniform Scale* option in the *Effect Controls* panel.

If you just need to quickly size the image up to the frame size you can also **right-click** on the clip in the *Timeline* and choose the option *Set to Frame Size*.

This will change the *scale* value so that image fits into the video frame without any cropping. However, it will leave black bars on the sides or on the top and bottom if the image aspect isn't the same as your *sequence's* aspect ratio.



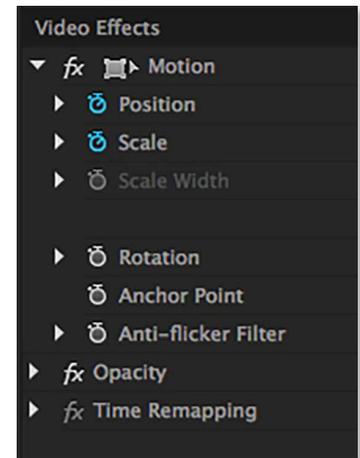
Confusingly, there is an option called *Scale to Frame Size* that doesn't affect the *Scale* value at all. This is a legacy option included for backwards compatibility and should not be used as it will degrade the quality of your image file.

ANIMATING IMAGES

You will almost always want to add a little motion to your still images to make them more interesting. Fortunately, *Premiere Pro* makes this very easy.

Every control on the *Effect Controls* panel will have a *Stopwatch* icon next to it. Clicking on this stopwatch will enable animation for that specific control and set a *key frame* at the current time, locking in the value for that specific control. When you set two *key frames* at different times and values *Premiere Pro* will then create an animation between the two *key frames*.

A common animation for images involves slowly zooming in or out while repositioning the image. To accomplish this you need four *key frames*—two for *Scale* and two for *Position*—as follows.



Above: The blue stopwatches next to *Position* and *Scale* show that animation is currently enabled for those controls.

Center: A still image in the Project Panel with the Motion overlay active

Far Left: Right click a still and choose the *Set to Frame* size option to fit the image to your sequence's video frame

Go to the first frame of your image on the *timeline* and, using the *Motion* controls in the *Effect Controls* panel, frame your image how you want it to look at the beginning of the animation.

Next, click on the *stopwatches* next to *Position* and *Scale*. This will enable animation on these two controls and set *key frames* at the beginning of the clip.

Next, go to the very last frame and use the *Motion* control again to re-frame—zooming in on a point of interest, such as a face or important object, usually works well. The easiest way to do this is to position the *anchor point* over the area you want to zoom in to and then adjust the *scale*. After adjusting the *scale*, reposition the image as needed.

Premiere Pro will automatically set new key frames on any track with animation turned on when you change a value, so there is no need to do anything else. You now have an animated image. Now play back the animation to see if you're happy with the effect and adjust as needed.

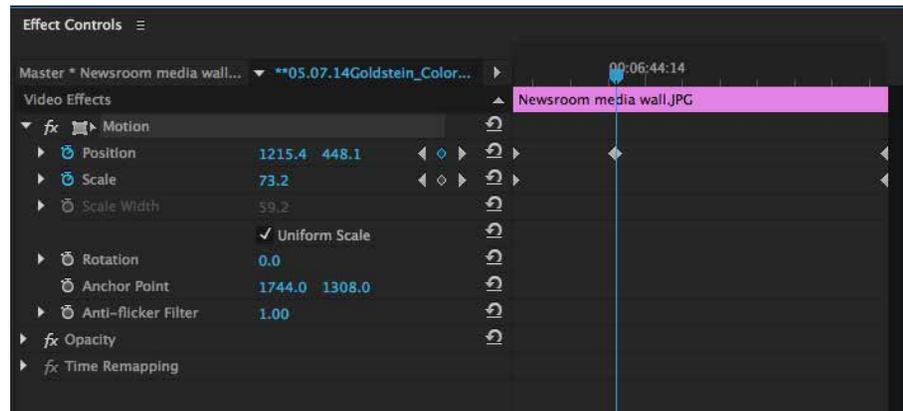
If you animated the image with the *Motion Overlay* controls active you will notice a blue line will be drawn showing the path that your image will move along. This can be helpful for visualizing your animation. You can view this at any time by activating the *Motion Overlay*.

If you notice some visual artifacting when playing back you should increase the *Anti-flicker filter* to smooth out the animation. This is especially useful for fast moves and high-resolution images. The *anti-flicker filter* doesn't use much processing power, so when in doubt you may as well use it.



Above: The blue line shows the path the image will travel after being animated. The *anchor point* along the motion path shows the current position of the image.

Left: *Key frames* in the *Effect Controls* panel are shown as small diamonds in the effects timeline to the right of each control. *Key frames* are placed automatically whenever you change a value that has animation activated.

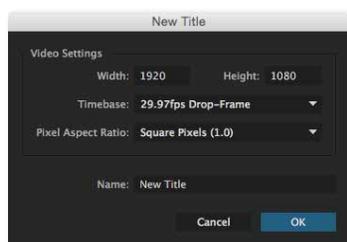


Titles and Lower Thirds

There are many times when you will want to put text on screen: creating a title plate for a video package, writing out subtitles for foreign language speakers and for lower thirds—placing someone’s name on screen along with a brief description of who they are.

CREATING A NEW TITLE

No matter why you want to put text on the screen you will need to create a new *Title* in *Premiere Pro*. This can be done from **File>New>Title...** or simply by pressing **command+T**. This will open the *New Title* dialogue. Type in a name for your *Title* and press **OK**.



Above: The *New Title* dialogue box

You will now see the *Title Editor*. The window is broken up into several panels: on the left are tools, in the center your work area and video preview, underneath the work area is *Title Styles* and on the right is the *Title Properties* panel.

You will notice that there are two rectangular boxes over the video preview; the outer box is the *Action Safe* area and the inner *Title Safe*. When working in broadcast television you will generally be required to keep all text within the *Title Safe* area. When delivering exclusively for the web you will not have the same constraints.

To turn these safe markers on or off you, click on the three lines on the *Title* tab and check off what you do or do not want to see while working. Be aware, these are guides only and will not appear on your final video.

EDITING TEXT

To enter text select the *Type Tool* and then click on the video frame where you want your text to appear and start typing. When you’re done typing press the **escape key** to exit the text box. You will automatically switch from the *Type Tool* to the *Selection Tool* which you can use to reposition or resize the text box.

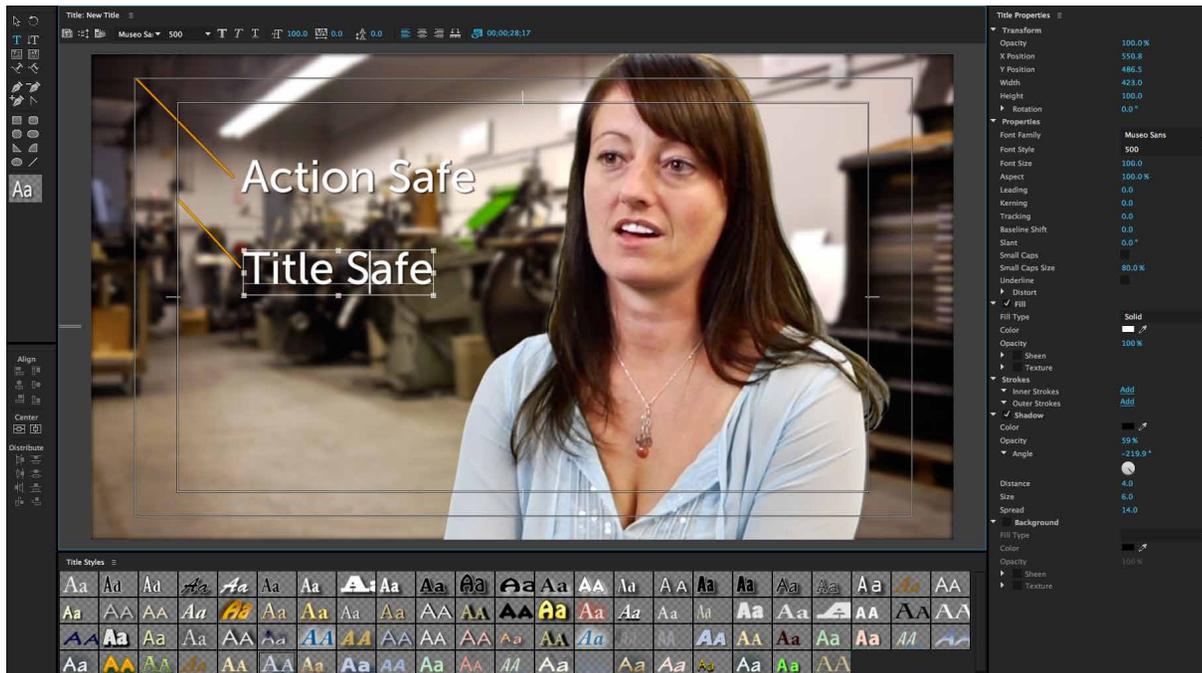
When resizing a text box with the *Selection Tool* it is possible to distort the text by making it wider or narrower. To maintain the original aspect ratio hold the **shift key** while dragging to resize.

TITLE PROPERTIES

When entering text *Premiere Pro* defaults to giving you plain white text with whatever font comes first alphabetically on your computer. You will almost certainly want to change this.

You can find basic type settings such as font type and size above the video preview. For more complete control over the look of your type use the *Title Properties* panel on the right. You will find control settings for not just text but for any shapes you may make as well. We will discuss making shapes later in this chapter.

The first set of controls here is called *Transform*. Most of these are more easily changed using the *Selection Tool*, however, you will also find an Opacity control here. While you will generally want your text at 100% opacity, lower opacities can look good for a large title or for a background shape.



Above: The *Title Editor*

Next up is the *Properties* category. This is where all of your type settings are located. There are a few additional options here beyond those on the toolbar above the work area. When working with shapes you will have a different set of options for controlling the type of shape you have.

When choosing a font you will usually want to pick something simple and easy to read. *Helvetica* is a popular choice—it's the typeface used in the NYC subway system—but there are plenty of other good options. When in doubt choose something simple.

Below *Properties* are the *Fill* options. For the most part a solid fill set to white will be your best option for text. Shapes you will generally want to be darker to contrast the text.

Under *Fill* is *Strokes* where you can add an *Inner Stroke* or *Outer Stroke* to draw an outline around text and objects. Most of the options for stroke are the same as for fill.

Next is *Shadow*, which adds a drop shadow to text and objects. This is very useful for separating text from the underlying video.

If white text falls over a lighter region of your video it can be very hard to read. A drop shadow will put a dark edge around your text that is more visually appealing—and easier to read—than a stroke.

The last option is *Background*, which puts a background color over the entire video frame. While not very useful for lower thirds and subtitles, it can be a nice way to separate a larger block of text from the underlying video. The simplest way to do this is with a black background set to a low opacity—say in the 20%–40% range.

CREATING SHAPES

When creating certain types of titles like lower thirds you may want to put a background object behind your text instead of just a simple drop shadow.

Creating shapes is quite easy, just select the *Shape Tool* for the shape you want and draw it in the work area by clicking and dragging. Just like with a text box you can edit the size and shape using the *Selection Tool*.

One thing to be aware of is that new objects are placed on top of existing objects. So, if you were to draw a rectangle around existing text, that rectangle would obscure the text.

To change the stacking order just right click on the new object and select *Arrange>Send to Back* from the context menu. This will place the object behind all existing objects. You can also choose to move objects forward or back one level or all the way to the front in this way.

ALIGNMENT

Let's say you want to have a block of text perfectly centered in a rectangle. The *Title Editor* provides

several alignment tools to make this very easy—they are located directly under the tools on the left side.

To align two objects select them both by clicking on one and then **shift+click** on the second. With both objects selected click on one of the six icons under *Align* to align to one of the four edges or the vertical or horizontal center.

These icons are arranged into two columns; the left column for horizontal alignment and the right for vertical. To get the text perfectly centered on our rectangle we would want to click on both *Horizontal Center* and *Vertical Center*.

Directly beneath *Align* are the *Center* options. These will align selected objects to the Horizontal Center and Vertical Center of the video frame respectively.

TITLE STYLES

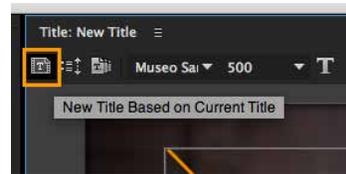
There is a collection of style presets underneath the work area represented as stylized letters. To apply one of these just click on it while the text box or object you want to apply it to is selected. If you only want to apply the color and not the font you can right click and choose to *Apply Style with Color Only*.

You can also save styles you have created here by clicking on the three lines next to *Title Styles* and choosing *New Style...* When prompted give it a name and it will be saved into the *Title Styles* palette for later use.

SAVING AND MODIFYING

When you're done creating your *Title* you can close the *Title Editor*. There is no save or done button, the title automatically updates as you edit it. You will see the title in the bin you were last working in when you close the *Title Editor*—it is a good idea to have a bin just for titles if you will be making several. You can now drag the *Title* into your *Timeline* just like any

other piece of footage. If you need to make changes to the title just double click on it to open up the *Title Editor* again.



Title Editor, click on the first icon in the toolbar above the work area: *New Title based on Current Title*.

You will get the *New Title* dialogue again and be prompted to enter a new name. After pressing *OK* you be back in the *Title Editor* looking at a copy of the last title. At this point you can select your text with the *Type Tool* and change what you need to.

CREDIT SCROLL & TEXT CRAWL

Occasionally you will want to do a credit scroll or text crawl. Directly next to the *New Title based on Current Title* button is the *Roll/Crawl Options* button. Clicking on that will bring up the *Roll/Crawl Options* dialogue.

The options here are pretty straightforward. You can choose *Still*, *Roll*, *Crawl Left* or *Crawl Right*. There are options to start off screen and end off screen as well as preroll and postroll to adjust timing.

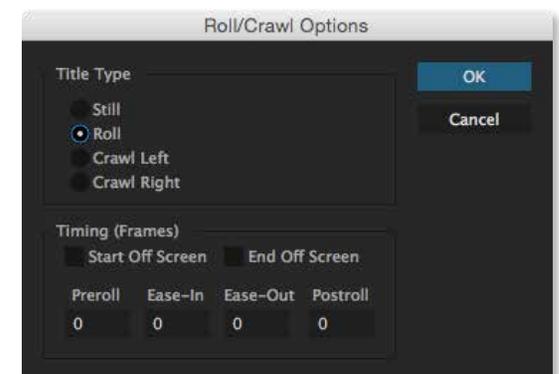
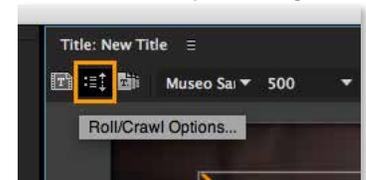
There is no time setting—the length of the clip in your timeline determines roll or crawl speed. You adjust the speed by using the trim tool to shorten or extend the *Title* in your timeline.

When making lower thirds you will generally want to have them all match stylistically. There is a very easy way to do this. When you finish your first lower third, instead of closing the

Center: The *New Title Based on Current Title* button

Below: The *Roll/Crawl Options...* button

Bottom: The *Roll/Crawl Options* dialogue box



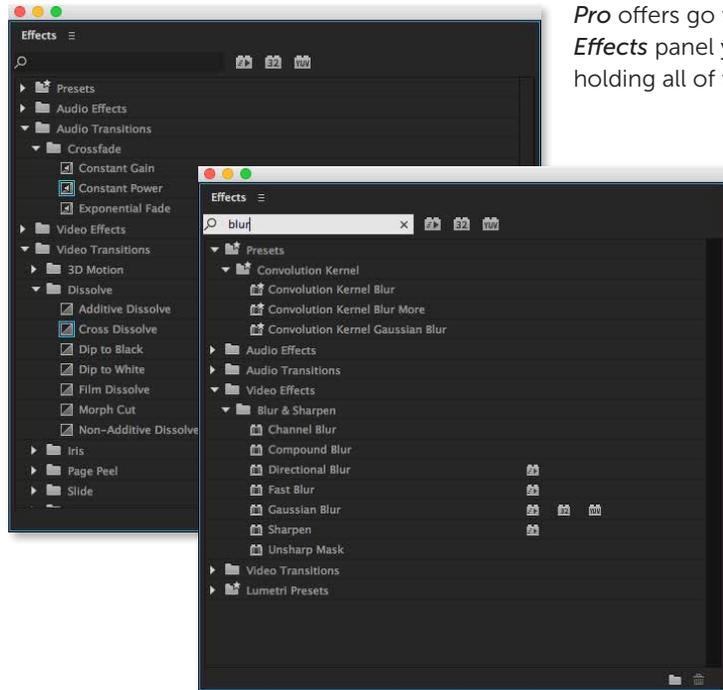
Effects

Effects, simply put, are anything that changes the look or sound of your video. We've already looked at some effects such as *Transitions* including the *Cross Dissolve* and *Constant Power* cross fade.

Premiere Pro comes with quite a few effects installed. We will briefly cover some of the more useful ones here, but feel free to explore what's available. Be careful when using effects as they can easily cause more harm than good.

Below Left: Audio and Video Transitions

Below Right: Searching for Effects



To access all of the effects that *Premiere Pro* offers go to **Window>Effects**. In the *Effects* panel you will see a series of folders holding all of the effects by category.

At the top of the panel you will also see a search bar. If you already know the name of the effect you wish to use you can start typing its name here and *Premiere Pro* will filter the list of effects automatically. For example, if you are looking for a blur, typing "blur" into the search window will turn up every effect and effect preset with the text "blur" in the name.

TRANSITIONS

You will notice that there are two types of transitions—audio and

video. If you twirl open *Video Transitions* folder and then the *Dissolves* folder within you will see the *Cross Dissolve* transition we learned about in the editing chapter.

There are two other very useful dissolves in here, namely *Dip to White* and the brand new *Morph Cut*. Both dissolves are very handy when you need to make a cut while someone is talking on camera and you aren't able to cover the jump with B roll.

Dip to White is simply a quick flash to white that not only smoothes out a jump cut but also tells the viewer that you've just made an edit. This is great when you're cutting from one part of a conversation to another.

The *Morph Cut* will attempt to blend the video from both sides of the edit together to make the edit appear seamless. This can be useful on certain types of footage, such as interviews without any background motion that were shot on a tripod.

Morph Cut can also create some comically bad transitions on footage with a lot of motion or on handheld footage. There are no settings for *Morph Cut* so it will either work, or it won't.

MOTION EFFECTS

Every piece of footage comes with three effects already applied that can be accessed from the *Effect Controls* panel. Those three are *Motion*—which we covered in the chapter on working with stills—*Opacity* and *Time Remapping*.

Opacity controls how the video layer interacts with the layer below it. When the *Opacity* amount is set to 100% nothing underneath is visible and at

0% the current layer disappears completely.

The other control under *opacity* is *blending mode*. The different blending modes affect the way that the current layer blends with the layers beneath it. You can find more information on the various *blending modes* on Adobe's online help via the **Help** menu.

Time Remapping changes the speed at which your footage plays back. A setting of 200% would have your footage play back twice as fast while a setting of 50% will have your footage playback at half speed.

AUDIO EFFECTS

If your footage has audio you will also see an *Audio Effects* section where you can control the *Volume* and *Panning*. Adjusting *Volume* here has the same effect as adjusting it in the *timeline*. In fact, any changes made to the *Volume* here will also show up on your clips in the *timeline*.

Channel Volume allows you to control the volume for the left and right channels separately on files with stereo audio tracks. Changes to *Channel Volume* will not show up on your clips in the *timeline*.

CROP & FLIP

While the *Motion* effects give you some control over how your image is displayed you may find there some other basic functions that you want to perform like cropping or flipping the direction your footage is facing.

To crop use the aptly named *Crop* filter under **Video Effects>Transform**. There are three basic options for *Crop*. The first sets how much of each edge you want to remove as a percentage. The *Zoom* checkbox will automatically scale up your footage to fit the frame as you crop and *Edge Feather*

will give you a smooth edge transition instead of a hard line.

To flip the image use the *Horizontal Flip* effect, also found in **Video Effects>Transform**. This effect and has no controls.

WARP STABILIZER

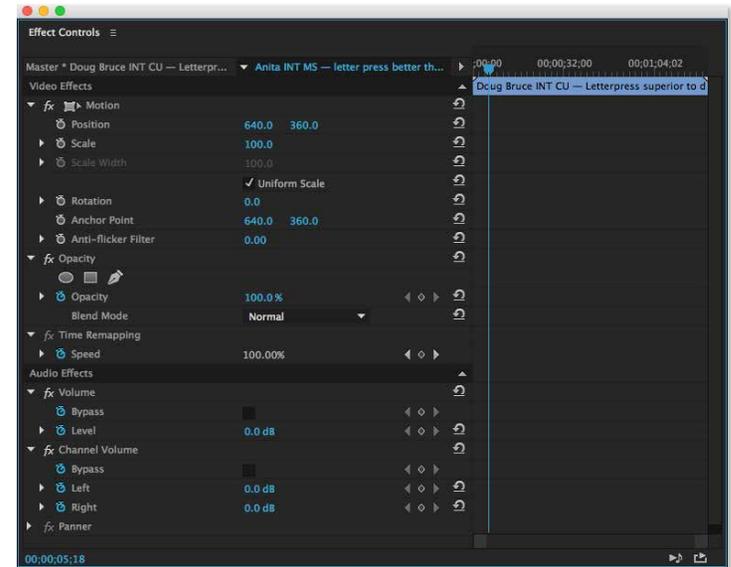
The *Warp Stabilizer* is a very useful tool for smoothing out shaky handheld footage.

It works by analyzing motion in the frame and then automatically repositioning the frame to make the motion smooth. You will find it under **Video Effects>Distort**.

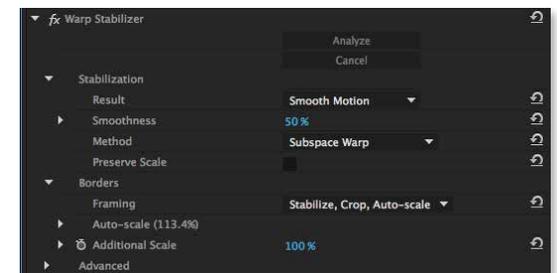
When you first apply it to your footage you will see a blue bar that says it is analyzing the footage. It will then switch to an orange bar to let you know it is stabilizing the footage.

When the orange bar is gone, play back the clip to see if you like results from the default settings. If the effect is too strong, or not strong enough, you can adjust the setting until you get the result you like.

Most of the settings are self-explanatory but one thing worth noting is the *Method* option. The default setting is *Subspace Warp*, which can cause strange artifacts on some footage. If you see weird shifting within the frame try changing to a different *method*. For more info on the various settings, including the advanced settings, refer to Adobe's online help.



Above: The Effects Controls Panel with its default Effects.



Above: The *Warp Stabilizer's* default settings will solve most of your shaky footage problems.

Keep in mind that *Warp Stabilizer* isn't a magic bullet—some footage is just too shaky to be fixed. So, while useful, you shouldn't rely on it when shooting if you could use a tripod or some other form of physical support for the camera.

BLUR

There are several blur effects available under **Video Effects>Blur & Sharpen**. The most useful are the *Fast Blur* and *Gaussian Blur*. They can be used to blur out faces or logos that you don't have permission to show or if you need to censor graphic content. Blurs are also useful for improving the readability of text placed over a video as it puts the underlying video out of focus.

Fast Blur and *Gaussian Blur* have the exact same controls and can be used interchangeably. *Gaussian Blur* will give nicer looking results, similar to an out of focus lens, while *Fast Blur* is more useful when you want to minimize rendering times, such as when blurring out a small logo.

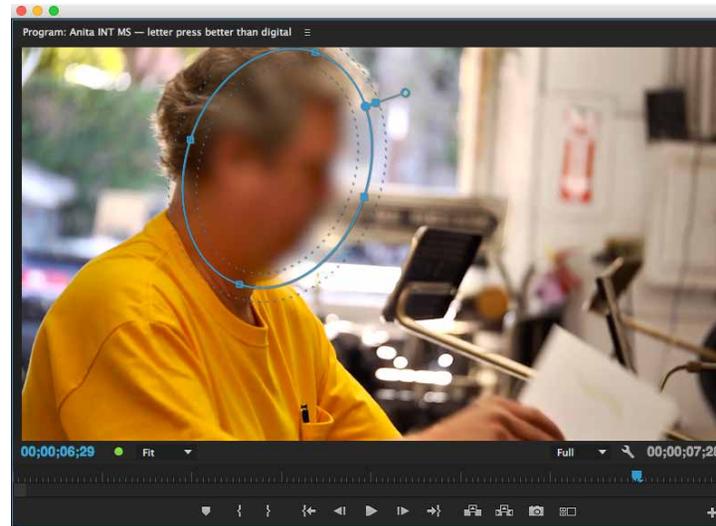
The *Blurriness* control is measured in pixels—the higher the number the more blurry the image gets. *Blur Dimension* lets you blur horizontally, vertically or both. The default of *Horizontal and Vertical* is what you'll almost always want.

The last check box, *Repeat Edge Pixels*, is useful when blurring the entire frame. This will prevent the

edge of the image from having a black border.

MASKING EFFECTS

Every effect has masking controls attached so you can limit the effect to specific portion of the frames such as using a blur effect to obscure someone's face. You will see these controls directly under the name of the effect represented by oval, square and pen tip buttons.



By clicking on one of these icons you can create a mask over the image, limiting the effect to the area within the mask. The oval and square icons give you adjustable oval and rectangular mask respectively. The pen lets you draw your own custom mask for complex objects.

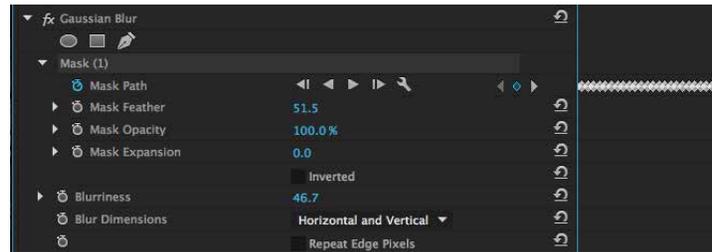
The oval and rectangle masks have 5 *control points*. The first four are used for resizing the mask. The fifth has three *control points*—a square and two dots. The hollow dot controls the *Mask*

Feather and the square controls the *Mask Expansion*. You can also access these controls from the *Effect Controls* panel.

If you would rather have the mask block the effect from a certain part of the frame just click the *Inverted* check box.

TRACKING MASKS

When blurring something like a face you may find that you need the mask to move with the face over time. While you can manually key frame this just like we did with images earlier, *Premiere Pro* includes tracking tools to automate the process.



Left: A *Gaussian Blur* with a single mask. Notice the *keyframes* next to *Mask Path* that resulted from tracking.

Below: The *Paste Attributes* dialogue box

Once your mask is positioned properly you can use the *Mask Path* controls to track the object the mask is covering. The four buttons, in order, allow you to track back one frame, back to the beginning, forward to the end and forward one frame. The wrench gives you options on which aspects you want to track—*Position*, *Scale* and *Rotation*.

If you're tracking a face you will want to choose a frame where you can see most of the face clearly while creating the mask. With the mask placed choose to track *Position*, *Scale & Rotation*.

Next, press the *track forward* button and let it track until it hits the end. Then go back to the frame you started on and choose to *track backwards* to track to the beginning.

You will notice that *Premiere Pro* creates keyframes for *Position*, *Scale* and *Rotation* at every frame you have tracked. This is very useful because if you need to adjust a frame or two manually you can simply move the mask and that keyframe will automatically update without affecting the rest of the clip.

APPLYING EFFECTS TO MULTIPLE CLIPS

If you want to take the effects you applied to one clip and apply them to another clip, it's as easy as copying and pasting. If you only want to copy a single effect you can click on it in the *Effect Controls* panel and press **command+c** to copy it. Then click on the clip you want to copy it to and press **command+v** to paste.

You can also select multiple clips in the timeline to paste to.

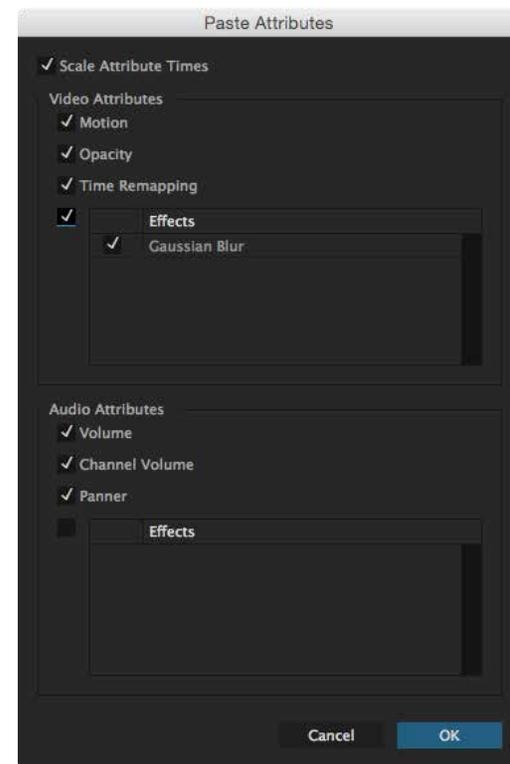
PASTE ATTRIBUTES

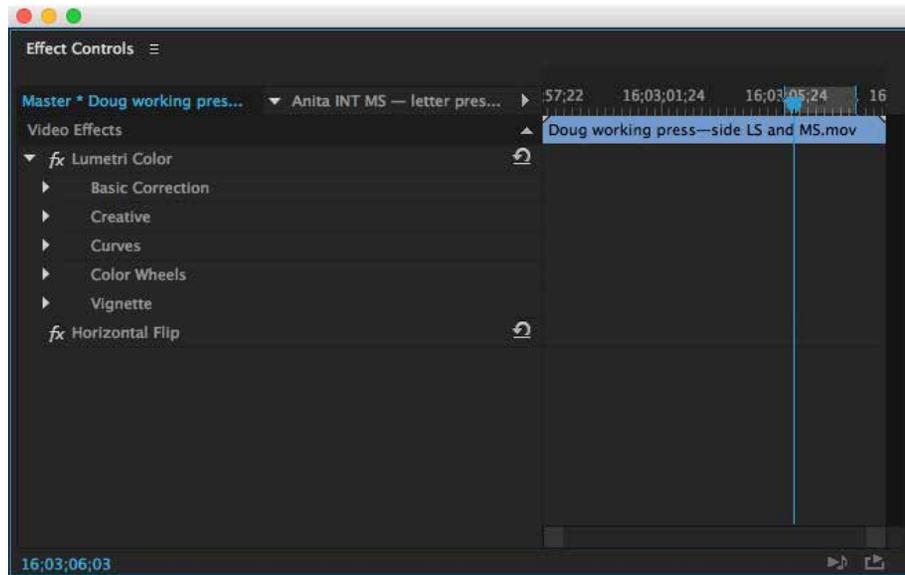
If you want to copy and paste multiple effects, or effects applied in the *Motion* tab, you'll need to use the *Paste Attributes* command.

Select the clip you want to copy from in the timeline and press **command+c** to copy. Next, select the clip or clips you want to paste to and go to **Edit>Paste Attributes** or use the shortcut **option+command+v**.

You will be presented with the *Paste Attributes* dialogue, which will allow you to select which attributes you wish to paste. You can choose to paste all or only some of these.

At the very top you will see a box called *Scale Attribute Times*. This will adjust the timing of any keyframes you used based on the length of the clips.





Above: The *Master Tab* on the *Effect Controls Panel*. Changes here will affect every instance of a clip in your timeline. This is great place for color correction, which will be covered in the next chapter.

MASTER CLIPS

Another way to apply the same effects to multiple edits is to use the *Master* tab on the *Effects Control* panel. This will apply the effects to the main clip in your project so that every time you edit from that clip, or adjust the effect settings, every edit from that clip will automatically update and match.

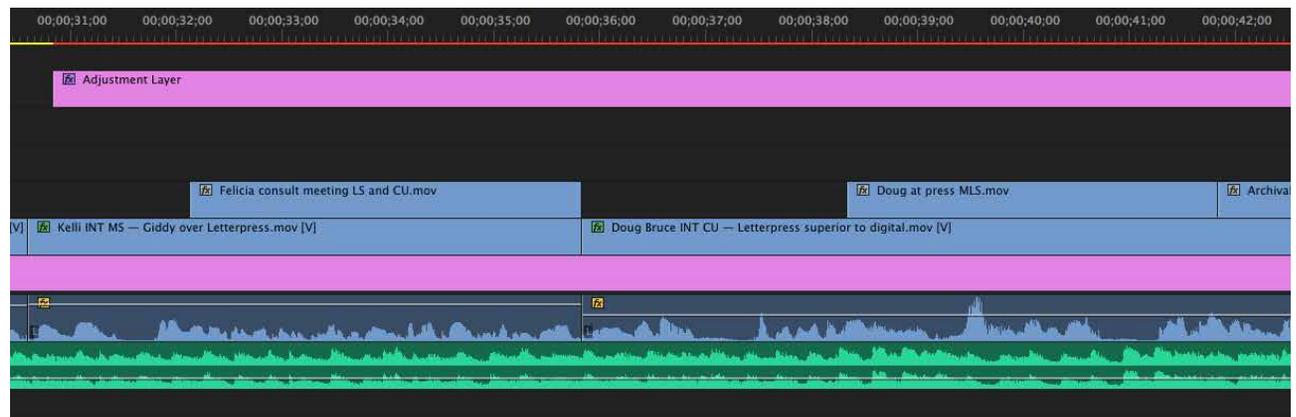
This is very handy for shots you will make multiple edits from such as color correcting long interviews. We will deal with *color correction* more in the next chapter.

ADJUSTMENT LAYERS

Adjustment Layers contain no footage; they simply hold effects that will affect the footage below them on the timeline. You can extend an *Adjustment Layer* over multiple edits so that every clip in a sequence will have the same effect applied to it.

This lets you easily disable or update effects for multiple unrelated clips quickly without having to adjust each clip individually.

To create a new *Adjustment Layer* go to **File>New>Adjustment Layer** or select *Adjustment Layer* from the *New Item* menu at the bottom of the *Project* panel.



Right: An *Adjustment Layer's* effects apply to all underlying video clips.

Color Correction

Color correction has its own *workspace* in *Premiere Pro*. If you're in the default *Editing workspace* you should see a bar at the top showing the different available *workspaces*. Click on the one named *Color*. If you don't see this you can access the *Color* workspace from **Window>Workspaces**.

You'll notice a few differences in the *Color* workspace, namely the addition of the *Lumetri Color* and *Lumetri Scopes* panels. The *Lumetri Color* panel is where you'll do all of your color corrections and the *Lumetri Scopes* panel will give you real-time info about the color and exposure of your footage.

LUMETRI COLOR PANEL

To begin color correcting simply select the clip you want to work on in the *timeline*. When in the *Color* workspace, the clip under the playhead will be automatically selected for any track that has *track targeting* on.

You will notice that the name of the clip appears in the right tab at the top of the *Lumetri Color* panel. While it is an effect like those discussed in the previous chapter, you don't have to specifically add *Lumetri Color* to every clip. Once you start making adjustments it is automatically added to the clip as an effect.

There are five sections in the *Lumetri Color* panel laid out in order of workflow. Each section is applied in order from top to bottom and can be enabled or disabled using the associated check box next to the title. This is great way to see the changes you've made in each section as you work.

BASIC CORRECTION

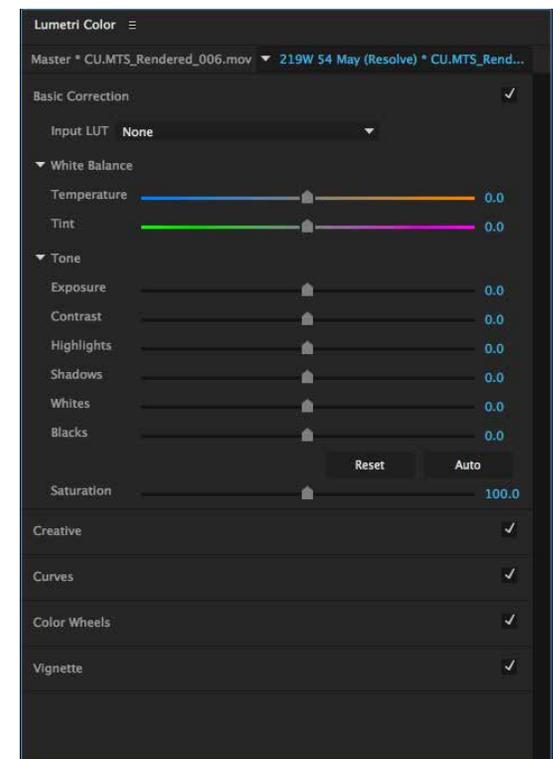
The first option available to you is *white balance*. This is a quick and effective way to fix white balance issues with your footage. For example, if you were shooting inside and ran outside to shoot but forgot to switch to a daylight balance.

Once your *white balance* is set you can adjust your *exposure* and *contrast*. *Exposure* adjusts the overall brightness of the image much the same way as changing the iris or ISO on your camera would. Keep in mind, if you've clipped your footage to white or black color correction can't do anything to recover those details.

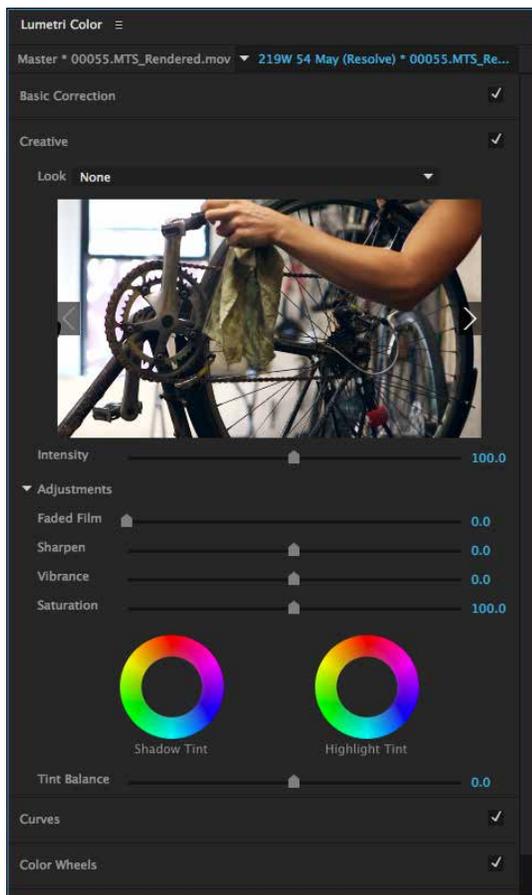
The remaining controls, except the last, all control contrast in specific ways. The actual *Contrast* control pushes bright portions brighter and dark portions darker to increase contrast in the midtones.

Highlights only affects the bright parts of your image and can make them brighter or darker while leaving your white point where it is. *Shadows* affects only the dark portions of your image without changing your Black point. *Whites* and *Blacks* will adjust your white or black point respectively.

Saturation will increase or decrease the intensity of the colors in your footage. Be careful with this, as increasing saturation too much can make your footage look worse.



Above: The *Basic Correction* tools in the *Lumetri Color* panel



Above: The *Creative* tools in the *Lumetri Color* Panel

CREATIVE

There are a bunch of preset *looks* you can choose from here. You can preview *looks* by using the small preview window and clicking on the left and right arrows.

If you find a look you like you can choose it by clicking in the center of the preview window. You can then increase or decrease the *Intensity* of the *look* to taste using the slider below the preview window.

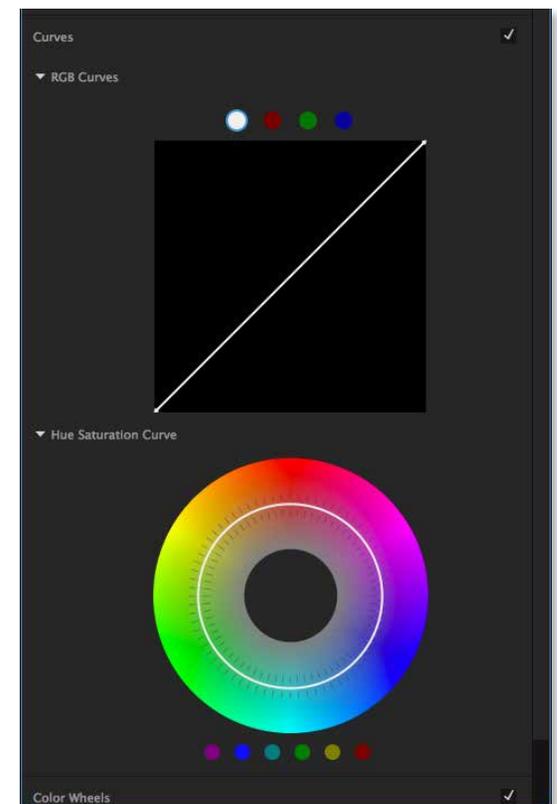
The *Faded Film* slider is meant to emulate the look of old faded photos. Use this sparingly if at all.

The *Sharpen* slider is very useful for soft footage. It's best to preview your footage at 100% when adjusting the *Sharpness* slider. It's also important to preview the effect as it can create artifacts that are only visible during playback. Be careful with this one, as well—it can quickly make your footage look bad.

Vibrance and *Saturation* are related. *Saturation* here is the same as the one in *Basic Correction* allowing you two chances to adjust saturation. *Vibrance* only increases the saturation of colors that aren't already highly saturated, allowing you to bring more color into the image with less risk of creating ugly, oversaturated areas.

CURVES

The *RGB Curves* function just like the curves in *Photoshop* and *Lightroom*. There are four colored dots above the *Curves* panel allowing you to control overall curves or the individual red, green and blue channel curves. You can add *control*

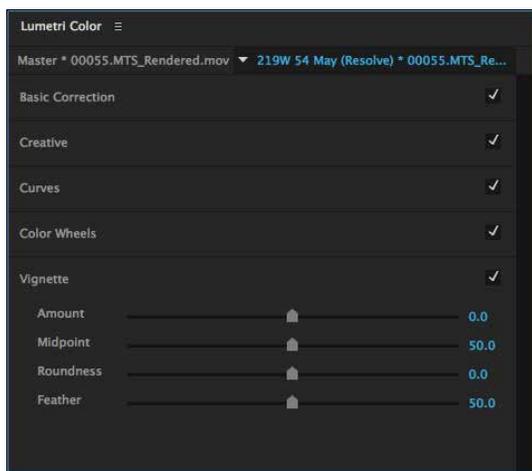
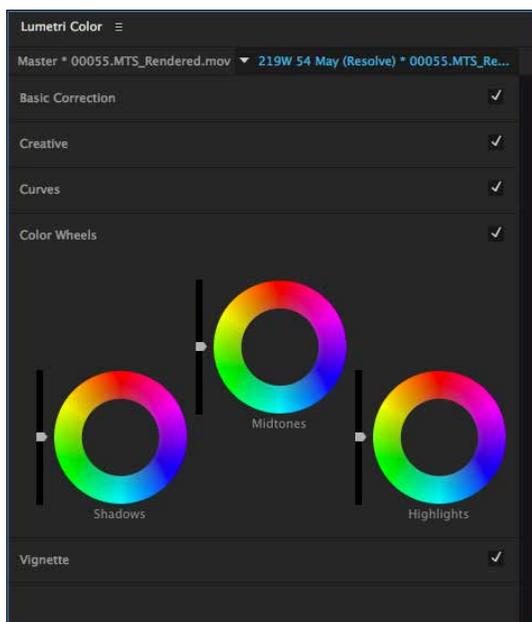


Above: The *Curves* tools in the *Lumetri Color* Panel

points to the curve simply by clicking. *Control points* can be removed by holding the **command key** while clicking.

The *Hue Saturation* curve allows you to adjust the saturation of individual colors or a range of colors. Dragging the white line towards the edge of the wheel will increase saturation while dragging inwards will decrease saturation.

You can click on the color dots below the wheel to select specific color ranges or place *control points* across specific ranges that you want to affect.



Top: The *Color Wheels* tool in the *Lumetri Color Panel*

Above: The *Vignette* tool in the *Lumetri Color Panel*

COLOR WHEELS

These are the standard *Three Way Color Correctors* you will see in most video editing apps. These allow you to adjust the color and brightness of the *Shadows*, *Midtones* and *Highlights* individually.

To adjust the brightness values use the slider next to each color wheel. To change the color simply click inside the wheel and drag toward the color you want.

The three ranges overlap somewhat so adjustments made to *Shadows*, for example, will also bleed into *Midtones* and *Highlights*. This makes for smoother color corrections and is great place for more creative looks beyond basic color correction.

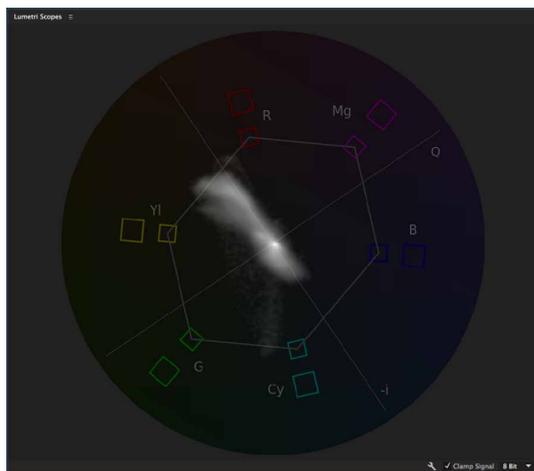
VIGNETTE

Vignette can be used to add a vignette to focus the eye towards the center of the image or to remove the natural vignetting that many lenses have. To make a dark vignette drag the *Amount* slider to the left. To remove vignetting or add a white vignette drag it to the right.

The *Midpoint* slider controls how far into the image the vignette reaches. The *Roundness* slider changes the aspect ratio of the vignette and *Feather* affects how hard or soft the edge of the vignette is.

VIDEO SCOPES

There are several types of video scopes available and you can choose which ones you want to show or hide by clicking on the wrench icon at the bottom of the *Lumetri Scopes Panel*. Video scopes are very useful because, while your screen may not always be accurate, scopes tell you exactly what your image looks like if you know how to read them.



Above: The YUV Vectorscope

VECTORSCOPE

The *vectorscope* comes in two flavors in *Premiere Pro*—*HLS* and *YUV*. The more useful of the two is the *YUV Vectorscope*, which is the one we will cover here.

The *vectorscope* shows only color information in the form of a color wheel. There are six marks, called *graticules*, on the *vectorscope* for the three Color Primaries—Red, Green and Blue—and three secondary colors—Cyan, Magenta and Yellow.

The color information is shown as a cluster of white pixels, called a *trace*, showing the color and saturation of every pixel in the current frame. The closer to the center the *trace* is the less saturated the image is with dead center being fully unsaturated. Blacks, white and grays will all sit dead center.

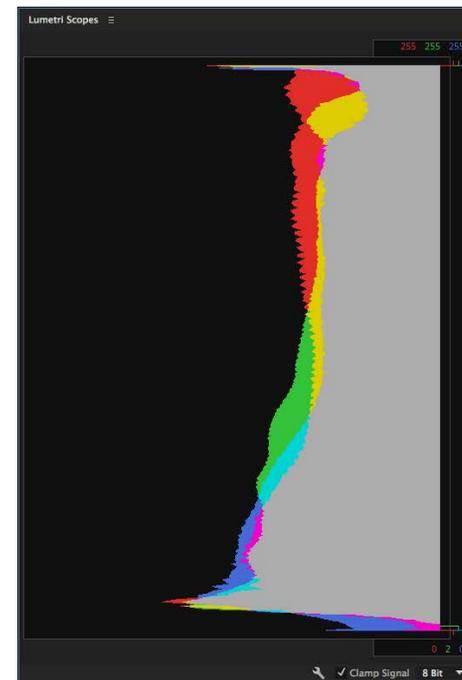
The further away from center the *trace*, is the more saturated towards a specific color the image is. If the *trace* is far out by the blue graticule then that portion of the image is very blue. If it's far out between red and yellow then it's very orange.

There are also two lines forming an X across the *vectorscope*. Originally these were used for tape deck calibration but one of them still has another very useful feature.

The half line running from the center out over the orange portion of the *vectorscope* is referred to as the *Skin Tone Line* as it lines up with typical human flesh tones, regardless of ethnicity.

If you have a face or other skin showing in your footage you will want to make sure it falls roughly around this line on the *vectorscope*.

Below: The Histogram



HISTOGRAM

If you've used a *DSLR* or *Photoshop* you may already be familiar with the *Histogram*. The only real difference is that *Premiere Pro* displays its *Histogram* vertically.

The *Histogram* shows the distribution of pixel values according to brightness for the Red, Green and Blue color channels. The histogram can give you a general sense of whether an image has more dark areas or bright areas and show where certain colors are more prominent.

Generally speaking, the *Histogram* is the least useful scope available for color correcting video—the *waveform* is more precise for showing exposure information and the *vectorscope* and *parade* are more useful for adjusting color.

WAVEFORM

There are four types of *waveform* available in *Premiere Pro*: *RGB*, *Luma*, *YC*, and *YC no Chroma*. You can select which type to use by clicking the wrench button on the *Lumetri Scopes* panel and going to *Waveform Type*.

The *Luma waveform* shows effective brightness levels on a scale of 0 (Black) to 100 (White) and matches your footage left to right making it easier to determine which part of the screen matches which levels.

The *Luma waveform* is very useful for adjusting exposure levels. You can quickly see if your image is over or under exposed if it doesn't touch black or white, respectively. If the trace occupies a small area in the middle you may need to increase the contrast.

As a general rule, you'll want something black and something white—if you see the waveform start to flatten out at the top or bottom, though, you are losing detail in that portion of your image. This is referred to as Clipping Whites or Crushing Blacks.

Also, the highlights on a face should sit somewhere around 65-70 on the scale under normal lighting conditions.

Every rule has an exception, of course—footage shot in a blizzard may not have any black and footage shot at night may not have any white. If you shoot on a rainy or overcast day you may not have anything pure black or white. Scopes are very useful but you still need to use your judgment.

PARADE

The *parade waveform* splits out the individual color channels into separate waveforms side by side. Your options here are RGB and YUV and can be selected by right clicking in the *Lumetri Color* panel and going to *Parade Type*.

RGB parade show the individual Red, Green, and Blue color channels. The *YUV parade* shows luminance and the two color component channels used in television broadcasting. We will be discussing the *RGB parade* only.

The *RGB parade* is very useful for identifying and fixing color casts in the highlights and shadows. Generally speaking you will want your blacks to be black and whites to be white. When the red, green and blue *traces* match around 100 and 0 then you will have pure blacks and whites.

As an example, if the Red and Green *traces* both touch 0 but the blue trace sits higher the dark parts of your image will be blue instead of black. Similarly, if the Green and Blue traces go to 100 but the Red sits lower then the lightest parts of your footage will look reddish.

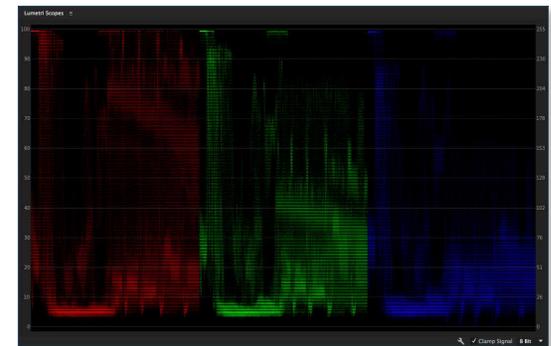
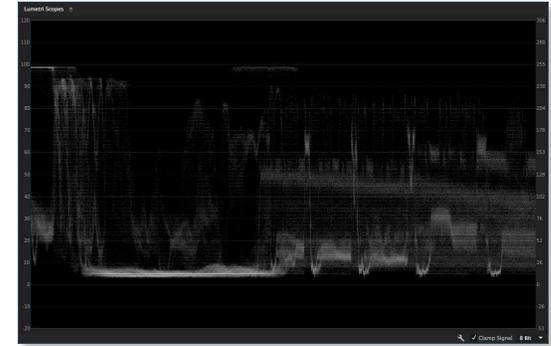
SECONDARY CORRECTIONS

If you want to do additional color correction on just a portion of the image you can add a second *Lumetri Color* effect from the *Effects* panel under *Video Effects>Color Correction*.

When you add a new *Lumetri Color* instance the *Lumetri Color* panel will automatically switch to the new instance. You can then use all of the masking and tracking features discussed in the *Effects Chapter* to constrain the effect to a portion of the image.

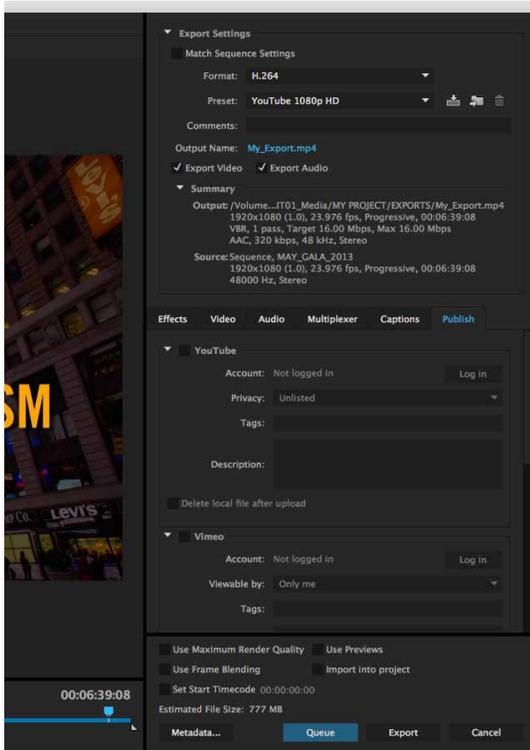
MASTER CORRECTION

The *Master tab* works just like with any other effect and will allow you to color correct your footage before editing or to apply color correction across clips from the same footage in your timeline.



Top: The *Luma Waveform*
Above: The *RGB parade*

Exporting



Above: The *Export Settings* dialogue box with the *YouTube 1080p HD* preset selected

Once you're done editing it's time to export. Make sure the *timeline* you want to export is active—the panel will be highlighted blue—then go to **File > Export > Media...** (**command+m**). The *Export Settings* dialogue will appear and you can select a preset or input custom settings appropriate to your project.

Most of the time at the *J School* you will be uploading your video to either *YouTube* or *Vimeo*. Fortunately, *Premiere Pro* has built-in presets for both sites that are always kept current and will even allow you to automatically upload your project to either site.

To access the *Vimeo* or *YouTube* presets you first need to select *H.264* from the *Format* drop down menu. Then in the *Preset* drop down you will find several *Vimeo* and *YouTube* presets near the bottom of the list.

For *Vimeo* select *Vimeo 720p HD* if you have a free account or *Vimeo 1080p HD* if you have a paid account. For *YouTube* select *YouTube 1080p HD*.

Directly below the *Preset* menu you will see the name of your sequence in blue with a file extension after it. If you click on the name, a dialogue will pop up giving you the option to choose where your export will be saved and to give it a name. It's good practice to keep all of your exports from a project in an *Exports* folder within your project folder.

If you also want *Premiere Pro* to upload your project directly to *Vimeo* or *YouTube* you can click on the *Publish* tab and check the box next to the site you want to upload to. You will need to log in to your account the first time you do this which will take you to your web browser for authentication.

Once you're logged in you can add a description and tags as well as choose your privacy settings. There is also an option to *Delete local file after upload*. Generally speaking, it's a good idea to keep your file so that you have a copy in case something happens to your uploaded file.

When you've got all your settings the way you want it's time to export. Most of the time you will simply want to hit *Export*. *Premiere Pro* will then render out a final video file according to your settings. However, you will not be able to use *Premiere Pro* while exporting.

Selecting *Queue* will launch *Media Encoder* and load your sequence into its *render queue*. You can then return to *Premiere Pro* and select additional sequences to queue into *Media Encoder* or simply let *Media Encoder* render out your video in the background while you continue to work.

To start rendering your queue in *Media Encoder*, press the green play button at the top right of your queue.

Keyboard Shortcuts

Collected below are some of the more useful keyboard shortcuts in *Premiere Pro*. Learning shortcuts for actions you perform regularly can make the editing process much more efficient.

Not only does *Premiere Pro* have a lot of keyboard shortcuts, they are completely customizable. You can set custom shortcuts by going to the *Premiere Pro* menu and selecting *Keyboard Shortcuts...* or you can use the shortcut **command+opt+K**.

Action	Shortcut
File	
New Project	Opt+Cmd+N
New Sequence	Cmd+N
New Bin	Cmd+B
New Title	Cmd+T
Open Project	Cmd+O
Close Project	Cmd+Opt+W
Save	Cmd+S
Save As	Cmd+Shift+S
Import From Media Browser	Cmd+Opt+I
Import	Cmd+I
Export Media	Cmd+M
Edit	
Undo	Cmd+Z
Redo	Cmd+Shift+Z
Cut	Cmd+X
Copy	Cmd+C
Paste	Cmd+V
Paste Attributes	Cmd+Opt+V
Clear	Forward Delete
Ripple Delete	Shift+Forward Delete
Select All	Cmd+A
Deselect All	Cmd+Shift+A

Action	Shortcut
Clip	
Modify Audio Channels	Shift+G
Group	Cmd+G
Ungroup	Cmd+Shift+G
Decrease Clip Volume	[
Increase Clip Volume]
Sequence	
Render Effects in Work Area/In to Out	Return
Match Frame	F
Apply Video Transition	Cmd+D
Apply Audio Transition	Cmd+Shift+D
Zoom In	=
Zoom Out	-
Snap	S
Marker	
Mark In	I
Mark Out	O
Go to In	Shift+I
Go to Out	Shift+O
Clear In	Opt+I
Clear Out	Opt+O
Clear In & Out	Opt+X
Add marker	M

Action	Shortcut
Go to Next marker	Shift+M
Go to Previous Marker	Cmd+Shift+M
Clear Current Marker	Opt+M
Clear All Markers	Cmd+Opt+M
Navigation	
Play Forward	L
Play backwards	J
Stop	K
Go to Next Edit Point	Down
Go to Next Edit Point on Any Track	Shift+Down
Go to Previous Edit Point	Up
Go to Previous Edit Point on Any Track	Shift+Up
Step Back	Left
Step Back Five Frames	Shift+Left
Step Forward	Right
Step Forward Five Frames	Shift+Right
Maximize Frame Beneath Cursor	` (tilde)