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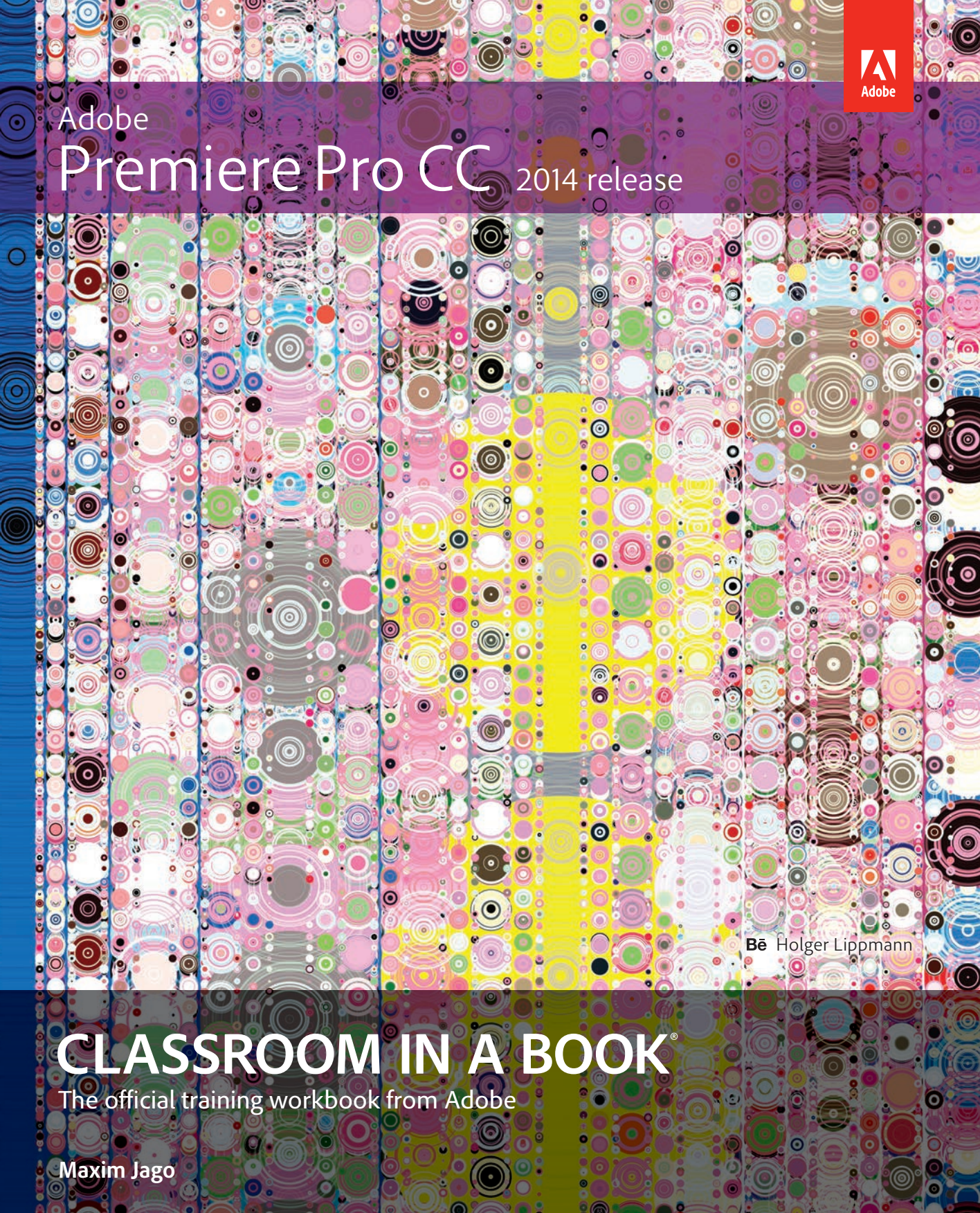

Bē Holger Lippmann

CLASSROOM IN A BOOK®

The official training workbook from Adobe

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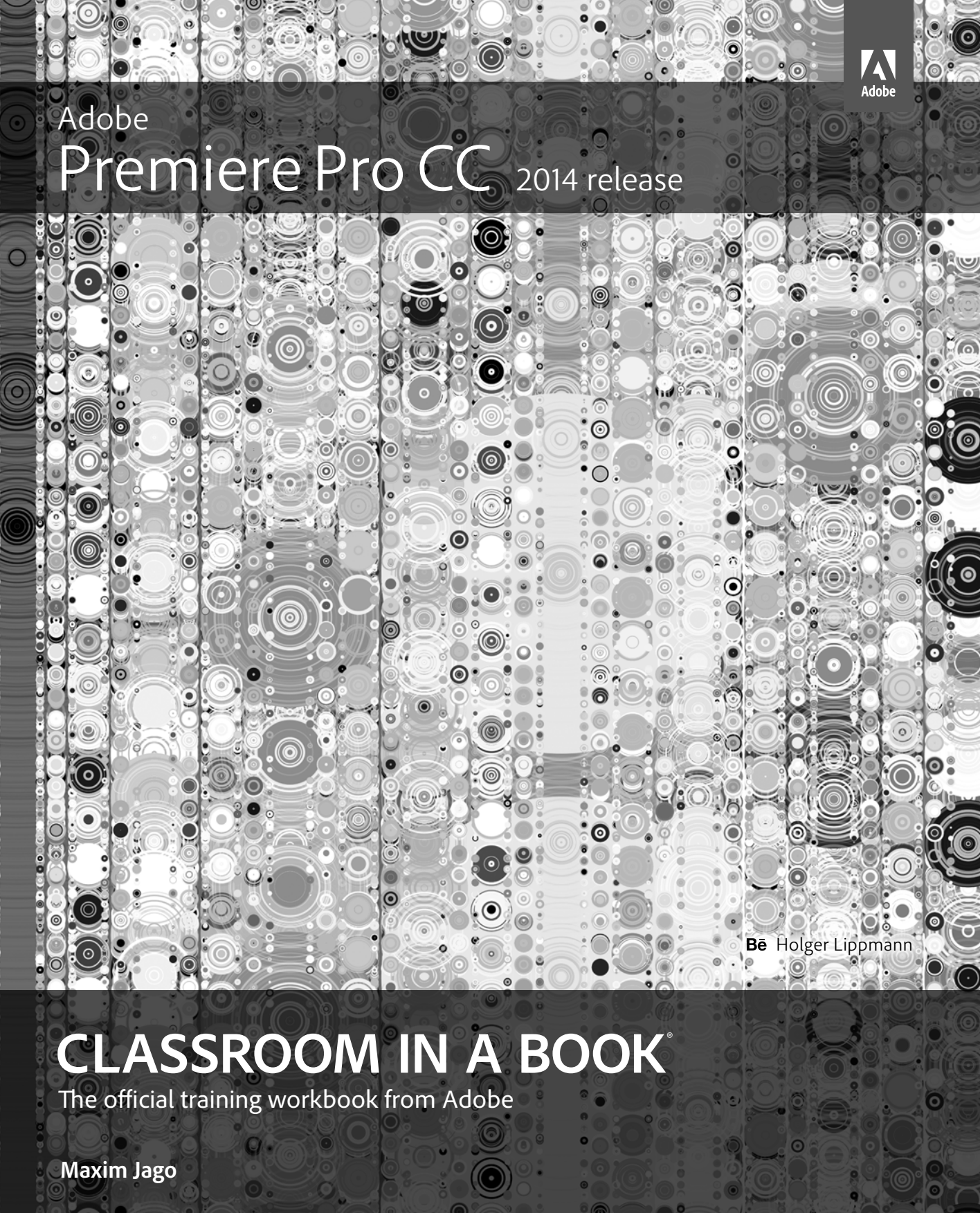
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Maxim Jago

Adobe® Premiere® Pro CC Classroom in a Book® (2014 release)

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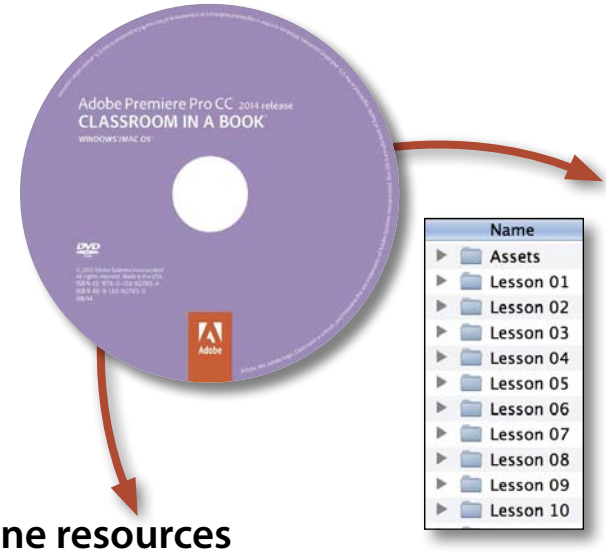
WHAT'S ON THE DISC

Here is an overview of the contents of the Classroom in a Book disc

Lesson files … and so much more

The *Adobe Premiere Pro CC Classroom in a Book (2014 release)* disc includes the lesson files that you'll need to complete the exercises in this book, as well as other content to help you learn more about Adobe Premiere Pro CC and use it with greater efficiency and ease. The diagram below represents the contents of the disc, which should help you locate the files you need.



Lesson files

Each lesson has its own folder inside the Lessons folder. In addition, there is a folder called "Assets" containing files that are used for multiple lessons. You will need to copy all of these folders to your hard drive before you can begin the lessons. See the Getting Started section in the beginning of this book for details.

Online resources

Links to Adobe Help and Support pages, Adobe Authorized Training Partners, Adobe TV, other Adobe Press titles, and other useful online resources can be found inside a handy HTML file. Just open it in your Web browser and click on the links.

CONTENTS

GETTING STARTED XI

About Classroom in a Book xi

Prerequisites xi

Installing Premiere Pro CC xii

Optimizing performance xii

Copying the lesson files xiii

Relinking the lesson files xiii

How to use these lessons xiv

How to access updates to this book xiv

Additional resources xv

Adobe Authorized Training Centers xv

1 TOURING PREMIERE PRO CC XVI

Getting started 2

Nonlinear editing in Premiere Pro 2

Expanding the workflow 5

Touring the Premiere Pro workspace 8

2 SETTING UP A PROJECT 18

Getting started 20

Setting up a project 21

Setting up a sequence 33

3 IMPORTING MEDIA 42

Getting started 44

Importing assets 44

Working with the Media Browser 48

Importing images 52

The media cache 56

4 ORGANIZING MEDIA 62

Getting started 64
The Project panel 64
Working with bins 69
Organizing media with content analysis 76
Monitoring footage 78
Modifying clips 83

5 ESSENTIALS OF VIDEO EDITING 88

Getting started 90
Using the Source Monitor 90
Navigating the Timeline 97
Essential editing commands 104

6 WORKING WITH CLIPS AND MARKERS 114

Getting started 116
Program Monitor controls 116
Controlling resolution 121
Using markers 123
Using Sync Lock and Track Lock 129
Finding gaps in the Timeline 131
Selecting clips 131
Moving clips 134
Extracting and deleting segments 137

7 ADDING TRANSITIONS 142

Getting started 144
What are transitions? 144
Edit points and handles 146
Adding video transitions 147
Using A/B mode to fine-tune a transition 152
Adding audio transitions 157

8 ADVANCED EDITING TECHNIQUES 162

Getting started 164
Four-point editing 164
Retiming clips 166
Replacing clips and footage 172
Nesting sequences 176
Regular trimming 179
Advanced trimming 181
Trimming in the Program Monitor 186

9 PUTTING CLIPS IN MOTION 194

Getting started 196
Adjusting the Motion effect 196
Changing clip position, size, and rotation 201
Working with keyframe interpolation 208
Using other motion-related effects 212

10 MULTI-CAMERA EDITING 220

Getting started 222
The multi-camera process 223
Creating a multi-camera sequence 223
Switching multiple cameras 227
Finalizing multi-camera editing 231

11 EDITING AND MIXING AUDIO 234

Getting started 236
Setting up the interface to work with audio 236
Examining audio characteristics 244
Voice-over "scratch track" 244
Adjusting audio volume 245
Creating a split edit 250
Adjusting audio levels for a clip 251

12 SWEETENING SOUND 260

Getting started 262
Sweetening sound with audio effects 262
Adjusting EQ 268

Applying effects in the Audio Track Mixer 273
Cleaning up noisy audio 279

13 ADDING VIDEO EFFECTS 290

Getting started 292
Working with effects 292
Master clip effects 307
Masking and tracking visual effects 309
Keyframing effects 312
Effect presets 316
Frequently used effects 319

14 COLOR CORRECTION AND GRADING 326

Getting started 328
Color-oriented workflow 328
An overview of color-oriented effects 340
Fixing exposure problems 347
Fixing color balance 350
Special color effects 358
Creating a look 359

15 EXPLORING COMPOSITING TECHNIQUES 364

Getting started 366
What is an alpha channel? 367
Making compositing part of your projects 368
Working with the Opacity effect 371
Working with alpha-channel transparencies 375
Color keying a greenscreen shot 376
Using mattes 381

16 CREATING TITLES 390

Getting started 392
An overview of the Titler window 392
Video typography essentials 396
Creating titles 402
Stylizing text 406
Working with shapes and logos 411
Making text roll and crawl 415

17 MANAGING YOUR PROJECTS 422

Getting started 424
The File menu 425
Using the Project Manager 427
Final project management steps 432
Importing projects or sequences 432
Managing collaboration 433
Managing your hard drives 434

18 EXPORTING FRAMES, CLIPS, AND SEQUENCES 438

Getting started 440
Overview of export options 440
Exporting single frames 440
Exporting a master copy 442
Working with Adobe Media Encoder 444
Exchanging with other editing applications 453
Recording to tape 459

Index 465

LESSON FILES AND MEDIA PAGE 487

ACKNOWLEDGEMENTS

Producing effective learning materials for such an advanced technology is a team effort. Friends, colleagues, fellow filmmakers, and technology experts have all contributed to this book. There are too many names to mention but let's say this: I have often joked that in Britain we don't say "awesome." Instead, we say "perfectly acceptable." On this occasion, "perfectly acceptable" simply isn't enough. Instead, I will have to say our British equivalent of "super awesome": those people who make this world better by sharing, nurturing, caring, showing, telling, demonstrating, making, and helping are all "More than acceptable."

By the way, I'm not this good at writing! Everything on these pages is inspected by a team of experienced editors who check and correct typos, spelling errors, naming errors, false attributions, suspect grammar, unhelpful phrasing, and inconsistent descriptions. This wonderful team didn't just highlight text that needed correcting. They offered positive alternatives that I could simply agree to, so in a very literal sense, this book is the product of many people's contributions. I'd like to thank the whole team at Peachpit and Adobe Press, who made it possible to produce such a beautifully finessed work.

As each draft chapter was completed, the most excellent Tim Kolb checked all references to technology and highlighted errors, opportunities to clarify, and potential details to expand upon. Tim's comments are offered with a gentle kindness and a dry wit. Tim would regularly tell me, "Maxim, you're a fool" in a way that felt like he was saying "You're awesome!" His technical knowledge, keen eye, and significant experience are a safety net I came to depend upon and value enormously.

Roughly half the content of this book makes use of, or is derived from, material written by Rich Harrington for the previous edition. The present outline was worked out by the two of us over the past couple of editions, and though I have checked through his chapters and updated, rephrased, and reworded them for this version, a substantial amount remains unchanged and is presented exactly as Richard wrote it.

Finally, let's not forget Adobe. The passion and enthusiasm demonstrated by those wonderful individuals, who are so committed to creatives like you, qualifies as "the most acceptable of all." They are, indeed, quite awesome!

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GETTING STARTED

Adobe Premiere Pro CC, the essential editing tool for video enthusiasts and professionals, is the most scalable, efficient, and precise video-editing tool available. It supports a broad range of video formats, including AVCHD, HDV, XDCAM EX, HD, and HD422, P2 DVCPRO HD, AVC-Intra, Canon XF, RED R3D, ARRIRAW, Digital SLR, Blackmagic CinemaDNG, Avid DNxHD, QuickTime and AVI files and many more. Premiere Pro lets you work faster and more creatively without converting your media. The complete set of powerful and exclusive tools lets you overcome any editorial, production, and workflow challenges to deliver the high-quality work you demand.

About Classroom in a Book

Adobe Premiere Pro CC Classroom in a Book (2014 release) is part of the official training series for Adobe graphics and publishing software. The lessons are designed so that you can learn at your own pace. If you're new to Premiere Pro, you'll learn the fundamental concepts and features you'll need to use the program. This book also teaches many advanced features, including tips and techniques for using the latest version of this software.

The lessons in this edition include opportunities to use features such as multi-camera editing, keying, dynamic trimming, color correction, tapeless media, audio and video effects, and advanced integration with Adobe After Effects, Adobe SpeedGrade, and Adobe Audition. You'll also learn how to create files for the Internet and mobile devices with Adobe Media Encoder. Premiere Pro CC is available for both Windows and Mac OS.

Prerequisites

Before beginning to use *Adobe Premiere Pro CC Classroom in a Book*, make sure your system is set up correctly and that you've installed the required software and hardware. You can view updated system requirements by visiting:

helpx.adobe.com/premiere-pro/system-requirements.html

You should have a working knowledge of your computer and operating system. You should know how to use the mouse and standard menus and commands and also how to open, save, and close files. If you need to review these techniques, see the printed or online documentation included with your Windows or Mac OS system.

Installing Premiere Pro CC

You must purchase an Adobe Creative Cloud subscription separately from this book. For complete system requirements and complete instructions on installing the software, visit www.adobe.com/support. You can purchase Adobe Creative Cloud by visiting www.adobe.com/products/creativecloud. Follow the onscreen instructions. You may also want to install Photoshop, After Effects, Audition, Prelude, SpeedGrade, Encore (available only with Premiere Pro CS6), and Adobe Media Encoder, which are included with Adobe Creative Cloud, for some of the exercises in the book.

Optimizing performance

Editing video places high demands on your computer processor and memory. A fast processor and a lot of memory will make your editing experience faster and more efficient. This translates to a more fluid and enjoyable creative experience.

Premiere Pro takes advantage of multicore processors (CPUs) and multi-processor systems. The faster the processor(s), the better the performance you'll experience.

The minimum system memory is 4 GB, and 8 GB or more is recommended for high-definition (HD) media.

The speed of the storage drives you use for video playback is also a factor. A dedicated 7200 RPM spinning-disk hard drive is recommended for high-definition video (HD) media. A RAID 0 striped disk array or SCSI disk subsystem is strongly recommended for HD. It's common to use fast solid state storage drives for video playback, particularly if you're working with 4K media and beyond.

Performance is affected if you store your media files and program files on the same hard drive. Keep your media files on a separate disk if at all possible.

The Premiere Pro Mercury Playback Engine can utilize the power of your GPU, harnessing the power of your computer's graphics hardware to improve playback performance. GPU acceleration provides a significant performance improvement and is supported with select video cards. Many video cards with at least 1 GB of dedicated memory will also work. You can find a list of supported video cards, along with detailed hardware and software requirements, on the Adobe website at www.adobe.com/products/premiere/tech-specs.html.

Copying the lesson files

The lessons in *Adobe Premiere Pro CC Classroom in a Book* use supplied source files, such as video clips, audio files, and image files created in Adobe Photoshop CC and Adobe Illustrator CC. To complete the lessons in this book, you must copy all the lesson files to your computer's hard drive. Although each lesson stands alone, some lessons use files from other lessons, so you'll need to keep the entire collection of lesson assets on your hard drive as you work through the book. You will need about 8 GB of storage space in addition to the 4 GB you need to install Premiere Pro CC.

If you have purchased an ebook edition of this book, you'll need to download the lesson files from peachpit.com. You'll find instructions for doing so on the first page of this book, headed "How to Get your Lesson Files,"

If you're the proud owner of the printed version of the book, you'll copy the lesson files from the *Adobe Premiere Pro CC Classroom in a Book* DVD (inside the back cover of this book).

Here's how to copy those assets from the DVD to your hard drive:

1. Open the *Adobe Premiere Pro CC Classroom in a Book* DVD in My Computer or Windows Explorer (Windows) or in Finder (Mac OS).
2. Right-click the folder called Lessons, and choose Copy.
3. Navigate to the location where you decide to store your Premiere Pro projects .
4. Right-click and choose Paste.

▶ **Tip:** If you don't have dedicated storage for your video files, placing the lesson files on your computer's Desktop will make them easy to find and work with.

Following these steps will copy all the lesson assets to your local storage. It may take a few minutes to copy the files.

If you are accessing the files from the ebook version of this book, follow the directions on the first page of the ebook.

Relinking the lesson files

The Premiere Pro projects included with the lesson files have links to specific media files. Because you are copying the files to a new location, those links may need to update when you open projects for the first time.

If you open a project and Premiere Pro is unable to find a linked media file, the Link Media dialog may open, inviting you to relink offline files. If this happens, select an offline clip and click the Locate button to use the browser to locate it.

A browser panel will appear. Locate the Lessons folder using the navigator on the left, and click Search. Premiere Pro will locate the media file inside the Lessons

folder. To hide all other files, making it easy to select the right one, select the option to display only exact name matches.

The last known file path and file name and the currently selected file path and file name are displayed at the top of the panel for reference. Select the file and click OK.

Note: If media files were originally stored in multiple locations, you may need to search more than once to relink all the media for a project.

The option to relink other files is enabled by default, so once you've located one file, the rest should reconnect automatically.

For more information about relocating offline media files, see Chapter 17, "Managing Your Projects."

How to use these lessons

The lessons in this book provide step-by-step instructions for editing skills. Each lesson stands alone, but most build on previous lessons in terms of concepts and skills. The best way to learn from this book is to proceed through the lessons one after another.

The lessons teach you new skills in the order you might use them while performing post-production for a real project. Rather than being feature-oriented, this book uses a real-world approach. The lessons begin with acquiring media files like video, audio, and graphics, and go on to creating a rough cut sequence, adding effects, sweetening the audio, and ultimately exporting the project.

By the end of these lessons, you will have a good understanding of the complete end-to-end post-production workflow, with the specific skills you need to edit on your own.

How to access updates to this book

Purchasing this book gives you access to electronic book updates that cover new features that Adobe releases for Creative Cloud customers. For access, follow these steps:

1. On a Mac or PC, go to www.peachpit.com/redeem.
2. Enter the code 92178CD6E345.
3. If you do not have a Peachpit.com account, you will be prompted to create one.
4. The downloadable files will be listed under the Lesson & Update Files tab on your Account page. The page is now live, and the code works as promised.
5. Click the file links to download them to your computer. This page is now live; the code works as promised.

Additional resources

Adobe Premiere Pro CC Classroom in a Book is not meant to replace documentation that comes with the program or to be a comprehensive reference for every feature. Only the commands and options used in the lessons are explained in this book. For comprehensive information about program features and tutorials, refer to these resources:

Adobe Premiere Pro CC Help and Support: helpx.adobe.com/premiere-pro.html (accessible in Premiere Pro by choosing Help > Premiere Pro Help) has comprehensive content you can search or browse provided by Adobe. This includes key techniques, cross-product workflows, updates on new features, tutorials, and technical support. Help is also available as a PDF document, optimized for printing. Download the document at helpx.adobe.com/pdf/premiere_pro_reference.pdf

Adobe Forums: forums.adobe.com/community/premiere lets you tap into peer-to-peer discussions and questions and answers on Adobe products.

Adobe Creative Cloud Learn: helpx.adobe.com/creative-cloud/learn/tutorials.html provides inspiration, key techniques, cross-product workflows, and updates on new features.

Adobe TV: tv.adobe.com is an online video resource for expert instruction and inspiration about Adobe products, including a How To channel to get you started with your product.

Resources for educators: www.adobe.com/education and edex.adobe.com offer a treasure trove of information for instructors who teach classes on Adobe software. You'll find solutions for education at all levels, including free curricula that use an integrated approach to teaching Adobe software and can be used to prepare for the Adobe Certified Associate exams.

Also check out these useful links:

Adobe Add-ons: creative.adobe.com/addons is a central resource for finding tools, services, extensions, code samples, and more to supplement and extend your Adobe products.

Adobe Premiere Pro CC product home page: www.adobe.com/products/premiere has more information about the product.

Adobe Authorized Training Centers

Adobe Authorized Training Centers offer instructor-led courses and training on Adobe products, employing only Adobe Certified Instructors. A directory of AATCs is available at http://partners.adobe.com.

4 ORGANIZING MEDIA

Lesson overview

In this lesson, you'll learn about the following:

- Using the Project panel
- Staying organized with bins
- Adding metadata to your clips
- Using essential playback controls
- Interpreting footage
- Making changes to your clips

This lesson will take approximately 50 minutes.

Once you have some video and sound assets in your project, you'll want to begin looking through your footage and adding clips to a sequence. Before you do, it's well worth spending a little time organizing the assets you have. Doing so can save you hours of hunting for things later.

Getting started

When you have lots of clips in your project, imported from several different media types, it can be a challenge to stay on top of everything and always find that magic shot when you need it.

In this lesson, you'll learn how to organize your clips using the Project panel, which is the heart of your project. You'll create special folders, called *bins*, to divide your clips into categories. You'll also learn about adding important metadata and labels to your clips.

You'll begin by getting to know the Project panel and organizing your clips.

Before you begin, make sure you're using the default Editing workspace.

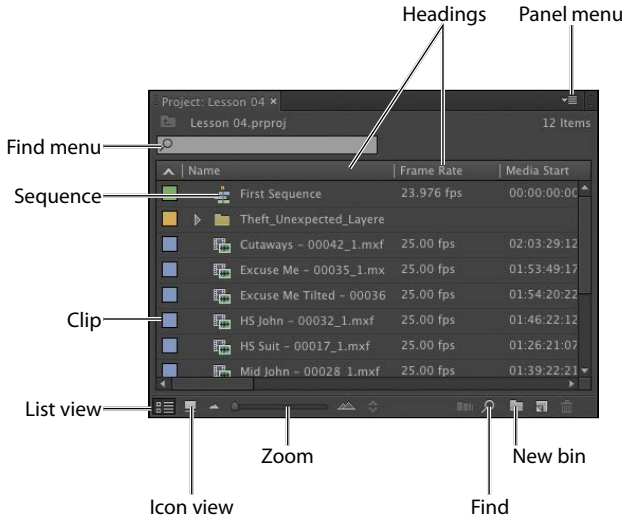
1. Choose Window > Workspace > Editing.
2. Choose Window > Workspace > Reset Current Workspace.
3. Click Yes in the Reset Workspace dialog box.
4. For this lesson, you'll use the project file you used in Lesson 3. Continue to work with the project file from the previous lesson, or open it from your hard drive.
5. Choose File > Save As.
6. Rename the file **Lesson 04.prproj**.
7. Choose a preferred location on your hard drive, and click Save to save the project.

If you do not have the previous lesson file, you can open the file Lesson 04.prproj from the Lessons/Lesson 04 folder.

The Project panel

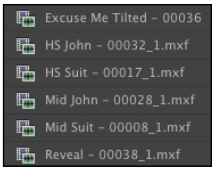
Anything you import into your Adobe Premiere Pro CC project will appear in the Project panel. As well as giving you excellent tools for browsing your clips and working with their metadata, the Project panel has special folders, called *bins*, that you can use to organize everything.

Everything that appears in a sequence must be in the Project panel. If you delete a clip in the Project panel that is already used in a sequence, the clip will automatically be removed from the sequence. Premiere Pro will warn you if deleting a clip will affect an existing sequence.



As well as acting as the repository for all of your clips, the Project panel gives you important options for interpreting media. All of your footage will have a frame rate (frames per second, or fps) and a pixel aspect ratio (pixel shape), for example. You may want to change these settings for creative reasons.

You could, for example, interpret video recorded at 60fps video as 30fps to achieve a 50% slow-motion effect. You might also receive a video file that has the wrong pixel aspect ratio setting.



Premiere Pro uses metadata associated with footage to know how to play it back. If you want to change the clip metadata, you can do so in the Project panel.

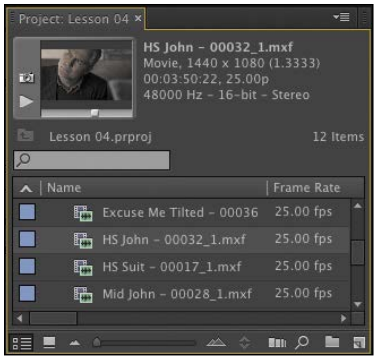
Customizing the Project panel

It's likely that you'll want to resize the Project panel from time to time. You'll alternate between looking at your clips as a list or as thumbnail icons. Sometimes it's quicker to resize the panel than to scroll over to see more information.

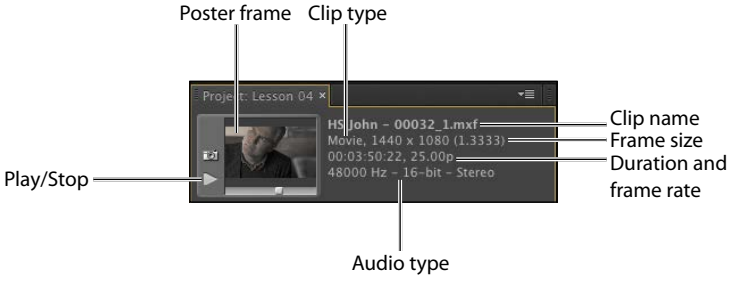
The default Editing workspace is designed to keep the interface as clean as possible so you can focus on your creative work. Part of the Project panel that's hidden from view, called the Preview Area, gives additional information about your clips.

Let's take a look at it:

1. Click the panel menu for the Project panel (at the top right).
2. Choose Preview Area.



The Preview Area shows you several kinds of useful information about a clip when you select it in the Project panel, including the frame size, pixel aspect ratio, and duration.



If it is not already selected, click the List View button ( ) at the bottom left of the Project panel. In this view you'll find a lot of information about each clip in the Project panel, but you need to scroll horizontally to see it.

The Preview Area gives you a mix of information about clips when you need it.

3 Click the panel menu for the Project panel.

4 Choose Preview Area to hide it.

Tip: There's a quick way to toggle between seeing the Project panel in a frame and seeing it full-screen: Hover your mouse cursor over the panel and press the ` (grave) key. You can do this with any panel in Premiere Pro.

Finding assets in the Project panel

Working with clips is a little like working with pieces of paper at your desk. If you have just one or two clips, it's easy. But when you have one or two hundred, you need a system.

One way you can help make things smoother during the edit is to take a little time to organize your clips at the beginning. If you name your clips during capture or after importing them, it can help enormously. Even if you don't give each clip its own name during capture from tape, you can give a name to each type of shot and let Premiere Pro add 01, 02, 03, and so on (see Lesson 3, "Importing Media").

1 Click the Name heading at the top of the Project panel. The items in the Project panel are displayed in alphabetical order or reverse alphabetical order each time you click the Name heading again.

If you're searching for several clips with particular features—such as a duration or a frame size—it can be helpful to change the order in which the headings are displayed.

2 Scroll to the right until you can see the Media Duration heading in the Project panel. This shows the total duration of each clip's media file.

3 Click the Media Duration heading. Premiere Pro now displays the clips in order of media duration. Notice the direction arrow on the Media Duration heading. Each time you click the heading, the direction arrow toggles between showing clips in duration order or reverse duration order.

4 Drag the Media Duration heading to the left until you see a blue divider between the Frame heading and the Name heading. When you release the mouse button, the Media Duration heading will be repositioned right next to the Name heading.

The blue divider shows where you will drop the heading.

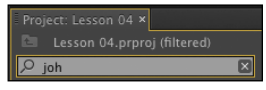
▶ **Tip:** You can scroll the Project panel view up and down using the scroll wheel on your mouse.

● **Note:** When you scroll to the right in the Project panel, Premiere Pro always maintains the clip names on the left so you know which clips you're seeing information about.

● **Note:** You may need to drag a divider to expand the width of a column before you can see its arrow.

Find box

Premiere Pro has built-in search tools to help you find your media. Even if you're using non-descriptive original clip names assigned in-camera, you can search for clips based on a number of factors, such as frame size or file type.



At the top of the Project panel, you can type in the Find box to display only clips with names or metadata that match the text you enter. This is a quick way of locating a clip if you remember its name (or even part of its name). Clips that don't match the text you enter are hidden and clips that do match are revealed, even if they are inside a bin.

Try this now.

1 Click in the Find box, and type the letters **joh**.

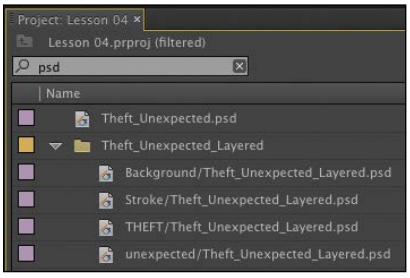
Premiere Pro displays only clips with the letters "joh" in the name or in the metadata. Notice that the name of the project is displayed above the text entry box, along with "(filtered)."

2 Click the X on the right of the Find box to clear your search.

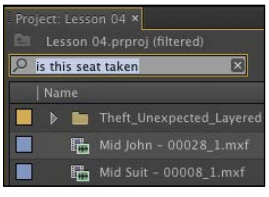
● **Note:** Graphic and photo files like Photoshop PSD, JPEG, or Illustrator AI files import with a default frame duration you set in Preferences > General > Still Image Default Duration.

3 Type the letters **psd** in the box.

Premiere Pro displays only clips that have the letters "psd" in their name or metadata, along with all the project bins. In this case, it's the Theft_Unexpected title you imported earlier as both a flattened image and a layered image—these are both Photoshop PSD files. Using the Find box in this way, you can search for particular types of files.



Searches can include clip dialogue if speech analysis has been performed (see "Organizing media with content analysis" later in this lesson).



Normally, it isn't necessary to choose anything in this menu, because the filtering works well when using the All option if you type selections carefully.

Be sure to click the X on the right of the Find box to clear your filter when you have found the clip(s) you want.

Note: The folders you create inside the Project panel are called bins. The name "bin" is taken from film editing. The Project panel is also effectively a bin, since it can contain clips and it functions exactly like any other bin.

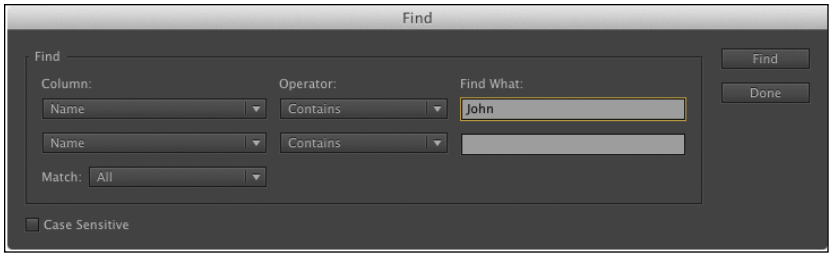
Advanced Find

Premiere Pro also has an advanced Find option. To learn about it, you'll import a couple more clips.

1 Using any of the methods described in Lesson 3, import these items:

- Seattle_Skyline.mov from the Assets/Video and Audio Files/General Views folder.
- Under Basket.MOV from the Assets/Video and Audio Files/Basketball folder.

2 At the bottom of the Project panel, click the Find button ( ). Premiere Pro displays the Find panel, which has more advanced options for locating your clip.



You can perform two searches at once with the advanced Find panel. You can choose to display clips that match *both* search criteria or *either* search criterion. For example, you could do either of the following:

- Search for a clip with the words dog AND boat in its name.

or

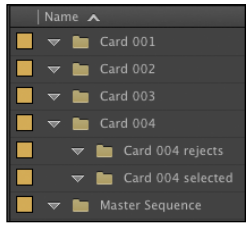
- Search for a clip with the word dog OR boat in its name.

Then choose a few options:

- Column: Selects from the available headings in the Project panel. When you click Find, Premiere Pro will search using only the heading you select.
- Operator: Gives you a set of standard search options. Use this menu to choose whether you want to find a clip that contains, matches exactly, begins with, or ends with whatever you search for.
- Match: Choose All to find a clip with both your first and second search text. Choose Any to find a clip with either your first or your second search text.
- Case Sensitive: Tells Premiere Pro whether you want your search to exactly match the upper- and lowercase letters you enter.
- Find What: Type your search text here. You can add up to two sets of search text.

When you click Find, Premiere Pro highlights a clip that matches your search criteria. Click Find again, and Premiere Pro highlights the next clip that matches your search criteria. Click Done to exit the Find dialog box.

Working with bins



Bins allow you to organize clips by dividing them into groups.

Just like folders on your hard drive, you can have multiple bins inside other bins, creating a folder structure as comprehensive as your project requires.

There's an important difference between bins and folders on your hard drive: Bins exist only inside your Premiere Pro project file to organize your media within your project. You won't find individual folders representing project bins on your hard drive.

Creating bins

Let's create a bin.

1 Click the New Bin button ( ) at the bottom of the Project panel.

Premiere Pro creates a new bin and automatically highlights the name, ready for you to rename it. It's a good habit to name bins as soon as you create them.

2 We have already imported some clips from a film, so let's give them a bin. Name the new bin **Theft Unexpected**.

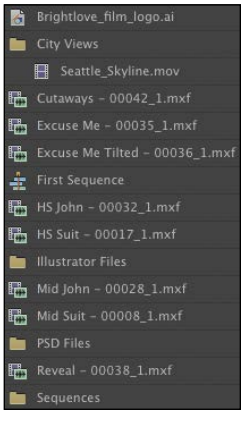
3 You can also create a bin using the File menu. Let's do this now: Make sure the Project panel is active and choose File > New > Bin.

4 Name the new bin **PSD Files**.

5 You can also make a new bin by right-clicking a blank area in the Project panel and choosing New Bin. Try this now.

6 Name the new bin **Illustrator Files**.

One of the quickest and easiest ways to create a new bin for clips you already have in your project is to drag and drop the clips onto the New Bin button at the bottom of the Project panel.



7 Drag and drop the clip Seattle_Skyline.mov onto the New Bin button.

8 Name the newly created bin **City Views**.

9 Make sure the Project panel is active but no existing bins are selected. Press the keyboard shortcut Control+B (Windows) or Command+B (Mac OS) to make another bin.

10 Name the bin **Sequences**.

If your Project panel is set to List view, bins are displayed in name order among the clips.

Note: It can be difficult to find a blank part of the Project panel to click when it is full of clips. Try clicking just to the left of the icons, inside the panel.

Note: When you import an Adobe Photoshop file with multiple layers and choose to import as a sequence, Premiere Pro automatically creates a bin for the individual layers and their sequence.

Managing media in bins

Now that we have some bins, let's put them to use. As you move clips into bins, use the disclosure triangles to hide their contents and tidy up the view.

1 Drag the clip Brightlove_film_logo.ai into the Illustrator Files bin.

2 Drag Theft_Unexpected.psd into the PSD Files bin.

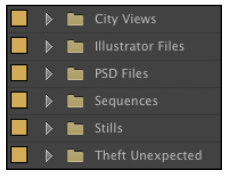
3 Drag the Theft_Unexpected_Layered bin (created automatically when you imported the layered PSD file as individual layers) into the PSD Files bin. Bins inside bins work just like folders inside folders.

4 Drag the clip Under Basket.MOV into the City Views bin. You may need to resize the panel or switch it to full-screen to see both the clip and the bin.

5 Drag the sequence called First Sequence into the Sequences bin.

6 Drag all of the remaining clips into the Theft Unexpected bin.

You should now have a nicely organized Project panel, with each kind of clip in its own bin.



Notice that you can also copy and paste clips to make extra copies if this suits your organizational system. You have a Photoshop document that might be useful for the Theft Unexpected content. Let's make an extra copy.

7 Click the disclosure triangle for the PSD Files bin to display the contents.

8 Right-click the Theft_Unexpected.psd clip, and choose Copy.

9 Click the disclosure triangle for the Theft Unexpected bin to display the contents.

10 Right-click the Theft Unexpected bin, and choose Paste.

Premiere Pro places a copy of the clip in the Theft Unexpected bin.

Tip: You can make Shift-click and Control-click (Windows) or Command-click (Mac OS) selections in the Project panel, just as you can with files on your hard drive.

Note: When you make copies of clips, you are not making copies of the media files they are linked to. You can make as many copies as you like of a clip inside your Premiere Pro project. Those copies will all link to the same original media file.

Finding your media files

If you're not sure where a media file is on your hard drive, right-click the clip in the Project panel and choose Reveal in Explorer (Windows) or Reveal in Finder (Mac OS).

Premiere Pro will open the folder on your hard drive that contains the media file and highlight it. This can be useful if you are working with media files stored on multiple hard drives or if you have renamed your clips in Premiere Pro.

Changing bin views

Though there is a distinction between the Project panel and bins, they have the same controls and viewing options. For all intents and purposes, you can treat the Project panel as a bin; many Premiere Pro editors use the terms *bin* and *Project panel* interchangeably.

Bins have two views. You choose between them by clicking the List View or Icon View button at the bottom left of the Project panel.

- List view: Displays your clips and bins as a list, with a significant amount of metadata displayed. You can scroll through the metadata, and use it to sort clips by clicking on column headers.
- Icon view: Displays your clips and bins as thumbnails you can rearrange and play back.

The Project panel has a Zoom control, which changes the size of the clip icons or thumbnails.

1 Double-click the Theft Unexpected bin to open it in its own panel.

2 Click the Icon View button on the Theft Unexpected bin to display thumbnails for the clips.

3 Try adjusting the Zoom control.

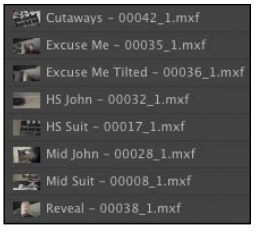
Premiere Pro can display large thumbnails to make browsing and selecting your clips easier.

You can also apply various kinds of sorting to clip thumbnails in Icon view by clicking the Sort Icons ( ) menu.

4 Switch to List view.

5 Try adjusting the Zoom control for the bin.

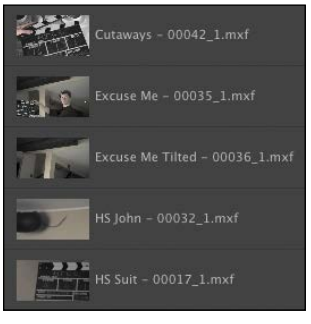
When you're in List view, it doesn't make that much sense to zoom, unless you turn on the display of thumbnails in this view.



6 Click the panel menu, and choose Thumbnails.

Premiere Pro now displays thumbnails in List view, as well as in Icon view.

7 Try adjusting the Zoom control.



The clip thumbnails show the first frame of the media. In some clips, the first frame will not be particularly useful. Look at the clip HS Suit, for example. The thumbnail shows a clapperboard, but it would be useful to see the character.

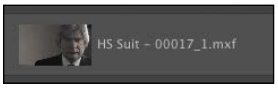
8 Click the panel menu, and choose Preview Area.

9 Select the clip HS Suit so that information about it is displayed in the Preview Area.

10 The Thumbnail Viewer in the Preview Area allows you to play your clip, drag through it, and set a new poster frame. Drag through the clip using the Thumbnail Viewer until you see the character.

11 Click the Poster Frame button on the Thumbnail Viewer.

Premiere Pro shows your newly selected frame as the thumbnail for this clip.



12 Use the panel menu to turn off thumbnails in List view.

13 Use the panel menu to hide the Preview Area.

Assigning labels

Every item in the Project panel has a label color. In List view, the Label column shows the label color for every clip. When you add clips to a sequence, they are displayed in the Timeline panel with this label color.

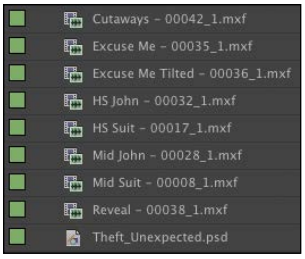
Now you'll change the color for the title so that it matches the other clips in this bin.

1 Right-click Theft_Unexpected.psd and choose Label > Iris.

2 Make sure the floating Theft Unexpected bin is active by clicking once somewhere inside the panel.

3 Press Control+A (Windows) or Command+A (Mac OS) to select every clip in the bin.

4 You can change label colors for multiple clips in a single step. Right-click any of the clips in the bin, and choose Label > Forest.



Note: You can change the label color for multiple clips by choosing them first.

5 Change the Theft Unexpected video clips back to Iris, and the Theft_Unexpected.psd clip back to Lavender (be sure to change both copies). If you have these clips visible in two bin panels, you'll see them update in both views.

Changing the available label colors

Eight available colors can be assigned as labels to items in your project. There are also eight types of items that label colors can be assigned to, and this means there aren't any spare label colors.

If you choose Edit > Preferences > Label Colors (Windows) or Premiere Pro > Preferences > Label Colors (Mac OS), you'll see the list of colors, each with a color swatch you can click to change the color to something else.

If you select Label Defaults in the preferences, you can choose different default labels for each kind of item in your project.

Changing names

Because clips in your project are separate from the media files they link to, you can rename items inside Premiere Pro, and the names of your original media files on the hard drive are left untouched. This makes renaming clips safe to do.

1 Right-click either instance of the clip Theft_Unexpected.psd, and choose Rename.

2 Change the name to **TU Title BW**.

3 Right-click the newly renamed clip, TU Title BW, and choose Reveal in Explorer (Windows) or Reveal in Finder (Mac OS).

The file is displayed. Notice that the original filename has not changed. It's helpful to be clear about the relationship between your original media files and the clips inside Premiere Pro, because it explains much of the way the application works.

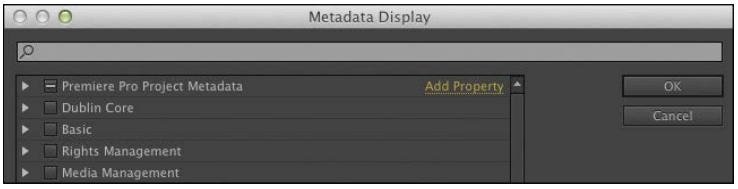
Note: When you change the name of a clip in Premiere Pro, the new name is stored in the project file. Two project files could easily have different names representing the same clip.

Customizing bins

The Project panel displays a limited amount of clip information headings by default. You can easily add or remove headings. Depending on the clips you have and the types of metadata you are working with, you might want to display or hide different headings.

1 If it's not open already, open the Theft Unexpected bin.

2 Click the panel menu, and choose Metadata Display.



The Metadata Display panel allows you to choose any kind of metadata to use as a heading in the List view of the Project panel (and any bins). All you have to do is select the check box for the kind of information you would like to be included.

3 Click the disclosure triangle for Premiere Pro Project Metadata to show those options.

4 Select the Media Type check box.

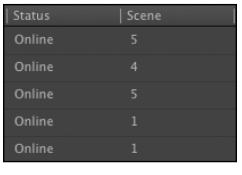
5 Click OK.

You'll notice that Media Type is now added as a heading for the Theft Unexpected bin but not for any other bins. To make this kind of change to every bin in one step, use the panel menu on the Project panel rather than on an individual bin.

Some of the headings are for information only, while others can be edited directly in the bin. The Scene heading, for example, allows you to add a scene number for each clip.

Notice that if you enter a number for a scene and then press the Enter key, Premiere Pro activates the next scene box. This way, you can use the keyboard to quickly enter information about several clips, jumping from one box to the next.

The Scene heading is a special one. It gives you information about what the scene clips are intended for; it also gives Premiere Pro information about which scene from an original script should be used for automatic analysis of the audio (see "Organizing media with content analysis" later in this lesson).



Having multiple bins open at once

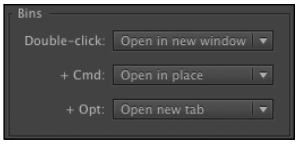
When you double-click on a bin, by default Premiere Pro opens the bin in a floating panel. Every bin panel behaves in the same way, with the same options, buttons, and settings.

You can have as many bins open as you like.

Bins open in their own panel when you double-click them because of the default preferences, which you can change if you prefer.

To change the options, choose Edit > Preferences > General (Windows) or Premiere Pro > Preferences > General (Mac OS).

The options let you choose what will happen when you double-click, double-click with the Control (Windows) or Command (Mac OS) key, or double-click with the Alt (Windows) or Option (Mac OS) key.



Organizing media with content analysis

Using metadata can help you stay organized and share information about your clips. The challenge with metadata is in finding efficient ways to create it and add it to your clips.

To make this process much easier, Premiere Pro can analyze your media and automatically create metadata based on the content. The words that are spoken can be added as time-based text, making it easier to identify useful shots and find content.

Using the Adobe Story panel

The Speech to Text function converts spoken words into text associated with your clips. The text is linked in time to when the words are spoken, so you can easily locate the part of a clip you want.

The accuracy of the analysis depends on several factors. You can help Premiere Pro correctly identify the words that are spoken by providing a script or transcript.

The built-in Adobe Story panel gives you access to your Adobe Story projects, allowing you to drag and drop script scenes onto clips. When you analyze the clips, the script dialogue is automatically used to improve the accuracy of speech analysis.

To access the Adobe Story panel, go to the Window menu and log in, and you'll have access to your scripts.

Dragging scenes from the Adobe Story panel is one method of associating text with clips. Another method is to browse for a text file on your local storage drive.

Speech analysis

To initiate the Speech to Text function, do the following:

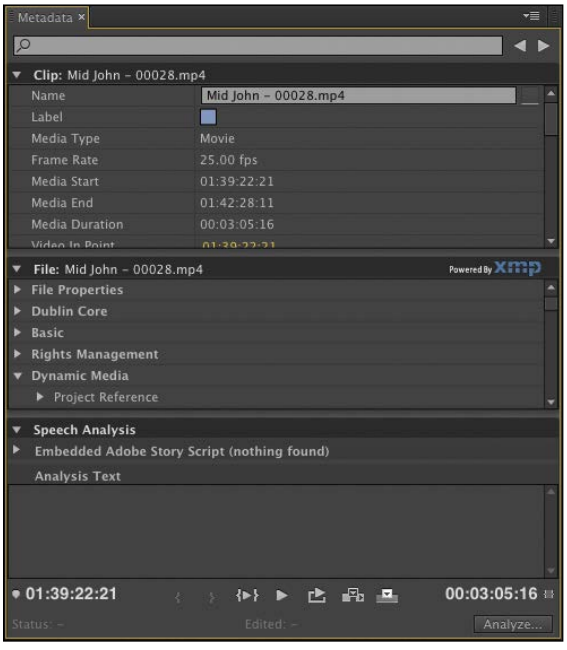
1. Import the video file Mid John - 00028.mp4 from the Lessons/Assets/Speech folder.
2. Scroll along in the Project panel until you can see the Scene heading. If necessary, add the scene number 1 for the new Mid John clip.

3. Double-click the new Mid John clip. If the Theft Unexpected bin obscures the Source Monitor, you can close the bin by clicking the X on the bin's panel tab.

   Premiere Pro displays the clip in the Source Monitor.

4. Click the tab for the Metadata panel to display it. In the default Editing workspace, you'll find that the Metadata panel shares a frame with the Source Monitor. If it isn't there, click the Window menu and choose Metadata.

   The Metadata panel shows you many different kinds of metadata about clips in your project. To view the Metadata panel at the same time as the Source Monitor, drag it onto the Program Monitor using the tab. Then click the Source Monitor tab to bring it into view.



Note: You may need to resize the panel to see the Analyze button.

Note: A limited number of file formats can be imported as a reference for Speech Analysis. The file you're importing for this exercise is exported from Adobe Story for this purpose but you can also use .txt files.

5 Click the Analyze button at the bottom right of the Metadata panel.

The Analyze Content panel gives you options for how the automatic analysis will take place. You simply need to decide whether you want Premiere Pro to detect faces, identify speech, or both, and then choose the language and the quality settings.

To improve the speech detection accuracy, we're going to attach a script file.

6 Click the Reference Script menu, and choose Add.

7 Browse to the Lessons/Assets/Speech folder, and open Theft Unexpected.astx. Premiere Pro displays the Import Script dialog box so you can confirm you have chosen the right script. Check the box to confirm that the script text exactly matches the recorded dialogue. This forces Premiere Pro to use only the words in the original script (useful for interview transcriptions). Click OK.

8 Select Identify Speakers in the Analyze Content panel.

This tells Premiere Pro to separate dialogue from different voices.

9 Leave the other settings at their defaults, and click OK.

Premiere Pro starts Adobe Media Encoder, which conducts the analysis in the background. This allows you to carry on working in your project while the analysis happens. When the analysis is complete, a text description of the spoken words is displayed in the Metadata panel.

Adobe Media Encoder starts the analysis automatically and plays a completion sound when it has finished. You can set off multiple clips for analysis, and Adobe Media Encoder will automatically add them to a queue. You can quit Adobe Media Encoder when it has completed its tasks.

Note: There's a zip file in the Lessons/Assets/Speech folder with an original copy of the video clip, so you can try this again if you'd like. After you've used the Premiere Pro Speech to Text feature, the original file has the additional metadata added, which will be available whenever you import it to a project.

Tip: Adding a scene number for your clips helps Premiere Pro identify the part of the script that the dialogue relates to. This is particularly useful for longer scripts.

Monitoring footage

The greater part of video editing is spent watching clips and making creative choices about them. It's important to feel comfortable browsing media.

Premiere Pro has multiple ways of performing common tasks such as playing video clips. You can use the keyboard, click buttons with your mouse, or use an external device like a jog/shuttle controller.

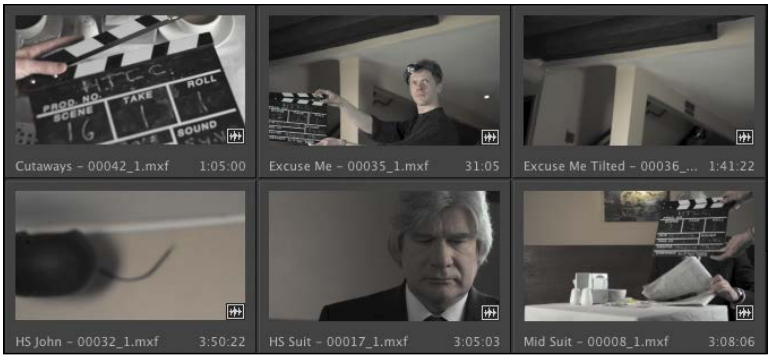
You can also use a feature called *hover scrub* to quickly and easily view the contents of your clips right in the bin, and in the Media Browser.

1 Double-click the Theft Unexpected bin to open it.

2 Click the Icon View button at the lower-left corner of the bin.

3 Drag your mouse, without clicking, across any of the images in the bin.

Premiere Pro displays the contents of the clip as you drag. The left edge of the thumbnail represents the beginning of the clip, and the right edge represents the end. In this way, the width of the thumbnail represents the whole clip.

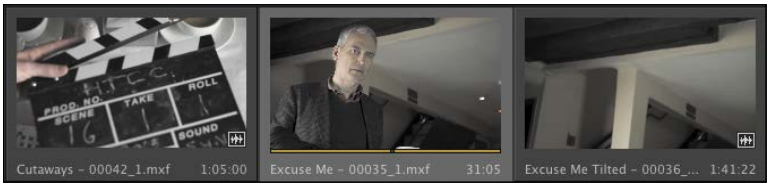


4 Select a clip by clicking it once. Hover scrubbing is now turned off, and a mini scroll bar appears at the bottom of the thumbnail. Try dragging through the clip using the scroll bar.

When a clip is selected, Premiere Pro uses the J, K, and L keys on your keyboard to perform playback too, just like the Media Browser.

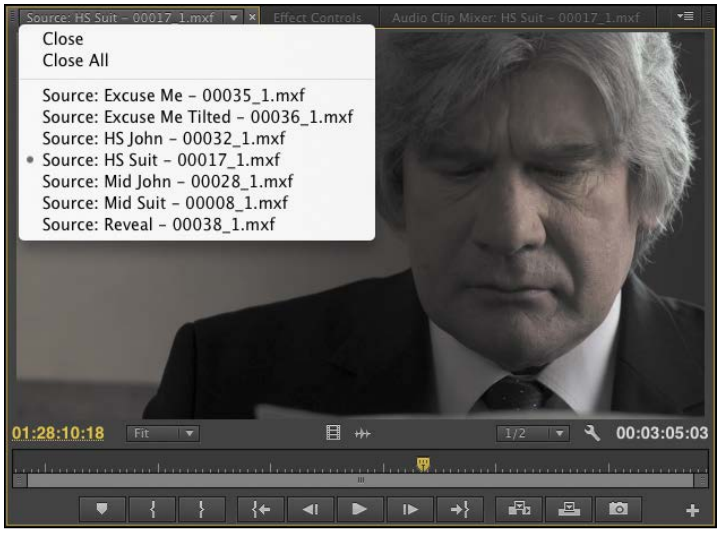
- J: Play backward
- K: Pause
- L: Play forward

5 Select a clip, and use the J, K, and L keys to play the thumbnail. Be sure to click the clip only once. If you double-click, the clip will open in the Source Monitor.



When you double-click a clip, not only does Premiere Pro display the clip in the Source Monitor, but it also adds it to a list of recent clips.

▶ **Tip:** If you press the J or L key multiple times, Premiere Pro will play the video clips at multiple speeds.



6 Double-click to open four or five clips from the Theft Unexpected bin.

7 Click the Recent Items menu, on the tab at the top of the Source Monitor, to browse between your recent clips.

8 Click the Zoom menu at the bottom of the Source Monitor. By default, this is set to Fit, which means Premiere Pro will display the whole frame, regardless of the original size. Change the setting to 100%.

These clips are high-resolution, and they are probably much bigger than your Source Monitor. You're likely to have scroll bars at the bottom and on the right of your Source Monitor now, so you can view different parts of the image.

The benefit of viewing with Zoom set to 100% is that you see every pixel of the original video, which is useful for checking the quality.

9 Set the Zoom menu back to Fit.

Tip: Notice that you have the option to close a single clip or close all clips, clearing the menu and the monitor. Some editors like to clear the menu and then open several clips that are part of a scene by selecting them all in the bin and dragging them into the Source Monitor together. They can then use the Recent Items menu to browse only the clips from that selection.

Playback resolution

If you have an older or slower processor, or are working with very large frame sizes like Ultra High-Definition (4K or above), your computer may struggle to play back high-quality video clips. To work with a wide variety of computer hardware configurations, from powerful desktop workstations to lightweight portable laptops, Premiere Pro can lower the playback resolution to make playback smoother.

You can switch the playback resolution as often as you like, using the Select Playback Resolution menu on the Source Monitor and Program Monitor panels.

Some lower resolutions are available only when working with particular media types.

Timecode information

At the bottom left of the Source Monitor, a timecode display shows the current position of the playhead in hours, minutes, seconds, and frames (00:00:00:00).

For example, 00:15:10:01 would be 0 hours, 15 minutes, 10 seconds, and 1 frame.

Note that this is based on the original timecode for the clip, which probably does not begin at 00:00:00:00.

At the bottom right of the Source Monitor, a timecode display shows the duration of your clip. By default, this shows the whole clip duration, but later you'll be adding special marks to make a partial selection.

Safe margins

Old-style CRT monitors crop the edges of the picture to achieve a clean edge. If you're producing video for a CRT monitor, click the Settings (wrench icon) button at the bottom of the Source Monitor and choose Safe Margins. Premiere Pro displays white outlines over the image.

The outer box is the action-safe zone. Aim to keep important action inside this box so that when the picture is displayed, edge cropping does not hide what is going on.

The inner box is the title-safe zone. Keep titles and graphics inside this box so that even on a badly calibrated display, your audience will be able to read the words.

Premiere Pro also has advanced overlay options that can be configured to display useful information in the Source Monitor and Program Monitor. To enable or disable overlays, go to the Settings (wrench icon) button and choose Overlays.

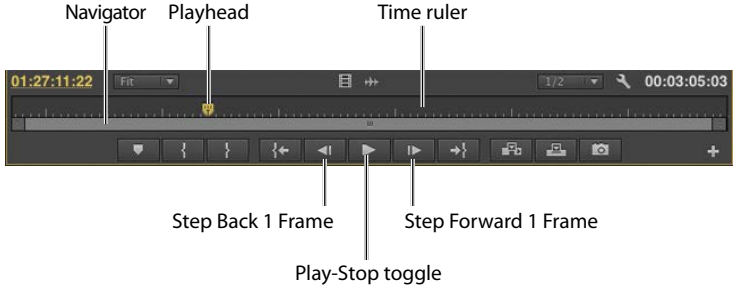
You can access the settings for the overlays and safe margins by clicking the Settings button and choosing Overlay Settings > Settings.

Click the Settings button at the bottom of the Source Monitor and choose Safe Margins to turn them off.

Essential playback controls

Let's look at the playback controls.

1 Double-click the shot Excuse Me in the Theft Unexpected bin to open it in the Source Monitor.



2 At the bottom of the Source Monitor, there's a yellow playhead marker. Drag it along the bottom of the panel to view different parts of the clip. You can also click wherever you want the playhead to go, and it will jump to that spot.

3 Below the Time Ruler and the playhead, there's a scroll bar that doubles as a Zoom control. Drag one end of the scroll bar to zoom in on the clip navigator.

4 Click the Play-Stop button to play the clip. Click it again to stop playback. You can also use the spacebar to play and stop playback.

5 Click the Step Back 1 Frame and Step Forward 1 Frame buttons to move through the clip one frame at a time. You can also use the Left Arrow and Right Arrow keys on your keyboard.

6 Try using the J, K, and L keys to play your clip.

Customizing the monitors

To customize your monitors, click the Settings button ( ) on the Source Monitor.

This menu gives you several display options for your Source Monitor (the Program Monitor has a similar menu). You can choose to view waveforms and the Vectorscope to analyze your video.

For now, you just need to know how to display regular video. Make sure Composite Video is selected in this menu.

You can change the buttons displayed at the bottom of the Source Monitor and Program Monitor.

1 Click the Button Editor button at the bottom right of the Source Monitor.

A special set of buttons appears on a floating panel.

2 Drag the Loop button ( ) from the floating panel to a spot to the right of the Play button on the Source Monitor, and click OK.

3 Double-click the Excuse Me clip in the Theft Unexpected bin to open it in the Source Monitor if it isn't there already.

4 Click the Loop button to enable it, and then play the video using the spacebar or the Play button on the Source Monitor. Stop the playback when you've seen enough.

With Loop turned on, Premiere Pro continuously repeats playback or a clip or sequence.

5 Click the Play button to play the clip. Click it again to stop playback. You can also use the spacebar to play and stop playback.

6 Click the Step Back and Step Forward buttons to move through the clip one frame at a time. You can also use the Left Arrow and Right Arrow keys on your keyboard.

7 Use the J, K, and L keys to play your clip.

Modifying clips

Premiere Pro uses metadata associated with clips to know how to play them back. Occasionally, this metadata will be wrong, and you'll need to tell Premiere Pro how to interpret a clip.

You can change the interpretation of clips for one file or multiple files in a single step. All clips you have selected are affected by changes to interpretation.

Adjusting audio channels

Premiere Pro has advanced audio management features. You can create complex sound mixes and selectively target output audio channels with original clip audio. You can produce mono, stereo, 5.1, and even 32-channel sequences with precise control over the routing of audio channels.

If you're just starting out, you'll probably want to produce sequences mastered in stereo using stereo clips. In this case, the default settings are most likely exactly what you need.

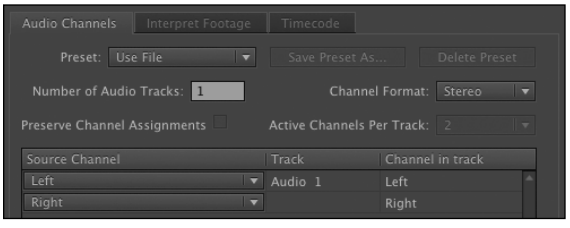
When recording audio with a professional camera, it's common to have one microphone record onto one audio channel and a different microphone record onto another audio channel. These are the same audio channels that would be used for regular stereo audio, but they now contain completely separate sound.

Your camera adds metadata to the audio to tell Premiere Pro whether the sound is meant to be mono (separate audio channels) or stereo (channel 1 audio and channel 2 audio combined to produce the complete stereo sound).

You can tell Premiere Pro how to interpret audio channels when new media files are imported by going to Edit > Preferences > Audio (Windows) or Premiere Pro > Preferences > Audio (Mac OS).

If the setting was wrong when you imported your clips, it's easy to tell Premiere Pro how to correctly interpret the audio channels.

1 Right-click the Reveal clip in the Theft Unexpected bin, and choose Modify > Audio Channels.



2 This clip is set to use the file's metadata to identify the channel format for the audio. Click the Preset menu, and change it to Mono.

Premiere Pro switches the Channel Format menu to Mono. You'll see that the Left and Right source channels are now linked to tracks Audio 1 and Audio 2. This means that when you add the clip to a sequence, each audio channel will go on a separate track, allowing you to work on them independently.

3 Click OK.

Merging clips

It's quite common for video to be recorded on a camera with relatively low-quality audio, while high-quality sound is recorded on a separate device. When working this way, you will want to combine the high-quality audio with the video by merging them.

The most important factor when merging video and audio files in this way is synchronization. You will either manually define a sync point—like a clapperboard mark—or allow Premiere Pro to sync your clips automatically based on their time-code information or audio.

If you choose to sync clips using audio, Premiere Pro will analyze both the in-camera audio and the separately captured sound and match them up.

- If you don't have matching audio in the clips you wish to merge, you can manually add a marker. If you're adding a mark, place it on a clear sync point like a clapperboard.
- Select the camera clip and the separate audio clip. Right-click either item, and choose Merge Clips.
- Under Synchronize Point, choose your sync point, and click OK.

A new clip is created that combines the video and the "good" audio in a single item.

Interpreting footage

For Premiere Pro to interpret a clip correctly, it needs to know the frame rate for the video, the pixel aspect ratio (the shape of the pixels), and, if your clip is interlaced, the order in which to display the fields. Premiere Pro can find out this information from the file's metadata, but you can change the interpretation easily.

1. Import RED Video.R3D from the Lessons/Assets/Video and Audio Files/RED folder. Double-click the clip to open it in the Source Monitor. It's full anamorphic widescreen, which is a little too wide for our project.
2. Right-click the clip in the bin, and choose Modify > Interpret Footage.
3. Right now, the clip is set to use the pixel aspect ratio setting from the file: Anamorphic 2:1. This means the pixels are twice as wide as they are tall.
4. Use the Conform To menu to change the Pixel Aspect Ratio setting to DVCPRO HD (1.5). Then click OK.

From now on, Premiere Pro will interpret the clip as having pixels that are 1.5 times wider than they are tall. This reshapes the picture to make it standard 16:9 widescreen.

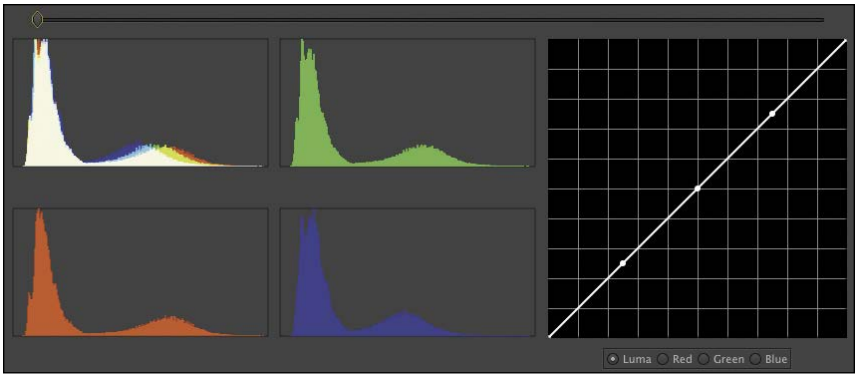
This won't always work—in fact, it often introduces unwanted distortion—but it can provide a quick fix for mismatched media (a common problem for news editors).

Working with raw files

Premiere Pro has special settings for R3D files created by RED cameras, and for ARI files created by ARRI cameras. These files are similar to the Camera Raw format used by professional DSLR still cameras. Raw files always have a layer of interpretation applied to them in order to view them. You can change the interpretation at any

time without impacting playback performance. This means you can make changes, for example, to the colors in a shot without requiring any extra processing power. You could achieve a similar result using a special effect, but your computer would have to do more work to play the clip.

1 Right-click the RED Video.R3D clip in the Project panel, and choose Source Settings.



The RED R3D Source Settings dialog box appears, giving you access to the original interpretation controls for the clip. In many ways, this is a color correction tool, with automatic white balance and individual adjustments for the red, green, and blue values.

2 On the right, you'll see a series of individual controls for adjusting the picture. Scroll down to the end of the list, where you'll find Gain settings. Since this is a RED clip, increase the Red gain to about 1.5. You can drag the slider control, drag the orange number, or click and type over the number.

3 Click OK, and take another look at the clip in the Source Monitor.

The picture has updated. If you had already edited this clip into a sequence, it would update inside the sequence too.

For more information about working with RED media, go to www.adobe.com/products/premiere/extend.

The ARRI AMIRA camera can associate color interpretation settings (known as a lookup table, or LUT) with the media files as it creates them. Premiere Pro recognizes these LUTs and applies them as a Lumetri Look Master clip effect (see Chapter 13, "Adding Video Effects," for more information about Master clip effects).

Review questions

1. How do you change the List view headings displayed in the Project panel?
2. How can you quickly filter the display of clips in the Project panel to make finding a clip easier?
3. How do you create a new bin?
4. If you change the name of a clip in the Project panel, does it change the name of the media file it links to on your hard drive?
5. What keys can you use to play back video and sound clips?
6. How can you change the way clip audio channels are interpreted?

Review answers

1. Click the panel menu for the Project panel, and choose Metadata Display. Select the check box for any heading you would like to appear.
2. Click the Find box, and start typing the name of the clip you are looking for. Premiere Pro hides any clips that don't match and displays those that do.
3. Click the New Bin button at the bottom of the Project panel. Or, go to the File menu and choose New > Bin. Or, right-click a blank area in the Project panel and choose New Bin. Or, press Ctrl+B (Windows) or Command+B (Mac OS). You can also drag and drop clips onto the New Bin button on the Project panel.
4. No, you can duplicate, rename, or delete clips in your Project panel, and nothing will happen to your original media files. Premiere Pro is a nondestructive editor and will not modify your original files.
5. The spacebar plays and stops. J, K, and L can be used like a shuttle controller to play backward and forward, and the arrow keys can be used to move one frame backward or one frame forward.
6. In the Project panel, right-click the clip you want to change, and choose Modify > Audio Channels. Choose the correct option (usually by selecting a preset), and click OK.

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INDEX

NUMBERS

5.1 audio, support for, 257
8-bit video, 353
32-bit color effects, 297

A

AAC Audio format for export, 445
AAF (Advanced Authoring Format), exporting to, 455
AAF files, importing from Avid Media Composer, 32
A/B editing mode
  Effect Controls panel, 153–155
  head and tail handles, 155–157
A/B timeline, displaying in Effect Controls panel, 145. *See also* Timeline panel
Accelerated effect, 297
accuracy of adjustments, improving, 183
Add Edit keyboard shortcuts, using, 133
Add Marker, locating in Timeline panel, 98
additive color, 337
adjustment layers
  using for looks, 360
  using with effects, 301–303
Adobe After Effects
  animated text, 417–419
  described, 6
  Roto Brush tool, 387
  sending clips to, 304–307
Adobe Audition CC
  removing background noise, 286–288
  sending audio to, 249
Adobe components
  After Effects, 6
  Audition, 6
  Bridge, 6
  Dynamic Link, 6
  Encore, 6
  Flash Professional, 6
  Illustrator, 6
  Media Encoder, 7
  Photoshop, 6
  Prelude, 7
  SpeedGrade, 6
Adobe Illustrator, 6, 55–56
Adobe Media Encoder
  configuring export, 447–449
  devices, 450
  DVD/Blu-ray encoding, 450
  features, 444–445
  Output panel, 449
  queuing exports, 450–452
  Source panel, 449
  video sites, 450
Adobe Media Encoder export effects
  Image Overlay, 449
  Lumetri Look/LUT, 449
  Name Overlay, 449
  Timecode Overlay, 449
Adobe Media Encoder formats for export
  AS-11, 445

Adobe Media Encoder formats for export *(continued)*
AAC Audio, 445
AIFF, 445
Animated GIF, 447
AVI, 447
DNxHD MXF OP1a, 446
DPX, 446
GIF, 447
H.264, 446
H.264 Blu-ray, 446
JPEG, 446
MP3, 446
MPEG, 446
MXF OP1a, 446
P2 Movie, 446
PNG, 446
QuickTime, 446
Targa, 446
TIFF, 447
Uncompressed Microsoft AVI, 447
Waveform Audio, 447
Windows BMP, 447
Windows Media, 447
Wraptor DCP, 447
Adobe Media Encoder options
Export, 452
Import into project, 451
import sequences directly, 452
Metadata, 451
Modify a queue, 453
Modify settings, 453
Queue, 452
Render Affects compositions, 452
Render at Maximum Depth, 451
stand-alone files, 452
Use a Watch Folder, 453
Use Frame Blending, 451
Use Maximum Render Quality, 450–451
Use Previews, 451
Adobe Photoshop. 6, 55, 409–411. *See also* flattened Photoshop files; layered Photoshop files
Adobe Prelude, 7
adding markers with, 128
importing from, 47–48
Adobe SpeedGrade. *See also* color correction
described, 6
using, 345, 360–362
Adobe Story panel, using, 76
advanced trimming, 5
AES and XLR audio, using for recording to tape, 461
After Effects
animated text, 417–419
described, 6
Roto Brush tool, 387
sending clips to, 304–307
AIFF format for export, 445
alpha channels, explained, 367–368
alpha/alpha channel, role in compositing, 370
alpha-channel transparencies, 375–376
Alt key. *See* keyboard shortcuts
amplitude, explained, 244
Analyze Content panel, 78
Anchor point setting in Motion effect, 197
anchor points, changing for clips, 204–206
Animated GIF format for export, 447
animating text, 417–419
animation. *See* Motion effect
anti-aliasing, using with transitions, 150
Anti-flicker Filter setting in Motion effect, 198
Area Type tool, using with titles, 405
ARRI AMIRA camera, features of, 85–86
AS-11 format for export, 445
assets

finding in Project panel, 66–69
finding with Media Browser, 50–52
importing, 44–46
audio. *See also* noisy audio
monitoring, 242–243
normalizing, 248–249
preparing to work with, 236–237
sending to Adobe Audition CC, 249
signal-to-noise ratio, 240
audio and video, linked in clips, 151
audio automation modes
Latch, 257
Off, 256
Read, 256
Touch, 257
Write, 257
audio channels
adjusting, 83–84
explained, 239
hearing, 243
Solo button, 243
audio characteristics
amplitude, 244
explained, 243
frequency, 244
phase, 244
Audio Clip Mixer, 238
current volume (dB), 254
described, 10
identifying, 9
mute track, 254
Pan, 254
Solo track, 254
volume fader, 254
Write keyframe, 254
audio clips, combining parts of, 4
Audio Display Format
Audio Samples, 27
Milliseconds, 27
audio editing, 4
audio effects. *See also* sweetening sound
Bass, 263
Delay, 263
DeNoiser, 263
Reverb, 263
Treble, 263
audio gain, adjusting, 247–248
audio levels, 240, 251–257
Audio Master meters, identifying, 9
audio master track output
5.1, 239
Mono, 239
Multichannel, 239
Stereo, 239
audio meters
adding to tracks, 237
seeing, 239–240
Audio Plug-in Manager, 279
audio sample
example of, 241
rate, 241
Audio Track Mixer, 238
applying effects to submixes, 277
creating initial mix, 273–275
creating submixes, 275–277
Display/Hide Effects & Sends, 255
effects, 255
Pan, 255
sends, 255
volume faders, 255
audio tracks, 242. *See also* submixes; tracks
creating mixes, 38
mixing, 4
reselecting for sequences, 38
types, 38
audio transitions. *See also* transitions; video transitions
applying, 158–159
creating crossfades, 157–158
dragging, 149
audio volume, adjusting, 245–248
audio waveforms
showing, 241–242
switching between, 242

audio workspace, master track output, 238–239. *See also* workspace layout
Audition CC
  described, 6
  removing background noise, 286–288
  sending audio to, 249
Auto keyframe interpolation, 316
AVI format for export, 447
Avid AAF files, importing, 32–33
Avid Media Composer projects
  best practice, 33
  importing, 32–33

B

background noise, removing, 286–288. *See also* noisy audio
Basic 3D effect properties
  Distance to Image, 218
  Specular Highlight, 218
  Swivel, 218
  Tilt, 218
bass, adjusting, 263–264
Bass audio effect, 263
best practices
  Avid Media Composer, 33
  Final Cut Pro, 31
  transitions, 145–146
bevels, adding, 214–215
Bezier keyframe interpolation, 316
bin views
  changing, 71–73
  Icon, 72
  List, 72
bins
  creating, 70
  creating in Project panel, 68
  customizing, 75
  features, 69
  managing media in, 70–71
  opening multiple, 76
bit depth, maximum, 37
Black & White video effect, using, 298–299
black and white coloring effect, 341
blend modes, 303
  basing combined layers on, 374–375
  role in compositing, 371
Bridge, 6
Broadcast Colors, 346–347
Button Editor, 104
buttons
  changing on Program Monitor, 83
  changing on Source Monitor, 83
  displaying tooltips for, 95

C

cameras. *See* multi-camera editing
Capture Format settings
  DV and HDV capture, 27
  third-party hardware, 27–28
capturing video to hard drive, 3
Chapter Marker, 124
chromakey effects, applying to opacity, 376–377
chrominance and luminance, 333
clip audio, locating in Timeline panel, 98
clip keyframes, 252–254
clip length. *See* trimming
clip levels, adjusting, 251
clip markers, adding, 127
Clip Name effect, 321–322
clip segments, copying and pasting, 137
clip selection
  all clips on tracks, 132
  approaches, 131
  audio only, 132–133
  performing, 132
  ranges, 132
  video only, 132–133
clip speed and duration
  changing, 166
  Maintain Audio Pitch option, 168

Rate Stretch tool, 168–169
time remapping, 169–171
clip speed, effects of changing, 171
clip video, locating in Timeline panel, 98
clipboard, adding clips to, 137
clips. *See also* cuts; footage; replacement clips; subclips
adding to multi-camera source sequence, 224–226
adding to sequences, 33
adding to Timeline, 118–120
adjusting audio channels, 83–84
applying transitions to, 151–152
changing anchor points, 204–206
closing, 80
copying effects from, 300
disabling, 139
displaying in Project panel, 65
dragging, 134–135
editing into sequences, 107
explained, 20
identifying, 9
identifying times in, 123
linking, 134
loading, 91
loading multiple, 92
locking in sync, 130–131
maintaining links between, 131
making offline, 425–426
merging, 84–85
modifying, 83–86
moving, 134–137
navigating using markers, 127
nudging, 135
opening panel instances of, 309
organizing, 66
rearranging in sequences, 136
rejoining parts of, 133
removing by selecting segments, 138–139
removing from Timeline, 183
renaming, 74
repositioning, 196–197, 202
retiming, 166–171
rotating, 204–206
selecting, 73, 132
selecting all on track, 132
selecting ranges, 132
selecting ranges in, 93–95
sending to Adobe After Effects, 304–307
speeding up export of, 319
splitting, 133
unlinking, 134
viewing contents, 78
viewing in Program Monitor, 312
closed captioning, using, 457–458
closing clips, 80
Cmd key. *See* keyboard shortcuts
CMOS sensor pans, dealing with, 319
codecs
choosing, 443–444
and formats, 37
collaboration, managing, 433–434
color balance
basic white balance, 350–351
Fast Color Corrector effect, 350–351
fixing, 350–357
primary color correction, 351–354
secondary color correction, 355–357
Three-Way Color Corrector, 354–355
color correction, 4. *See also* Adobe SpeedGrade
evaluating, 349
Fast Color Corrector, 343–346
RGB Color Corrector, 345–346
RGB Curves, 344–345
Three-Way Color Corrector, 344
using television screens for, 349
Color Correction effects, viewing differences made with, 351. *See also* exposure problems

color effects. *See also* special effects
Broadcast Colors, 346–347
Video Limiter, 346
color removal or replacement
Change color, 342
change to color, 342
Edge Software control, 342
leave color, 342
Tolerance control, 342
Color Stop color, changing, 408
color timing, application of, 351
coloring effects. *See also* effects
black-and-white, 341
tint, 340
color-oriented workflow. *See also* Reference Monitor
Color Correction workspace, 329
phases, 328–329
video scopes, 330–331
colors
additive, 337
primary, 351–354
primary and secondary, 337
subtractive, 337
Comment Marker, 124
component video, using for recording to tape, 461
compositing, considering while shooting, 369–370
compositing effects, and controls, 368–369
compositing terminology
alpha/alpha channel, 370
blend mode, 371, 374–375
greenscreen, 371, 376–381
key/keying, 371
matte, 371, 381–386
opacity, 371–374
conforming sequences, 99
Constant Gain crossfade, 157
Constant Power crossfade, 157–158
content analysis
Adobe Story panel, 76
speech analysis, 77–78
Speech to Text function, 76–77
Continuous keyframe interpolation, 316
Control key. *See* keyboard shortcuts
control points, removing from curves, 348
coordinate system, 201
copying
effects, 297
and relocating files, 429–430
transition effects to edits, 151
transitions between sequences, 148
video transitions, 148
crawling text, including in titles, 415–417. *See also* text
creative titles, 5
crossfades
Constant Gain, 157
Constant Power, 157–158
Exponential Fade, 158
curves, removing control points from, 348
cuts, removing, 133. *See also* clips

D

dB (decibel) scale, 240
Delay audio effect, 263
delays, adjusting, 264–265
deleting render files, 435
DeNoiser audio effect, 263
digital video workflow. *See also* editing workflow; video workflow scenarios; workflows
acquiring video, 3
advanced audio editing, 4
advanced trimming, 5
capturing video to hard drive, 3
color correction, 4
combining parts of clips, 4
creating graphics, 4
creating titles, 4

creative titles, 5
exporting to videotape, 4
hardware support, 4
ingesting video, 3
keyframe controls, 4
media encoding, 5
Mercury Playback Engine, 5
metadata, 5
mixing audio tracks, 4
multi-camera editing, 5
organizing clips, 3
project management, 5
display settings, locating in Timeline panel, 98
dissolves, start time, 155
DN×HD MXF OP1a format for export, 446
double roller trim, using in trimming, 183
DPX format for export, 446
drive setup and network-based storage, 29
drop shadows, adding, 213
drop zone, identifying, 14
dropping frames, 22
DV deck, recording to, 459–460
Dynamic Link, 6, 53, 435
Dynamics effects
AutoGate, 284–285
Compressor, 284
Expander, 284
Limiter, 284

E

Ease In and Ease Out, using with keyframes, 210–212
Ease In keyframe interpolation, 316
Ease Out keyframe interpolation, 316
Edge Software control, 342
editing from Project panel, 94–95
editing applications, exchanging with, 453–455
editing commands
four points, 107
Insert edit, 106–107
Overwrite edit, 105
three-point editing, 107
editing workflow. *See also* digital video workflow; four-point edit; video workflow scenarios; workflows
After Effects, 6
Audition, 6
Bridge, 6
Dynamic Link, 6
Encore, 6
Flash Professional, 6
Illustrator, 6
Media Encoder, 7
Photoshop, 6
Prelude, 7
SpeedGrade, 6
storyboard editing, 108–111
EDL settings
Include Audio Levels, 456
Include Video Levels, 456
Start Timecode, 456
Tracks To Export, 456
EDLs (edit decision lists), guidelines, 455–456
Effect Controls panel
audio adjustment, 245–247
A/B timeline, 145
described, 11
identifying, 9
Method setting, 320
restoring, 315
Result setting, 320
Show/Hide Timeline View button, 153
Smoothness setting, 320
transitions in, 145
effect presets. *See also* presets
built-in, 316–317
saving, 317–319

effects. *See also* coloring effects; master clip effects
32-bit, 297
applying, 300
copying from clips, 300
finding, 340
keyframing, 312–313
locating, 297
making copies of, 297
master clips, 307–309
reordering, 300
seeing before and after states, 303
selecting, 204
Stylize category, 358
Effects panel, 10. *See also* video effects
32-bit color effects, 297–298
Accelerated effect, 297
described, 10
gripper area, 13
identifying, 9
YUV effects, 298
effects used frequently
Clip Name, 321–322
image stabilization, 319–320
Lens Distortion, 324
Render all sequences, 324
rolling shutter reduction, 319–320
Shadow/Highlight, 322–324
Timecode, 321–322
Warp Stabilizer, 319–320
Encore, 6
end points, using with transitions, 146–147
EQ effect. *See also* Parametric EQ effect
Q adjustment, 270
refining vocals, 269
using, 268–271
volume adjustment, 271
Exponential Fade crossfade, 158
Export Frame button, 441
export of clips, speeding up, 319
export options, 440
exporting
to AAF, 455
AAF files from Avid Media Composer, 32
file formats, 441
Final Cut Pro XML files, 453
master copies, 442–444
to OMF (Open Media Framework), 454
single frames, 440–442
XML files from Final Cut Pro 7, 31
XML files from Final Cut Pro 10, 31
exposure problems. *See also* Color Correction effects
fixing, 347–348
Luma Waveform, 347
overexposed images, 349
underexposed images, 348
extract edits, performing on segments, 138

F

Fast Color Corrector effect, 308, 343–346, 350–351
features, locating in Timeline panel, 97–98
file formats, exporting, 441
File menu commands
Batch capture, 425
Link Media, 425
Make Offline, 425
Project Manager, 425
Project Settings, 425
film look, creating, 302
Final Cut Pro 7 XML files, importing, 32
Final Cut Pro projects
best practice, 31
importing, 31–32
Final Cut Pro XML files, exporting, 453
finding
assets with Media Browser, 50–52
media files, 71

fixed effects, 300
Audio, 294
Motion, 294
Opacity, 294
Time Remapping, 294
using, 293–295
Flash Cue Point marker, 125
Flash Professional, 6
flattened Photoshop files, importing, 52–53. *See also* Adobe Photoshop
folders. *See* bins
footage. *See also* clips; interpret footage settings; Replace Footage feature
hover scrub feature, 78
interpreting, 85
monitoring, 78–83
playback resolution, 80
safe margins, 81–82
timecode information, 81
foreground images, rotoscoping, 387
formats and codecs, 37
four-point edit. *See also* editing workflow
making, 165–166
options, 164–165
setting default, 166
frames
dropping, 22
exporting, 440–442
identifying duplicates, 172
frequency, explained, 244
fx button, identifying, 314

G

Garbage Matte effect, 382–384
Gaussian Blur, 358
GIF format for export, 447
GPU cards, using multiple, 319
graphics
adding to titles, 413–414
Restore Graphic Size setting, 414
greenscreen, role in compositing, 371
greenscreen shots
color keying, 376–381
preprocessing footage, 378
Ultra Key effect, 378–381

H

H.264 Blu-ray format for export, 446
H.264 format for export, 446
handles
head material, 155–157
tail material, 155–157
using with transitions, 146–147
hard drives, managing, 434–435
hardware support, 4
HDMI, using for recording to tape, 461
HDV deck, recording to, 459–460
head material, 147, 155–157
Highpass effect, using with noisy audio, 279–280
History panel
described, 12
identifying, 9
Hold keyframe interpolation, 316
hover scrub feature, 78
hum, cause of, 284

I

Icon view, 72
Illustrator, 6, 55–56
image stabilization effect, 319–320
images
importing, 52–56
overexposed, 349
underexposed, 348
Import command, using, 44–45
importing
from Adobe Prelude, 47–48
assets, 44–46
Avid AAF files, 32–33
Avid Media Composer projects, 32–33
Final Cut Pro 7 XML files, 32

Final Cut Pro projects, 31–32
flattened Photoshop files, 52–53
Illustrator files, 55–56
images, 52–56
layered Photoshop files, 53–55
projects, 432–433
sequences, 432–433
subfolders, 56
In and Out points. *See also* Out point
clearing, 102
purposes, 102
setting, 102
shortcut, 102
inertia, creating, 210–212
Info panel, 12
described, 12
identifying, 9
Input Levels, adjusting, 353
Insert edit, 106–107
insert editing, performing with Program Monitor, 119–120
interactive markers, adding, 127
interpolation, temporal vs. spatial, 209
interpolation methods. *See also* keyframe interpolation
Auto Bezier, 316
Bezier, 316
Continuous Bezier, 316
Ease In, 316
Ease Out, 316
Hold, 316
Linear, 316
interpret footage settings, preserving, 431. *See also* footage

J

J key, using, 79
J-cuts, adding, 250
JPEG format for export, 446

K

K key, using, 79
kerning, 398–399
keyboard shortcuts
Add Edit, 133
audio transition default, 159
clipboard, 137
markers, 127
Match Frame, 309
versus menus, 91
nudging clips, 135
selecting clips, 73
Slide Clip Selection, 192
Slip Clip Selection, 192
subclips, 97
Trim Backward, 192
Trim Forward, 192
trimming, 192
keyframe controls, 4
keyframe interpolation. *See also* interpolation methods
adding, 314–315
Auto Bezier, 210
Bezier, 210
Continuous Bezier, 210
creating inertia, 210–212
Ease In and Ease Out, 210–212
Hold, 210
linear, 209–210
temporal vs. spatial, 209
keyframe velocity, adding, 314–315
keyframes
adding, 312–313
avoiding adding unwanted, 199
explained, 196
moving between, 313
position-related parameters, 314
track-based, 252–253
using on Timeline, 253
keyframing
effects, 312–313
opacity, 372–373
volume changes, 251
key/keying, role in compositing, 371

L

L key, using, 79
label colors, changing, 73–74
labels, assigning, 73–74
layered Photoshop files, importing, 53–55. *See also* Adobe Photoshop
layers, combining based on blend mode, 374–375
L-cuts, adding, 250
leading, 399–400
Lens Distortion effect, 324
Lens Flare effect
  seeing control handle of, 313
  toggling, 314
levels, adjusting, 353
lift edits, performing on segments, 137
Linear keyframe interpolation, 316
linked selection, locating in Timeline panel, 98
List view, 72
locking
  clips in sync, 130–131
  tracks, 130–131
logos, aligning in titles, 414–415
looks
  Adobe Speedgrade, 360–362
  creating, 359–360
Lowpass effect, using with noisy audio, 279–280
Luma Waveform, using, 347
Lumetri effects, using, 345
Lumetri Looks, 358–359
luminance and chrominance, 333
LUT (lookup table), 86

M

Mark In button, clicking, 94
markers
  adding, 127
  adding to Timeline, 433
  adding with Adobe Prelude, 128
  automated editing to, 127–129
  Chapter Marker, 124
  clip, 127
  Comment Marker, 124
  features, 123–124
  Flash Cue Point, 125
  interactive, 127
  keyboard shortcuts, 127
  removing, 127
  Segmentation Marker, 124
  sequence, 125–127
  syncing with, 224
  Web Link, 124–125
Markers panel, identifying, 9
master clip effects. *See also* effects
  adding, 307–309
  adjusting, 307–309
  Fast Color Corrector effect, 308
  removing, 307–309
master copies
  choosing codecs, 443–444
  exporting, 442–444
  matching sequence settings, 442–443
Match Frame keyboard shortcut, 309
Match Sequence settings, 443
mattes
  creating, 382–383
  garbage matte, 382
  role in compositing, 371
  Track Matte Key effect, 384–386
Maximum Render Quality option, 443
media
  best practice, 31
  organizing with content analysis, 76–78
  managing with Dynamic Link, 435
Media Browser
  benefits, 46
  described, 10
  filtering assets, 52
  finding assets with, 50–52
  Forward and Back buttons, 52
  identifying, 9

importing files, 52
opening panels, 52
supported video file types, 49
tapeless workflow, 48–49
using, 45–46
media cache
benefit, 57
cleaning, 57–58
moving, 57
storing files, 58
use of storage space, 435
Media Encoder, 7
media encoding, 5
media files, finding, 71
media formats, tape and tapeless, 2
menus, versus keyboard shortcuts, 91
Mercury Playback Engine, 5
64-bit and multithreading, 25
CUDA support, 25
Intel® Graphics support, 25
Open CL support, 25
performance, 25
merging clips, 84–85
metadata, 5
monitor panels, 10
monitors, customizing, 82–83
Motion effect
animated clip, 198–199
comparing to Transform effect, 215–217
repositioning clips, 196–197
Reset button, 199
Toggle animation button, 199
Transform icon, 200
Motion properties
Position, 199
Rotation, 199
Scale Width, 199
using, 199–201
Motion settings
Anchor point, 197
Anti-flicker Filter, 198
Position, 197
reusing, 203–204
Rotation, 197
Scale, 197
Scale Width, 197
motion-related effects
Basic 3D, 217–218
bevels, 214–215
drop shadows, 213
MP3 format for export, 446
MPEG format for export, 446
Multiband Compressor effect, 280–282
multi-camera editing, 5
action scenes, 222
adding sequences, 223
adjusting edits, 223
audio, 224
clip marker, 224
creating source sequence, 223
determining sync points, 223
finalizing, 231
flattening, 231
importing footage, 223
interview-driven segments, 222
musical performances, 222
once-in-a-lifetime events, 222
Out points, 224
In points, 223
process, 223
recording, 223
refining edits, 223
sequences, 223–227
switching angles, 231
sync points, 223–224
talk-show formats, 222
theatrical performances, 222
timecode, 224
visual and special effects, 222
multi-camera sequence, seeing contents of, 227
multi-camera source sequence, adding clips to, 224–226
multi-camera target sequence, creating, 227

multiple cameras
enabling recording, 228–229
re-recording edits, 229–230
switching, 227–230
mute audio, locating in Timeline panel, 98
MXF OP1a format for export, 446

N

narration track, recording, 59–60
navigator, 82
nesting, sequences, 176–179
nesting sequences, 346
NLE (nonlinear editing) system, explained, 2
noisy audio. *See also* audio; background noise
cleaning up, 279–285
Dynamics effect, 284
Highpass effect, 279–280
hum, 284
Lowpass effect, 279–280
Multiband Compressor effect, 280–282
Notch effect, 283–284
normalizing audio, 248–249
Notch effect, using with noisy audio, 283–284
nudging clips, 135

O

OMF (Open Media Framework), exporting to, 454
opacity
adjusting, 371–372
applying chromakey effects, 376–377
keyframing, 372–373
role in compositing, 371
setting keyframe position, 373
organizational system, creating, 424
Out point, adding, 94–95. *See also* In and Out points
Output Levels, adjusting, 353
overexposed images, 349
Overwrite edit, 105

P

P2 Movie format for export, 446
panels
creating, 15
floating, 14
moving, 12
saving layouts, 15
paragraph text, adding to titles, 405–406
parallax-type movements, removing, 319
Parametric EQ effect, 268, 272. *See also* EQ effect
Pause key, using, 79
paused resolution, adjusting, 122–123
phase, explained, 244
Photoshop, 6, 55, 409–411. *See also* flattened Photoshop files; layered Photoshop files
Photoshop graphics, creating, 409–411
PIP (picture-in-picture)
adjusting portions of clips in, 173
playing clips as, 172
pitch, adjusting, 265–266
pixel display, 367–368
pixels
displaying in vectorscope, 335
making transparent, 368
Play backward key, using, 79
Play forward key, using, 79
playback, real time, 22–25
playback controls
navigator, 82
playhead, 82
Play-Stop toggle, 82
Step Back 1 Frame, 82

playback controls *(continued)*
Step Forward 1 Frame, 82
time ruler, 82
playback resolution, 80, 121–122
playhead, 82
locating in Timeline panel, 98
moving to end of sequence, 118, 129
Play-Stop toggle, 82
PNG format for export, 446
point text, adding, 402–405
Position setting in Motion effect, 197
postroll time, controlling, 191
preferences
Auto Save option, 16
setting, 15–16
Prelude, 7
adding markers with, 128
importing from, 47–48
Premiere Pro, coordinate system, 201
preroll time, controlling, 191
presets. *See also* effect presets
choosing, 34–36
explained, 20
primary color correction controls
Auto Levels, 354
Highlights, 354
Highlights Balance, 352
Input Levels, 352
Master, 354
Master Levels, 354
Midtones, 354
Midtones Balance, 352
Output, 352
Output Levels, 352
Saturation, 353
Secondary Color Correction, 353
Shadows, 354
Shadows Balance, 352
Show Split View, 352
Tonal Range Definition, 353
primary colors, 337
Program Monitor
adding clips to Timeline, 118–120
changing buttons, 83
current sequence frame, 117
explained, 116
Extract, 117
identifying, 9
insert editing, 119–120
Lift, 117
Mark In, 117
Mark Out, 117
Navigator, 103
Regular trim, 186
Ripple trim, 186
Roll trim, 186
settings, 117
versus Source Monitor, 116
Trim mode, 187–188
trimming in, 186–192
trimming methods, 188–190
viewing clips in, 312
project files settings
choosing locations, 30
project-based setup, 29
system-based setup, 29–30
project management, 5, 432
Project Manager
accessing, 427
Audio files, 430
collecting files, 429–430
copying and relocating, 429–430
Link Media panel, 430–432
Locate command, 430–432
Locate File panel, 431
Preview files, 430
trimmed projects, 428–429
Project Manager options
Disk Space, 428
Exclude Unused Clips, 428
Include Audio Conform Files, 428
Include Handles, 428
Include Preview Files, 428
Make Offline, 428
Project Destination, 428
Rename Media Files, 428

Resulting Project, 428
Source, 428
Project panel, 10
advanced Find, 68–69
bins, 68
clips, 65
customizing, 65–66
described, 10
editing from, 94–95
expanding column width, 67
Find box, 67
Find menu, 65
finding assets, 66–69
in frames versus full screen, 66
headings, 65
Icon view, 65
identifying, 9
List view, 65
new bin, 65
organizing clips, 66
Panel menu, 65
Preview Area, 66
scrolling views, 67
sequences, 65
toggling, 66
zoom, 65
Zoom control, 72
projects
consolidating, 427
creating, 21–22
importing, 432–433
.prproj file extension, 20

Q

QuickTime format for export, 446

R

R3D files, settings for, 85
ramping, improving, 171
ranges, selecting in clips, 93–95
Rate Stretch tool, 168–169
raw files, working with, 85–86
Razor tool, using to split clips, 133
real-time playback, 22–24
recording
to DV or HDV decks, 459–460
scratch narration track, 59–60
recording to tape
AES and XLR audio, 461
component video, 461
HDMI, 461
preparing for, 459
RS-422 deck control, 461
SD/HD-SDI, 461
third-party hardware, 460–461
RED cameras, files created by, 85
RED media, working with, 86
Reference Monitor. *See also* color-oriented workflow
combination views, 339–340
features, 331–333
Gang to Program Monitor, 332
Next edit, 332
Previous edit, 332
RGB parade, 337–338
Step back, 332
Step forward, 332
vectorscope, 335–336
YC waveform, 333–335
YCbCr parade, 338–339
Render all sequences effect, 324
render files, deleting, 435
render quality, maximum, 37
Renderer menu, availability of, 24
rendering
explained, 23
minimizing time lost from, 53
rendering effects, speeding up, 319
replace edit, making, 173–174
Replace Footage feature, 175–176. *See also* footage
replacement clips, dragging in, 172. *See also* clips
resizing tracks, locating in Timeline panel, 98

resolution, controlling, 121
reverb, adding, 266–268
Reverb audio effect, 263
RGB Color Corrector, 345–346
RGB Curves, 344–345
RGB parade, 337–338
Ripple Edit tool, using in trimming, 181–183
Rolling Edit tool, using in trimming, 183
rolling edits, applying, 250
rolling shutter reduction, 319–320
rolling text, including in titles, 415–417
rotating clips, 204–206
Rotation setting in Motion effect, 197
Roto Brush tool, 387
rough cut, building, 108–109
RS-422 deck control, using for recording to tape, 461

S

safe title margins, 81–82, 401, 403
Scale setting in Motion effect, 197
Scale Width setting in Motion effect, 197
scene numbers, adding, 78
scratch disks settings, 28
scratch narration track, recording, 59–60
scrolling tracks, 100
scrubbing, explained, 103
SD/HD-SDI, recording to tape, 461
Secondary Color Correction, 353
secondary color correction, 355–357
secondary colors, 337
Segmentation Marker, 124
segments
  extract edits, 138
  lift edits, 137
Selection tool, using as Ripple Edit tool, 183
sequence markers, adding, 125–127
sequence nest toggle, locating in Timeline panel, 98
sequences
  conforming, 99
  creating, 33–34, 98–99
  customizing, 36–37
  displaying in Project panel, 65
  explained, 20, 98
  identifying, 9
  identifying times in, 123
  importing, 432–433
  navigating using markers, 127
  nesting, 176–179, 346
  opening in Timeline panel, 99
  presets, 34–36
  removing parts of, 137
  resizing items in, 207–208
  seeing last frames of, 313
  selecting parts of, 137
  trimming in, 180–181
Shadow/Highlight effect, 322–324
shapes
  aligning in titles, 414–415
  creating for titles, 411–413
Shift key. *See* keyboard shortcuts
Slide Clip Selection keyboard shortcut, 192
Slide tool, using in trimming, 183–184
Slip Clip Selection keyboard shortcut, 192
Slip tool, using in trimming, 185–186
Smooth Motion setting, using, 320
Snap, locating in Timeline panel, 98
Snap button, using to move clips, 134
Solarize, 358
solo audio, locating in Timeline panel, 98
Solo button, using with audio channels, 243
Sort Icons menu, 72
Source Channel Selection buttons, 118
Source Monitor
  changing buttons, 83

features, 90–91
identifying, 9
loading clips, 91
versus Program Monitor, 116
trimming in, 180
Source Monitor control
Add Marker, 93
Go to In, 93
Go to Out, 93
Insert, 93
Mark In, 93–94
Mark Out, 93
Overwrite, 93
source tracks, locating in Timeline panel, 98
spatial vs. temporal interpolation, 209
special effects. *See also* color effects
Gaussian Blur, 358
Lumetri Looks, 358–359
Solarize, 358
Speech to Text function, 76–77
SpeedGrade. *See also* color correction
described, 6
using, 345, 360–362
spelling mistakes, avoiding in titles, 406
split edits
J-cuts, 250
L-cuts, 250
Step Back 1 Frame, 82
Step Forward 1 Frame, 82
still images
lack of timebase, 109
setting duration, 109
Story panel, using, 76
storyboard editing, 108–111
styles, saving for titles, 408–409
Stylize effects, 358
subclips, creating, 95–96. *See also* clips
submixes, 256. *See also* audio tracks
applying effects to, 277–279
choosing, 39
creating, 275–277
default settings, 39
subtractive color, 337
sweetening sound. *See also* audio effects
adding delays, 264–265
adding reverb, 266–268
adjusting bass, 263–264
adjusting pitch, 265–266
adjusting treble, 266
sync lock
locating in Timeline panel, 98
using, 129–130
syncing with markers, 224

T

tail material, 147, 155–157
tape and tapeless media formats, 2
tape output
audio channel assignments, 459
device control settings, 459
preparing for, 459
tapeless formats
support for, 49
versus tape formats, 58
tapeless workflow, using, 48–49
Targa format for export, 446
technical color effects
Broadcast Colors, 346–347
Video Limiter, 346
temporal vs. spatial interpolation, 209
text. *See also* crawling text; titles
animating, 417–419
positioning, 403
stylizing in titles, 406–411
Theft Unexpected
assigning labels, 73
creating, 50
importing, 53
opening panel, 72
sequence, 98–99
Theft Unexpected bin
closing, 75
creating, 70
displaying contents, 71

Theft Unexpected bin *(continued)*
Excuse Me clip, 82–83
loading clips, 91
making active, 73
Media Type heading, 75
opening, 78, 80
opening panel for, 72
renaming, 73
viewing contents, 96
Theft Unexpected sequence
alpha-channel transparencies, 375–376
keyframing opacity, 372–373
three-point editing, 107
Three-Way Color Corrector, 344, 354–355
TIFF format for export, 447
time rulers, 82
locating in Timeline panel, 98
using, 103
Timebase, considering for still images, 109
timecode
entering directly, 95
locating in Timeline panel, 98
Timecode effect, 321–322
timecode information, 81
timecode numbers, displaying on time ruler, 95
Timeline panel, 9–10. *See also* A/B timeline
Add Marker, 98
adding clips to, 118–120
adding markers to, 433
Button Editor, 104
clip audio, 98
clip video, 98
described, 9–10
display settings, 98
features, 97–98
finding gaps in, 131
identifying, 9
linked selection, 98
mute audio, 98
opening sequences, 99
In and Out points, 102–103
playhead, 98
resizing tracks, 98
sequence nest toggle, 98
sequences, 98–99
Snap, 98
solo audio, 98
source tracks, 98
sync lock, 98
targeting tracks, 101–102
time ruler, 98
timecode, 98
track headers, 104
track lock, 98
track output, 98
track selection, 98
tracks, 98, 100
trimming in, 192
time-remapping effects
applying, 169–171
removing, 171
times, identifying with markers, 123
tint coloring effect, 340
title appearance, changing, 407–409
Title Properties panel tools
Color, 408
Fill Type, 407
Shadow, 408
Sheen, 408
Stroke, 408
Transform settings, 404
Title Tools panel
411, 411
Arc, 411
Clipped Corner Rectangle, 411
Ellipse, 411
Line, 411
Pen, 411
Rectangle, 411
Rounded Rectangle, 411
Wedge, 411

Titler window
accessing, 392
Font Browser menu, 392–393
Font Family menu, 394
panels, 392–393
selecting text, 394
Styles panel, 392–393
Title Actions panel, 395
titles. *See also* text
adding graphics, 413–414
Align Vertical Bottom button, 415
aligning shapes and logos, 414–415
Area Type tool, 405
avoiding spelling mistakes, 406
broadcast-safe colors, 408
Color Stop color, 408
crawling text, 415–417
creating in Photoshop, 409–411
creating shapes, 411–413
Horizontal Center Distribute button, 415
identifying styles, 403
paragraph (area) text, 402, 405–406
point text, 402–405
rolling text, 415–417
saving custom styles, 408–409
stylizing text, 406–411
text on a path, 402
Type tool, 403
using in projects, 396
Word Wrap, 403
writing credits, 415
title-safe margins, 81–82, 401, 403
Tolerance control, 342
tool tips, displaying for buttons, 95
Tools panel
described, 12
identifying, 9
track headers
changing heights, 251
customizing, 104
track lock
locating in Timeline panel, 98
using, 130–131
Track Matte Key effect, 384–386
track output, locating in Timeline panel, 98
track selection, locating in Timeline panel, 98
tracks. *See also* audio tracks
features, 100
identifying, 9
locating in Timeline panel, 98
scrolling options, 100
source indicators, 101
targeting, 101–102
Transform effect, comparing to Motion effect, 215–217
transition effects, copying to edits, 152
transitions. *See also* audio transitions; video transitions
adding to sequences, 152
Alignment control, 155
anti-aliasing method, 150
applying between clips, 148–150
applying multiple clips, 151–152
best practices, 145–146
copying between sequences, 148
Duration control, 155
in Effect Controls panel, 145
end points, 146–147
explained, 144
fine-tuning using A/B mode, 152–157
handles, 146–147
head material, 147
modifying, 153
smoothing out, 171
tail material, 147
using, 145
Treble audio effect, 263
Trim Backward keyboard shortcut, 192
Trim Forward keyboard shortcut, 192

Trim mode, using in Program Monitor, 187–188
trim selections, refining, 190
trim type
choosing from pop-up menu, 189
selection of, 190
trimmed projects, creating, 428–429
trimming, 5
explained, 179
with keyboard, 192
modifier keys, 190
in Program Monitor, 186–192
Ripple Edit tool, 181–183
Rolling Edit tool, 183
in sequences, 180–181
Slide tool, 183–184
Slip tool, 185–186
in Source Monitor, 180
Type tool, using with titles, 403
typography. *See* video typography

U

Ultra Key effect
Aggressive mode, 380
Matte Cleanup setting, 381
Matte Generation setting, 381
Spill Suppression setting, 381
using with greenscreen shots, 378–381
Uncompressed Microsoft AVI format for export, 447
underexposed images, 348
user settings
backing up, 16
moving, 16
syncing, 16

V

vectorscope
pixel display, 335
usefulness of, 336
versus YC waveform, 335
video
8-bit, 353
acquiring, 3
capturing to hard drive, 3
ingesting to hard drive, 3
playback, 23
playing at multiple speeds, 79
transferring to hard drive, 3
viewing on second monitor, 92
video and audio, linked in clips, 151
video clips
combining parts of, 4
using as track matte keys, 386
Video Display Format
Feet + Frames, 26
Frames, 26
Timecode, 26
video editing, storage for, 28
video effects. *See also* Effects panel
applying, 298–300
Black & White, 298–299
browsing through, 297
fixed, 293–295, 300
functions, 295
Video Effects bin, opening, 296
video file types, support for, 49
Video Limiter, 346
video rendering, 22–24
video scopes, 329–331
video transitions. *See also* audio transitions; transitions
copying, 148
dragging, 149
sequence display changes, 152
single-sided, 147–148
video typography
alignment, 400–401
color choice, 397
font choice, 396
kerning, 398–399
leading, 399–400
safe title margin, 401
tracking, 399

video workflow scenarios, 7. *See also* digital video workflow; editing workflow
videotape. *See* tape output
visual effects
masking, 309–312
tracking, 309–312
Voice-over Record button, using, 244–245
volume, smoothing between keyframes, 252
volume changes, keyframing, 251–252

W

Warp Stabilizer effect, 319–320
Waveform Audio format for export, 447
weather reporter example, 369–370
Web Link, 124–125
Welcome Screen, buttons in, 21
white balance, fixing, 350–351
Windows BMP format for export, 447
Windows Media format for export, 447
workflows, tape vs. tapeless, 58. *See also* digital video workflow; editing workflow
workspace
accessing, 8
customizing, 12–15
drop zone, 14
layout, 9–12
workspace layout. *See also* audio workspace
Audio Clip Mixer, 9–10
Audio Master meters, 9
clips, 9
Effect Controls panel, 9, 11
Effects panel, 9–10
History panel, 9, 12
Info panel, 9, 12
Markers panel, 9
Media Browser, 9–10
monitor panels, 10
Program Monitor, 9
Project panel, 9
project panel, 10
sequences, 9
Source Monitor, 9
timeline, 9
timeline panel, 9–10
Tools panel, 9, 12
tracks, 9–10
Wraptor DCP format for export, 447

X

XML files
exporting from Final Cut Pro 7, 31
exporting from Final Cut Pro 10, 31

Y

YC waveform
Chroma control, 334
display, 334
Intensity control, 334
luminance and chrominance, 333
Setup control, 334
versus vectorscope, 335
YCbCr parade, 338–339
YUV effects, 298

Z

Zoom control, using in Project panel, 72