

Chapter 3: HOW TO EDIT in Premiere Pro 2021

FYI: These chapters and the attendant videos are organized in the way that I teach it in the classroom. We go through all the layers of Premiere, step by step. You'll learn everything from how to properly organize your project to how to output a final file.

The documents and the videos are divided into the same "chapters" so you can easily find where you need to be. The docs aren't an *exact* mirror of the videos; they come close, but some things might be mentioned here in a slightly different place than they are in the video. There are matching PDFs for 3 of the video chapters, and 2 that are text only.

The **BLUE HEADINGS** you'll see in the text correspond to the various title cards in the video.

FYI, all of the chapters are stored in this public folder on Google:

<https://drive.google.com/drive/folders/1ukPbvUs7NFeNnTVRp0YA0CCadhXJ4lyx?usp=sharing>

This reminder....SAVE!... is scattered throughout this document because it's better to turn off Auto Save so you don't risk crashes if it starts saving while you're rendering.... 😊

There are numerous functions described here that are also in the "Work Windows" document but that one was to walk you through all the buttons and dingbats without going into details about what to do with them, whereas this one goes into detail, and covers a lot more, so the other is meant as a reference for what's where and this is more for general ways to edit.

But I repeated some of the basic info at the start so when you're editing you can use this instead of looking back at the Work Windows document.

Also this doc doesn't have very much about sound editing. That's in Chapter 4. This one does have basic stuff about audio tracks, just not so much about changing audio, etc.

Review about the Project window:

Organize your clips into good folders, name all your clips.

Organize your labels for best working setup: Good, Description, Media Duration, etc.

You can also review clips in thumbnail view in the project window and then select and drag them in (as a way of storyboarding.)

Review about making edits in the SOURCE window:

To run—use the space bar, the play key, or J + L (for forward and back, and if you hit the key more times, it runs faster.)

You can add lots of buttons for things like making markers and going to the In point, but KB shortcuts are so much faster....

In general, movement is done with SHFT key, clearing done with OPT key.

IN AND OUT POINTS:

Make In and Out with the I and O keys or with those buttons.

Use sideways arrow keys on the keyboard to move frame by frame for precise selection, or the buttons to the R and L of play button in Source window

Go to I + O points with SHFT + I and SHFT + O, or the button for it

Clear In with OPT + I, clear Out with OPT + O, or from the pulldown

To clear both: OPT + X

You can also grab and drag the gray line/bar that appears btwn the I+O points to change the position of your I + O area.

MARKERS:

Make them with the M key

To jump to the next marker—SHIFT + M

To go backwards to prior marker—SHIFT + CMD + M

Clear marker—OPT + M, or RC and choose “Clear current...”

Clear ALL markers—OPT + CMD + M, or RC and choose “Clear all...”

If you’re working in the sequence, the clip has to be SELECTED for the Marker to be put in it. If the clip isn’t selected, the M will appear in the top bar.

If you’ve “called up” a clip from the sequence to work on it in the Source, and you make an M in the Source, it will appear in the clip that’s in the timeline (by the same logic as when you change your I + O points on a clip in the Source and it cuts that clip in the sequence.)

01:26 BRINGING IN YOUR CLIPS

You can drag a full clip into the sequence, or you can just drag the video or audio by using the little icons of film strip and waveform.

You can select a bunch of clips from the Project window and drag them in, if you want, or use the Automate to Sequence function.

Good idea at the outset: click on all your INNER BOXES for video and audio so they’re selected. Some functions require that they be, so it’s easier to have them all in a responsive mode in general. You can always deselect a track if need be.

Put in a few clips and alternate them on the 1st and 2nd tracks so that you can move elements around more easily. Definitely do this; you’ll see why later.

When you bring them in initially, you can place them on those tracks, although you will probably be moving things up and down later as you edit.

Premiere is weird—when you select a video clip to drag it up to another track, it doesn’t make the audio track move down a track so you have to do them one by one. Sigh.

So grab the V part of the clip and move it; the V track will go where you want. Then grab the A part and drag it where you want it. Be sure you’re in SNAP so things stay in sync. Or hold the SHIFT key as you move the A track, that will keep it from sliding to the right or left.

06:14 MORE ABOUT MOVING CLIPS

Let’s say they’re stacked and you want to run one on top of another to create a new edit point (without yet cutting).

- Usually you want SNAP to be on (use the S key to toggle it on and off, or the second horseshoe-

shaped button below the blue time code) so that things don't slide past the other clip and overwrite it. But sometimes it's handy to have SNAP off when you do want to slide freely.

- You can shorten or lengthen a clip by clicking and dragging on its ends when your cursor is normal, showing what I like to call the devil's pitchfork—that ugly red arrow.
- Or you can select and drag it (and a window appears that shows the amount it's moving). You can keep moving around to drag it into whatever track you want. If the audio won't enter a track it's because you have one of those 5.1 tracks instead of a standard one. Just delete those. If it's getting stuck, then get out of Snap and move it freely, but then put Snap back on.
- If you drag A&V but one doesn't move, it's because the tracks aren't linked, so you select both of them and do CMD + L to link them.

7:15 MOVING 1 OR 5 FRAMES

- If you want to make tiny changes, you can move a clip one frame at a time with OPT + > key for forward and OPT + < for back.
- If you want to see it move a little more, you can move it 5 frames forward or back with OPT + SHFT + < or >

9:56 MOVING THROUGH THE SEQUENCE

- You can jump through the clips using the up and down arrow keys. Make sure that the all the V1, V2, V3 things on the left side are clicked blue, or the playbar won't land on those tracks.
- You can move along a clip frame by frame using the sideways arrow keys.
- To run—use the space bar, or if you want to review quickly, use the J for forward and L for reverse, back if you hit the key more times J-J-J-J it runs faster.
- If you hold the playbar and run along, and you hear your audio, that shows you why it was good to choose “audio scrubbing” in your preferences, it makes it much easier to hear where you might want to be.

11:37 THE NUMLOCK KEYBOARD FOR MOVING CLIPS

(Our classroom workstations have the right kind of which keyboard, the extended MAC one which has a whole set of numbers on the right side. If you're working on your own, you have to set up the Num Lock function).

You can use the numeric keyboard to move small or huge amounts of stuff.

After selecting the area you want to move, type + (or -) an amount.

A small white box will appear in the upper right area of the timeline.

No need to type colons, just type 215 if you want to move it 2 seconds, 15 frames.

This is a great thing if you need to move a lot of stuff over in a precise way.

13:58 RIPPLE DELETE

After editing for a while, you might end up taking out a clip or a chunk of stuff and leave a gap.

You can close this easily but BE FORWARDED: If you put your cursor in that gap and RC and do Ripple Delete (or just highlight the gap and hit the Delete button), it might not work out the way you want it.

If the clip *before* the gap is on a different track than where the clip *after* the gap is, everything will ripple over to hit the first clip that's on the same track as where the clip is after the gap.

That will mean overlapping some of the lower down track clips.

You have to move the two clips on the side of the gap onto the same track. Then you're good to go.

It doesn't matter where things are in the audio tracks, just the visual tracks.

16:40 RIPPLE TRIM

Here's a really hot tip! The Q and W keystrokes!

Cutting the HEAD of a clip: With a clip that's part of a long edit, for example (but of course without other complex audio layers below.....) you can position the playbar where you want the cut to happen. Hit the Q button and whatever is in the beginning of the clip will be deleted and everything beyond it will move forward and butt up to the tail of your new cut point.

Cutting the TAIL of a clip: With a clip that's part of a long edit, or even in a short string of shots you put together (but of course without other complex audio layers below.....) you can position the playbar where you want the cut to happen and then hit the W button. Whatever is to the right of the playbar in that clip will be deleted and all the clips beyond it will move forward and butt up to the tail of your new cut point.

17:33 THE OPT KEY TO MAKE L CUTS

An "L" cut is when your A&V tracks start or end at different places; your audio needs to go past the video, or the video needs to come in sooner than the audio, etc.

You already know you can shorten or lengthen a clip by dragging it, and remember that no matter what you do in the sequence, your original media is always intact.

So if you want to extend one elements of the A&V combo, you use the OPT key and then click and drag on the track you want to move; the other will stay where it was.

You can also unlink the A&V using CMD + L, but if you forget to relink the, you might run not problems later, so it's good to mainly use the OPT key to work with single tracks.

21:33 CUTTING A CLIP

Aside from just dragging your clips shorter or longer, you can use the cut tool.

With the playbar in position, do CMD + K to cut thru all V&A tracks at that point.

Or make your cursor into a razor with the C key (or go to the Tool Bar for the razor.)

Make sure you're in SNAP mode if you've turned your cursor into the razor so that it will snap to where your playbar is and cut exactly on that frame.

If you only want to cut the V, then unlink the clip (CMD + L), select the V part of the clip, do C for the cut/razor tool, and you'll only cut that. Or use the OPT key to select a single track, then the C key and cut through it.

If you have a bunch of clips stacked on top of each other and you don't want to cut thru all of them, you have to select the clip you want to cut with the OPT key; the rest will remain intact.

24:37 MARKING THE BEAT

HOT TIP about using the M key:

You have a piece of music and you want to cut on the beat. Get familiar with the song....then get ready with your finger on the M key. Start playing and every time you hit a beat, make an M. You'll

have a track with all those beat points noted, so when you start dragging in clips to cut with the music, you'll see where they should go.

29:04 ENABLE AND DISABLE (CMD + SHIFT + e):

These are the terms they use to describe when a V or A track is or isn't visible or audible.

You can RC on a clip element and in the pulldown you'll see Enable.

The KB shortcut is CMD + SHIFT + e

That's for single clips. You can use the Mute or Eyeball icons on the left side of the Timeline window, but that affects all clips on that track. Usually it's easier just to disable the single clip element with the function described above.

It can be handy in the V track if you're trying to decide between two images. You stack them and watch, then disable one and watch the other. Etc.

31:26 GOOD AND BAD WAYS TO LINK AND UNLINK (CMD + L):

Per my comments earlier, I would never do an overall Unlink with the icon on the top left of the Timeline window.

But you might often want to unlink the V& tracks of a clip; maybe you want to delete one of the elements or shorten or lengthen one of them, and they have to be unlinked in order to do that.

The KB shortcut is CMD + L (or if you want to work slowly, you can R click to get the Unlink option).

It's a toggle situation, so to relink a clip, you drag your cursor to select all its tracks and do CMD + L again.

33:16 USING MOVE OR SLIP TO RE-SYNC

If you've unlinked your A&V tracks and dragged them out of alignment but want to get them re-synched you first have to relink them.

Of course you can just be in SNAP and drag the one to "hit" below the other. But sometimes that isn't as easy as it sounds, so there's a precise way to do it.

Select both tracks and RC to choose "Link" or do CMD + L.

When you do that you'll see a little red box with time code on one of the elements.

RC on the box and it will give you options to Slip or Move into synch.

Move will move the one with the red box to be synched up with the other one.

If you choose Slip and it refuses, it's because you have too much (for example, all of that clip and it has nothing at the head (or tail) to slip with.

That sounds confusing but you'll see later how Slip is a handy tool in other situations and why it makes sense that you can't Slip with a full clip.

Been a while? If your edit by now is called 10-5 c, then why not do a "save as" and call it 10-5 d.....

35:59 THE TOOLBAR IN DETAIL

The Selection Tool

V key reverts the cursor to normal

36:19

Select Tracks

A key selects all tracks to the RIGHT, including the one it's positioned at.

If you only want to select one track to the RIGHT, you first do the A key and then the SHIFT key.

Selecting to the LEFT is kind of wonky.

Doing **SHIFT and then A** selects a solo track to the LEFT.

If you want to select all of them, you do the above and then let go of both the keys.

NOTE: Your cursor has to be on top of one of the selected clips in order to drag them.

BE REALLY CAREFUL with this, that you haven't mistakenly not selected a track.

Ripple, Roll and Razor

Note: the icon has a small triangle beside it. You have to click on it and hold in order for it to reveal the other two options. This is true of several others below.

37:41 RIPPLE EDIT

B is Ripple

Ripple shortens or lengthens one end of one clip while pulling all other footage forward (or back) with it. Your cursor will be a yellow bracketed arrow which you position on the H or T of the clip and then move.

CAUTION: It will also ripple your audio. If you don't want that, you can just use the "lock track" function (over in those left columns) and lock your audio track, or unlink the clips. Obviously this will throw you out of sync (if someone is speaking).

Use with caution.

39:11 THE ROLL EDIT----in the Ripple pulldown

N is Roll

You can also hit **CMD** when you have the normal red arrow and it turns into Roll.

Roll shifts the cut point between two clips while maintaining the outer edges of both (i.e. maintaining total length of the two clips combined in their original configuration).

CAUTION: It will also ripple or roll your audio. If you don't want that, you can just use the "lock track" function (over in those left columns) and lock your audio track, or unlink the clips.

You can also RC on the edit point and get choices to do Ripple In or Out, etc....

41:05 RATE STRETCH----in the Ripple pulldown

R is Rate Stretch

This is a very cool thing!!! If you need to fill a gap with a clip that's too short, you can change its speed/length by just using R and then dragging the clip.

Of course you can do "speed duration" to change a clip length, but then you have to know the new length that you want the clip to fill, whereas this just does it for you.

Razor

C is the cutting tool

See notes above about "cutting clips" for all additional info

43:30 SLIP EDITING

Slip

Y is Slip, and this is also a very cool function!

Before slipping, you can make an M on the clip as a visual aid, or make a note of what you want as the new head or tail time code, or you can just slip on the fly.

It's an excellent tool for neatly shifting the section of a clip if you feel that the adjacent clips are looking good, and you need to maintain this clip's length because of how it all works with the audio underneath. (see later in the text and video for more info)

So you just hit Y, your cursor changes, and you grab and move the clip as you wish.

Both the head and tail of the clip will be displayed in the Program window so you can do it visually or find that specific time code you wanted.

If you want to go slowly to be precise, you can "gear down" by holding down the CMD key.

HOT TIP: You can only slip with what exists in the clip, so if something isn't going anywhere, it's because you've hit the end of it. Likewise, if your entire clip is in the timeline, there's nothing left over to slip with.

48:53 SLIDE EDITING-----in the Slip pulldown

U is Slide, which allows you to move the position of a clip in relation to the ones to the R and L of it without changing the overall length of those three clips. In other words, the head of the first and the tail of the third clip remain the same, but the center one is now in a different place.

Remember that if it "doesn't work" it's because you don't have enough (hidden) media at the H or T of those other clips, so they have nothing to reveal.

Pen Tool

P for pen

For making keyframes when you want to work with opacity or audio levels. More on that later.

Hand

H—I'm not sure what use this has.

Text

T—This allows you to start typing over the image that's in the Program window but this is really stupid, IMHO. It means that each time you make a title, you have to start from scratch. I think it's much easier to use their old school title maker, called Legacy Title, because once you've set up your first one you can choose to make a new title based on the prior one. Time saved.

If you want to make titles that way, go to the top menu bar to File>>New>>Legacy Title

There are more details about it at the end of this Chapter.

NOTE: This *text* tells you how to do a Legacy Title, whereas the video doesn't.

On the other hand, *the video* describes how to make a title in the Graphics window, which is the new way. You can find that at 01:25:48.

52:04 SPEED AND DURATION

RC on a clip and choose Speed, or just do CMD + R (if you're not just going to use the Rate Stretch tool.)

It gives you a few options—and note the audio one—to maintain pitch—very handy.

I had a student who ran into a lot of trouble with reversing speed, so I don't know if that's a bug in Premiere. I would test it out in a separate sequence before doing much of it.

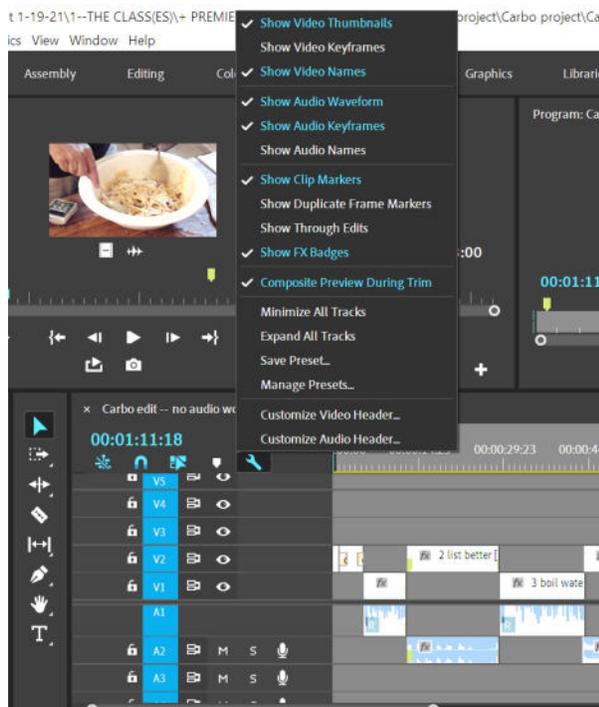
52:59 USING THE FX OPTIONS FOR EFFECTS (OR NOT)

If you RC on the little "FX" icon on the left side of a clip, you'll see three options: Motion, Opacity and Time remapping. They all have pulldowns within their category that do a lot of different things. But before explaining what they do.....

When you choose one, a line will appear in your clip. Good, you need that now. But it also makes that line appear in ALL your clips.

The problem is that when you're just editing and moving things around, it's easy to accidentally grab the line, which means whatever you did (like change opacity, or perhaps change your audio level might get changed without you realizing it.)

Here's the solution:



You do whatever it is you're doing with that one clip.

When you're done, you use the Wrench tool on the left side, and pull up to deselect Show Video Keyframes. Now all your clips will again be "blank."

The same action holds true for your Audio tracks (i.e. they're separate, so you're always selecting and de-selecting the V's and the A's).

57:17 MOTION IN THE EFFECTS CONTROL TAB (versus in FX)

Motion: This is for doing things like changing the scale of a clip or changing its position.

I would say it's much easier to put your playbar over the clip so you see it in the Program Window, then DC the clip to get it into the Source window and then go into the Effects Controls tab to work with it.

59:08 ZOOMING WITH MOTION

You can only see its true scale in the Program window, so you want to work from a clip that's already in a sequence. (I usually make a scrap sequence that I use for messing around with stuff like this.)

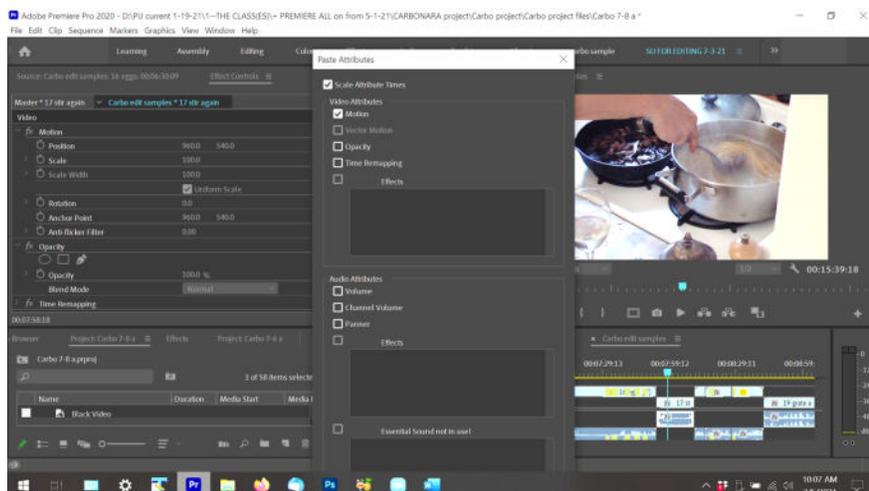
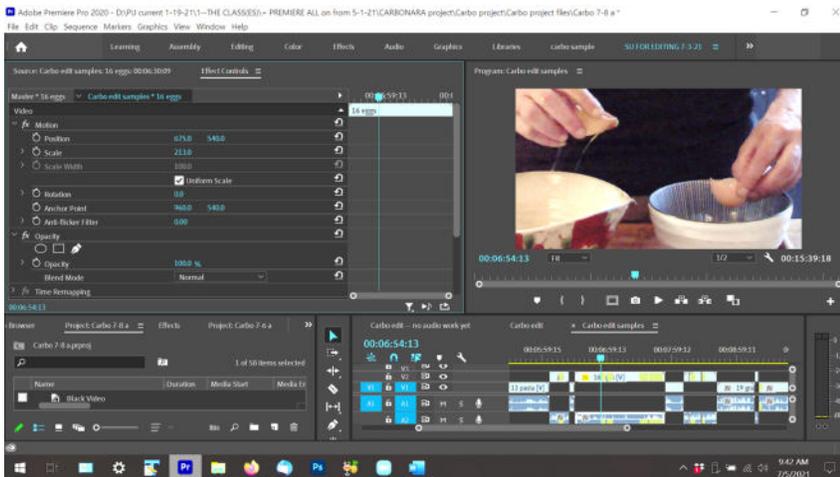
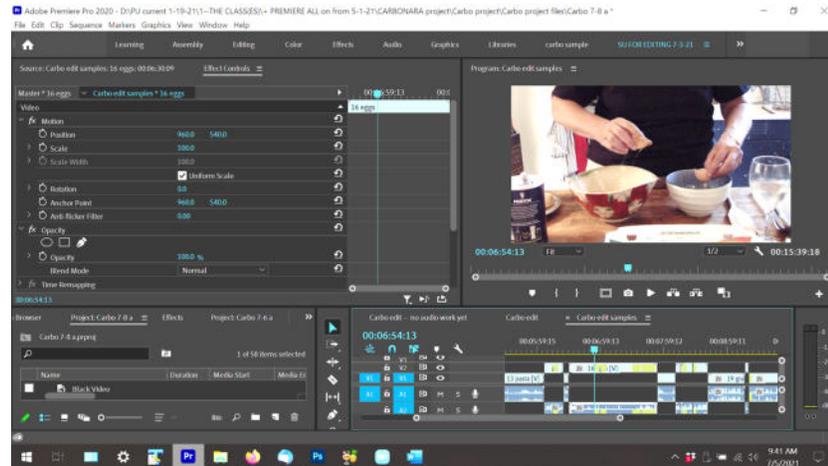
Position your playbar over the clip so you see it in the Program window

DC the clip to put it in the Source.

In Source go to the Effect Controls panel – pull down Motion, and within that is Scale.

Slide the number, or extend the arrow to see the slider thing, or write in a number and you see it change in Program window. Can also change position, etc.

If you want to do the same thing to another clip, you can then RC on the clip in the sequence, choose Copy, and then in the other clip RC and do “Paste Attributes” and choose the attribute.



FX (or not) for Opacity:

In the EC window you can change the opacity, but that will do it overall, so the next option is a way to work in the clip if you want the opacity to vary within the clip.

You'll have a line in the clip. You use the P (pen tool) or do CMD + click and a keyframe will be put on the line. You can add more and then drag them up and down for desired effect.

You can then R click and do Copy and then in another clip do a R click and do Paste Attributes if you want to repeat what you've done.

FX (or not) for Time Mapping: I would say ditto for what I said about Motion. In this case, you can use "R" for Rate Stretch which is quicker and easier.

Working with the FX elements in the Audio Tracks:

As with the Visual, you have to RC on the little "FX" icon in order to see the pulldown options.

Volume (Bypass and Level)

Pan

I'll explain this more in Chapter 4.

01:00:33 PASTING ATTRIBUTES

If you make a change to an image or a piece of audio and you want to replicate that in another item or items, it's very easy.

After setting up the first, you copy it (CMD + C) and then go to the item you want it to be applied to. RC on that item and a pulldown will open.

Go to Paste Attributes.

A second window opens which gives you all the options. Do you want to copy Motion (if you changed your image) or some aspect of sound (Levels?) or color (if you worked in the Lumetri window?).

If you've done something more overall (like corrected your audio levels on one clip) and you have a bunch that should be on the same level, then do the Copy and then select all of those other ones and Paste, and all of them will be changed.

01:01:20 MAKING A SPLIT SCREEN

Stack the two images. Make sure the playbar is positioned over them so you see them in the Program window.

Select one of the images (don't DC it, you don't need it in the Source, just select it).

In the Effect Controls tab in your Source window, change the first Position to move horizontally. You can see the changes in the Program Window.)

Then select the other image and do the same to it. Voila.

You can also scale up either image while also moving its position side to side or up and down.

The longer way (but why bother?):

In the Effects tab in the Project window go to >> Video Effects>> Transform>> Crop tool

Drag the crop tool into the clip.

DC to open clip in the Source window.

Go to Effect Controls in the Source.

Make your changes, and you'll see them appear in the Program window (i.e. part of the image will now be blacked out.)

Then stack your other clip on top and do the same, and move things around until you have the two clips side by side as you want them.

01:07:35 SUBCLIPPING CMD + U

Before doing this: Make a subclip folder and then have it selected.

If you have a massively long clip and want to work with it in various smaller units: Put a clip in the Source window, select the area you want and before making the I+O points *ADD about 5 seconds at each end*. You'll only have that material to work with, so it helps to have a little extra.

When you're ready, go to Clip in the top menu and choose Make Subclip or do CMD + U.

Give it a new name and hit Enter.

Btw you're never affecting the original clip, you can always go back to it.

01:13:03 DUPLICATING A CLIP

Select the clip, hold down the OPT key and drag it to the track above or below. But you have to do the A and V tracks one by one.

This can be handy if your audio is super low and cranking it up won't help. Just make a copy and double your volume.

Did you just do a SAVE ?

01:14:10 NAVIGATING & BLACK VIDEO

If you have a mouse with a middle wheel, you can roll back and forth through the Timeline window or roll the V & A tracks up and down, depending on which option you chose when you set your Preferences in Chapter 1.

Two ways to make "slug"/black video:

RC on the "Item" icon at bottom of the Project window, and choose Black Video. It will appear in your project folder wherever you selected it to go.

Or File >> New >>> Black Video, and again, it will go into your Project window.

You can rename it in the folder or in the sequence if needed. Renaming one won't change the names of others. You can stretch it bigger when it's in the sequence.

It's useful to insert Black Video sometimes as a reminder that something is a deliberate space, not just a gap in editing.

01:16:18 FADE INS, FADE OUTS & CROSS FADES

You can RC on the cut point btwn two clips and do "Apply Default Transitions."

Bad news: it applies them to both the V and A tracks! You certainly don't want to enact a fade on your audio if all you planned on was having a clip fade out, or having two clips cross fade.

If you only want to apply the fade to one track, you can either unlink each clip, do the transition (for example, just to the V track) and then relink, or use the easier way:

With the track you want selected, do CMD + D and the fade will be done.

If you forgot to unlink, you can just click on the audio cross and hit "delete".

You can only do a cross fade when both clips are on the same track.

The default is to make a one-second fade or cross. If you want it to be any different, you DC on it and a window appears where you can change duration, or position (like the fade is centered or it starts earlier or later, etc.) You can also click and hold the fade and slide it to reposition it.

If you did a cross on your video and you want one on your audio, you can do CMD + SHFT + D and it will appear.

01:23:20 **INSERT AND OVERWRITE**

It's not something I use because it can mess with underlying audio tracks that aren't connected to a clip (like if you're working with a longer music track, or whatever) but if you want to:

Once a clip is selected with correct I+O points, position the playbar where you want to do the edit and then hit one of the buttons.

If you do INSERT (using a comma as the KB shortcut) it will put that clip where the playbar is and move everything to the right of it over to make way.

If you do OVERWRITE (using a period as the KB shortcut) it will put that clip where the playbar is and will "write over" what was there (leaving everything to the right of it in its original place.)

NOTE: The clip will be inserted or overwritten onto the track where the V or A is sitting on the far left column of the timeline, and you can drag the V or A to whatever track you need.

01:25:48 **MAKING TITLE CARDS IN THE GRAPHICS WINDOW (or not)**

This document describes making them with Legacy Titles, which I prefer because you can set up a style and then every time you want a new card, you just choose "New Title Based on Current Title."

The *video* describes how to use the Graphics window to make them with their newer software.

It's a really great idea to **make a TITLES folder** if you'll be making a lot of them.

Select it so the titles will go in there.

Go to the top menu bar to File>>New>>Legacy Title

A small window will open, the scale and etc. will match your project, all you have to do is give it a title.

Then this window will open (see next page.)

Slide the right side over so you can see all the options (it often opens with that sidebar crunched.)

Most things are obvious to anyone who has worked in Photoshop etc. Use the blue T tool to start typing. Choose your font, color, etc. FYI, "leading" is the distance between lines of type.

Lower down in the sidebar you can also do things like create drop shadows.

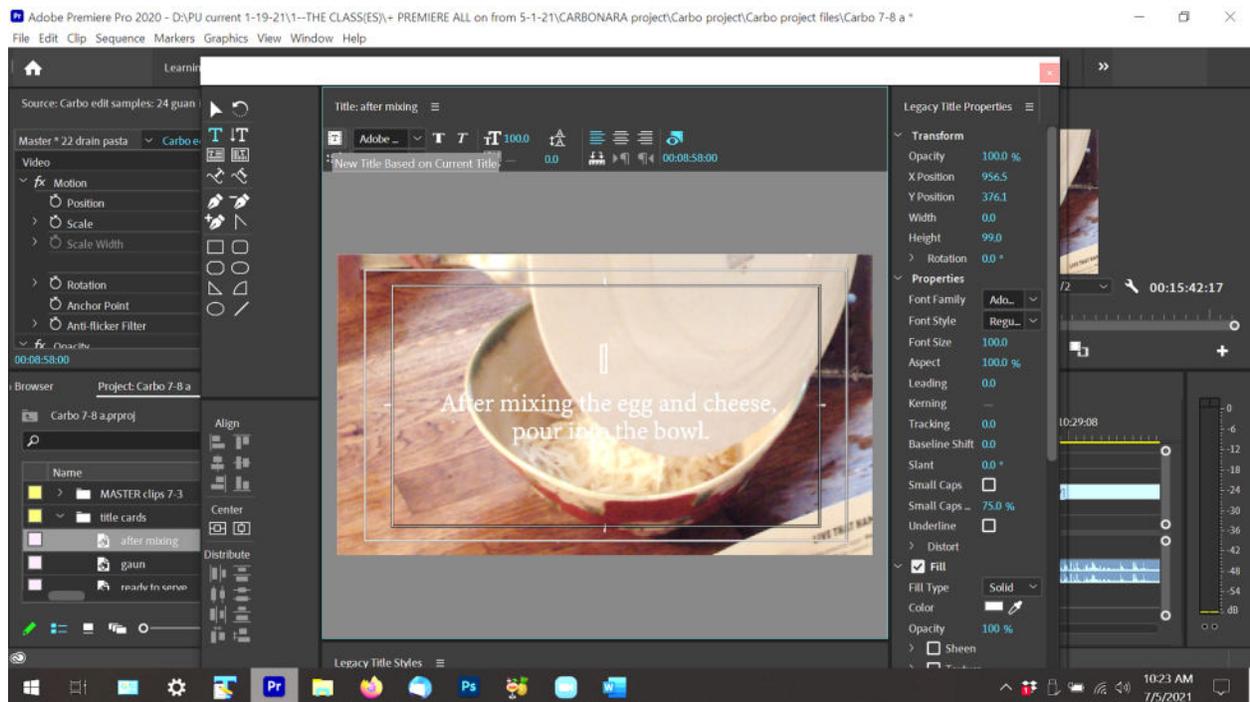
On the left are the two little boxes so you can center your titles top to bottom and side to side.

When you're all set, first do a SAVE of your project and then close the window. The title will appear in your TITLES folder if you selected it before starting.

If you're making more in the same style, open the one you just did and at top left there's a film icon (see cursor on it in the visual...) for New Title Based on Current Title.

Choose that. Name your new one.

The text from your old one will still be there so just highlight in the text area and retype.



01:28:43 MAKING COLOR MATTES

If you want your title to be against a colored background (it defaults to a black BG) you just RC on the “Item” icon at bottom of the Project window, and choose Color Matte. It will appear in your project folder wherever you selected it to go. (It’s not a bad idea to make a folder for those in case you’ll be making a lot of them.)

Drag it into the sequence in the track *below* the title, and bingo. Like Black Caps Video, it has no set length, you can make it as long or short as you need it to be.

01:28:54 MAKING STILL IMAGES/FREEZE FRAMES

You can do this in either the Source or the Program window. Remember when you added the EXPORT item to the button tools? It’s the one that looks like a camera.

Find the frame that you want to export....But first make a folder in your HD for them, the media for them goes there.

Now also make a bin in your Project Window for them.

When you’re ready, just click that camera button.

A window will come up asking you to give it a name and to direct it to where it should go—the folder in your HD.

When it’s done, go to the MB window in the Project Window and drill down to that folder, and then RC on it and choose “Import.”

Done and dusted.

And yeah, remember to do a SAVE !

A few extra things that aren't at the end of Chapter 3 in the video:

About the colors above all of your clips, and how to render a clip or an edit:

In Chapter 2, I described what the colors mean.

Now that you've been working, you might find that some clips needs rendering.

Or at the end of your work, you might want to render the entire edit before doing an output.

You simply go to the head of the clip (or the edit) and mark your I point, and go to the tail and do your O point.

Now go to the top menu, to Sequence, and choose Render In to Out.

BE SURE TO SAVE YOUR PROJECT after doing this.

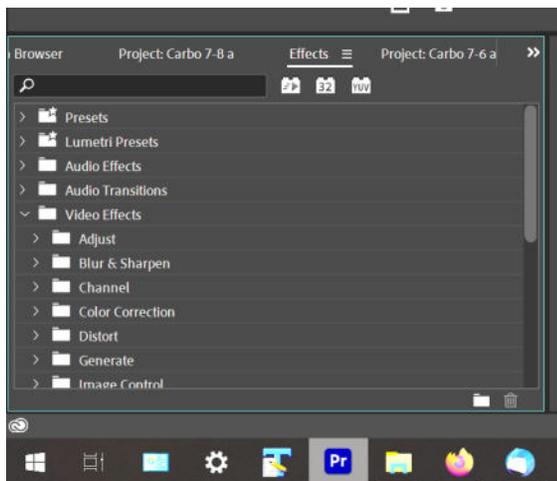
To fix shaky footage:

Go to the Effects tab in the Project window, then in Video effects go to Distort and choose Warp Stabilizer. Drag the filter into the clip in your sequence and then let it render. It can be quite effective.

Using the trim window:

I don't use it, because I think it's less precise than cutting within the timeline. To do a trim you double click on the cut point and the two windows appear in the Program widow. But note that you have to be in Ripple (B) mode for them to inter-relate, otherwise you're just cutting one of them and leaving a gap.

Or hit SHIFT + T---the KB shortcut for trim. That gives you the trim window (and a red line at the point of the edit). Then if you hit the spacebar, it plays 2 seconds (or whatever you've set it for) before and after the cut so you can preview it.



Finally....

In the Project Window there's the Effects tab. There are lots and lots of things you can find to do with your V and A elements but this basic tutorial about how to begin editing is more than enough for you to start being able to work fluidly in the program.

So I'll leave it to you to find out what to do with all of them via some other source.

And onward now to Chapter 4 about SOUND EDITING....

By Su Friedrich.

If you note errors or have suggestions for additions, don't hesitate to let me know!

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However, this was done for Premiere Pro 2020. **I cannot keep updating** every time they make minor changes to their software, which as you know they do periodically.