

Chapter 8	KEYBOARD SHORTCUTS for PREMIERE PRO when working on a MAC or a PC
FYI, this can be found via the link below to a folder on Google:	This is a work-in-progress and intended as a list of the most commonly used and needed shortcuts. If you find any errors, or created other really good ones, please let me know. sufried@princeton.edu .
https://drive.google.com/drive/folders/1ukPbvUs7	<p>Note: The far left simple boxes in the timeline where it says V and A are called source track indicators (STI) and then the next ones over, which have V1, V2, V3 etc are called track headers (TH).</p> <p>When I say "select a track" I'm talking about selecting it from one of the TH boxes, not the STI ones.</p>
	<p>If you're working on a PC, it almost all works the same. The main difference is that the Mac's CMD key is the PC's key CTRL key, and the Mac's OPT key is the PC's ALT key (and you can just go to the KB Shortcut window in Premiere to see what they say it is for PC if using these matches don't work.)</p>
BASIC	
CMD + C	copy
CMD +V	paste
CMD + X	cut
CMD + Z	undo
CMD + SHIFT + Z	redo
CMD + A	select all
CMD + H	hide Premiere windows
CMD + S	save
CMD + SHIFT + S	save as
CAM + OPT + S	save a copy
CMD + SHIFT + W	close project
PROJECT COMMANDS	
CMD + OPT + N	new project
CMD + N	new sequence
CMD + /	new bin
CMD + I	opens the import window to select clips from your HD

CMD + OPT + I	starts the import process for all the clips that you've opened on the right side in the media browser window
CMD + M	export
PLAYBACK & NAVIGATION & MOVING SMALL AND LARGE AMOUNTS OF FOOTAGE	
SPACEBAR	play and stop playing
FN + LEFT ARROW (or home key)	goes to head of your edit (or to the head of the clip if you're in the source window)
FN + RIGHT ARROW (or end key)	goes to tail of your edit (or to the tail of the clip if you're in the source window)
J--K--L	J--reverse, K--pause, L--forward and J-J-J fast back, L-L-L fast forward--the more letters, the more speed
EQUAL SIGN =	expand timeline or source image/audio track
MINUS SIGN -	contract timeline or source image/audio track
\ (back slash)	called "zoom to sequence"--i.e. if you're working closeup on a clip and do \, your entire sequence will shrink to fit into the visible area of the timeline. Can use it to toggle between those views.
UP ARROW	move to the next cut (but every track on which there's footage, regardless of whether it's an A or V track, has to have the blue selected in those V1, V2, V3 or A1, A2, A3 boxes or it won't hit that track)
DOWN ARROW	move to the prior cut (but every track on which there's footage, regardless of whether it's an A or V track, has to be selected or it won't hit that track)
CMD + right or left ARROW	moves clip or group of clips 1 frame forward or back--this is for a basic move for a clip whether it's butted up to other clips or on its own track
CMD + SHIFT + right or left ARROW	moves clip or group of clips 5 frames forward or back--this is for a basic move for a clip whether it's butted up to other clips or on its own track
OPT + > or <	moves clip or group of clips 1 frame forward or back
OPT + SHIFT + > or <	moves clip or group of clips 5 frames forward or back
RETURN (or ENTER)	starts a render
CONTROL + ~ (tilde, top left key)	plays the sequence full frame--use ESC button to get back to editing window

<p>the numeric keyboard....</p>	<p>This only works on a laptop if you download a thing that transforms it into a NumLock keyboard. It's a great tool, so it's worth doing that and seeing it in action. On a desktop editing station with a larger style external KB (the kind with numbers on the side as well as across the top) or a standard one that's been converted for NumLock, you can use the numbers (<i>not</i> the ones across the top, but on the right side) to move a clip or clips.</p> <p>Select a clip, choose the + or - sign depending on which direction you want it to move, and then type in the feet and frames (<u>without the colons</u>) in the window that opens on the upper left of the timeline. Like type 171221 if you want the clip to move 17mins, 12 secs, 21 frames (17:12:21). If you're moving within a minute, like 12:21, you don't have to also type the 17, just 1221.</p> <p>You can move large sections of your edit precisely, or just generally to get them out of the way if you want to see how something goes in the space. You can do that easily by combining this with the A key for selection, described below. (Some people of course just prefer to use the overlay and insert functions. To each her own.)</p>
<p>A and SHIFT + A</p>	<p>Don't ask me to explain why Adobe made this so funky (compared to how it was in FCP). I'll just explain, as best I can, how this useful tool works.</p> <p>You can select either a single track, or all the tracks, either to the left or right of where your cursor is. This can be very handy if you have a massive edit and you need to move huge chunks of stuff around. But they made it sort of stupid, so bear with me.</p> <p>To select and move everything to the RIGHT: Hit the A key (no need to hold it down) and you'll see double arrows pointing right. Click and you'll see all the tracks selected. You can drag them away to wherever (or use the numeric KB info about to move them precisely.) If you want to select just ONE track, then hold down the SHFT key and it will become a single arrow. Move to the track you want to select, and do NOT let go of the SHFT key (or it will turn back into the double arrow). Move your track wherever.</p> <p>To select and move everything to the LEFT: Do the SHFT and A keys, and you'll see a SINGLE arrow pointing left. Like above, without letting go, you can select a track and move it. If you want to select ALL tracks to the left, you have to release both keys. If for any reason you want to go back to a single track, you press SHFT again.</p> <p>Seriously, couldn't they have made this a little more simple? Sigh....</p>
<p>WORKING WITH CLIPS IN THE SOURCE WINDOW</p>	
<p>I</p>	<p>make an in point</p>
<p>O</p>	<p>make an out point</p>
<p>SHIFT + I</p>	<p>go to in point</p>
<p>SHIFT + O</p>	<p>go to out point</p>
<p>OPT + K</p>	<p>play in to out</p>
<p>OPT + I</p>	<p>clear in</p>

OPT + O	clear out
OPT + X	clear in and out
M	marker
SHIFT + M	jump forward from one marker to the next
SHIFT + CMD + M	jump backward from one marker to next
OPT + M	clear current marker
OPT +CMD + M	clear all markers
CMD + U	make subclip
the 3 vertical lines in the gray selected area in source	hand tool appears, you can move that selected area to anywhere else in the clip, so it's another form of slip editing
THE TOOLS and the CMD key	
V	normal cursor
A	to select a track....see long description in the section above this for more about it.
B	ripple edit--turns the devil's pitchfork yellow--cuts one end of a clip and moves everything else with it to close the gap... note: you can also do this with the CMD key. See end of this section.
N	roll edit--the devil's pitchfork becomes two footballs--cuts/shifts the T + H of two clips and keeps total length... note: you can also do this with the CMD key. See note at end of this section.
R	rate stretch...the easy way to change speed and duration. You can drag a clip with it to fill a gap.
C	SEE section below about ways to cut clips
Y	slip edit--shifts position within a clip's area--can also do in Source, see in next section
U	slide edit--
P	pen--for making keyframes
H	hand tool -- I don't know what this is useful for
T	for making a title card in the Program window (I prefer using the "Legacy Title" for this: File>>New>>Legacy Title)
CMD	you can ripple and roll with it. If the devil's pitchfork is hovering on the cut line and you press CMD and hold it down, it will turn into the roll icon. If the pitchfork is just slightly off the cut line and to the right or left and you press CMD and hold it down, it turns yellow and you can do a ripple edit. It seems easier to just use the B and N keys, but to each her own.

EDITING--VARIOUS WAYS TO CUT CLIPS	
C	razor tool...it locks on the place where your playbar is but you only know that by looking at the bottom of the timeline window--you'll see small white arrows appear to the left and right of the bar when the razor is on that exact frame. note: you don't have to select a track to do the cut, but it will always cut through both the A&V tracks of a pair when they're linked, so you have to unlink them to cut a single track.
Q: Ripple Trim for the head of a clip	GENIUS WAY TO CUT THE HEAD OF A CLIP: With a clip that's part of a long edit, for example (<u>but of course without other complex audio layers below.....</u>) you can position the space bar 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.
W: Ripple Trim for the tail of a clip	GENIUS WAY TO CUT 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 (<u>but of course without other complex audio layers below.....</u>) 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.
CMD + K	it cuts one track-- but you have to select a track . It will cut all tracks that are selected, whether they're linked or not. So if you want to be precise about, for example, cutting the V but leaving the A track underneath uncut, this is the best because you can position the playbar exactly (as compared to the razor tool) and select that one V track.
CMD + SHIFT + K	IT cuts through all tracks where the playbar is positioned even when no tracks are selected , so this is the quickest way to precisely cut through a single (linked or unlinked) combo of A&V (unless you have stuff under it, like a music track, that you don't want to also cut.)
EDITING-- THE TIMELINE AND PROGRAM WINDOWS	
CMD + L	link, unlink
CMD + SHFT + E	enable, disable
SHIFT + T	open trim window
CTRL + T and SHIFT + T	toggles between trimming the left and right side clips in trim window
J and L keys	J runs backward, L runs forward and if you hit either key more times, it runs faster--good way to speed review thru a clip
select the clip + OPT	duplicates the clip--just drag it to the track below--for both V and A

, (comma)	to do an insert edit
. (period)	to do an overlay edit
TRANSITIONS & EFFECTS	
CMD + R	open speed/duration window
OPT + CMD + V	paste attributes
CMD + D	apply default VIDEO transition--first you have to position the playbar at the cut point and track has to be selected on left side boxes (V1, V2...)
CMD + SHIFT + D	apply default AUDIO transition--first you have to position the playbar at the cut point and track has to be selected on left side boxes (A1, A2...)
TO OPEN OR BRING COMMON WINDOWS FORWARD	
SHIFT + 1	project window
SHIFT + 2	source monitor
SHIFT + 3	timeline
SHIFT + 4	program window
SHIFT + 5	effect controls in source
SHIFT + 6	audio mixer in source
SHIFT + 7	effects in project window
SHIFT + 8	media browser
SHIFT + 9	audio clip mixer
OPT + SHIFT + 0 (zero)	reset current workspace