

Jump Start Course: Premiere Pro

Whether you are a novice editor or you are moving from another program, **this course is designed to teach you everything you need to feel comfortable using Premiere Pro.**

You can download assets for this course and view course videos at _____.

HOUR 1: FOUNDATION

—	LAYOUT AND WINDOWS	5
—	CREATING BINS & IMPORTING CLIPS	6
—	ICON/LIST/FREEFORM VIEW	6
—	LABELS FOR COLOR CODING	7
—	CREATING SEQUENCES	7
—	IN/OUT WORKFLOW TO CREATE SELECTS SEQUENCE	8
—	NAVIGATING THE TIMELINE	
—	INSERT AND OVERWRITE	9
—	TRACK TARGETING AND SOURCE PATCHING	9
—	TRACK LOCKING, VISIBILITY, MUTE, AND SOLO	10

HOUR TWO: BUILDING

WORKING WITH CLIPS IN THE TIMELINE

TOOL BAR	11
MOVING EDITS & CLIPS	12-13
CREATING MARKERS	14
EDITING WITH MARKERS AND SHORTCUTS	15
CLOSING GAPS	15

CLIP ADJUSTMENTS

MOTION CONTROLS: ZOOM AND PAN	16
WARP STABILIZER DISTORT	17
RATE STRETCH	18
CORNER PIN	18
GAUSSIAN BLUR	18
HORIZONTAL AND VERTICAL FLIP	18

TIMELINE CUTTING

SYNCHING AUDIO	19-20
TRIMMING AND EXTENDING	21
LOOP PLAYBACK	22

HOUR THREE: REFINEMENT

—	LUMETRI COLOR OVERVIEW	23-25
—	APPLY A COLOR GRADE (LOOK) TO A CLIP	26
—	ADD & REMOVE COLOR GRADES	27
—	APPLY GRADE TO ADJUSTMENT LAYER	28
—	ESSENTIAL GRAPHICS	
—	ADD A SUBTITLE	29-30
—	USE A CUSTOM GRAPHICS TEMPLATE	31
—	ESSENTIAL SOUND OVERVIEW	32
—	CHANGE CLIP VOLUME	33
—	AUTO-DUCK MUSIC UNDER DIALOGUE	34
—	RENDERING AND EXPORTING	35

Valentina Vee



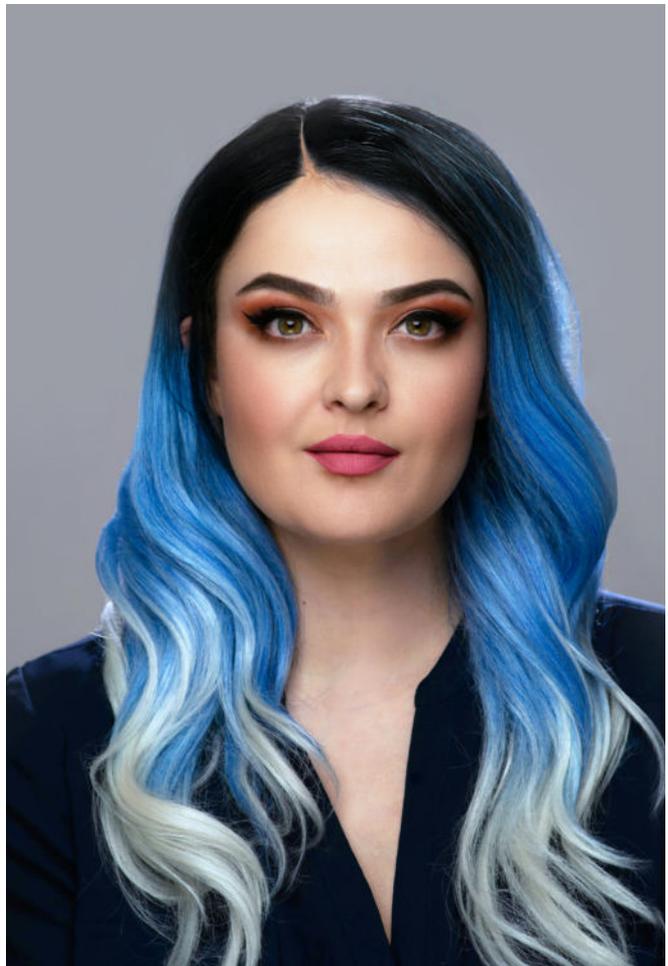
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About Me

I am a Content Director living in Los Angeles, making videos for international campaigns and shows all over the world. My clients include Nike, AT&T, National Geographic, Dell, L'Oreal, MTV, Chevrolet, Mashable, Fujifilm, and Adobe.

I have a degree in Design Media Arts from the UCLA School of Arts and Architecture and a minor in Film from the UCLA School of Film, TV, and Digital Media. While at UCLA, I also worked at Paramount Pictures Post Production and Whalerock Industries.

I have created content for many YouTube channels and creators, including Michelle Phan, Prince EA, Cinefix, and Von Wong. I specialize in creating compelling content with a positive message as well as consulting with companies

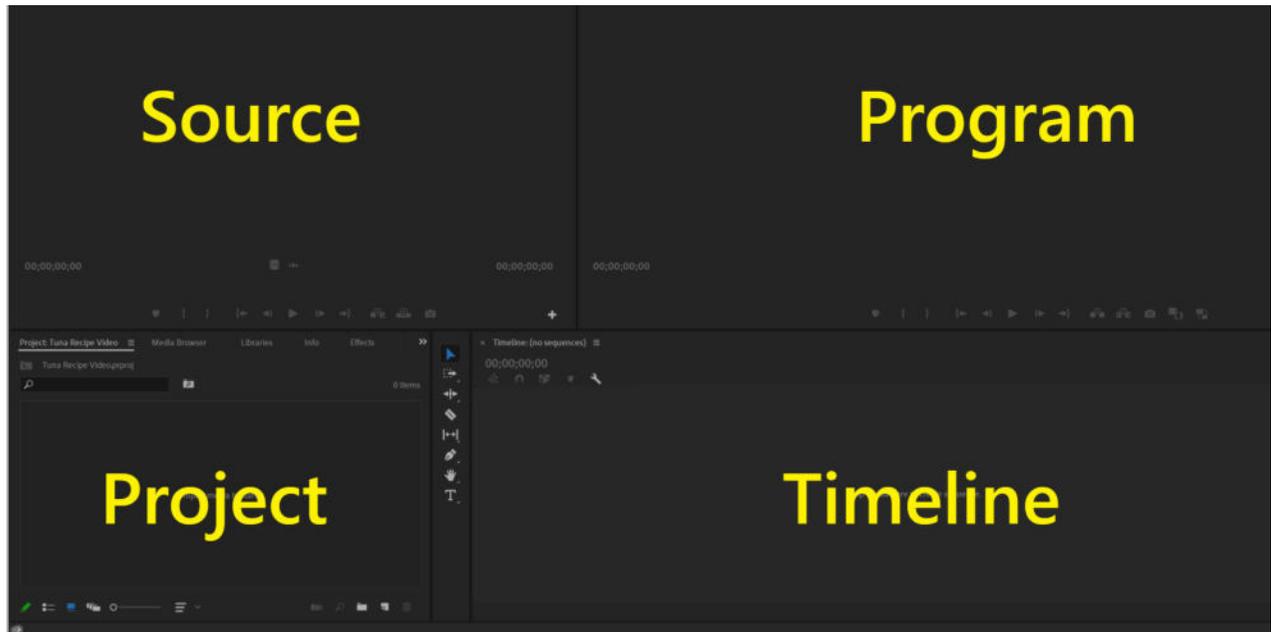
on how to make authentic, well-executed videos for their audiences. My consulting clients include Apple, Adobe, and OWN (The Oprah Winfrey Network).

My Discovery docuseries focused on youth empowerment, "Gimme Mo," was nominated for an Emmy in 2018. And in 2019, I directed a popular travel show for Flickr/Smugmug, spanning 10 countries across Europe and Asia.

I currently host Aputure's weekly "4 Minute Film School" show about cinematic lighting and am an Adobe Max Master trainer, teaching Adobe Premiere Pro, After Effects, Audition, and Premiere Rush at top industry conventions.

I started editing videos when I was 7 years old.

Layout and Windows



THESE ARE THE FOUR BIG WINDOWS YOU SEE WHEN YOU START A PROJECT. THEIR SIZES CAN BE MOVED AROUND BY HOVERING OVER THE BOUNDARY BETWEEN THEM, CLICKING, AND DRAGGING.

YOU CAN MAKE ANY OF THEM FULL-SCREEN BY SELECTING IT (IT WILL OUTLINE IN BLUE) AND PRESSING THE “~” KEY ON YOUR KEYBOARD, USUALLY LOCATED IN THE TOP LEFT.

PROJECT PANEL

This is where you will organize your project. Think of this as your Finder (or File Explorer on PC). Here you will create folders (called Bins), import your clips, view and organize footage, and prepare your clips before going into your timeline. Any clip deleted or altered here will not delete or alter the original clip on your hard drive.

TIMELINE PANEL:

This is where you will view, create, and organize your sequences. You can have multiple sequences open at the same time and they will all appear as tabs across the top. The timeline plays from left to right, from zero seconds until the end of your sequence. As you are playing through, you’ll see the Current Time Indicator as a blue line showing you where you are in your timeline. You can stack clips on top of each other on different tracks, and whichever clip is on top is the clip that will be shown.

SOURCE MONITOR:

If you double-click a clip from the Project Panel, it will show up in the Source Monitor, where you can play it. You can also select just a portion of the clip using in/out points (covered later).

PROGRAM MONITOR:

Plays back the sequence from your Timeline Panel.

Create Bins & Import Clips

— | **WHERE: PROJECT PANEL**

CREATE BIN

Click on the folder icon on the bottom right of the Project Panel (Image 1) to create a new bin. You can rename it right now or rename it later by clicking once on the name.

If you drag a folder into your Project Panel from your computer (Image 2), bins and sub-bins will automatically be created to match your folder structure.

IMPORT CLIPS

You can drag clips into the Project Panel from your Finder (or File Explorer on PC). If you drag them on-top of an existing bin, they'll be placed into that bin. You can also double-click in an empty area of the Project Panel and select the clips you want to import. Or you can go to FILE > IMPORT.

LIST VIEW

Click List View (Image 3) on the bottom left of the Project Panel to view the files in your Project Panel as a list.

If you double-click on a bin, the items inside the bin will appear as a new tab in the Project Panel (Image 4).

ICON VIEW

Click Icon View (Image 5) on the bottom left of the Project Panel to view the files in your Project Panel as thumbnails. You can change the size or order of the thumbnails with the options to the right.

FREEFORM VIEW

When you choose to view your thumbnails in Freeform View (Image 6), you can move them wherever you like within the Project Panel.

You can stack, align, group, or change their sizes (RIGHT CLICK > CLIP SIZE).

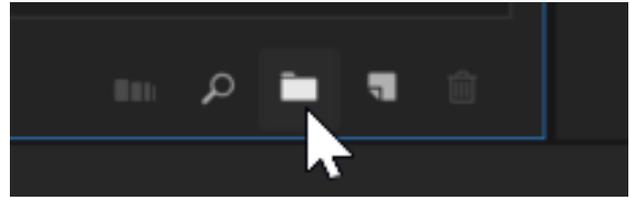


Image 1: Create a New Bin by clicking on the New Bin button

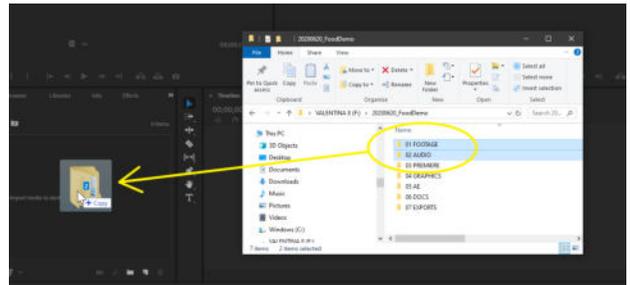


Image 2: You can drag entire folders into the Project Panel

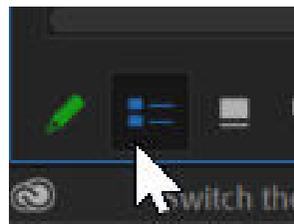


Image 3: List View Button

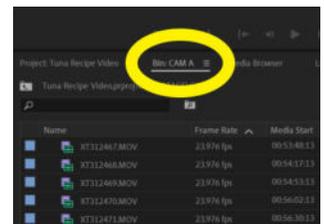


Image 4: Bin open in separate tab

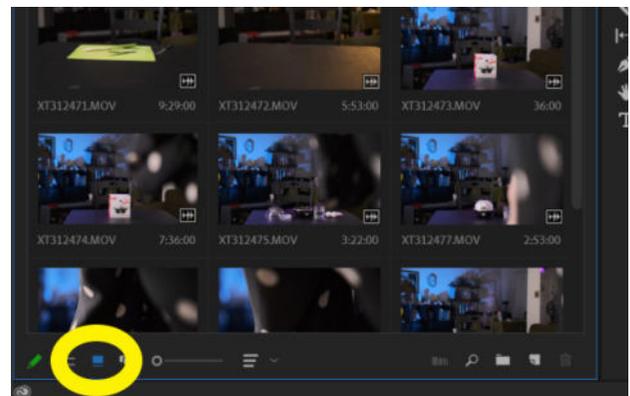


Image 5: Clips displayed in Icon View

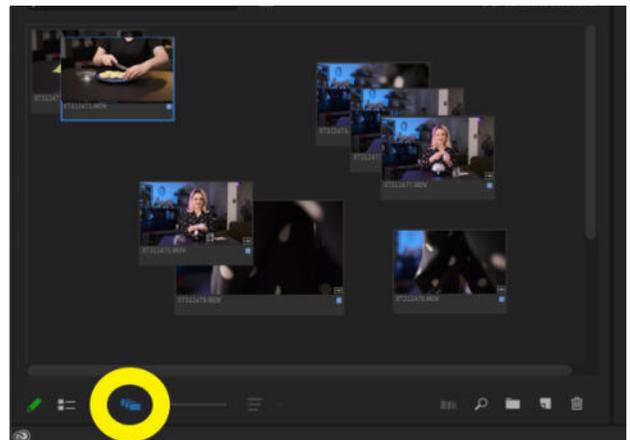


Image 6: Clips displayed in Freeform View

Color Code Clips

WHERE: PROJECT PANEL

Before bringing the clips into a sequence, I like to color-code them. Whether this is by camera, by speaker, by theme - whatever your color-coding system, it's easier to label the clips with colors while they are still in the Project Panel.

Simply select the clips you'd like to label (hold down SHIFT to select them in a sequence or CMD/CTRL to select individual clips), RIGHT CLICK, and choose LABEL > select your label color (Image 1).

Now when you put your clips into your timeline, they will retain those color labels. You can always change the label of the clip once it is already in the timeline, but this will not change the label color of the same clip in the Project Panel.

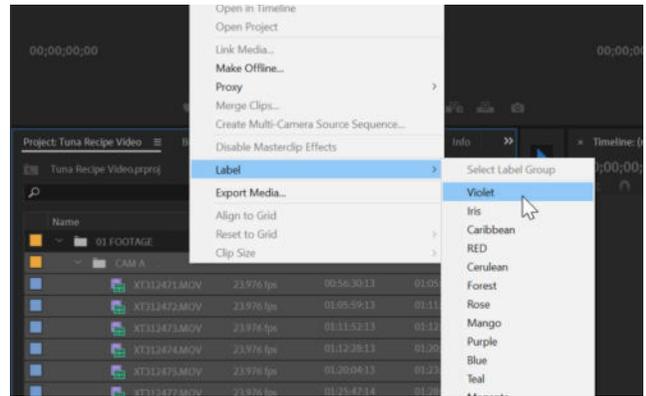


Image 1: Bin "CAM A" (labeled yellow) and all the clips inside the CAM A bin (labeled blue) are now being labeled Violet.

Create Sequence

WHERE: PROJECT & TIMELINE PANELS

FROM A CLIP

Drag any clip from the Project Panel onto the "New Item" button on the bottom of the Project Panel (Image 2). This will create a new sequence with the same name, dimensions, and properties as the clip.

You can re-name and re-organize the sequence later inside the Project Panel.

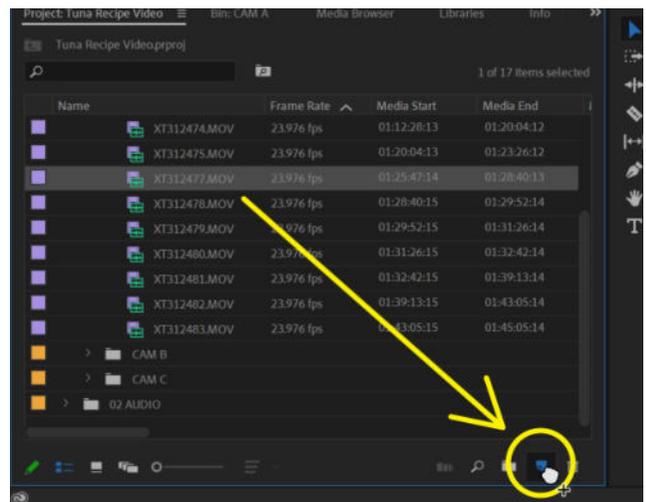


Image 2: Create a new Sequence by dragging the clip to New Item

FROM SCRATCH

Create a new Bin called "Sequences" and select the bin. Click on the "New Item" button and select "Sequence..." (Image 3).

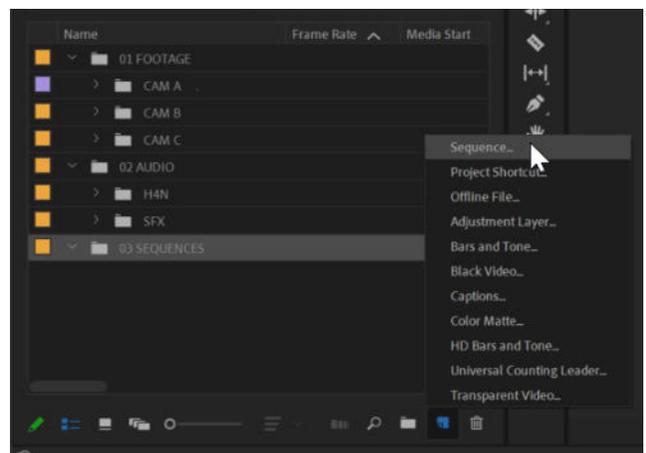


Image 3: Select the Sequences Bin and choose "Sequence" from New Item menu

In the New Sequence Dialog Box (Image 4), you can choose from many presets or create your own. The standard settings for a standard YouTube video are:

- Timebase: 23.976 fps (frames per second)
- Frame Size: 1920 x 1080 pixels
- Pixel Aspect Ratio: Square Pixels (1:0)

Be sure to give your new sequence a name and click "Ok."

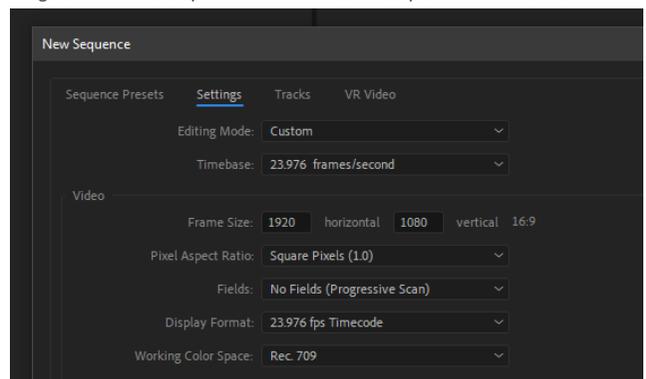


Image 4: New Sequence Dialog Box

Hover Scrub and the In/Out Workflow

WHERE: PROJECT PANEL

WHAT: QUICKLY PREVIEW CLIPS

SELECT: ICON VIEW OR FREEFORM VIEW

IN-POINT SHORTCUT: I

OUT-POINT SHORTCUT: O

PRE-EDIT WHILE BROWSING CLIPS

You don't have to drag your entire clip into your sequence, you can pre-trim it beforehand! Make sure you are viewing your clips in either Icon or Freeform View (Image 1). Without any clips selected (no gray outline around the clips), hover your mouse left to right over each thumbnail to scrub through the entire clip.

Once you land on where you want your trim to start, hit the "I" key on your keyboard, for "In Point." Keep hovering until you get to your desired "Out Point" and hit the "O" key. After you use the "I" and "O" keys to select a portion of your clip, you should see your selection reflected as a blue line underneath your thumbnail (Image 2).

If a clip is selected (grey outline) you can still scrub through the clip by holding and dragging the time indicator underneath the thumbnail (Image 3).

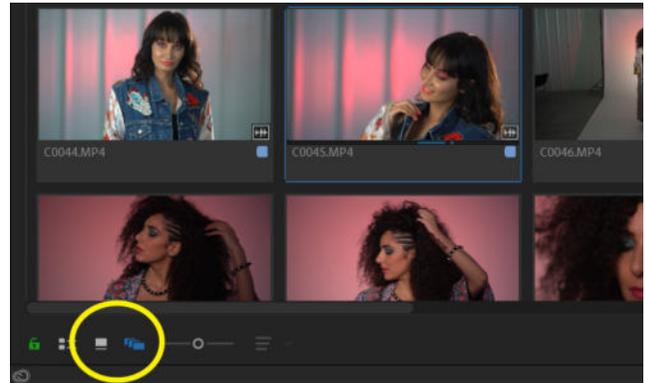


Image 1: The Icon and Freeform view are at the bottom left of the Project Panel.

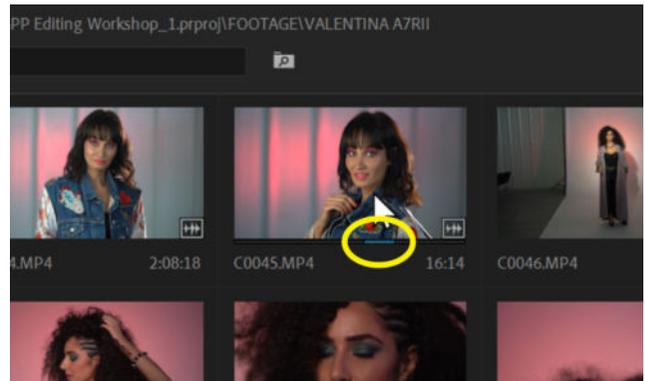


Image 2: The blue line in "C0045.MP4" shows the range selected in the thumbnail.

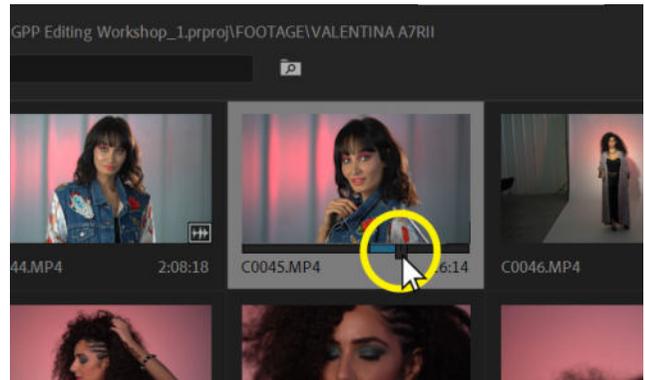


Image 3: If a clip is selected, scrub by holding and dragging this time indicator.

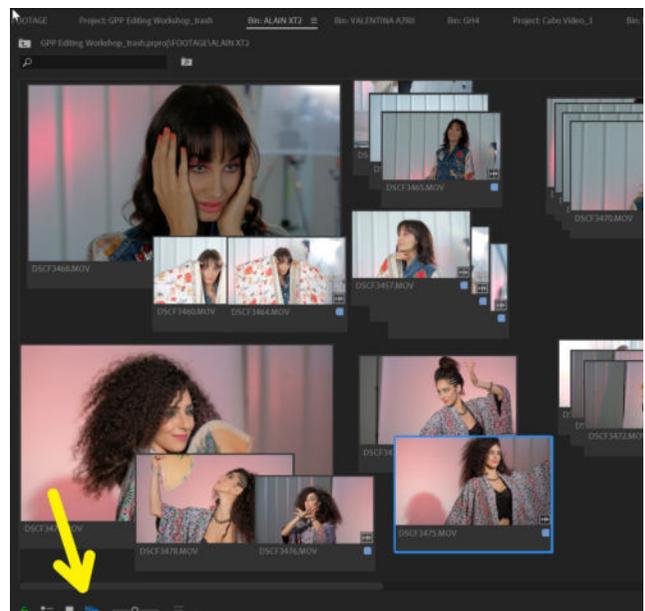


Image 4: Freeform view can be found at the bottom left of the Project Panel.

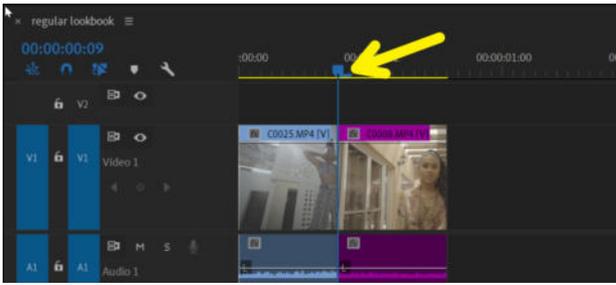


Image 1: The playhead is the blue line in-between the blue and purple clips.

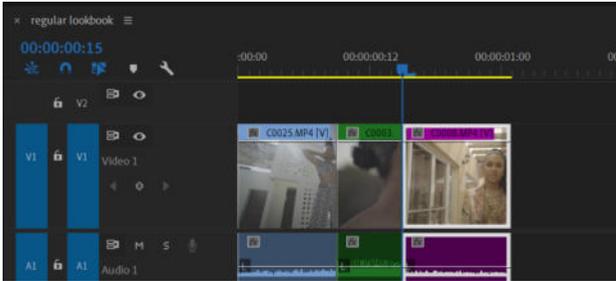


Image 2: The green clip was inserted and the purple clip jumped back.

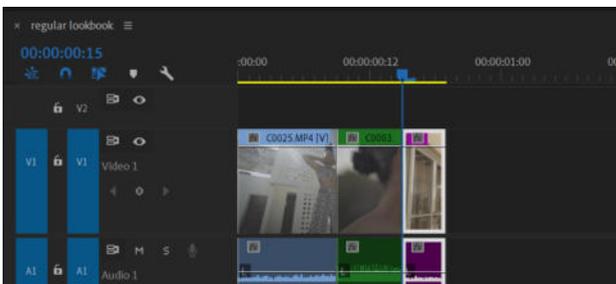


Image 3: The green clip overwrote the beginning half of the purple clip.

Insert & Overwrite

— | **INSERT SHORTCUT:** , (COMMA)

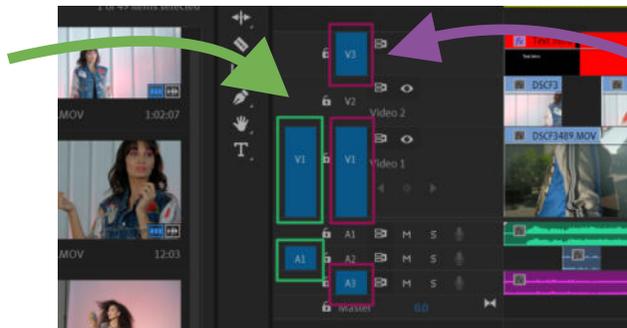
— | **OVERWRITE SHORTCUT:** . (PERIOD)

BRING IN CLIPS WITHOUT DRAGGING

Put your playhead (blue line) where you'd like your new clip to go in your sequence (Image 1), then select the clip that you'd like to add from the Project Panel. Use “,” to insert the new clip and have all trailing clips ripple to the right (Image 2) or use “.” to overwrite the new clip on top of your existing ones (Image 3). The playhead jumps to the end of the new clip, so you can keep adding to the sequence without re-adjusting the playhead every time.

Not working? Is “**Source Patching**” enabled for that track? Look at the space to the LEFT of your track lock (it should say say V1, V2, A1, etc) and turn it blue (not gray) by clicking on it.

The track on which **Source Patching** is turned on is where new clips are dropped in via Insert and Overwrite. This helps when you've got lots of tracks and need to drop specific clips into a specific track.



The tracks that have **Track Targeting** turned on work with basic timeline shortcuts and copy/paste. This helps if you want to use shortcuts on multiple tracks at once, or just work on a specific track.

Go to Cut Point

— | **WHERE:** TIMELINE

— | **SHORTCUT:** UP OR DOWN ARROWS

Make your playhead jump directly to the next cut point in your sequence by clicking the up or down arrows.

Not working? You might have turned off “**Track Targeting**.” Look at the space to the right of your track lock and turn it blue (not gray) by clicking on it.

Faster Playback

— | **WHERE:** SOURCE MONITOR OR PROGRAM MONITOR

— | **FAST FORWARD SHORTCUT:** L

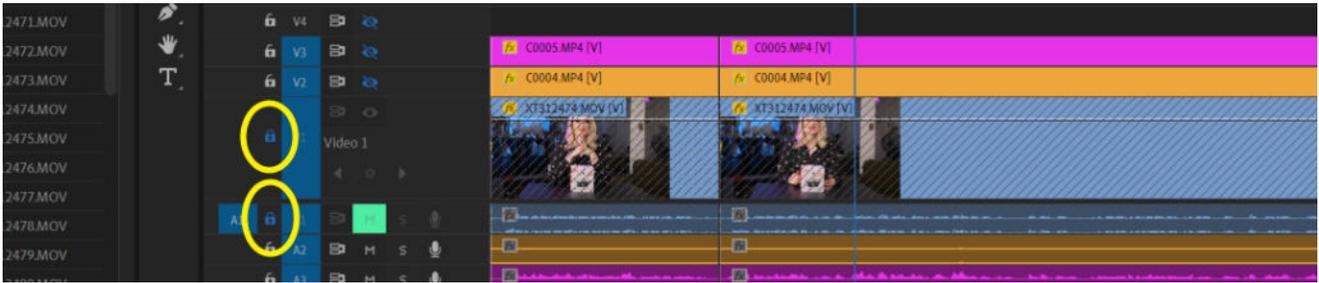
— | **REWIND SHORTCUT:** J

— | **STOP SHORTCUT:** K

Scrub quickly through your footage using the JKL keys. The more times you press J and L, the faster the scrub.

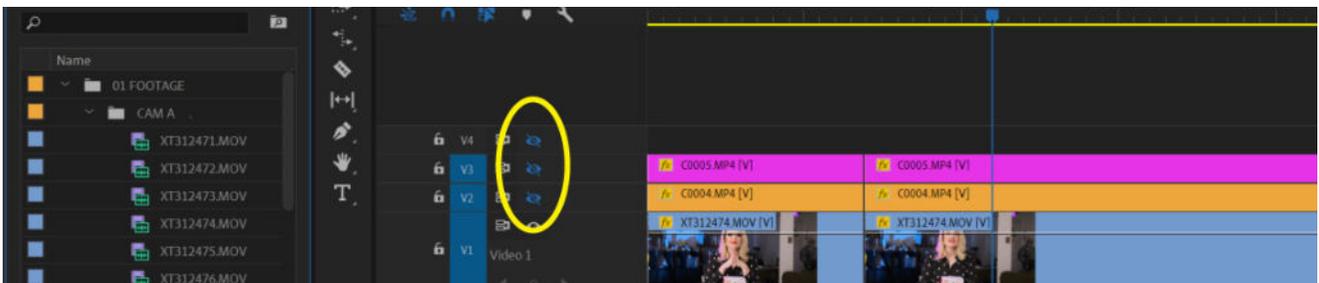
Track Locking

Click the track lock icons to prevent yourself from being able to touch or manipulate anything on those tracks.



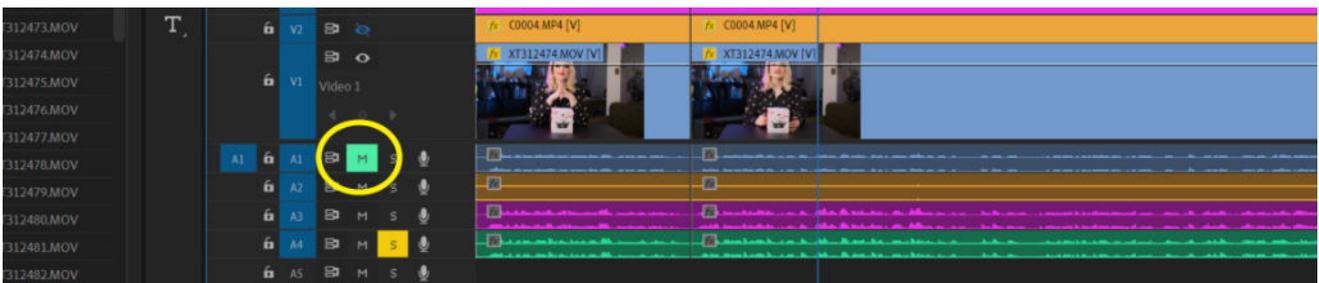
Video Track Visibility

Click the eyeball icons to not see those tracks in your timeline.



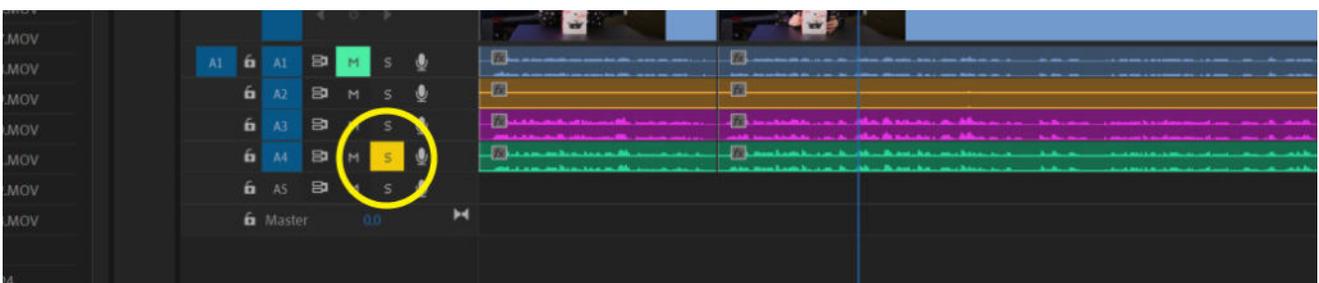
Audio Track Mute

Click the M icon (it should turn green) to not hear that audio track during your playthrough.



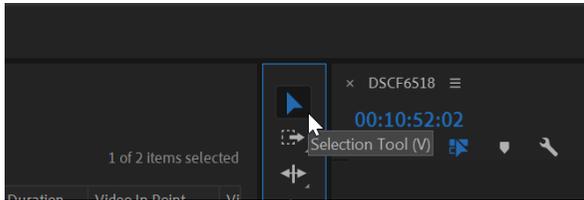
Audio Track Solo

Click the S icon (it should turn yellow) to hear only that track playing. Make sure M is disabled if S is enabled.



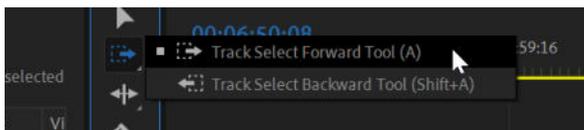
Tools Panel Basics

Some tools have more tools hiding underneath! To access them, CLICK AND HOLD onto the tool until the sub-menu pops up.



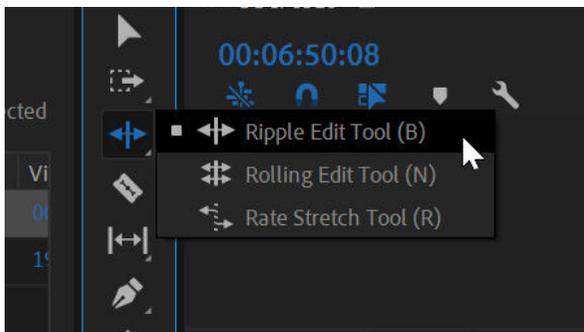
SELECTION (V)

Default tool to select clips in the timeline.



TRACK SELECT FORWARD/BACK (A/SHIFT+A)

Select all the clips after or before your cursor.



RIPPLE EDIT (B)

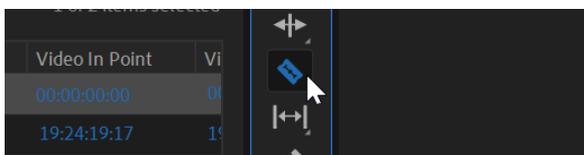
Adjust an edit point and all other clips move to compensate.

ROLLING EDIT (N)

Adjust an edit point between two clips without moving anything else in the timeline.

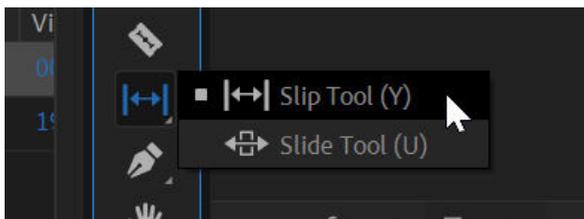
RATE STRETCH (R)

Change the duration of the clip while changing the speed.



RAZOR (C)

Cut a clip (or multiple clips) into two.



SLIP (Y)

Move a clip's in and out points simultaneously, without affecting any of the other timeline clips.

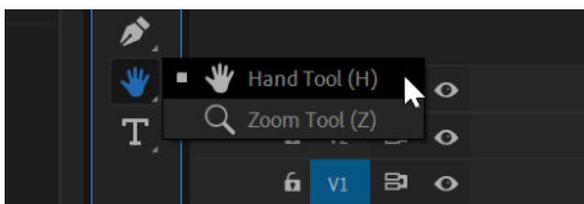
SLIDE (U)

Slide a clip left and right on the timeline while overriding the other clips that are on either side of it.



PEN (P)

Create and move anchor points.



HAND (H)

Drag the timeline view side to side.

ZOOM (Z)

Zoom into the timeline to see it in more detail.



TYPE (T)

Type onto the screen (creates Essential Graphic clip)

Moving Edits

- | **WHERE: TIMELINE**
- | **RIPPLE EDIT SHORTCUT: B**
- | **ROLLING EDIT SHORTCUT: N**

These tools will help you move the edit point (cut point) between clips, directly in the timeline. You can access these tools via the Tools Menu (Image 1) or via shortcuts.

RIPPLE EDIT

STEP 1: Press “B” on your keyboard and place your mouse at the edit point you want to manipulate. You should see a yellow arrow indicator (Image 2).

STEP 2: Click and drag your edit point left or right to change the length of your clip in the timeline (Image 3).

The rest of the clips in the timeline will ripple forward or back, unlike when you use the regular selection tool (V) to trim a clip, where none of the other clips in the timeline move.

Not working? Possible reasons:

1. You are trying to extend a clip, but you are already at the beginning or end of that clip and the edit cannot be extended any more.
2. You are trying to shorten (contract) a clip, but have other clips on different tracks getting in the way of the ripple. If you don't want certain tracks interfering with the ripple effect (like for example the music track), you can lock those tracks with the Track Lock (Image 4).

ROLLING EDIT

STEP 1: Press “N” on your keyboard and place your mouse at the edit point. The cursor should become four red arrows and your edit point should turn red (Image 5).

STEP 2: Click and drag your edit point left or right to extend or contract the length of your clip in the timeline. The clip immediately on the other side of the edit will adjust its own duration while not causing any of the other clips on the timeline to ripple (Image 6).

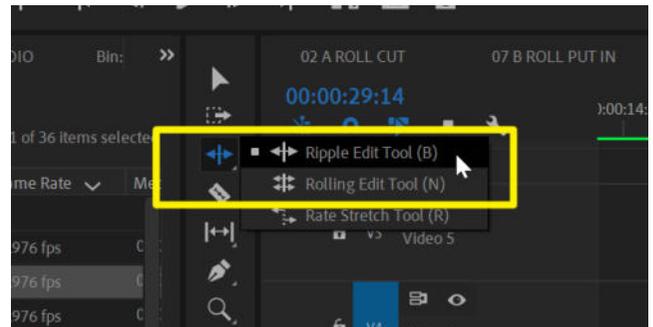


Image 1: Edit tools in the Tools Menu

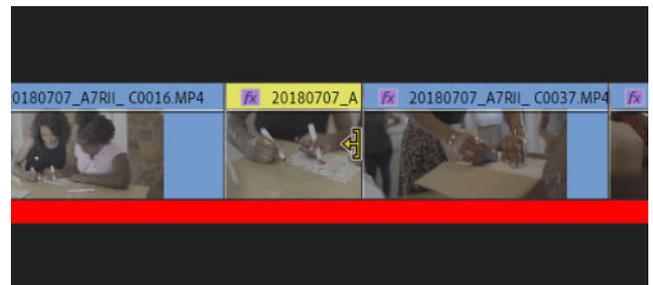


Image 2: Ripple Edit cursor hovering over end point of yellow clip

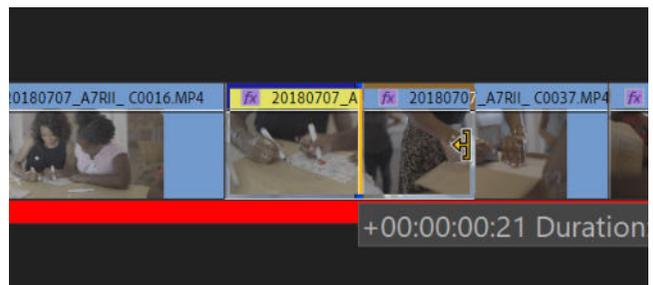


Image 3: Extending end point of yellow clip to the right

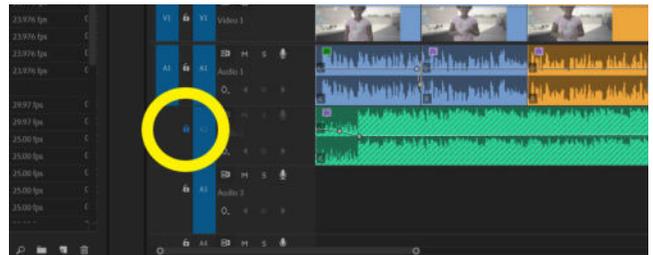


Image 4: Track lock for music track (Green, Track A2) is on.

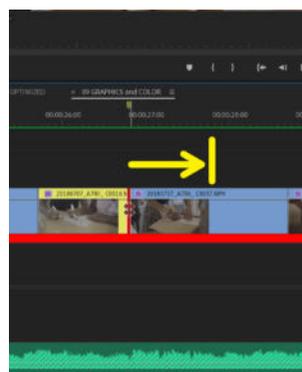


Image 5: Rolling Edit cursor hovering over the end point of yellow clip.

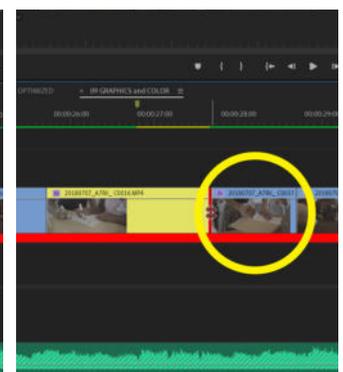


Image 6: The extended yellow clip overwrote half of the following blue clip.

WHERE: TIMELINE

SELECT AFTER CURSOR SHORTCUT: A

SELECT BEFORE CURSOR SHORTCUT: SHIFT + A

SELECT LINKED: OPTION (ALT) + CLICK

DUPLICATE CLIP: OPTION (ALT) + DRAG

NUDGE CLIP LEFT/RIGHT 1 FRAME:
OPTION (ALT) + LEFT/RIGHT ARROWS

NUDGE CLIP UP/DOWN TRACKS:
OPTION (ALT) + UP/DOWN ARROWS

SLIDE CLIP SHORTCUT: U

SLIP CLIP SHORTCUT: Y

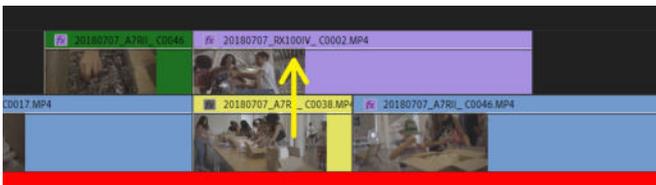


Image 1: To move this yellow clip up a track, hold OPTION (ALT) and press UP



Image 2: The yellow clip over-wrote the first half of the purple clip above it.

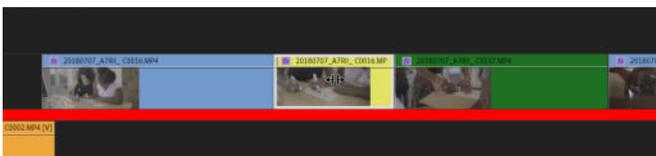


Image 3: Yellow clip selected with the Slide Tool enabled.

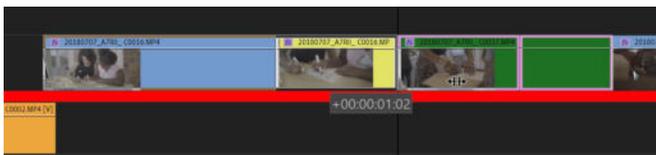


Image 4: As yellow clip is slid right, blue clip gets longer & green clip gets shorter

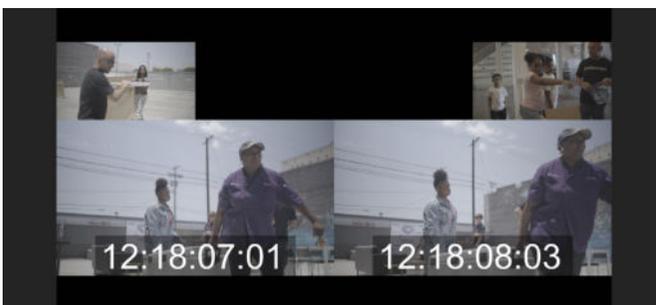


Image 5: Slip Clip Display in the Program Window

Moving Clips

SELECT ALL AFTER (OR BEFORE) CURSOR

To select all clips at and after your mouse, change your cursor to Track Select Forward Tool (A) and click anywhere in the timeline. SHIFT + A will select everything before your cursor. **Locked tracks will not be affected.**

SELECT LINKED CLIP WITHOUT UNLINKING

If your Audio and Video are linked in the same clip but you want to select just the audio, hold down OPTION (ALT on PC) and click just the audio.

DUPLICATE AND DRAG

Instead of using copy/paste commands to duplicate a clip, select the clip while holding down OPTION (ALT on PC) and drag the duplicated copy to its new location.

NUDGE LEFT/RIGHT

To move a clip one frame left or right, hold down OPTION (ALT on PC) and click your left or right arrow keys.

NUDGE UP/DOWN

To move a clip to the track directly above or below it (Image 1), hold down OPTION (ALT on PC) and click your up or down arrow keys. This will over-write anything already on the target track (Image 2).

SLIDE CLIP

Sliding a clip will not change its duration or contents, it will just slide the clip left or right on its track while its neighboring clips elongate or shorten, without rippling.

STEP 1: Press “U” and select your clip (Image 3).

STEP 2: Drag your clip left or right to its new position, changing the length of the neighboring clips (Image 4).

SLIP CLIP

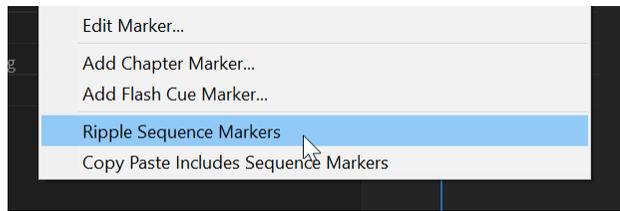
Slipping a clip will not change its duration or location on the timeline. It will change the content within the segment of the clip itself, as you slip along the contents of the full original clip.

STEP 1: Press “Y” to activate Slip Tool.

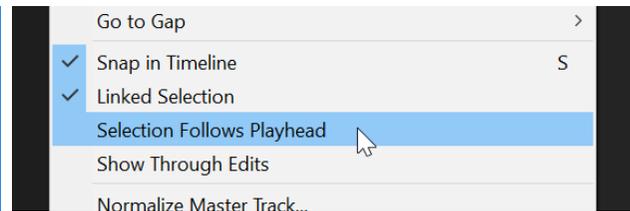
STEP 2: Click and drag left and right over the clip you want to slip. A new display will appear in the Program Window (Image 5). The frame at the head end of the segment will appear on the bottom left, the frame at the tail end of segment on the bottom right, the last frame of the previous clip will appear top left, and the first frame of the next clip will appear top right.

Mark The Music Cues

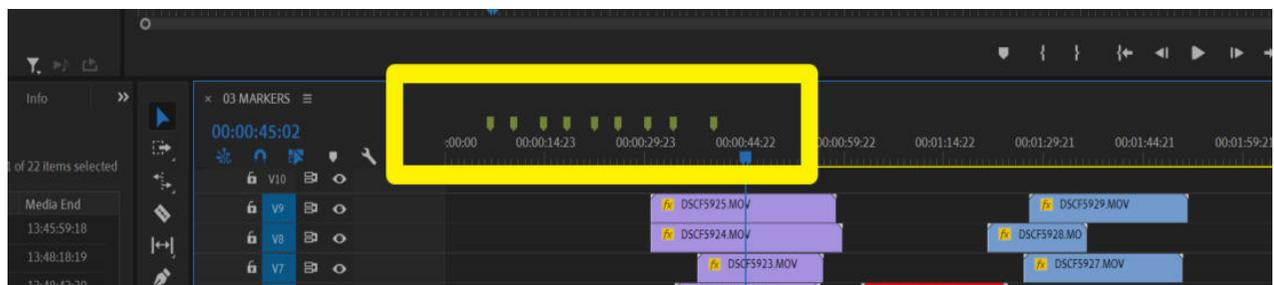
BEFORE YOU ADD MARKERS: MAKE SURE YOU HAVE THE FOLLOWING TWO SETTINGS DESELECTED:



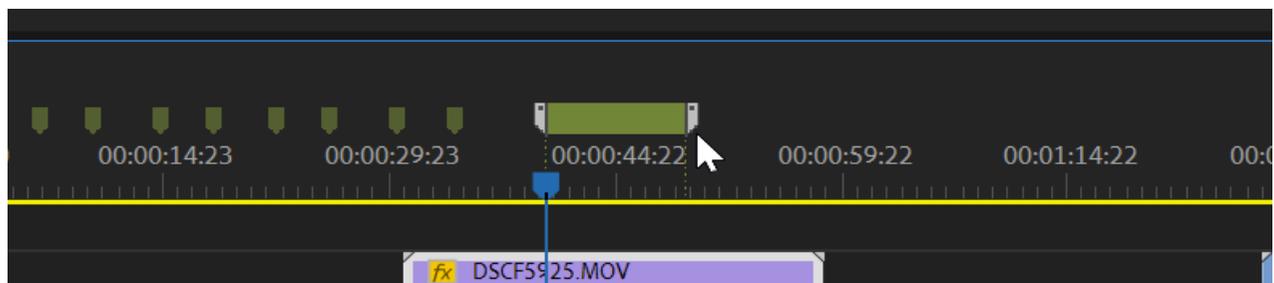
IN THE MARKERS MENU: Uncheck “Ripple Sequence Markers” - this will make sure your markers are always connected to their exact place in your sequence and don’t move when you ripple clips.



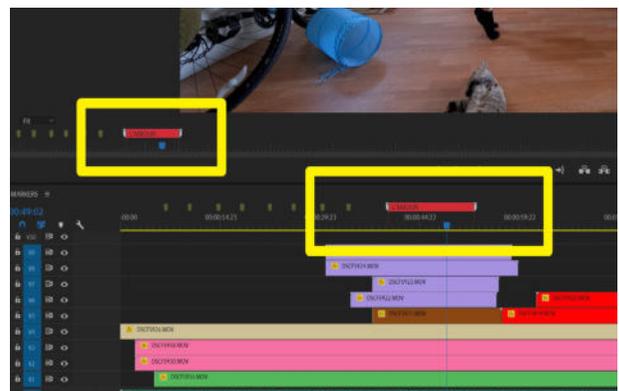
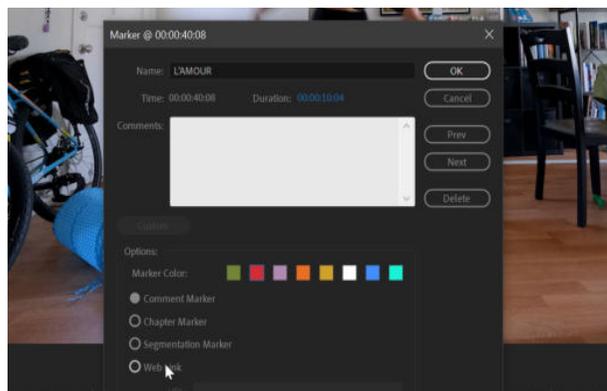
IN THE SEQUENCE MENU: Uncheck “Selection Follows Playhead” - this will allow you to slice across the entire timeline stack without Premiere always selecting the top clip by default.



STEP 1: Play through your track by pressing the SPACEBAR or the PLAY BUTTON at the bottom of the Program Window. Every time you hear a beat where you think it would be good to place a cut, press the “M” button on your keyboard. This will place a marker there. Markers can also be re-arranged and dragged around the timeline.



STEP 2: If you want to place a durational marker to help you indicate a certain segment, you can click on the marker and hold down OPTION (ALT on PC) to drag it out to your desired length.



STEP 3: To change colors or add notes to a durational marker, double-click on it. Here, I titled it “L’AMOUR” and colored it red to match, because that’s the word that gets repeated during the dance section, and I want to help myself visually see that. The markers will match their location both in the timeline and in the Program Panel.

Edit with Markers and Shortcuts

STEP 1 Click SHIFT + M to jump your playhead to the next maker. Click CMD + K to cut across all your video layers (Image 1). This will only work if track targeting is selected across all layers (Page 8, Step 2) and your music track is locked (Page 7, Step 5).

STEP 2 Insert a cut at each marker (Image 2).

STEP 3 By default, the clip showing is always the top-most clip. Instead of deleting the clips on top to get to the clip you want, just disable them by dragging marquee box around the clips you want to disable and using SHIFT + CMD + E (SHIFT + E on PC) to disable them.

In Image 3, the yellow and pink clips on tracks V4 and V3, respectively, have been disabled and are greyed-out.

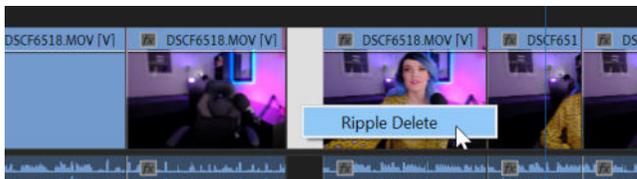
In Image 4, all of the tracks under the playhead have been greyed out, leaving a hole.

SELECT MULTIPLE EDIT POINTS AT ONCE

To manipulate the entire column of edit points, you first need to select them. Hold down CMD (CTRL on PC) and draw a marquee box around the edit points you want to select. They will turn red (Image 5). This can enable you to copy/paste transitions between multiple edit points or give you the ability to use the shortcuts on the next page across multiple edit points.

CLOSE GAP

If there is a gap that you'd like to close, you can RIGHT CLICK on it and select "Ripple Delete."



Closing all gaps requires you to create a keyboard shortcut. Go to EDIT > KEYBOARD SHORTCUTS, type in "Gap" in the search bar and type in a shortcut for Close Gap.

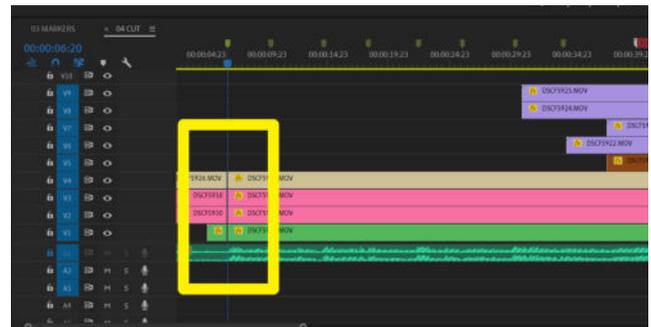
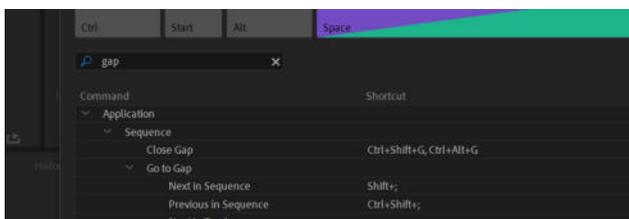


Image 1: An edit is added across all video layers at the first marker.

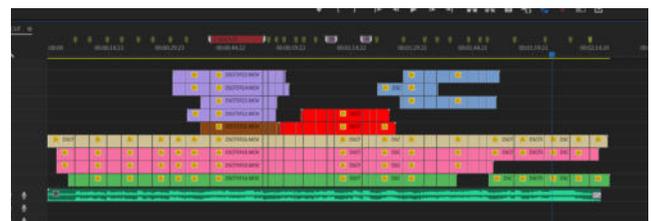


Image 2: All edits have been inserted at all the markers.

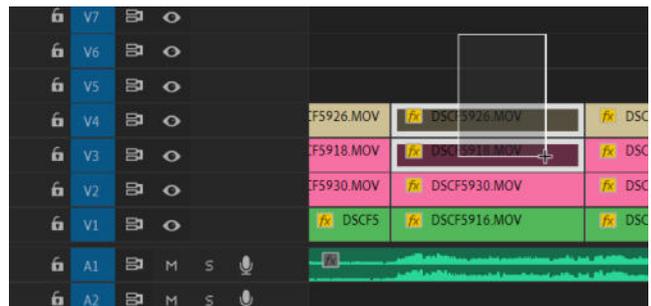


Image 3: The yellow and pink clips marquee-selected on V4 and V3 are disabled

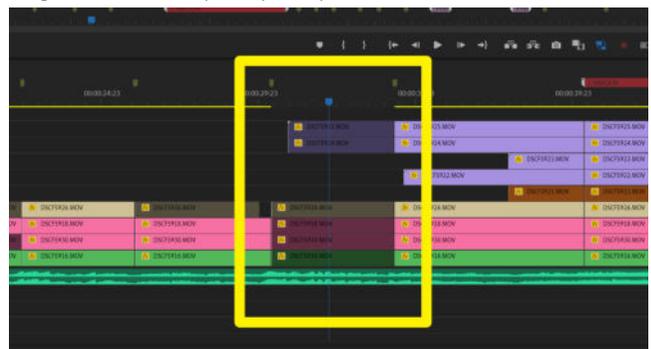


Image 4: All of the clips in this column of tracks have been disabled.



Image 5: Five edit points have been selected by drawing a marquee. Notice the music track wasn't selected even though the box is on it - because it is locked.

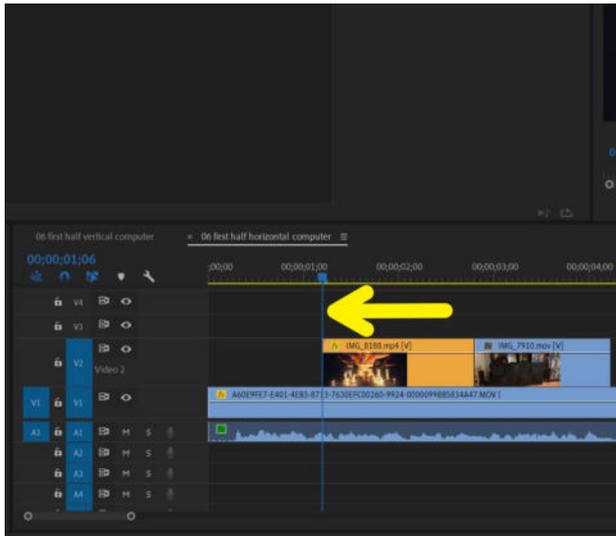


Image 1: Place your playhead where the movement should start.

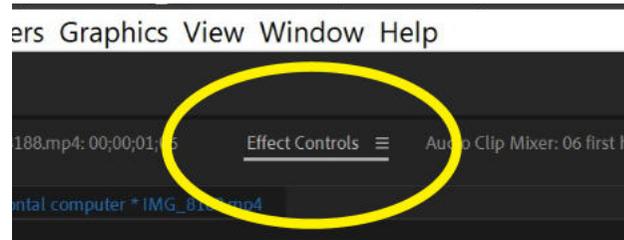


Image 2: Effect Controls Window

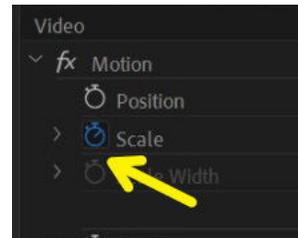


Image 3: Enable Scale keyframes

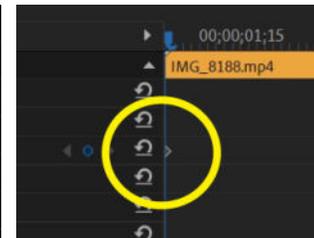


Image 4: First keyframe is placed

Motion Controls: Zoom and Pan

WHERE: TIMELINE AND EFFECT CONTROLS PANEL

If you want to add a zooming movement or pan across an image or clip, Premiere Pro gives you an easy way to fine-tune this process, using keyframes.

STEP 1: Select the clip you'd like to pan or zoom (here it is the orange clip on V2) and place your Playhead (blue line, Image 1) where you'd like the movement to start.

STEP 2: In the Effect Controls Panel (Image 2), enable keyframes by clicking the stopwatch next to the "Scale" property. The stopwatch should turn blue (Image 3) and the keyframe should appear in the work area (Image 4).

STEP 3: Move your playhead to where you want your scaling movement to end (Image 5) and place a keyframe there as well by clicking on the keyframe button (Image 6). Keep your playhead at that keyframe.

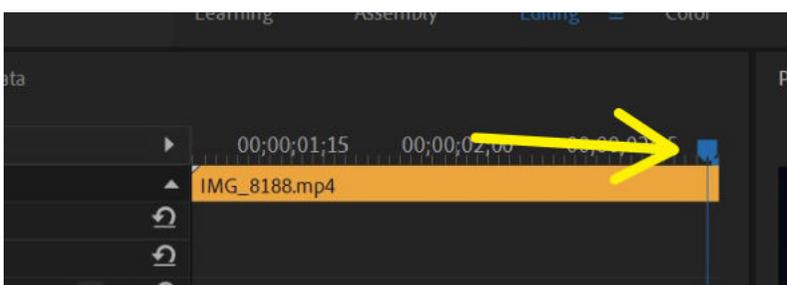


Image 5: Move your playhead (blue line) to where the movement should end.

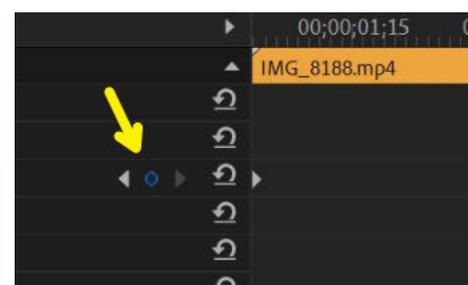


Image 6: Click to make a new keyframe.

STEP 4: Click on the number that represents the scale and type in a new scale at the new keyframe (Image 7).

STEP 5: Complete this same keyframe process for the "Position" property (Image 8). Instead of typing in each value, you can also hover your mouse over the number, click, and drag the mouse left to right to change the value (Image 9).

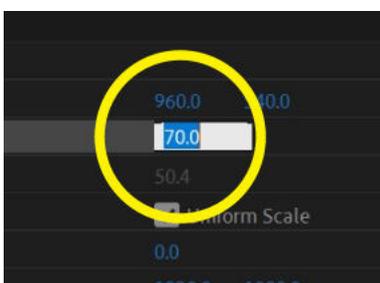


Image 7: Type in a new scale value.

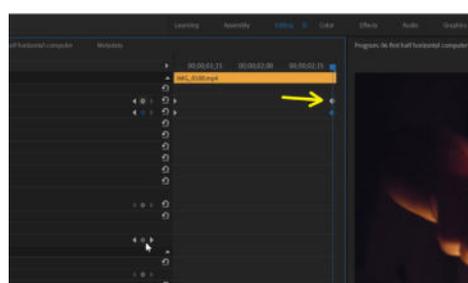


Image 8: Keyframes have been added for Position property.

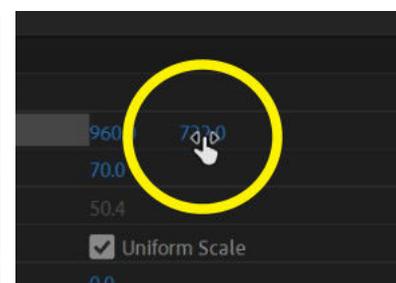


Image 9: Hover over number, drag to change.

Clip Adjustment: Warp Stabilizer

WHERE: EFFECTS PANEL, EFFECT CONTROLS PANEL, AND PROGRAM WINDOW

TO ADD WARP STABILIZER, FIND THE EFFECT IN THE EFFECTS PANEL UNDER VIDEO EFFECTS > DISTORT AND DRAG IT DIRECTLY ONTO YOUR CLIP OR DOUBLE-CLICK IT WITH YOUR CLIP SELECTED IN THE TIMELINE.

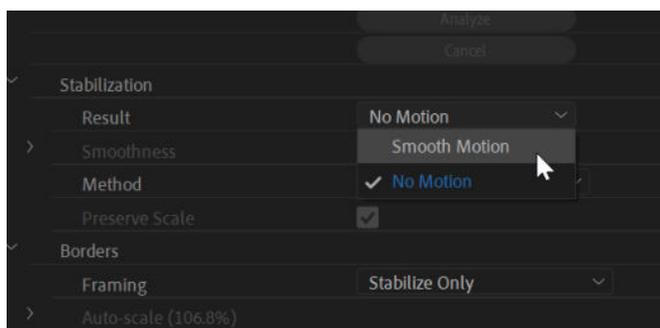
STABILIZATION RESULT

“No Motion” will freeze the motion of your frame in place - making your shot look like a tripod shot. “Smooth Motion” will make your camera look like it is floating and smooth out the bumps in handheld footage.

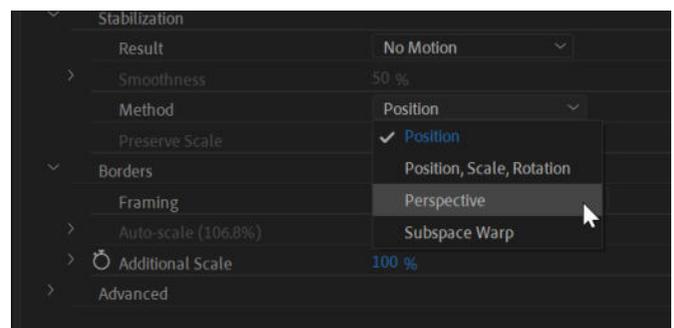
METHOD

“Position” will just undo the shake in your clip, not modifying the dimensions. Use this when the camera is generally staying in one place and pointed in one direction. “Position, Scale, Rotation” will take into account the camera’s movement. You can always click “Preserve Scale” if you are moving forward or back on a subject and you don’t want the stabilizer to compensate for that.

“Perspective” will move and stretch the corners of your clip to stabilize, while “Subspace Warp” will warp areas within the clip.



Stabilization Result Options in Warp Stabilizer

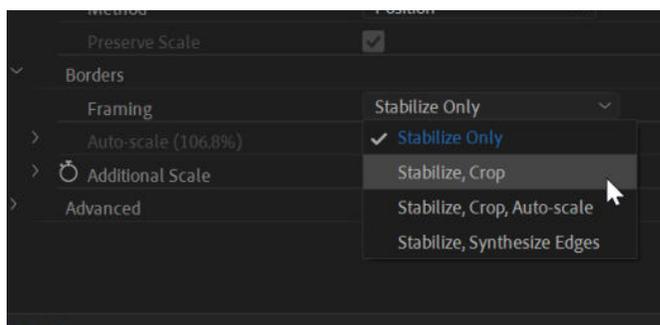


Stabilization Method Options in Warp Stabilizer

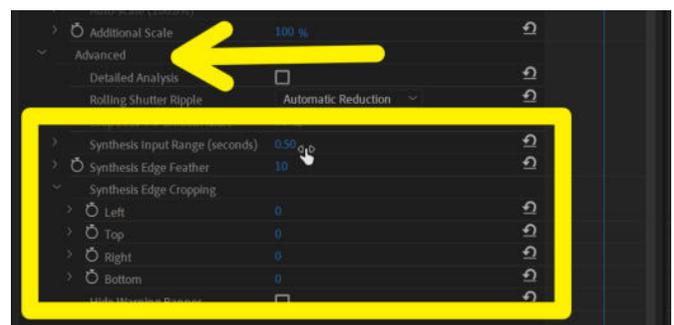
FRAMING

Framing is how you want your clip to be treated post-stabilization. By default, the “Stabilize, Crop, Auto-scale” is on, which uses AI to find the best re-cropping for your clip. This is very useful if you have a larger-sized clip (like 4K) in a smaller-sized sequence (like 1080).

However, I prefer to select “Stabilize Only” and have the rough edges of my clip show, then scale the clip as I see fit, manually. If you are stabilizing a clip that is the same pixel dimensions as your sequence and you don’t want to lose resolution by cropping, you can try the “Stabilize, Synthesize Edges” option, which will add additional pixels (fill in the blank space) by analysing the frames earlier and later in time. To get a more accurate analysis, increase the “Synthesize Input Range” in the Advanced tab. In order to have a more seamless transition between footage and synthetic edges, use the Edge Feather option and use the Synthesis Edge Cropping to crop into your footage slightly, giving a less harsh edge.



Border Framing Options in Warp Stabilizer



Advanced Tab options for Synthesize Edges in Warp Stabilizer

More Clip Adjustments

RATE STRETCH

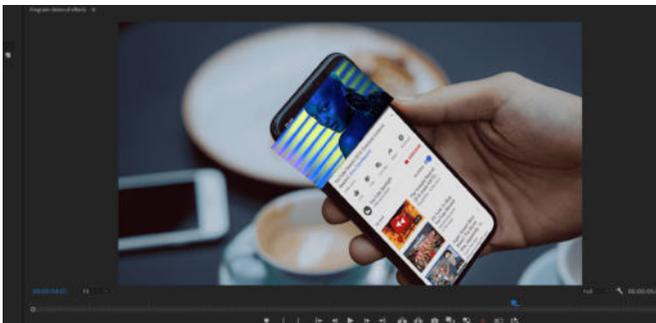
Select the clip you'd like to change the speed of. You can either **RIGHT CLICK > SPEED/DURATION** and enter a new duration or type a new speed, or you can change your cursor to the Rate Stretch tool by clicking "R." Now you can hover over the end of any clip and drag it shorter or longer, therefore dynamically stretching its duration.

VIDEO EFFECTS

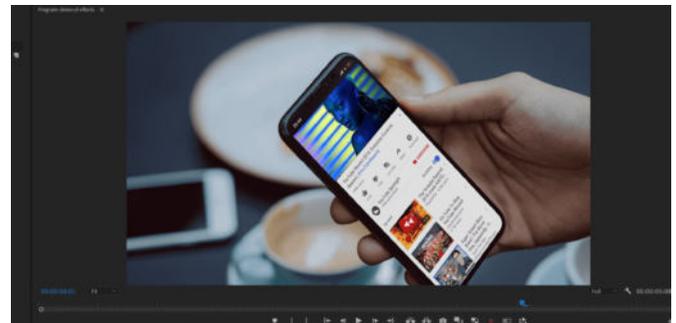
All of the following can be found in the Effects Panel and dragged directly onto any clip in the timeline.

CORNER PIN

Assigns position values to the corners of your clip so you can skew it as needed.



Before Corner Pin



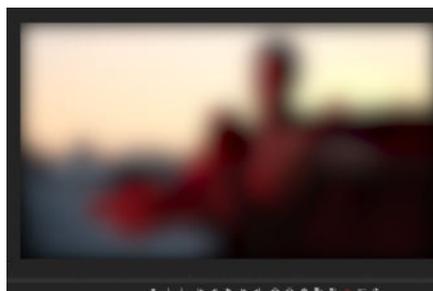
After Corner Pin

GAUSSIAN BLUR

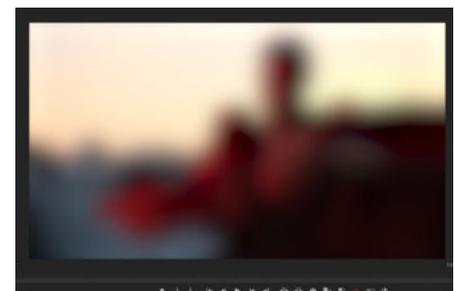
Blurs your clip. Select "Repeat Edge Pixels" if you don't want the edges to feather. Also try Camera Blur or Compound Blur!



Before Gaussian Blur



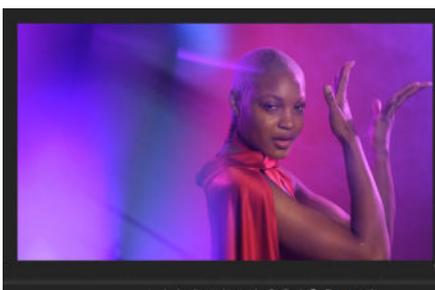
Gaussian Blur - no "Repeat Edge Pixels"



Gaussian Blur - with "Repeat Edge Pixels"

HORIZONTAL AND VERTICAL FLIP

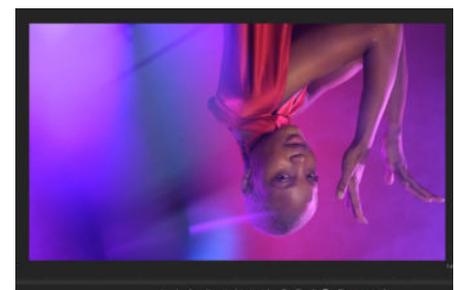
Simple way to flip your clip. I use these mostly to maintain consistency of framing or motion.



Original Clip



Flip Horizontal



Flip Vertical

Sync 1 Video Clip with 1 Audio Clip

WHERE: TIMELINE & PROJECT PANEL

When syncing a video clip to an audio that was recorded externally, it is important to also record audio accompanying the video clip. This will allow you to use the scratch audio from the AV clips (those from your camera) to sync the external audio.

STEP 1: Select both the AV clip and your audio clip from the Project Panel by holding down CMD (CTRL on PC) as you click on both of them.

You can see which audio clips go with which video clips either by listening through to them or taking a look at the Media Duration to give you a clue (Image 1).

STEP 2: RIGHT-CLICK and select “Merge Clips.”

STEP 3: In the Merge Clips window, you can give your new merged clip a name if you want. The most important thing is to select “Audio” as your Synchronize Point (Image 2). Click OK.

STEP 4: Your new merged clip should appear in your Project Panel. Now you can drag it onto your timeline. If you did not previously select “Remove Audio from AV Clip” in the Merge Clips menu, the audio from the AV clip will still be there for reference. You can disable it by right-clicking and selecting “Disable” or you can mute the entire track (Image 3).

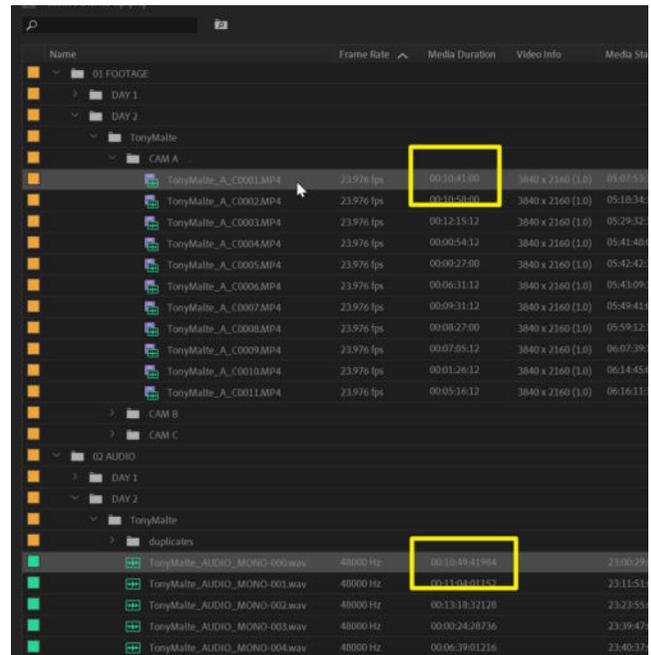


Image 1: Select the A/V clip and its accompanying audio clip in the Project Panel

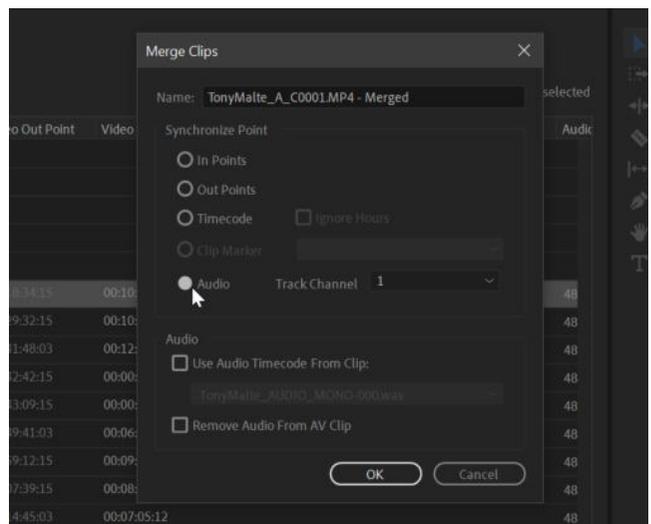


Image 2: Use Audio as the Synchronize Point

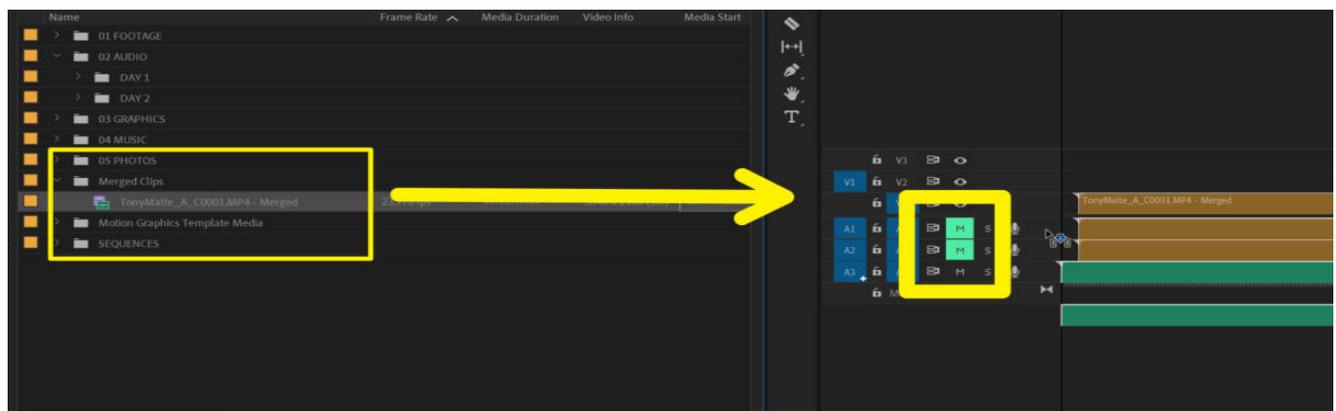


Image 3: Drag your new Merged Clip onto the timeline, everything should be lined up. Mute the audio tracks of the original AV clip.

Sync Multiple Video Clips to Audio

WHERE: TIMELINE & PROJECT PANEL

This will allow you to sync multiple cameras with a single audio clip, all in the timeline itself, without using the multi-cam workflow. It is important to also record audio accompanying the video clips. This will allow you to use the scratch audio from the AV clips (those from your camera) to sync the external audio.

STEP 1: Put all of the AV clips from your different camera angles on different tracks. These should all have scratch audio tracks attached to them. Also put your “good audio” on its own track.

Here I have Camera A in orange on tracks A1 and V1, Camera B in pink on Tracks A2 and V2, Camera C in blue on tracks A3 and V3, and the “good audio” on track V4, in green (Image 1).

STEP 2: RIGHT-CLICK and select “Synchronize.” Make sure to select “Audio” as the Synchronize Point.

Now all of your clips will be lined up and synced together (Image 2). You can mute or disable the audio from the AV clips and only focus on the good audio.

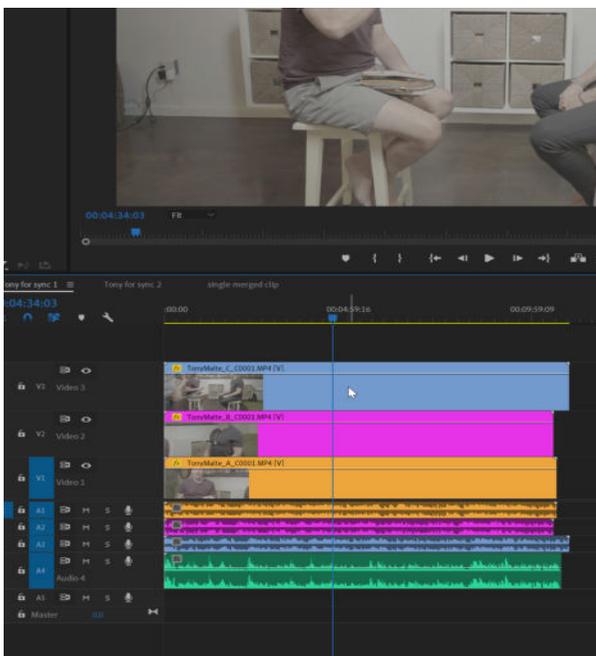


Image 1: All the clips on their own separate tracks

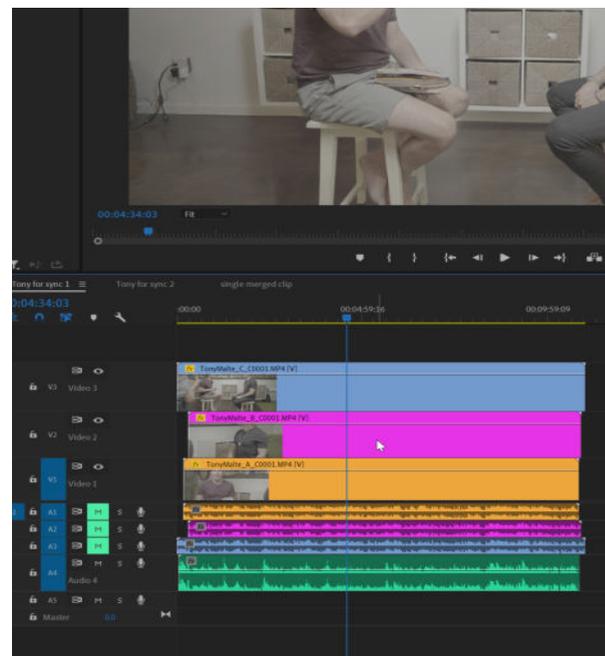


Image 2: All the clips are now synced up, tracks A1, A2, and A3 are muted

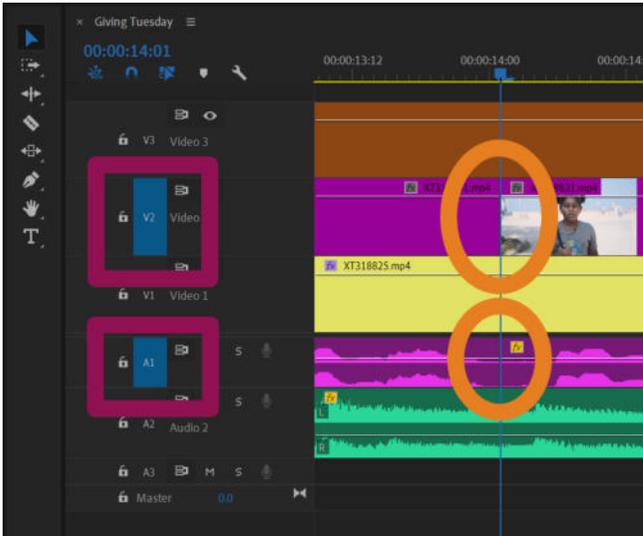


Image 1: CMD/CTRL+K slices down through only track targeted layers.

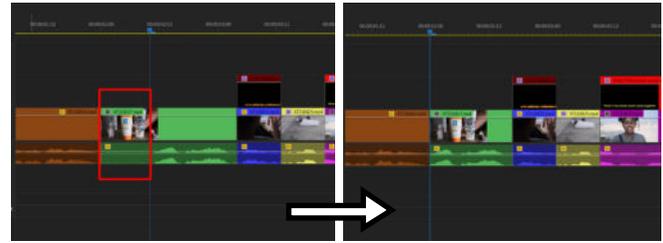


Image 2a: This section of the green clip needs to be removed.

Image 2b: "Q" cut and ripple delete.

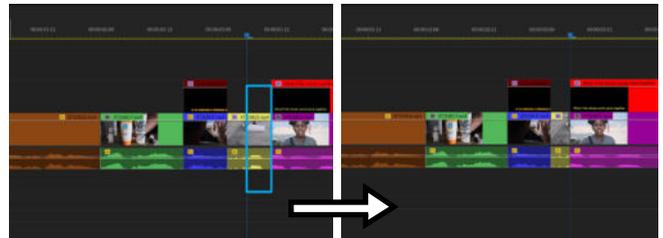


Image 3a: This section of the yellow clip needs to be removed.

Image 3b: "W" cut and ripple delete.

Cut & Ripple Trim to Playhead

- WHERE: **TIMELINE**
- CUT AT PLAYHEAD: **CMD+K (CTRL+K ON PC)**
- CUT ALL AT PLAYHEAD: **SHFT+CMD+K (MAC)**
SHFT+CTRL+K (PC)
- RIPPLE TRIM PREV. EDIT TO PLAYHEAD: **Q**
- RIPPLE TRIM NEXT EDIT TO PLAYHEAD: **W**

If you want to cut at your playhead, press CMD+K (CTRL+K on PC)(Image 1). This shortcut will only work on those tracks that have **Track Targeting** enabled (see page 5). For splicing across all tracks, add a SHIFT to this shortcut.

Q deletes what's between the start of a clip and the playhead, and ripples everything after the clip (Images 2a / 2b).

W trims the tail end of a clip. It deletes what's between the playhead and the end of the clip and ripples everything after the playhead (Images 3a / 3b).



Image 4a: Green clip needs to be longer and reach the blue line (Playhead).

Image 4b: SHIFT+Q extends green clip to the right, overwriting half of orange clip.

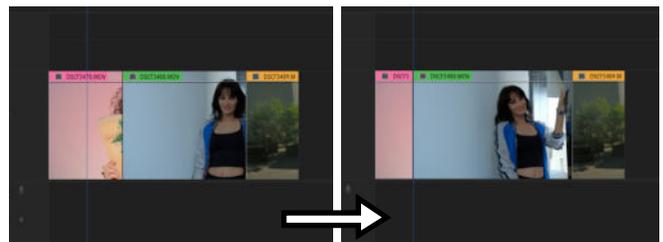


Image 5a: Green clip needs to start earlier, at the blue line (Playhead).

Image 5b: SHIFT+W extends green clip to the left, overwriting half of pink clip.

Extend to Playhead & Select without Clicking

- EXTEND PREV. EDIT TO PLAYHEAD: **SHFT+Q**
- EXTEND NEXT EDIT TO PLAYHEAD: **SHFT+W**
- TRACK SELECT FORWARD: **A**
- TRACK SELECT BACK: **SHFT+A**

SHIFT+Q lengthens the clip that comes before the playhead to the playhead itself (Images 4a / 4b).

SHIFT+W takes the cut point that follows the playhead, and extends it forward to reach the playhead (Images 5a / 5b).

"A" selects everything to the right of your mouse cursor, while "SHIFT+A" selects everything to the left of your cursor.

Loop Playback of a Timeline Section

USE THE “LOOP PLAYBACK” FEATURE IF YOU WANT TO KEEP REPLAYING A SECTION OF YOUR VIDEO OVER AND OVER AGAIN TO CHECK FOR THE FLOW OR TO AUDITION DIFFERENT TAKES (VIDEO LAYERS).

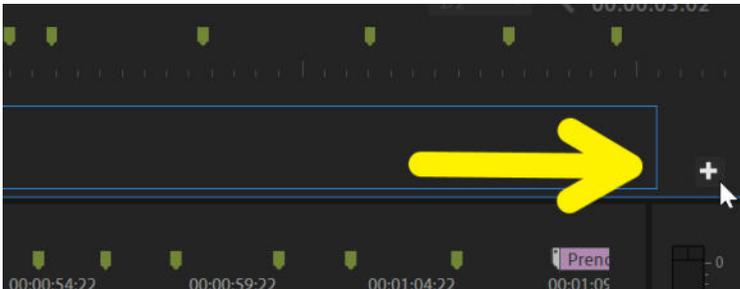


Image 1: Open Button Editor

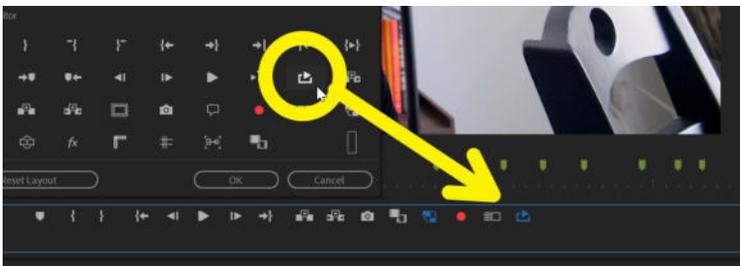


Image 2: Add Loop Playback Button to the button bar.

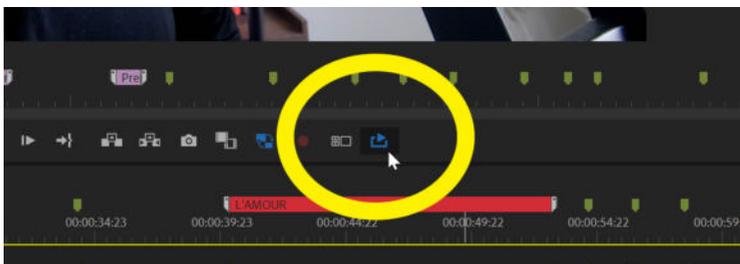


Image 3: Loop Playback Button enabled.

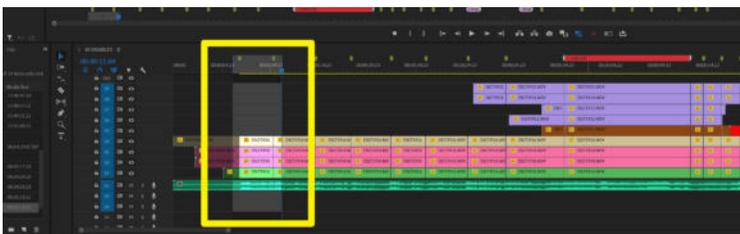


Image 4: Only this section will play when Loop Playback is enabled.

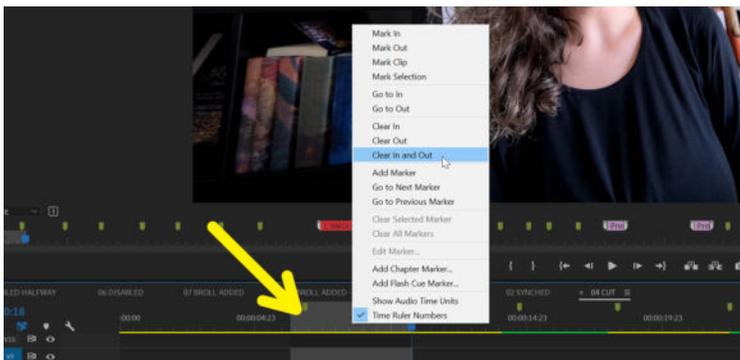


Image 5: Clear In and Out Points

ENABLE THE LOOP BLACKBACK BUTTON

STEP 1

Go to the Button Editor “+” icon at the bottom left of the Program Window (Image 1).

STEP 2

Drag the Loop Blackback Button into your button bar (Image 2).

STEP 3

Enable the Loop Playback Button (it should turn blue, Image 3). By default, this will loop playback on the entire timeline.

SELECT A SECTION TO LOOP PLAYBACK

STEP 1

Put your playhead at the beginning of the section you want to play back and press “I” to set the In Point.

STEP 2

Put your playhead at the end of the section you want to play back and press “O” to set the Out Point.

That section should turn a light grey in the timeline (Image 4).

STEP 3

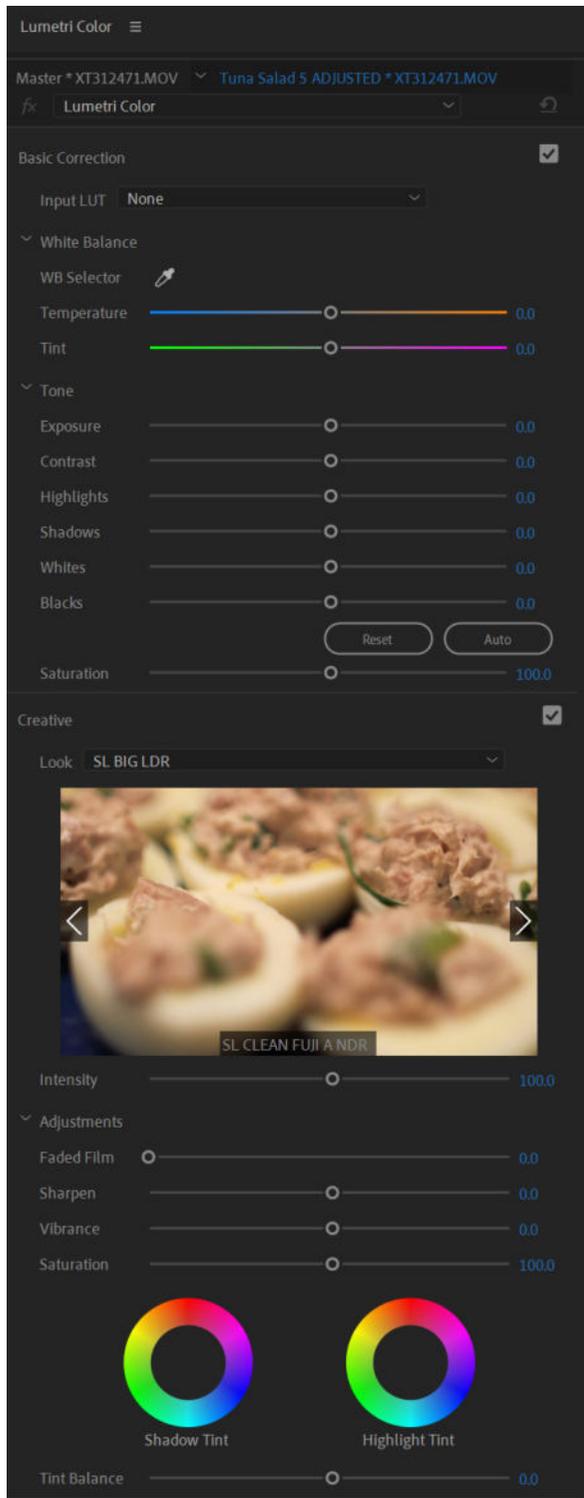
With the Loop Playback Button enabled, press the SPACEBAR or the Play button in the Program Window.

STEP 4

To clear the In and Out points, RIGHT CLICK in the grey area next to the time indicator and select “Clear In and Out” (Image 5).

Lumetri Color Panel

This panel helps you adjust the colors of your clips. Once you change any value in the Lumetri Color Panel, the Lumetri Color effect will be added to that clip. You can then copy/paste that effect from the Effect Controls window onto other clips.



BASIC CORRECTION

INPUT LUT

Choose from the pre-loaded LUTs or upload your own .cube file to quickly add color to footage shot in log (flat profiles).

WHITE BALANCE

Adjust the temperature and tint of your image to make it warmer, cooler, or take away/add green.

You can use the eyedropper to pick an area of pure white in your image and the white balance will be adjusted to reflect that.

TOPE

These are the basic control you'll see with most of Adobe's other softwares. Make exposure changes to select parts of the image, like lowering the highlights or increasing the shadows.

AUTO SETTINGS

Click "Auto" to have the program adjust these basic settings for you. You can always adjust later if needed.

CREATIVE

LOOK

Cycle through Lumetri Looks, which act like filters on the image. You can change their intensity with the Intensity slider.

ADJUSTMENTS

Add haziness with the Faded Film slider, sharpen your clip, and add vibrance and saturation.

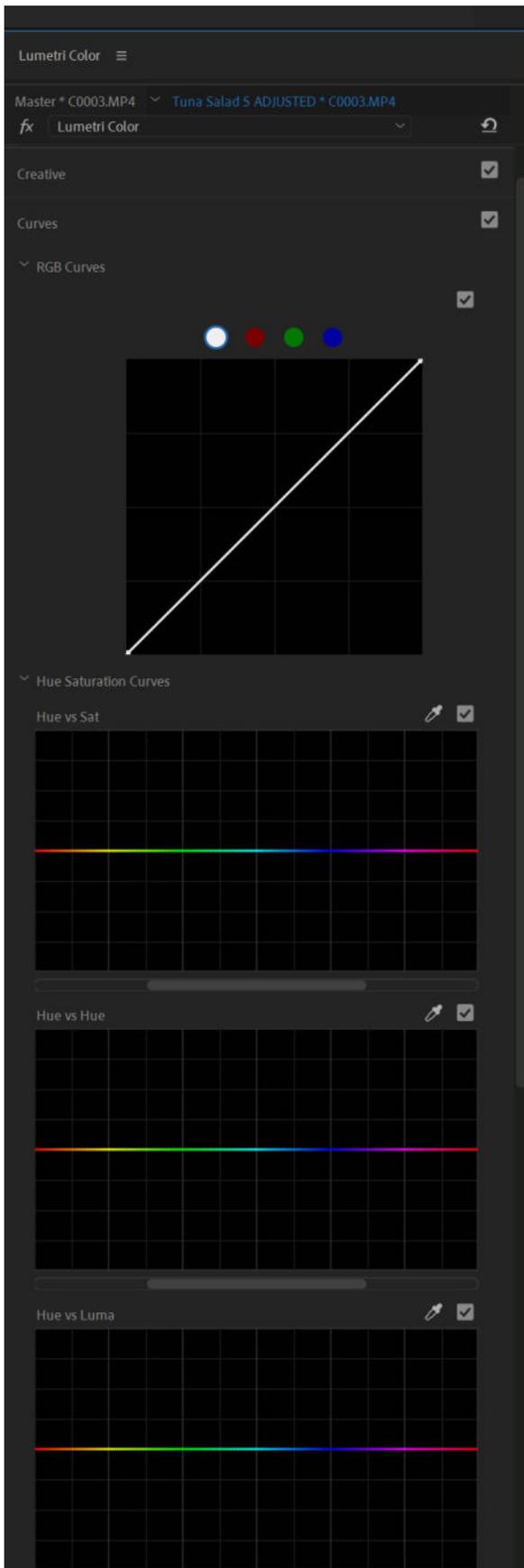
SHADOW/HIGHLIGHT TINT

Add a tint to your highlights or shadows by dragging the middle pointer around the color wheel.

TINT BALANCE

Adjust how much of the tint added should be given priority to the shadows vs the highlights.

Lumetri Color Panel Cont.



RGB CURVES

Place points along the curve to adjust the luma values of either the entire clip or individual red, green, and blue channels.

HUE/SATURATION CURVES

Isolate a specific range of hues, luminances, or saturation values to adjust. Select a range by placing three dots on the line. The left and right dots indicate the boundaries of the range and the middle dot is dragged up and down to change that value.

HUE VS SAT

Adjust the saturation of a specific hue range.

HUE VS HUE

Adjust the hue of a specific hue range.

HUE VS LUMA

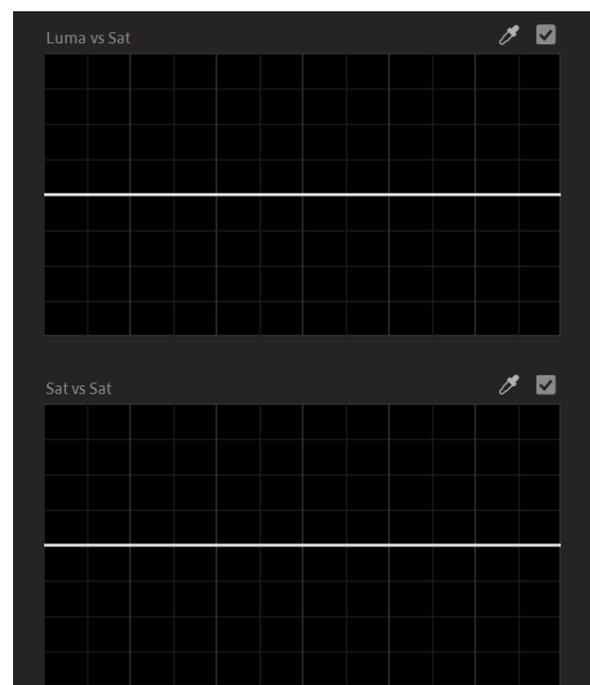
Adjust the brightness (luma) of a specific hue range.

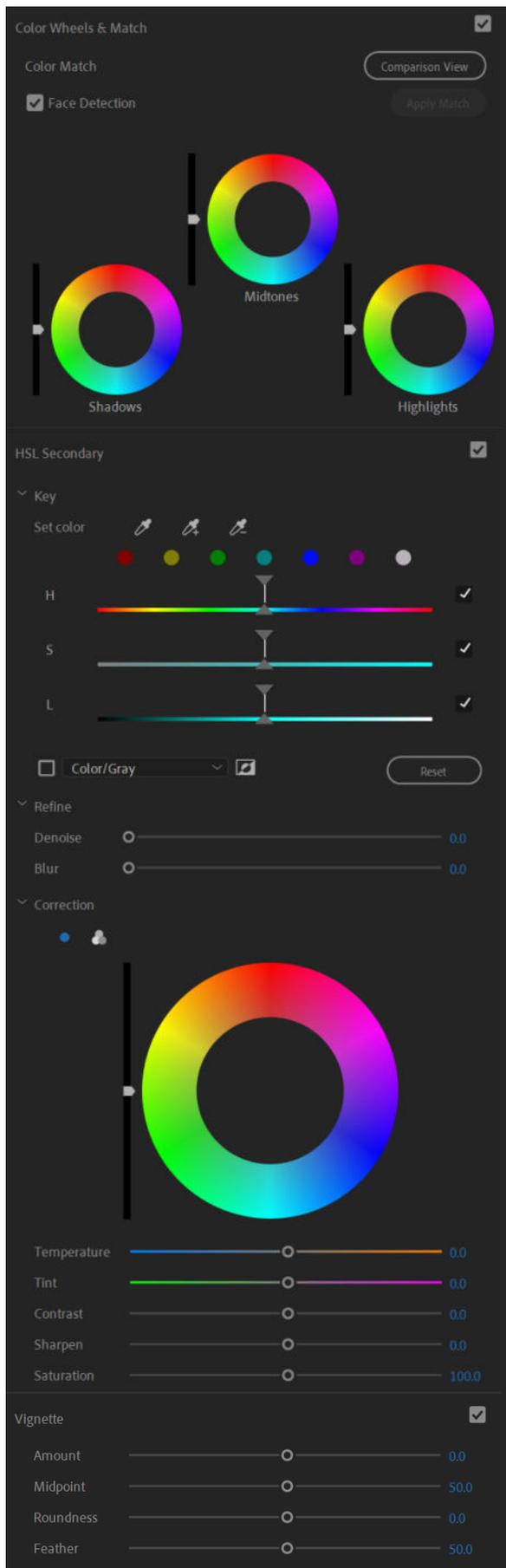
LUMA VS SAT

Adjust the saturation of a specific luminance range.

SAT VS SAT

Adjust the saturation of areas that are over or under-saturated.





Lumetri Color Panel Cont.

COLOR WHEELS & MATCH

COLOR MATCH

This section can help you match the clip you are working on with another clip in your sequence.

COMPARISON VIEW

Pull up this view to choose which part of your sequence (reference) you want to match to.

FACE DETECTION

If there is a face in both the clip you are trying to correct and the reference clip you are using, turn on the Face Detection setting to more accurately match up the skin tones between both clips.

HSL SECONDARY

KEY

This section will let you isolate a specific color or color range and change the hue, saturation, and luma values of just that specific range of colors. You can use the eyedroppers on the clip itself for a more accurate selection.

REFINE

Decrease noise or blur.

CORRECTION

Add secondary “basic correction” to a selected color range.

VIGNETTE

Add or subtract a vignette, including how much you want to add, where the midpoint is, and how round or feathered the vignette should be. This can create emphasis for the middle subject in your clip or get rid of wide-angle vignetting in some lenses.



Image 1: Select a look from the drop-down menu



Image 2: Audition different looks by pressing the right and left arrows

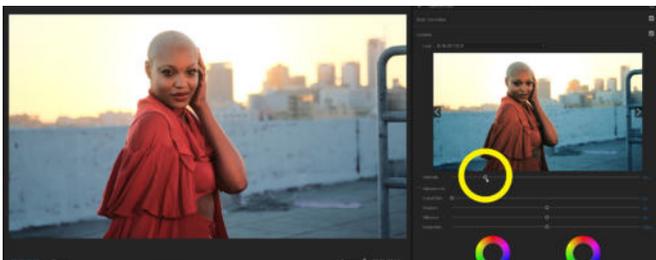


Image 3: Change the intensity of the look being applied to your footage

Looks

— | **WHERE: LUMETRI COLOR PANEL & PROGRAM MONITOR**

ADDING A LOOK

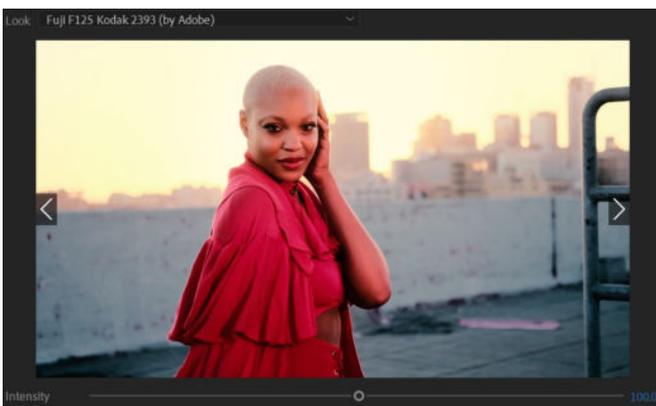
Under the “Creative” tab of the Lumetri Color Panel, click the drop-down menu to open up the Looks Premiere comes pre-installed with.

Selecting a look from the drop-down menu will apply it to your clip, but you can also quickly preview the looks within the Lumetri Color Panel by clicking on the right and left arrows next to the preview display (Image 2). Click on the preview image to apply the look to your clip.

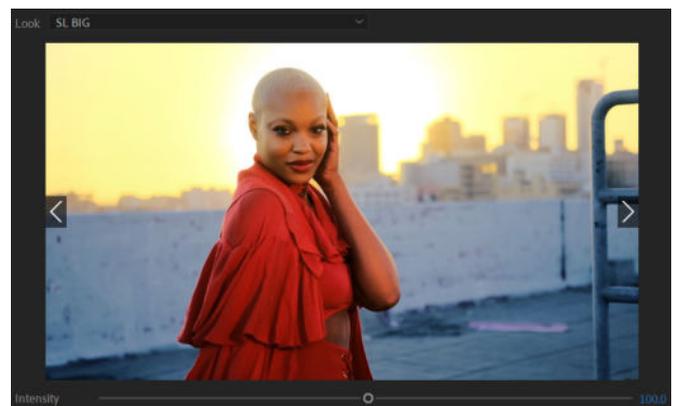
You can also change the intensity of the look by using the intensity slider located directly underneath (Image 3).

If you want to import a Premiere look, just choose “Browse” from the drop down menu and navigate to the .look file you want to use.

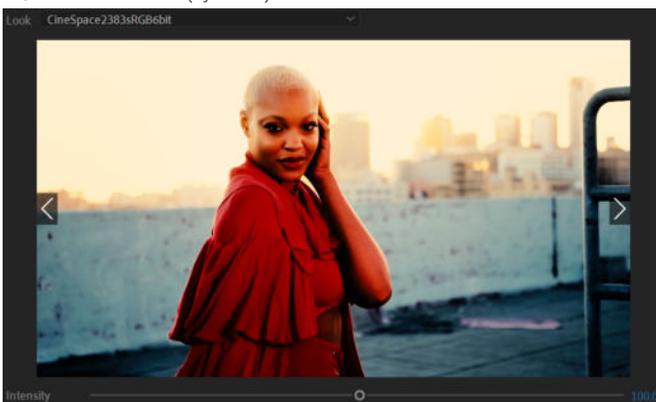
HERE ARE SOME EXAMPLES OF HOW DIFFERENT LOOKS APPEAR ON THE SAME CLIP:



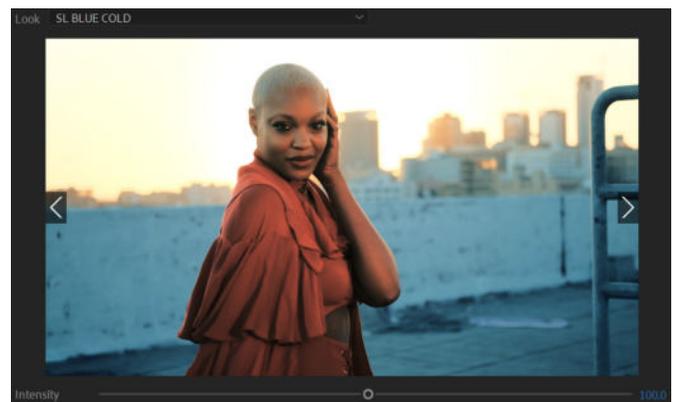
FUJI F125 Kodak 2393 (by Adobe)



SL BIG



CineSpace 2383sRGB6bit



SL BLUE COLD

Add & Remove Lumetri Color

— WHERE: EFFECT CONTROLS PANEL & TIMELINE

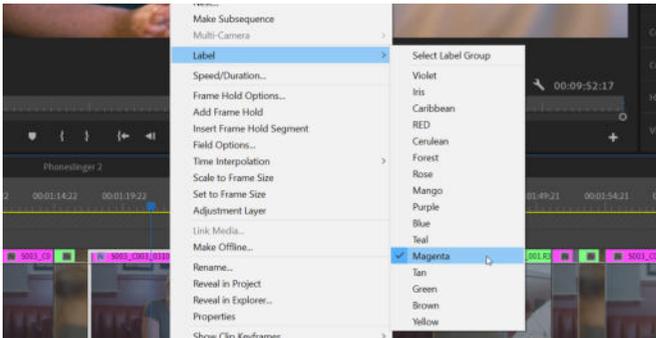


Image 1: Labeling a clip as Magenta

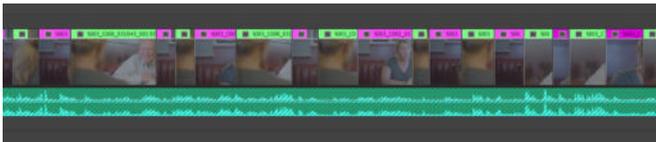


Image 2: Footage from two different angles is labeled differently

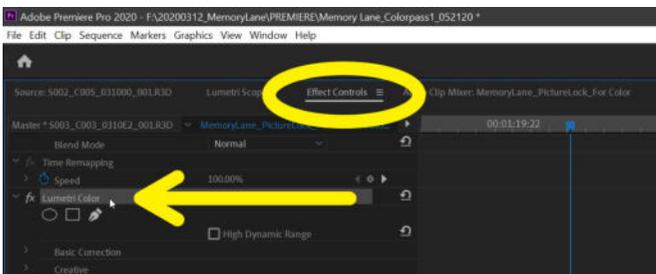


Image 3: The Lumetri Color in the Effects Rack of Effect Controls Panel

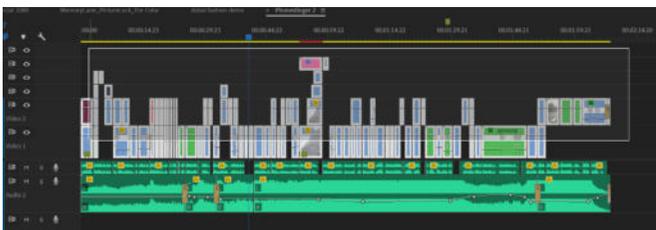


Image 4: Selecting multiple clips with a marquee box

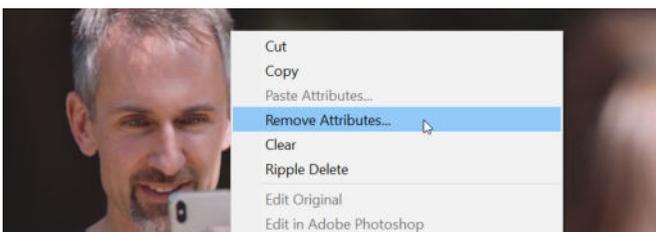


Image 5: Remove Attributes option

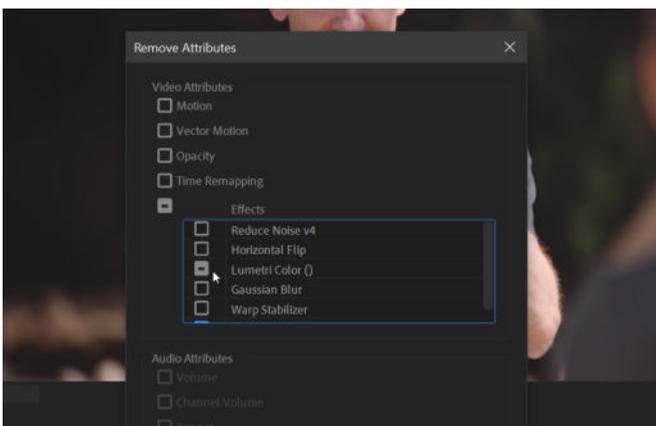


Image 6: Uncheck all the attributes except for Lumetri Color

ADDING LUMETRI COLOR TO LABEL GROUPS

Use label groups to help differentiate different cameras, different angles, or anything that can help you organize and differentiate your clips.

STEP 1: If the clip is already in your timeline, to add a label, right click on the clip and select your color from the Label options (Image 1).

To select multiple clips, hold down SHIFT + ALT (OPTION) while clicking on multiple clips. In this example, I have labeled all the woman's footage magenta and all the man's footage forest green (Image 2).

STEP 2: Once you have adjusted one clip in the Lumetri Color Panel, those changes all go under the "Lumetri Color" effect in the Effect Controls Panel (Image 3). Copy the effect by selecting the words "Lumetri Color" and pressing COMMAND (CTRL) + C.

STEP 3: Right-click on the clip and go to Label > Select Label Group to select all the other clips in that label group. While holding down SHIFT, deselect the one clip you already applied the Lumetri Color effect to. Press COMMAND (CTRL) + V to apply the effect to every clip in that label group.

REMOVING LUMETRI COLOR FROM MULTIPLE CLIPS

STEP 1: Draw a marquee box around multiple clips (Image 4), select all your clips with COMMAND (CTRL) + A, or select a label group as described in Step 3 above.

STEP 2: Right-click, go to Remove Attributes (Image 5).

STEP 3: Uncheck all the boxes for the attributes you do not want to remove. In this case, if you just want to remove the color correction from the selected clips, leave only the Lumetri Color effect selected (Image 6).

STEP 4: Click the "OK" button.

Coloring via Adjustment Layer

— | **WHERE:** TIMELINE, EFFECT CONTROLS PANEL, AND PROJECT PANEL

Adjustment layers help you add effects to regions of the timeline as a whole. If you already know that everything you've shot was with the same camera and at the same time of day, you can apply an adjustment layer across the entire timeline. Adjustment layers only affect the tracks underneath them, not above them.

STEP 1

Click on the icon of the page with the upturned corner on the bottom right of the Project Panel and select "Adjustment Layer" (Image 1).

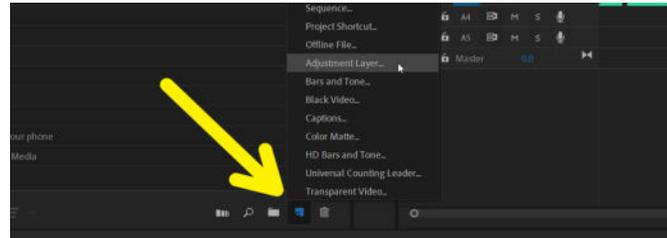


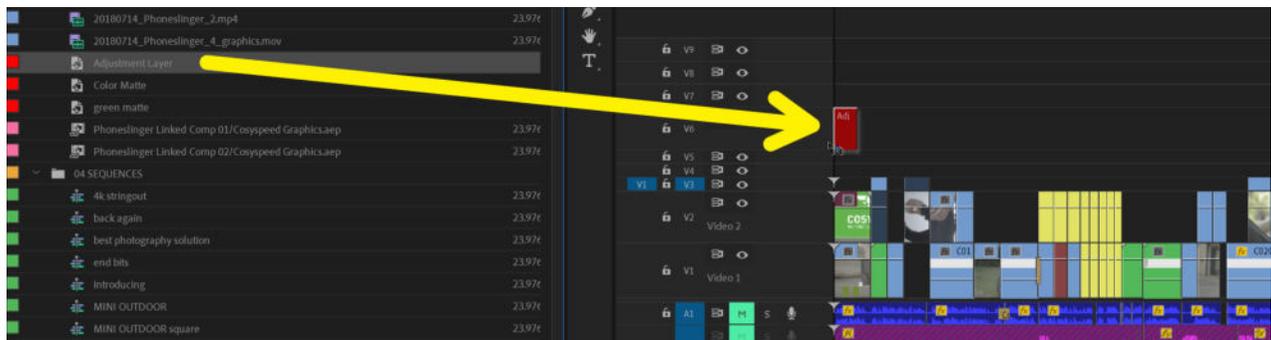
Image 1: Selecting multiple clips with a marquee box

STEP 2

Make sure your new adjustment layer is set to the same dimensions and frame rate as your sequence. Press "OK."

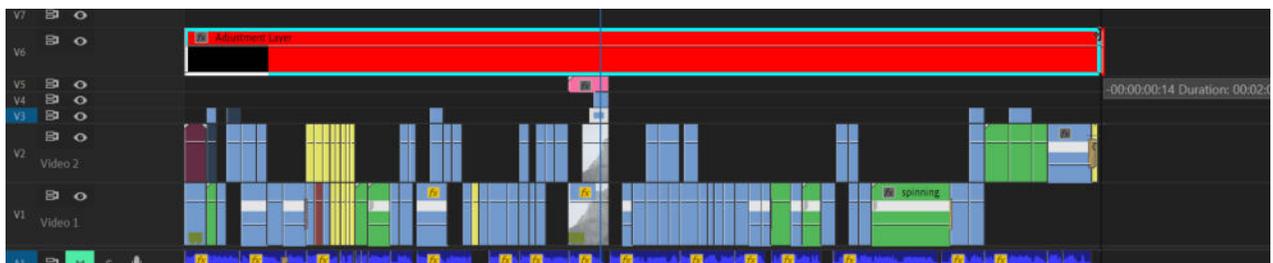
STEP 3

Drag the adjustment layer onto your timeline, above every track that you want the adjustment layer to affect. Here in this example, there are already 5 tracks of video layers so the adjustment layer will go on the V6 track.



STEP 4

Extend the length of the adjustment layer across the top of all the footage you want it to adjust.



STEP 5

With the adjustment layer selected, move the sliders in the Lumetri Color Panel to add color correction. Or copy/paste Lumetri Color (or any other effect) to the Effects Rack of the adjustment layer by using the method on Page 9.

Create a Subtitle

WHERE: TIMELINE & ESSENTIAL GRAPHICS PANEL

This is my favorite way to create subtitles in Premiere Pro because they go directly into your timeline. You can line up the cuts with your edit points, and you can update the look of all of the subtitles at once if anything (like color, font, and font size) need to change.

STEP 1: Put your playhead where you want your first subtitle to begin. Select the Type Tool or press “T” on your keyboard (Image 1).

STEP 2: Click into the image on the Program Monitor and type out your first subtitle (Image 2). Don’t worry if it’s the wrong font and location.

STEP 3: Click into the image on the Program Monitor and start typing your first subtitle. Don’t worry if it’s the wrong font and location. Just type out the text first. You should see your new subtitle in the timeline (Image 3).

STEP 4: Go to the Graphics workspace (Image 4) or open the Essential Graphics Panel in WINDOW > ESSENTIAL GRAPHICS.

STEP 5: With your subtitle selected in the timeline, find it in the layers stack of the “Edit” tab of the Essential Graphics panel and click on it (Image 5) to open up the options for that graphic.

STEP 6: Make sure the subtitle is center-aligned (Image 6) and centered on the screen (Image 7). Now you can use the other transform controls to place it where you want, change the font, color, size, add shading or a background box, etc.

Remember that the YouTube play/scrub bar covers the bottom of the screen, so don’t place your subtitle too close to the bottom of the frame.

ONCE YOU ARE SATISFIED WITH THE LOOK OF YOUR SUBTITLE, YOU CAN SAVE IT BY CREATING A MASTER TEXT STYLE (NEXT PAGE).

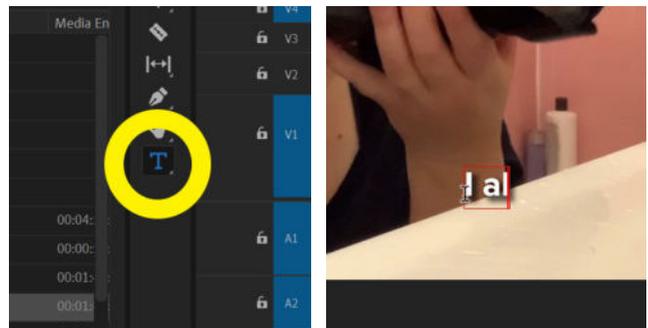


Image 1: Type Tool

Image 2: Typing in Program Monitor

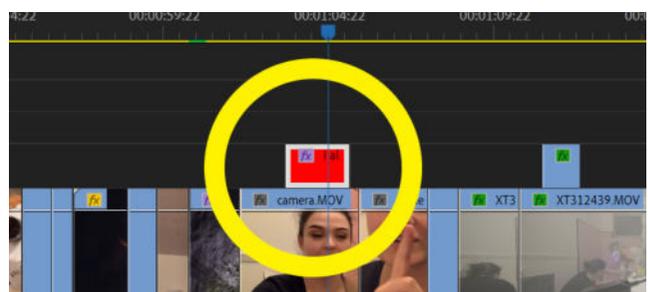


Image 3: New subtitle in the timeline.

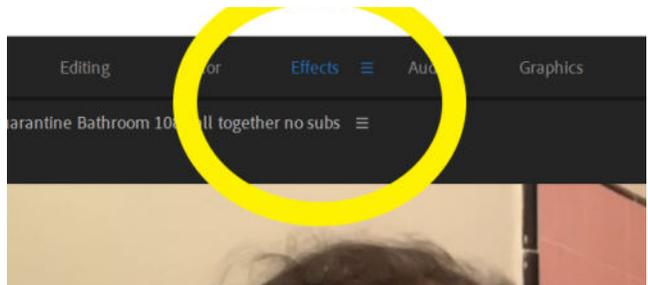


Image 4: Effects Workspace

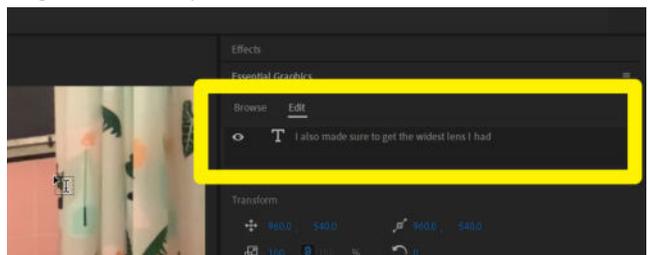


Image 5: Your new subtitle as it appears in the Essential Graphics Panel

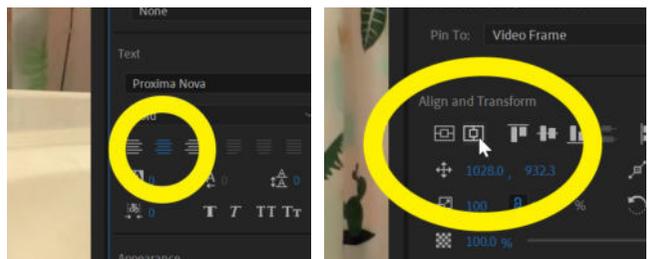


Image 6: Center-align button

Image 7: Horizontal Center button

Creating Master Text Style

— WHERE: ESSENTIAL GRAPHICS PANEL

CREATING A MASTER TEXT STYLE MUST BE DONE ON THE FIRST SUBTITLE YOU MAKE, SO THE REST OF THE SUBTITLES RETAIN THE SAME STYLE.

CONTINUED FROM PAGE 3:

STEP 7: With your subtitle open in the “Edit” tab of the Essential Graphics Panel (page 3), navigate to the Master Styles drop-down menu and select “Create Master Text Style” (Image 1).

STEP 8: Give your Master Text Style a name (Image 2). I usually go with something descriptive about the font and what the text will be used for.

STEP 9: Duplicate the subtitle clip in your timeline by holding it down while pressing ALT (OPTION) and dragging it to a new location. Write a new subtitle in the duplicated clip (Image 3).

Alternatively, you can extend the subtitle across multiple clips and use the Razor tool (C) or the Create Edit shortcut CMD (CTRL) + K to cut the subtitle.

Updating Master Text Style

If you want to change the style of your text but you don’t want to go into every subtitle and change it one-by-one, updating the master text style will save you time.

Simply change the text style of just one of your subtitles (update the color, font, size, scale, etc). The name of your Master Text Style should have [Modified] added to it (Image 4).

Click the up arrow to the right of the Master Styles drop-down menu (Image 5) to update all the text that uses that master style.

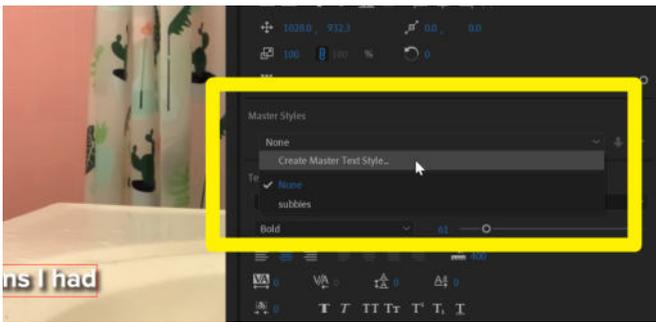


Image 1: Master Styles drop-down menu

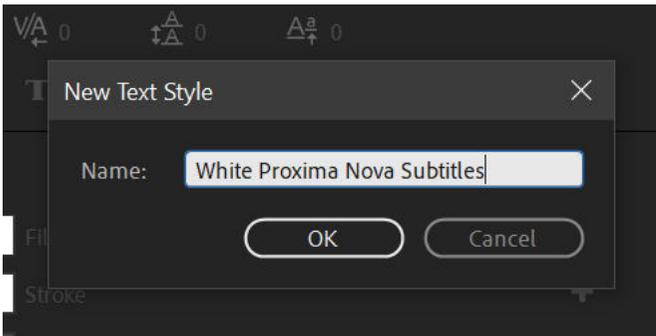


Image 2: Re-naming the Master Text Style

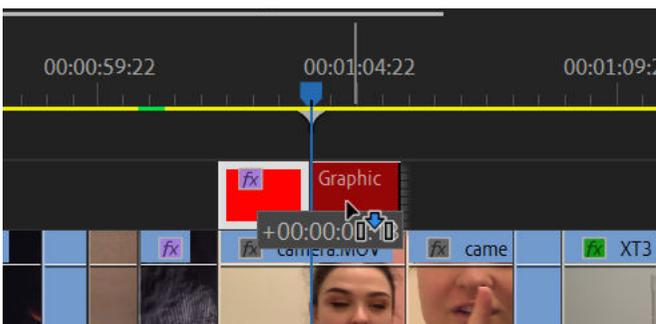


Image 3: Duplicating a clip

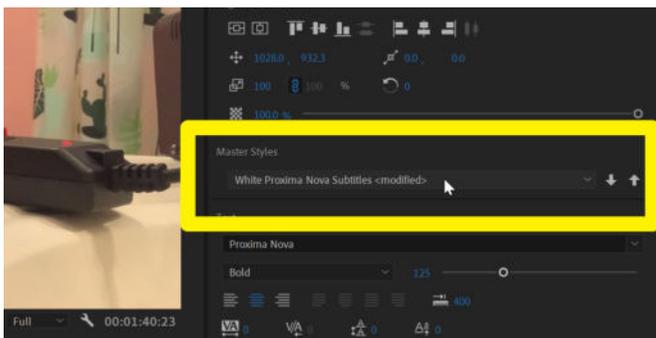


Image 4: Modified Master Text Style name

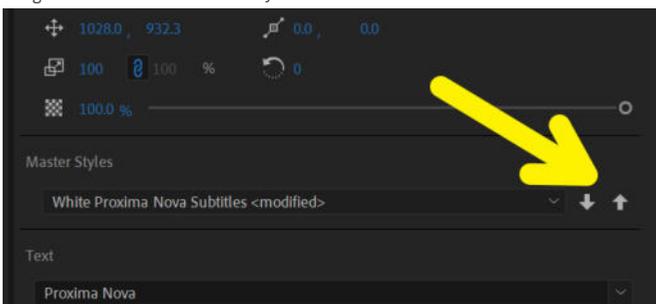


Image 5: Arrow to update Master Text Style.

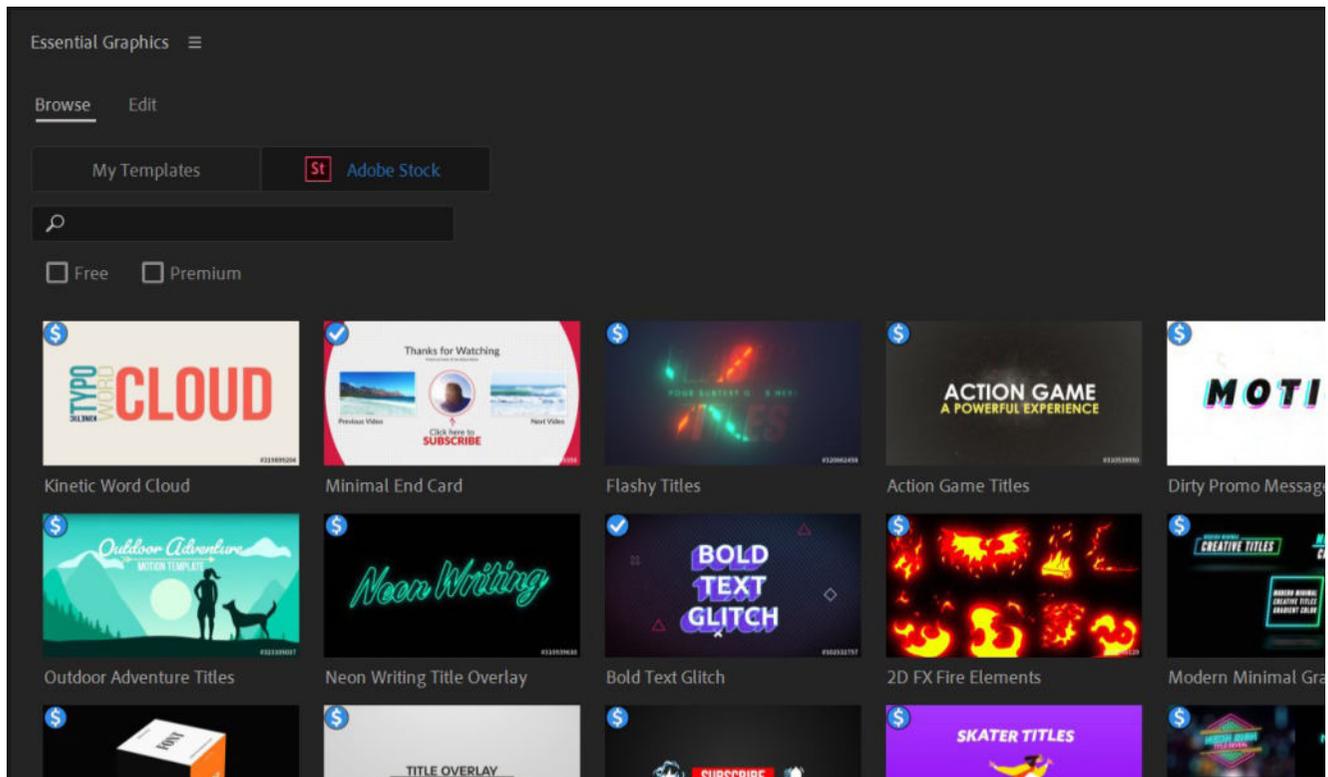


Image 1: Many graphics are available in the Browse tab of the Essential Graphics panel.

Using Graphics Templates

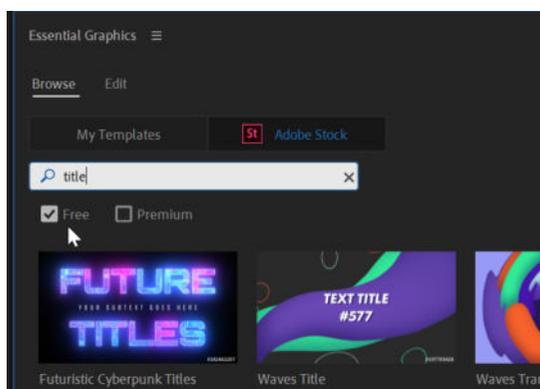


Image 2: Searching for a graphic from Adobe Stock

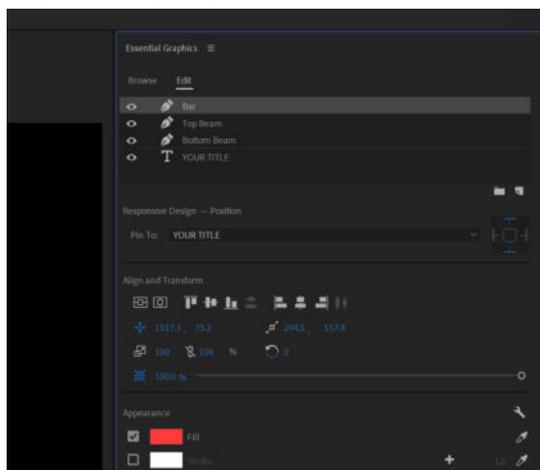


Image 3: Edit controls of new graphic.

The “Browse” tab of the Essential Graphics Panel lets you see which graphics templates are stored locally on your computer as well as which templates are available from Adobe Stock (Image 1).

To see the graphics from Adobe Stock, you need to be in the Essential Graphics Panel’s “Browse” tab and click on the “Adobe Stock” button. Here you can search for Free or Premium templates.

CUSTOMIZE A GRAPHIC

STEP 1

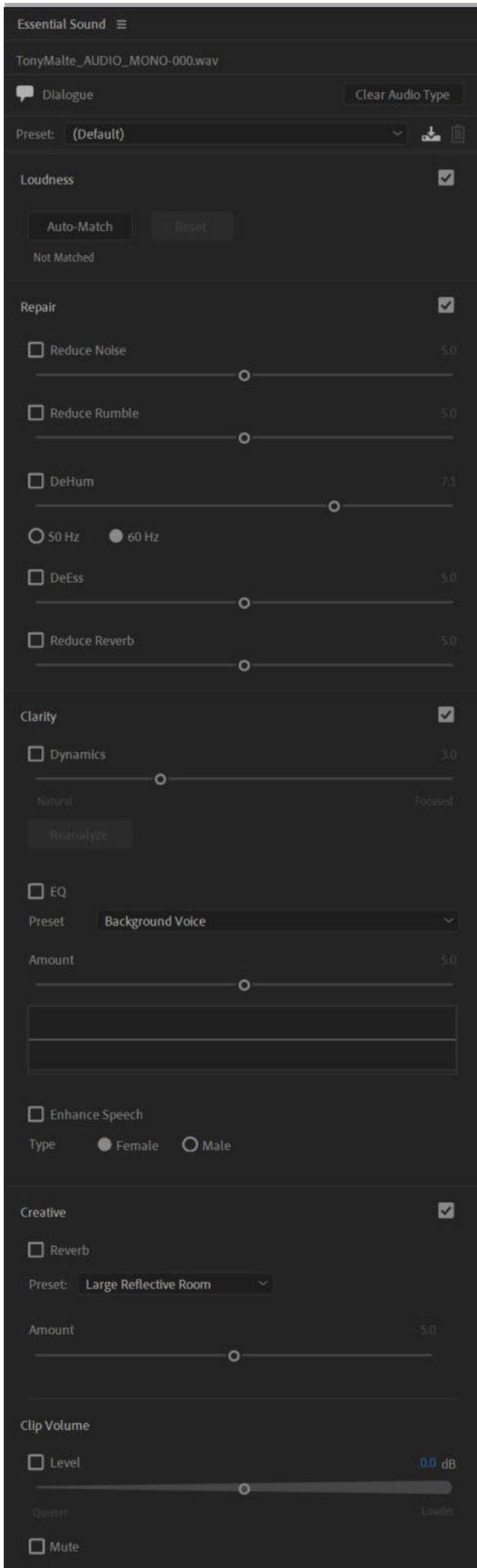
In the search bar of the Browse Tab, enter what type of graphic you’re looking for. Here, I’m looking for a free title graphic, so I type “title” and check the “free” box (Image 2).

STEP 2

Drag the desired graphic onto your timeline.

STEP 3

Select your new graphic in the timeline and use the options in the “Edit” tab of the Essential Graphics Panel (Image 3) to customize your graphic to your needs.



Essential Sound

LOUDNESS

By selecting “Auto Match,” the clip each clip is adjusted to match common broadcast loudness requirements

REPAIR

REDUCE NOISE

Get rid of unwanted noises in the background, like microphone noise or wind.

REDUCE RUMBLE

Reduce low-frequency noise in the 80-Hz range.

DEHUM

Hum is noise that consists of a single frequency. Electrical cables that are too close to audio cables can cause this noise. 50-Hz hum is common in Europe, Asia, and Africa. 60-Hz hum is common in North and South America.

DEESS

Reduce high-frequency “s” sounds like those created by saying words with s-sounds that are close to the microphone.

REDUCE REVERB

Remove the room reverb when recording in echo-y rooms.

CLARITY

DYNAMICS

Compress or expand the dynamic range of the recording.

EQ

Reduce or boost select frequencies. You can choose common ones from the drop-down menu, including Old Radio and Podcast Voice.

ENHANCE SPEECH

Emphasizes certain frequencies and compresses the voice to give a more polished sound.

CREATIVE: REVERB

You can add reverb to make it sound like your audio was recorded in different types of rooms, like a church or auditorium.

CLIP VOLUME

Change the volume of the entire clip or mute it. For other ways to change clip volume, see Page 7.

Change Clip Volume - 7 Ways

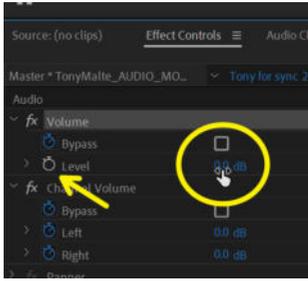


Image 1: Disable stopwatch icon and change the level in Effect Controls

1: AUDIO GAIN

Right click on the selected audio clip(s) and select Audio Gain. Type in the gain adjustment you want to apply.

2: EFFECT CONTROLS PANEL

Select the audio clip and go to the Effect Controls Panel. Under AUDIO > VOLUME > LEVEL, disable the stopwatch icon (turns blue to grey) and drag the decibel number left or right (or type it in) to change it (Image 1). You can copy/paste the volume effect to other clips.

3: EXPAND AUDIO TRACK

When you expand the view of your audio track in your timeline by making the track size taller (Image 2a), you will see a white line appear in the middle of all the audio clips on that track (Image 2b). You can drag that white line up and down, increasing and decreasing the volume.

COMMAND (CTRL) + clicking on the white line will create a keyframe. If you create at least 2 keyframes, you can now change the volume of a section of a clip by dragging portions of the white line up or down (Image 2c).

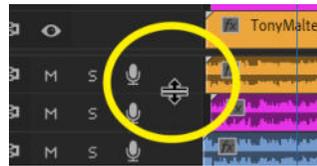


Image 2a: Hover over the edge of the track to expand it



Image 2b: Drag the white volume line up or down to change the volume



Image 2c: The second half of the audio clip has been lowered by 16.6 dBs

4: SHORTCUT

Select an audio clip you want to adjust and press “]” to increase the volume by 1 dB (decibel) or press “[” to decrease the volume by 1 dB.

5: MASTER VOLUME TRACK

To change the volume across your entire timeline, expand the master volume track on the bottom of your Sequence Panel (Image 3).

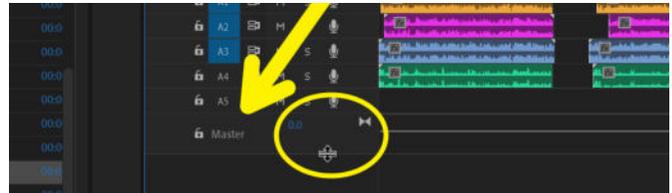


Image 3: Expanding the master track to reveal the volume line

Then drag the white line up or down, just like in #3 above.

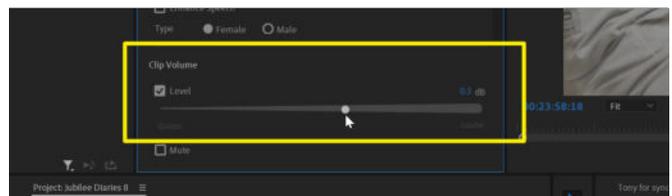


Image 4: Volume adjustment in the Essential Sound Panel



Image 5: Control volume levels of each track in the Audio Track Mixer

6: ESSENTIAL SOUND PANEL

Open the Essential Sound Panel, select the clip(s) you want to adjust and assign them as dialogue, music, SFX, or ambience. Go to the bottom of the Essential Sound Panel and use the volume slider to adjust the volume (Image 4).

This method uses the Hard Limiter effect, so will not allow the audio to clip (go into the red).

7: AUDIO TRACK MIXER

Go to WINDOW > AUDIO TRACK MIXER and control the levels of each track in your timeline by sliding the Volume controller up and down on the left side of each track level (Image 5).

Auto-Ducking Music Under Dialogue

— | **WHERE: ESSENTIAL SOUND PANEL AND TIMELINE**

— | **WHAT: AUTO-FADE MUSIC**

STEP 1

Go to WINDOW > ESSENTIAL SOUND and the Essential Sound Panel should appear on the right of your screen.

STEP 2

Select all of your “talking” audio (blue clips on track A1) by dragging a selection box around them. It’s ok if any linked video clips are selected too, but if you want to temporarily unlink them, hold down OPTION (ALT on PC) while dragging (Image 1). In this example, we are going to make the music (green clip on track A2) louder, only during the intro (purple clip on track V2) and outro (red clip on track V2).

STEP 3

With all your “talking” clips still selected (Image 1), CLICK the “Dialogue” button in the Essential Sound Panel (Image 2a) to tag these “talking” audio clips as “Dialogue.”

STEP 4

Select your music clip (green clip on track A2) and tag it as “Music” in the Essential Sound Panel (Image 2b).

STEP 5

With the music still selected, CLICK the checkmark for “Ducking” in the Essential Sound Panel and CLICK the blue speech bubble icon to “Duck Against Dialogue Clips” (Image 3). This tells the program you will be using the clips you tagged as “Dialogue” as reference for the music ducking.

STEP 6

Use the sliders to choose how sensitive you want the ducking to be, how intense you want each fade to be, and how quickly you want the fades to occur. CLICK the “Generate Keyframes” button (Image 4) to activate ducking. Now the white volume line in the middle of the audio track has keyframes applied (Image 5). If you want the ducking to be more severe (Image 6a) or the fades to be faster (Image 6b), adjust the sliders and RE-CLICK “Generate Keyframes.”

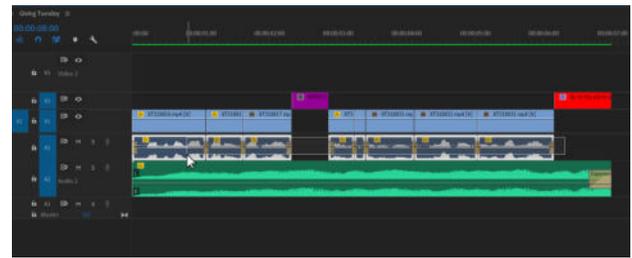


Image 1: Select just the dialogue audio by holding OPT (ALT) and dragging.

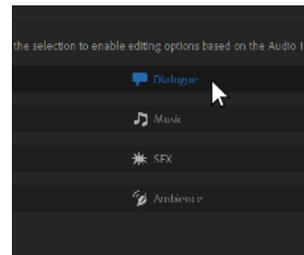


Image 2a: Tagging as Dialogue

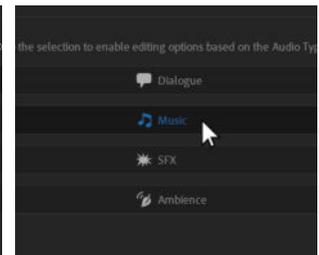


Image 2b: Tagging as Music

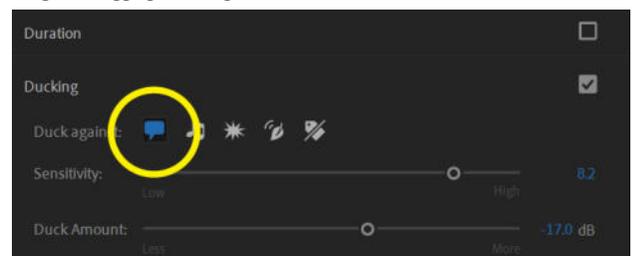


Image 3: With the Ducking option checked, select the Dialogue icon.

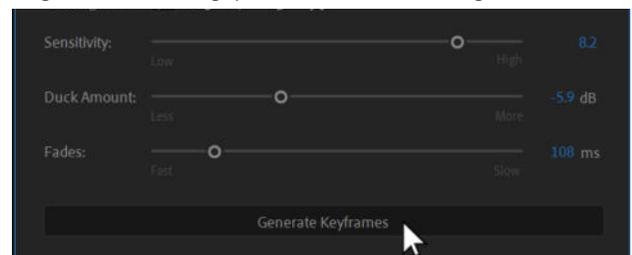


Image 4: After setting your sliders, select “Generate Keyframes.”

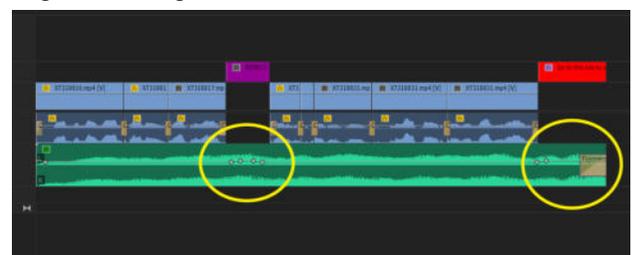


Image 5: Where there was no dialogue, the volume of the music increased.

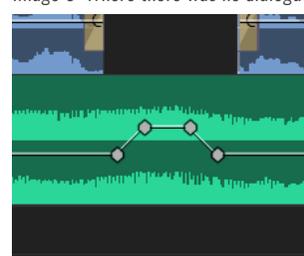


Image 6a: Higher duck amount

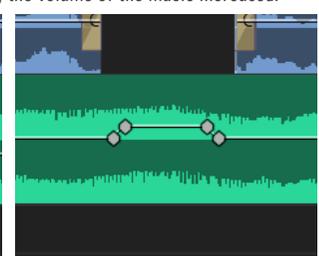


Image 6b: Higher fade speed

Rendering

RENDERING WILL HELP YOU SMOOTH OUT YOUR VIDEO PLAYBACK AND SPEED UP YOUR EXPORT.

To see which areas need to be rendered, look at the colored line indicator right underneath the time display on the timeline. If there are areas of yellow or red, those may need to be rendered for faster playback (Image 1).

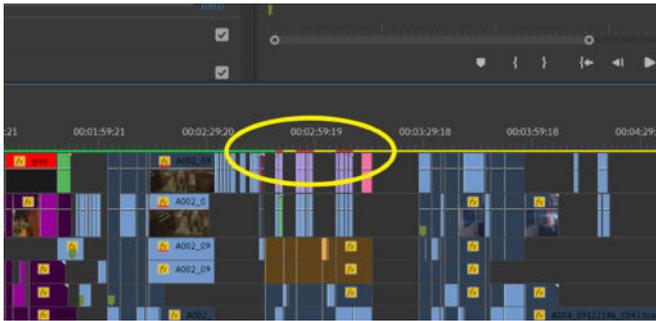


Image 1: The region in the yellow oval needs rendering.

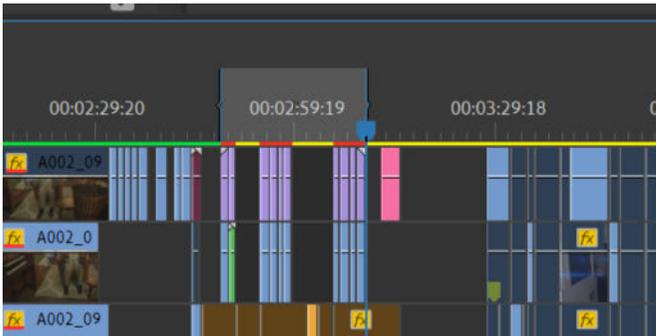


Image 2: The region has been selected with In/Out Points.

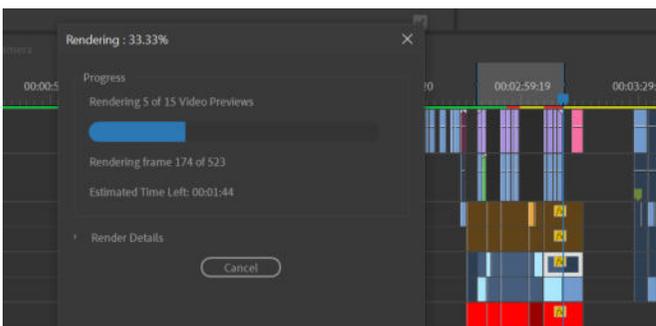


Image 3: The region is rendering from the left to the right.

STEP 1: Select the area you want to render by setting in and out points. Place your playhead at the beginning of the area and press “I” on your keyboard.

Then place your playhead at the end of the area you want to render and press “O” on your keyboard. The area should be highlighted in light grey (Image 2).

STEP 2: Go to SEQUENCE > RENDER IN TO OUT. This will render the grey-highlighted region from left to right, turning the top line green (Image 3). If you want to pause at any point, click “Cancel” and save your project., so the render of the clips you’ve done so far will be saved.

As you are rendering, you will also see how much time you have left on your render and the percentage it is finished (Image 3).

Exporting

STEP 1: Go to FILE > EXPORT > MEDIA or press CMD + M (CTRL + M on PC) in order to pull up the Export Settings Window.

STEP 2: This is where you can adjust your export settings like file type and bitrate. I recommend just sticking to the basic “YouTube 1080” setting for now - this will give you the quality and settings that Premiere Pro recommends having for YouTube videos.

You can also click on the name of the file next to “Output Name” to change the name of the file and the destination of where it will be located on your drive.

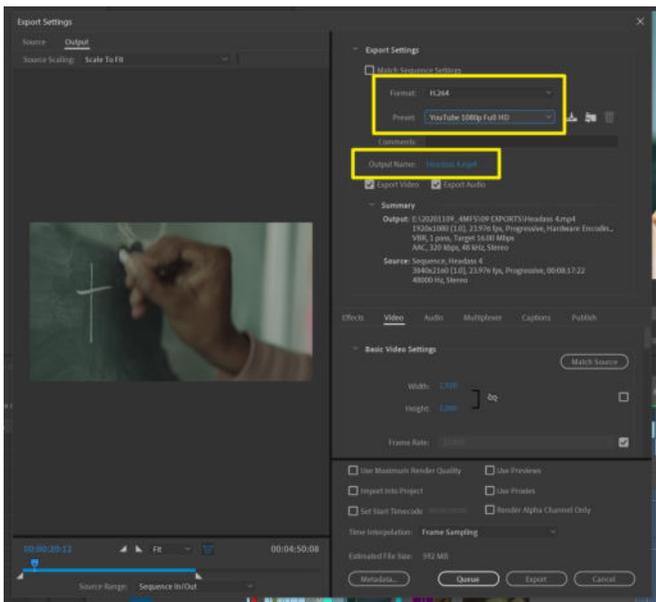


Image 5: Arrow to update Master Text Style.

STEP 3: Clicking “Export” will export your video, but if you want to continue workign on something else inside Premiere Pro in the meantime, click “Queue” instead, and Premiere Pro will send your project to Adobe Media Encoder for Exporting.

Thank You!

Thank you for taking my course. I hope that you are now more prepared to start editing with confidence! If you have any issues or questions about Creative Cloud programs, you can contact Adobe Care on Twitter at @AdobeCare.

If you'd like to keep in touch with me, I'm @valentinavee on Twitter and @valentina.vee on Instagram.

-Valentina