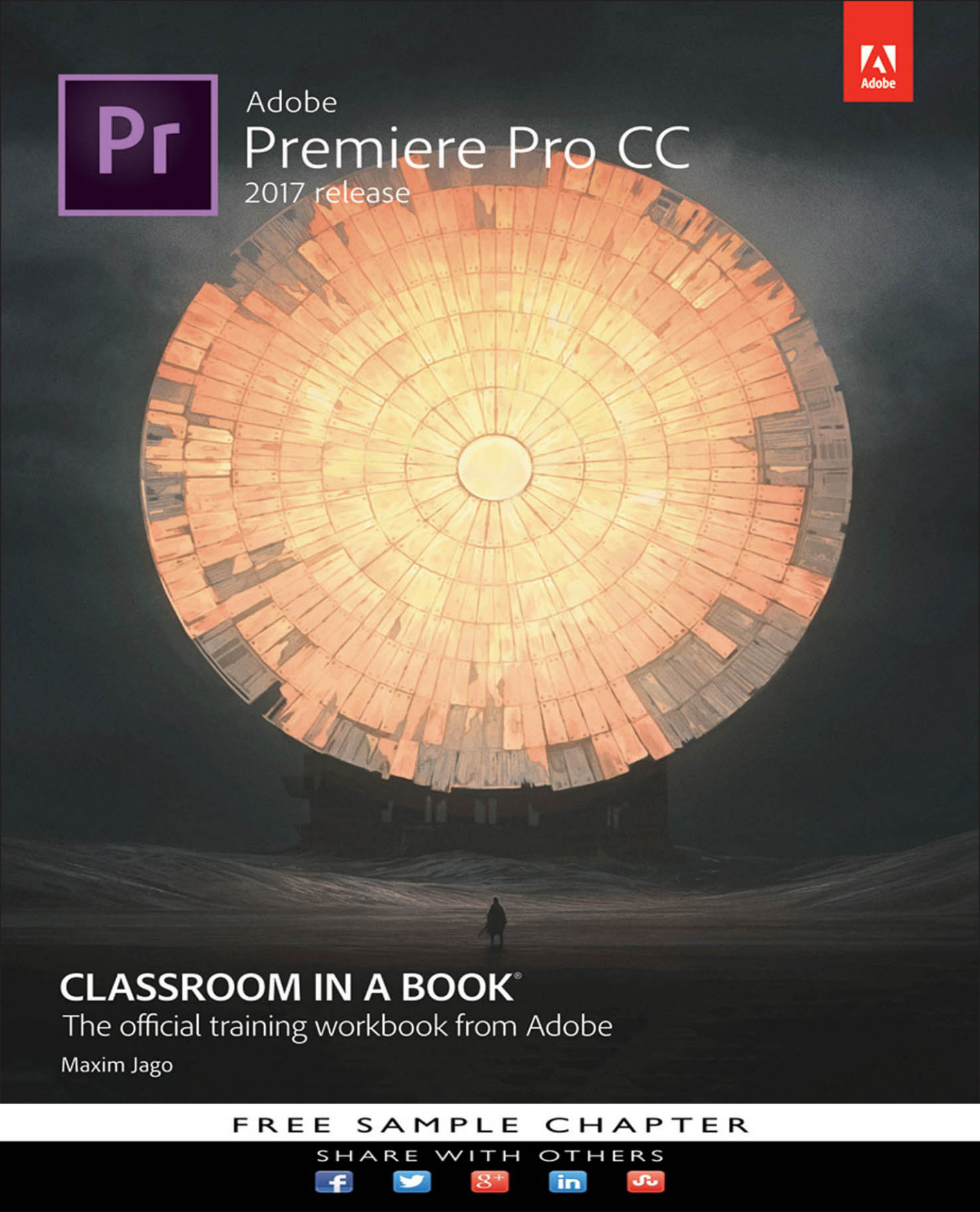
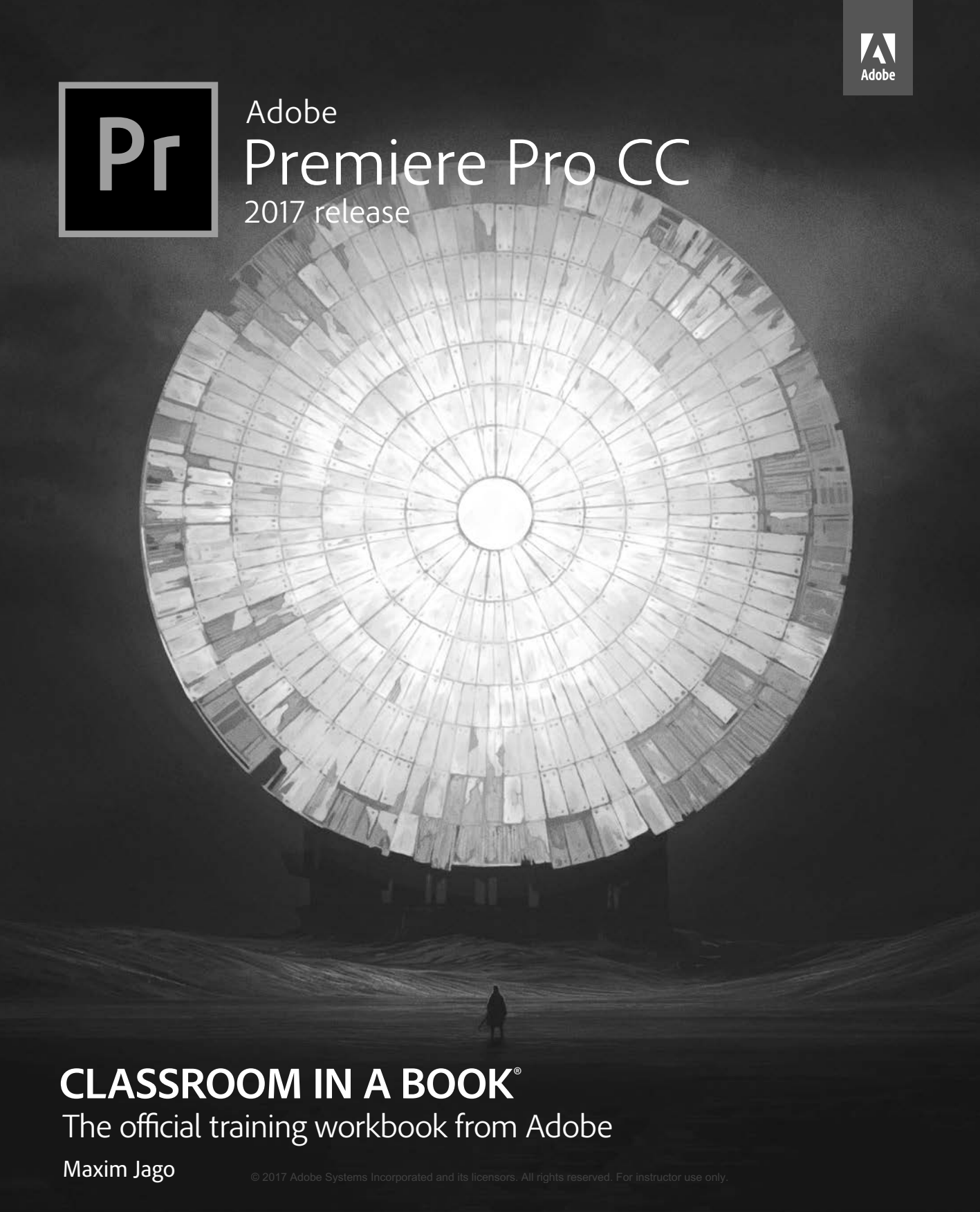

Adobe
Premiere Pro CC
2017 release
CLASSROOM IN A BOOK®
The official training workbook from Adobe
Maxim Jago
FREE SAMPLE CHAPTER
SHARE WITH OTHERS



Adobe

Premiere Pro CC

2017 release

CLASSROOM IN A BOOK®

The official training workbook from Adobe

Maxim Jago

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Adobe Premiere Pro CC Classroom in a Book® (2017 release)

© 2017 Adobe. All rights reserved.

If this guide is distributed with software that includes an end user license agreement, this guide, as well as the software described in it, is furnished under license and may be used or copied only in accordance with the terms of such license. Except as permitted by any such license, no part of this guide may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, recording, or otherwise, without the prior written permission of Adobe Systems Incorporated. Please note that the content in this guide is protected under copyright law even if it is not distributed with software that includes an end user license agreement.

The content of this guide is furnished for informational use only, is subject to change without notice, and should not be construed as a commitment by Adobe Systems Incorporated. Adobe Systems Incorporated assumes no responsibility or liability for any errors or inaccuracies that may appear in the informational content contained in this guide.

Please remember that existing artwork or images that you may want to include in your project may be protected under copyright law. The unauthorized incorporation of such material into your new work could be a violation of the rights of the copyright owner. Please be sure to obtain any permission required from the copyright owner.

Any references to company names in sample files are for demonstration purposes only and are not intended to refer to any actual organization.

Adobe, the Adobe logo, After Effects, Adobe Audition, Adobe Camera Raw, CinemaDNG, Creative Cloud, Encore, Flash, Illustrator, Lumetri, Adobe Media Encoder, Photoshop, Prelude, Premiere, Premiere Pro, SpeedGrade, Adobe Story, and Classroom in a Book are either registered trademarks or trademarks of Adobe Systems Incorporated in the United States and/or other countries. Adobe product screenshots reprinted with permission from Adobe Systems Incorporated.

Apple, Mac OS, Macintosh, and Safari are trademarks of Apple, registered in the U.S. and other countries. Microsoft, Windows, and Internet Explorer are either registered trademarks or trademarks of Microsoft Corporation in the U.S. and/or other countries. All other trademarks are the property of their respective owners.

Adobe Systems Incorporated, 345 Park Avenue, San Jose, California 95110-2704, USA

Notice to U.S. Government End Users. The Software and Documentation are "Commercial Items," as that term is defined at 48 C.F.R. §2.101, consisting of "Commercial Computer Software" and "Commercial ComputerSoftware Documentation," as such terms are used in 48 C.F.R. §12.212 or 48 C.F.R. §227.7202, as applicable. Consistent with 48 C.F.R. §12.212 or 48 C.F.R. §§227.7202-1 through 227.7202-4, as applicable, the Commercial Computer Software and Commercial Computer Software Documentation are being licensed to U.S. Government end users (a) only as Commercial Items and (b) with only those rights as are granted to all other end users pursuant to the terms and conditions herein. Unpublished-rights reserved under the copyright laws of the United States. Adobe Systems Incorporated, 345 Park Avenue, San Jose, CA 95110-2704, USA. For U.S. Government End Users, Adobe agrees to comply with all applicable equal opportunity laws including, if appropriate, the provisions of Executive Order 11246, as amended, Section 402 of the Vietnam Era Veterans Readjustment Assistance Act of 1974 (38 USC 4212), and Section 503 of the Rehabilitation Act of 1973, as amended, and the regulations at 41 CFR Parts 60-1 through 60-60, 60-250, and 60-741. The affirmative action clause and regulations contained in the preceding sentence shall be incorporated by reference.

Adobe Press books are published by Peachpit, a division of Pearson Education located in San Francisco, California. For the latest on Adobe Press books, go to www.adobepress.com. To report errors, please send a note to errata@peachpit.com. For information on getting permission for reprints and excerpts, contact www.pearsoned.com/permissions.

Writer: Maxim Jago
Executive Editor: Nancy Davis
Development Editor: Nikki Echler McDonald
Senior Production Editor: Tracey Croom
Technical Reviewers: Conrad Chavez, Victor Gavenda
Copyeditor: Kim Wimpsett
Proofreader: Patricia Pane
Compositor: Kim Scott, Bumpy Design
Indexer: James Minkin
Cover Designer: Eddie Yuen
Cover Illustration: Yuri Shwedoff, behance.net/yurishwedoff
Interior Designer: Mimi Heft

Printed and bound in the United States of America

ISBN-13: 9780134665313
ISBN-10: 0134665317

9 8 7 6 5 4 3 2 1

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

ACKNOWLEDGMENTS

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

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

As each draft chapter was completed, the most excellent Conrad Chavez checked all references to technology and highlighted errors, opportunities to clarify, and potential details to expand upon. Conrad's comments are beautifully clear and simple, with great accuracy. Having worked previously with Conrad, who is also a technical author, I knew his knowledge and awareness of the reader's journey would be incredibly helpful.

A substantial amount of the content of this book is derived from material written by Richard Harrington three versions back. The current table of contents was originally worked out by the two of us, and though I have updated his chapters, rephrased, and reworded them, a substantial amount remains unchanged or is significantly informed by his original work.

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

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

CONTENTS

GETTING STARTED xvii

About Classroom in a Book. xvii
Prerequisites. xviii
Installing Premiere Pro CC. xviii
Optimizing performance. xviii
Using the lesson files. xix
Relinking the lesson files xx
How to use these lessons xx
Online content xxi
Lesson files xxi
Accessing the Web Edition xxi
Additional resources xxii
Adobe Authorized Training Centers. xxiii

1 TOURING ADOBE PREMIERE PRO CC 2

Getting started 4
Performing nonlinear editing in Premiere Pro 4
Looking at the standard digital video workflow. 5
Enhancing the workflow with Premiere Pro 6
Expanding the workflow 8
Incorporating other components into the editing workflow. 8
Looking at the Adobe Creative Cloud video workflow 9
Touring the Premiere Pro workspace. 10
Looking at the workspace layout. 11
Customizing the workspace 14
Introducing preferences 16
Keyboard shortcuts 18
Moving, backing up, and syncing user settings 19
Review Questions. 20
Review Answers 21

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

2 SETTING UP A PROJECT 22

Getting started 24
Setting up a project 25
Exploring video rendering and playback settings 26
Setting the video and audio display formats 28
Setting the capture format 31
Displaying the project item names and label colors 31
Setting up the scratch disks 32
Setting up Project Auto Save location 32
CC Libraries downloads 33
Choosing ingest settings 34
Importing projects from Final Cut Pro 36
Importing Avid Media Composer projects 37
Setting up a sequence 38
Creating a sequence that automatically matches your source 39
Choosing the correct preset 39
Customizing a sequence preset 42
Understanding track types 43
Understanding submixes 45
Review Questions 46
Review Answers 47

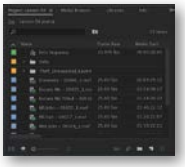
3 IMPORTING MEDIA 48

Getting started 50
Importing assets 50
When to use the Import command 50
When to use the Media Browser 51
Working with ingest options and proxy media 52
Working with the Media Browser 55
Following a file-based camera workflow 55
Understanding supported video file types 56
Finding assets with the Media Browser 56
Importing images 59
Importing flattened Adobe Photoshop files 60
Importing layered Adobe Photoshop files 60
Importing Adobe Illustrator files 62
Importing subfolders 63
Using Adobe Stock 63

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Customizing the media cache 64
Recording a voice-over 65
Review Questions 67
Review Answers 67

4 ORGANIZING MEDIA 68



Getting started 70
Using the Project panel 70
Customizing the Project panel 71
Finding assets in the Project panel 73
Working with bins 75
Creating bins 76
Managing media in bins 77
Changing bin views 78
Assigning labels 80
Changing names 81
Customizing bins 81
Having multiple bins open at once 83
Monitoring footage 83
Lowering the playback resolution 85
Getting timecode information 86
Using essential playback controls 87
Customizing the monitors 88
Modifying clips 89
Adjusting audio channels 89
Merging clips 90
Interpreting video footage 91
Working with raw files 92
Review Questions 94
Review Answers 95

5 MASTERING THE ESSENTIALS OF VIDEO EDITING 96

Getting started 98
Using the Source Monitor 98
Loading a clip 99
Loading multiple clips 100
Using Source Monitor controls 101
Selecting a range in a clip 101
Creating subclips 104

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Navigating the Timeline 105
What is a sequence? 107
Opening a sequence in the Timeline panel 107
Understanding tracks 108
Targeting tracks 109
Using In and Out marks 110
Using time rulers 112
Customizing track headers 112
Using essential editing commands 113
Overwrite edit 113
Insert edit 114
Three-point editing 116
Storyboard editing 117
Review Questions 121
Review Answers 121

6 WORKING WITH CLIPS AND MARKERS 122

Getting started 124
Using Program Monitor controls 124
What is the Program Monitor? 124
Adding clips to the Timeline with the Program Monitor 126
Setting the playback resolution 129
Changing playback resolution 130
Changing resolution when playback is paused 131
Playing back VR video 132
Using markers 133
What are markers? 133
Exploring the types of markers 134
Automating the editing to markers 137
Finding clips in the Timeline 139
Using Sync Lock and Track Lock 140
Using sync locks 140
Using track locks 141
Finding gaps in the Timeline 141
Selecting clips 142
Selecting a clip or range of clips 142
Selecting all the clips on a track 143
Selecting audio or video only 143
Splitting a clip 144

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Linking and unlinking clips 144
Moving clips 145
Dragging clips 145
Nudging clips 146
Rearranging clips in a sequence 147
Using the clipboard 148
Extracting and deleting segments 148
Performing a lift edit 148
Performing an extract edit 149
Performing a delete and ripple delete edit 149
Disabling a clip 150
Review Questions 151
Review Answers 151

7 ADDING TRANSITIONS **152**

Getting started 154
What are transitions? 155
Knowing when to use transitions 155
Implementing best practices with transitions 156
Using edit points and handles 156
Adding video transitions 157
Applying a single-sided transition 158
Applying a transition between two clips 159
Applying transitions to multiple clips at once 161
Using A/B mode to fine-tune a transition 163
Changing parameters in the Effect Controls panel 163
Using a Morph Cut effect 165
Dealing with inadequate (or nonexistent) head or tail handles 166
Adding audio transitions 168
Creating a crossfade 168
Applying audio transitions 169
Review Questions 171
Review Answers 171

8 PERFORMING ADVANCED EDITING TECHNIQUES **172**

Getting started 174
Performing four-point editing 174
Editing options for four-point edits 174
Making a four-point edit 175

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Changing playback speed 176
Changing the speed/duration of a clip 178
Changing the speed/duration with the Rate Stretch tool 180
Changing the speed/duration with time remapping 180
Replacing clips and footage 183
Dragging in a replacement clip 183
Making a replace edit 184
Using the Replace Footage feature 185
Nesting sequences 186
Adding a nested sequence 187
Performing regular trimming 188
Trimming in the Source Monitor 188
Trimming in a sequence 188
Performing advanced trimming 189
Making ripple edits 189
Making rolling edits 191
Making sliding edits 191
Making slip edits 192
Trimming in the Program Monitor 193
Using Trim mode in the Program Monitor 194
Choosing a trimming method in the Program Monitor 195
Performing dynamic trimming 197
Trimming with the keyboard 198
Review Questions 199
Review Answers 199

9 PUTTING CLIPS IN MOTION 200

Getting started 202
Adjusting the Motion effect 202
Understanding Motion settings 203
Examining Motion properties 205
Changing clip position, size, and rotation 207
Changing position 207
Reusing Motion settings 209
Adding rotation and changing the anchor point 210
Changing clip size 211
Animating clip size changes 214

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Working with keyframe interpolation 216
Using different keyframe interpolation methods 216
Adding Ease to Motion 218
Using other motion-related effects 219
Adding a drop shadow 219
Adding a bevel 220
Adding motion with the Transform effect 222
Manipulating clips in 3D space with Basic 3D 224
Review Questions 226
Review Answers 227

10 MULTICAMERA EDITING **228**

Getting started 230
Following the multicamera process 230
Creating a multicamera sequence 231
Determining the sync points 231
Adding clips to a multicamera source sequence 232
Creating the multicamera target sequence 234
Switching multiple cameras 235
Performing a multicamera edit 235
Re-recording multicamera edits 237
Finalizing multicamera editing 238
Switching an angle 238
Flattening a multicamera edit 238
Review Questions 239
Review Answers 239

11 EDITING AND MIXING AUDIO

Getting started 242
Setting up the interface to work with audio 242
Working in the Audio workspace 243
Defining master track output 245
Using the audio meters 246
Viewing samples 246
Showing audio waveforms 248
Working with standard audio tracks 249
Monitoring audio 250
Examining audio characteristics 250

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Creating a voice-over "scratch track" 252
Adjusting audio volume 253
Adjusting audio in the Effect Controls panel 253
Adjusting audio gain 255
Normalizing audio 255
Creating a split edit 257
Adding a J-cut 258
Adding an L-cut 258
Adjusting audio levels for a clip 258
Adjusting overall clip levels 259
Keyframing volume changes 260
Smoothing volume between keyframes 260
Using clip vs. track keyframes 261
Working with the Audio Clip Mixer 261
Review Questions 263
Review Answers 263

12 SWEETENING SOUND **264**

Getting started 266
Sweetening sound with audio effects 266
Adjusting bass 267
Adding a delay 268
Adjusting pitch 269
Adjusting treble 270
Adding reverb 270
Adjusting EQ 271
Simple Parametric EQ 272
Parametric EQ 272
Cleaning up noisy audio 275
Highpass and Lowpass effects 275
MultiBandCompressor effect 276
Notch effect 279
Loudness Radar effect 282
Review Questions 285
Review Answers 285

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

13 ADDING VIDEO EFFECTS 286

Getting started 288
Working with effects 288
Fixed effects 288
The Effects panel 290
Applying effects 292
Using adjustment layers 294
Sending a clip to Adobe After Effects 296
Master clip effects 299
Masking and tracking visual effects 301
Keyframing effects 304
Adding keyframes 305
Adding keyframe interpolation and velocity 306
Effect presets 308
Using built-in presets 309
Saving effect presets 310
Frequently used effects 312
Image stabilization and rolling shutter reduction 312
Timecode and Clip Name 313
Shadow/Highlight 315
Lens distortion removal 317
Render all sequences 317
Render and replace 317
Review Questions 319
Review Answers 319

14 IMPROVING CLIPS WITH COLOR CORRECTION AND GRADING 320

Getting started 322
Following a color-oriented workflow 323
The Color workspace 324
The Lumetri Color panel 325
Lumetri Scopes essentials 328
The Lumetri Scopes panel 330
An overview of color-oriented effects 337
Coloring effects 338
Color removal or replacement 339
Color correction 339
Video Limiter 340

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Fixing exposure problems 341
Underexposed images 342
Overexposed images 343
Fixing color balance 344
Basic white balance (Fast Color Corrector) 345
Primary color correction 346
Balancing Lumetri color wheels 348
Using special color effects 350
Gaussian Blur 350
Stylize 350
Lumetri looks 350
Creating a look 351
Review Questions 353
Review Answers 353

15 EXPLORING COMPOSITING TECHNIQUES **354**

Getting started 356
What is an alpha channel? 357
Making compositing part of your projects 358
Shooting videos with compositing in mind 358
Essential terminology 359
Working with the Opacity effect 360
Keyframing opacity 361
Combining tracks based on a blend mode 362
Working with alpha-channel transparencies 363
Color keying a greenscreen shot 364
Preprocessing the footage 365
Using the Ultra Key effect 366
Masking clips 369
Using mattes that use graphics or other clips 370
Review Questions 372
Review Answers 373

16 CREATING TITLES **374**

Getting started 376
An overview of the Titler window 376
Mastering video typography essentials 380
Font choice 380

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Color choice 381
Kerning 381
Tracking 382
Leading 383
Alignment 384
Safe title margin 384
Creating titles 385
Adding point text 385
Adding paragraph text 388
Stylizing text 389
Changing a title's appearance 389
Saving custom styles 391
Creating an Adobe Photoshop graphic or title 391
Working with shapes and logos 393
Creating shapes 393
Adding a graphic 395
Aligning shapes and logos 395
Making text roll and crawl 396
Introducing captions 398
Using closed captions 399
Review Questions 401
Review Answers 401

17 MANAGING YOUR PROJECTS **402**

Getting started 404
Using the File menu 404
Using the File menu commands 405
Making a clip offline 405
Using the Project Manager 406
Collecting files and copying them to a new location 408
Consolidating and transcoding 409
Rendering and replacing 411
Using the Link Media panel and the Locate command 412
Performing the final project management steps 414
Importing projects or sequences 414
Managing collaboration 416
Using the Libraries panel 417

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Managing your hard drives 417
Additional files 417
Review Questions 419
Review Answers 419

18 EXPORTING FRAMES, CLIPS, AND SEQUENCES **420**

Getting started 422
Overview of export options 422
Exporting single frames 423
Exporting a master copy 424
Matching sequence settings 424
Choosing another codec 426
Working with Adobe Media Encoder 427
Choosing a file format for export 427
Configuring the export 430
Using the Source and Output panels 432
Queuing the export 432
Additional options in Adobe Media Encoder 434
Uploading to social media 435
Exchanging with other editing applications 436
Exporting a Final Cut Pro XML file 436
Exporting to OMF 436
Exporting to AAF 437
Final practice 438
Review Questions 440
Review Answers 441

INDEX **442**

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

GETTING STARTED

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

Importantly, Adobe has created a user experience that is intuitive, flexible, and efficient, with unified design elements that match across multiple applications, making it easier to explore and discover new workflows.

About Classroom in a Book

Adobe Premiere Pro CC Classroom in a Book (2017 release) is part of the official training series for Adobe graphics and publishing and creative video software. The lessons are designed so that you can learn at your own pace. If you're new to Premiere Pro, you'll learn the fundamental concepts and features you'll need to use the program. This book also teaches many advanced features, including tips and techniques for using the latest version of this software.

The lessons in this edition include opportunities for hands-on practice using features such as chromakeying, dynamic trimming, color correction, tapeless media, audio and video effects, and advanced integration with Photoshop, After Effects, and Audition. You'll also learn how to create files for the web and mobile devices with Media Encoder. Premiere Pro CC is available for both Windows and Mac OS.

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Prerequisites

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

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

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

Installing Premiere Pro CC

You must purchase an Adobe Creative Cloud subscription or obtain a trial version, separately from this book. For system requirements and complete instructions on installing the software, visit www.adobe.com/support. You can purchase Adobe Creative Cloud by visiting www.adobe.com/products/creativecloud. Follow the onscreen instructions. You may also want to install Photoshop, After Effects, Audition, Prelude, and Media Encoder, which are included with the full Adobe Creative Cloud license.

Optimizing performance

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

Premiere Pro takes advantage of multicore processors (CPUs) and multiprocessor systems. The faster the processors, and the more there are, the better the performance you'll experience.

The minimum system memory is 8 GB, and 16 GB or more is recommended for ultra-high-definition (UHD) media.

The speed of the storage drives you use for video playback is also a factor. A dedicated fast storage drive is recommended for your media. A RAID disk array or fast solid-state disk is strongly recommended, particularly if you're working with 4K or higher-resolution media. Storing your media files and program files on the same hard drive can affect performance. Keep your media files on a separate disk if possible.

The Premiere Pro Mercury Playback Engine can utilize the power of your GPU, harnessing the power of your computer's graphics hardware to improve playback

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

performance. GPU acceleration provides a significant performance improvement, and most video cards with at least 1 GB of dedicated memory will work. You will find information about hardware and software requirements on the Adobe website at http://helpx.adobe.com/premiere-pro/system-requirements.html.

Using the lesson files

The lessons in this book use supplied source files, including video clips, audio files, and image files created in Photoshop and Illustrator. To complete the lessons in this book, you must copy all the lesson files to your computer's storage drive. Some lessons use files from other lessons, so you'll need to keep the entire collection of lesson assets on your storage drive as you work through the book. You will need about 8 GB of storage space in addition to the space needed to install Premiere Pro.

If you have purchased an ebook edition of this book, you'll need to download the lesson files from peachpit.com. You'll find instructions for doing so, before the table of contents, in the section "Where are the Lesson Files?"

If you've purchased the printed version, you can copy the lesson files from the *Adobe Premiere Pro CC Classroom in a Book* disc (inside the back cover of this book).

Here's how to copy those assets from the disc to your storage drive:

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

If you do not have a disc drive on your computer, see the "Online Content" section for more information about downloading the lesson files.

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

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Relinking the lesson files

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

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

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

Locate the Lessons folder using the navigator on the left, and click Search. Premiere Pro will locate the media file inside the Lessons folder. To hide all other files, making it easy to select the right one, select the option to display only exact name matches.

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

The option to relink other files is enabled by default, so once you've located one file, the rest should reconnect automatically. For more information about relocating offline media files, see Chapter 17, "Managing Your Projects."

How to use these lessons

The lessons in this book provide step-by-step instructions. Each lesson stands alone, but most build on previous lessons. For this reason, the best way to learn from this book is to proceed through the lessons one after another.

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

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

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Online content

Lesson files

To work through the projects in this book, you will need to copy them from the disc (see "Using the lesson files") or download the lesson files from peachpit.com. You can download the files for individual lessons or it may be possible to download them all in a single file.

This book comes with a free Web Edition that can be accessed from any device with a connection to the Internet. Its benefits include the following:

- The complete text of the book
- Hours of instructional video keyed to the text
- Interactive quizzes

In addition, the Web Edition may be updated when Adobe adds significant feature updates between major Creative Cloud releases. To accommodate the changes, sections of the online book will be updated or new sections will be added.

Accessing the Web Edition

Your purchase of this Classroom in a Book in any format includes access to the corresponding Web Edition.

If you purchased an ebook from peachpit.com or adobepress.com, your Web Edition will automatically appear under the Digital Purchases tab on your Account page. Click the Launch link to access the product. Continue reading to learn how to register your product to get access to the lesson files.

If you purchased an eBook from a different vendor or you bought a print book, you must register your purchase on peachpit.com in order to access the online content:

1. Go to www.peachpit.com/register.
2. Sign in or create a new account.
3. Enter ISBN: **9780134665313**.
4. Answer the questions as proof of purchase.
5. The Web Edition will appear on the Digital Purchases tab of your Account page. Click the Launch link to access the product.

The Lesson Files can be accessed through the Registered Products tab on your Account page. Click the Access Bonus Content link below the title of your product to proceed to the download page. Click the lesson file links to download them to your computer.

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Additional resources

Adobe Premiere Pro CC Classroom in a Book (2017 release) is not meant to replace documentation that comes with the program or to be a comprehensive reference for every feature. Only the commands and options used in the lessons are explained in this book. For comprehensive information about program features and tutorials, refer to these resources:

Adobe Premiere Pro CC Learn and Support: helpx.adobe.com/premiere-pro is where you can find and browse Help and Support content on Adobe.com. Adobe Premiere Pro Help and Adobe Premiere Pro Support Center are accessible from the Help menu in Premiere Pro. Help is also available as a printable PDF document. Download the document at helpx.adobe.com/pdf/premiere_pro_reference.pdf.

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

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

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

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

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Adobe Authorized Training Centers

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

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

This page intentionally left blank

4 ORGANIZING MEDIA

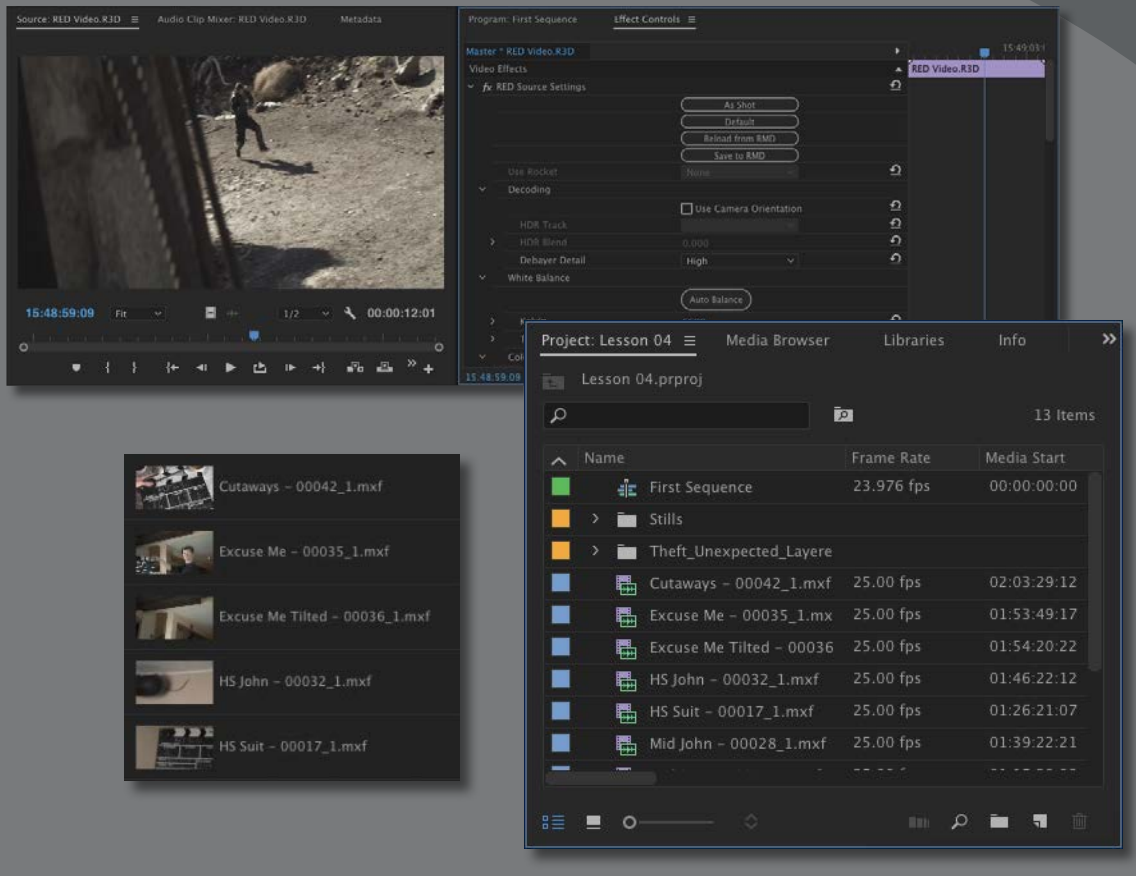
Lesson overview

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

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

This lesson will take approximately 90 minutes.

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.



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

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Getting started

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

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

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

1. To begin, reset the workspace to the default. In the Workspace panel, click Editing. Then click the menu adjacent to the Editing option and choose Reset to Saved Layout.
2. For this lesson, you'll use the project file you used in Lesson 3, "Importing Media." Continue to work with the project file from the previous lesson, or open it from your hard drive.
3. Choose File > Save As.
4. Rename the file **Lesson 04.prproj**.
5. Browse to the Lessons folder, and click Save to save the project.

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

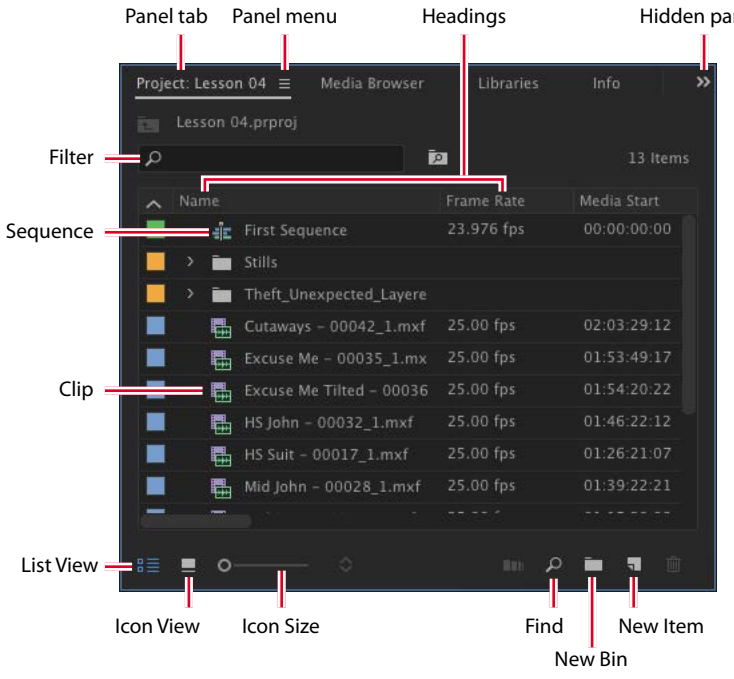
Using the Project panel

Everything you import into your Adobe Premiere Pro CC project will appear in the Project panel. As well as giving you excellent tools for browsing your clips and working with their metadata, the Project panel has folder-like "*bins*" that you can use to stay organized.

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

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

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.



The Project panel in List View. To switch to this view, click the List View button at the bottom left of the panel.

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

Name	Frame Rate	Media Start	Media End	Media Duration
Cutaways – 00042_1.mxf	25.00 fps	02:03:29:12	02:04:34:11	00:01:05:00
Excuse Me – 00035_1.mx	25.00 fps	01:53:49:17	01:54:20:21	00:00:31:05
Excuse Me Tilted – 00036	25.00 fps	01:54:20:22	01:56:02:19	00:01:41:23
HS John – 00032_1.mxf	25.00 fps	01:46:22:12	01:50:13:08	00:03:50:22
HS Suit – 00017_1.mxf	25.00 fps	01:26:21:07	01:29:26:09	00:03:05:03
Mid John – 00028_1.mxf	25.00 fps	01:39:22:21	01:42:28:11	00:03:05:16

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

Customizing the Project panel

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

The default Editing workspace is designed to keep the interface as clean as possible so you can focus on your creative work. Part of the Project panel that's hidden

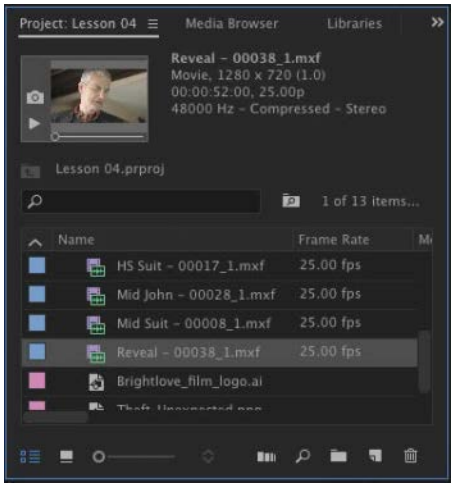
© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

from view by default, called the Preview Area, gives additional information about your clips.

Let's take a look:

1 Click the panel menu for the Project panel (on the panel tab).

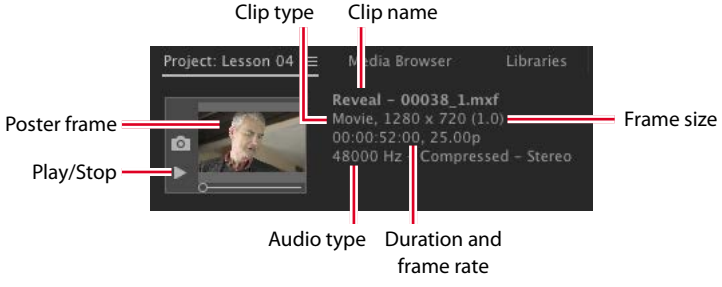
2 Choose Preview Area.



The Preview Area displays useful information for clips you select.

Tip: You can access lots of clip information by scrolling the List view or by hovering the mouse cursor over a clip name in Icon view.

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



Tip: There's a quick way to toggle between seeing the Project panel in a frame and seeing it full-screen: Hover your mouse cursor over the panel and press the ` (accent grave) key. You can do this with any panel. If your keyboard does not have a ` (accent grave) key, you can click the panel menu and choose Panel Group Settings > Maximize Panel Group.

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

3 Click the panel menu for the Project panel (on the Panel tab).

4 Choose Preview Area to hide it.

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Finding assets in the Project panel

Working with clips is a little like working with pieces of paper at your desk. If you have just one or two clips, it's easy. But when you have 100 to 200, you need a system.

One way you can help make things smoother during the edit is to invest a little time in organizing your clips at the beginning. If you rename your clips after importing them, it will make it easier for you to locate content later (see "Changing names" in this chapter).

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

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

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

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

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

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

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

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

The blue divider shows where you will drop the heading.

Filtering bin content

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

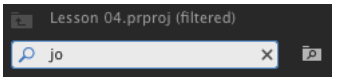
● **Note:** Graphic and photo files such as Photoshop PSD, JPEG, and Illustrator AI files import with a default frame duration you set after choosing Preferences > General > Still Image Default Duration.

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

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

Try this now:

1 Click in the Filter Bin Content box, and type **jo**.



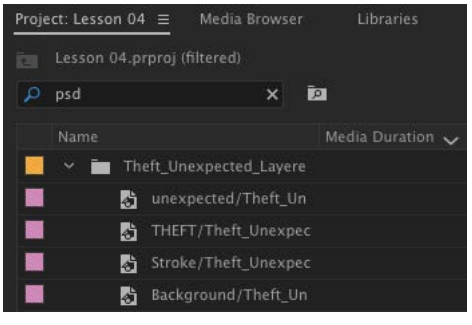
Premiere Pro displays only the clips with the letters *jo* in the name or in the metadata. Notice that the name of the project is displayed above the text entry box, along with "(filtered)."

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

3 Type **psd** in the box.

Premiere Pro displays only clips that have the letters *psd* in their name or metadata. In this case, it's the Theft_Unexpected title you imported earlier as a layered image—this is a Photoshop PSD file. Using the Filter Bin Content box in this way, you can search for particular types of files.

Note: The name bin comes from film editing. The Project panel is also effectively a bin; it can contain clips and functions like any other bin.



Be sure to click the X on the right of the Filter Bin Content box to clear your filter when you have found the clips you want.

Using advanced Find

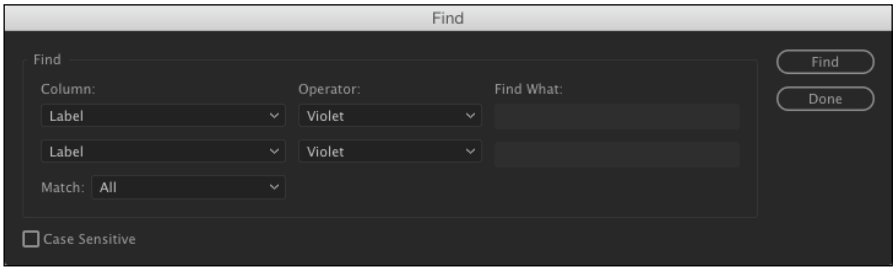
Premiere Pro also has an advanced Find option. To learn about it, you can import a couple more clips.

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

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

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

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



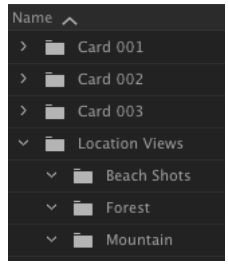
You can perform two searches at once with the advanced Find panel. You can choose to display clips that match *all* search criteria or *any* search criteria. For example, depending on the setting you choose in the Match menu, you could do either of the following:

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

To do this, make selections from the following menus:

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

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



Working with bins

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

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

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

There's an important difference between bins and the folders on your storage drive: Bins exist only in your Premiere Pro project file to help organize clips. You won't find individual folders representing project bins on your storage drive.

Creating bins

Let's create a bin.

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

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

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

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

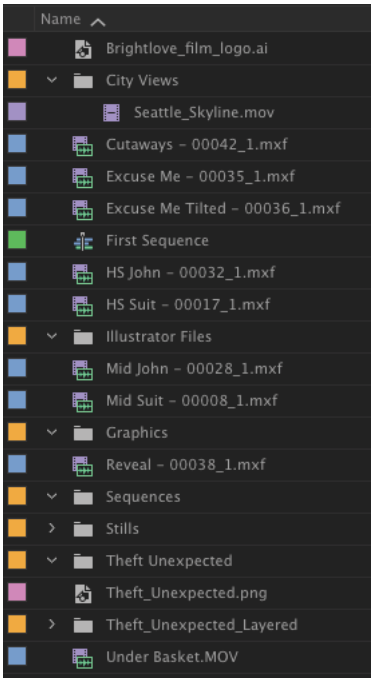
4 Name the new bin **Graphics**.

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

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

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

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



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

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

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

Tip: If an existing bin is selected when you create a new bin, it will be created inside the selected bin. Deselect first to avoid this, or drag the new bin out of the selected bin once it appears.

10 Name the bin **Sequences**.

Note: To rename a bin, select it and press Enter (not the carriage return), or click away from the text.

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

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Managing media in bins

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

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

2 Drag Theft_Unexpected.png into the Graphics bin.

3 Drag the Theft_Unexpected_Layered bin (created automatically when you imported the layered PSD file as individual layers) into the Graphics bin.

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

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

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

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

You can also copy and paste clips to make extra copies if this helps you stay organized. In the Graphics bin, you have a PNG file that might be useful for the Theft Unexpected content. Let's make an extra copy.

7 Click the disclosure triangle for the Graphics bin to display the contents.

8 Right-click the Theft_Unexpected.png clip and choose Copy.

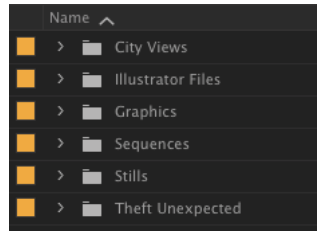
9 Click the disclosure triangle for the Theft Unexpected bin to display the contents.

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

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

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

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



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

Finding your media files

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

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

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Changing bin views

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

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

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

The Project panel has a zoom control, next to the List View and Icon View buttons, which changes the size of the clip icons or thumbnails.

1. Double-click the Theft Unexpected bin to open it in its own floating panel.
2. Click the Icon View button on the Theft Unexpected bin to display thumbnails for the clips.
3. Try adjusting the zoom control.

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

   You can also apply various kinds of sorting to clip thumbnails in Icon view by clicking the Sort Icons ( ) menu.
4. Switch to List view.
5. Try adjusting the Zoom control for the bin.

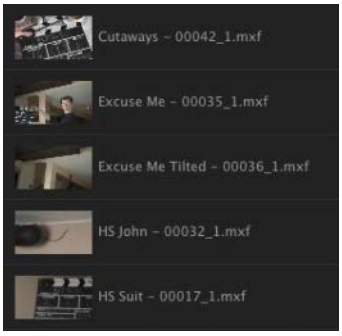
   When you're in List view, it doesn't help that much to zoom, unless you turn on the display of thumbnails in this view.
6. Click the panel menu (next to the name on the panel tab), and choose Thumbnails.

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

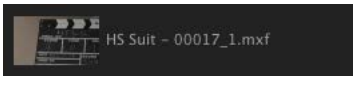
Note: You can also change the font size in the Project panel by clicking the panel menu and choosing Font Size. This is particularly useful if you are working on a high-resolution screen.

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

7 Try adjusting the Zoom control.



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



8 Switch to Icon view.

In this view, you can hover the mouse cursor over clip thumbnails to preview clips.

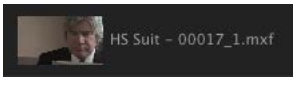
9 Hover the mouse cursor over the HS Suit clip. Move the mouse until you find a frame that better represents the shot.

10 While the frame you have chosen is displayed, press the I key.

I is the keyboard shortcut for Mark In, a command that sets the beginning of a selection when choosing part of a clip that you intend to add to a sequence. The same selection also sets the poster frame for a clip in a bin.

11 Switch to List view.

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



12 Use the panel menu (on the panel tab) to turn off thumbnails in List view.

13 Close the Theft Unexpected bin.

Note: In addition to hovering the mouse cursor over a clip thumbnail, you can click to select the clip, which will reveal a small timeline control under the thumbnail. You can use this timeline to view the contents of the clip.

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Creating Search bins

When using the Filter Bin Content box to display specific clips, you have the option to create a special kind of virtual bin, called a Search bin.

After typing in the Filter Bin Content box, click the Create New Search Bin button ( ).

Search bins appear in the Project panel automatically. They display the results of a search performed when using the Filter Bin Content box.

You can rename search bins and place them in other bins.

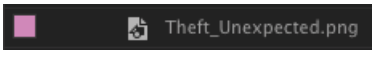
The contents of a Search bin will update dynamically, so if you add new clips to a project that meet the search criteria, they'll appear in the search bin automatically. This can be a fantastic time-saver when working with documentary material that changes over time as you obtain new footage.

▶ **Tip:** When you've finished using the Filter Bin Content box, be sure to click the X on the right side to clear the filter.

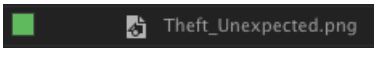
Assigning labels

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

Let's change the label color for a title.



1 Right-click Theft_Unexpected.png and choose Label > Forest.



You can change label colors for multiple clips in a single step by selecting them and then right-clicking the selected clips to choose another label color.

2 Press Control+Z (Windows) or Command+Z (Mac OS) to change the Theft_Unexpected.png label color back to Lavender.

When you add a clip to a sequence, Premiere Pro creates a new *instance*, or copy of that clip. You'll have one copy in the Project panel and one copy in the sequence.

By default, when you change the label color for a clip in the Project panel or rename a clip, it won't update copies of the clip in sequences.

You can change this by choosing File > Project Settings > General and enabling the option to display the project item name and label color for all instances.

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Changing the available label colors

You can assign up to eight colors as labels to items in your project. There are also eight types of items that label colors can be assigned to, which means there aren't any spare label colors.

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

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

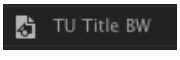
Changing names

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

1 Open the Graphics bin.

2 Right-click the clip Theft_Unexpected.png and choose Rename.

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



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

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

Tip: To rename an item in the Project panel, you can also click the item name, wait a moment, and click again, or you can select the item and press Enter.

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

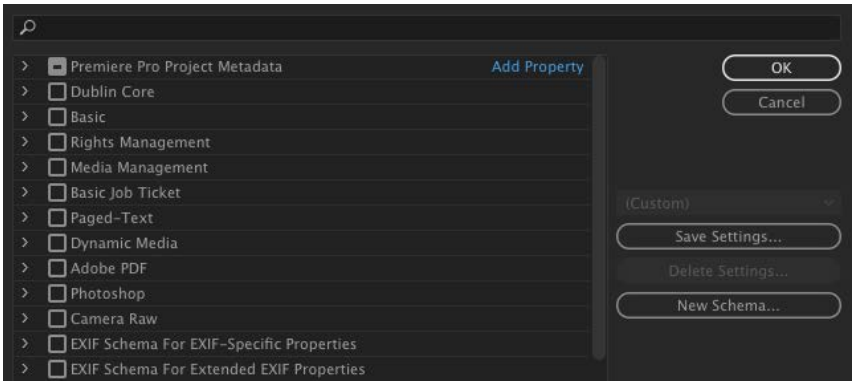
Customizing bins

When set to List view, the Project panel displays a number of clip information headings. You can easily add or remove headings. Depending on the clips you have and the types of metadata you are working with, you might want to display or hide some headings.

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

1 Double-click to open the Theft Unexpected bin.

2 Click the panel menu, and choose Metadata Display.

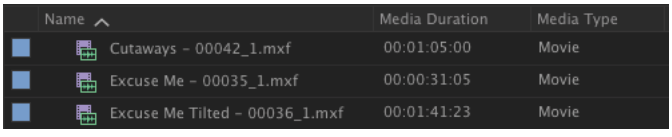


The Metadata Display panel allows you to choose any kind of metadata to use as a heading in the List view of the Project panel (and any bins). All you have to do is select the check box for the kind of information you would like to be included.

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

4 Select the Media Type check box.

5 Click OK.



Media Type is now added as a heading for the Theft Unexpected bin only. You can apply the change to every bin in one step by using the panel menu in the Project panel, rather than in an individual bin.

Note: Several useful bin headings are displayed by default, including the Good check box. Select this box for clips you prefer, and then click the heading to sort selects from unwanted content.

Some headings are for information only, while others can be edited directly in the bin. The Scene heading, for example, allows you to add a scene number for each clip, while the Media Type heading gives information about the media and cannot be edited directly.

If you add information and press the Enter/Return key, Premiere Pro activates the same box for the next clip down. This way, you can use the keyboard to quickly enter information about several clips, jumping from one box to the next without using your mouse.

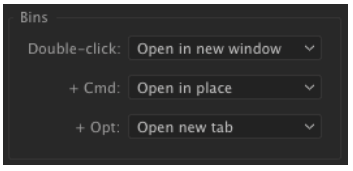
© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Having multiple bins open at once

Every bin panel behaves in the same way, with the same options, buttons, and settings. By default, when you double-click a bin, it opens in a floating panel.

You can change this in Preferences.

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



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

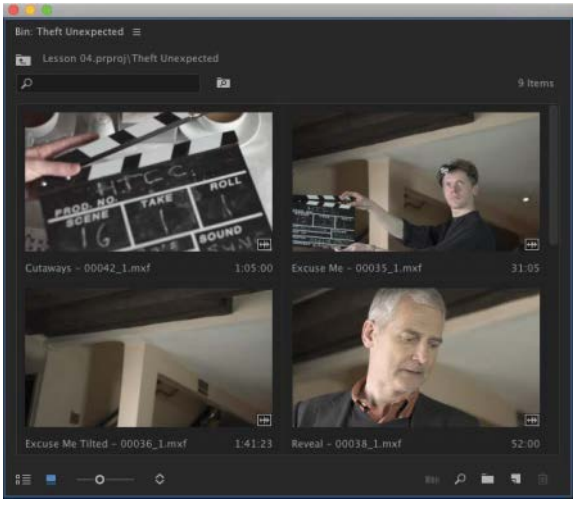
Monitoring footage

The greater part of video editing is spent watching clips and making creative choices about them. It's important to feel comfortable browsing media because you'll be doing a lot of it!

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

1. Double-click the Theft Unexpected bin to open it.
2. Click the Icon View button at the lower-left corner of the bin.
3. Hover your mouse (drag without clicking) across any of the images in the bin.

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



© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

4 Select a clip by clicking it once (be careful not to double-click, or the clip will open in the Source Monitor). Hover scrubbing is now turned off, and a mini playhead appears at the bottom of the thumbnail. Try dragging through the clip using the playhead.

When a clip is selected, you can use the J, K, and L keys on your keyboard to perform playback, just as you can in the Media Browser.

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

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

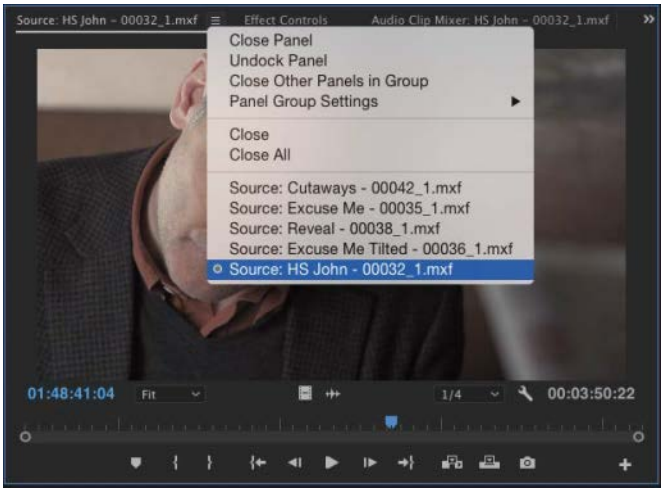
5 Select a clip, and use the J, K, and L keys to play the video in the thumbnail.

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

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

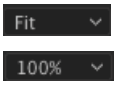
7 Click the panel menu on the tab at the top of the Source Monitor to browse between your recent clips.

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



© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

8 Click the Zoom menu at the bottom of the Source Monitor.



By default, this is set to Fit, which means Premiere Pro will display the whole frame, regardless of the original size. Change the setting to 100%.

These clips are high-resolution, and they are probably much bigger than your Source Monitor.

It's likely scroll bars have appeared at the bottom and on the right of your Source Monitor so you can view different parts of the image.

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

9 Set the Zoom menu back to Fit.

Lowering the playback resolution

If you have an older or slower computer processor or are working with RAW media with large frame sizes, such as Ultra High-Definition (4K or above), your computer may struggle to play back all the frames of your video clips. Clips will play with the correct timing (so 10 seconds of video will still take 10 seconds), but some frames may not be displayed.

To work with a wide variety of computer hardware configurations, from powerful desktop workstations to lightweight portable laptops, Premiere Pro can lower the playback resolution to make playback smoother.

The default resolution is 1/2. You can switch the playback resolution as often as you like, using the Select Playback Resolution menu on the Source Monitor and Program Monitor panels.

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

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Getting timecode information

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

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

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

At the bottom right of the Source Monitor, a timecode display shows the duration of your clip. By default, this shows the whole clip duration, but later you'll add special marks to make a partial selection. When you do, that duration shown will change accordingly.

Displaying safe margins

Television monitors often crop the edges of the picture to achieve a clean edge. If you're producing video for a cathode ray tube (CRT) monitor, quite a lot of the image can be cropped. Click the Settings menu ( ) at the bottom of the Source Monitor and choose Safe Margins to display useful white outlines over the image.

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

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

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

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

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

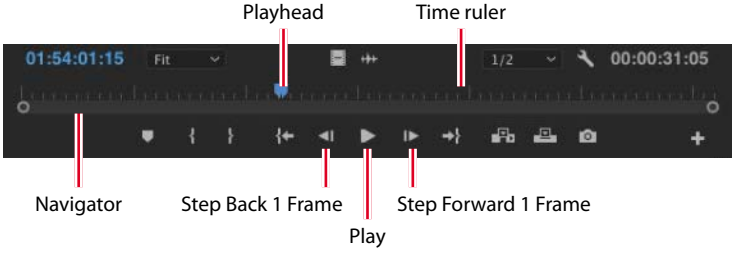
Click the Settings button at the bottom of the Source Monitor, and choose Safe Margins to hide them.

Using essential playback controls

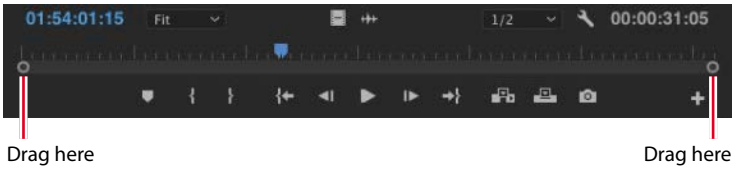
Let's look at the playback controls.

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

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



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



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

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

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

Note: Selection is important when using keyboard shortcuts. If you find the J, K, and L keys don't work, double-check the Source Monitor is selected, with a blue outline.

Tip: If you're not sure which button is which, hover the mouse cursor over each one to see the name and keyboard shortcut (in brackets).

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Customizing the monitors

To customize the way a monitor displays video, click the Settings menu ( ).

The Source Monitor and Program Monitor have similar options. You can view an audio waveform, which shows amplitude over time, and if your video has fields, you can choose which fields are shown.

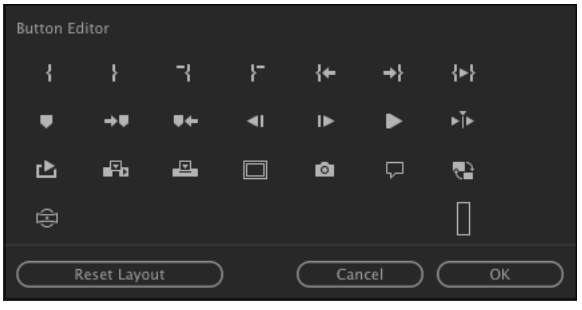
Make sure Composite Video is selected in the Settings menu for now.

You can also switch between viewing the clip audio waveform and the video by clicking the Drag Video Only ( ) or Drag Audio Only ( ) icon. These icons are mainly used when editing clips into a sequence by dragging with the mouse but also provide this useful display shortcut.

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

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

A special set of buttons appears on a floating panel.



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

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

4 Click the new Loop button to enable it.

5 Click the Play button to play the clip. Play the video using the spacebar or the Play button on the Source Monitor. Stop the playback when you've seen the video start again.

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

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

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Modifying clips

Premiere Pro uses metadata associated with clips to know how to play them back. This metadata is normally added correctly by the camera, but occasionally it might be wrong. You'll need to tell Premiere Pro how to interpret a clip.

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

Adjusting audio channels

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

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

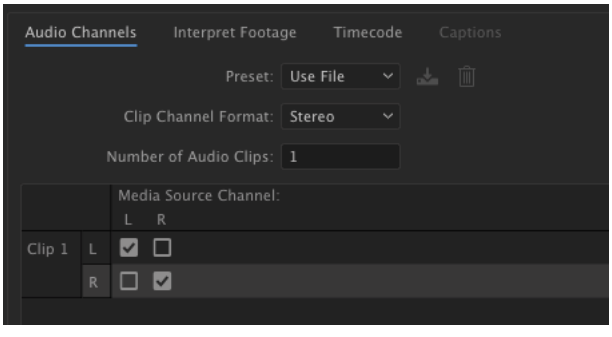
When recording audio with a professional camera, it's common to have one microphone record onto one audio channel and a different microphone record onto another audio channel. These are the same audio channels that would be used for regular stereo audio, but they now contain completely separate sound.

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

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

If the setting was wrong when you imported your clips, it's easy to set a different way to interpret the audio channels in the Project panel.

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



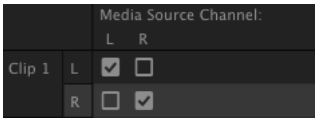
© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

When the Preset menu is set to Use File, as it is here, Premiere Pro will use the file's metadata to set the channel format for the audio.

In this case, Clip Channel Format is set to stereo, and Number of Audio Clips is set to 1—that's the number of audio clips that will be added to a sequence if you edit this clip into it.

Now look at the channel matrix below those options:

The Left and Right audio channels of the source clip (described as Media Source Channel) are both assigned to a single clip (described as Clip 1).



When you add this clip to a sequence, it will appear as one video clip and one audio clip, with both audio channels in the same audio clip.

Tip: Be sure to click the Preset menu and not the Clip Channel Format menu to correctly change this setting.

2 Click the Preset menu and change it to Mono.

Premiere Pro switches the Channel Format menu to Mono, so the Left and Right source channels are now linked to two separate clips.

This means that when you add the clip to a sequence, each audio channel will go on a separate track, as separate clips, allowing you to work on them independently.

3 Click OK.

Merging clips

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

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

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

A few tips on audio clip channel interpretation

Here are some things to keep in mind when working with audio clip channel interpretation:

- In the Modify Clip dialog box, every available audio channel will be listed. If your source audio has channels you don't need, you can deselect them.
- You can override the original file audio channel interpretation. This will mean a different type of audio track may be needed in a sequence.
- The list of clips on the left (which may be as short as one clip) shows how many audio clips will be added to a sequence when edited in.
- Use the check boxes to choose which source audio channels are included in each sequence audio clip. This means you can easily combine multiple source audio channels into a single sequence clip or separate them into different clips in any way that works for your project.

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

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

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

Interpreting video footage

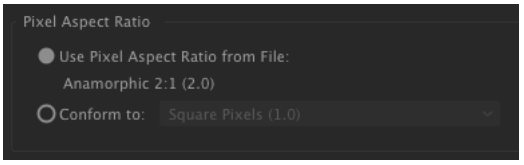
For Premiere Pro to play a clip correctly, it needs to know the frame rate for the video, the pixel aspect ratio (the shape of the pixels), and, if your clip is interlaced, the order in which to display the fields. Premiere Pro can find out this information from the file's metadata, but you can change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

1. Import RED Video.R3D from the Lessons/Assets/Video and Audio Files/RED folder. Double-click the clip to open it in the Source Monitor. It's full anamorphic widescreen, which is too wide for this project.
2. Right-click the clip in the Project panel and choose Modify > Interpret Footage.

   The option to modify audio channels is unavailable because this clip has no audio.

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

3 Right now, the clip is set to use the pixel aspect ratio setting from the file: Anamorphic 2:1. This means the pixels are twice as wide as they are tall.



4 Use the Conform To menu to change the Pixel Aspect Ratio setting to DVCPRO HD (1.5). Then click OK.

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

This won't always work—in fact, it often introduces unwanted distortion—but it can provide a quick fix for mismatched media (a common problem for news editors), particularly if the image content is of natural environments without a frame of reference like a person in the shot.

Working with raw files

Premiere Pro has special settings for .R3D files created by RED cameras, .ari files created by ARRI cameras, and several others. These files are similar to the Camera RAW format used by professional digital single-lens reflex (DSLR) still cameras.

RAW files always have a layer of interpretation applied to them in order to view them. You can change the interpretation at any time without impacting playback performance. This means you can make changes, for example, to the colors in a shot without requiring any extra processing power. You could achieve a similar result using a special effect, but your computer would have to do more work to play the clip.

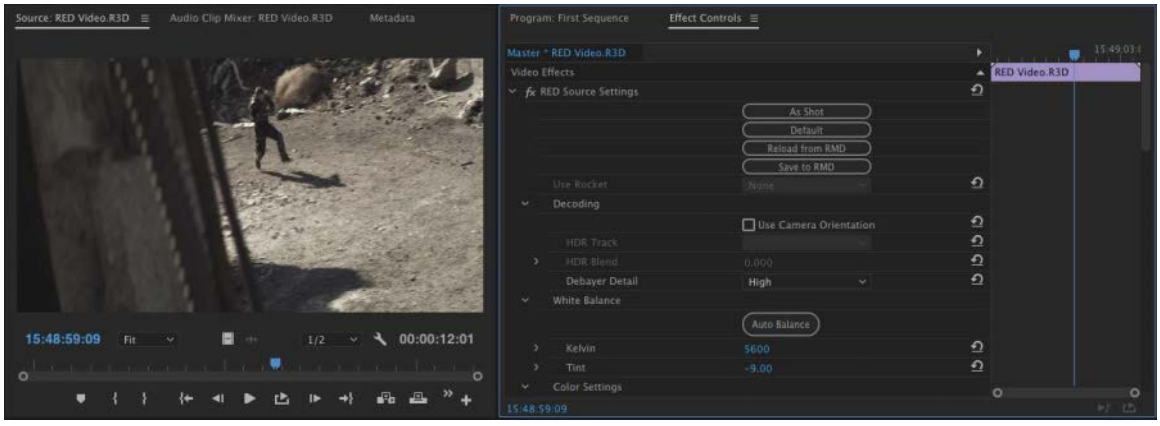
The Effect Controls panel gives access to controls for clips in sequences and in the Project panel. You also can use it to change the interpretation of RAW media files.

1 Double-click the RED Video.R3D clip to open it in the Source Monitor.

2 Using the panel tab, drag the Effect Controls panel over the Program Monitor so you can see both the Source Monitor and the Effect Controls panel at the same time.

Because the RED Video.R3D clip is displayed in the Source Monitor, the Effect Controls panel now shows the RED Source Settings options for that clip, which change the way the RAW media is interpreted.

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.



In many ways, this is a set of color adjustment controls, with automatic white balance and individual adjustments for the red, green, and blue values.

3 Scroll down to the end of the list, where you'll find Gain settings. Increase the Red gain to about 1.5. You can click the disclosure triangle to reveal a slider control, drag the blue number directly, or click and type over the number.

4 Take another look at the clip in the Source Monitor.

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

For more information about working with RED media, go to http://helpx.adobe.com/premiere-pro/compatibility.html.

Different RAW media files will give different Source Settings options in the Effect Controls panel. There are many other ways to adjust the look of your video clips, and you'll be looking at some of the options in Lesson 14, "Improving Clips with Color Correction and Grading."

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Review questions

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

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Review answers

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

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

INDEX

= (equal sign) key, 159
/ (forward slash) key, 111
` (grave) key, 57, 59, 72, 99
3D motion effect, 224–225
5:1 audio tracks, 44, 45
8-bit video, 322–323, 347
32-bit color effects, 291–292
64-bit processing, 29
360 video, 7, 132–133

A

AAC Audio format, 428
AAF files, 37–38, 437
A/B editing mode, 163
Accelerated effect icon, 291
action-safe zone, 86, 384
active panels, 99
adaptive audio tracks, 44
Adaptive Submix option, 45
Add Marker button, 101, 134
additive color, 336, 357
adjustment layers
  applying effects with, 294–296
  creating a color look using, 351–352
Adobe Authorized Training Centers, xxi
Adobe Creative Cloud. *See* Creative Cloud
Adobe Media Encoder, 7, 9, 55, 422, 427–435
  See also exporting
Adobe Mercury Transmit, 31
Adobe Stock images, 63
advanced Find option, 74–75
After Effects, 8, 9
  applying effects with, 297–299
  importing compositions from, 60, 418
  sending clips to, 296–297
AIFF file format, 428
aligning
  elements in titles, 395–396
  video text, 384
alpha channels
  explanation of, 357–358, 359
  working with, 363–364
AMA system, 38
amplitude, 251
anchor points, 203, 210
angles, multicamera, 238
animation
  of clip size changes, 214–216
  keyframe interpolation and, 216–217
  See also Motion effect
Anti-flicker filter, 203
Appearance preferences, 17
area type, 384, 388
arrow keys, 126
AS-10 and AS-11 formats, 428
audio, 6, 240–285
  characteristics of, 250–251
  cleaning up noisy, 275–282
  display format options, 30–31
  effects for sweetening, 266–275
  EQ adjustments, 271–275
  export settings for, 431
  gain adjustments, 255
  getting started with, 242
  installing plug-ins for, 275
  interface setup, 242–250

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

loudness measurements, 282–284
master track output, 245–246
monitoring process, 250
multicamera sync using, 232
normalizing, 255–256
recording voice-over, 65–66, 252–253
review questions/answers on, 263, 285
samples and sample rate, 30, 246–247
selecting without video, 143–144
sending to Adobe Audition, 257
speed changes and, 179
split edits, 257–258
submixes, 45
syncing with video, 90–91
track types, 44, 249–250
transitions, 168–170
volume adjustments, 253–256, 258–262
waveforms, 248–249
audio channels
adjusting, 89–90
explanation of, 245
interpretation tips, 91
Audio Clip Mixer, 13, 244, 261–262
audio effects, 264–285
Adobe Audition, 280–282
Bass effect, 267
Delay effect, 268–269
EQ effects, 271–275
Highpass and Lowpass effects, 275–276
Loudness Radar effect, 282–284
MultiBandCompressor effect, 276–278
Notch effect, 279
Pitch Shifter effect, 269–270
review questions/answers on, 285
Studio Reverb effect, 270–271
Treble effect, 270
See also video effects
Audio Gain panel, 255
audio meters, 246, 247
audio noise removal, 275–282
Adobe Audition used for, 280–282
Highpass and Lowpass effects for, 275–276
MultiBandCompressor effect for, 276–278
Notch effect for, 279
Audio Plug-in Manager, 275
Audio Track Mixer, 244
Audio workspace, 243–244
Audition, Adobe, 8, 9, 257, 280–282
Auto Bézier interpolation, 217, 309
Auto Levels feature, 348
Auto Save feature, 17, 32–33
Automate To Sequence option, 119–120, 138
AVI file format, 429
Avid Media Composer, 37–38

B

backups, 17–18
Basic 3D effect, 224–225
bass adjustments, 267
Batch Capture option, 405
bevel effects, 220–222
Bézier curve controls, 202
Bézier interpolation method, 216, 309
bins, 30, 75–83
creating new, 76
customizing, 81–82
filtering content in, 73–74
managing media in, 77
opening multiple, 83
renaming clips in, 81
Search bin creation, 80
view options for, 78–80
See also Project panel
bit depth, 43
Black & White effect, 292–293, 338
blend modes, 360
combining tracks based on, 362–363
tip for scrolling through, 363
video effects and, 295–296
BMP file format, 429
Brightness & Contrast effect, 342–343
broadcast-safe colors, 390
bumpers, 376
Button Editor, 66, 88, 113, 243, 400

C

captions, 398–400, 431
Captions panel, 399

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

capture format setting, 31
capturing media
from DV and HDV cameras, 31
from third-party hardware, 31
from videotape, 65
centering text, 378
chain icon, 179
Change Clip Speed option, 174
channels
alpha, 357–358, 359
audio, 89–90, 91
chapter marker, 134
chromakey effects, 364–369
Classroom in a Book training series, xvii
clip markers, 136–137
Clip Name effect, 313, 314–315
Clip Speed/Duration dialog, 178–179
clipboard, 148
clips
closing, 84
conforming, 38–39, 108
copying, 144
deleting, 149–150
disabling, 150
dragging, 145–146
finding, 73–75
handles of, 156–157
importing, 59
label colors for, 80–81
linking and unlinking, 144–145
loading, 99–100
locating on drives, 77
markers added to, 136–137
masking, 369–371
master, 299–301
media files vs., 81, 95
merging, 90–91
moving, 145–148
nudging, 146
offline, 405–406
organizing, 70–83
origin of term, 5, 24
playback speed of, 84, 174, 176–183
playing, 84–87
previewing, 58
rearranging, 147
removing, 148–150
renaming, 81
replacing, 183–184
repositioning, 207–209
resizing, 211–214
rotating, 210–211
scrubbing, 83
selecting, 101–103, 142–144, 170
splitting, 144
subclips created from, 104–105
volume adjustments, 258–262
closed captions, 398, 399–400
codecs, 41, 409, 410, 426–427
collaboration, 416
collecting files, 408–409
color balance fixes, 344–349
basic white balance, 345
Lumetri Color panel for, 348–349
primary color correction, 346–348
color correction, 6, 322–353
color grading and, 324
Color workspace for, 324–325
creating a look through, 351–352
effects related to, 337–340, 350–351
exposure problems and, 341–344
getting started with, 322
guidelines for checking, 344
Lumetri Color panel and, 325–328, 348–349, 350–351
Lumetri Scopes panel and, 329, 330–337
review questions/answers on, 353
Ultra Key effect and, 369
white balance and, 344–349
workflow for, 323–327
color grading, 324
Color Picker, 390
color space, 330
color wheels, 327, 349
Color workspace, 324–325
coloring effects, 338
colors
additive and subtractive, 336
broadcast-safe, 390
primary and secondary, 335
project label, 80–81
removing or replacing, 339
text, 381, 390
comment marker, 134
Commit button, 392
compositing, 354–373
alpha channels for, 357–358, 363–364
blend modes used in, 362–363

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

color keying greenscreen shots for, 364–369
getting started with, 356–357
masking clips for, 369–371
Opacity effect for, 360–363
review questions/answers on, 372–373
shooting videos for, 358–359
terminology related to, 359–360
conforming process, 38–39, 108
consolidating projects, 406, 409–411
Constant Gain crossfade, 168
Constant Power crossfade, 168
Continuous Bézier interpolation, 217, 309
copying/pasting
clip segments, 148
video effects, 294
crawling text, 396
Creative Cloud
expanding the workflow using, 8–9
saving backup files to, 17–18, 33
sharing files using, 416
credits, rolling text for, 396–398
Cross Dissolve effect, 158, 161–162, 166
crossfade transitions, 168
CRT monitors, 86
Curves adjustments, 326
customizing
bins, 81–82
media cache, 64
monitors, 88
Project panel, 71–72
sequence presets, 42
transitions, 163–165
workspaces, 14–16
cuts, 156

D

decibel (dB) scale, 247
Delay effect, 267, 268–269
deleting
clips, 70, 149–150
media files, 406, 411
See also removing
Dip to White transition, 159
Directional Blur effect, 293
disabling clips, 150
distortion removal, 317
DNxHR/DNxHD formats, 428
DPX file format, 428
Drag Audio Only icon, 88, 128–129, 248
Drag Video Only icon, 88, 128–129
dragging clips, 145–146
drop shadows
motion effects and, 219–220
text styles and, 390
drop zone, 16
dropped frames, 26–27
duration
audio transition, 169
displaying clips by, 73
setting for still images, 119
speed changes related to, 178–183
timecode display showing, 86
video transition, 160, 164, 167
DV and HDV camera captures, 31
Dynamic Link, 8, 9, 60, 296, 418
dynamic trimming, 197

E

Ease In/Out controls, 218–219, 307, 309
edit decision lists (EDLs), 438
Edit Original option, 62
edit points, 156
editing
multicamera, 7, 228–239
nonlinear, 4
See also video editing
Editing workspace, 11, 98
edits
extract, 141, 149
four-point, 117, 174–176
insert, 114–116, 127–129
lift, 148–149
overwrite, 113–114, 141
replacing, 184–185
ripple, 189–190
rolling, 191
sliding, 191–192
slip, 192–193
split, 257–258
three-point, 116

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Effect Controls panel, 13, 14
customizing transitions in, 155, 163–165
Input Levels controls, 302–303
interpretation of RAW media files, 92–93
Motion effect controls, 204
Show/Hide Timeline View button, 163
video effect settings in, 292
volume adjustments in, 253–254
effects. *See* audio effects; video effects
Effects panel, 13, 157, 290–292, 311
End key, 126
EQ controls, 267, 271–275
Parametric EQ, 272–275
Simple Parametric EQ, 272
Exponential Fade transition, 168
Export Frame button, 101, 423
Export Settings dialog, 424–425, 430–432
exporting, 420–437
AAF files, 37–38, 437
configuration settings for, 430–432
file formats for, 427–429, 433
Final Cut Pro files, 36, 436
markers, 134
master copies, 424–427
OMF files, 436–437
overview of options for, 422
queuing media files for, 432–434
review questions/answers on, 440–441
selections as projects, 416
single frames, 423–424
to social media, 435
titles, 380
See also Adobe Media Encoder
exposure problems, 341–344
overexposed images, 343–344
underexposed images, 342–343
Extract button, 149
extract edits, 141, 149
Eyedropper tool, 390

F

Fast Color Corrector effect, 300–301, 302–303, 339, 345
Feet + Frames option, 30
file formats
choosing for export, 427–429, 433
supported by Premiere Pro, 56
File menu, 404–406
making a clip offline in, 405–406
project management options, 405
File Type menu, 58
file-based camera workflow, 55–56
files, project, 11, 17, 24
See also media files
fill type, 389
filtering bin content, 73–74
Final Cut Pro
exporting files from, 36, 436
importing projects from, 36–37
Final Practice project file, 438–439
Find panel, 75
finding assets
Effects panel for, 291, 292, 337
Find panel for, 75
Media Browser for, 56–59
Project panel for, 73–75
Timeline panel for, 139
FireWire connections, 31
Fit Clip dialog, 174–175
Fit to Fill edit, 176
fixed effects, 202, 288–290, 294
Flash cue points, 134
flattened files
creating from multicamera edits, 238
importing from Photoshop, 60
Flip Over transition, 159
Font Browser menu, 377
fonts
browsing in Titler, 377–378
factors for choosing, 380
resizing in Project panel, 16, 78
See also text
footage, replacing, 185–186
forums, Adobe, xxi
four-point editing, 117, 174–176
options available for, 174–175
steps in process of, 175–176
frames
dropped, 26–27
exporting single, 423–424
video displayed in, 30
frames per second (fps), 30
freeze frame, 166, 167
frequency, audio, 250–251
fx button, 292, 307

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

G

gain adjustments, 255
gaps, finding, 141–142
garbage matte, 370
Gaussian Blur effect, 295, 350
GIF file formats, 429
Go to In/Out buttons, 101
GoPro CineForm codec, 410, 426, 427
GPU acceleration, 7, 291
GPU cards, 291, 311
graphics
  adding to titles, 395
  Photoshop for creating, 391–392
gray interface, 328
grayscale, 292, 357
greenscreen, 360
  color keying shots made with, 364–369
  shooting videos using, 359
grid
  multicamera, 234
  transparency, 358

H

H.264 file formats, 428, 433
handles
  including in trimmed projects, 407, 411
  transition effects and, 156–157, 166–168
hard drives
  managing, 417–418
  setting up, 34
hardware support, 6
HDR technology, 330
headers, track, 109, 112–113
Help resources, xxi, 25
HEVC/H.265 format, 427
high-bit-depth effects, 291–292
Highpass effect, 275–276
History panel, 14
HLS vectorscope, 334
Hold interpolation method, 217, 309
house (or mezzanine) codec, 409
HSL secondary adjustment, 327

I

Icon View button, 59, 78, 118
Ignore Alpha Channel option, 364
Illustrator, Adobe, 8, 62–63
image stabilization effect, 312–313
images
  adding to titles, 395
  importing, 59–63
Import dialog, 50–51
Import Project dialog, 414
importing, 48–67
  Avid Media Composer projects, 37–38
  clips into projects, 59
  customizing media cache for, 64
  file formats supported for, 56
  Final Cut Pro projects, 36–37
  finding assets for, 56–59
  getting started with, 50
  Illustrator files, 62–63
  images into projects, 59–63
  Import dialog for, 50–51
  ingest process and, 34–35
  layered documents, 60–61, 77
  Media Browser for, 51–52, 56–59
  Photoshop files, 60–62, 77
  projects or sequences, 414–415
  proxy media files, 52, 54–55
  review questions/answers on, 67
  stock items, 63
  subfolders, 63
  tape-based video, 65
In and Out marks
  Project panel, 104
  Source Monitor, 99, 102, 110
  three-point editing with, 116
  Timeline panel, 111–112
Info panel, 14
ingest settings, 34–35, 54
Input Levels slider, 347
Insert button, 101
insert edits, 114–116, 127–129
installing Premiere Pro, xviii
interactive markers, 137
interpolation methods, 216–217, 306, 307, 309
Interpret Footage option, 91–92, 98, 177
intrinsic effects, 202, 288–290
Invert Alpha Channel option, 364

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

J

J-cut edits, 258
JPEG file formats, 428
jump cuts, 156

K

kerning text, 381–382
Key Color eyedropper, 366–367
keyboard shortcuts, 18–19
  for nudging clips, 146
  for playing clips, 84, 87
  for trimming clips, 198
  for volume adjustments, 260
  for zooming in/out, 106, 109, 159
keyframes, 6, 202
  adding to clips, 305–306
  clip- vs. track-based, 261
  interpolation methods for, 216–217, 306, 307, 309
  Opacity effect using, 361–362
  time remapping using, 180–183
  Velocity graph for, 306, 308
  video effects using, 304–308
  volume changes using, 260–261
keying process, 356, 360

L

label colors, 80–81
layered Photoshop files, 60–61, 77
L-cut edits, 258
leading, text, 383–384
Lens Distortion effect, 317
Lens Flare effect, 305, 306–308
lesson files, xix–xx, 438–439
letterboxing, 213
levels controls, 347
Libraries panel, 13, 417
lift edits, 148–149
Linear interpolation, 216, 309
Link Media dialog, 405, 412–413
linking clips, 144–145
List View button, 59, 72, 78
loading clips, 99–100
Locate File panel, 413
locking tracks, 140–141
logos in titles, 395
Loop button, 88
Loop Play button, 268
looping playback, 197
Loudness Radar effect, 282–284
lower-thirds, 376
Lowpass effect, 275–276
Lumetri Color panel, 325–328
  built-in looks, 350–351
  color balance adjustments, 348–349
  example of using, 327–328
  sections and controls, 325–327
Lumetri Scopes panel, 329, 330–337
  RGB parade, 336–337
  waveform display, 331–333
  YUV vectorscope, 333–336

M

Maintain Audio Pitch option, 179
Make Offline option, 405, 406
managing projects. *See* project management
margins, safe, 86–87, 384
Mark In/Out buttons, 101
Marker dialog, 135
Marker menu, 136
markers, 133–139
  automating to, 137–138
  clip, 136–137
  explanation of, 133–134
  exporting, 134
  interactive, 137
  methods for adding, 134, 136
  multicamera syncing with, 232
  navigating with, 137
  Prelude for adding, 139
  sequence, 134–136
  types of, 134–137
Markers panel, 135, 136, 137
masking
  composited clips, 369–371
  visual effects, 301–304
master clip effects, 299–301
master copy exports, 424–427
  choosing other codecs for, 426–427
  matching sequence settings for, 424–426
Match Frame option, 299

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Match Sequence Settings option, 425, 426
Match Source option, 426
mattes, 360
  creating custom, 369–370
  graphics or clips as basis for, 370–371
  Ultra Key effect, 366–368
Maximum Bit Depth option, 43
Maximum Render Quality option, 43
Media Browser, 13, 51–52
  benefits of using, 52
  finding assets with, 56–59
  importing assets with, 415
  maximizing the size of, 57
  navigation features, 59
media cache, 64, 417–418
Media Encoder. *See* Adobe Media Encoder
media files
  clips vs., 81, 95
  deleting, 406, 411
  info about lesson, xix–xx, 438–439
  locating on drives, 77
  managing, 406–414, 417
  offline, 405–406
  proxy, 52, 54–55
  RAW, 92–93
  renaming, 408
Mercury Playback Engine, 28, 29, 31, 129
merging clips, 90–91
metadata, 7
mezzanine codec, 409
Milliseconds mode, 30
Monitor panels. *See* Program Monitor; Source Monitor
monitoring footage, 83–88
monitors, using multiple, 100
mono audio tracks, 44
Mono Submix option, 45
Morph Cut transition effect, 165–166
Motion effect, 200–227, 289
  adjusting, 202–207
  clip size changes, 211–216
  Ease In/Out controls, 218–219
  getting started with, 202
  keyframe interpolation and, 216–219
  options for working with, 203
  position changes, 207–209
  properties related to, 205–207
  reusing settings for, 209–210
  review questions/answers on, 226–227
  rotating clips with, 210–211
  Transform effect vs., 222–224
motion-related effects
  Basic 3D effect, 224–225
  Bevel effects, 220–222
  Drop Shadow effect, 219–220
moving clips, 145–148
  clipboard and, 148
  dragging and, 145–146
  nudging and, 146
  rearranging and, 147
MP3 file format, 428
MPEG2 file formats, 428–429, 433
MPEG4 file format, 429
MultiBandCompressor effect, 276–278
Multicam Media bin, 232–233
multicamera editing, 7, 228–239
  flattening process, 238
  getting started with, 230
  potential uses for, 231
  re-recording edits in, 237
  review questions/answers on, 239
  sequence creation in, 231–235
  steps in process of, 235–237
  switching angles in, 238
  sync points for, 231–232
  workflow process, 230
multiplexer controls, 431
multithreading, 29
music tracks. *See* audio
Mute button, 250
MXF OP1a format, 429

N

naming/renaming
  clips, 81
  media files, 408
narration tracks
  recording temporary, 65–66, 252–253
  See also audio
Navigate Up button, 99, 107
nested sequences, 12, 186–187, 234–235
network-based storage, 34
New Custom Bin button, 291

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

New Item menu, 39
New Photoshop File dialog, 391
New Project dialog, 26, 28
New Sequence dialog, 39–40
New Title dialog, 385
noise removal. *See* audio noise removal
nonlinear editing system (NLE), 4
Normal blend mode, 362, 363
normalizing audio, 255–256
Notch effect, 279
nudging clips, 146

O

Obsolete effects, 290
offline clips, 405–406
OMF file export, 436–437
online clips, 405
opacity, 357, 360
Opacity effect, 289, 360–363
open captions, 398, 400
optimizing performance, xviii
organizing media, 68–83
  bins used for, 75–83
  Project panel for, 70–75
  review questions/answers on, 94–95
  See also project management
Out marks. *See* In and Out marks
Output Levels slider, 347
over-cranking technique, 177
overexposed images, 343–344
overlay options, 86–87
Overwrite button, 101
overwrite edits, 113–114, 141

P

P2 Movie format, 429
panel tab, 17
panels
  active, 99
  monitor, 13
  stacked, 154
  See also specific panels
paragraph text, 385, 388–389
Parametric EQ effect, 272–275
path-based text, 385, 394
Paused Resolution setting, 131
Pen tool, 260, 394
performance
  optimizing, xviii
  playback, 29
phase, audio, 251
photo montage transitions, 161–162
Photoshop, 8, 9
  creating titles or graphics in, 391–392
  importing files from, 60–62, 77
Pitch Shifter effect, 269–270
pixel aspect ratio, 92
playback
  controls for, 87
  customizing monitors for, 88
  lowering the resolution of, 85
  Mercury Playback Engine and, 28, 29
  methods for performing, 83–85
  real-time, 26–28
  rendered, 27, 28
  resolution for, 85, 129–131
  safe margins display, 86–87
  speed controls for, 84, 174, 176–183
  trim mode looping, 197
  VR video, 132–133
playhead marker, 87
plug-ins, audio, 275
PNG file format, 429
point text, 384, 385–387
Polygon Mask button, 369
Position control, 203, 207–209
preferences, 16–18, 19
Prelude, Adobe, 9
  adding markers with, 139
  importing files from, 53
Premiere Pro CC
  installing, xviii
  nonlinear editing, 4
  online resources, xxi
  performance optimization, xviii
  supported file formats, 56
  system requirements, xvii
presets
  built-in, 309–310
  saving, 310–311
  sequence, 24, 39–42
  video effect, 294, 308–311

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

previews
Media Browser, 58
Project panel, 72
primary color correction, 346–348
primary vs. secondary colors, 335
Program Monitor, 13, 124–129
adding clips to Timeline with, 126–129
customizing display of, 88
features illustration, 125
insert editing with, 127–129
navigation bar, 112
Source Monitor vs., 125
trimming in, 193–196
viewing clips in, 305
See also Source Monitor
project files, 11, 17, 24
project management, 7, 402–419
collaboration and, 416
Dynamic Link and, 418
File menu for, 404–406
getting started with, 404
hard drives and, 417–418
importing projects or sequences, 414–415
Libraries panel used in, 417
Project Manager features, 406–413
Remove Unused option, 414
review questions/answers on, 419
See also organizing media
Project Manager, 405, 406–413
consolidation and transcoding in, 409–411
file collection and copying in, 408–409
Link Media dialog, 412–413
Locate File panel, 413
options overview, 407–408
rendering and replacing in, 411–412
trimmed project creation, 409–411
Project panel, 13, 70–75
customizing, 71–72
editing video from, 104
features overview, 70–71
finding assets in, 73–75
font size changes, 16, 78
label colors in, 80–81
renaming clips in, 81
toggling views of, 72
viewing clips in, 59
See also bins
Project Settings option, 405
project setup, 22–47
audio display format, 30–31
Auto Save location, 32–33
Avid Media Composer imports, 37–38
capture format settings, 31
downloaded file location, 33–34
Final Cut Pro imports, 36–37
getting started with, 24
ingest settings, 34–35
item name display, 31
label color display, 31
playback settings, 26–28
rendering process, 27, 28
review questions/answers on, 46–47
scratch disk setup, 32
sequence creation, 38–42
Start screen options, 25
storage systems, 34
submixes, 45
track types, 43–44
video display format, 29–30
project-based storage setup, 32, 33
ProRes media files, 37
proxy workflow, 52, 54–55, 317, 406
PSD files, 61
psychoacoustics, 251
Push transition effect, 159

Q

QuickTime format, 429

R

rasterization process, 62
Rate Stretch tool, 180
RAW media files, 92–93
Razor tool, 144
real-time playback, 26–28
rearranging clips, 147
recording voice-overs, 65–66, 252–253
Rectangle tool, 393–394
RED media files, 92–93
regular trim, 188–189, 193
relinking offline files, xix–xx
Remove Unused option, 414

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

removing
clips from a sequence, 148–150
color from images, 339
gaps in the Timeline, 142
In and Out marks from the Timeline, 111–112
markers from clips, 137
noise from audio, 275–282
unused clips, 414
renaming. *See* naming/renaming
rendering, 27, 28
all sequences, 317
maximum quality option for, 43, 434
parts of sequences, 162
and replacing, 317–318, 411–412
Replace Edit command, 184–185
Replace Footage feature, 185–186, 412
replacing
clips, 183–184
color in images, 339
edits, 184–185
footage, 185–186
rendering and, 317–318, 411–412
Reset button, 205
resizing. *See* sizing/resizing
resolution, playback, 85, 129–131
resources, Premiere Pro, xxi
Restore Unrendered option, 412
Restrict Trims to Subclip Boundaries option, 105
reverb effect, 267, 270–271
Reverse Speed option, 179, 180
RGB color system, 322–323
RGB Curves effect, 340, 343, 344
RGB parade, 336–337
Ripple Delete edits, 149
Ripple Edit tool, 166, 167, 168, 189–190
ripple trim, 189–190, 193
roll trim, 191, 193
Roll/Crawl Options button, 397
rolling credits, 396–398
Rolling Edit tool, 164, 167, 168, 191, 258
Rotation control, 203, 210–211
rough cuts, 118
rubber bands, 259, 260, 361

S

safe margins display, 86–87, 384
Save Preset dialog, 311
saving
effect presets, 310–311
text styles, 391
titles, 379, 380
Scale controls, 203, 212, 213
scratch audio tracks, 65–66, 252–253
scratch disks, 32
scrubbing, 112
Search bins, 80
secondary color correction, 346, 347
secondary vs. primary colors, 335
segmentation marker, 134
selecting
all clips on a track, 143
audio or video only, 143–144, 162
clips in a sequence, 142–143, 170
parts of clips, 101–103
Selection tool, 14, 106, 142–143
selections, exporting, 416
sequence markers, 134–136
sequences, 12, 24
conforming clips in, 38–39, 108
creating, 39, 107
display changes in, 162
explained, 107
importing from projects, 414–415
insert edits in, 114–116, 127–129
lift edits in, 148–149
markers added to, 134–136
matching settings in, 424–426
multicamera, 231–235
nested, 12, 186–187, 234–235
opening in Timeline, 107
overwrite edits in, 113–114
presets for, 24, 39–42
rearranging clips in, 147
removing clips from, 148–150
rendering parts of, 162
setting up, 38–45
storyboards automated to, 119–120
setting up projects. *See* project setup
Settings menu, 86, 88, 131
Shadow/Highlight effect, 315–316
shadows. *See* drop shadows
shapes
aligning in titles, 395–396
creating for titles, 393–395
Sheen option for text, 390

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Show Background Video button, 386
Show/Hide Timeline View button, 163, 305
Simple Parametric EQ effect, 272
single-sided transitions, 158
sizing/resizing
clips, 211–214
fonts, 378
thumbnails, 58
Slide tool, 165, 191–192
sliding edits, 191–192
Slip tool, 192–193
slip trims, 192–193
slow motion effect, 176–178
snapping feature, 145–146
social media uploads, 435
Soft Light blend mode, 296
Solarize effect, 309–310, 350
Solo button, 250
Sort Icons button, 78, 118
sound. *See* audio
Source Monitor, 13, 98–105
controls overview, 101
customizing display of, 88
dragging sequences into, 107
In and Out marks, 99, 102, 110
loading clips into, 99–100
Program Monitor vs., 125
trimming in, 188
See also Program Monitor
source track indicators, 109–110
spatial interpolation, 217, 307
spatial properties, 205
special effects. *See* audio effects; video effects
speed controls
Change Clip Speed option, 174
keyboard shortcuts as, 84
speed/duration changes, 178–183
Clip Speed/Duration dialog for, 178–180
downstream effects of, 182
Rate Stretch tool for, 180
time remapping for, 180–183
Speed/Duration command, 178
SpeedLooks, 352
spill suppression, 368
split edits, 257–258
Split transition effect, 160
splitting clips, 144
stabilizing images, 312–313
stacked panels, 154
standard audio tracks, 44, 249–250
Start screen, 10, 25
Stereo Submix option, 45
still images
exporting single frames as, 423–424
setting duration for, 119
stock items, 63
Stopwatch icon, 305
storyboards, 117–120
arranging in the Timeline, 118
automating to a sequence, 119–120
building rough cuts using, 118
strokes, text, 390
Studio Reverb effect, 270–271
styles, text, 377, 386, 389–392
subclips, 104–105
subfolders, 63
submixes, 45
subtractive color, 336
sync locks, 140–141
Sync Settings option, 19
synchronizing
audio and video, 90–91
multicamera media, 231–232
preferences between computers, 19
system requirements, xvii
system-based storage setup, 32, 33

T

tape-based video, 65
Targa format, 429
targeting tracks, 109–110
temporal interpolation, 217, 307
text
alignment of, 384
appearance changes, 389–390
captions as, 398–400
colors for, 381, 390
fills for, 389
fonts for, 377–378, 380
kerning, 381–382
leading for, 383–384
paragraph, 385, 388–389
point, 385–387
positioning in videos, 387
review questions/answers on, 401

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

text (*continued*)
rolling and crawling, 396–398
safe title margin for, 384
styles for, 377, 386, 389–392
tracking, 382–383
wrapping, 386
See also titles
three-point editing, 116
Three-Way Color Corrector effect, 340, 346–348
thumbnails
resizing, 58
scroll bar for, 84
scrubbing, 83
TIFF file format, 429
time remapping, 180–183, 289
time rulers, 103, 112
timebase, 119
timecode display, 86–87, 232
Timecode effect, 313–314, 315
timecode number entry, 102, 126
Timecode standard, 29
Timeline panel, 12, 105–113
facts about, 105–106
features illustration, 106
finding clips in, 139
In and Out marks, 111–112
locating gaps in, 141–142
locking tracks on, 140–141
opening sequences in, 107
Program Monitor for adding clips to, 126–129
targeting tracks in, 109–110
time rulers, 112
track headers, 109, 112–113
trimming sequences in, 188–189
Tint effects, 338
Title Actions panel, 377
Title Designer panel, 376, 382, 386, 388
Title Properties panel, 377, 387, 389
Title Styles panel, 377, 386, 391
Title Tools panel, 376, 393
Titler window, 376–379
features illustration, 377
panels available in, 376–377
text creation options, 385
titles, 7, 374–401
aligning elements in, 395–396
creating for video, 385–389
getting started with, 376
graphics added to, 395
overview of features for, 376–379
Photoshop graphics and, 391–392
review questions/answers on, 401
rolling and crawling text for, 396–398
safe title margins for, 384
saving as separate files, 380
shapes created for, 393–395
stylizing text for, 389–392
typography essentials for, 380–384
using in multiple projects, 380
See also text
title-safe zone, 86, 384
Toggle animation button, 205
Toggle Effect button, 369
Toggle Proxies button, 55
Toggle Track Output option, 61
Tonal Range Definition controls, 347
Tools panel, 14
track headers
customizing, 66, 112–113
function of, 109
track locks, 141
Track Matte Key effect, 371
Track Meter button, 244
Track Select Backward tool, 143
Track Select Forward tool, 143
tracking
motion, 301, 304
text, 379, 382–383
tracks, 13
audio, 44, 249–250
blend modes combining, 362–363
explained, 108–109
headers for, 109, 112–113
height changes for, 181
locking, 140–141
selecting all clips on, 143
targeting, 109–110
types of, 43–44
transcoding process, 35, 409–411

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Transform effect, 222–224
Transform icon, 205
transitions, 152–171
  A/B mode and, 163
  audio, 168–170
  best practices with, 156
  customizing, 163–165
  dragging on Timeline, 166
  duration of, 160, 164, 167
  explanation of, 155
  getting started with, 154
  handles and, 157, 166–168
  Morph Cut effect, 165–166
  multiple-clip, 161–162
  review questions/answers on, 171
  single-sided, 158
  swapping, 160
  two-clip, 159–161
  video, 157–162
  when to use, 155–156
transparency, 357–358, 363–364
treble adjustments, 267, 270
Trim In/Out tools, 189
trimmed projects, 409–411
trimming, 7, 164, 188–198
  keyboard shortcuts for, 198
  modifier keys to refine, 196
  performing dynamic, 197
  Program Monitor options for, 193–196
  ripple edits for, 189–190
  rolling edits for, 191
  sequences on the Timeline, 188–189
  sliding edits for, 191–192
  slip edits for, 192–193
  Source Monitor options for, 188
Type tool, 386, 397
Typekit fonts, 378
typography. *See* text

U

Ultra Key effect, 366–369
underexposed images, 342–343
Undo command, 119, 141
Undock Panel option, 52
unlinking clips, 144–145

V

vector graphics, 62, 395
vectorscope, 333–336
Velocity graph, 306, 308
video
  360-degree and VR, 7, 132–133
  display format options, 29–30
  export settings for, 431
  interpreting footage from, 91–92
  RAW files used for, 92–93
  selecting without audio, 143–144
  syncing audio with, 90–91
video editing
  advanced techniques of, 172–199
  delete edits in, 149
  extract edits in, 149
  four-point, 174–176
  getting started with, 98
  insert edits in, 114–116, 127–129
  lift edits in, 148–149
  loading clips for, 99–100
  nesting sequences, 186–187
  overwrite edits in, 113–114
  Program Monitor for, 124–129
  Project panel for, 104
  replacing clips/footage, 183–186
  review questions/answers on, 121, 151
  ripple delete edits in, 149
  second monitor used in, 100
  selecting parts of clips for, 101–103
  sequences used in, 107–108
  Source Monitor for, 98–105
  speed/duration changes, 176–183
  storyboards for, 117–120
  subclip creation in, 104–105
  three-point, 116
  Timeline panel for, 105–113
  tracks used in, 108–110
  transitions used in, 152–171
  trimming as, 188–198
video effects, 286–319
  adjustment layers for, 294–296
  After Effects used for, 296–299
  applying to clips, 292–294
  Clip Name effect, 313, 314–315
  color-related, 337–340, 350–351
  copying/pasting, 294

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.

Effects panel, 290–292
exporting media with, 431
finding, 291, 292, 337
fixed, 202, 288–290, 294
frequently used, 312–317
getting started with, 288
keyframing, 293, 304–308
Lens Distortion effect, 317
masking and tracking, 301–304
master clip, 299–301
presets for, 294, 308–311
real-time playback of, 26–28
review questions/answers on, 319
Shadow/Highlight effect, 315–316
Timecode effect, 313–314, 315
Warp Stabilizer effect, 312–313
See also audio effects
Video Limiter effect, 340
video scopes, 328
video transitions, 157–162
vignette effect, 327
voice-overs
recording, 65–66, 252–253
See also audio
volume adjustments, 253–256, 258–262
Audio Clip Mixer, 261–262
Effects Control panel, 253–254
gain adjustments, 255
keyboard shortcuts for, 260
keyframes for making, 260–261
normalizing audio, 255–256
overall clip levels, 259
VR video
360 degree video vs., 132
display mode for, 7
playing back, 132–133

W

Warp Stabilizer effect, 312–313
Waveform Audio format, 429
waveform display, 331–333
Web Edition of book, xx–xxi
web link marker, 134
web resources, xxi
white balance, 344–349
basic correction of, 345
Lumetri color wheels and, 348–349
primary color correction and, 346–348
White Balance eyedropper, 345
Windows Media format, 429
Word Wrap option, 386
workflow
color-oriented, 323–337
enhancing with Premiere Pro, 6–7
expanding using Creative Cloud, 8–9
file-based camera, 55–56
proxy files used in, 52, 54–55
standard digital video, 5–6
workspaces, 10–18
Audio workspace, 243–244
Color workspace, 324–325
customizing, 14–16
Editing workspace, 11, 98
features illustration, 12
preferences for, 16–18
principal elements in, 11–14
Workspaces panel, 57
wrapping text, 386
Wraptor DCP format, 429
Write Keyframes button, 261

X

XML files, 36

Y

YC waveform, 331, 332
YUV color system, 322–323
YUV effects, 291, 292
YUV vectorscope, 333–336

Z

Zoom controls, 78–79, 85, 87, 106, 159

© 2017 Adobe Systems Incorporated and its licensors. All rights reserved. For instructor use only.