Adobe Premiere Pro Workshop 2025

Whether you are a novice or an experienced editor, this course is designed to teach you everything you need to feel comfortable using Adobe Premiere Pro.
Follow along with my tutorial video on the Adobe Video YouTube channel.

PART ONE: FOUNDATION

PART TWO: BUILDING

PART THREE: REFINEMENT

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About Me

I am a Director, Cinematographer, and Editor from Kazakhstan, currently living in Los Angeles. I've made videos for international campaigns and shows all over the world. My clients include Nike, AT&T, National Geographic, Dell, L'Oreal, MTV, Meta, Mashable, Fujifilm, and Adobe.

I am currently the Director of Motion Pictures at Nebula - a streaming service and production company that's working to bridge the world of digital creators with professional filmmaking. My Discovery docuseries focused on youth empowerment, "Gimme Mo," was nominated for an Emmy.

I started editing videos when I was 7 years old.

Start New Project

Open Premiere Pro by double-clicking on the icon on your computer. The first screen will show you your previous projects (if you have any) as well as options to create a new project or open a previous project.

To create a new project, click on "**New Project**" in the top left corner of the screen (Image 1).

Image 1: Create a New Project.

New Project Window

Give your project a name in the "**Project Name**" field by replacing the word "**Untitled**" with your project name.

You'll need to store your project on your hard drive in a specific location, so you can find it later. Choose that location by clicking on the drop-down menu in the Location field and selecting "**Choose Location**" (Image 2). This means that Premiere Pro will create a project file (file extension .prproj) in that location. Whenever you need to open your project again, you'll find that project file and double-click on it to open it again in Premiere. Select "**Skip Import Mode**" if you don't want to Import (put clips into your project) using Premiere's "Import Mode" window (Image 4).

Ideally, you already have a folder on your computer or hard drive that is dedicated to only your Premiere Pro projects. If you don't, this is how I organize every project folder, making sure there is a subfolder called PREMIERE (Image 3).

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

Import Mode

If you choose not to "Skip Import Mode" you will be directed to a window that will help you import clips into your project before you even open the project. In the "**Devices**" section on the left, find the hard drive that contains your footage and pull it up on the main screen.

You can now select your footage (Image 4) one-by-one or bulk-select it by pressing the first clip, holding down SHIFT, and then pressing the last one. Or CTRL+A to select all.

The order in which you select the clips will be the order in which they are placed on your timeline. To create a sequence with those clips, you can check off "**Create New Sequence**" on the right, giving your new sequence a name.

You can also select "**Media analysis**" which will start analyzing your clips for visual elements such as objects and words, so you can later search for them in the Search Panel.
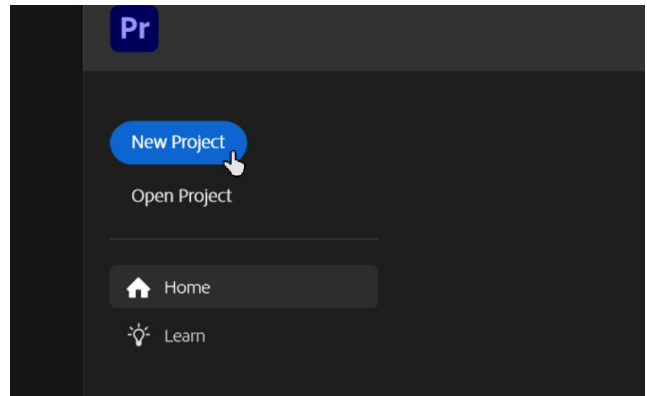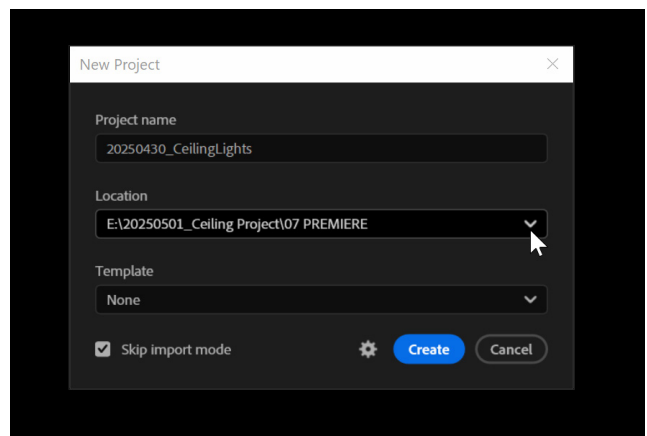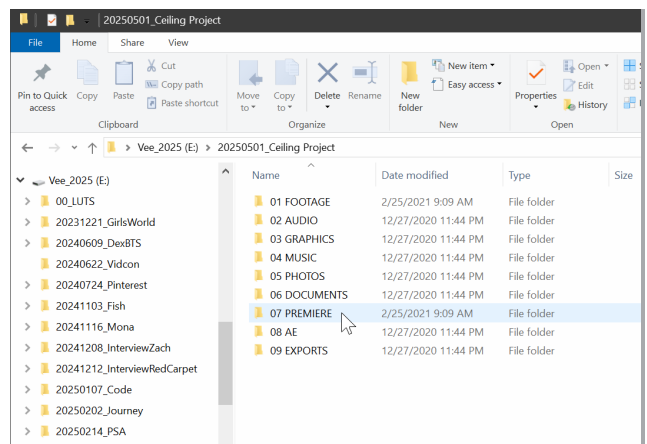

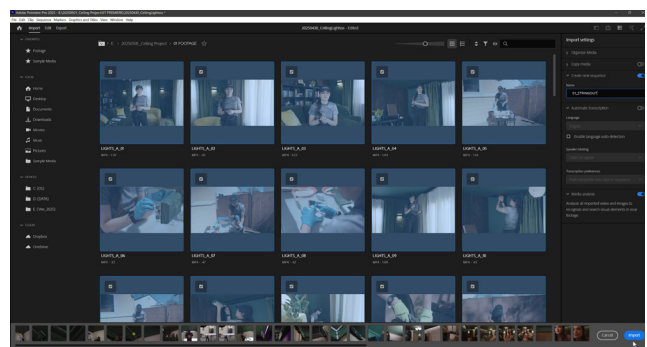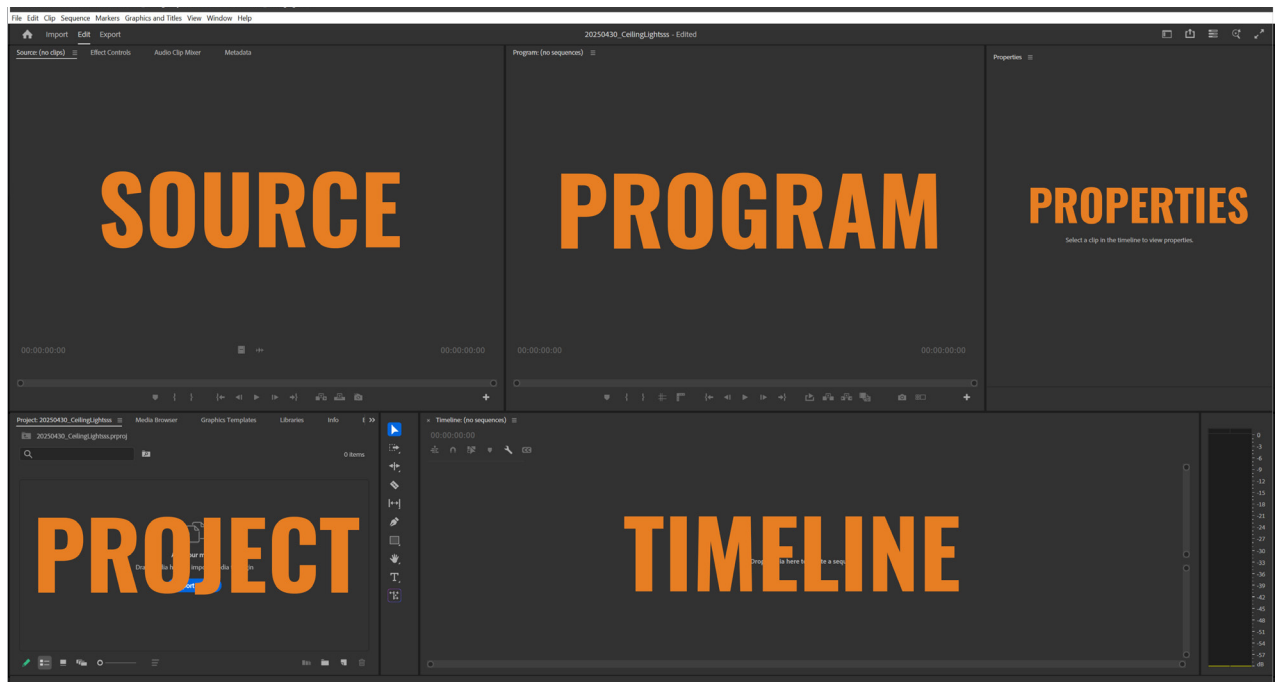Image 3: How I organize every folder within my hard drives.

Image 4: Import Mode Window, with all clips selected (blue), "Create new sequence" checked, "Media analysis" checked.

Layout and Windows

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

YOU CAN MAKE ANY OF THEM FULL-SCREEN BY SELECTING IT (IT WILL OUTLINE IN BLUE) AND PRESSING THE "~" KEY ON YOUR KEYBOARD, USUALLY LOCATED IN THE TOP LEFT. IF YOUR LAYOUT LOOKS DIFFERENT, YOU CAN RESET IT BY GOING TO WINDOW > WORKSPACES > RESET TO SAVED LAYOUT OR CHOOSE THE "EDITING" LAYOUT FROM WINDOW > WORKSPACES.

PROJECT PANEL

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

TIMELINE PANEL

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

SOURCE MONITOR

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

PROGRAM MONITOR

Plays back the sequence from your Timeline Panel.

PROPERTIES PANEL

Once you have one or more clips selected on your timeline, certain aspects of those clips can be adjusted here, like the size of the clip, the position, scale, rotation, the volume, etc. You can also edit graphics here.

Create Bins & Import Clips

CREATE BIN

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

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

IMPORT CLIPS

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

LIST VIEW

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

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

ICON VIEW

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

FREEFORM VIEW

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

You can stack, align, group, or change their sizes (**RIGHT CLICK > CLIP SIZE**). This is more of an advanced method of clip organization that allows you to make groupings of clips and organize them in a "tabletop" fashion, like sticky notes. You'll notice you cannot alphabetize them in this view.
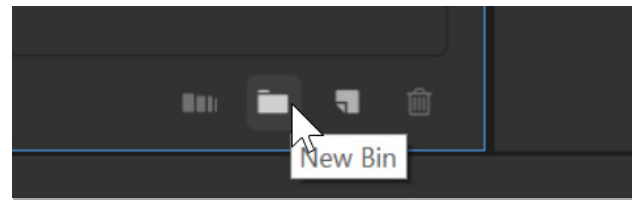

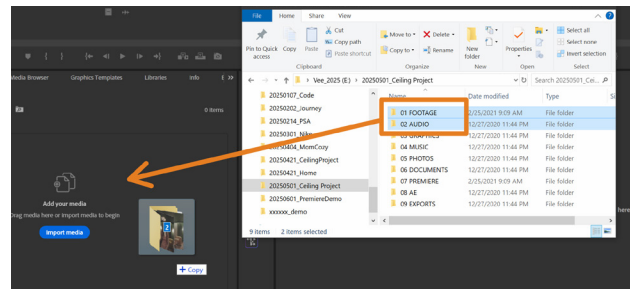Image 1: Create a New Bin by clicking on the New Bin button.

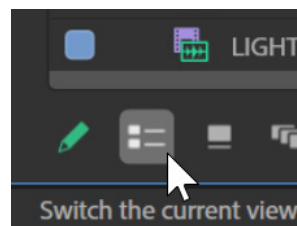Image 2: You can drag entire folders into the Project Panel.
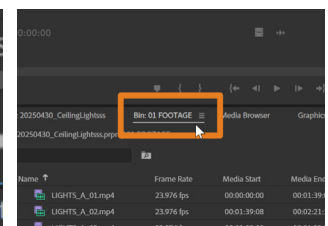

Image 3: List View Button.
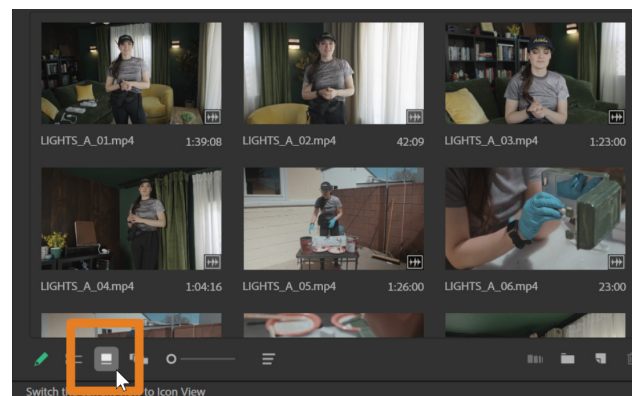

Image 4: Bin opens in separate tab.

Image 5: Clips displayed in Icon View.
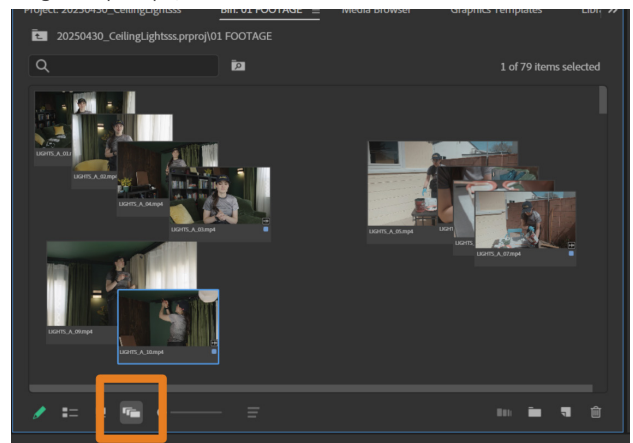

Image 6: Clips displayed in Freeform View.

Color Code Clips

WHERE: PROJECT PANEL

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

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

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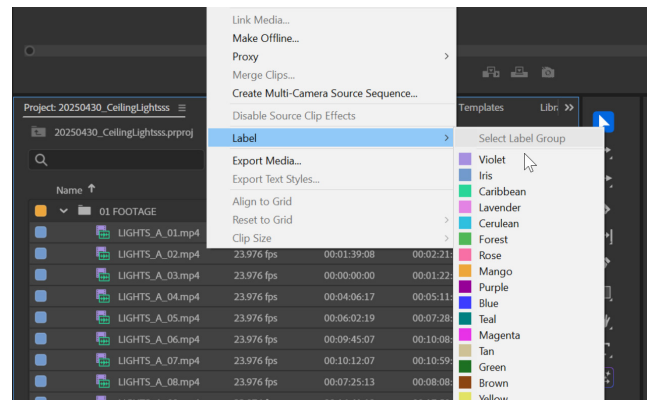

Image 1: Bin "FOOTAGE" (labeled Mango) and all the clips inside the bin (labeled Iris - the default blue color) are now being labeled Violet.
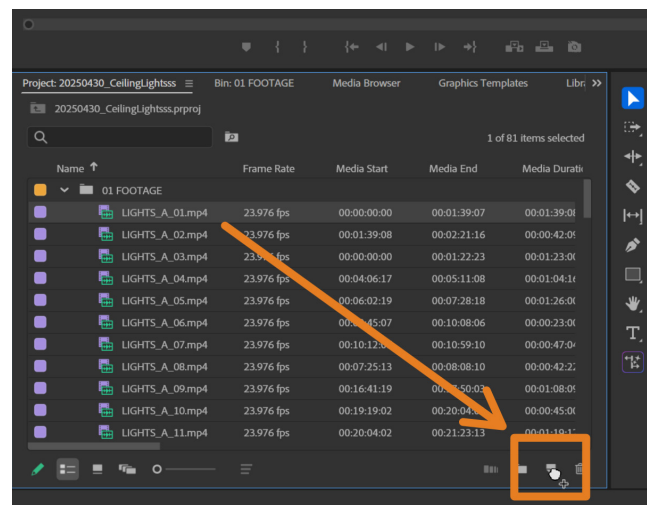
Create Sequence

WHERE: PROJECT & TIMELINE PANELS

FROM A CLIP

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

You can rename and reorganize the sequence later inside the Project Panel.

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

FROM SCRATCH

Create a new Bin for "**Sequences**" and select it. Click the "**New Item**" button and select "**Sequence...**" (Image 3).

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

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

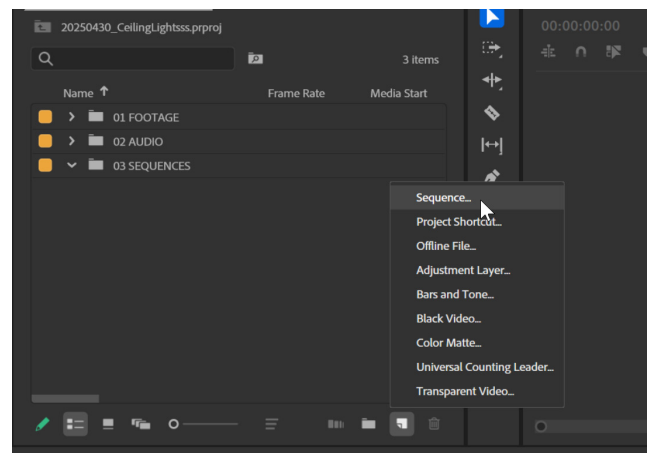Be sure to give your new sequence a name and click "**OK**."

Image 3: Select the "03 SEQUENCES" Bin and choose "Sequence" from New Item menu.
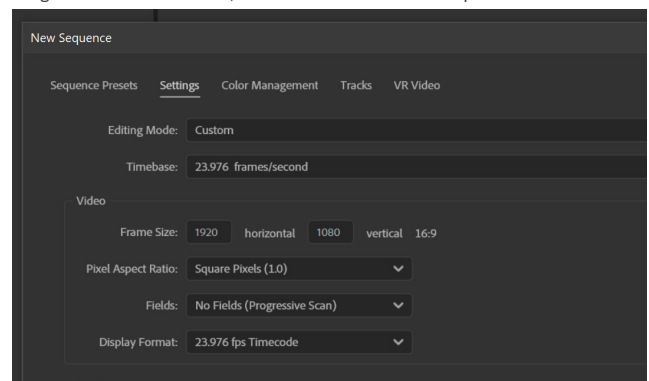

Image 4: New Sequence window.

Hover Scrub and the In/Out Workflow

WHERE: PROJECT PANEL

WHAT: QUICKLY PREVIEW CLIPS

PRE-EDIT WHILE BROWSING CLIPS IN THE BIN

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

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

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

To put that portion of the clip into your sequence, press the **COMMA (,)** button. That will insert the clip wherever your playhead (blue line) is on your sequence, while rippling any trailing clips back. If you don't want the trailing clips to ripple, instead of pressing COMMA, you will press **PERIOD (.).**

IN/OUT FROM THE SOURCE MONITOR

If you double-click on the clip in your Project Panel, it will pull up larger in our Source Monitor. From there, you can also use the In/Out workflow on the next page to select a portion of a clip to then put into your timeline.

The gray section of the clip (Image 4) indicates which portion of the clip has been selected. You can also drag just the video (Image 5) or just the audio from that selection directly into your sequence.
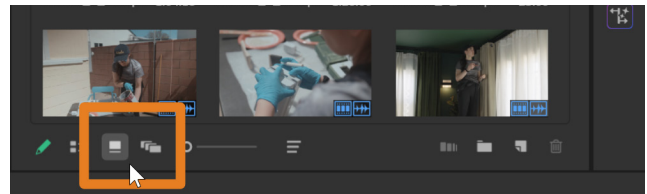

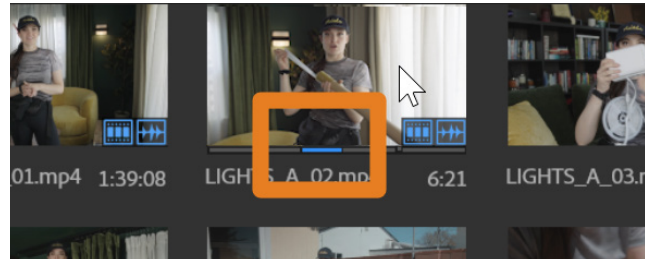Image 1: The Icon and Freeform view are at the bottom left of the Project Panel.

Image 2: The blue line in "LIGHT_A_02.mp4" shows the range selected.
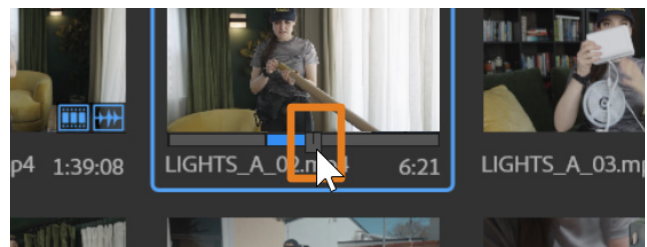

Image 3: If a clip is selected, scrub by holding and dragging this time indicator.
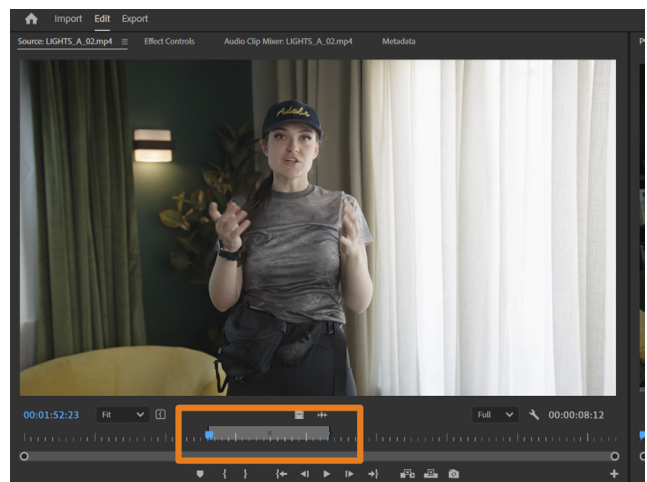

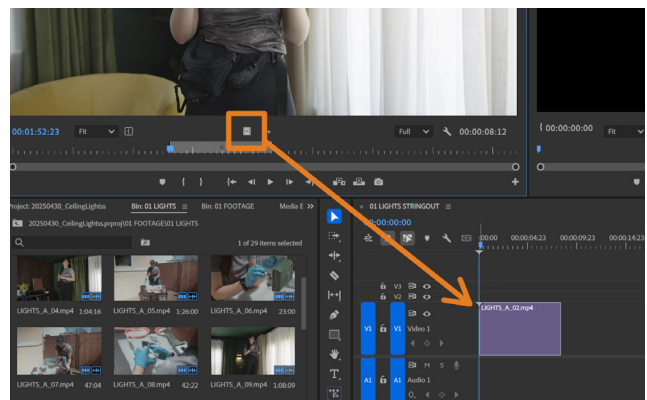Image 4: The portion of the clip in the Source Window that has been selected.

Image 5: Dragging just the video from a portion of a clip into the sequence.
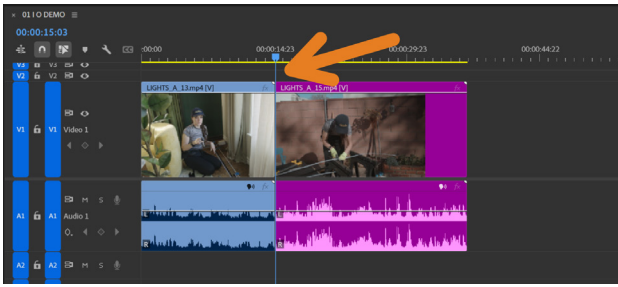
Image 1: The playhead is the blue line in-between the blue and purple clips.
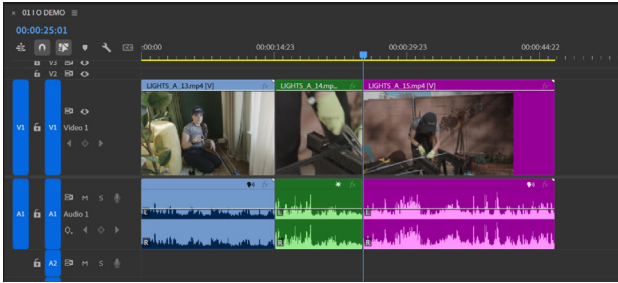

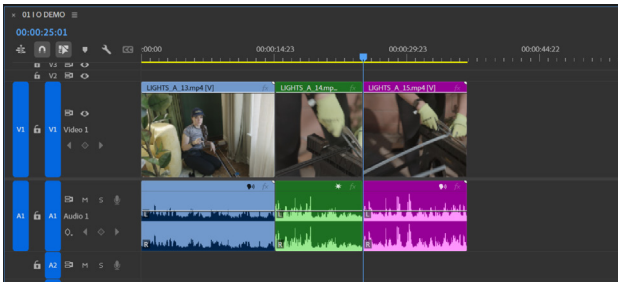Image 2: The green clip was inserted and the purple clip jumped right (rippled).

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

Insert & Overwrite

**INSERT SHORTCUT:** , (COMMA)

OVERWRITE SHORTCUT: . (PERIOD)

BRING IN CLIPS WITHOUT DRAGGING

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

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

The track on which **Source Patching** is turned on is where new clips are dropped in via Insert and Overwrite. This helps when you've got lots of tracks and need to drop specific clips into a specific track.
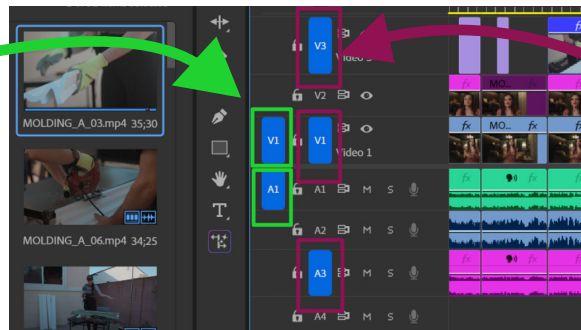
The tracks that have **Track Targeting** turned on work with basic timeline shortcuts and copy/paste. This helps if you want to use shortcuts on multiple tracks at once, or just work on a specific track.

Go to Cut Point

WHERE: TIMELINE

SHORTCUT: UP OR DOWN ARROWS

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

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

Faster Playback

WHERE: SOURCE MONITOR OR PROGRAM MONITOR

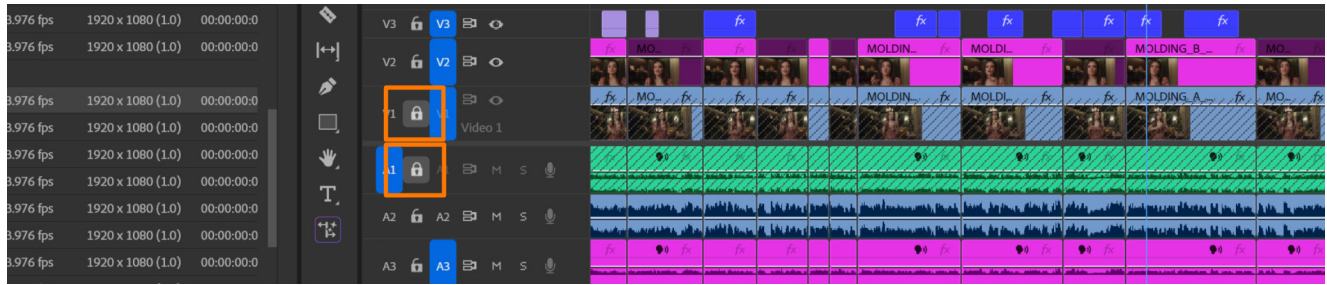**FAST FORWARD SHORTCUT:** L

REWIND SHORTCUT: J

STOP SHORTCUT: K

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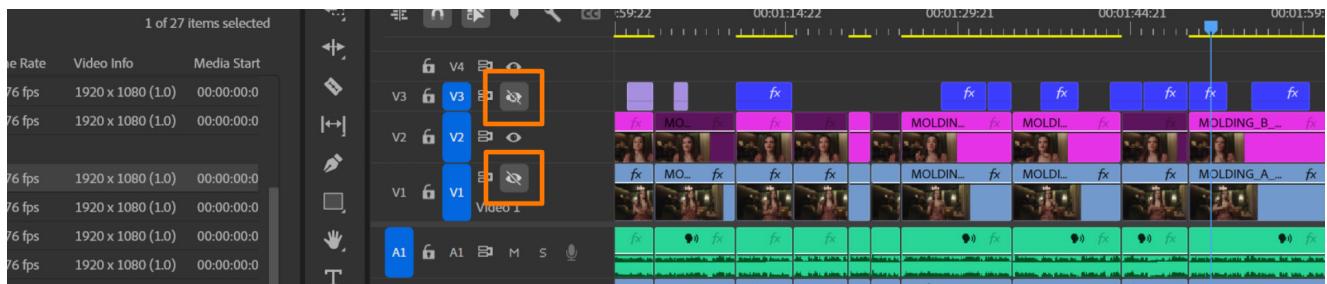
Track Locking

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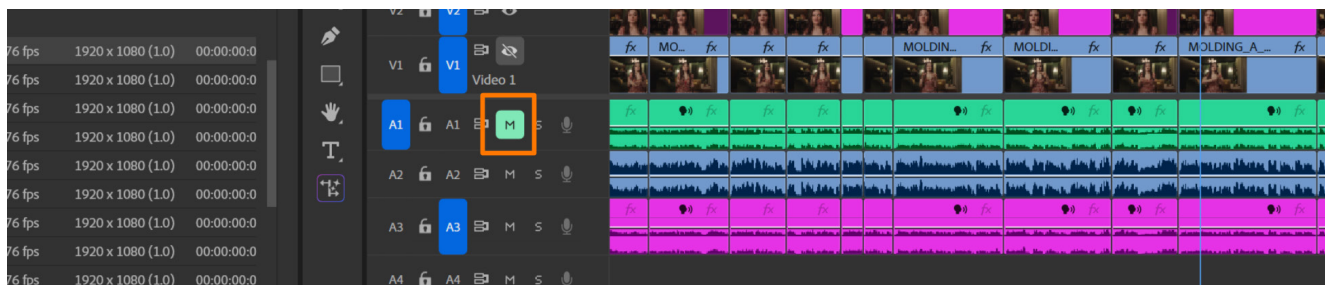

Video Track Visibility

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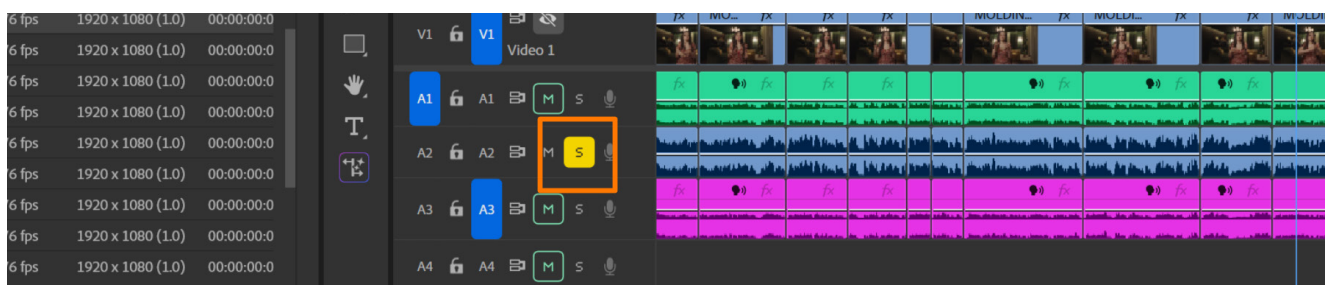

Audio Track Mute

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

Audio Track Solo

Click the S icon (it should turn yellow) to hear only that track playing. It also makes all other tracks Mute. You can "solo" more than one track, just as you can mute more than one track.

Unlinking Clips

When you drag the entire clip from the bins into your timeline, if the clip has audio - the audio will also appear in your timeline. This is because the video and the audio are "linked." Here are 6 ways to unlink your audio:

BEFORE YOU ADD THE CLIP TO YOUR TIMELINE

Double-click on the clip in the Project Window (in your bins) and pull it up in your Source Monitor. Hold down the the film strip icon at the bottom of the Source Monitor (Image 1) and drag into your timeline.

IF THE CLIP IS ALREADY IN YOUR TIMELINE

Select the clip (or group of clips), right click, and select "**Unlink**" from the list (Image 2).

Select the clip (or group of clips) and press CMD+L (CTRL +L on PC).

Go to the Sequence menu above and deselect "**Linked Selection**" (Image 3). This will make all the clips in the whole project unlinked.

Disable the "**Linked Selection**" button on the sequence, right next to the Snap button (Image 4). This unlinks all the clips in that sequence, but not in the whole project.

Hold down OPTION (ALT on PC) while selecting a clip (or group of clips) and after you let go of the mouse, press Delete to delete them. Otherwise, clicking anywhere else will just make them all linked again.
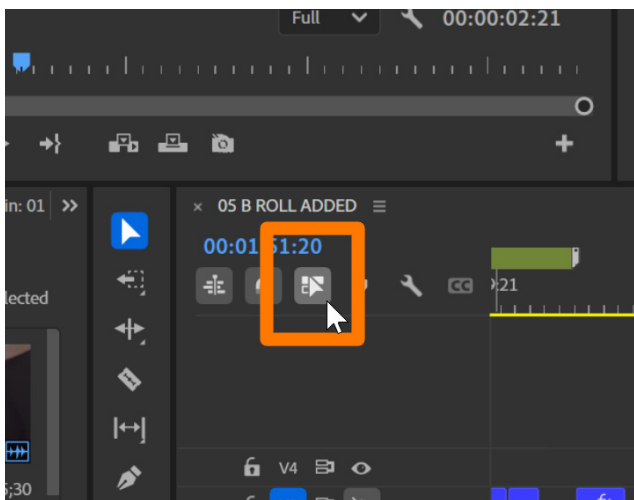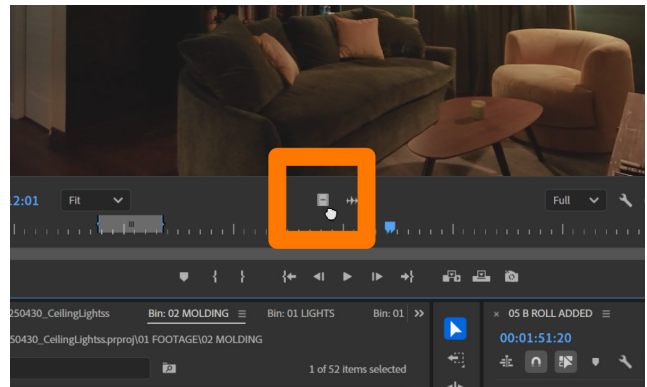
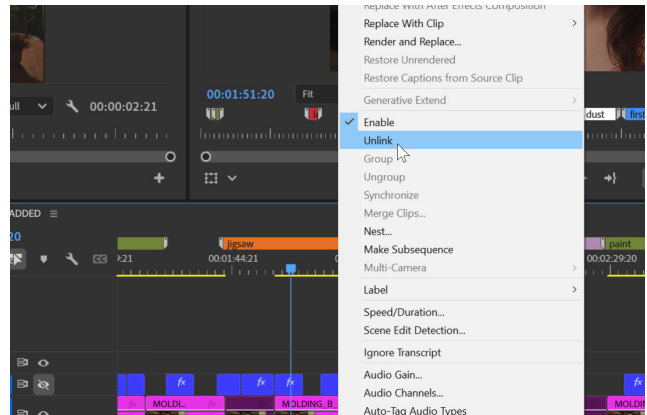
Image 1: Drag Video Only button.

Image 2: Unlink Option in the pop-up menu.
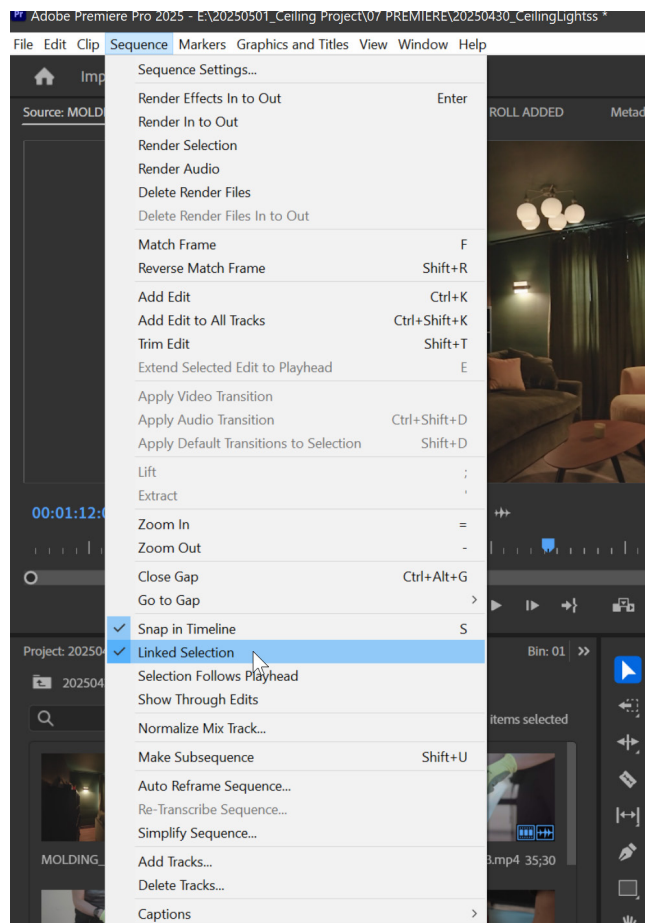
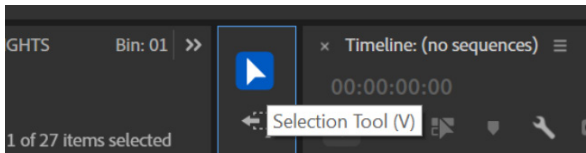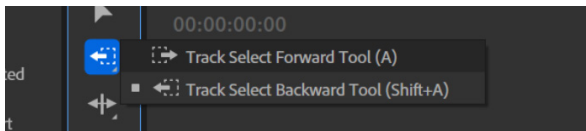Image 3: Disable Linked Selection from the Sequence Menu.

Image 4: Once disabled, the Linked Selection button on the sequence is gray.
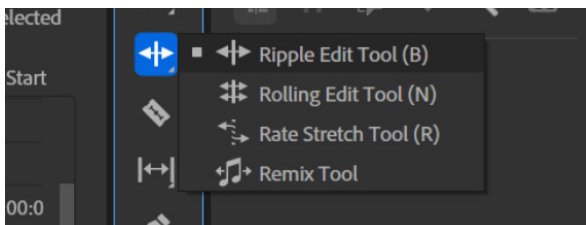
Tools Panel Basics

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

SELECTION (V) Select clips in the timeline.

**TRACK SELECT FORWARD/BACK (A/SHIFT+A)** Select all the clips after or before your cursor.

RIPPLE EDIT (B) Adjust an edit point and all other clips move over (ripple) to make room.
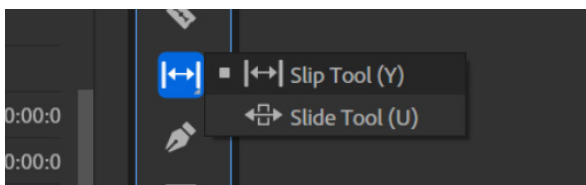
ROLLING EDIT (N) Adjust an edit point between two clips without moving anything else in the timeline.

RATE STRETCH (R) Change the duration of the clip while changing the speed.

REMIX TOOL Change the duration of a music clip without changing the speed. AI-powered tool with Adobe Sensei.
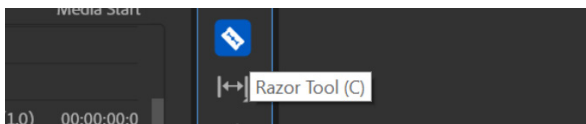
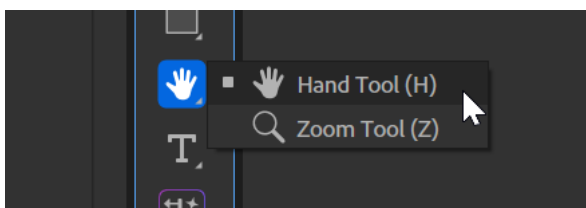**RAZOR (C)** Cut a clip (or multiple clips) into two.

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

SLIDE (U) Slide a clip left and right on the timeline while over-riding the other clips that are on either side of it.
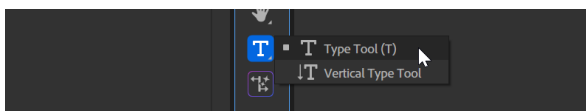
PEN (P) Create and move anchor points.

SHAPES You can create a **RECTANGLE, CIRCLE, OR POLYGON** When the tool is selected, you can click and drag directly in the Program Window. A new clip will appear on the top Video Track. Shapes can be edited inside the Properties Panel.

HAND (H) Drag the timeline view side to side.

ZOOM (Z) Zoom into the timeline to see it in more detail.

TYPE (T) OR VERTICAL TYPE Type directly onto the screen in the Program Window. A new clip will appear on the top Video Track. Text font, size, color and other properties can be edited inside the Properties Panel.
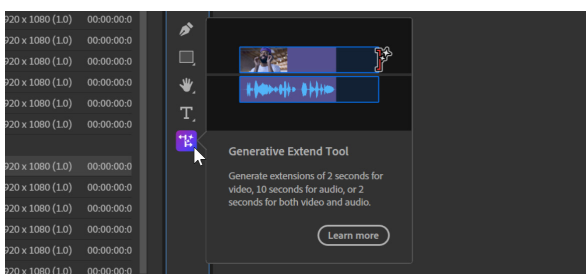
GENERATIVE EXTEND Drag the length of an audio or video clip to create new frames using commercially safe AI powered by Adobe Firefly. This creates up to 2 seconds of video foot-age and up to 10 seconds of audio. This is a premium feature.

Moving Edits

WHERE: TIMELINE

RIPPLE EDIT SHORTCUT: B

ROLLING EDIT SHORTCUT: N

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

Image 1: Edit tools in the Tools menu.

RIPPLE EDIT

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

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

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

Not working? Possible reasons:

1. You are trying to extend a clip on the timeline, but you are already at the beginning or end of that source media and the edit cannot be extended. Try **Generative Extend Tool**.

2. You are trying to shorten (contract) a clip, but have other clips on different tracks getting in the way of the ripple. If you don't want certain tracks interfering with the ripple effect (like for example the music track), you can lock those tracks with the Track Lock (Image 4).

ROLLING EDIT

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

STEP 2: Click and drag your edit point left or right to extend or contract the length of your clip in the timeline.

The clip immediately on the other side of the edit will adjust its own duration while not causing any of the other clips on the timeline to ripple (Image 6).
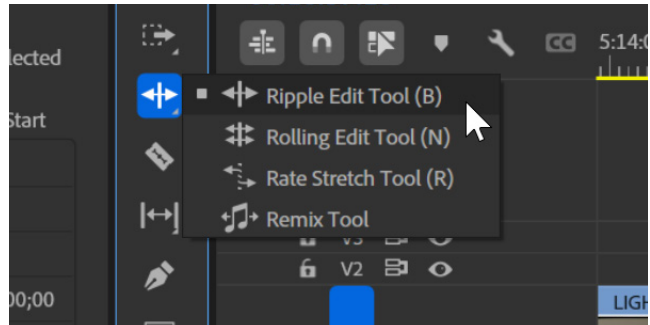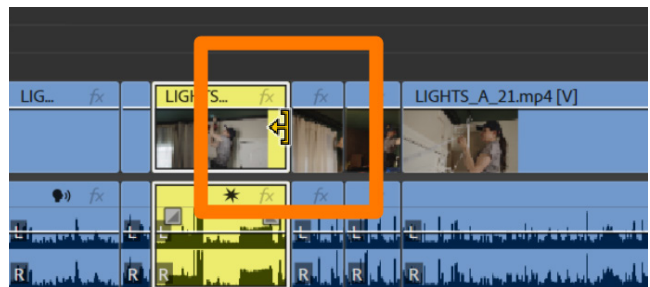

Image 2: Ripple Edit cursor hovering over end point of yellow clip.
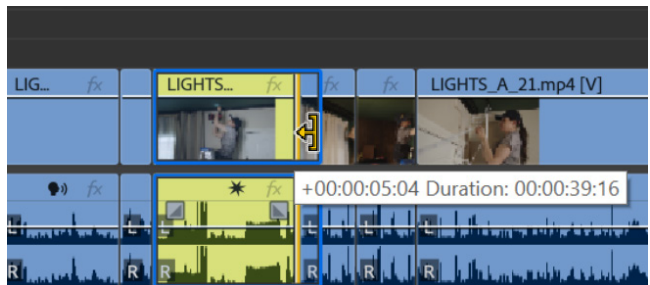

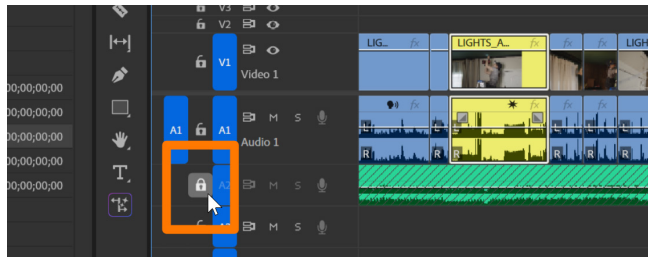Image 3: Extending end point of yellow clip to the right.

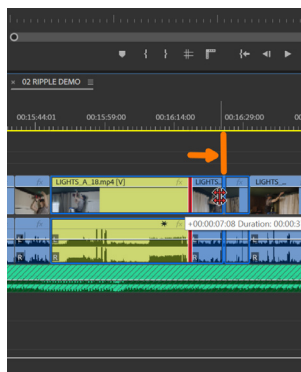Image 4: Track lock for music track (Green, Track A2) is on.

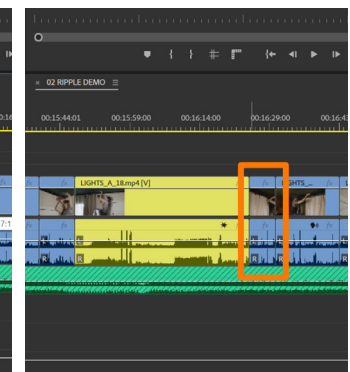Image 5: Rolling Edit cursor hovering over the end point of yellow clip.

Image 6: The extended yellow clip over-wrote half of the following blue clip.

WHERE: TIMELINE

SELECT AFTER CURSOR SHORTCUT: A

SELECT BEFORE CURSOR SHORTCUT: SHIFT +A

SELECT LINKED: OPTION (ALT) + CLICK

DUPLICATE CLIP: OPTION (ALT) + DRAG

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

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

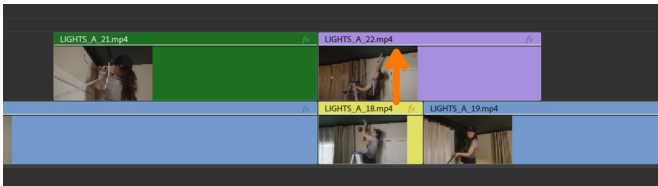**SLIDE CLIP SHORTCUT:** U

SLIP CLIP SHORTCUT: Y

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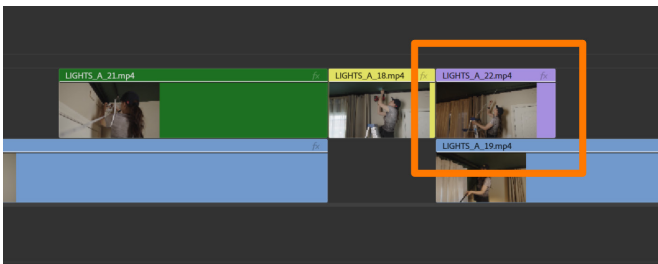

Image 2: The yellow clip over-wrote the first half of the purple clip above it.
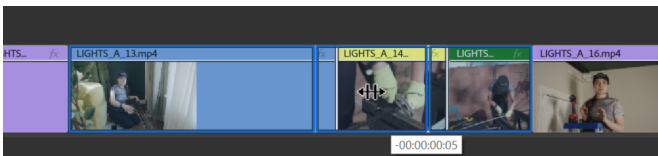

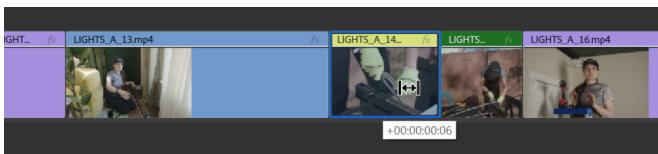Image 3: As yellow clip is slid left, blue clip gets shorter & green clip gets longer.

Image 4: As yellow clip is slipped, none of the clips around it change.

Image 5: Slip Clip Display in the Program Window.

Moving Clips

SELECT ALL AFTER (OR BEFORE) CURSOR

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

SELECT LINKED CLIP WITHOUT UNLINKING

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

DUPLICATE AND DRAG

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

NUDGE LEFT/RIGHT

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

NUDGE UP/DOWN

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

SLIDE CLIP

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

STEP 1: Press "**U**" and select your clip.

STEP 2: Drag your clip left or right to its new position, changing the length of the neighboring clips (Image 3).

SLIP CLIP

Slipping a clip will not change its duration or location on the timeline. It will change the content within the segment of the clip itself, as you slip along the contents of the full original clip (Image 4).

STEP 1: Press "Y" to activate Slip Tool.

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

Mark The Sequence

**MARKERS ARE FOR YOU TO REMIND YOURSELF WHAT TYPE OF CONTENT YOU'VE GOT IN YOUR TIMELINE AND WHERE IT IS LOCATED. BEFORE YOU ADD MARKERS, MAKE SURE YOU HAVE THE FOLLOWING TWO SETTINGS:**
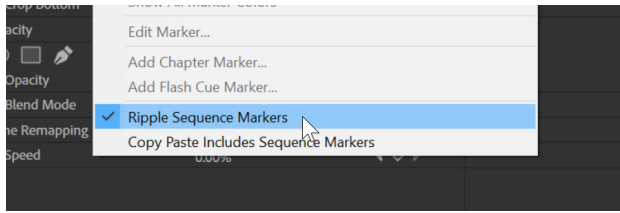

IN THE MARKERS MENU: Check "**Ripple Sequence Markers**" - this will make sure your markers are always connected to the clips in your sequence. If you change your sequence, the markers ripple accordingly.
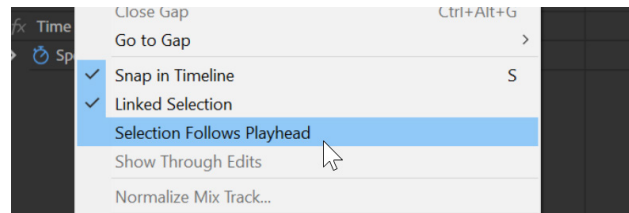
IN THE SEQUENCE MENU: Uncheck "**Selection Follows Playhead**" - this will allow you to slice across the entire timeline stack without Premiere always selecting the top clip by default.
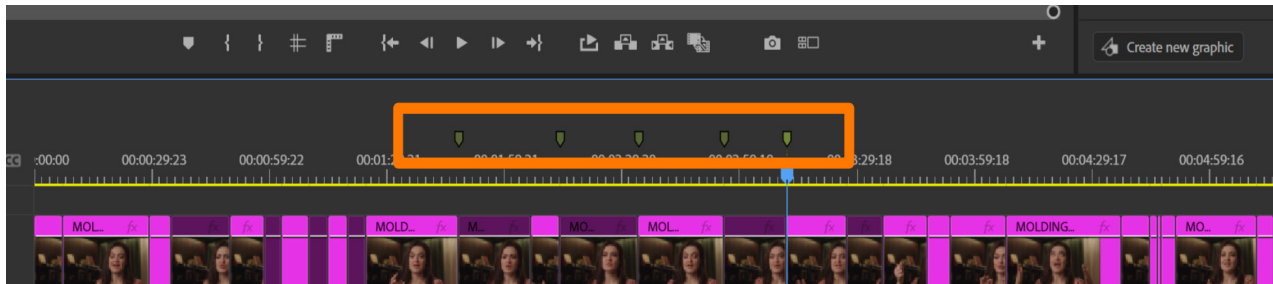
STEP 1: Play through your track by pressing the SPACEBAR or the PLAY BUTTON at the bottom of the Program Window. Every time you find a place you'd like to put a marker, press the "**M**" button on your keyboard. Markers can also be rearranged and dragged around the timeline.
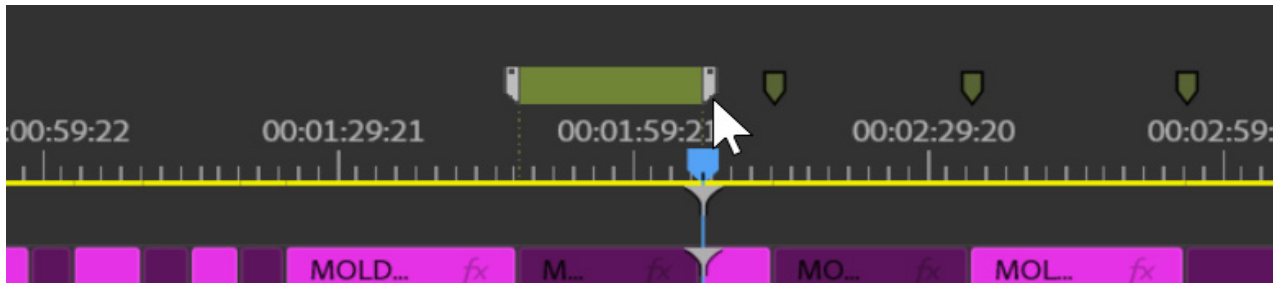
STEP 2: If you want to place a durational marker to help you indicate a certain segment, you can click on the marker and hold down OPTION (ALT on PC) to drag it out to your desired length.
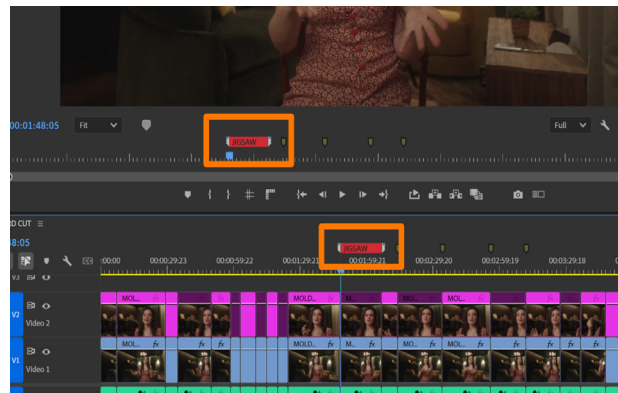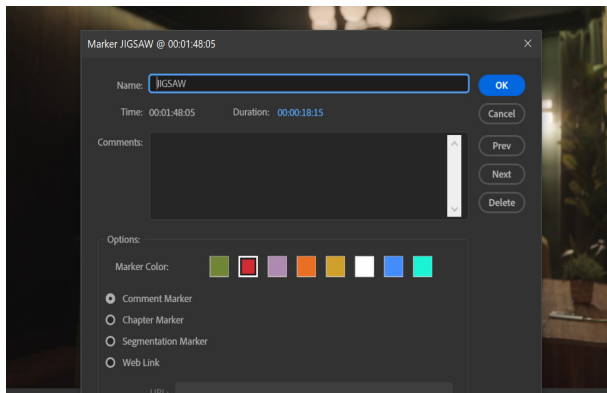
STEP 3: To change colors or add notes to a durational marker, double-click on it. Here, I titled it "JIGSAW" and colored it red. The markers will match their location both in the timeline and in the Program Panel.

Edit with Markers and Shortcuts

STEP 1 Click **SHIFT + M** to jump your playhead to the next maker. Click **M** to cut across all your video layers, also known as "insert edit" (Image 1). This will only work if track targeting is selected across all layers (Page 10) and your music track is locked (Page 11).

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

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

In Image 3, the pink clips on track V2, have been disabled and their colors have turned darker.

In Image 4, all of the tracks under the playhead have been disabled except the music track (green).

SELECT MULTIPLE EDIT POINTS AT ONCE

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

CLOSE GAP

If there is a gap that you'd like to close, you can RIGHT CLICK on it and select "**Ripple Delete**."
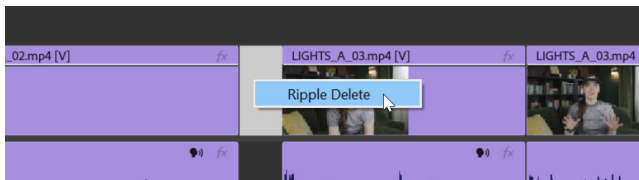
Closing all gaps requires you to create a shortcut. Go to **EDIT > KEYBOARD SHORTCUTS**, type in "Gap" in the search bar and type in a shortcut for Close Gap.
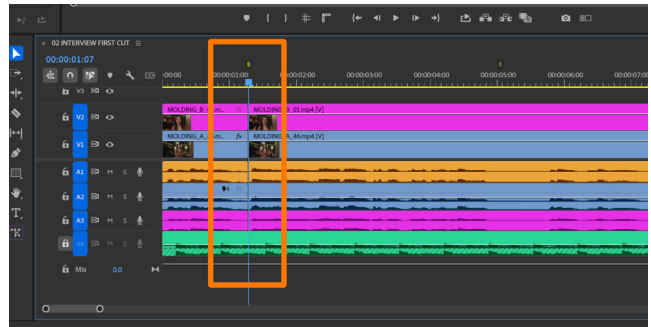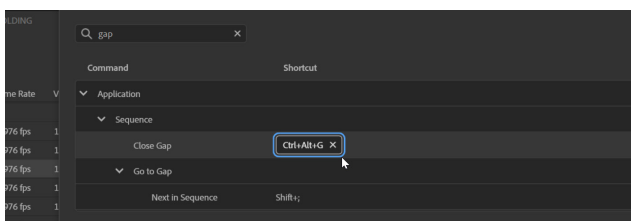
Image 1: An edit inserted across all video layers and 3 audio layers at the marker.
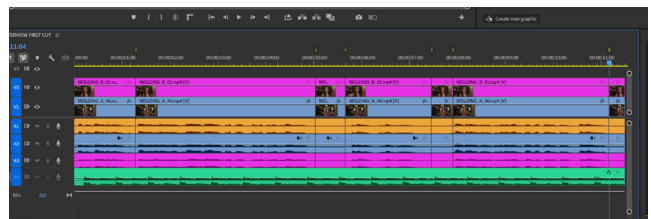

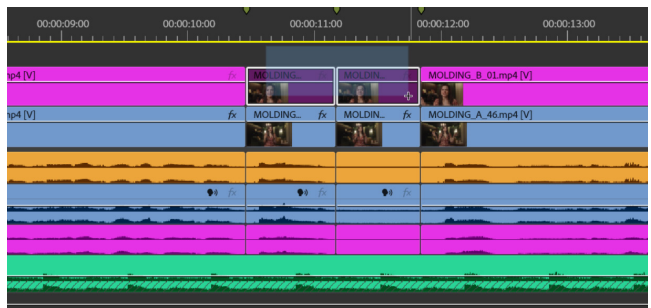Image 2: All edits have been inserted at all the markers.

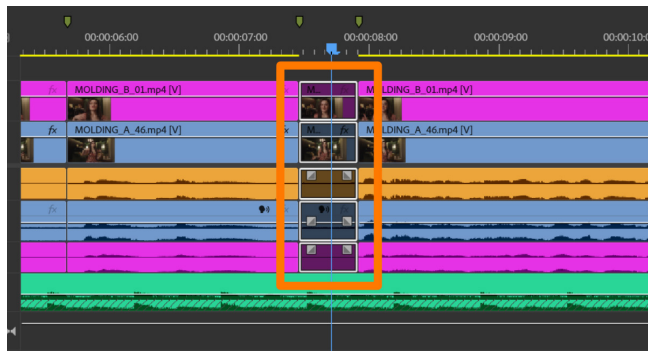Image 3: The two pink clips at the top are disabled (darker colors)

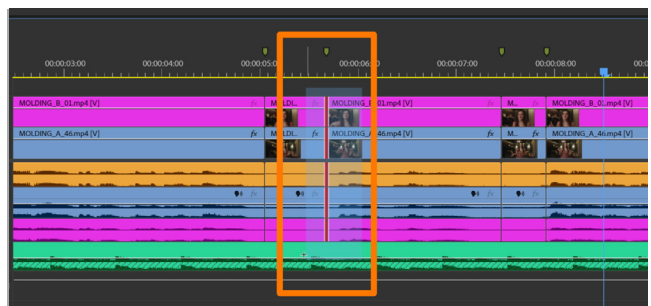Image 4: All clips under playhead disabled except the music track.

Image 5: Five edit points have been selected by drawing a marquee. Notice the music track wasn't selected even though the box is on it - because it is locked.
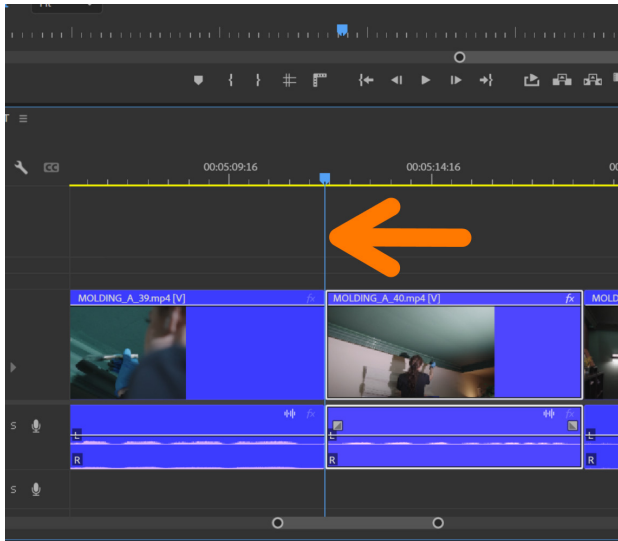
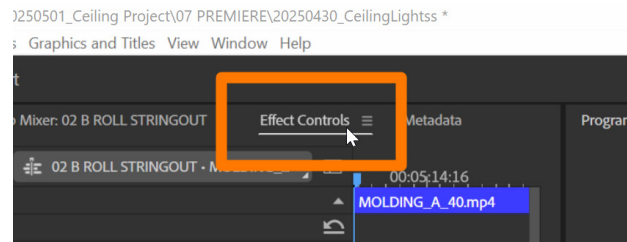Image 1: Place your playhead where the movement should start.
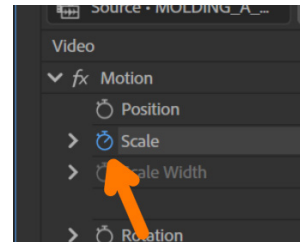

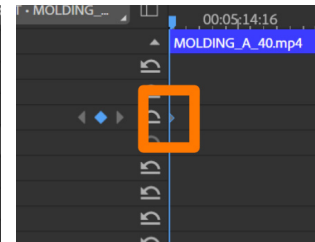Image 2: Effect Controls Window.

Image 3: Enable Scale keyframes.

Image 4: First keyframe is placed.

Motion Controls: Zoom and Pan

WHERE: TIMELINE AND
EFFECT CONTROLS PANEL

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

STEP 1: Select the clip you'd like to pan or zoom (here it is the purple clip MOLDING_A_40.mp4) and place your Playhead (blue line, Image 1) where you'd like the movement to start.

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

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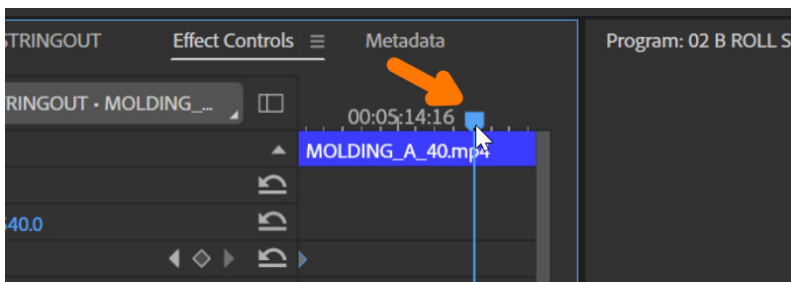
Image 5: Move your playhead (blue line) to where the movement should end.
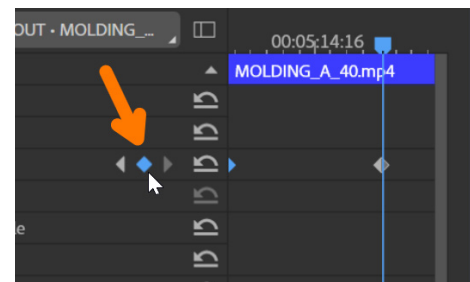
Image 6: Click to make a new keyframe.

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

STEP 5: Complete this same keyframe process for the "**Position**" property (Image 8). Instead of typing in each value, you can also hover your mouse over the number and drag the mouse left to right to change the value (Image 9).
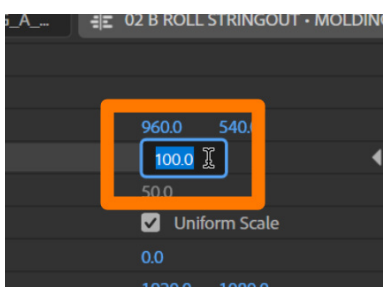
Image 7: Type in a new scale value.
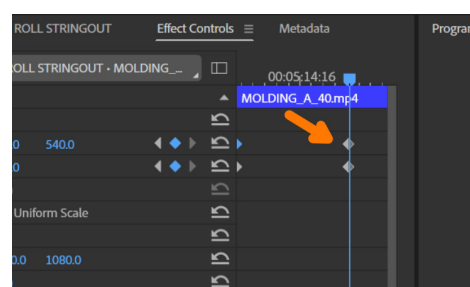
Image 8: Keyframes have been added for Position property.
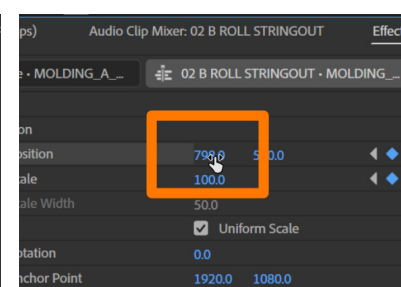
Image 9: Hover over number, drag to change.

Clip Adjustment: Warp Stabilizer

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

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

STABILIZATION RESULT

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

METHOD

"**Position**" will just undo the shake in your clip, not modifying the dimensions. Use this when the camera is generally staying in one place and pointed in one direction. "**Position, Scale, Rotation**" will take into account the camera's movement.

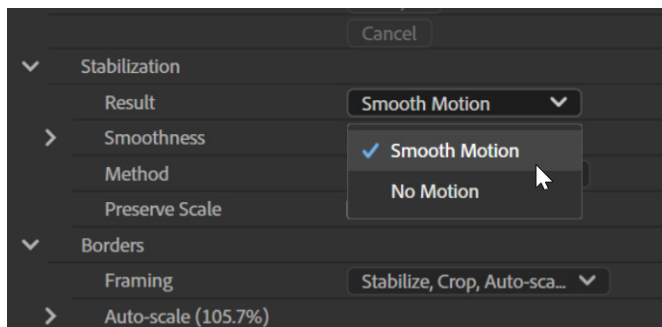You can always click "**Preserve Scale**" if you are moving forward or back on a subject and you don't want the stabilizer to compensate for that.

Stabilization Result Options in Warp Stabilizer.
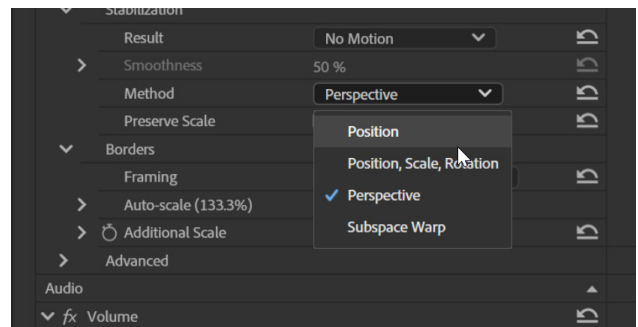
Stabilization Method Options in Warp Stabilizer.

FRAMING

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

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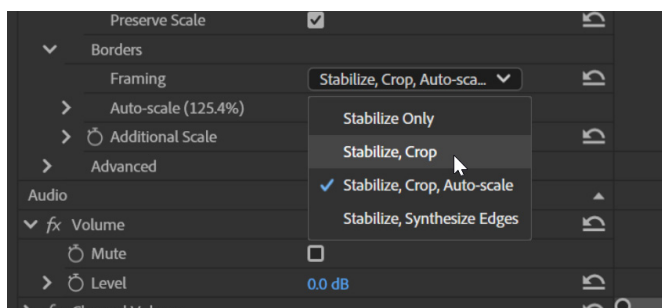
Border Framing Options in Warp Stabilizer.
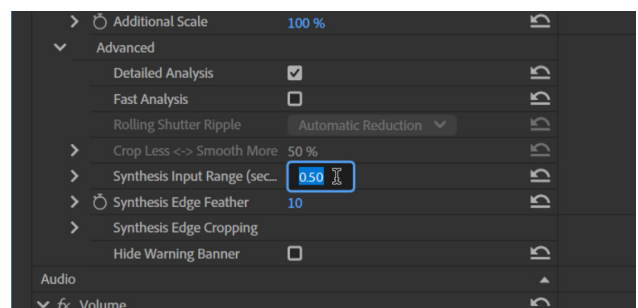
Advanced Tab options for Synthesize Edges in Warp Stabilizer.

More Clip Adjustments

RATE STRETCH

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

VIDEO EFFECTS

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

CORNER PIN

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

Before Corner Pin

After Corner Pin

GAUSSIAN BLUR

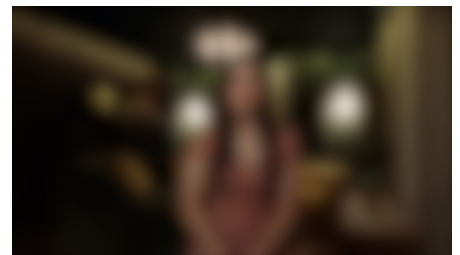Blurs your clip. Select "Repeat Edge Pixels" if you don't want the edges to feather. Also try Camera Blur or Compound Blur!

Before Gaussian Blur
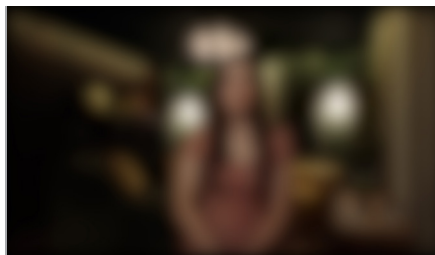
Gaussian Blur - no "Repeat Edge Pixels"

Gaussian Blur - with "Repeat Edge Pixels"
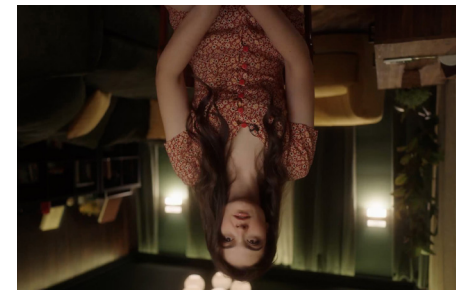
HORIZONTAL AND VERTICAL FLIP

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

Original Clip

Flip Horizontal

Flip Vertical

Sync 1 Video Clip with 1 Audio Clip

WHERE: TIMELINE & PROJECT PANEL

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

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

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

STEP 2: RIGHT-CLICK and select "Merge Clips."

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

STEP 4: Your new merged clip should appear in your Project Panel. Now you can drag it onto your timeline. If you did not previously select "Remove Audio from AV Clip" in the Merge Clips menu, the audio from the AV clip will still be there for reference. You can disable it by right-clicking and selecting "Disable" or you can mute the entire track (Image 3).
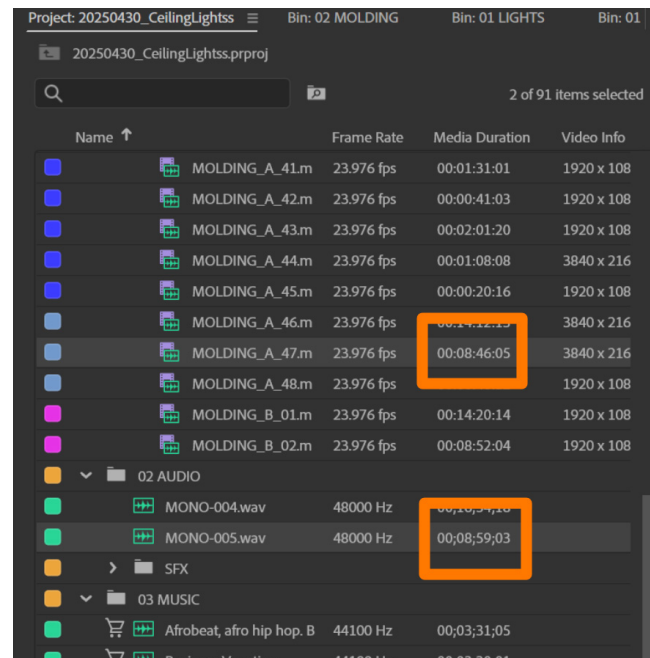
Image 1: Select the A/V clip and its accompanying audio clip in the Project Panel.
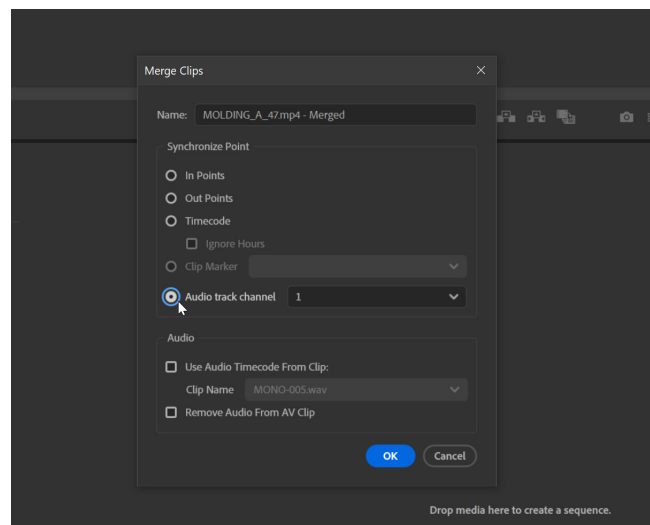

Image 2: Use Audio track channel as the Synchronize Point.

NOTE: IF YOU CHOOSE TO SEND YOUR PROJECT OUT FOR FINISHING IN A THIRD-PARTY AUDIO APPLICATION, IT IS BETTER TO USE THE MULTICAM SYNC WORKFLOW DESCRIBED ON THE NEXT PAGE
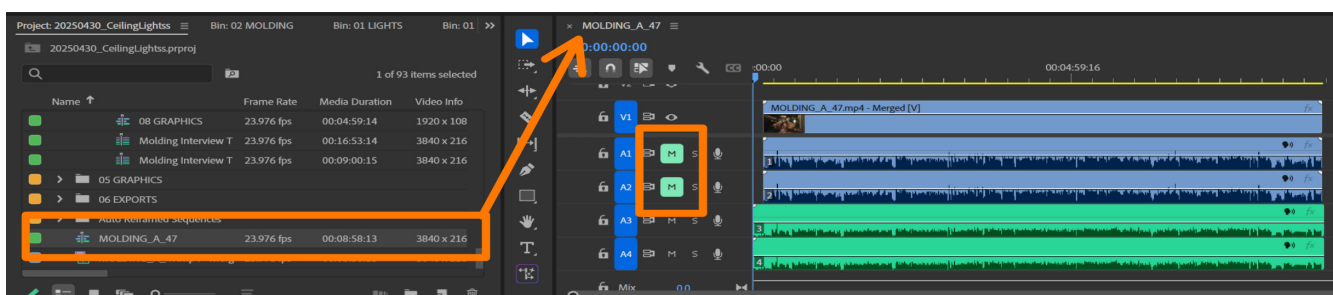

Image 3: Drag your new Merged Clip onto the timeline, everything should be lined up. Mute the audio tracks of the original AV clip.

Multi-Cam Sync Workflow

WHERE: PROJECT PANEL (BINS) AND TIMELINE PANEL

Synchronize audio and video files from multiple cameras and sound devices at once. This workflow is for those who want to be able to see all of their video feeds at the same time. It helps if your files are organized and you know which files from which cameras are meant to be synced.

STEP 1

Select the clips you want to sync from the bin by holding down CMD (CTRL on PC) and clicking each one. In the example on Image 1, I know WIMB_A_01, WIMB_B_01, and WIMB_C_01 are the three camera files meant to sync with WIMB_001 - the audio file.

Tip: if your clips aren't organized, you can play them through or check the media duration to see if the clips have a similar length.
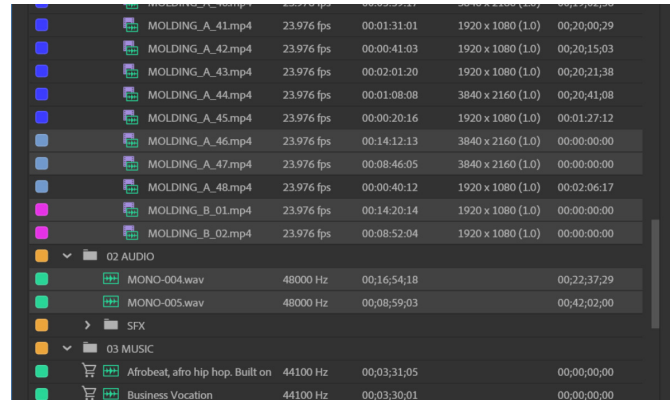

Image 1: Selecting the clips that are meant to be synced.

STEP 2

RIGHT CLICK and select "**Create Multi-Cam Source Sequence.**"

STEP 3

Determine what type of sync is required. If you were recording timecode (most cinema cameras do this) with a time-code-generator box, select that. If you're shooting on a phone or DSLR/mirrorless camera and you were recording audio on the camera itself (we call this "scratch audio") you can select "**Audio track channel**" as your Synchronize Point.
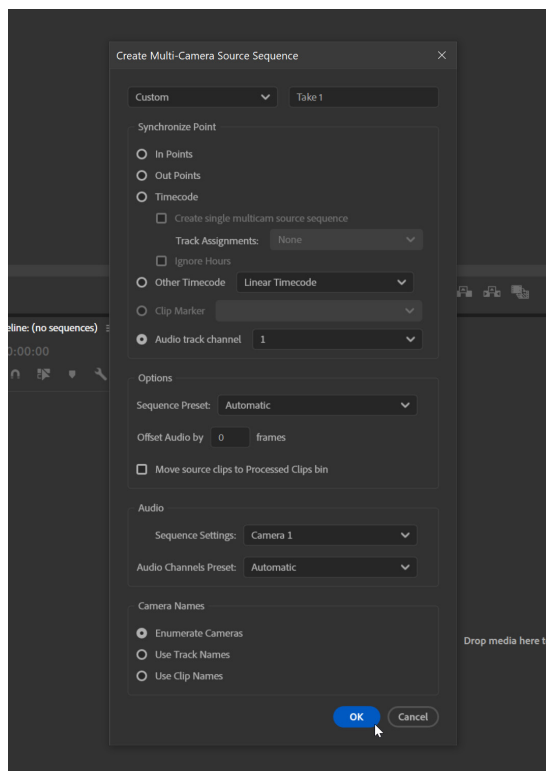
Image 2: My preferred settings for multicam sync.

I also like to deselect "**Move source clips to Processed Clips bin**" because that disrupts the organization I have in my Bins.

However, this is useful to select when you don't know which clips go with which audio, so you're selecting everything in your bins all at once and syncing that in a big chunk. If the synchronization fails on any of the clips, you'll know because those clips will be the ones left in your original bins, while those clips that have been synced (or "Processed") will be moved to a new "**Processed Clips**" bin.

I also like to select "**Enumerate Cameras**" because this assigns a number to each of my cameras, making it easy to switch between them by simply pressing the number keys on my keyboard.

You can also create a custom name for the Multi-Cam Source Sequence (let's shorten that to MCSS for this guide) that is about to be created. Or you can let the MCSS take on the name of one of the video or audio clips that are inside it.

The new MCSS that is created after you click "**OK**" is put into your Project Window loose - not attached inside any existing Bin (Image 3, next page).

Multi-Cam Sync Workflow (Cont.)

STEP 4

Drag the MCSS onto your timeline. If the first button under the timer is disabled (no gray background), the MCSS will split back into individual clip layers as it is being dragged into the timeline (Image 4). Make sure "Multi-Cam Follows Nest Setting" is enabled in the sequence menu (Image 5).

If that same button is enabled (gray background), the MCSS will look like it's just one video layer. But in fact, this is special type of Nested Sequence and allow you to use Multi-Cam Editing (Image 6).

STEP 5

You'll need to enable 2 buttons in your Button Editor that don't come standard. Go to the "+" icon on the bottom right corner of the Program Window (Image 7) and add the Multi-Cam Record button and the Multi-Cam View button by dragging both into the button bar in the Program Window (Image 8).

STEP 6

Click on the Multi-Cam View button to be able to see all your angles at once. Click on the Multi-Cam Record button and now you're able to record your keystrokes (Image 9).

STEP 7

As you watch the video, press the keypad numbers (1, 2, 3, and so on) that correspond to the camera you want active at that point in time. The red rim around the clips will show you which ones are active in the Multi-Cam View. Once you press Stop, those cuts will appear on your MCSS. If you ever want to see the clips as regular clips again, you can **RIGHT CLICK > MULT-CAM > FLATTEN**.

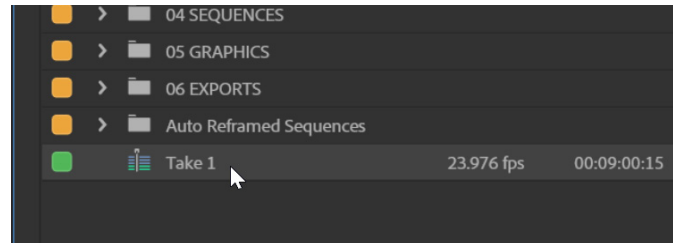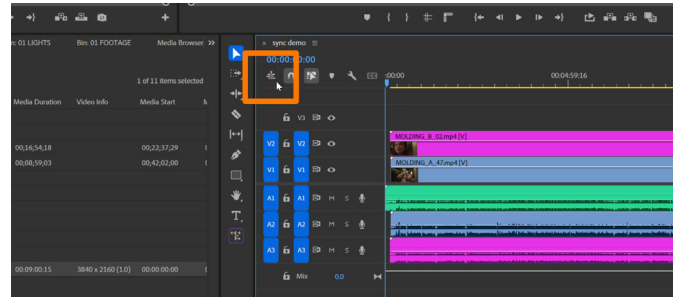Image 3: Multi-Cam Source Sequence in the Project Panel.

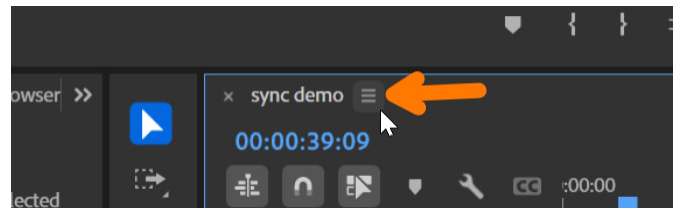Image 4: Disable this button to drag MCSS in as separate synced clips.

Image 5: Right click and select "Multi-Camera Follows Nest Setting"
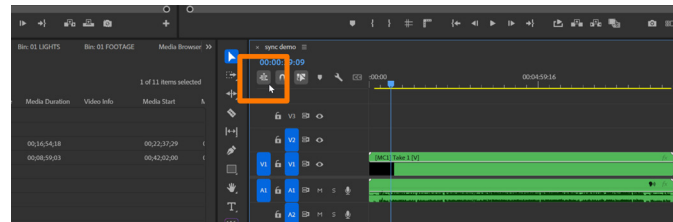

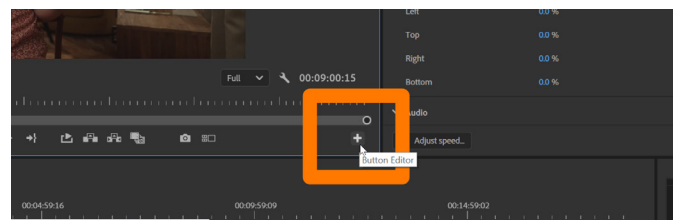Image 6: Enable this button to drag MCSS in as an intact MCSS.
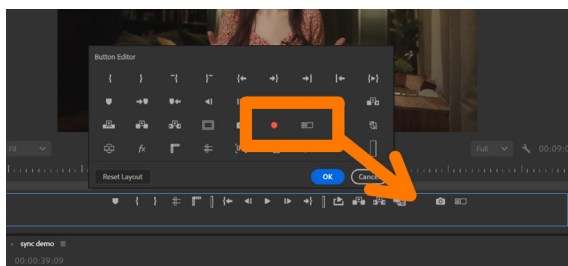

Image 7: Open the Button Editor.

Image 8: Drag the Multi-Cam Record and Multi-Cam View buttons into button bar.
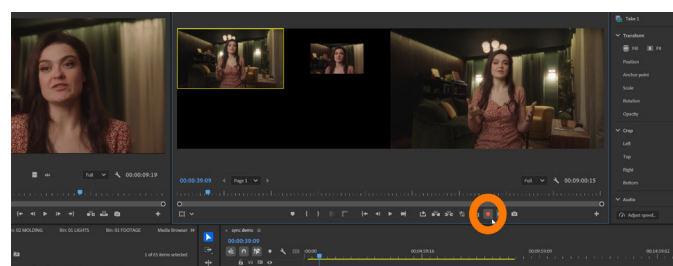
Image 9: Enable Multi-Cam Recording.

Sync Multiple Video Clips to Audio In the Timeline

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

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

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

STEP 2: RIGHT-CLICK and select "Synchronize." Select "Audio track channel" as the Synchronize Point.

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

Image 1: All the clips on their own separate tracks.

Image 2: All the clips are now synced up.

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

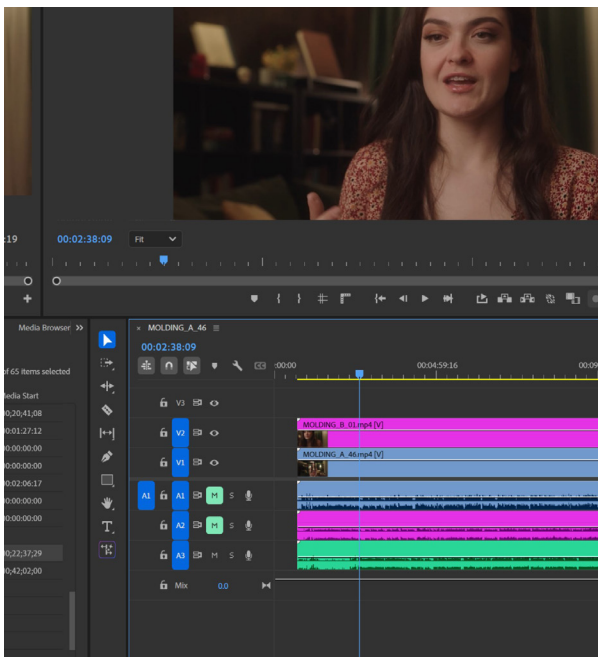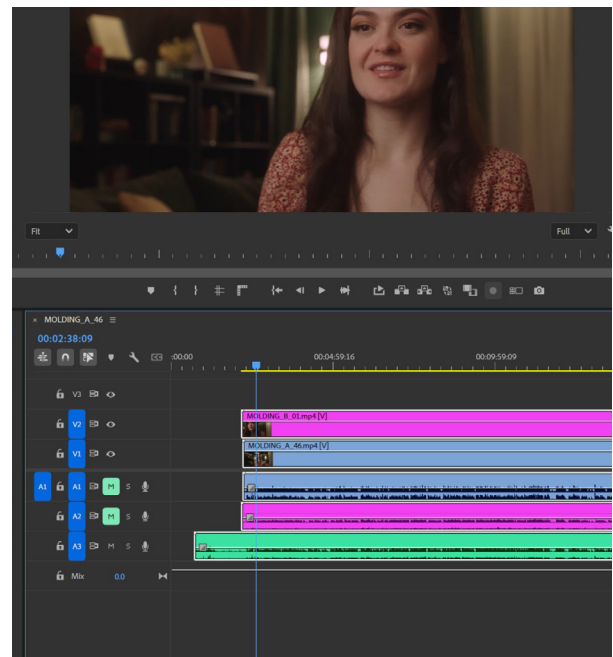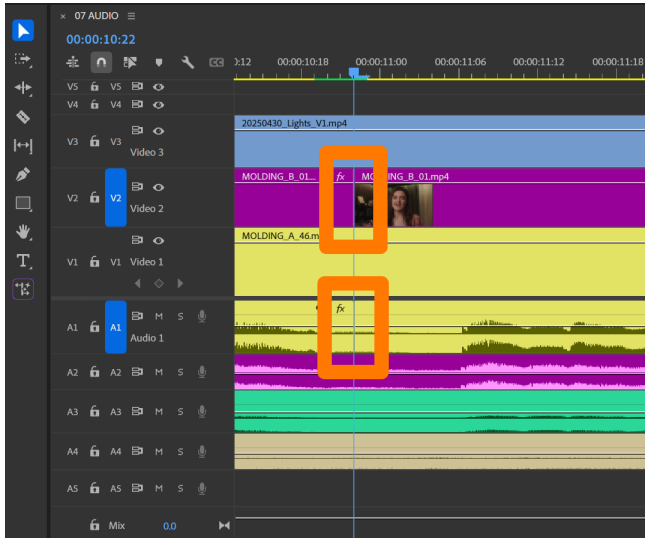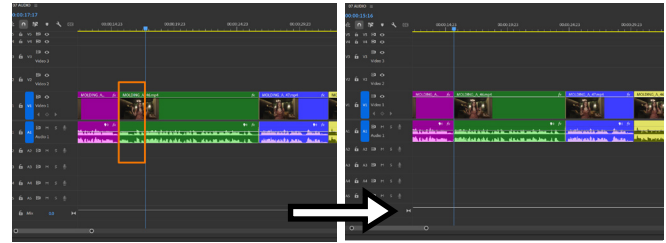Image 2a: **This section** of the **green clip** needs to be removed.
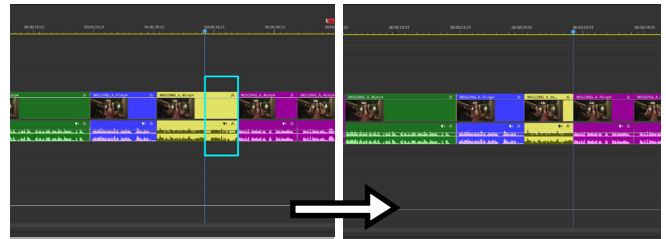
Image 2b: "Q" cut and ripple delete.

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

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

Cut & Ripple Trim to Playhead

WHERE: TIMELINE

CUT AT PLAYHEAD: CMD+K (CTRL+K ON PC)

CUT ALL AT PLAYHEAD: SHFT+CMD+K (MAC)
SHFT+CTRL+K (PC)

RIPPLE TRIM PREV. EDIT TO PLAYHEAD: Q

RIPPLE TRIM NEXT EDIT TO PLAYHEAD: W

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

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

W trims the tail end of a clip. It deletes what's between the playhead and the end of the clip and ripples everything after the playhead (Images 3a / 3b).
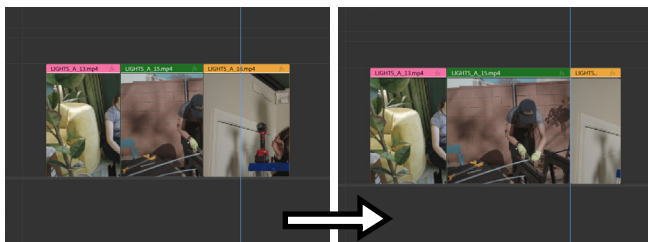
Image 4a: Green clip needs to be longer and reach the blue line (Playhead).

Image 4b: SHIFT+Q extends green clip to the right, overwriting half of orange clip.
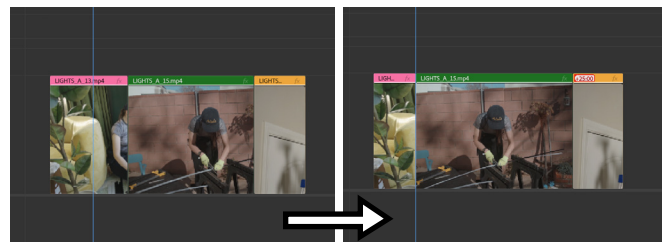
Image 5a: Green clip needs to start earlier, at the blue line (Playhead).

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

Extend to Playhead & Select without Clicking

EXTEND PREV. EDIT TO PLAYHEAD: SHFT+Q

EXTEND NEXT EDIT TO PLAYHEAD: SHFT+W

TRACK SELECT FORWARD: A

TRACK SELECT BACK: SHFT+A

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

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

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

Text-Based Editing

STEP 1   To create a transcript, first open up the Text workspace under **WINDOW > TEXT** and navigate to the Transcript tab (Image 1). It will show you which clips on your timeline can be transcribed.

STEP 2   Click "**Transcribe**"

STEP 3   Once you have your sequence transcript, you can edit this text just as you would any text editing application. You can change the spelling of words by double-clicking on the text and opening up the editor. You can highlight sections and click "**delete**" to delete them, copy, paste, etc. You can also RIGHT CLICK to see these options (Image 2). As you change your transcript, those changes will be reflected on your timeline.

Pauses are indicated by ellipses [...] and you can select those separately and delete them as well.

EXPORT TRANSCRIPT

Sometimes you may just want to send the entire un-edited transcript to someone. This is more common in documentary scenarios. Just go to the three-dot menu on the top right of the Text Window and select "**Export**" and this will give you several export options (Image 3).

CREATE CAPTIONS/SUBTITLES

Click on the CC button (image 4) to open up the Captions dialog box. This will ask you your preferences including character length, minimum duration, and number of lines (Image 5). Once you have selected your preferences, click "**Create captions**."

The captions will be added to a new "**Subtitle**" track above your video and audio tracks. You can still edit the captions from there - they act like clips on your timeline. You can move them around, change their timings, and change what they say by clicking into them (Image 6).
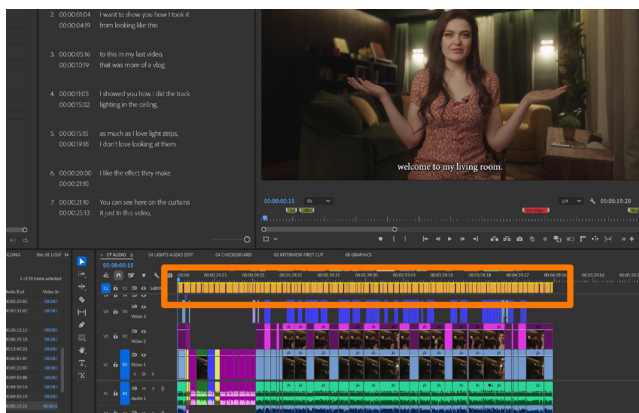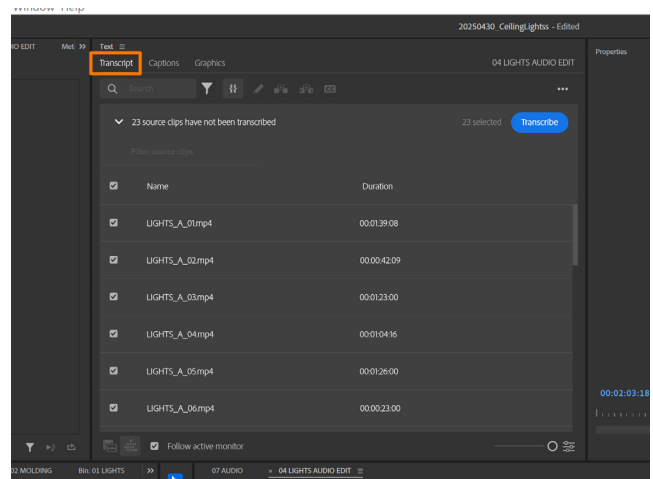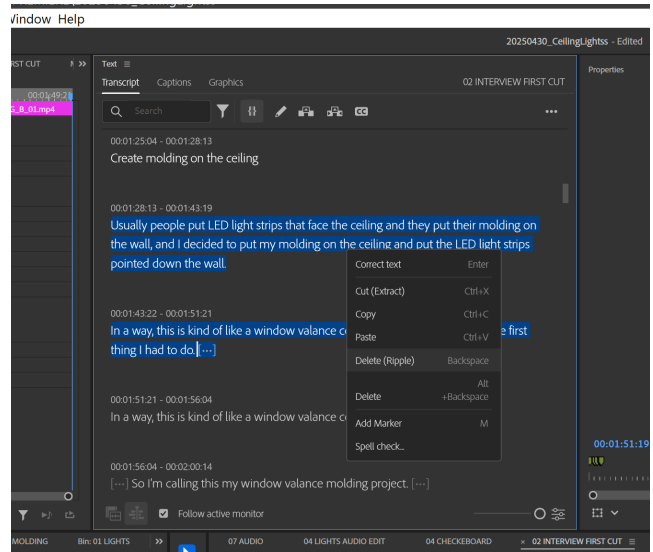

Image 1: Transcribe Tab in Text Window.

Image 2: Text editing options inside the Transcribe Tab.
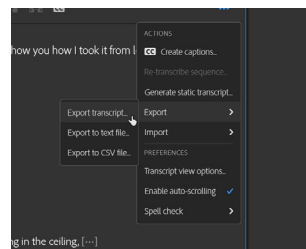
Image 3: Export Transcript Options.
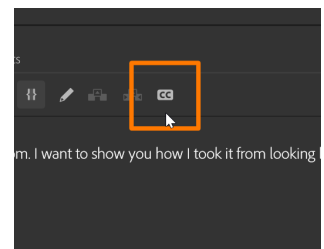

Image 4: Create Captions button.
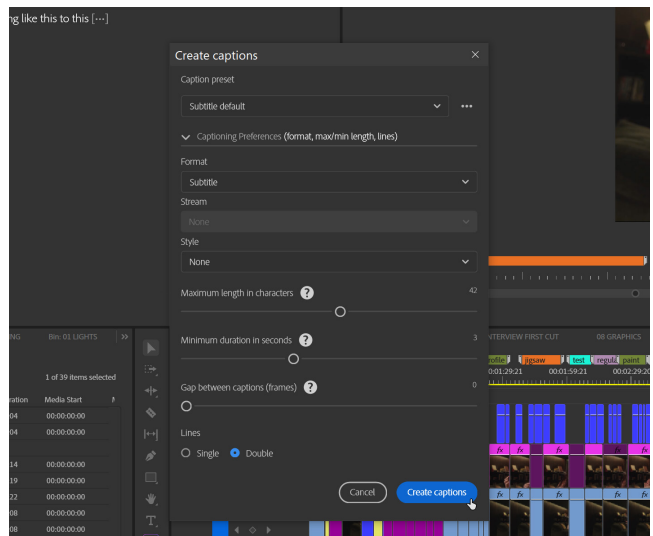

Image 6: Subtitle Track.

Image 5: Caption Preferences window.

Edit a Caption

WHERE: PROPERTIES PANEL

You can update the look of all of the captions at once if anything (like color, font, and font size) need to change.

STEP 1: Open the Properties Panel under WINDOW > PROPERTIES.

STEP 2: With one or more caption clips selected in the timeline, in the Properties Panel, you can now adjust the parameters of that graphic like the font, color, size, add shading or a background box, etc (Image 1).

Remember that social media play/scrub bars cover the bottom of the screen, so don't place your subtitle too close to the bottom of the frame.

STEP 3: If you want to push those style attributes to the rest of the subtitles on the track, click the Redefine Style Button (Image 2) and select "**All captions on track**" in the pop-up (Image 3).

If you want to adjust the settings again, you can select just one text clip, adjust, and use the Redefine Style button to apply it across the whole track again.

CREATE TRACK STYLE

You can also create a custom caption track style that you can take with you across other sequences.

Instead of clicking the Redefine Style button like in Step 3 above, go to "**Create Style**" in the drop-down menu under the + button (Image 4) and give your new caption style a name.

You can now name your new Text Style and save it just to the project you're currently working on, to the "local" styles library on your computer), or both.

Now you can select any text in the whole project and use the Track Style drop-down menu to add Track Styles.

Premiere also creates that preset as an item in your Project window (bins). If you right-click and select "**Export Text Styles**" you can save this file for future use in other projects.
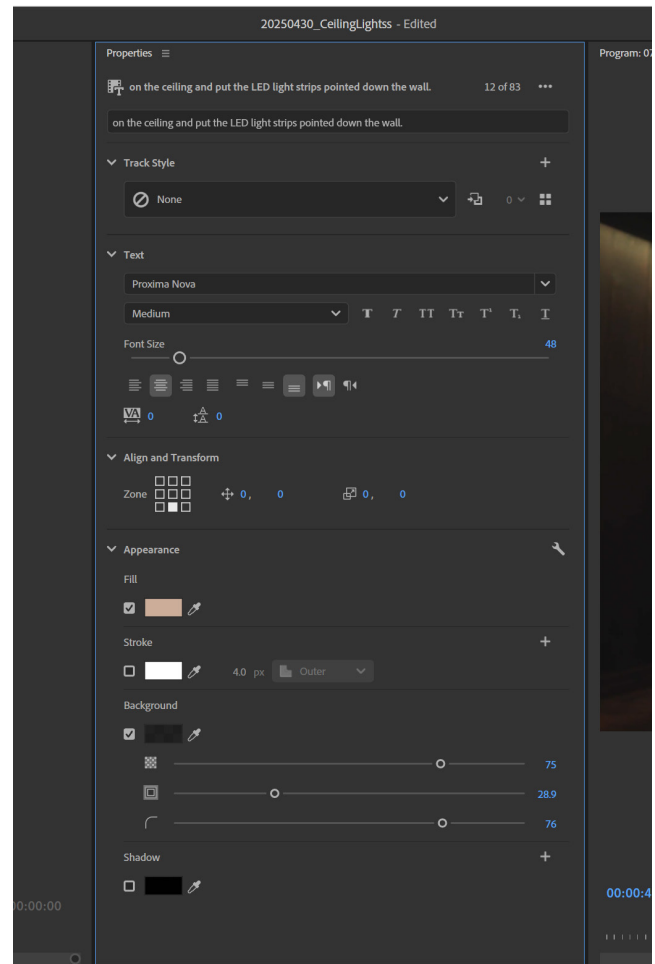
Image 1: Properties Panel when a text clip is selected.
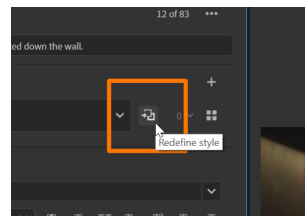
Image 2: Redefine Style button.
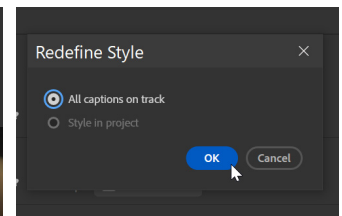
Image 3: Add style to all captions.
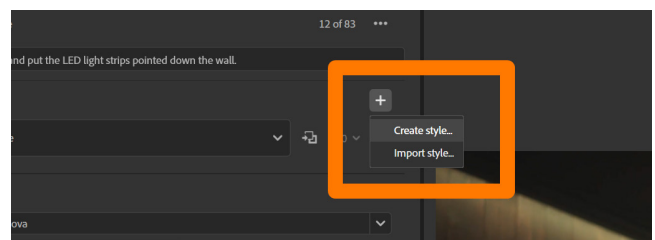
Image 4: Create New Text Style.
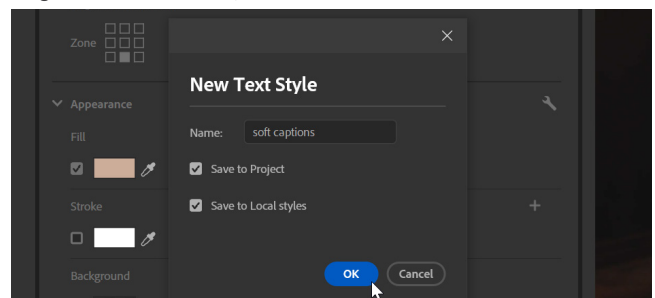
Image 5: New Text Style menu.

Auto-Translate Captions
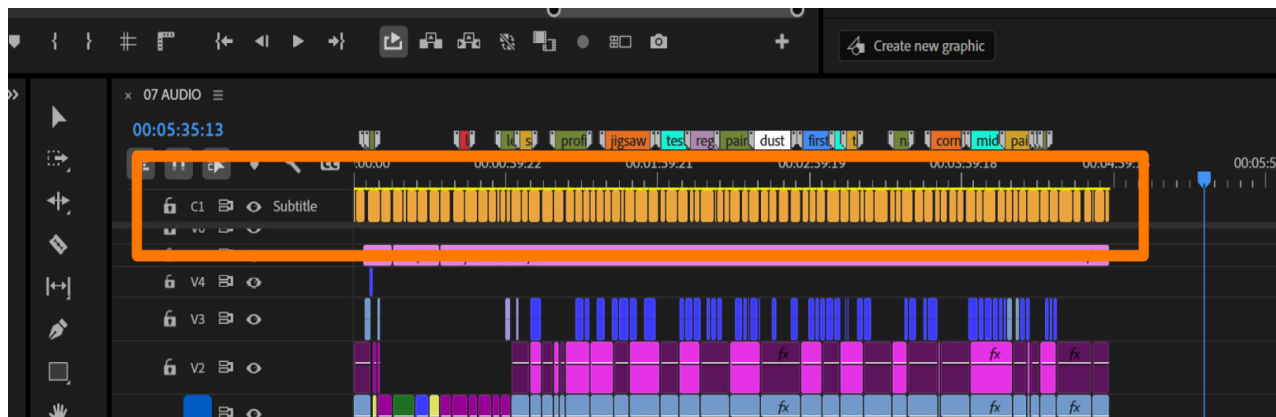
STEP 1: After you have already created the captions in one language, you should see the Captions Track above all your video tracks. It should say "Subtitle" and be labeled C1. To create captions, see the previous pages.
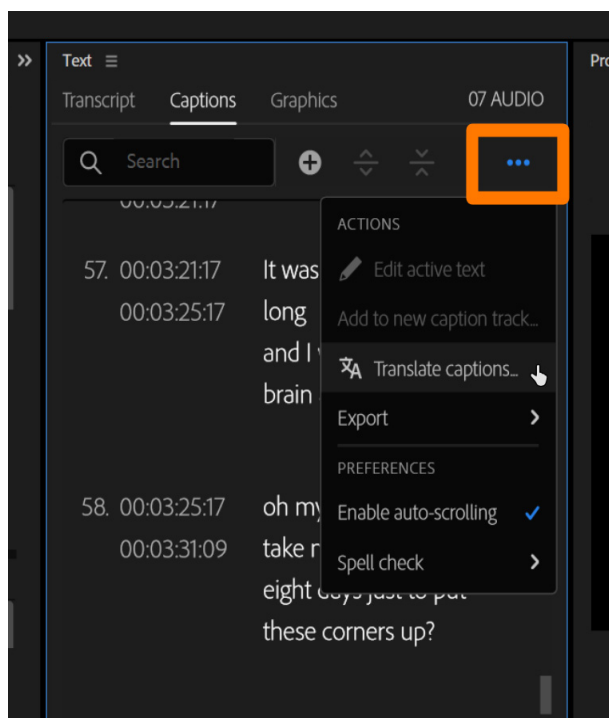
STEP 2: Click on the three-dot menu in the Captions Tab of the Text Window, select "Translate Captions."
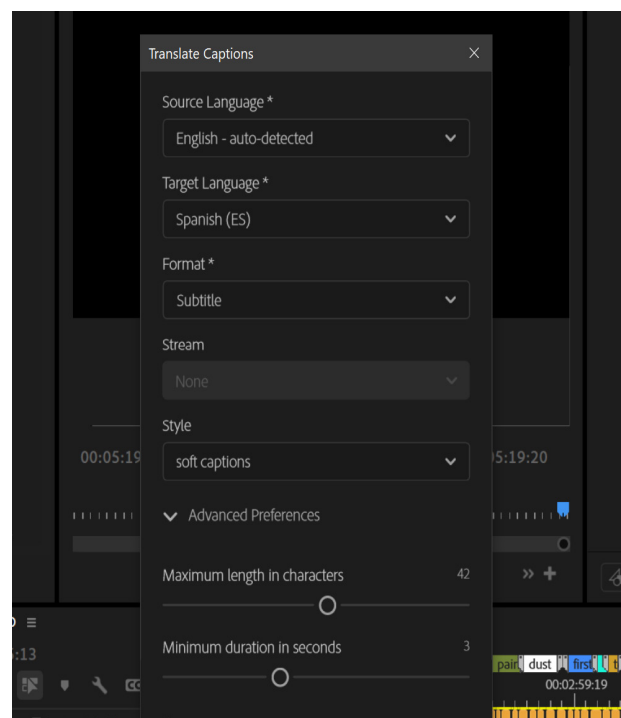
STEP 3: Set your Source Language, Target Language, and Format. Once done, click "Translate."
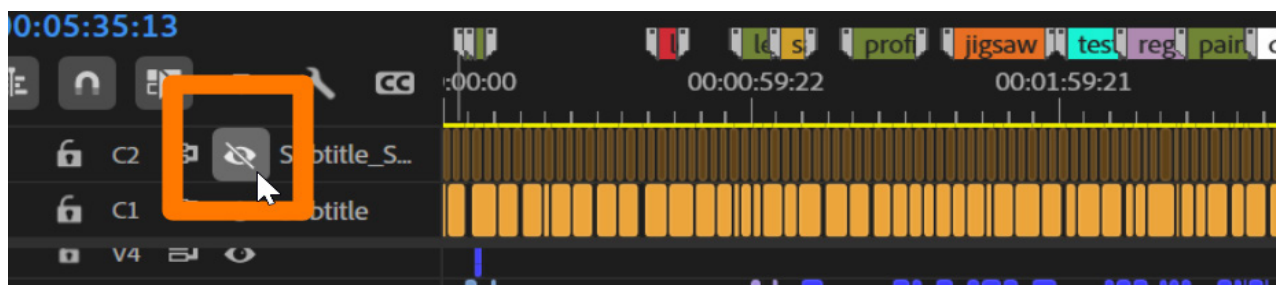
STEP 4: Your new translated captions will appear on their own Captions Track (C2) and you can toggle the visibility by pressing the EYE icon next to the track.

Loop Playback of a Timeline Section

USE THE "LOOP PLAYBACK" FEATURE IF YOU WANT TO KEEP REPLAYING A SECTION OF YOUR VIDEO OVER AND OVER AGAIN TO CHECK FOR THE FLOW OR TO AUDITION DIFFERENT TAKES (VIDEO LAYERS).
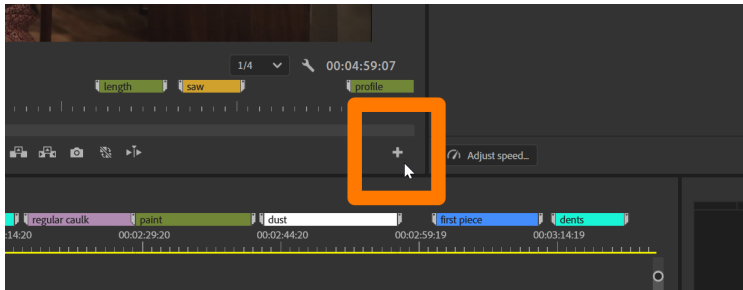
Image 1: Open Button Editor.
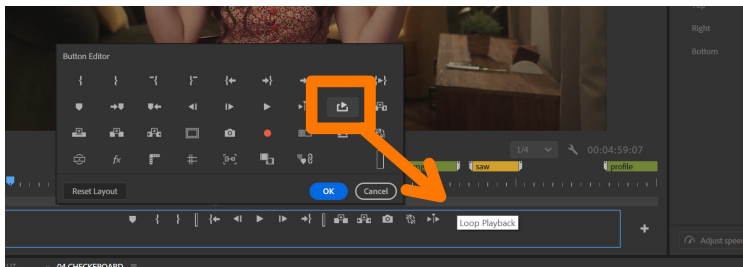
Image 2: Add Loop Playback Button to the button bar.
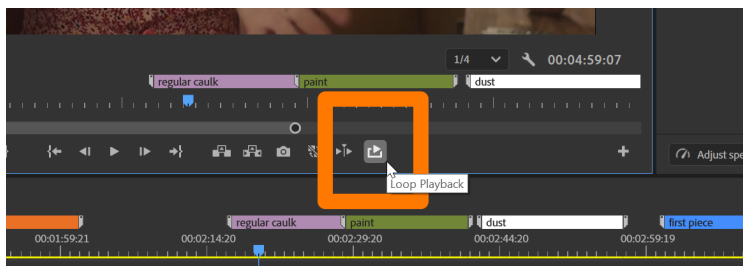
Image 3: Loop Playback Button enabled.
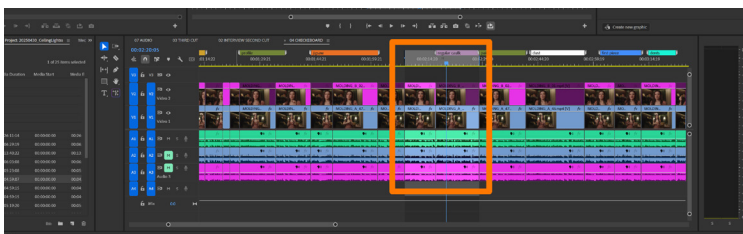
Image 4: Only this section will play when Loop Playback is enabled.
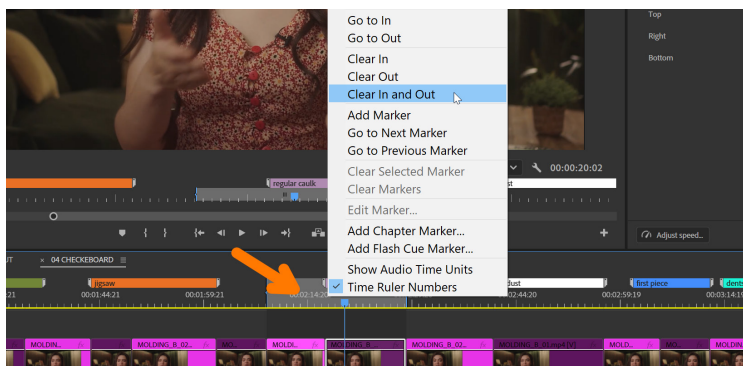
Image 5: Clear In and Out Points.

ENABLE THE LOOP BLACKBACK BUTTON

STEP 1

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

STEP 2

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

STEP 3

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

SELECT A SECTION TO LOOP PLAYBACK

STEP 1

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

STEP 2

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

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

STEP 3

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

STEP 4

To clear the In and Out points, RIGHT CLICK in the gray area next to the time indicator and select "**Clear In and Out**" (Image 5).

Lumetri Color Panel

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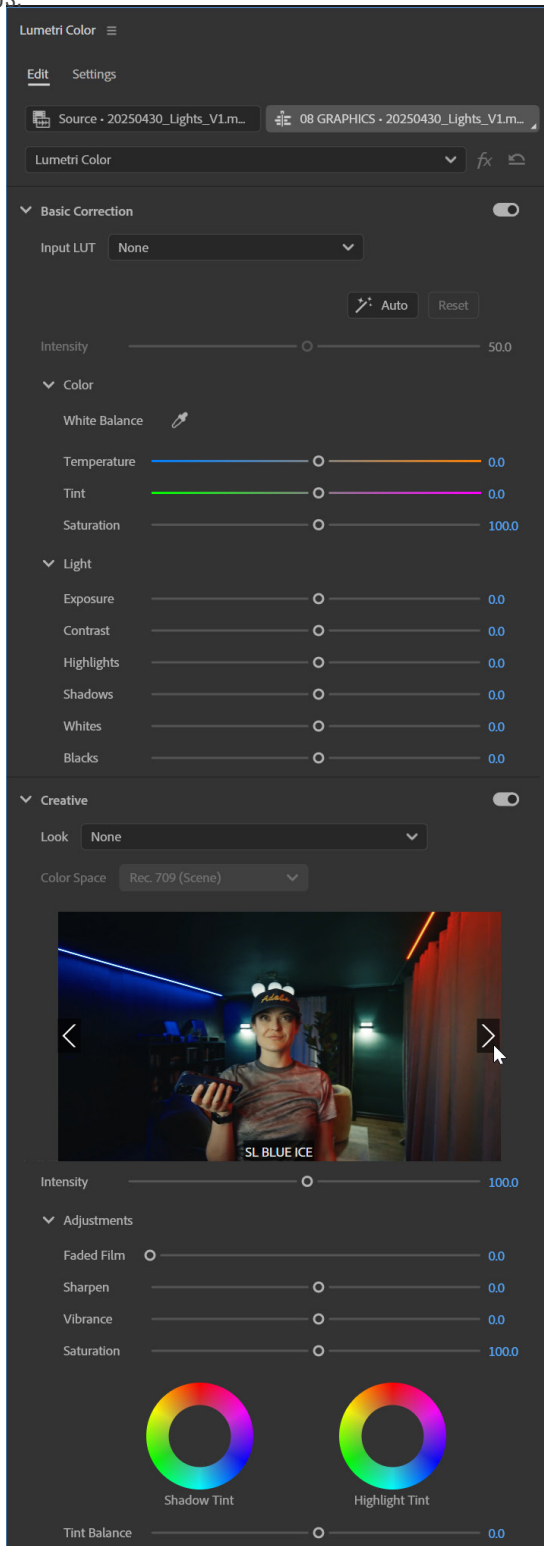
BASIC CORRECTION

INPUT LUT

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

WHITE BALANCE

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

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

TONE

Make basic changes to the image like increasing the brightness (Exposure), making the colors more saturated (Saturation), or making the blacks blacker and the whites whiter (Contrast).

AUTO SETTINGS

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

CREATIVE

LOOK

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

ADJUSTMENTS

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

SHADOW/HIGHLIGHT TINT

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

TINT BALANCE

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

Lumetri Color Panel Cont.
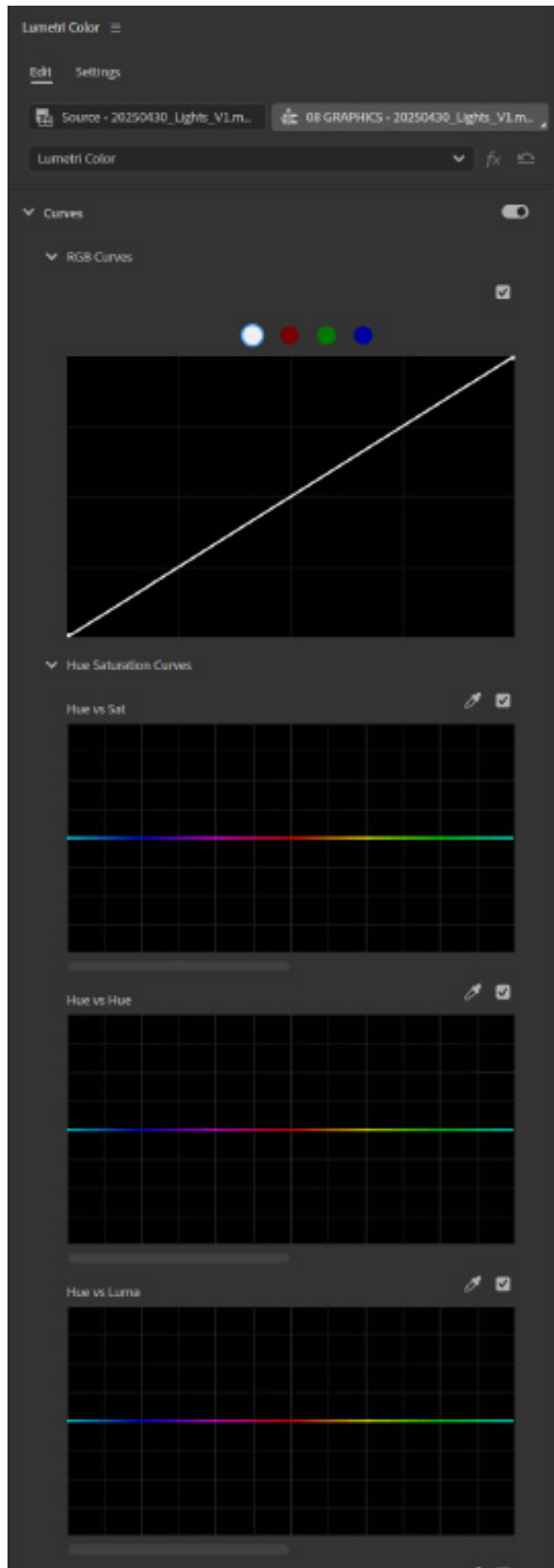
RGB CURVES

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

HUE/SATURATION CURVES

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

HUE VS SAT

Adjust the saturation of a specific hue range.

HUE VS HUE

Adjust the hue of a specific hue range.

HUE VS LUMA

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

LUMA VS SAT

Adjust the saturation of a specific luminance range.

SAT VS SAT

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

Lumetri Color Panel Cont.
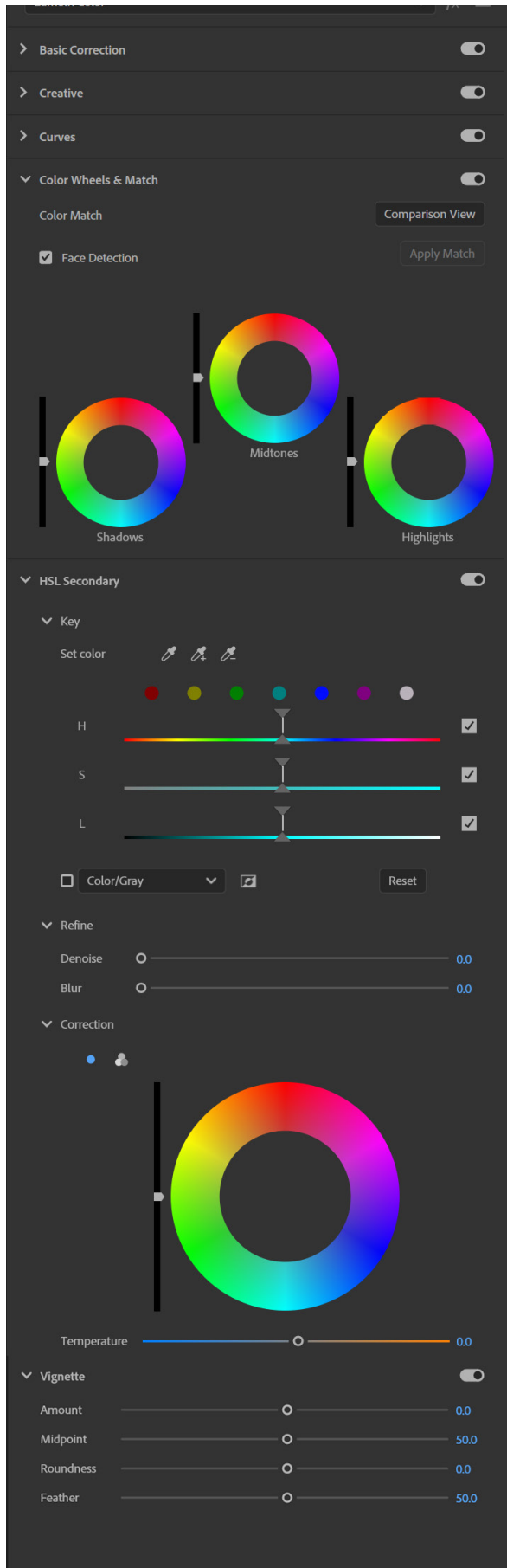
COLOR WHEELS & MATCH

COLOR MATCH

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

COMPARISON VIEW

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

FACE DETECTION

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

HSL SECONDARY

KEY

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

REFINE

Specify the selection accuracy by adding noise to the selection or blurring the selection. This will help smooth over any hard edges, allowing for a seamless transition.

CORRECTION

Add secondary "basic correction" to a selected color range.

VIGNETTE

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

Image 1: Select a look from the drop-down menu.
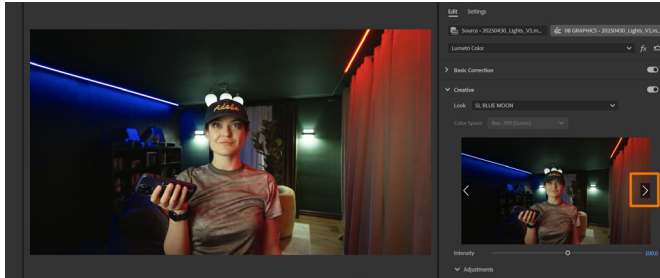
Image 2: Audition different looks by pressing the right and left arrows.
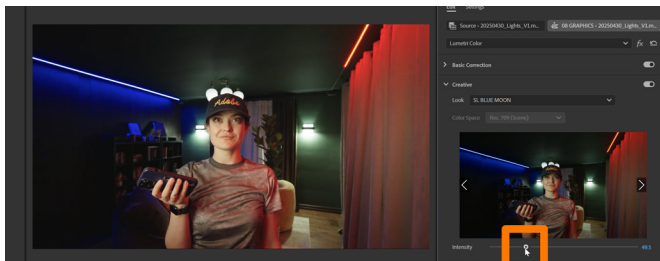
Image 3: Change the intensity of the look being applied to your footage.

Looks

WHERE: LUMETRI COLOR PANEL & PROGRAM MONITOR

ADDING A LOOK

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

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

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

If you want to import a Premiere look, just choose "**Browse**" from the drop down menu and navigate to the .look file you want to use.
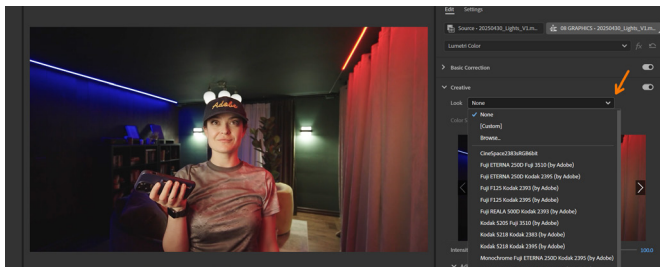
HERE ARE SOME EXAMPLES OF HOW DIFFERENT LOOKS APPEAR ON THE SAME CLIP:

SL BLUE ICE

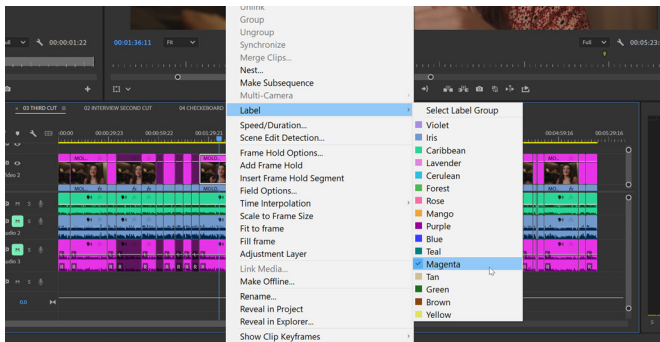SL CROSS HDR

SL IRON LDR

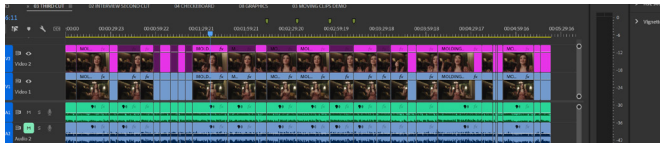SL MATRIX BLUE

Image 1: Labeling a clip as Magenta.

Image 2: Footage from two different angles is labeled differently.
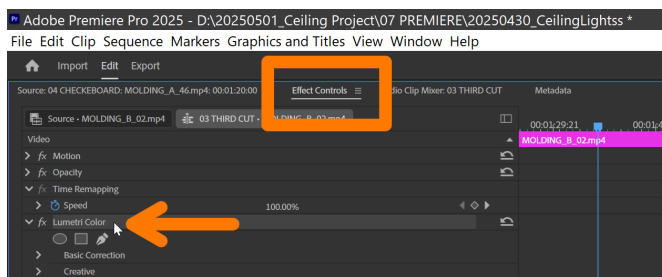

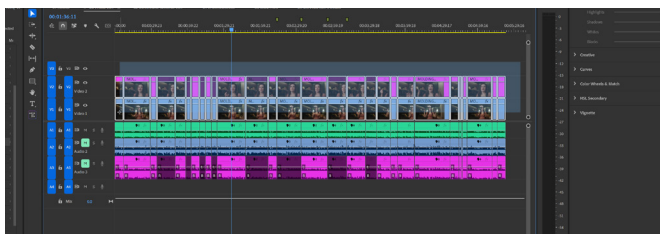Image 3: The Lumetri Color in the Effects Rack of Effect Controls Panel.

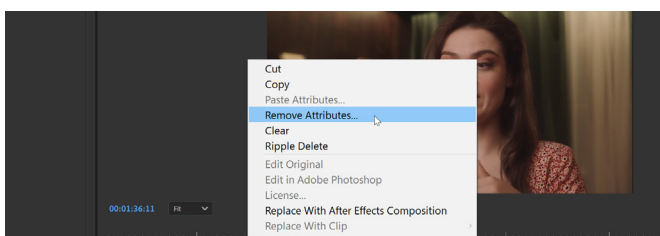Image 4: Selecting multiple clips with a marquee box.
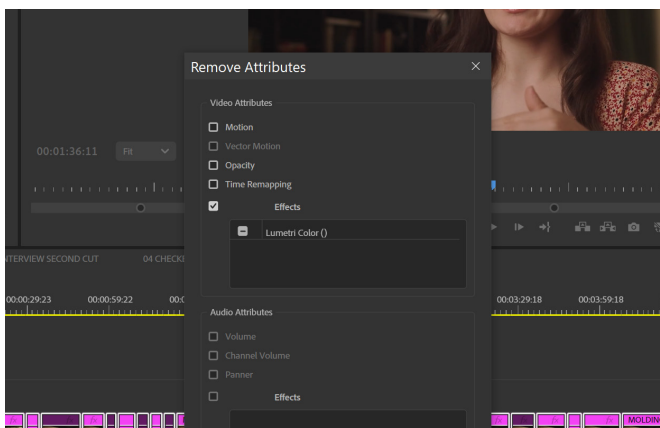

Image 5: Remove Attributes option.

Image 6: Uncheck all the attributes except for Lumetri Color.

Add & Remove Lumetri Color

WHERE: EFFECT CONTROLS PANEL & TIMELINE

ADDING LUMETRI COLOR TO LABEL GROUPS

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

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

To select multiple clips, hold down SHIFT + ALT (OPTION) while clicking on multiple clips. In this example, I have labeled all the B-cam footage magenta and all the A-Cam footage Iris Blue (Image 2).

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

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

REMOVING LUMETRI COLOR FROM MULTIPLE CLIPS

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

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

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

STEP 4: Click the "**OK**" button.

Lumetri Color via Adjustment Layer

─── **WHERE:** TIMELINE, EFFECT CONTROLS PANEL, AND PROJECT PANEL

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

STEP 1

Click on the icon of the page with the upturned corner on the bottom right of the Project Panel and select "**Adjustment Layer**" (Image 1).
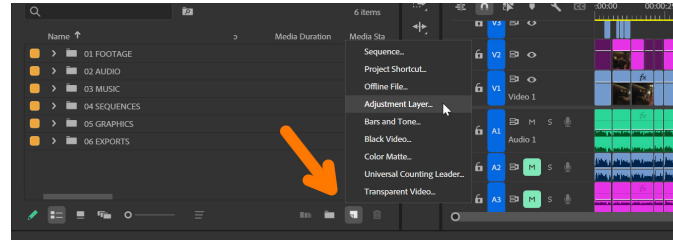
Image 1: Selecting multiple clips with a marquee box.

STEP 2

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

STEP 3

Drag the adjustment layer onto your timeline, above every track that you want the adjustment layer to affect. Here in this example, there are already 4 tracks of video layers so the adjustment layer will go on the V5 track.
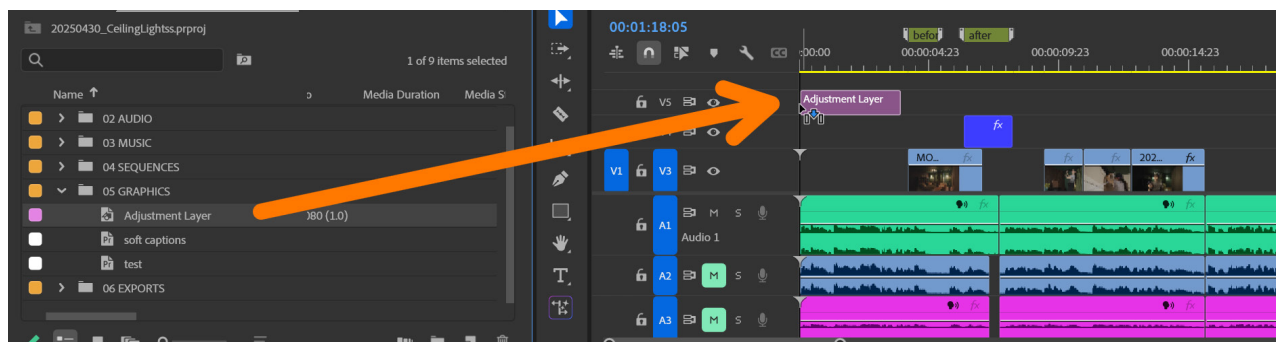
STEP 4

Extend the length of the adjustment layer across the top of all the footage you want it to adjust.
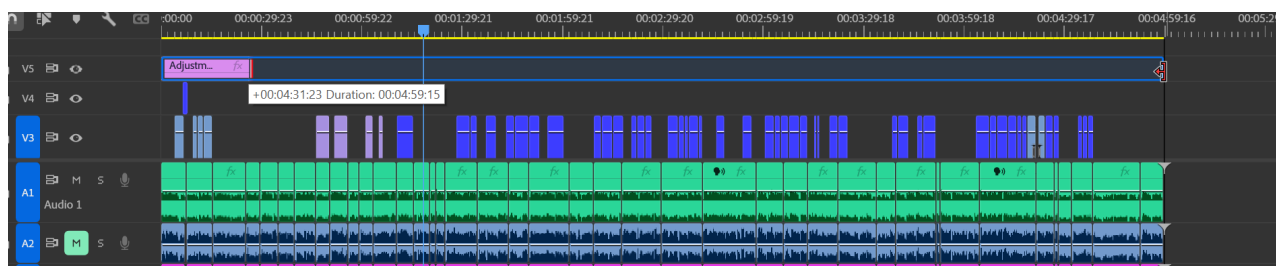
STEP 5

With the adjustment layer selected, move the sliders in the Lumetri Color Panel to add color correction. Or copy/paste Lumetri Color (or any other effect) to the into the Effect Controls window when the layer is selected.
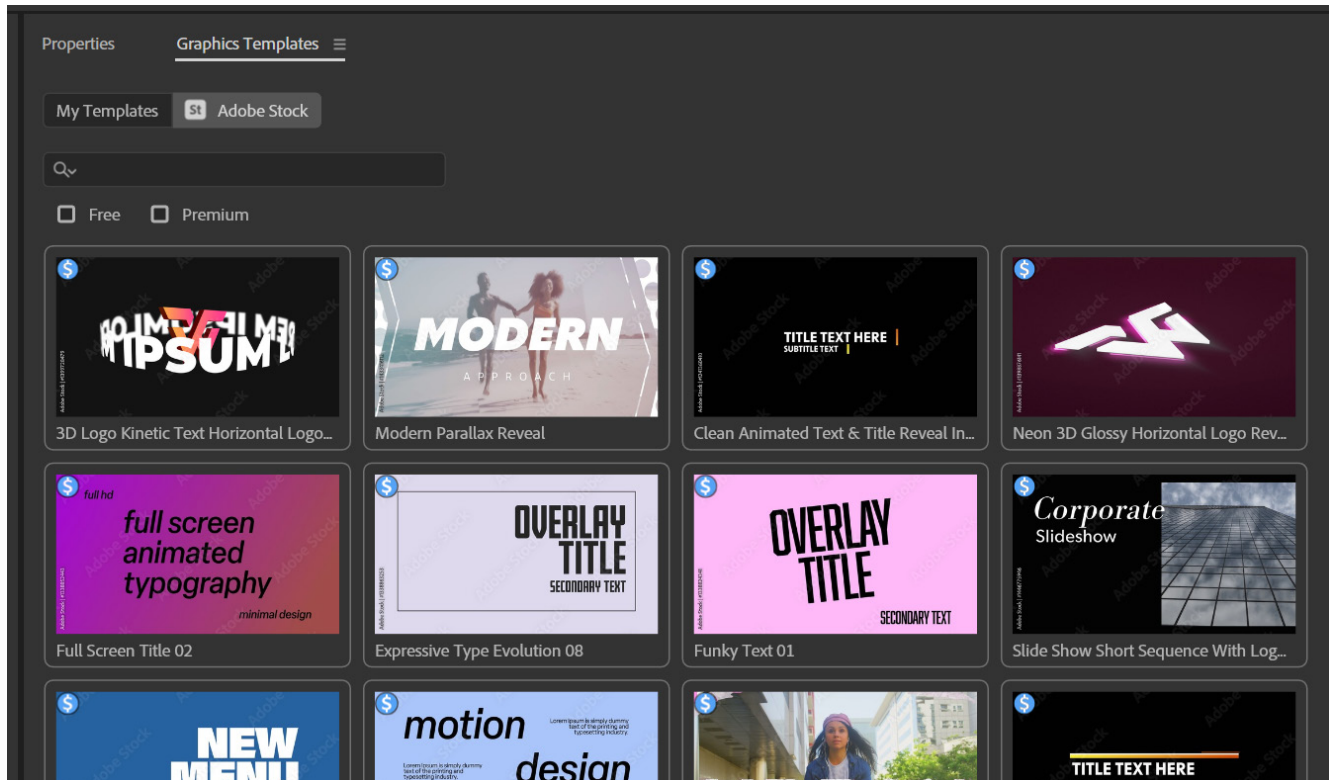
Image 1: Many graphics are available in the "Adobe Stock" tab of the Graphic Templates Window.

Using Graphic Templates
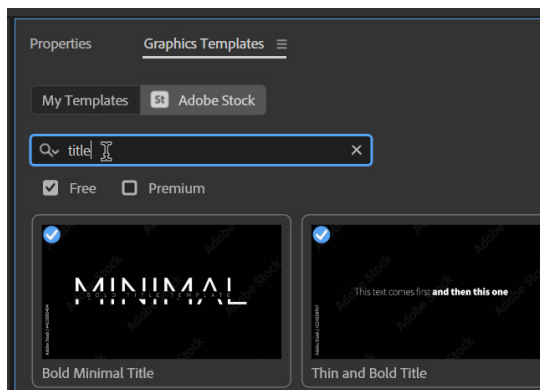
Image 2: Searching for a graphic from Adobe Stock.
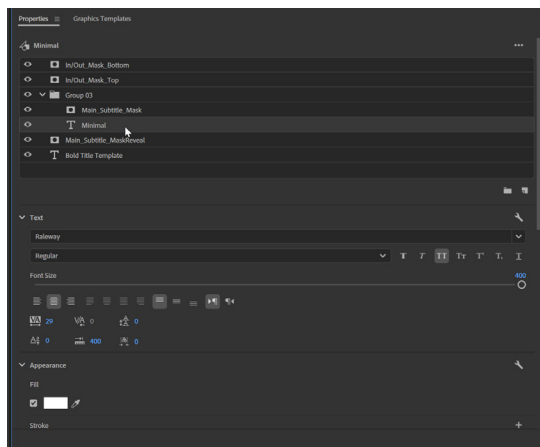
Image 3: Edit controls of new graphic.

The Graphic Templates Window lets you see which graphics templates are stored locally on your computer (My Templates) as well as which templates are available from Adobe Stock (Image 1).

To see the graphics from Adobe Stock, you need to click on the "Adobe Stock" button. Here you can search for Free or Premium templates. Hover-scrub your mouse over the thumbnail to preview.

CUSTOMIZE A GRAPHIC

STEP 1

In the search bar of the Adobe Stock tab, enter what type of graphic you're looking for. Here, I'm looking for a free title graphic, so I type "title" and check the "free" box (Image 2).

STEP 2

Drag the desired graphic onto your timeline.

STEP 3

Select your new graphic in the timeline and use the options in the Properties Panel (Image 3) to customize your graphic to your needs.

Media Intelligence & Search Panel

If you cannot find what you're looking for - whether it's a piece of dialogue, text on the screen, or an object - you can search directly for it in the new "Search" Window. Just type whatever you're looking for into the search field, and select what type of content you'd like Premiere to search through from the drop-down menu (Image 1).
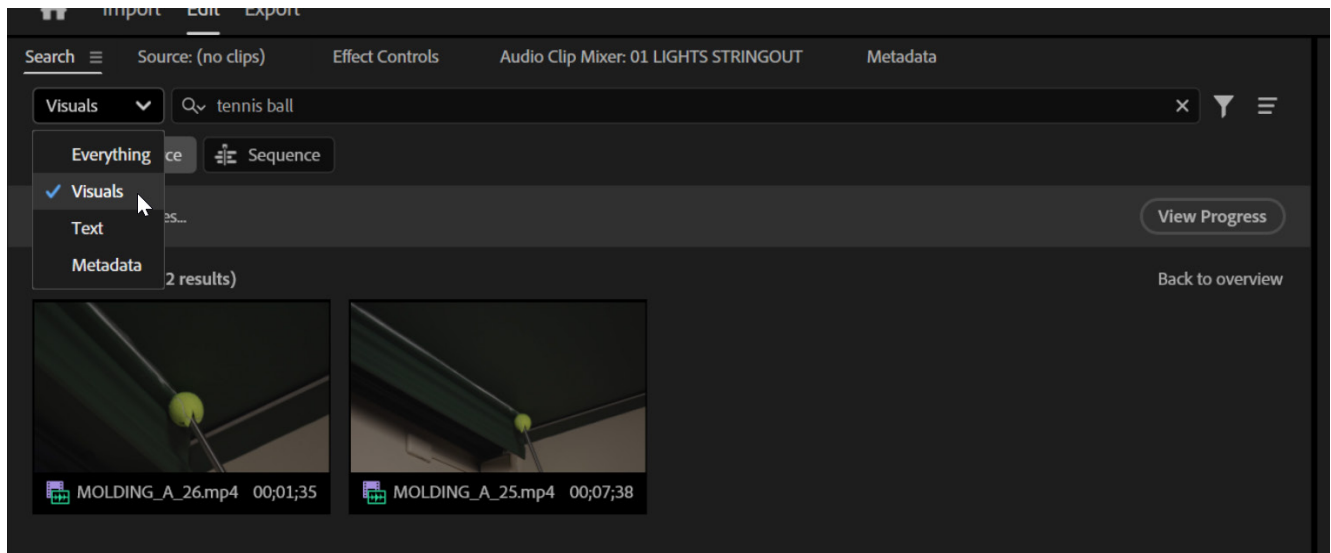
Image 1: Searching for images of a tennis ball within the source clips of the project.

Generative Extend

If you don't have enough footage or audio at the beginning or end of your clip and you need to generate a few extra seconds, use the Generative Extend Tool (Image 2) to click and drag the end of your clip. An "AI Generated" tag will be added to the part of the clip that is newly generated (Image 3).

Note: this will only work on clips up to 30 frames per second and will generate up to 2 extra seconds of video or 10 extra seconds of audio. This is a premium feature.

Image 2: Generative Extend Tool in the Tool Panel.

Image 3: Clip tagged "AI Generated" for the footage created with Generative Extend.

Essential Sound - Edit Dialogue

Browse   Edit
MONO-004.wav

🔊 Dialogue   Clear Audio Type

Preset:
(Default)

∨ Enhance Speech   ⬤

Enhance

Mix Amount: 7.0
                          ○
Less   More

＞ Loudness   ⬤

∨ Repair   ⬤

○🔊 Reduce Noise   5.0
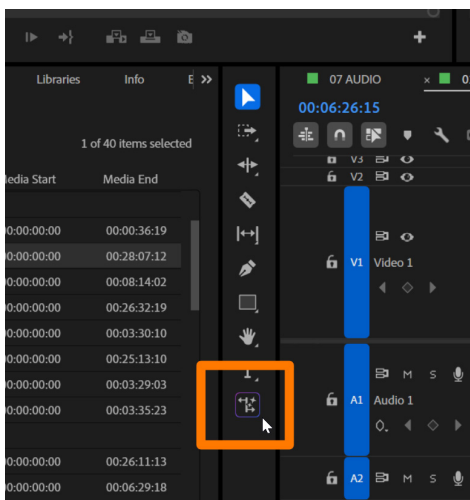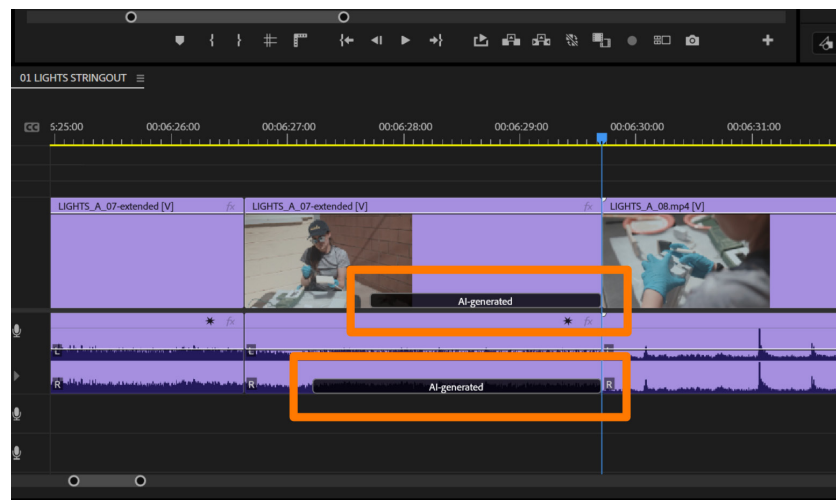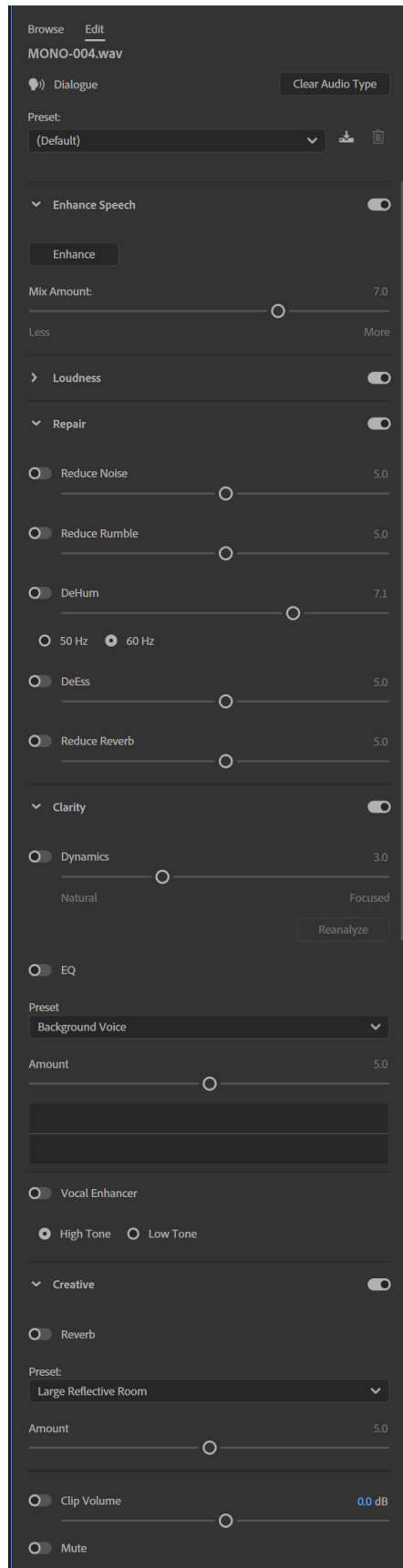   ○

○🔊 Reduce Rumble   5.0
                    ○

○🔊 DeHum   7.1
                          ○

    ○ 50 Hz   ◉ 60 Hz

○🔊 DeEss   5.0
                       ○

○🔊 Reduce Reverb   5.0
                       ○

∨ Clarity   ⬤

○🔊 Dynamics   3.0
                 ○
Natural   Focused

                                          Reanalyze

○🔊 EQ

Preset
Background Voice

Amount   5.0
                       ○

○🔊 Vocal Enhancer

    ◉ High Tone   ○ Low Tone

∨ Creative   ⬤

○🔊 Reverb

Preset:
Large Reflective Room

Amount   5.0
                       ○

○🔊 Clip Volume   0.0 dB
                       ○

○🔊 Mute

LOUDNESS

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

REPAIR

REDUCE NOISE

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

REDUCE RUMBLE

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

DEHUM

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

DEESS

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

REDUCE REVERB

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

CLARITY

DYNAMICS

Compress or expand the dynamic range of the recording.

EQ

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

ENHANCE SPEECH

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

CREATIVE: REVERB

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

CLIP VOLUME

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

Find Stock Sound

Adobe has partnered with several sound libraries to bring stock music and sound effects options to Premiere Pro! Here's how to find what you're looking for.

STEP 1: Open the Essential Sound panel by selecting "**Essential Sound**" from the Window menu.

STEP 2: Go to the Browse Tab. Here you can search by Mood, Genre, Tempo in Beats Per Minute (BPM), Duration (how long the track is), Vocals vs Instrumental, and choose which sound libraries you want to search.

STEP 3: Put your playhead (blue line) where you'd like the track to start on your sequence. Make sure "**Timeline Sync**" at the bottom of the Essential Sound panel is checked off (Image 2). Now you can audition how each track sounds like in your sequence by pressing the little Play Button to the left of each track name.

STEP 4: Once you find the track you like, drag it directly onto the Audio Tracks in your timeline. This will create a new Bin called "**Stock Audio Media**." Before you're done with your project, make sure you license the track by selecting the shopping cart icon (Image 3) next ot the track name.

Remix Audio

Remix is an AI tool that lets you shorten or lengthen any audio clip, without changing the speed. It simply adds or takes away sections of the audio clip, seamlessly creating a new clip of the desired length.

To use, click and hold on the third tool icon in the Tool Bar. This will bring up the drop-down option to select the Remix Tool (Image 4).

With the Remix Tool enabled, hover over the end of an audio clip and drag it left or right, to your desired length.

After a few seconds, you'll see invisible cuts where the audio sections have been joined together, indicated by squiggly lines (Image 5). If you cannot see those clearly, expand the size of the audio track by clicking in the area between audio tracks and dragging down (Image 6).
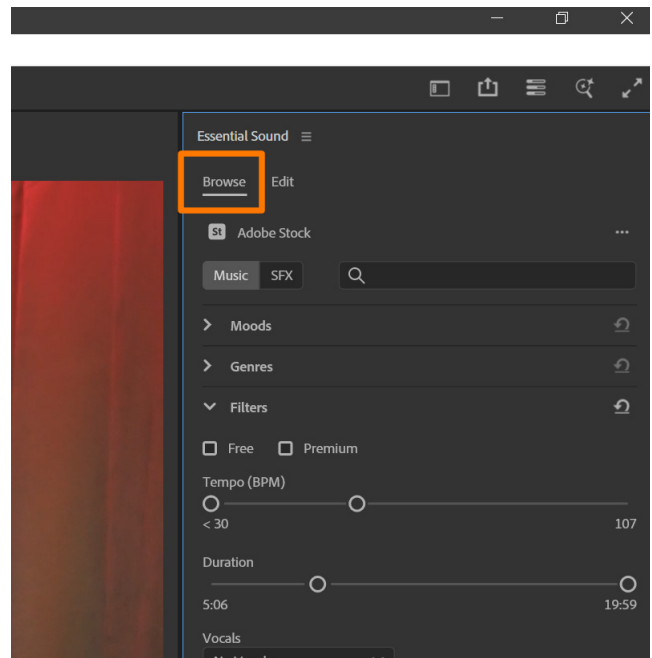

Image 1: Browse Tab and Essential Sound Browse options.
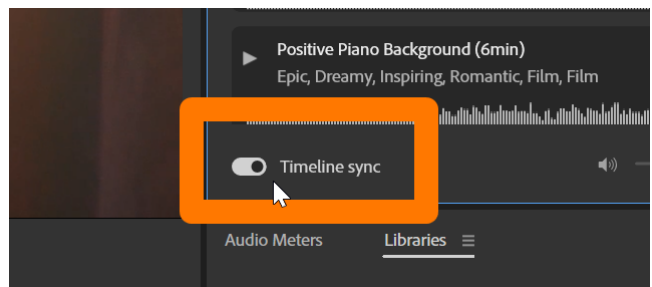

Image 2: Timeline sync toggle in the Essential Sound Browse tab.
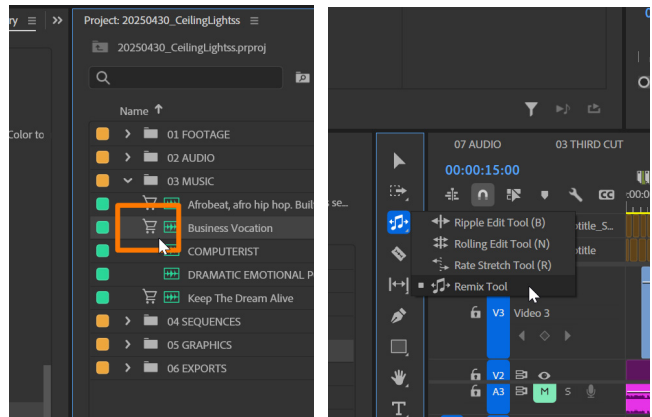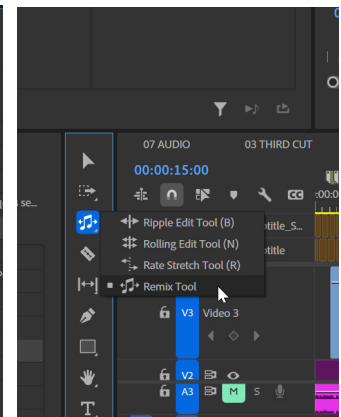

Image 3: License from Adobe Stock.
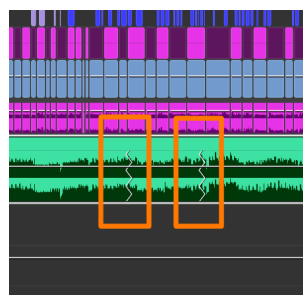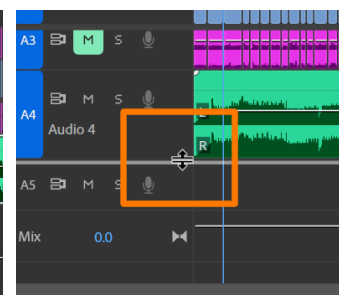

Image 4: Remix Tool.

Image 5: Invisible cut.

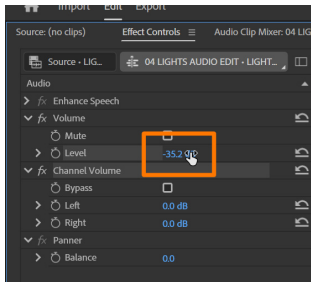Image 6: Expand Audio Track.

Change Clip Volume - 8 Ways

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

1: AUDIO GAIN

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

2: EFFECT CONTROLS PANEL

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

3: EXPAND AUDIO TRACK

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

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

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

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

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

4: SHORTCUT

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

5: MASTER VOLUME TRACK

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

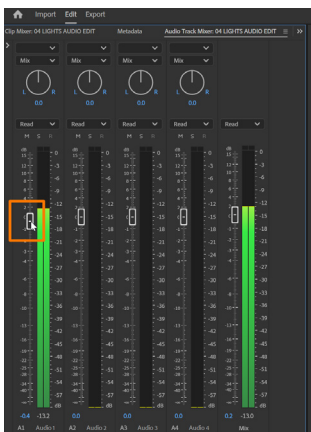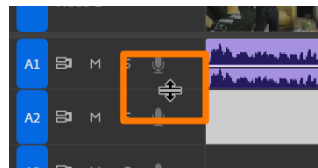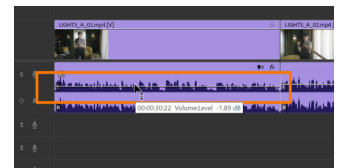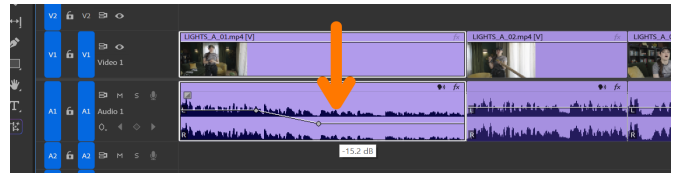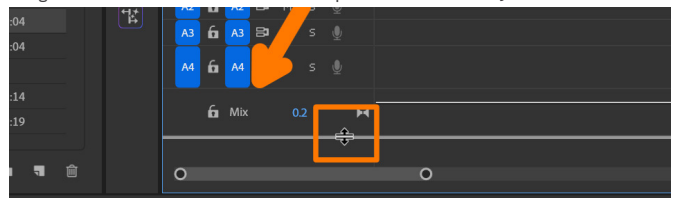Then drag the white line up or down, just like in #3 above.

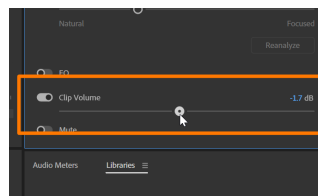Image 3: Expanding the mix track to reveal the volume line.

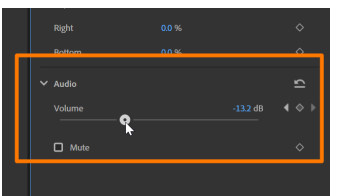Image 4: Volume adjustment in the Essential Sound Panel.

Image 5: Volume adjustment in the Properties Panel.

6: ESSENTIAL SOUND PANEL & 7: PROPERTIES PANEL

Open the Essential Sound Panel, select the clip(s) you want to adjust and assign them as dialogue, music, SFX, or ambience. Go to the bottom of the Essential Sound Panel and use the volume slider to adjust the volume (Image 4). This method uses the Hard Limiter effect, so will not allow the audio to clip (go into the red).
The Properties Panel also has a slider (Image 5).

8: AUDIO TRACK MIXER

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

Image 8: Control volume levels of each track in the Audio Track Mixer.

Using Audio Fade Handles

STEP 1

Locate the audio fade handle - it should look like a small square in the top corner of the audio track (Image 1).

STEP 2

Dragging the fade handle towards its own clip will create a fade on the clip. In Image 2, the fade handle on the purple clip was dragged to the right, therefore creating a fade just on the purple clip.

Dragging the fade handle towards and across another clip will create a crossfade. In Image 3, the fade handle on the purple clip was dragged to the left, creating a crossfade in-between the yellow and purple clips.

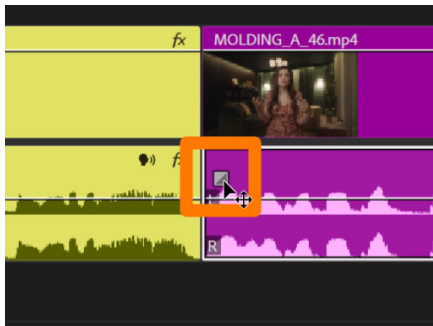You can also drag your mouse up and down to change the slope (speed) of the fade, shows as "cosine value."
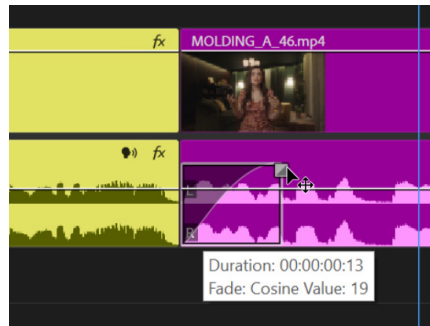

Image 1: Audio Fade Handle.

Image 2: Audio Fade on Purple Clip alone.

Image 3: Crossfade between Yellow and Purple.

Create and Apply Default Transitions

STEP 1

To set the default transition of an audio clip, go to the "Audio Transitions" Bin in the **EFFECTS** Window, RIGHT CLICK, and choose "Set Selected as Default Transition" in the drop-down menu (Image 4). You can also do this with video transitions.

STEP 2

To set the default transition duration, go to **EDIT > PREFERENCES > TIMELINE** and this is where you can write in how many seconds or frames you want your default transitions to be (Image 5).

STEP 3

To apply a default transition, select the cut itself in your timeline and press "**SHIFT + D**."
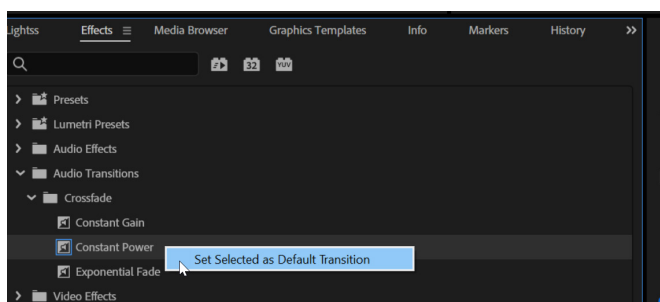

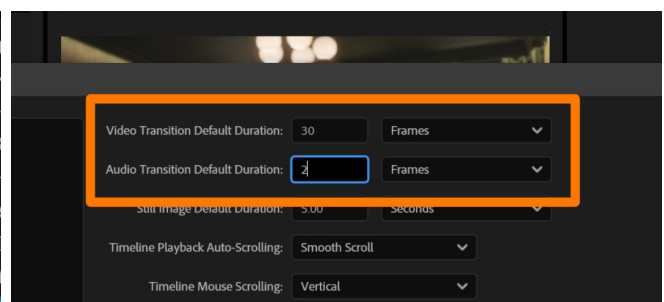Image 4: Setting Default Audio Transition in Effects Window.

Image 5: Setting Default Transition Timing in Timeline Menu.

Auto-Ducking Music Under Dialogue

WHERE: ESSENTIAL SOUND PANEL AND TIMELINE

WHAT: AUTO-FADE MUSIC

STEP 1

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

STEP 2

Select all of your "talking" audio (in this example, it's the purple clips on track A1) by drawing a box. It's ok if any linked video clips are selected too (Image 1). In this example, we are going to make the music (green clip on track A3) louder, only during the parts where a person is not speaking (blue clips in timelines).

STEP 3

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

STEP 4

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

STEP 5

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

STEP 6

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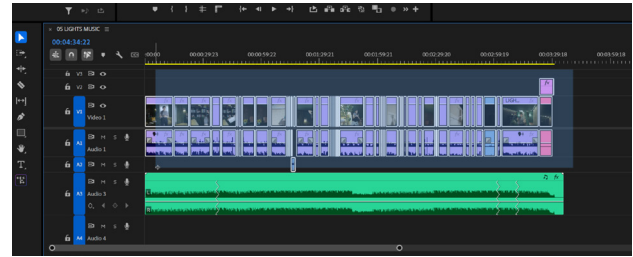

Image 1: Select just the dialogue audio by holding OPT (ALT) and dragging.
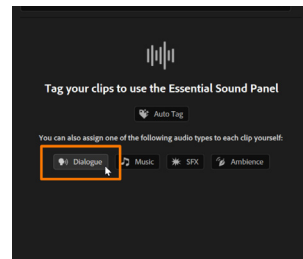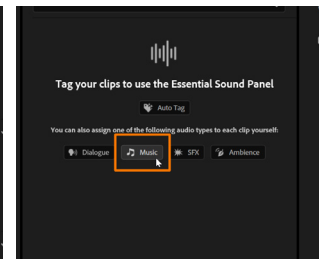

Image 2a: Tagging as Dialogue.
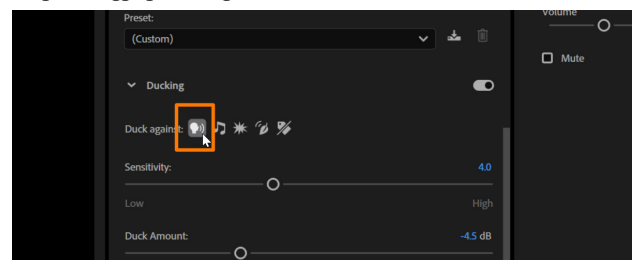

Image 2b: Tagging as Music.

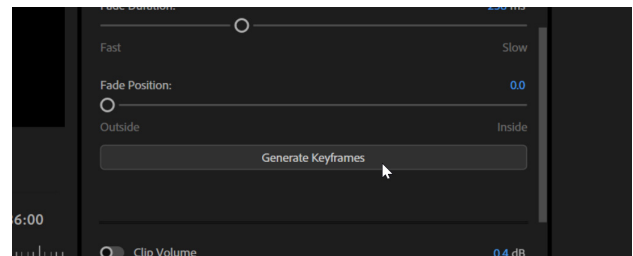Image 3: With the Ducking option checked, select the Dialogue icon.

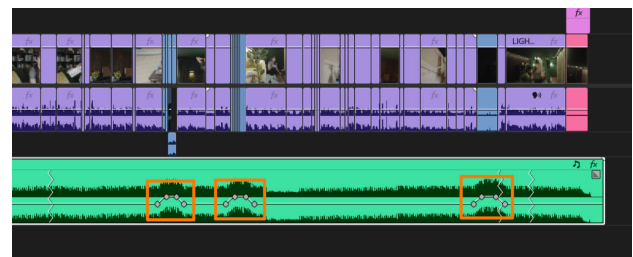Image 4: After setting your sliders, select "Generate Keyframes."

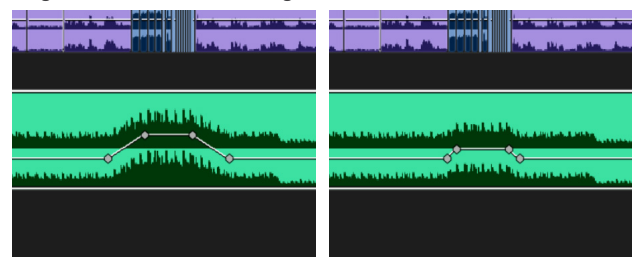Image 5: Where there was no dialogue, the volume of the music increased.

Image 6a: Higher duck amount.

Image 6b: Higher fade speed.

Duplicate Sequence for Versioning

VERSIONING YOUR SEQUENCES IS LIKE SAVING YOUR WORK. EVERY TIME YOU GET NEW FEEDBACK FROM A CLIENT OR WANT TO SAVE YOUR VIDEO IN ITS CURRENT STATE BEFORE MAKING CHANGES, CREATE A VERSION.

STEP 1

Find your sequence. Right-click its name in at the top of the timeline and select "**Reveal Sequence in Project**" (Image 1).

STEP 2

Duplicate the sequence by selecting it in the Project Window, right clicking and selecting "**Duplicate**." You can now click on the name of the duplicate and rename it to something different (rather than keeping the default suffix "Copy 01"). Double-click to open the new sequence in your timeline.

If you are creating a duplicate in order to make a version with a different frame size (like a vertical version for Instagram), go to **SEQUENCE > SEQUENCE SETTINGS** at the top of the program and change the dimensions of the sequence (Image 2).
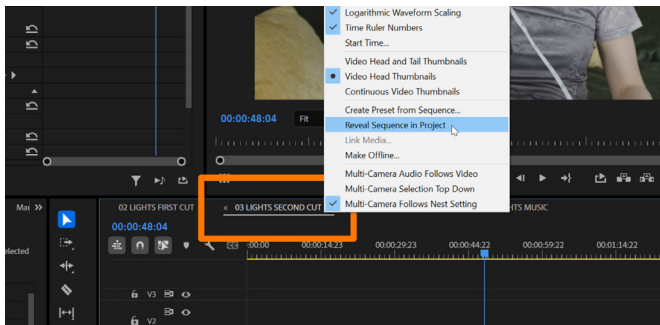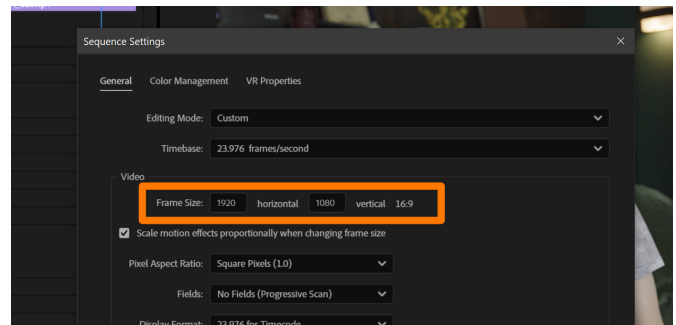

Image 1: Reveal Sequence in Project.

Image 2: Changing the dimensions of the new sequence.

Auto-Reframe Sequence

STEP 1

After following Step 1 above, instead of right-clicking and selecting "**Duplicate**," select "**Auto Reframe Sequence.**"

STEP 2

In the pop-up box, you can choose your new sequence dimensions and give it a new name (Image 3). You can also help the AI out by letting it know whether the sequence has fast or slow-moving subjects. Press "**Create**" when done.
Sometimes you need to customize or override the reframing. You can do so in the Effect Controls Window. Toggling the "**fx**" button next to "**Auto Reframe**" (Image 4) will turn it off and you can use your standard Motion controls above to manually reframe. You can also use the controls in the Auto Reframe effect to adjust the position or offset of the reframing.
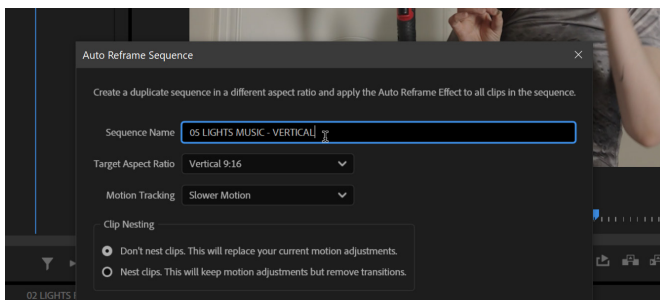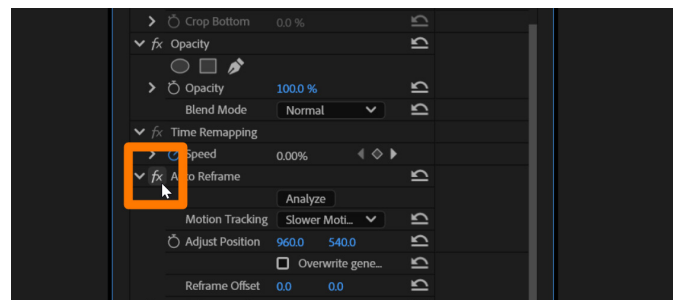

Image 3: Auto Reframe Sequence settings.

Image 4: Toggle Auto Reframe on/off.

Rendering

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

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

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

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

Then place your playhead at the end of the area you want to render and press "**O**" on your keyboard. The area should be highlighted in light gray (Image 2).
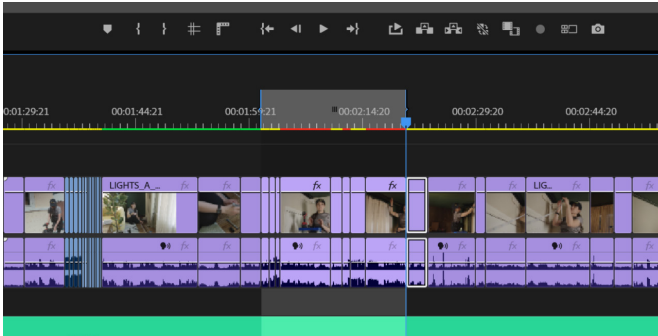
Image 2: The region has been selected with In/Out Points.

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

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

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

Exporting

STEP 1: Go to the Export Workflow by clicking EXPORT at the top left of the screen (Image 4).

Image 4: Open the Export Workflow.

STEP 2: Click next to "File Name" to change the name of the file and the Location on your drive where you want this to be saved.

I recommend saving YouTube videos with an H.264 format and Preset of "**Match Source - Adaptive High Bitrate**." If you want your captions to be visible on your video, make sure you enable Captions (Image 5) and if you only want to export the section you have indicated using In/Out points (Step 1 on this page), select "**Source In/Out**" in "**Range**" (Image 6).

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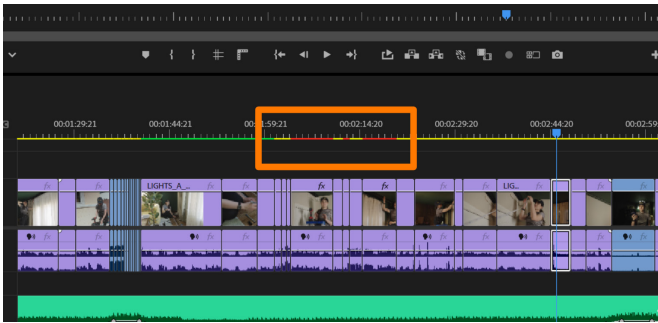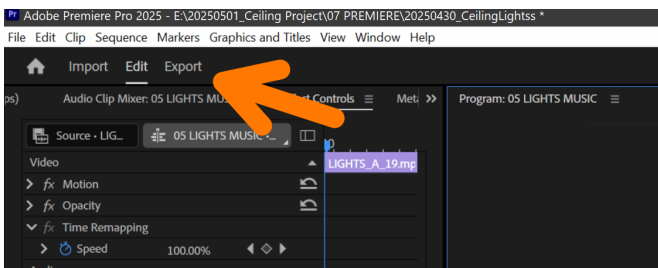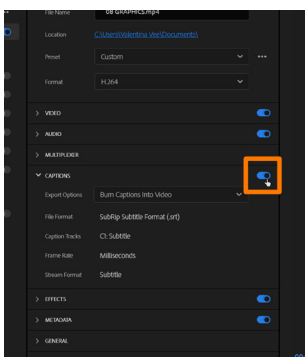

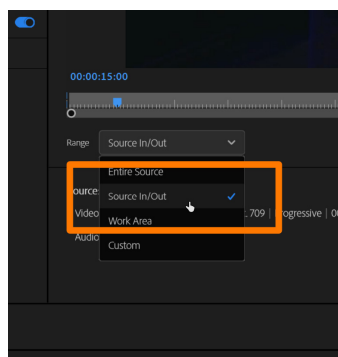Image 5: Enable Burned-in Captions.

Image 6: Select the Export range.

Thank You!

Thank you for taking my course. I hope that you are now more prepared to start editing with confi-dence! If you have any issues or questions about Creative Cloud programs, feel free to leave a comment on this video!

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

-Valentina