

SESSION # 2 – Luisa Winters

4/18/09, Sat 4:00 PM - 7:00 PM Track: Boot Camp

Session: **Fast Start with Adobe Premiere Pro**

Premiere Pro CS4 is Adobe's newest release of its video editing application. In this session we will go over the basics of working with Premiere Pro CS4. Video input, Timeline editing, storyboard editing, Multicamera editing, Speech Search, Dynamic link, color correction, output, are just some of the topics that will be covered in this class. You will leave with a much better understanding of this application and of the advantages that it will bring to your editing environment.

Audience: For active NLEs with little to no Premiere Pro CS4 background.

TRT = 180 minutes

Project Settings and Presets

Use the ones created by Adobe or the ones installed by your capture card's software. If you need to modify go through the presets and then save your settings. Give it a name you'll easily remember. Keep in mind to use presets that match your original footage, and not your output. For example, something shot in HD, but to be delivered in DVD, should use HD presets.

Initial Workspace

By default the editing workspace. Position windows however you wish and save the workspace
Windows>Workspace>Save

Preferences Settings

Edit>Preferences Go through these and change according to your needs. Things to look for are scratch disks, length of imported stills and Capture Device

Keyboard Shortcuts Creating Your Own

Edit>Keyboard Customization

Assign different keyboard shortcuts to the functions you will use the most. Remember, however, that Adobe tries to keep shortcuts between their different applications the same, so be careful when changing shortcuts.

Capturing Video

Use the shortcut F5, or go under File>Capture

You can also do file transfers directly to your hard drive

Whole Tape

Use the tape transport controls (looks like a VCR's controls), go to where you would like to start capturing (or the beginning of the tape), and click on the "Tape" button

Batch Capturing

Play your tape, and as it plays select in and out points by either clicking on the "select In" or pressing the shortcuts "i" for in, "o" for out. Select an appropriate bin in your Project Window to send these batch capture files to

Scene Detection

Click on the "scene detection" icon to make Premiere separate clips according to where you pushed the "pause" button in the camcorder. Premiere accomplishes this by looking at the time stamp information in the tape.

DV/ HDV Device Control

Select from a list of devices

Saving Video Files

Re-check that you will be capturing files to the appropriate HD, and that your system recognized your capture device. Re-check that it will be captured in the format you desire, with the desired Codec (compressor / decompressor)

File Management

Make sure you name your clips something that you will recognize in the future. If by any reason you need to re-create this project you should be able to do so by only re-capturing the raw footage.

Importing Video Files

CONTROL I to import files

Double-click on an empty space in the Project Window

File>Import

Importing Audio Files (Ripping Audio From a CD)

Import audio files the same way you import any other file, to rip audio from a CD you can use Windows Media Player. Make sure you save to an appropriate folder

Project Window

Any file that you will be using in your project must exist in the Project Window.

Creating Bins

Create bins (folders) to keep your files and Sequences in order. If all your files are together, this may lead to confusion later down the road

Display Settings

List or Icon view. Use the different display settings available depending on how you are positioning your clips on the Timeline. Use the icon view if you will be using the Storyboard approach

Labels

Use labels to quickly identify different file types

Adding Notes

Add notes to help you with your editing

Other Metadata columns

You can add / see / modify other information in here

Adding Video / Audio to the Timeline

Just the fact that a file lives in the Project Window doesn't mean that it will be in your final video. The file must exist on the exported Sequence to be a part of your program.

From Source Monitor

Double-click the clip in the project window, and it will open in the Preview monitor window. You can select in and out points ("i" for in and "o" for out) and from here place these clip sections on the Timeline

From Project Window

Drag from the Project Window onto the Timeline

Storyboard / Automate to Timeline

Automate to sequence to place several clips on the timeline at the same time. You can even specify to add these clips to unnumbered markers (at the beat of music, for example), and to add the default video transition in between the clips. This is best used when editing Storyboard Style.

Adding Sound

Add sound to your work the same way as you added video. Keep in mind that a stereo clip cannot live on a mono track, and vice versa.

You can always select the clip and go to Clip> Audio Options> Source Channel Mappings to change how Premiere Pro will treat this clip (Stereo, mono, where the channels will be placed, etc).

Adding Transitions

Under the effects window, select the transition you would like to use. Drag it in between the clips that require such transition.

You can also add the transition using the shortcut CONTROL D for video - SHIFT CONTROL D for audio. The CTI must be placed at the transition point and the Track must be selected. To move from edit point to edit point use the page up and page down keys.

You can also select all of the clips and then choose Sequence> Apply Default Transitions to Selection. This will apply the Default Transition to the video and audio clips that you selected (even if they are 100s!)

Default Transition (Video & Audio)

You can make any transition the default transition by right clicking on the transition's name and select "set selected as default"

Customizing Length of Default Transition

Under your preferences files – general. Change the length of your default video transition and audio transition

Slip and Slide Edit Tools

A slip edit shifts a clip's In and Out points forward or backward by the same number of frames in a single action. By dragging with the slip tool, you can change a clip's starting and ending frames without changing its duration or affecting adjacent clips.

A slide edit shifts a clip in time while trimming adjacent clips to compensate for the move. As you drag a clip left or right with the slide tool, the Out point of the preceding clip and the In point of the following clip are trimmed by the number of frames you move the clip. The clip's In and Out points (and hence, its duration) remain unchanged.

Ripple and Roll Edit Tools

A ripple edit shortens or lengthens a clip, and the program will get shorter or longer according to how many frames you added or removed from the clip. This operation is only possible provided there are enough frames available to perform the operation.

A rolling edit trims an adjacent Out point and In point simultaneously and by the same number of frames. This will not affect the length of the program.

Speed / Rate Stretch

To change the speed of a clip you can select Clip>Speed, or use the rate stretch tool

Clip Markers

Place clip markers by double clicking on the clip, once it open in the Preview monitor Window, and you can add the marker, and it will appear in the clip. You can also right-click and select Add clip marker. You can add numbered and unnumbered markers to your clips

Sequence Markers

Place clip markers at any place in the Sequence. Use the shortcut (* on the numeric keypad). You can also right-click and select Add Sequence marker. You can add numbered and unnumbered markers to your Sequences

Chapters for DVD Creation

You can have your Sequence markers serve as chapter markers for DVD creating. Either by selecting this option when creating this DVD from within Premiere Pro, or by double-clicking on the marker and selecting (and even naming) your marker so that programs like Encore DVD will recognize these markers as DVD chapters

3 Point Edit

All edits in Premiere have 4 points. The in and out point of the source clip, and the in and out point in the Sequence (where the clip will be placed). Select in and out points either on the Sequence or on the Source Clip, and after that you only need to select one other point either on the Sequence or on the Source Clip. The 4th point will be created automatically.

Effects Control Window

We use the Effect Controls Window to work with any clip-based effect. You can add Keyframes, and control the settings of the different effects. You will be able to see a mini-timeline, representing the clip.

Motion / Opacity

Control Motion and opacity from within the ECW, no need to apply any additional effects (these 2 are already applied).

You can also control motion from within the Program Monitor window. Create Motion by adding Keyframes. Control and adjust Bezier curves in your motion path

Keyframes

A Keyframe marks the point in time in a clip where you specify a value for an effect or property. You can specify different values for different points in your clip, and Premiere Pro will interpolate those values, creating a progressive change in time.

Color Correction

You need:

A properly calibrated broadcast-quality monitor

To see the color appropriately, otherwise you might not get the colors right.

A Vectorscope and a waveform monitor

You need to monitor the signals during the session

Waveform Monitor:

Displays the signal using a scale broken down in units known as IRE (Institute of Radio Engineers). One IRE is equal to 1/140 of the peak to peak voltage in a composite video signal

Vectorscope

Displays the hue and saturation of the signal. The center represents black.

Parade display

Shows the RGB channels individually

Histogram

Shows the image's dynamic range and contrast properties – does not identify colors, but the amount of light that they reflect

Adequate room lighting

So that the room light does not interfere with the way your eyes see the colors (fluorescent tube lighting will do the trick)

Legal colors:

Refers to the maximum signal amplitude that can be transmitted. It is imperative that your colors remain 'legal' for broadcast

Every session will require a different type of color correction, and every person doing the color correcting will do it differently than the next person. It is important to note that if the blacks and the whites are correct, all the other colors are subjective, and depending on the viewer will look more or less accurate.

Sometimes just a simple correction will save the day. Sometimes the flesh tones are a little bit off, and the only thing that we need to do is to change the Hue a little and that will fix it.

Always do primary color correction first, and then proceed to the secondary color correction stage (if needed)

Primary color correction:

Corrects the image as a whole

To do primary color correction you could follow this sequence:

1st adjust the lift

2nd Adjust the color of the lift

This is to ensure neutral blacks

3rd adjust the gain and then the color balance of the gain to insure neutral whites

4th adjust the Gamma controls

Now you can use the RGB color balance control for the desired look

So remember Blacks – whites and then Gamma

Secondary color correction

Adjust only some colors or only some parts of the image, based on chroma, luma or even a mask.

Tools for secondary color correction"**Levels (knee)**

When you raise the gain of a dark image, and then adjust the gamma for the midtones, you may be left with highlights that will be clipped out of range (exceeding 100 IRE), you can use the knee control to fix this

Area Isolation

Isolate a portion of the image with a mask to do the proper color correction in here. In Premiere we can use an image or a track matte transparency to achieve this isolation.

Remember that not two people with color correct the same signal in the same fashion. What is most important is that the blacks and whites are neutral. Look at your scopes, always check your signals and keep legal!

Color-correcting Tools

Fast Color Corrector:

To quickly and effectively set White Balance, and contrast

Three-Way Color Corrector

Separates image in parts based on Luma info. You can also modify the image based on chroma information

Brightness and contrast

Overall adjustment of brightness and contrast – great starting point

Color Balance

Adjust the amount of RGB in the image – great for primary color correcting

Channel Mixer

Individual channel controls for adjusting the colors – great for special effects!

Curves

The upper-right part of the display represents highlights, the middle represents midtones and the bottom – left represents shadows

You can adjust each channel (including alpha) individually

Levels

Adjust contrast and brightness by using the histogram display – you can also control each channel individually

Change color

To change one color into another, using the eyedropper

Color Balance (HLS)

Controls the image Hue, Saturation, and luminance

Hue: Adjusts the chroma phase

Saturation: Adjusts the level of chroma

Luminance (gain): Controls the level of luminance (100 IRE for NTSC)

Gamma / Pedestal / Gain

Provides control for overall black, along with controls for RGB values for pedestal

Lift or pedestal control – adjusts the overall black information in the picture (7.5 IRE for NTSC)

Tint

To specify a specific color for the whites and for the blacks, giving the image an overall 'tint'

Broadcast colors

To 'legalize' the colors of the image

Black and White

To desaturate the image

Color Pass

To keep only one color, while desaturating the rest

Color Corrector

Adjust Black, White and gray levels to optimize your color

Compare the corrected clip with the original one by double-clicking the clip in the Timeline, now it will appear in the review Monitor Window.

Set the Black Point – Darkest part of your image

Set the White Point - Whitest part of the image

Set the Gray Point – Neutral part of the image – experiment with this and move the eyedropper tool until you find a color that optimizes your overall clip

You can also adjust HSL and RGB levels in your clips, and enable the Video Limiter, to remain “legal”

Color Match

Match the colors of one clip to the colors of another clip.

Place the 2 clips side by side by placing the CTI on one so you can see it in the Program monitor window, and double clicking o the other one so that it opens in the Premiere Monitor Window. You can even gang the 2 monitors.

Use the eyedroppers to match the selected colors

Titler

You can use the Adobe Titler Designer to create titles that you can add to your work

Templates

The Titler comes with a variety of templates that you can use and customize – click on the template button and choose an appropriate one

Saving Template

Create your desired template and click on the template button. From the Wing menu select “Save as Template”. You can also go under Title > Templates. Choose Import File As Template from the Templates options menu.

Styles

You can apply some of the styles that Premiere Pro already has, select the text or object and then click on the desired style to apply.

To create and save a style select and object or text and from the styles menu, choose New Style – name it appropriately and click OK.

To select a Style as the Default one, select your desired style and from the menu choose Set Style As Default

You can also load or save style libraries by selecting the appropriate menu item.

Creating a Credit Roll / Crawl

Choose Roll or Crawl from the Title Type menu, then start creating your title in the drawing area.

Choose Title > Roll/Crawl Options.

Specify the appropriate Timing options, and then click OK.

Start Off Screen, End Off Screen so that the title starts and ends off screen

Pre-Roll - Specifies the number of frames that play before the scroll begins.

Ease-In - Specifies the number of frames that the title scrolls at a slowly increasing speed until the title reaches the playback speed.

Ease-Out - Specifies the number of frames that the title scrolls at a slowly decreasing speed until the scroll completes.

Post-Roll - Specifies the number of frames that play after the scroll completes.

Left to Right, Right to Left - Specifies the direction in which the crawl moves.

The longer the clip in the Sequence, the slower the Roll or Crawl will be

Alpha channel

An alpha channel is an extra channel in addition to the visible color channels (such as RGB), that defines transparent and semi-transparent areas.

Premiere will recognize a file that contains an Alpha Channel, and when you place this clip on one of the tracks (2 and up), the alpha transparency will automatically be applied. You can also choose to ignore the alpha transparency information on your clip.

Matte

A file or channel that defines or modifies the transparent areas of its clip or another clip.

Keying

Defining transparency by a particular color (color key) or brightness value (luminance key) in an image. Pixels matching the key color become transparent. Use keying to remove a background with a uniform color, such as a blue screen.

For a much better / effective keying, use Keylight in After Effects. Use Dynamic Link to access this effect easier.

Chroma Keying

Select a color or a range of colors in the clip to be transparent.

Select a key color by clicking the Color swatch or by dragging the eyedropper to a color in the Monitor window. Adjust Similarity, Blend, Threshold, Cutoff, and Smoothing to improve the quality of your keying.

You can also select the Mask Only to display only the clip's alpha channel.

Track Matte

Use the Track Matte key to show one clip through another, using a third file as a matte that creates transparent areas in the superimposed clip. A matte containing motion is called a traveling matte or moving matte. The matte may consist of motion footage, or you can animate a still image matte in another Sequence and nesting this moving still Sequence.

You can create a still in the Titler and animate it on a Sequence, nest this Sequence into the current sequence and place this on video track 3. Place your other 2 clips on video tracks 1 and 2.

Apply the track matte effect to the middle clip and select video track 2 as your matte (select alpha or luma from the effects properties).

Make the traveling matte clip invisible.

Exporting Your Video

To tape

You can export your video by playing the Timeline, and while it's playing, record with your DV device. You can also choose file>export to tape, and this way you can have control over your DV device.

DVD

You could create a DVD by selecting the Sequence and then choose File>Adobe Dynamic Link> Send to Encore.

This will send the Composition to Encore so that you can author your DVD without having to pre-render.

Web

Select File > Export > Media

Choose from the many presets that Premiere Pro includes.

Multiple Sequences -

You can insert, or nest, sequences into other sequences. A nested sequence appears as a single, clip. Instead of applying effects to clips one by one, you can apply to the whole Sequence. You can repeat (reuse) these nested sequences and use complex compositing techniques

When nesting sequences, keep in mind the following:

You can't nest a sequence within itself.

Any changes to the parent Sequence will be reflected in the nested one

Nested Sequences may require additional rendering time

To nest a sequence in another sequence rag it from the Project Window to the desired track.

To open the source of a nested sequence, Double-click a nested sequence clip.

Multi-camera Editing

One of the questions that I hear more often is; How do I edit multi-camera events using Premier Pro – it takes me forever!

Get your video into the computer

Capture or file-transfer your video into the computer. This should not be done through batch capturing, but capture the whole tape instead (good and bad footage). The reason behind this is that you will need to sync your footage only once. Also, please make sure that the stop button is never hit during the actual recording of the event; this will make life much, much easier!

Try not to stop the camera during the recording process

Let's assume that you will be editing a 3-camera seminar. For your raw footage you should have 3 clips that are as long as or longer than the seminar itself was. Of course, sometimes, when you are recording longer events, it is impossible to fit everything onto one MiniDV tape, so it becomes necessary to change tapes in the middle. Make sure that all your cameras don't do it at the same time, and that the important audio that is happening at the moment will be covered by another recording device. Also, if there are parts that you know you will be cutting out (like change of speaker, or change of slides, etc), try to make your tape changes in here

Add all the audio you have

So now you have 3 clips, which are in Premiere's Timeline, one on top of the other. If you have any audio tracks that have important audio in both channels, you might want to separate these into mono tracks. To do that, select the file on the Project Window and then go under Clip > Audio Options > Breakout to Mono clips, and Premier Pro will create 2 separate tracks, both mono that will contain the audio channels that you need to complete the project. Place these newly created

audio tracks right under the original video track so that it remains in sync with the video file that it came from.

Sync these clips

Now we need to sync these files, which we'll do by using markers. Double-click on the first video file, and it will open in the Source Monitor Window, go to a point in the seminar that you will easily be able to find in all 3 video files. Once you get there, place an unnumbered marker in here - you place an unnumbered marker by clicking on the marker icon right under the Source Monitor Window. Double click on the second clip and scroll until you get to the exact same place, and place an unnumbered marker here as well - do the same thing with the third clip. Now, all of your clips should have a marker in roughly the same place. Move the clips so that the markers are one right on top of the other (in the same time spot).

Now we need to fine-tune this so that the clips are *really* in sync (what we did before was to get the close enough). You can expand the audio tracks and move the clips left or right until the audio waveforms are one on top of another, perfectly in sync. You'll be able to easily sync through the waveforms even if your audio came from different sources and you have different levels. To move your clip left or right by one frame press the Keyboard shortcut "ALT + ." or "ALT + ,".

The whole syncing process shouldn't take longer than 30-40 seconds, even when working with 3 cameras. If you need to sync a tape-change, then it will take a little bit longer, but not too much longer.

To sync audio from a minidisk recorder or other source, use the same technique already discussed. To sync audio that originated from one of the AVIs that you are currently using in the Timeline, all you need to do is place this audio right under the source AVI, and make sure that it is in the EXACT time position as its parent clip. Easy!

Up to this point you should have: all your clips on the timeline, all the audio clips on the timeline; all the clips (including all the audio) should be in sync.

Nest this Sequence

Create a new Sequence and place the one that has all of the clips in here. Right-click the nested Sequence and select Multicamera>Enable

Choose Window>Multicamera Monitor

A new panel opens and you can now play the video, you can see all of the cameras, and you can click on the camera that you want when you want. After you play your video, you are done!

You can fine-tune after you are done with the editing you can also re-do your editing.

What about the audio?

By default the audio will not follow the video, meaning all of the audio that we have at this point is the one that was in track 1

All you need to do go to the original Sequence and cut the audio clips at the point where you need to switch from one audio source to another, and delete the audio clips that you do not need. This should be really easy if you named your clips or tracks appropriately. You can drag all the audio clips onto track 1, if you wish, but remember that in Premiere Pro you cannot have mono and stereo clips "living" in the same track. So, if you have both mono and stereo clips you will have to have at least 2 audio tracks. You can the copy this audio (all of it) and paste it onto the nested Sequence. It should paste right where you need it, so adjusting won't be necessary.

Transitions

If you would like to add transitions between your clips, now is the time to do so. You can add video and audio transitions really quickly by using the Shortcuts to add the Default Transitions (both audio and Video). Place the CTI (Current Time Indicator) at the beginning of the Timeline and press the shortcut "PAGE DOWN" on your keyboard. This will take you to the next edit point. To add the

default video transition press “CONTROL + d”, and to add the default audio transition press” CONTROL + SHIFT + d”. You can go pretty quickly through the whole ceremony adding transitions.

Of course, even easier if you select all of the clips and then choose Sequence> Apply Default Transitions to Selection. This will apply the Default Transition to the video and audio clips that you selected (even if they are 100s!)

Effect Controls Panel

The Effect Controls Window (ECW) is where you can change, add a modify effects that apply to your clips in the Sequence.

Fixed Effects – Are always there (Motion, Opacity, Volume and Time Remapping)

Global changes – A change that is made, but not keyframed

Keyframes - a moment in time, where you set properties

Spatial interpolation – Changes in space (X, Y, Z)

Temporal interpolation – Changes in time (faster, slower, accelerate, etc.)

Sound

Audio Levels / Normalize multiple clips – Select the clips and right-click>Audio Gain and select the option that you need for normalizing the audio

SoundBooth – Clean up your audio in SoundBooth for much better results

Speech – to – text – use the Metadata panel to create a text file of a speech in your audio.



Luisa Winters is an internationally celebrated instructor, presenter, and musician. An accomplished videographer, editor, 3D animator and graphics designer, she has created and edited scores of broadcast video and web projects for corporate, government, and educational, commercial and private clients.

An accomplished violinist, Luisa was, at the age of 13, a full-time member of the National Symphony Orchestra in the Dominican Republic. While attending the legendary Peabody Conservatory (in Baltimore, MD), Luisa learned from master musicians: Henryk Szeryng, Berl Senofski, Aarond Rosand, Charles Libove, and Leon Fleisher, among others.

Expressing her art in digital form, Luisa became an editor and motion graphics artist in 1985, and has been performing both arts full-time since that point in time. Luisa was the Adobe Premiere Pro Technical Chair for the Post-Production Conference at the 2008 NAB convention in Las Vegas.

Luisa is the author of Total Training for Adobe After Effects CS4 - Essentials (DVD), Absolute Training Premiere Pro Essentials (DVD), Adobe Premiere for Videographers (DVD) and Scores of magazine articles on Adobe Production Premium techniques (in English and Spanish).

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