# MGAE104 Video-Editing

The draft instructional material is being made available “as received” from authors. The editing and various other quality checks are under progress. The uses are advised to consult Study Centers for any missing content, updates and instructions according to syllabi of course.

B Sc in Media Graphics and Animation

# VIDEO-EDITING

MGAE 104

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# INTRODUCTION

Adobe Premiere Pro is a Professional Editing Software, timeline-based video editing software application. It is a part of the Adobe Creative Suite. Which includes video editing, graphic design, and web development programs. developed by adobe Systems. Premiere Pro is used by broadcasters such as the BBC and CNN. It has been used to edit feature films, such as Dust to glory and superman Returns.

This book Video-Editing Adobe Premiere, is divided into eight units, dealing with a basic overview of Adobe Premiere Pro: Adobe Premiere Tools: Adobe Premiere Import and Export: Audio: Titles in Adobe Premiere pro; Transition in Adobe Premiere; Key Frame and Effects; and finally ,Special Effects used in Adobe Premiere Pro.

The book is written in SIM (self Instructional Material) format for Distance Learning. Each Unit starts with an Introduction and Unit Objectives. The detailed content is presented, along with an figures and tables, in an understandable and organized manner. Each unit will also have Check Your progress Questions to test the student's understanding of the topics covered . A summary is provided at the end of the Unit for a quick revision. That is followed by a list of key Terms and Question and Exercise. Each Unit also has a list of books for further Reading. Along with that, there are four coloured pages at the centre of the book that consists of twelve coloured pictures that help in better understanding the topics covered.

# UNIT 1 - OVERVIEW OF ADOBE PREMIERE PRO

## 1.0 INTRODUCTION

The Adobe Premiere Pro User interface is a Combination of a Audio-Video Editing studio and an Digital image-editing studio. If you are familiar with film, Audio-Video editing, you will feel at home working within Premiere Pro's Project, Monitor and Audio windows. If you have worked with programs such as Adobe After Effects, Macromedia Flash, or Macromedia Director, then Premiere Pro's Timeline, digital tools and panels should also be familiar to you. If you're completely new to video editing and computers, don't worry; Premiere pro panels, windows and menus are efficiently designed to get you up and running quickly.

## 1.1 UNIT OBJECTIVES

After going through this unit, you will be able to:

- Identify the various components of Adobe Premiere workspace
- Identify the limitation and capability of Adobe Premiere
- Identify the characteristics of different panels in Adobe Premiere

## 1.2 CAPABILITIES OF ADOBE PREMIERE PRO

Adobe has provided details of the new features in its video editing software Premiere Pro, and there's plenty to get your teeth into.

We have full details below - although we should first mention that you won't be able to buy the new version of Premiere Pro. Along with new versions of Photoshop, Illustrator, In Design, Dreamweaver, After Effects and Muse, Premiere Pro CC will be released exclusively through Adobe's subscription service, the Creative Cloud. If you don't like the idea of a subscription, you'll still be able to buy the current version, Premiere Pro CS6, and Adobe will continue to provide bug fixes and the like. But CS6 will not contain any of the new features.

- Brand-new capabilities for importing and manipulating closed captions. You can export media with closed captions, either embedded or as separate files.

- A new Mercury Playback Engine means editors get real-time performance when working on complex sequences, thanks to support for a wider range of GPUs.

- Enhanced, cross-platform support for OpenCL and CUDA promises to helo you render less often and work faster with third-party effects.

- Sync your settings with Creative Cloud, and all your customized settings, including workspaces and keyboard shortcuts, will be accessible from any internet-connected computer.

- Improved multicam editing means you can set up multicam edits faster with a streamlined workflow. Sync single shots or entire bins of footage all at once using audio waveforms; mix frame rates and codec's in the same sequence.

- A new scriptwriting tool means you can import scripts and the associated metadata with the new Story panel in Adobe Premiere Pro. This means you can quickly navigate to specific scenes, locations, dialogue, and characters as you edit.

- Adobe Premiere Pro can now take full advantage of computers with multiple GPU cards for accelerated rendering, compression and export times.

- The new Adobe Exchange panel offers, Adobe says, a convenient way to browse, install, and find support for free and paid add-ons.

- True native support for a wide range of source formats with no need for transcoding or rewrapping. For tape-based workflows, the new Edit-to-Tape panel allows for easier layback (third-party hardware required).

- You can now see the details you need right in the Source and Program Monitor panels; switch between video and audio waveforms with one click. There's also HiDPI support for enhanced viewing on the newest Mac OS monitors.

# 1.3 LIMITATIONS OF ADOBE PREMIERE PRO

**EDL (Edit Decision List) limitations in Premiere Pro**

Adobe Premiere Pro lets you import or export a project as an edit decision list (EDL) in CMX3600, the most widely accepted and robust of the EDL formats. This document outlines the conditions that must be satisfied and the limitations that exist when you import or export EDLs in Adobe Premiere Pro.

**General information**

An EDL is a list of video edits that you make in a video-editing project. The EDL includes reel numbers, clip names, in and out points, and other editing information (for example, transitions and split edits), depending on the EDL format.

Post-production facilities commonly use EDLs to automate the video editing process. If you plan to use a post-production facility for the final editing of a project, you'll likely need an EDL. At the post-production facility, an edit controller--a dedicated computer that

synchronizes video tape recorders (VTR), switchers, audio mixers, and other editing devices--uses the EDL file to make a master tape of the project that can then be used for duplication.

**Export EDLs**

When you set up an Adobe Premiere Pro project from which you will export an EDL, you must satisfy the following criteria:

-- The source material must be captured and logged with the correct timecode.

-- The capture card must have device control that uses timecode.

-- Videotapes must each have a unique reel number and be formatted with timecode before you shoot video.

EDLs work best with projects that contain no more than one video track, two stereo audio tracks, and no nested sequences. Most standard transitions, frame holds, and clip speed changes also work well in EDLs.

**EDL limitations in Premiere Pro**

The following limitations are known to exist when you import or export EDLs from Adobe Premiere Pro:

1. When you reimport an EDL with two trimmed clips and a transition between the clips that begins or ends at the cut point into Adobe Premiere Pro, the transition isn't aligned at the cut point in the sequence. The project renders correctly, however the placement of the transition on the timeline isn't correct.

2. When EDLs for projects with 16-bit 48 kHz settings include a WAV file that doesn't have a 16-bit 48 kHz rate (for example, WAV files with 8-bit 11 kHZ or 16-bit 96 kHz rates), the EDL reports the sample rates for all WAV files as the sample rate setting for the project.

3. When you reimport an EDL that contains audio track(s) into Adobe Premiere Pro, the project renders correctly, however the placement of audio tracks in the timeline doesn't match the placement in the original project. Channels that appear on separate tracks are combined onto the same track.

4. When you export an EDL that contains stereo audio clips with mono audio, the EDL reports that the mono audio file is stereo.

5. When you import PAL EDLs that you created from offline files, the Clip Properties always lists a 720 x 480 frame size. The project, however, captures at the correct 720 x 576 frame size.

6. When you view an EDL for a project that includes both drop frames and non-drop frames in a text application, the EDL lists only the timecode set by the project settings.

7. EDLs for audio tracks alternate between Fill Left and Fill Right regardless of the channel targeting you specify. For example, if you export Audio 1 Channel 1,and Audio 2 Channel 1, the EDL will show Audio 1 as Fill Left and Audio 2 as Fill Right. If you were to also export Audio 3 and Audio 4 both with channel 1, the EDL will show Fill Left and Fill Right again

(Left, Right, Left, Right). Even if the channels are relinked, they remain the same (that is, if you relink the files from within the new project, they will not be set back to the correct, original locations of Audio 1 Channel 1 and Audio 2 Channel 1).

8. When you import an EDL with two mono audio tracks that are the same length and have file names that begin with the same word, the tracks are combined into a single stereo track, rather than a stereo track being created for each mono track. To resolve the issue, change the file name of one of the mono tracks before you export the EDL.

9. When you import an EDL that contains audio tracks with volume keyframes created by Premiere Audio Mixer or the Pen tool, the volume keyframes are omitted.

# 1.4 COST

**Adobe Volume Licensing**

Adobe Volume Licensing (AVL) programs can help IT professionals, purchasing specialists, creative professionals, and knowledge workers make the most of their software budgets and streamline tasks associated with software administration, ordering, and upgrades.

| Product | Academic Price | Commercial Price | |
|---|---|---|---|
| Adobe Acrobat® 9 Pro | US$159 | US$449 | Buy now |
| Adobe Acrobat 9 Pro Extended | US$229 | US$699 | Buy now |
| Adobe Acrobat Capture® 3.0 Personal Edition | US$227 | US$399 | Buy now |
| Adobe Acrobat Connect™ Pro 7.5 | Volume only | Volume only | Buy now |
| Adobe After Effects® CS4 | US$349 | US$999 | Buy now |
| Adobe Audition® 3 | US$149 | US$349 | Buy now |
| Adobe Authorware® 7 | US$499 | US$2,999 | Buy now |
| Adobe Captivate® 4 | US$249 | US$799 | Buy now |
| Adobe ColdFusion® 9 Enterprise Edition | US$4,949 | US$7,499 | Buy now |
| Adobe ColdFusion 9 Standard Edition | US$859 | US$1,299 | Buy now |
| Adobe Contribute® CS4 | US$99 | US$199 | Buy now |
| Adobe Creative Suite 4 Design Premium | US$599 | US$1,799 | Buy now |
| Adobe Creative Suite 4 Design Standard | US$449 | US$1,399 | Buy now |
| Adobe Creative Suite 4 Master Collection | US$999, | US$2,499 | Buy now |
| Adobe Creative Suite 4 Production Premium | US$599 | US$1,699 | Buy now |
| Adobe Creative Suite 4 Web Premium | US$549 | US$1,699 | Buy now |
| Adobe Creative Suite 4 Web Standard | US$399 | US$999 | Buy now |
| Adobe Creative Suite 4 K–12 School Site Licenses | Varies by CS4 edition | N/A | Learn more |
| Adobe Digital School Collection | Volume only | N/A | Buy now |
| Adobe Director® 11.5 | US$299 | US$999 | Buy now |
| Adobe Dreamweaver® CS4 | US$199 | US$399 | Buy now |
| Adobe eLearning Suite | US$599 | US$1,799 | Buy now |
| Adobe Fireworks® CS4 | US$99 | US$299 | Buy now |

**Creative professional :-** Whether you're a web designer for a boutique shop or a video editor for a big agency, AVL programs can help you save on Adobe's digital media creation tools. Exclusive AVL benefits for creative professionals include a dedicated website for simplified license management. Now you can also choose Adobe's Value Incentive Plan or VIP to purchase Creative Cloud for teams— and get access to the latest versions and features as soon as they're released. Read about the benefits of subscription versus perpetual.

1. Estimates based on academic prices listed in Adobe Education store.Student Editions are also available at discounted prices for select products.

2. Estimates based on commercial prices listed in the online Adobe Store for non-education customers.

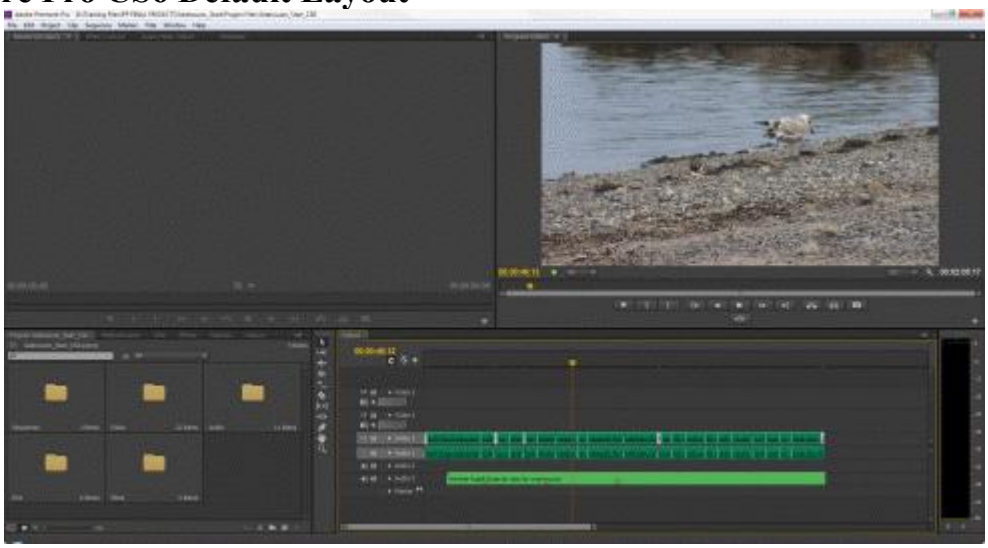
When you are ready to purchase, visit the Adobe Education Store or contact your Adobe Authorized Education reseller. Be sure to ask your reseller about Adobe Volume Licesing for education options**.**

# 1.5 ADOBE PREMIERE WORKSPACE

**Premiere Pro comes loaded with additional workspaces which can easily be accessed, modified and saved to customize your video editing layout In this post we'll look at how to find, change and save these workspaces quickly and simply.**

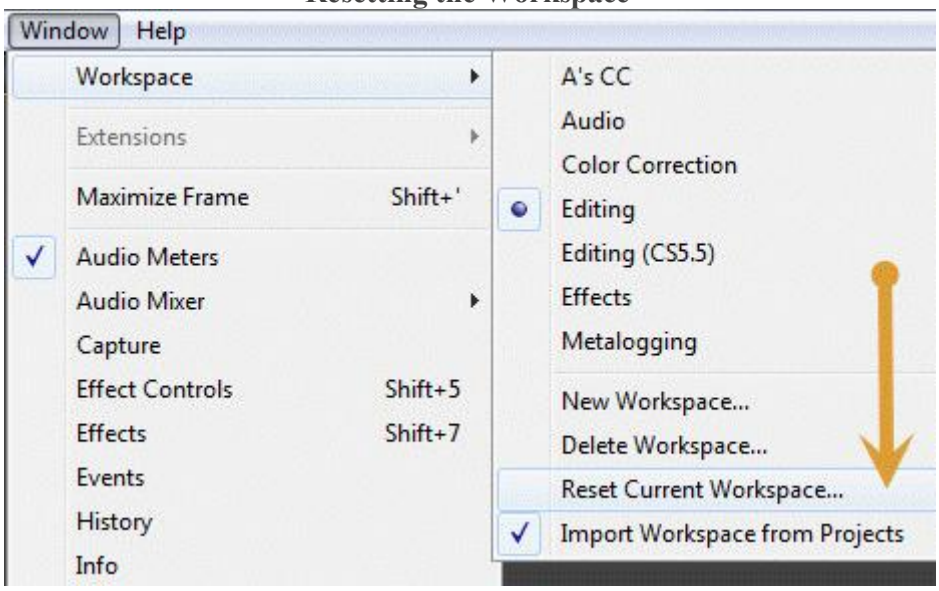
Adobe Premiere Pro has unique workspace layouts for color correction, working with audio, video editing, logging clips and applying effects. Utilize these layouts to speed up your post production workflow and access unique toolsets…or create your own custom layout. Let's jump in.

### Premiere Pro CS6 Default Layout



Above is the default layout for Premiere Pro. This is suitable for a variety of video editing tasks, but it's not optimal for any specialized task like color correction or audio mixing. For standard video editing this will likely be your layout of choice.
Should you ever rearrange this layout and want to go quickly go back to it's default state go to Window > Workspace > Reset Current Workspace:

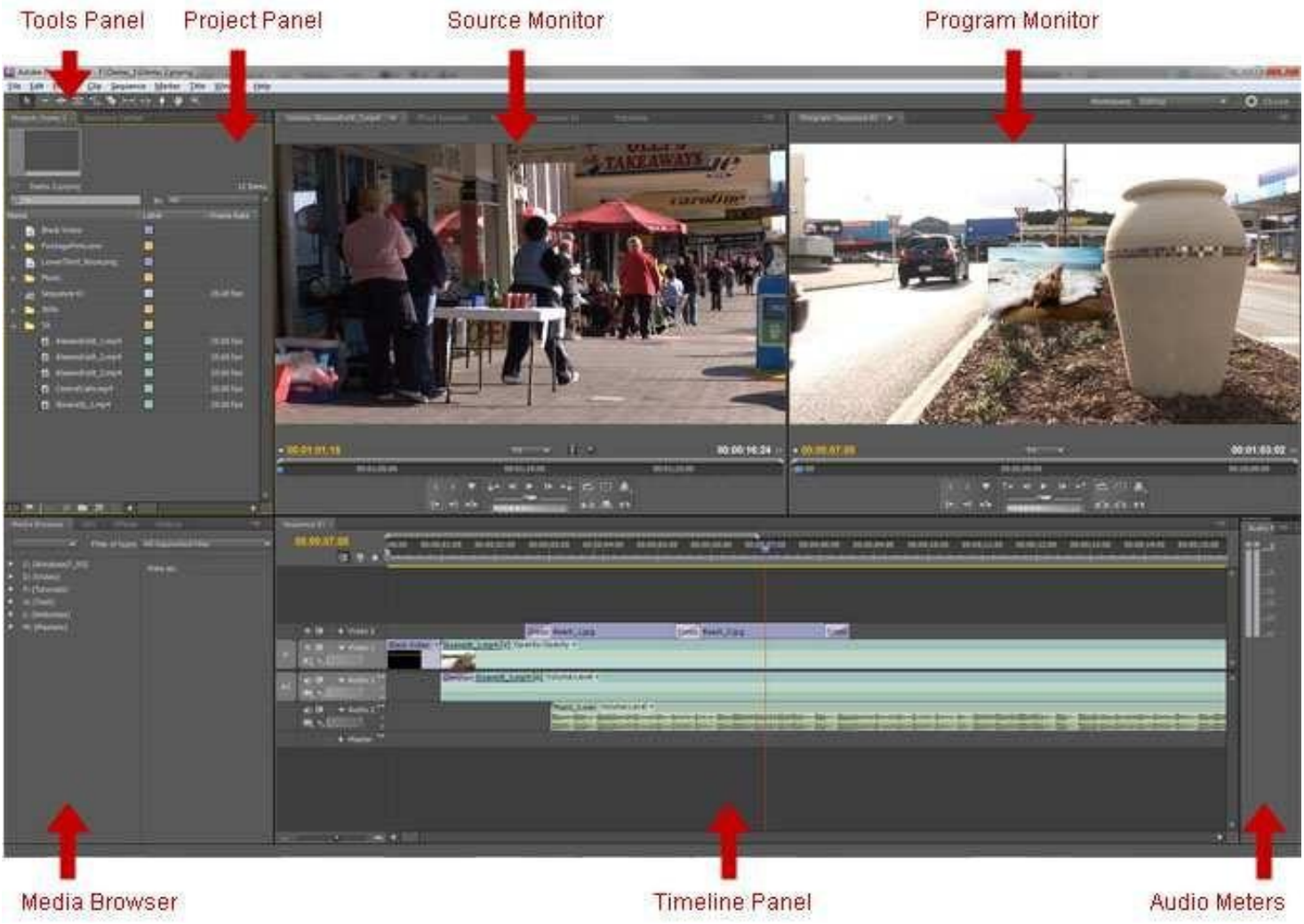
**Resetting the Workspace**




There's many ways to move and resize the panels in your Adobe Premiere Pro workspace. First, you can click and drag between panels to resize them:

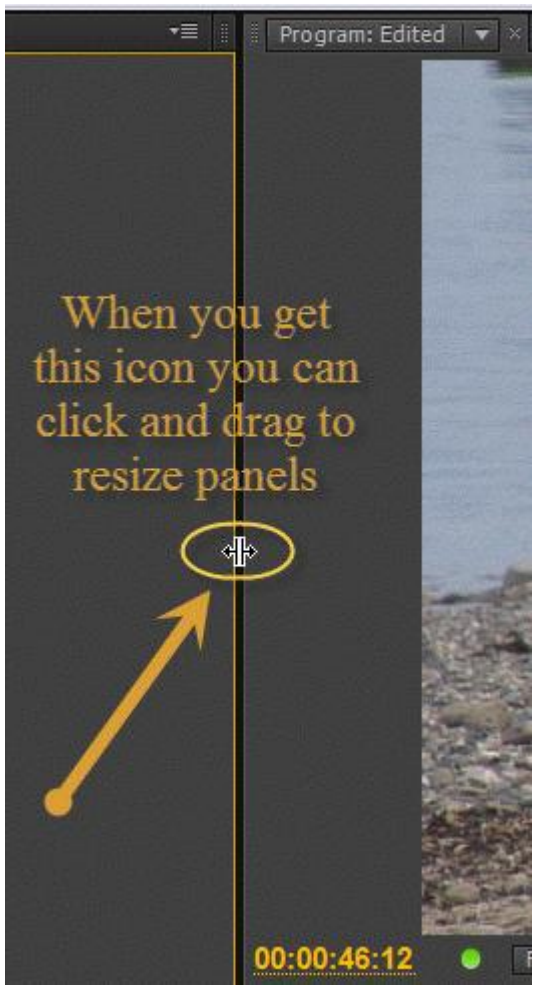
# 1.6 PROJECT PANNEL

The screenshot below shows the default workspace. This workspace can be customized in many ways — you can rearrange the panels and use specialist panels for different tasks (audio mixing, titles, etc).



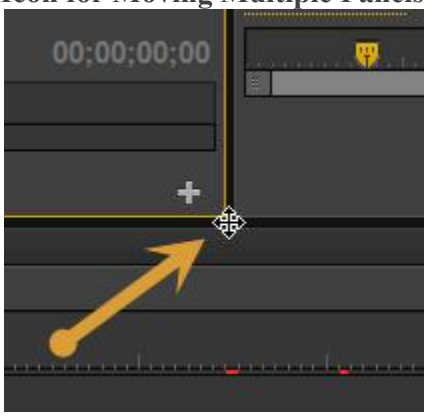

There's many ways to move and resize the panels in your Adobe Premiere Pro workspace.
First, you can click and drag between panels to resize them:

Icon Between Panels



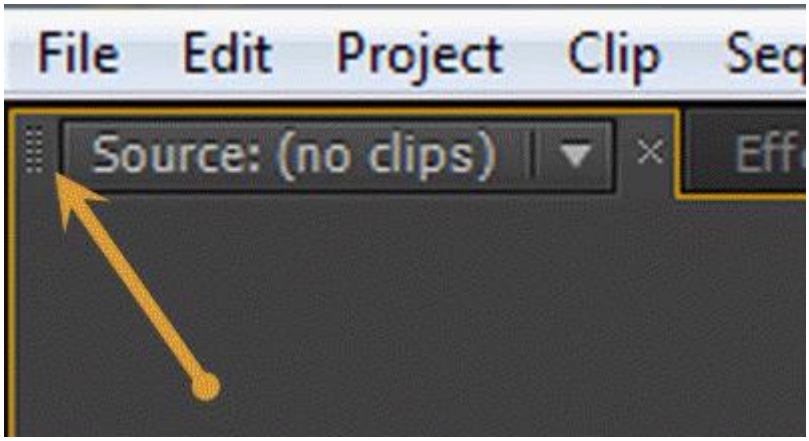

You can also move several panels at the same.  Hover over their adjacent corners and this icon will appear:

**Icon for Moving Multiple Panels**



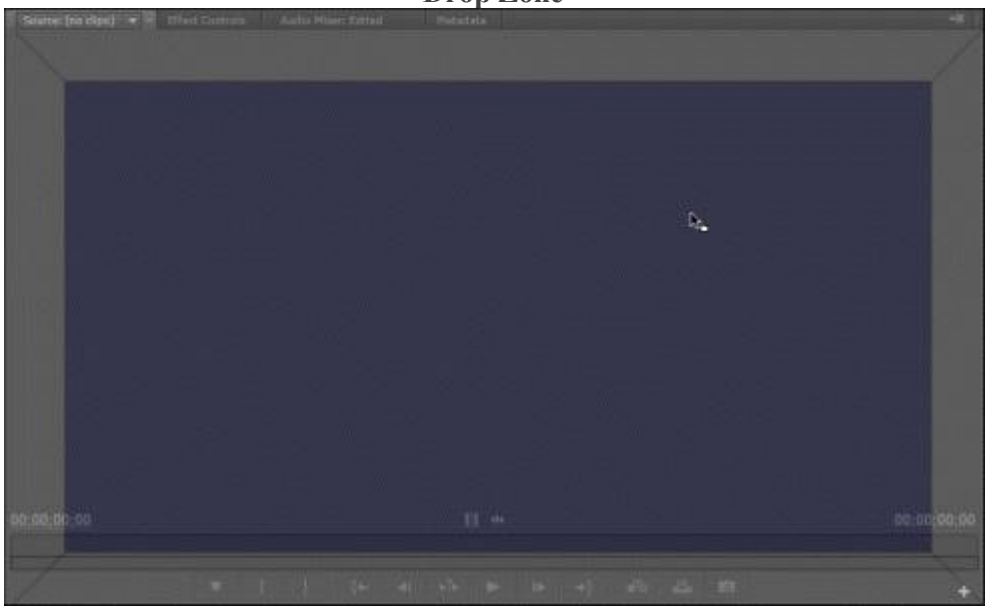

It is also possible to move panels around to different locations on your display by using the little dotted area to the side of the panel's name:

**Dotted Area to Move a Panel**




When you click and hold on this dotted area to the left of the panel name and move that panel to another part of your work area you will get something that looks like this:

**Drop Zone**



In Adobe Premiere Pro this is called a ‘drop zone’. If you look at the image above you will see the screen divided into quadrants Each of these areas will turn a lavender color when you click and hold the dotted area in a panel and then drag the mouse over each of these drop zones.

If you drop the panel in the middle zone (as shown in the image above) the panel will become an additional tab inPremiere Pro. This is what is called a ‘frame’ (a series of tabbed panels).

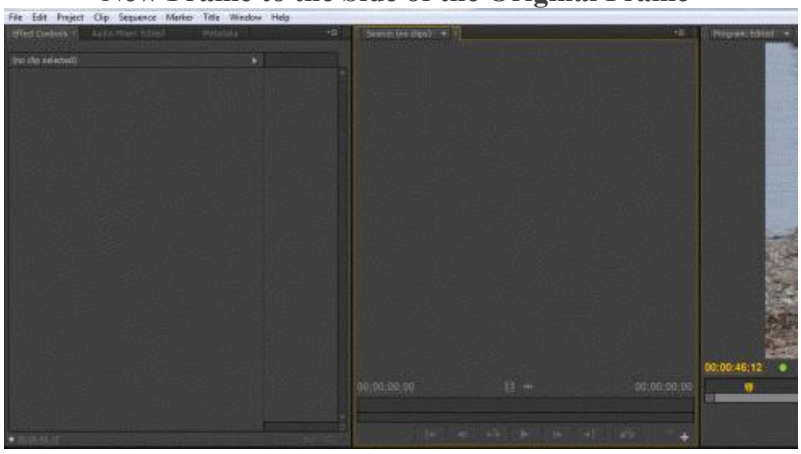
However, if you drop it to one of the sides:

**Side Drop Zone**



You will create a brand new frame in this area with only one panel in it.

**New Frame to the Side of the Original Frame**



So, not only can you resize any panel to any size you wish, you can also move panels simply by selecting where to drop them.

## CHECK YOUR PROGRESS

1. Outline some of the capabilities of Adobe Premiere?
2. What are the limitation of Adobe Premiere?
3. what are docking and grouping panels?
4. list the commands to preserve space and hide the project window's thumbnail monitor
5. Which command is used to open bins?

## 1.7 The Monitor Panels



The monitor panels are where you view video clips and edited video sequences.

The left screen is the source monitor, which allows you to preview clips and make adjustments before adding them to the timeline.

The right screen is the program monitor, which shows you the active timeline.

Controls under each monitor allow you to scroll through the video and set edit points.

In the top right corner of the monitor panel is a fly-out menu containing numerous additional viewing options, including technical monitors.




# 1.7.1 Floating Panels in Premiere Pro

You can also float panels, which can be a really great option if you have a two (or more) screen setup.

**Floating Window**



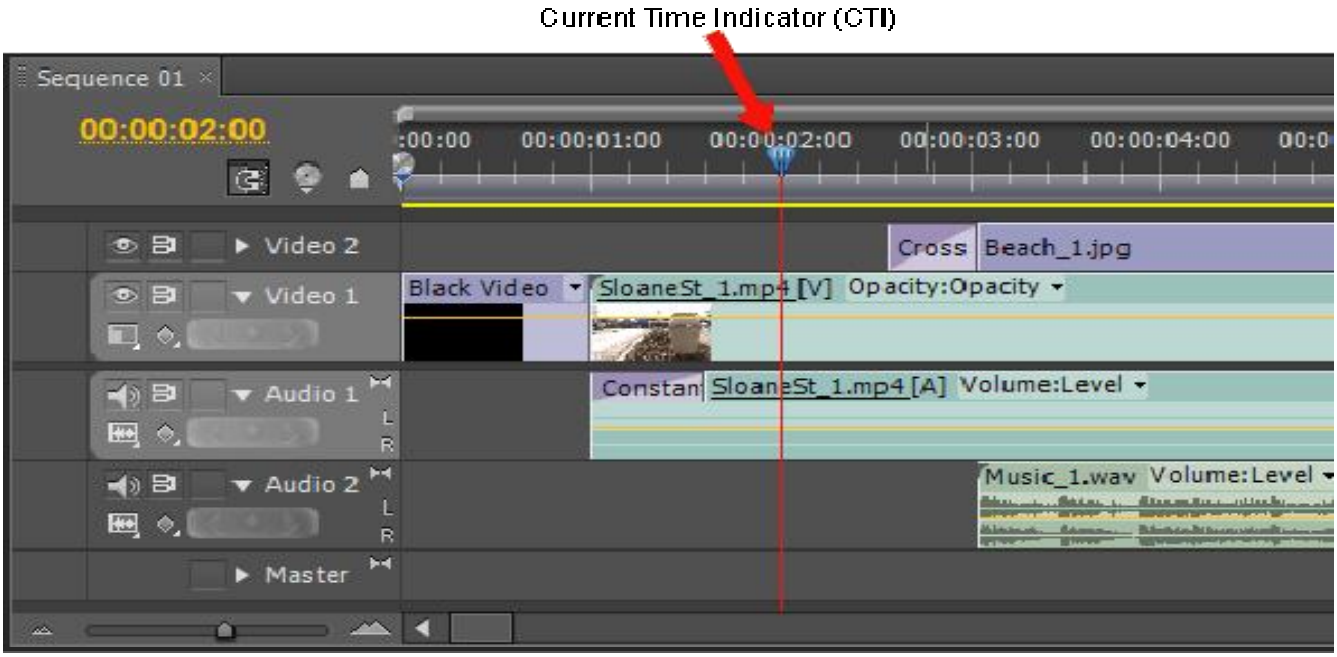
To do this, simply grab hold of the dotted area to the left of the panel name (just as you would if you wanted to move it to another location). Then hold the CONTROL key on a PC or the COMMAND key on a Mac and the window will float.

Just make sure you let go of the mouse before you let go of the COMMAND/CONTROL key!

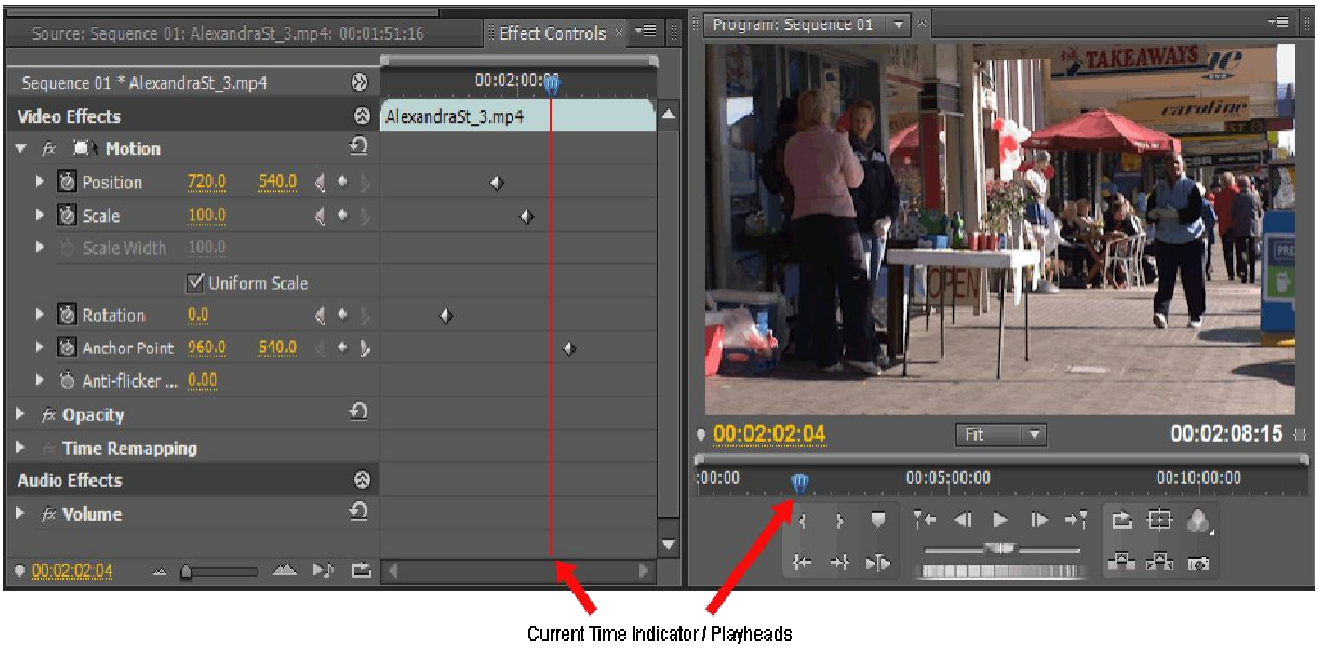
## 1.8 THE TIMELINE PANEL AND CURRENT TIME INDICATOR

The Current Time Indicator (CTI) is a blue triangular indicator which shows you where you are in the timeline. CTIs are used in several different panels.

In the main timeline panel the CTI appears with a vertical red line overlaid on the sequence tracks, as illustrated below. This CTI is linked to the program monitor panel the monitor shows the same frame as the CTI. When you play the sequence you'll see the CTI moving from left to right across the timeline.



CTIs also appear in other panels including the Preview Monitor, Program Monitor and Effect Controls panel.




Many tasks depend on the position of the CTI, for example:

- Pasting clips into the sequence.
- Adding markers to a clip or sequence.
- Razor at Current Time Indicator (CTRL-K): This splits any unlocked clips at the point where the CTI is positioned.

# 1.9 OTHER PANELS

## 1.9.1 The Audio Mixer Panel

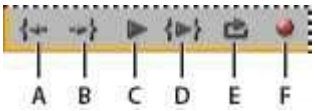
In the Audio Track Mixer, you can adjust settings while listening to audio tracks and viewing video tracks. Each Audio Track Mixer track corresponds to a track in the timeline of the active sequence and displays the Timeline audio tracks in an audio console layout. You can rename a track by double-clicking its name. You can also use the Audio Track Mixer to record audio directly into a sequence's tracks.



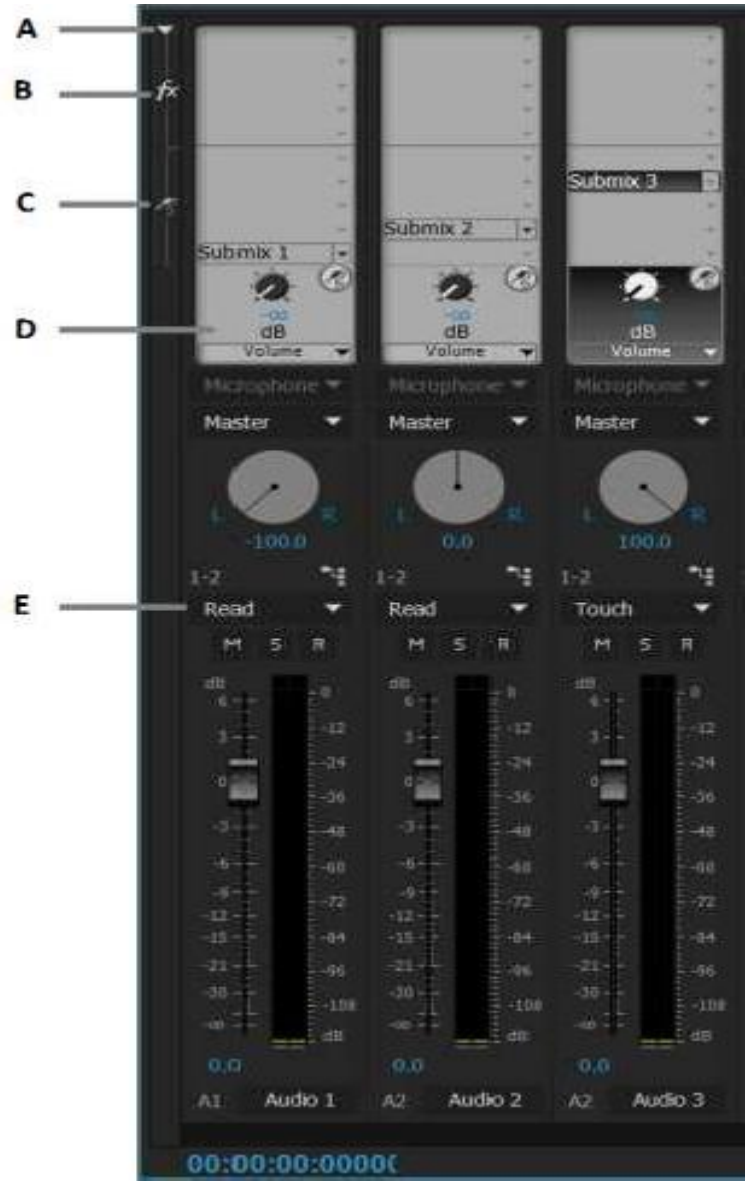
Audio Track Mixer

A. Pan/balance control B. Automation mode C. Mute Track/Solo Track/Enable Track For Recording buttons D. VU meters and faders E. Track name F. Clipping indicator G. Master VU meter and fader

By default, the Audio Track Mixer displays all audio tracks and the master fader, and the VU metersmonitor output signal levels. The Audio Track Mixer represents the tracks in the active sequence only, not all project-wide tracks. If you want to create a master project mix from multiple sequences, set up a master sequence and nest other sequences within it.



Audio Track Mixer playback controls




A. Go To In Point B. Go To Cut Point C. Play/Stop Toggle D. Play In To Out E. Loop F. Record

The Audio Meters panel duplicates the audio display of the Audio Track Mixer Master Meters. You can open a separate Audio Meters panel and dock it anywhere in your workspace. The Audio Meterspanel allows you to monitor audio even when the full Audio Track Mixer or the Master Fader section is not visible.

Set fader to 0dB by double-clicking the fader.



Audio meters panel

Audio Mixer

A. Show/Hide Effects and Sends B. Effects C. Sends D. Track output assignment E. Automation mode

# 1.9.2 The Effects Panel

In the Effects panel, the Presets bin contains presets for popular effects. You can save time by using a preset made for a specific purpose, rather than configuring an effect yourself. For example, if you want a clip to blur in quickly, you could apply the Fast Blur effect and set keyframes for it manually. You save time, however, by instead applying the Fast Blur In preset.

You can customize individual effect settings and save them as presets. You can then apply the presets to other clips in any project. When you save an effect as a preset, you also save the keyframes you created for the effect. You create effect presets in the Effect Controls panel and Premiere Pro stores them in the root Presets bin. You can organize them within the Presets bin using the nested preset bins. Premiere Pro also ships with several effect presets, located in the application's Presets folder.

To view the properties of an effect preset, select the preset in the Effects panel, and choose Preset Properties from the Effects panel menu.

***As shown in Figure 1.6***

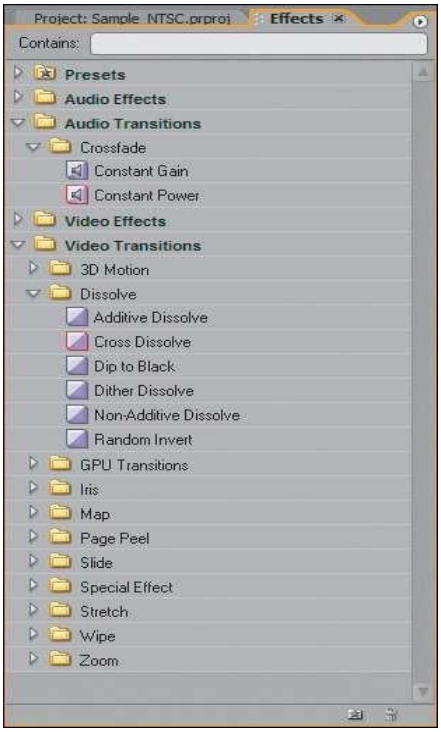



***Fig.1.6*** *Use the Effects Panel to Apply Transitions and Special Effects*

If you apply a preset to a clip and the preset contains settings for an effect that is already applied to the clip, Premiere Pro modifies the clip using the following rules:

- If the effect preset contains a fixed effect—motion, opacity, time remapping, or volume—then the action replaces the existing effect settings.
- If the effect preset contains a standard effect, the effect is added to the bottom of the current list of effects. However, if you drag the effect into the Effect Controls panel, you can place the effect anywhere in the hierarchy.

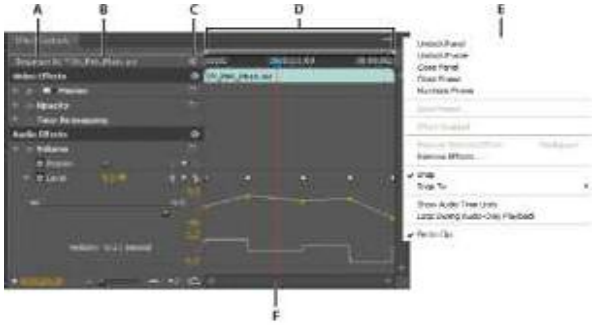
## CHECK YOUR PROGRESS

6. What is the use of Monitor Panels?
7. What is the role of Source and Project monitor?
8. What is the use of the Audio Mixer panel?
9. What is the importance of the Effects panel?

# 1.9.3 The Effect Controls Panel

The Effect Controls panel lists all the effects that are applied to the currently selected clip. Fixed effects are included with every clip: the Motion, Opacity, and Time Remapping effects are listed in the Video Effects section and the Volume effect is listed in the Audio Effects section. The Volume effect is included only for audio clips or video clips with linked audio.

You can quickly optimize the interface for effects editing by selecting the Effects workspace. Choose Window > Workspace > Effects.



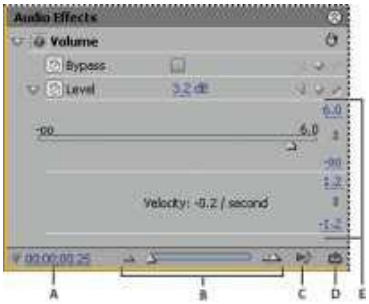

*Effect Controls panel*

A. Sequence name B. Clip name C. Show/Hide Timeline View button D. Timeline view E. Effect Controls panel menu F.Current -time indicator

By default, the timeline view is hidden, but you can show it by clicking the Show/Hide Timeline View button . Widen the Effect Controls panel, if necessary, to activate this button.

You can click the triangle to expand an effect property to display the Value graph and Velocity graph.

When a clip is selected in a Timeline panel, the Effect Controls panel automatically adjusts the zoom level of its Timeline view. It centers icons for the clip In point and Out point. You can view the timeline beyond the clip In point and Out point by deselecting Pin To Clip in the Effect Controls panel menu. The Effect Controls panel also includes controls for playing and looping audio clips. Thekeyframe area lies under the time ruler. The keyframe area is where you can set keyframes for the value for each effect property at a particular frame.




*Effect Controls panel*

## 1.9.4 The History Panel

Premiere Pro's History panel, shown in Figure 1.8, lets you perform virtually unlimited Undo operation.

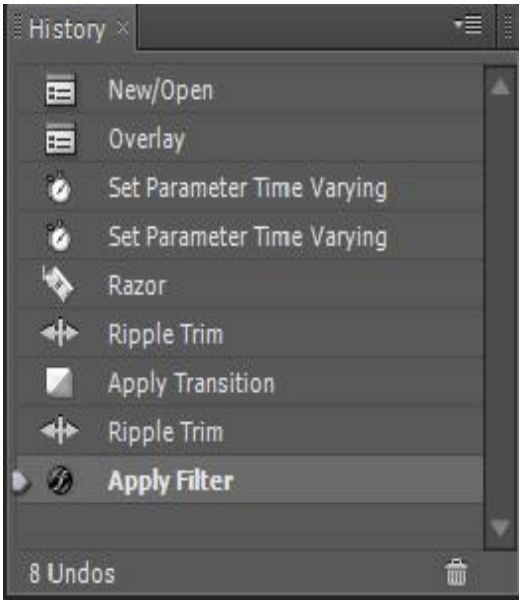
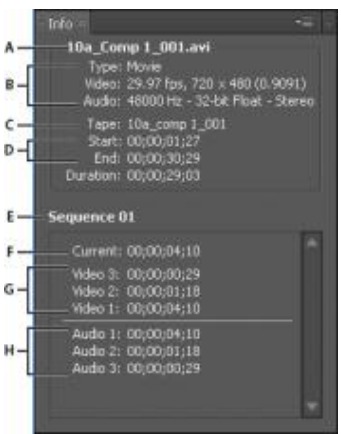



*Fig. 1.8 The History Panel*

Use the History panel to jump to any state of the project created during the current working session. Each time you apply a change to some part of the project, the new state of that project is added to the panel. You can modify the project from the state you select. History states aren't available for actions within the Capture panel.

## 1.9.5 The Info Panel

The Info panel displays timecode for the current selection and for all track items under the current-time indicator. When the playhead crosses a blank area in the timeline, no timecode value is displayed fo1 that track, but the track label remains visible and undimmed. The vertical stack layout of the timecodes is easily correlated with the physical layout of the tracks in the sequence.



*The Info panel*

## 1.9.6 The Event Panel

The Events panel lists warnings, error messages, and other information you can use to identify and troubleshoot problems, particularly those associated with plug-ins and other components from third-party developers.

An alert icon , , on the status bar notifies you of an error. Double-clicking the icon opens the Events panel, and clearing the associated item from the Events panel removes the icon from the status bar.

1. Do either of the following:
    - Double-click the alert icon in the status bar.
    - Choose Window > Events.
2. Do any of the following:
    - To learn more about an item in the list, select it and click Details.
    - To clear the events list, click Clear All.

## 1.9.7 The Title Designer

Premiere's Title Designer is a utility which allows you to create simple text titles for use in Premiere projects.

To open the Title Designer, select File > New > Title, or F9 on your keyboard. The title window appears as pictured below.




By default, the background of the title composition area shows the current frame in the timeline (i.e. the position of the scrubber). This allows you to see the video underneath the title as you create it. You can also select a different frame for reference if you like.

The title composition area also shows the safe areas - the television safe area (outer rectangle) and the title safe area (inner rectangle). For best results your title should fit inside the title safe area.

To add text, make sure the text tool is selected. Click in the title composition area and enter your text.

To alter the font style and other attributes, use the Object Style menu to the right of the window

## 1.10 PREMIERE PRO'S MENUS

Premiere Pro features Menu's: File, Edit, Project, Clip, Sequence, Maker, Title, Window and Help. The following sections provide an overview of different menu's and include tables that summarize each menu's commands.

### 1.10.1 The File Menu

The File menu has standard Window commands such as New, Open, Close, Save, Save As, Revert and Quit. This menu also include commands for loading movie clips and folders full of files. You can use the File ⟹ New ⟹ Sequence command to add Timeline to a project. Table 1.1 summarizes the file menu commands.

## File Menu Commands

| Command | Shortcut | Description |
|---|---|---|
| New ➪ Project | Ctrl/⌘+Alt+N | Creates a new file for a new digital video production |
| New ➪ Sequence | Ctrl/⌘+N | Adds a new sequence to the current project |
| New ➪ Bin | Ctrl/⌘+/ | Creates a new bin in the Project panel |
| New ➪ Offline File | | Creates a new file entry in the Project panel that can be used for footage to be captured |
| New ➪ Title | F9 | Opens the Title Designer for creating text and graphic titles |
| New ➪ Photoshop File | | Creates a new, blank Photoshop file using project dimensions |
| New ➪ Bars and Tone | | Adds color bars and a sound tone to the bin in the Project panel |
| New ➪ Black Video | | Adds a pure-black video clip to the bin in the Project panel |
| New ➪ Color Matte | | Creates a new color matte in the Project panel |
| New ➪ Universal Counting Leader | | Automatically creates a countdown clip |
| New ➪ Transparent Video | | Creates a transparent video that can be placed in a track, and used to display a timecode |
| Open Project | Ctrl/⌘+O | Opens a Premiere Pro project file |
| Open Recent Project | | Opens a recently used Premiere Pro movie |
| Browse | Ctrl/⌘+Alt/ Option+O | Opens Adobe Bridge |

| Command | Shortcut | Description |
|---|---|---|
| Save | Ctrl/⌘+S | Saves a project file to disk |
| Save As | Ctrl/⌘+Shift+S | Saves a project file under a new name, or saves it to a different disk location; this command leaves the user in the newly created file. |
| Save a Copy | Ctrl/⌘+Alt/ Option+Shift | Creates a copy of the project on disk, but the user remains in the current project |
| Revert | | Reverts a project to the previously saved version |
| Capture | | Captures clips from videotape |
| Batch Capture | | Automatically captures multiple clips from the same tape; this command requires device control. |
| Adobe Dynamic Link➪New After Effects Composition | | Allows you to create a new Adobe After Effects Composition linked to a Premiere Pro project |
| Adobe Dynamic Link➪ Import After Effects Composition | | Creates a link and imports the file from Adobe After Effects |
| Import | Ctrl/⌘+I | Imports a video clip, audio clip, or graphic |
| Import Recent File | | Imports recently used files into Premiere Pro |
| Import Clip Notes Comments | | Imports clip comments from Adobe Acrobat |
| Export➪ Movie | | Exports a movie to disk according to the settings in the Export Movie dialog box |
| Export➪ Frame | | Exports a frame to be used as a still image |
| Export➪ Audio | | Exports Timeline audio to disk according to the settings in the Audio Settings dialog box |
| Export➪ Title | | Exports a title from the Project panel |
| Export➪ Export to Tape | | Exports a Timeline to videotape |
| Export➪ Export to DVD | | Burns a DVD from the Timeline |
| Export➪ Export to EDL | | Exports the Edit Decision List |
| Export➪ Adobe Media Encoder | | Exports in different formats: MPEG1, MPEG2, Real Media, QuickTime, Windows Media |
| Get Properties for➪ File | | Provides size, resolution, and other digital information about a file |
| Get Properties for➪ Selection | | Provides size, resolution, and other digital information about a selection in the Project panel |

| Command | Shortcut | Description |
|---|---|---|
| Reveal in Bridge | | Opens information about a file in Adobe Bridge |
| Interpret Footage | | Changes the frame rate and pixel aspect ratio of a selected item in the Project window; this command also inverts and ignores the alpha channel |
| Timecode | | Sets the timecode starting point of a selected clip in the Project panel |
| Exit | Ctrl/⌘+Q | Quits Premiere Pro |

**The Edit Menu**

Premiere Pro's Edit menu consits of standard editing commands, such as copy, cut and paste, which you can use throughout the program. The Edit menu also provide special paste functions for editing, as well as preferences for Premiere Pro's default setting. Table 1.2 describes the Edit menu commands.

*Table 1.2 Edit menu commands*

**Edit Menu Commands**

| Command | Shortcut | Description |
|---|---|---|
| Undo | Ctrl/⌘+Z | Undoes the last action |
| Redo | Ctrl/⌘+Shift+Z | Repeats the last action |
| Cut Clipboard | Ctrl/⌘+X | Cuts a selected item from the screen, placing it into the |
| Copy | Ctrl/⌘+C | Copies a selected item into the Clipboard |
| Paste paste area | Ctrl/⌘+V | Changes the out point of a pasted clip so that it fits in the |
| Paste Insert | Ctrl/⌘+Shift+V | Pastes and inserts a clip |
| Paste Attributes | Ctrl/⌘+Alt+V | Pastes attributes of one clip to another |
| Clear | Backspace | Cuts an item from the screen without saving it in the Clipboard |
| Ripple Delete | Ctrl/⌘+Shift+Delete | Deletes selected clips without leaving a gap in the Timeline |
| Duplicate | Ctrl/⌘+Shift+/ | Copies a selected element in the Project panel |
| Select All | Ctrl/⌘+A | Selects all elements in the Project panel |
| Deselect All | Ctrl/⌘+Shift+A | Deselects all elements in the Project panel |

| Command | Shortcut | Description |
|---|---|---|
| Find | Ctrl/⌘+F | Finds elements in the Project panel (the Project must be opened) |
| Label | | Allows a choice of label colors in the Project panel |
| Edit Original | Ctrl/⌘+E | Loads a selected clip or graphic from disk in its original application |
| Edit in Adobe Soundbooth | | Opens an audio file for editing in Adobe Soundbooth |
| Edit in Adobe Photoshop | | Opens a graphic file for editing in Adobe Photoshop |
| Keyboard Customization | | Assigns keyboard shortcuts |
| Preferences | | Allows you to access a variety of setup preferences |

## 1.10.2 The Project Menu

The Project menu provides commands that change attributes for the entire project. The most important commands enable you to set compression, frame size and frame rate. Table 1.3 describes the Project menu commands.

*Table 1.3 Project menu commands*

**Project Menu Commands**

| Command | Description |
|---|---|
| Project Settings➪ General | Sets the video movie, timebase, and time display; displays video and audio settings |
| Project Settings➪ Capture | Provides settings for capturing audio and video |
| Project Settings➪ Video Rendering | Sets options for rendering video |
| Project Settings➪ Default Sequence | Sets Timeline defaults for video and audio tracks |
| Link Media | Replaces an offline file in the Project panel with a captured file on disk |
| Make Offline | Makes a clip offline, so that it is unavailable in a project |
| Automate to Sequence | Sequentially places the contents of Project panel files into the Timeline |
| Import Batch List | Imports a Batch list into the Project panel |

| Command | Description |
|---|---|
| Export Batch List | Exports a Batch list from the Project panel as text |
| Project Manager | Opens the Project Manager; this command allows the creation of a trimmed version of a project |
| Remove Unused | Removes unused assets from the Project panel |
| Export Project as AAF | Exports a project in Advanced Authoring Format for use in other applications |

### 1.10.3 The Clip Menu

The Clip menu provide option that change a clip's motion and transparency setting. It also includes features that help you edit clip in the Timeline. Table 1.4 describes the Clip menu commands.

*Table 1.4 Clip menu commands.*

**Clip Menu Commands**

| Command | Shortcut | Description |
|---|---|---|
| Rename | | Renames the selected clip |
| Make Subclip | | Creates a subclip from a clip that was edited in the Source Monitor |
| Edit Subclip | | Allows editing of in and out points of a subclip |
| Capture Settings➪ Set Capture Settings | | Sets capture settings for offline files |
| Capture Settings➪ Clear Capture Settings | | Clears capture settings for offline files |
| Insert | | Automatically inserts a clip into the Timeline at the current-time indicator |
| Overlay | | Drops a clip into the area of the current-time indicator position, overlaying any existing footage |
| Replace with Clip➪ From Source Monitor | | Replaces selected clip in Timeline with clip from Source monitor |
| Replace with Clip➪ From Source Monitor, Match Frame | | Replaces selected clip in Timeline with clip from Source monitor and matches frame |

| Command | Shortcut | Description |
|---|---|---|
| Replace with Clip➪From Bin | | Replaces selected clip in Timeline with clip from Project panel bin |
| Enable | | Allows clips in the Timeline to be enabled or disabled. Disabled clips are not viewed in the Program Monitor and are not exported |
| Link/Unlink | | Unlinks audio from a video clip, and links audio to video |
| Group | Ctrl/⌘+G | Places Timeline clips in a group so they can be manipulated together |
| UnGroup | Ctrl/⌘+Shift+G | Ungroups clips |
| Synchronize | | Lines up a clip on the Timeline according to the clip's start, end, or timecode |
| Multicamera➪ Camera 1,2,3, or 4 | | Replaces footage created in a multicamera edit with footage from a different camera |
| Video Options➪ Frame Hold | | Specifies settings for making a still frame from a clip |
| Video options➪ Field Options | | Sets interlace options; also sets reverse field dominance |
| Video options➪ Frame Blend | | Smoothes the motion of clips whose speed or frame rate has been changed |
| Video options➪ Scale to Frame Size | | Scales a clip or graphic to the project size |
| Audio Options➪ Audio Gain | | Allows a change of audio level |
| Audio Options➪ Source Channel Mappings | | Allows mapping of a mono audio clip as stereo |
| Audio Options➪ Render and Replace | | Replaces a selected audio clip with a new clip and maintains effects |
| Audio Options➪ Extract Audio | | Creates a new audio clip from a selected clip |
| Speed/Duration | | Allows changing speed and/or duration |

## 1.10.4 The Sequence Menu

In many cases, you want to create a sequence that matches the characteristics of the primary assets (clips) that you'll be editing. You can create a sequence that Item matches the characteristics of an asset by dragging the asset to the New button at the bottom of the Project panel.

You can also create a sequence by using a sequence preset. The sequence presets included with Premiere Pro include the correct settings for common types of assets. For example, if you have footage mostly in DV format, use a DV sequence preset.

If you plan to specify lower quality settings for output (such as streaming web video), don't change your sequence settings. Instead, change your export settings later.

When all the parameters of your assets do not match all the settings of any preset, in the Sequence Presets tab of the New Sequence dialog box, do one of the following.

- Select a preset with most settings matching the parameters of the assets you want to edit, then select the Settings tab, and customize the preset so that its settings match the asset parameters exactly.
- Without selecting a preset, select the Settings tab of the New Preset dialog box. Select Custom from the Editing Mode menu, and customize the settings until they match the parameters of your assets.

## 1.10.5 The Marker Menu

Markers indicate important points in time and help you position and arrange clips. You can use a marker to identify an important action or sound in a sequence or clip. Markers are for reference only and do not alter the video.

The following types of markers are available in Premiere Pro:

| Marker | Description |
|---|---|
| Comment | A comment or note about the selected part of the Timeline. |
| Segmentation Marker | Segmentation markers help you define ranges in the video to automate workflows. For example, you can identify certain areas as being leader or as segment where commercials go. |
| Web Link | Add a URL that provides more info about the selected part of the movie clip. |

You can add markers to a sequence, or to a source clip. Markers are color-coded for easier identification.

## 1.10.6 The Title Menu

The Title is a collection of related panels. You can close the panels within the Titler without closing the Title. You can dock the panels to each other or to other parts of the interface. When the panels are not docked to the main workspace, they appear over the other panels, or float.

**Create new titles:**

Create a title from scratch, or use a copy of an existing title as a starting point.

**Create a title:**

1. Do one of the following:
    - Choose File > New > Title.
    - Choose Title > New Title and then choose a title type.
    - In the Project panel, press the New Item button , and choose Title.
2. Specify a name for the title and click OK.
3. Use the text and shape tools to create a file or to customize a template.
4. Close the Title or save the project to save the title.

***Note:*** *Titles are added to the Project panel automatically and are saved as part of the project file.*

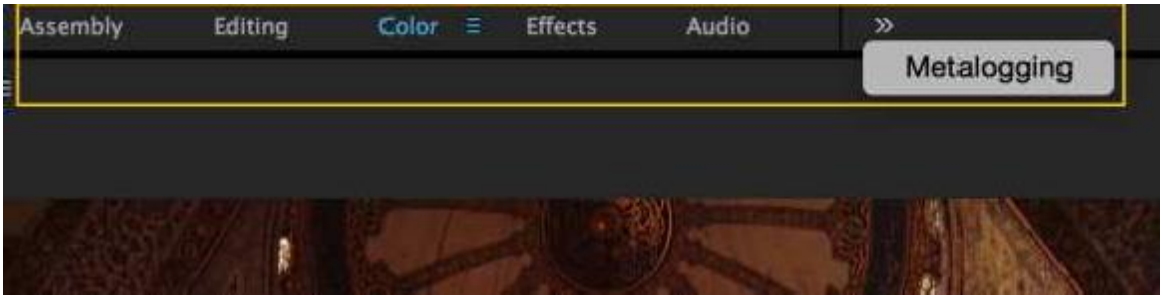
**Create a title based on the current title**

1. In the Title, open or select the title on which you want to base a new title.
2. In the Title Quick Properties panel, click New Title Based On Current Title .
3. In the New Title dialog box, enter a name for the new title and click OK.
4. Change the new title as desired.
5. Close the Title or save the project to save the title.

## 1.10.7 The Window Menu

Each Adobe video and audio application includes several predefined workspaces that optimize the layout of panels for specific tasks. When you choose one of these workspaces, or any custom workspaces you've saved, the current workspace is redrawn accordingly.

In Premiere Pro, Workspace buttons in the Workspaces panel provide you one-click access to default or custom workspaces.




- Switch to the different layouts by clicking the names at the top of the workspace

- Click the Chevron icon (>>) to open the Overflow menu. The Overflow menu includes workspace layouts that are not displayed in the Workspace panel.
- Drag the vertical divider next to the Chevron icon to control whether a workspace is displayed or hidden in the overflow menu.

Note:

Older custom workspaces might not have the Workspaces panel open at the top of the workspace. You can open the Workspaces panel, dock it at the top and save the change into the workspace.

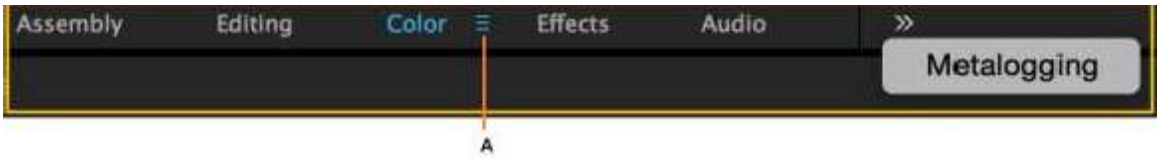
You can also open a Workspace from the Window menu:

- Open the project you want to work on, choose Window > Workspace, and select the desired workspace.

Modify the order of workspaces or delete workspaces

You can change the order in which workspaces are displayed, move a workspace to the Overflow menu, or hide a workspace so that it is not displayed in the Workspaces panel. You can also delete a workspace from the panel.

1. Click the Workspace menu icon, which appears next to the currently active workspace.




A. Workspace menu icon

2. In the Workspace menu that is displayed, click Edit Workspaces.

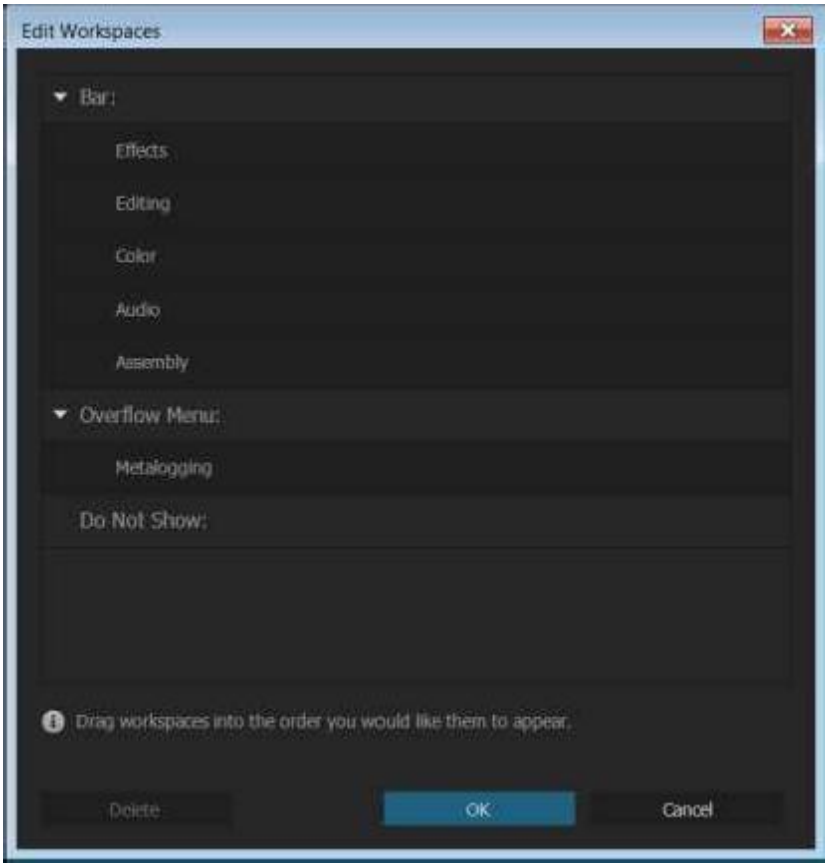



Note:

You can also access the Edit Workspaces dialog through Window > Workspaces > Edit Workspaces.

3. The Edit Workspaces dialog is displayed. Here you can reorder workspaces, move them into the Overflow menu or hide them. You can also delete a workspace.

To revert any change that you made, click Cancel.

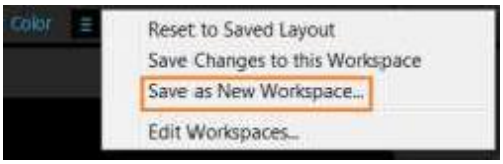



Save or reset workspaces

Save a custom workspace

As you customize a workspace, the application tracks your changes, storing the most recent layout. To store a specific layout more permanently, save a custom workspace. Saved custom workspaces appear in the Workspace menu, where you can return to and reset them.

- Arrange the groups and panels as desired, and then do one of the following:
    - Click the Workspace menu icon and select Save as New Workspace.




    - Or, choose Window > Workspace > Save as New Workspace.

## 1.10.8 The Help Menu

Premiere Pro's Help menu provides formatted documents that are viewable in the Adobe Help Centre. Choose Help Adobe Premiere Pro Help to load the main Help screen. From this screen, you can choose to view help about different Adobe applications and search for a topic to learn about it. Figure 1.11 shows the Help screen after choosing help for Premiere Pro.

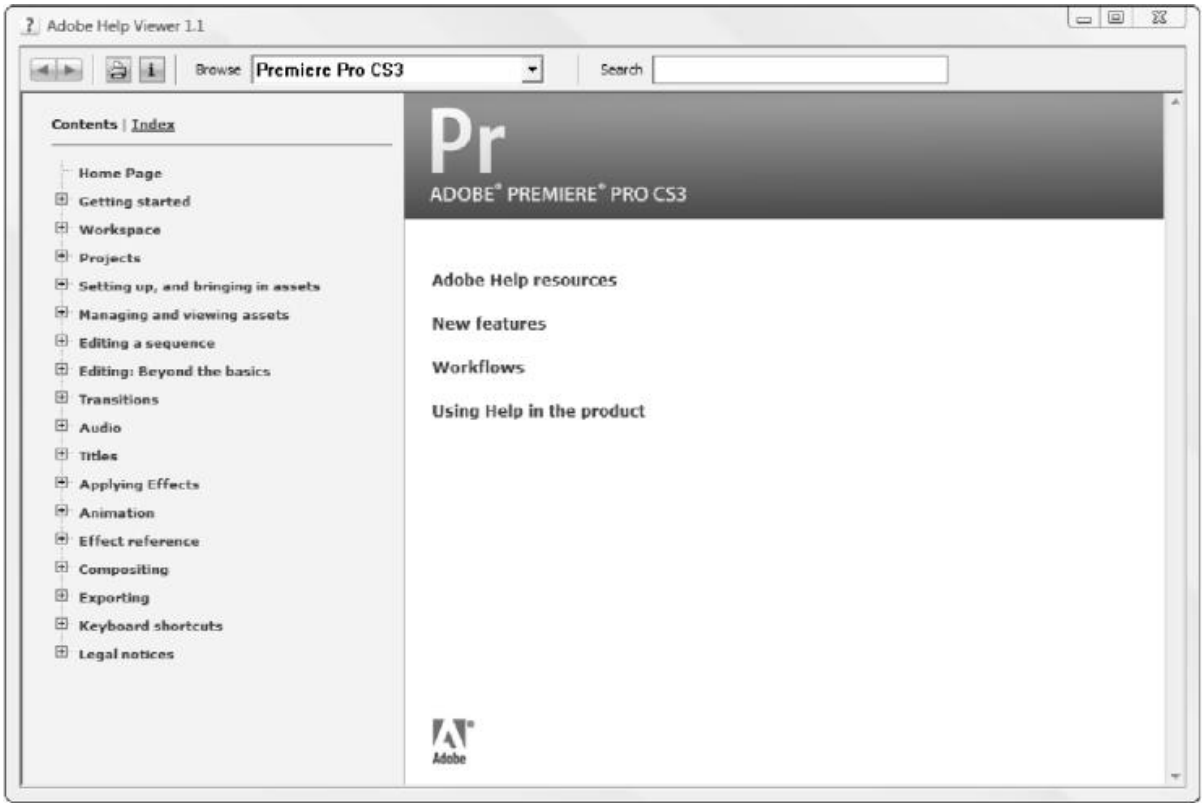



*Fig. 1.11 Premiere Pro's Online Help*

Other Help menu commands access information from the Web. You can choose Help Online Support to access Adobe's Web site. To register your version of Premiere Pro online, you can choose Help Registration.

# CHECK YOUR PROGRESS

10. What does the Effect Control Panel aid in?
11. What is the Event Panel and when can it be used?
12. What is the use of Title designer in Adobe Premiere?
13. What is the command to import a video/audio clip or graphic into an Adobe Premiere File?

# 1.11 SUMMARY

Premiere is a powerful editing tool, capable of producing broadcast-quality and high-definition video. It is a very popular package amongst video enthusiasts and professionals, although other packages are usually preferred for the very top level of television production.

Adobe Premiere Pro has been around for a long time and enjoys a very stable user base. It is a solid, professional-level application which will be more than adequate for most editing situations.

# 1.12 KEY TERMS

**EDL:** An EDL (Edit Decision List) is a list of video edits that you make in a video-editing project.

**Panels:** Windows that are grouped together are referred to as *panels*.

**FlexiBins:** Several bins easily manageable and operational at the same time.

**Shutter Slider:** As you work, you can also click and drag in the tread area (serrated lines just below the clip) to jog, or slowly scroll, through your footages. Below the tread area is a triangular icon called the shuttle slider.

# 1.13 QUESTIONS AND EXERCISES

## Short-Answer Questions

1. What is the importance of timeline panel and current time indicator?
2. In what ways can you manipulate Premiere Pro Panela?
3. Explore some of the option of File and Edit menu so as to make them familiar?

## Long-Answer Questions

1. Define and explain the various Monitor Panels provided by Premiere Pro?
2. Elaborate on the facilities provided by the History Panel?
3. What are the uses of the Info and the Event panels. Explain?

# 1.14 FURTHER READING

http://www.tutorialized.com/tutorials/premiere/1

http://www.adobe.com/products/premiere

# UNIT 2 ADOBE PREMIERE TOOLS

## 2.1 INTRODUCTION

Now, we are familiar with the basics of workspace components and the panels of Adobe Premiere. Let us look at some of the tools provided by Adobe Premiere that can be used for creating various effects. These tools are used for both audio and video manipulation and create realistic effects. Although these are very basics editing tools, they still provide a lot of information for a start up work.

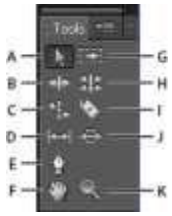
## 2.2 UNIT OBJECTIVES

- After going through this unit, you will be able to:
- Identify various Premiere tools
- View selection tool and its features
- Define ripple edit, rolling edit, slip edit, and slide edits
- Identify the features of rate stretch tool
- Identify the features of razor and zoom tool

## 2.3 THE TOOLS PANEL

Premiere Pro's Tools panel, shown in Figure 2.1, comprise of tools. When you select a tool, the pointer changes shape according to the selection. For example, when you select the Razor tool and position the pointer over a clip in a Timeline panel, the icon changes to a razor . However, the Selection tool icon can change to reflect the task currently being performed. In some cases, pressing a modifier key (such as Shift) as you use a tool changes its function, and its icon changes accordingly. Select tools from the Tools panel, or use a keyboard shortcut. You can resize the Tools panel and orient it vertically or horizontally.

***Fig 2.1 Premiere Pro's Tools panel***




*Toolbox*

A. Selection tool B. Ripple Edit tool C. Rate Stretch tool D. Slip tool E. Pen tool F. Hand tool G. Track Select tool H. Rolling Edit tool I. Razor tool J. Slide tool K. Zoom tool

Select any tool to activate it for use in a Timeline panel by clicking it or pressing its keyboard shortcut. Let the cursor hover over a tool to see its name and keyboard shortcut.

**Selection Tool**

The standard tool for selecting clips, menu items, and other objects in the user interface. It's generally a good practice to select the Selection Tool as soon as you are done using any of the other, more specialized, tools. For more information about using the Selection Tool, see Select one or more clips.

**Track Selection Tool**

Select this tool to select all the clips to the right of the cursor in a sequence. To select a clip and all clips to the right in its own track, click the clip. To select a clip and all clips to its right in all tracks, Shift-click the clip. Pressing Shift changes the Track Selection Tool into the Multi-track Selection Tool. For more information about using the Track Selection Tool, see Select one or more clips and Delete all clips on one track.

**Ripple Edit Tool**

Select this tool to trim the In or Out point of a clip in a Timeline. The Ripple Edit Tool closes gaps caused by the edit and preserves all edits to the left or right of the trimmed clip. For more information about using the Ripple Edit tool, see Making rolling and ripple edits or this video tutorial about the Ripple Edit Tool.

**Rolling Edit Tool**

Select this tool to roll the edit point between two clips in a Timeline. The Rolling Edit Tool trims the in point of one and the Out point of the other, while leaving the combined duration of the two clips unchanged. For more information about using the Rolling Edit tool, see Making rolling and ripple edits or this video tutorial about the Rolling Edit Tool .

**Rate Stretch Tool**

Select this tool to shorten a clip in a Timeline by speeding up its playback, or to lengthen it by slowing it down. The Rate Stretch Tool changes speed and duration, but leaves the In and Out points of the clip unchanged. For more information about using the Rate Stretch Tool, see Change clip speed and duration with the Rate Stretch tool or this video about the Rate Stretch Tool.

**Razor Tool**

Select this tool to make one or more incisions in clips in a Timeline. Click a point in a clip to split it at that precise location. To split clips in all tracks at that location, Shift-click the spot in any of the clips. For more information about using the Razor Tool, see Split or cut one or more clips with the Razor tool or this video about the Razor Tool.

**Slip Tool**

Select this tool to simultaneously change the In and Out points of a clip in a Timeline, while keeping the time span between them constant. For example, if you have trimmed a 10-second clip to 5 seconds in a Timeline, you can use the Slip Tool to determine which 5 seconds of the clip appear in the Timeline. For more information about using the Slip Tool, see Make slip and slide editsor this video about the Slip Tool .

**Slide Tool**

Select this tool to move a clip to the left or right in a Timeline while simultaneously trimming the two clips that surround it. The combined duration of the three clips, and the location of the group in the Timeline, remain unchanged. For more information about using the Slide Tool, see Make slip and slide edits or this video about the Slide Tool .

**Pen Tool**

Select this tool to set or select keyframes, or to adjust connector lines in a Timeline. Drag a connector line vertically to adjust it. Ctrl-click (Windows) or Command-click (Mac OS) on a connector line to set a keyframe. Shift-click non contiguous keyframes to select them. Drag a marquee over contiguous keyframes to select them. For more information about using the Pen Tool, see Select keyframes.

**Hand Tool**

Select this tool to move the viewing area of a Timeline to the right or left. Drag left or right anywhere in the viewing area.

**Zoom Tool**

Select this tool to zoom in or out in a Timeline viewing area. Click in the viewing area to zoom in by one increment. Alt-click (Windows) or Option-click (Mac OS) to zoom out by one increment. For more information about using the Zoom Tool, see Navigate in a sequence.

# 2.4 SELECTION TOOLS

Once you are familiar with Timeline, performing edits is quite easy. The selection tool is the default tool in Premiere, and is used for many common tasks in the timeline. To select the tool, either click the select button in the toolbox or use the V keyboard shortcut.

- To select a single clip or transition, click the clip or transition in the timeline.
- To select only the video or audio portion of a clip, hold down the Alt key while clicking the clip.
- To select multiple clips, hold down the Shift key while clicking each required clip. Shift-click a clip again to remove it from the selection.
- To select multiple adjacent clips, you can drag a selection rectangle (marquee) around all the required clips. Shift-drag to remove parts of the selection.
- To select all clips on a track (or multiple tracks), use the track selection tool.

## 2.4.1 EDITING WITH SELECTION TOOLS

You can see whether any clip in the Project panel has been used in a project, the number of uses, and the location of each use, with the Clip Usage menu. The Clip Usage triangle appears next to the thumbnail viewer only if the selected clips has been used in a sequence.

1. Select a clip in the Project panel.
2. Toward the top of the project panel, next to the thumbnail for the clip, click the Clip Usage triangle on the Movie line next to the pixel aspect ratio.

   A popup menu will show the timecode location for the clip for any sequence in which it is used.
3. Click the desired location.

   The desired sequence panel will move forward and the playhead will jump to the location of the clip.

## 2.4.2 Setting In and Out Point with Timeline Markers

Setting a clip's In and Out points is a process called *marking*. You define the first frame you want to include in a sequence by marking that frame as the clip's In point. Then you define the last frame you want to include by marking it as the Out point. In a typical workflow, you mark In and Out points for a clip in the Source Monitor.

You can perform trimming tasks to selected edit points of a clip, or selected edit points from multiple clips. There are new icons for the tools, and when selecting edits with trim tools, the edit point is highlighted with a color related to the trim you perform.

You can use keyboard shortcuts on selected edit points to trim clips in the timeline. Trimming in Premiere Pro has a keyboard driven workflow, as there are keyboard shortcuts for every trimming task. See Timeline trimming.
You can use Trim Mode to help you dynamically trim edit points using buttons, or keyboard shortcuts. You can use the J-K-L keys to dynamically trim clips. See Work in Trim Mode.

## 2.4.3 Adding Markers

Markers can be added to clips in the Source Monitor, or selected clips in the Timeline.

To add a marker to a clip in the Source Monitor, do the following:

1. Open the clip in the Source Monitor from the Timeline or the Project panel.
2. Place the Play head where you want to place the marker.
3. Choose Marker > Add Marker, or press M.

The marker is added to the clip.

To add a marker to a clip in the Timeline, do the following:

1. Set up a keyboard shortcut for Add Clip Marker in Edit > Keyboard Shortcuts (Windows), or Premiere Pro > Keyboard Shortcuts (Mac OS).
2. Select the clip.
3. Place the Play head where you want to place the marker.
4. Press the keyboard shortcut you just created for Add Clip Marker.

The marker is added to the clip.

You can inspect the marker dialog box by double-clicking the marker in the Source Monitor.

You can add markers on the Source monitor, Program monitor, or on the Timeline. Markers added to Program monitor are reflected in the Timeline. Similarly, markers added to the Timeline are reflected on the Program Monitor.

In Premiere Pro, multiple markers can be added, allowing a user to add multiple notes and comment on clips on the same location in the Timeline.

1. Move the playhead to the point where you want to add a marker.
2. Select Marker > Add Marker, or press the M key.
3. To edit the marker, double-click the marker icon to open the Marker dialog box.

   You can create a keyboard shortcut to open the Marker dialog box.
4. Set any of the following options:

   Name

   Type a name for the marker.

   Duration

   Drag the duration value or click the value to highlight it, type a new value, and press Enter/Return. When using markers for URL links and chapter markers, you can set sequence markers to be longer than one frame in duration.

### 2.4.4 Touring the Timeline

This is where you'll do most of your actual editing. You view and work on sequences (the term for edited video segments or entire projects) in the Timeline panel. One strength of sequences is that you can *nest* them (place sequences inside other sequences). In this way, you can break up a production into manageable chunks or create unique special effects.

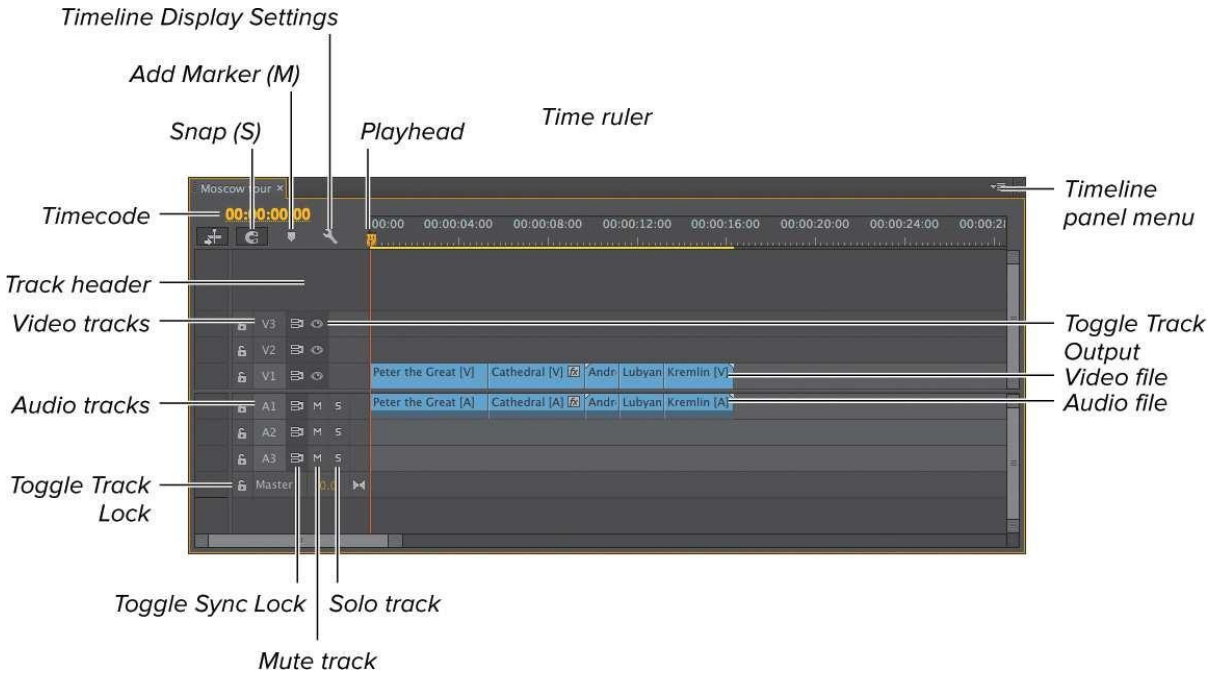
### 2.4.5 Timeline Ruler Options

Although you can perform some editing functions in the Project panel and Source Monitor, you'll do the vast majority of your editing—and spend the vast majority of your editing time—in the Timeline. Briefly, the Timeline is made up of multiple audio and video tracks onto which you insert content.

The Timeline and the Program Monitor are integrally linked. The Timeline shows the temporal progression of your project, and the Program Monitor shows what's happening at the current frame, or playhead. If you watch the timecodes on the Timeline and Program Monitor as you drag the playhead around in either panel, you'll notice that they are always in lockstep.

Timelines and sequences are also integrally linked, since a sequence is essentially a representation of content within the Timeline. Double-click a sequence in the Project panel, and it opens in the Timeline.

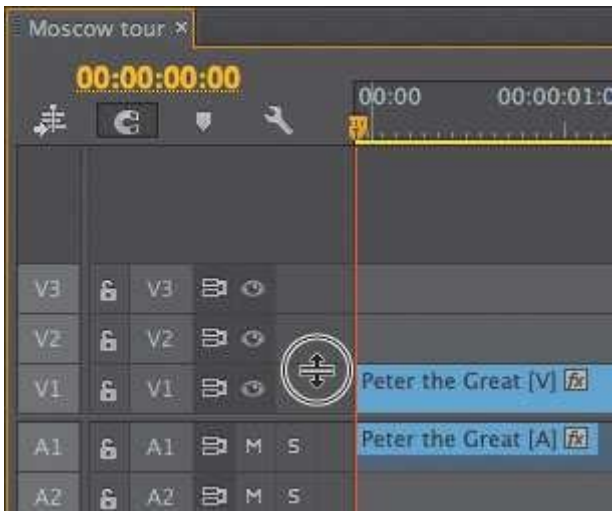
In this chapter, you'll learn how to configure and navigate the Timeline and how to configure the Program Monitor. You'll also learn basic ways to get content from the Project panel to the Timeline.



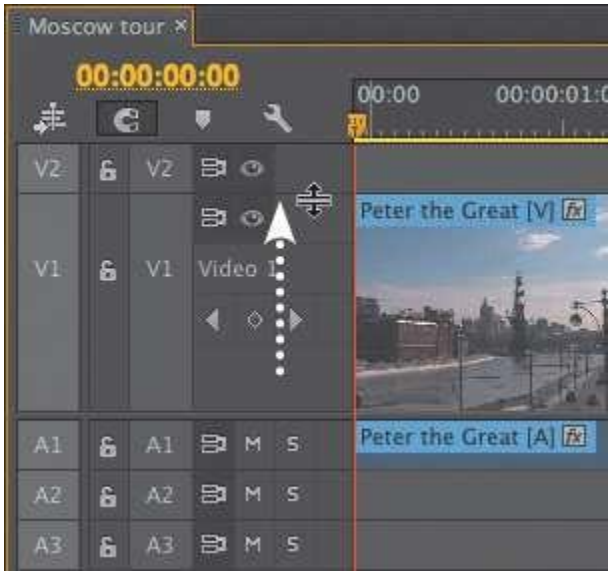
Here is a description of the Timeline Ruler Controls:

- **Time ruler :** Time ruler. The time display within the Timeline. Runs from left to right, usually starting at zero. Timecode. Displays the location of the playhead. Timeline Display Settings. Opens the Settings menu. Track header. The area to the left of the Timeline track, where many track configuration adjustments are made. Toggle Track Output. Turns the track on and off. When a track is off, its content is no longer displayed in the Program Monitor. Toggle Track Lock. This button toggles locking on and off. Locking a track makes the content un editable. Toggle Sync Lock. This button toggles Sync Lock on and off. Sync Lock keeps tracks in sync when certain edits are performed. Mute track. Mutes that track's audio during playback. Solo track. Plays only that track's audio during playback. Timeline panel menu. Contains multiple configuration options for the Timeline.
- **Current-time indicator**: The Current Time Indicator (CTI) is a blue triangular indicator which shows you where you are in the timeline. CTIs are used in several different panels. In the main timeline panel the CTI appears with a vertical red line overlaid on the sequence tracks, as illustrated below. This CTI is linked to the program monitor panel — the monitor shows the same frame as the CTI. When you play the sequence you'll see the CTI moving from left to right across the timeline.
- **Time display:** By default, Premiere Pro displays the timecode for any clip that was originally written to the source medium. If a frame has timecode 00:00:10:00 on tape, the timecode displayed for it after it has been captured is 00:00:10:00. Source timecode often makes logging clips easy. Source timecode is shown for a clip regardless of the timebase of the sequences in which it is used. When the timebase of the clip differs from the timebase of the sequence, source timecode can make logging footage easier. For example, a clip shot in 24p has a timebase of 30 fps and 30 fps timecode. Premiere Pro shows the original 30 fps timecode for that clip, even though it is used in a sequence with a timebase of 23.976. However, you can change this default to instead show the timecode for every clip starting at 00:00:00:00.

- **Viewing area bar**: In the track header area of the Timeline, position the pointer at the top of the track that you want to expand, until the height adjustment pointer appears . Drag upward to expand the track and downward to minimize the track.

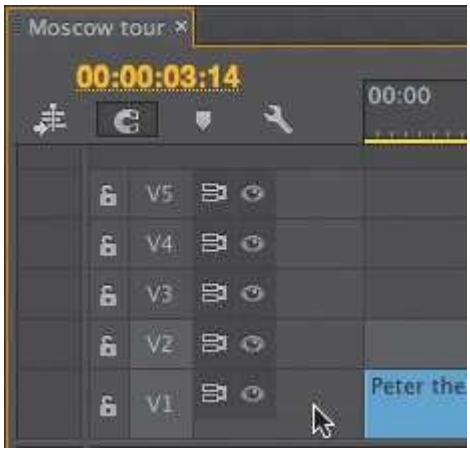



Hover your mouse at the top of the track until the height adjustment pointer appears.




Drag up.

- Click the track header area of the track that you want to adjust . Push the scroll wheel on your mouse away from you to increase video track size, and toward you to decrease it.




Click the track's track header area, and use your scroll wheel to adjust its size

- Click to select the track in the Timeline area (not the track header area). Then press Control+ + (Windows) or Command+ + (Mac OS) to expand the track. Press Control+ – (Windows) or Command+ – (Mac OS) to minimize the track

- **Work area bar:** When setting the work area bar to define an area for rendering, corresponding options appear in the Sequence menu: Render Effects in Work Area, and Render Entire Work Area. A command for Delete Work Area Render Files is also available. These options will not appear in the Sequence menu if the work area bar is not enabled.

- **Preview Indicator:** When you render previews, Premiere Pro creates files on your hard disk. These preview files contain the results of any effects that Premiere Pro processed during a preview. If you preview the same work area more than once without making any changes, Premiere Pro instantly plays back the preview files instead of processing the sequence again. Premiere Pro stores the preview files in a folder you can specify. Similarly, preview files can save time when you export the final video program by using the processed effects already stored.

- **Zoom Slider :** Grab one edge of zoom bar at the bottom of the Timeline or Program Monitor. The pointer turns into a pointer with two arrows. Drag the edge toward the middle to zoom in on the Timeline (and show more detail); drag out from the middle to zoom out and show less detail.




Zooming in with the zoom bar.

- Click the Zoom tool (Z) in the Tools panel . Navigate to the spot on the Timeline that you'd like to zoom in on, and click as many times as necessary to achieve the desired level of zoom . To zoom back out, Alt-click (Windows) or Option-click (Mac OS) . When you're done, click the Selection tool in the Tools panel (or press V).
  - **Set Unnumbered Marker Button:** The following computer keyboard shortcuts can be used to apply unnumbered or numbered markers to the running Timeline content during its playback in the Edit area monitor.
    num* is the shortcut for the command "Set Unnumbered Marker"
  - Shift+num* is the shortcut for the command "Set Next Available Numbered Timeline Marker"
  - This Timeline marker feature exists in at least Premiere Elements 4, 7, 8.0/8.0.1, 9.0/9.0.1, 10, 11, and 12, and these default keyboard shortcuts can be seen in Edit Menu/Keyboard Customization/Application/Help and changed to something else for these particular commands. Such a change in these keyboard shortcuts to execute these particular commands might be indicated if the computer keyboard in use did not come with a numerical keyboard.The start and stop of the playback of the Timeline content in the Edit area monitor is controlled by pressing the Play/Pause Toggle (Space) button just below the Edit area monitor or by pressing the computer keyboard space bar.

## CHECK THE PROGRESS

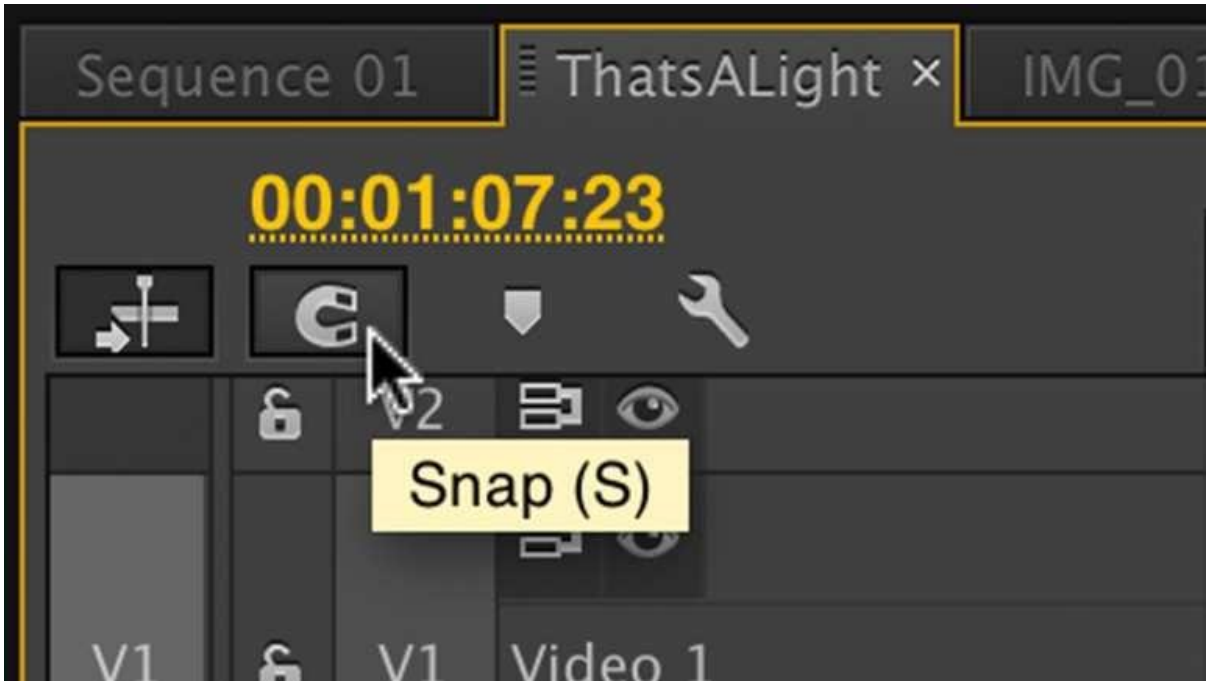
1. List the various tools in the Tools panel?
2. How can you clear timeline markers?
3. What is a Timeline ruler control?

# 2.5 TIMELINE TRACK ICONS AND OPTIONS

Undoubtedly, the most important areas of the Timeline are its video and audio tracks, which provide a visual representation of your video and audio footage, transitions and effects.Using the Timeline track options, you add and delete tracks and control how tracks are displayed. You can also control whether specific tracks are output when you export your project. You can also lock tracks and specify whether to view video frames in video tracks.

The following is a review of the icons and track option shown in Figure 2.4:

- **Snap:** As you drag in the timeline, it's easy to place items imprecisely. To make dragging more accurate, use snapping. When the Snap feature is turned on, items will snap directly to the playhead, an edit point, markers, keyframes, or In and Out points. This makes it easier to align clips.
  Look for a small gray arrow that appears below the point that indicates the item has snapped into place. If snapping is getting in the way of your edit or composite, however, turn it off.
  The easiest way to quickly snap is with the keyboard shortcut S (as in snap). You'll also see a magnet icon in the upper left corner of the Timeline panel.




- **Target**: Premiere Pro decouples source indicators from target tracks. Premiere Pro uses Source track indicators for the Insert and Overwrite operations. It uses track targets for Paste, Match Frame, Go To Next/Previous Edit, and other edit operations.As shown in track 1 in Figure 2.4

- **Collapse/Expand:** We've already seen on the Adobe Premiere Pro timeline, that tracks can be different heights, called either expanding or collapsing the tracks. This is important not just visually, but because it also determines what information shows up on your tracks, in the

timeline. So, let's take a look, in detail, how expanding and contracting tracks work. I'm going to expand my timeline just to take up the full screen so we can really see everything clearly. The easiest way to expand or collapse a track is just right there where you get the vertical drag.

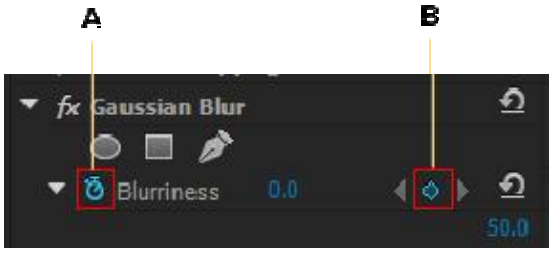
- **Toggel Track Output:** One important capability of the timeline is to turn on and off individual tracks. And this can be useful when you need to isolate something, either to look at it by itself or to listen to it by itself. So, this works a little bit different on the video tracks than the audio tracks.




- **Set Display Style:** You can customize the tracks in a Timeline panel in several ways. You can expand or collapse tracks to display or hide track controls. Choosing from several display options, you can control how video and audio clips appear on a track. In addition, you can change the size of the header area or move the boundary between the video and audio tracks to display more tracks of either type.

- **Show Keyframes/Opacity handles:** Premiere Pro has really flexible controls for working with Keyframes, and Keyframing directly on the Timeline. And I have to say, I think that, in the Main, you're not likely to use these controls for much more than adjusting the volume level and adjusting the Opacity of clips. Nonetheless, any effect that you apply to a clip can be keyframed on the Timeline.

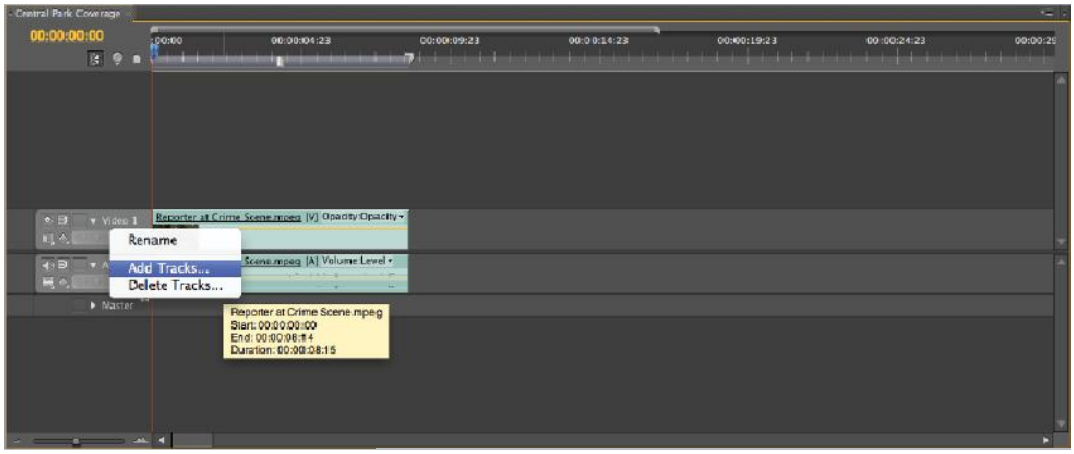
- **Add/Remove keyframe:** You can add keyframes in the Timeline or the Effect Controls panel at the current time. Use the Toggle Animation button in the Effect C ntrols panel to activate the keyframing proc ss.




*Keyframe controls in Effect Controls panel*

A. Toggle animation button B. Add/Remove keyframe button

If you no longer need a keyframe, you can easily delete it from an effect property in either the Effect Controls or a Timeline panel. You can remove all keyframes at once or deactivate keyframes for the effect property. In the Effect Controls, when you deactivate keyframes with the Toggle Animation button, existing keyframes are deleted and no new keyframes can be created until you reactivate keyframes.




In Adobe Premiere Pro, you can edit audio, add effects to it, and mix as many tracks of audio in a sequence as your computer system can handle. Tracks can contain mono or 5.1 surround channels. In addition, there are standard tracks and adaptive tracks. The Standard audio track can cope with both mono a d stereo in the same track. That is, if you set your audio track to Standard, y ou can use footage with different types of audio tracks on the same audio track.

You can choose different kinds of tracks for different kinds of media. For example, you could choose for mono clips to be edited only onto mono tracks. You can choose for multichannel mono audio be directed to an Adaptive track by default.

- **Mono track**
  Mono tracks can contain mono and stereo clips only. However, ste eo clip left and right channels will be summed to mono and attenuated 3dB to avoid clipping.
  There is no pan control for mono tracks with outputs assigned to a mono sequence master or mono submix track. Use the Pan knob to pan the mono track audio signal between left and right channels of a st reo sequence.
  Use the puck, to pan the mono track audio signal between L, C, R, Ls, Rs surround channels of a 5.1 sequence. Note that the Center % control affects the balance between the center channel and the Left/Right channels. Its default setting in mono tracks is 100% so that all front channel output is Center channel only (no left or right). Since the puck is centered in the tray by default, signal is also sent to the rear Ls and Rs (left and right surround) channels.

The LFE volume control employs bass management, meaning that a low pass filter is applied to all surround channels combined, then routed to the LFE channel this control affects.
Use the Pan knob to pan the mono track audio signal between odd and even channels of a multichannel sequence with 2 or more channels. There is no pan control for mono tracks with outputs assigned to a multichannel sequence with only 1 channel.

- **Stereo track**
  Standard (stereo) tracks can contain mono and stereo clips only. However, mono clip signal will be split into left and right channels and attenuated 3dB.
  There is no balance control for stereo tracks with outputs assigned to a mono sequence master or mono submix track. Use the Balance knob to set the balance between left and right channels of a stereo sequence. Use the puck in standard track to balance the stereo track audio signal between L, C, R, Ls, Rs surround channels of a 5.1 sequence. Note that the Center % control adjusts the proportion of left and right channel signal between the summed center channel and discrete Left/Right channels. Its default setting in stereo tracks is 0%, so that the Center channel gets no signal and all the clip's left channel signal is routed to L track output channel, the clip's right channel signal is routed to R track output channel. Since the puck is centered in the tray by default, clip left channel signal is also sent to the Ls track output channel, while clip right channel signal is also sent to the Rs track output channel. The LFE volume control employs bass management, meaning that a low pass filter is applied to all surround channels combined, then routed to the LFE channel this control affects.
  Use the Balance knob to balance the standard track audio signal between odd and even channels of a multichannel sequence with 2 or more channels. There is no balance control for stereo tracks with outputs assigned to a multichannel sequence with only 1 channel.

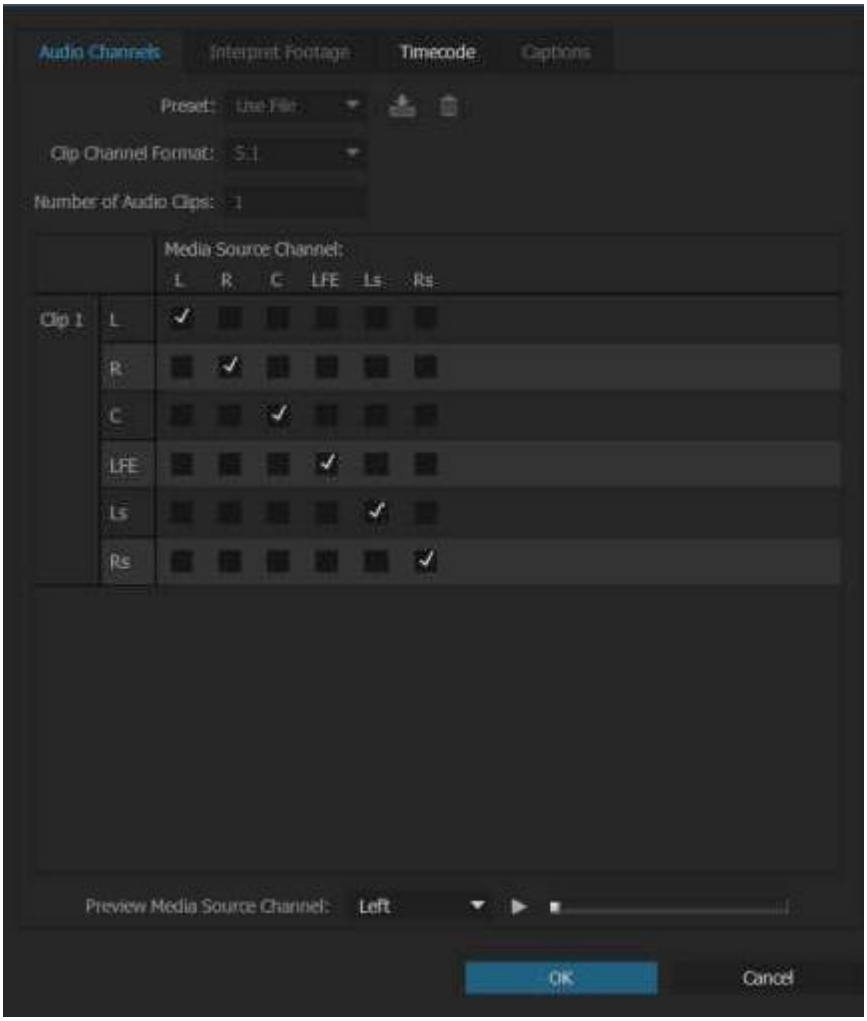
### 2.5.1 Track Commands

5.1 tracks can contain 5.1 clips only. There is no pan/balance puck and tray or bass management in 5.1 tracks.

5.1 tracks are mixed down to mono in a mono sequence or mixed down to stereo in a stereo sequence. In 5.1 sequences, 5.1 tracks route its channels directly to corresponding output channels unaltered.

Note that there are cases where 5.1 tracks are useful for mono or stereo clips. For example, when an audio post facility sends finished (or mixed down) 5.1 audio in the form of 6 mono clips, representing each of the 5.1 channels. These mono clips should not be placed in mono or stereo tracks in the 5.1 sequence because they have already been mixed at the audio post house. The proper workflow in this case is to change each mono clip to a 5.1 clip and designate its appropriate channel using Modify Clip>Audio Channels. An alternative is to leave the clips as mono, place each into their own mono or adaptive track in a multichannel sequence, and use track output channel mapping and panning to assign the track output to the correct output channel.

Premiere Pro 9.0 comes with track output channel assignments for 5.1 tracks, which allows more flexible and easy channel mapping.




### 2.5.2 Using Multiple Sequences

- Every Premiere Pro project can contain one or more sequences, and each sequence in a project can have settings different from the settings for the others. For example, one project can contain one sequence optimized for 30-fps widescreen DV assets, another for standard 25-fps DV assets, and still another for HDV footage.
- You assemble and rearrange sequences in one or more Timeline panels, where their clips, transitions, and effects are represented graphically. You can open a particular sequence on a tab in a Timeline panel among other sequences, or keep it by itself in its own dedicated Timeline panel.

### 2.5.3 Creating a New Seuence

In many cases, you want to create a sequence that matches the characteristics of the primary assets (clips) that you'll be editing. You can create a sequence that matches the characteristics of an asset by dragging the asset to the New Item button at the bottom of the Project panel.

You can also create a sequence by using a sequence preset. The sequence presets included with Premiere Pro include the correct settings for common types of assets. For example, if you have footage mostly in DV format, use a DV sequence preset.

If you plan to specify lower quality settings for output (such as streaming web video), don't change your sequence settings. Instead, change your export settings later.

When all the parameters of your assets do not match all the settings of any preset, in the Sequence Presets tab of the New Sequence dialog box, do one of the following.

- Select a preset with most settings matching the parameters of the assets you want to edit, then select the Settings tab, and customize the preset so that its settings match the asset parameters exactly.
- Without selecting a preset, select the Settings tab of the New Preset dialog box. Select Custom from the Editing Mode menu, and customize the settings until they match the parameters of your assets.

### 2.5.4 Nesting Sequences

Without nesting, timelines can quickly become unmanageable and impossible to navigate. When timelines are broken up into chunks that reflect the main elements of your story, you can keep control of your production while making quick, realistic editing decisions based on the elements you have in each of your sequences. By using nesting you can quickly and easily build the final product and still have fast and efficient access to all editing decisions. Nesting is an essential part of editing and incredibly valuable for that final color wash to give mood and substance to your production.

- Drag one sequence from the Project panel or Source Monitor into an available track of the active sequence in order to nest one sequence into another. When you insert one sequence into other sequences, the nested sequence will appear as a single video/audio clip, even though the source may contain numerous tracks.

- Double click on it in the Timeline if you need to open the source of a nested sequence. The source of the sequence will automatically become the active sequence.

- Nest an unlimited number of sequences within other sequences and create complex hierarchies. Any changes you make to the source sequence will be reflected in any nested instances of it that are created.

- Open the source sequence at the exact frame you want to reveal if you want to edit a clip within a nested sequence. Do this by going to the Timeline panel, and drag the current-time indicator to the specific frame.

- Press the "Shift" key and the “T” key at the same time. This will open the source sequence in the Timeline panel, with the current-time indicator at the frame you previously specified. Double-click the clip under which the Current Time Indicator is over, and it will open in the Source Monitor.

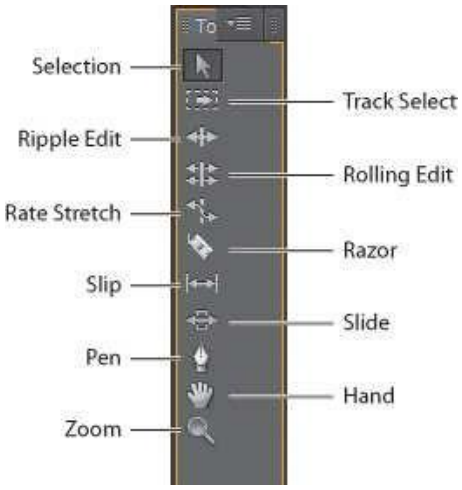
## 2.6 CREATING A RIPPE EDIT

A ripple edit means moving an edit point and causing the rest of the timeline to move the same amount to compensate.

To perform a ripple edit, select the ripple edit tool (pictured right) from the tool panel.  Position the mouse at the edit point in the timeline and drag left or right.

In the following example, the first timeline shows the original edit. In the second timeline, the edit point between clips 2 and 3 has been advanced with a ripple edit. The remaining clips are advanced the same amount, increasing the length of the timeline.



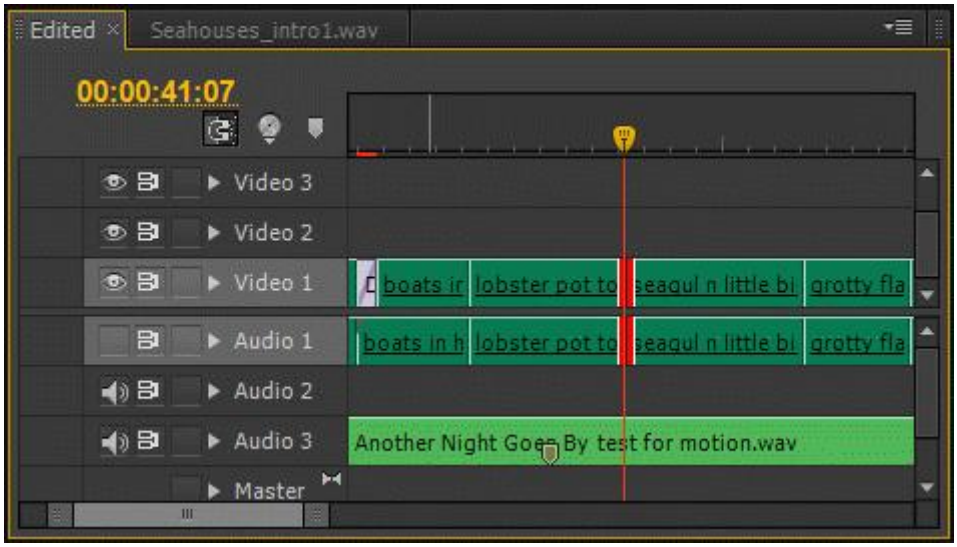
## 2.7 CREATING A ROLLING EDIT

A rolling edit means moving an edit point without affecting the rest of the timeline. The first (outgoing) clip is made shorter while the second (incoming) clip is made longer by the same amount, or vice versa. The net effect is that the overall length of the program is not altered.

To perform a rolling edit, select the rolling edit tool (pictured right) from the tool panel. Position the mouse at the edit point in the timeline and drag left or right.



In the following example, the first timeline shows the original edit. In the second timeline, the edit point between clip 2 and clip 3 has been moved further down the timeline. In other words, the out-point of clip 2 and the in-point of clip 3 have both been advanced the same amount.




### CHECK YOUR PROGRESS

4. What is the command to add a track?
5. How can you change the zero point of a sequence?
6. How do we edit only the audio or video of a linked clip?

# 2.8 ADOBE PREMIERE RATE STRETCH TOOL

Sometimes you'll search for a clip that's just the right length to fill a gap in your Timeline. Often, you'll find a clip that's just a little too short or a little too long. This is where the Rate Stretch tool comes in handy.

Adobe Premiere Pro has the ability to change the speed of multiple clips at the same time. Simply select multiple clips and go to the Clip menu to choose Speed/Duration. When you change the speed of multiple clips, be sure to pay attention to the Ripple Edit, Shifting Trailing Clips option. This will automatically close or expand gaps for all of the selected clips after the speed change.

1. In the Project panel, load the sequence 03 Rate Stretch.

   The situation in this example is fairly common. The Timeline is synchronized to music, and the clips contain the content you want, but the clips are just too short. You can make a guess and try to make exactly the Speed/Duration adjustment but it's much easier and faster to use the Rate Stretch tool to click and drag the end of the clip to fill the gap.

2. Select the Rate Stretch tool (**rate_stretch_tool.tiff**) in the Tools panel.
3. With the Rate Stretch tool selected, drag the right edge of the first video clip until it meets the second video clip.

   The speed of the first clip changes to fill the space into which you stretched it. The contents haven't changed, the clip is playing more slowly.

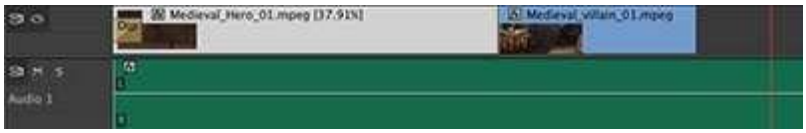



   Figure 3

4. Drag the right edge of the second clip until it meets the third clip.
5. Drag the right edge of the third clip until it matches the end of the audio.
6. Play the Timeline to view the result.
7. Press the V key or click on the Selection tool to select it.

If you change your mind about the Rate Stretch tool, you can always use it to stretch a clip back. Alternatively, you can use the Speed/Duration command and enter a Speed of 100% to restore natural motion.

## 2.9 ADOBE PREMIERE RAZOR TOOLS

Now that we are comfortable with moving clips around and extending their edit points, there's is another great tool if I actually want to cut out a part of a clip or cut a clip in half, and that's the Razor tool. And this is the first time we have actually switched from our Selection tool, which has a keyboard shortcut of the letter V, to a different tool, and we are going to switch to the Razor tool, and its shortcut is the letter C, think of that as cutting, so C for cutting. I am going to select the Razor tool, and you'll notice now that that is highlighted, and now when I come across any of these clips, the icon has changed, and I actually see a little bar, and if I click where the Razor tool is hovering, it actually cuts that clip in half and makes it into two clips.

## 2.10 CREATING A SLIP EDIT

Sometimes, adjusting In and Out points after a clip is in the Timeline is necessary. If you open a clip from the Timeline into the Source Monitor, you can drag the In/Out Grip in the Source Monitor to set new locations for the In and Out points. This technique is useful for using a different section of a clip in the Timeline. In fact, it is one way to perform a Slip edit.

Viewing in and out frames this way works only with clips that you've opened in the Source Monitor from a sequence.

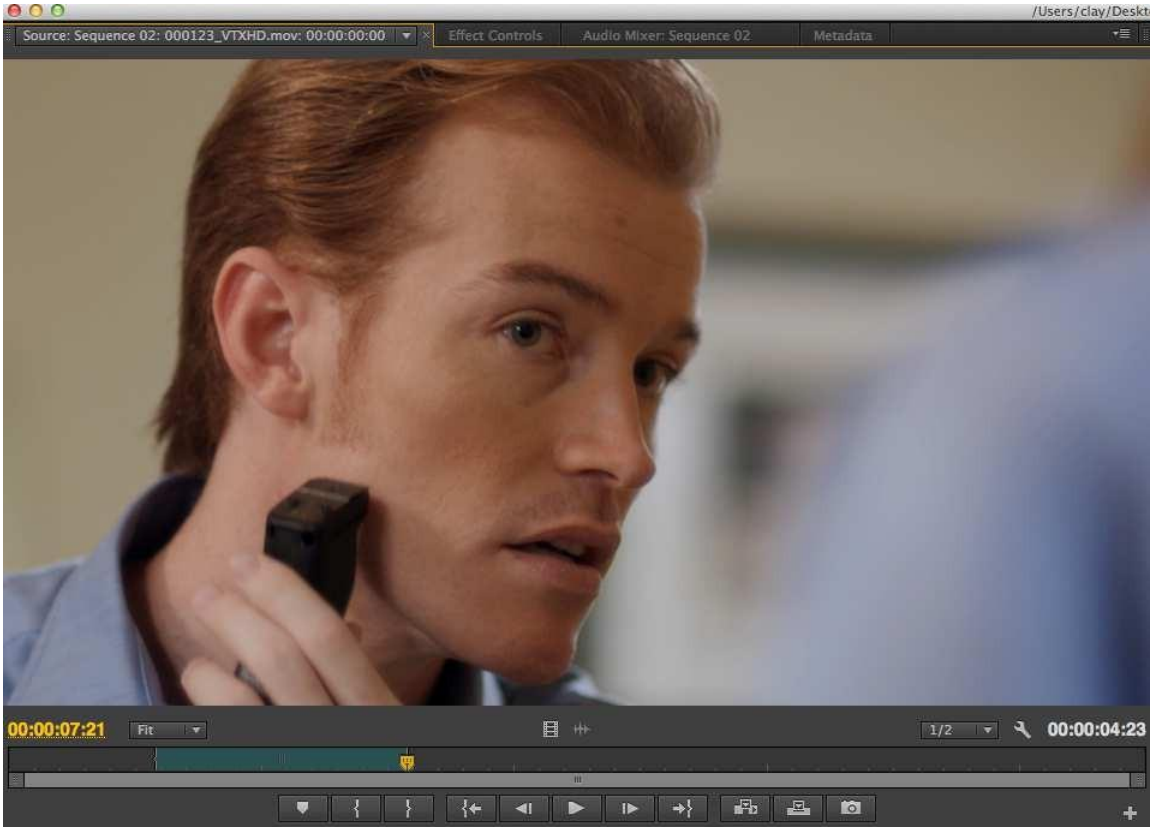
1. Set the In and Out points in the Source Monitor.
2. Edit the clip into the Timeline.
3. Double click the clip to load it into the Source Monitor.
4. Drag the In/Out Grip (textured area at the center of the shaded span between the In and Out points), as you did in the section, Move In point and Out point together.

## 2.11 CREATING A SLIDE EDIT

A slip edit changes the timing, but not the length of a clip. The footage will roll forward or backwards in the clips current duration. In this way, it doesn't effect the other clips in the Sequence like a Ripple Edit does. Many editors will use a slip edit to complete a motion (let a character move in or out of frame) or match an action from one shot to the next.

Im my example I have a clip of a guy shaving (from Digital Juice), and I want to him to complete the shaving motion with the shaver going out of frame.

In the screenshot below you can see the current outpoint of the clip.

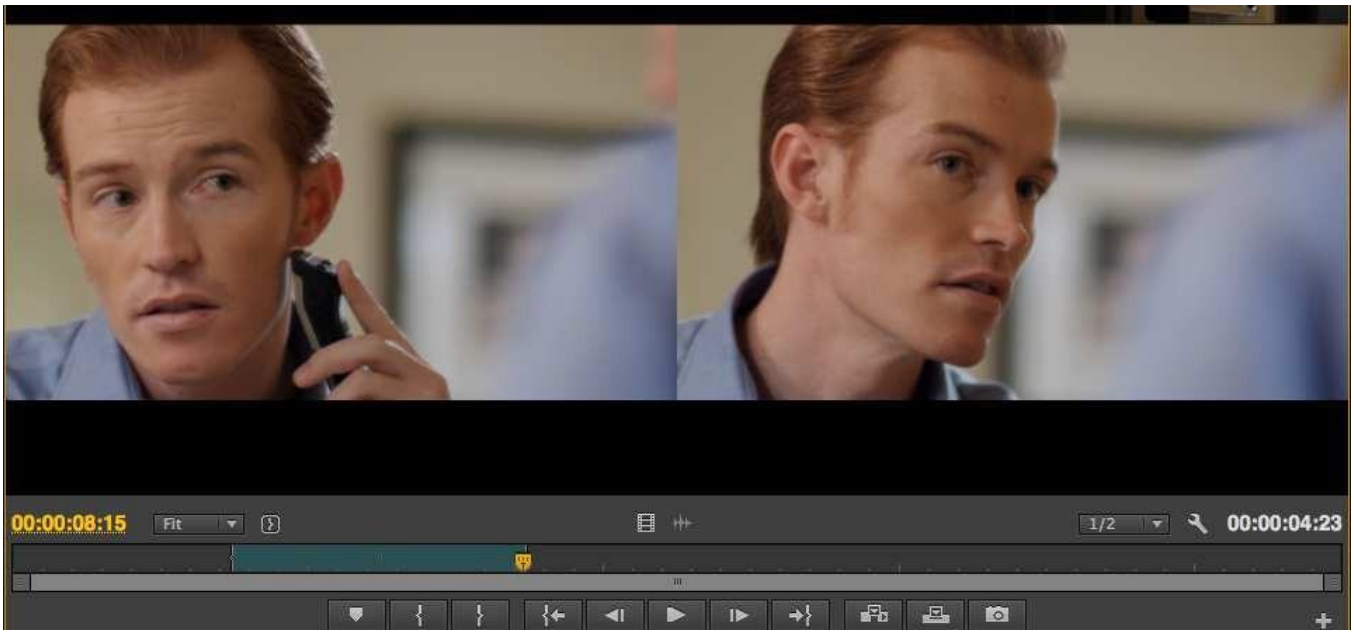



There are 3 ways to perform a slip edit in Adobe Premiere Pro:

1. Select the Slip tool (shortcut is Y) and click on the clip in the Sequence. Now drag the cursor left or right to roll the clip forward or backward.
2. Select the clip in the sequence. On a Mac use the shortcut Option+Command+Left/Right Arrow to slip 1 frame. Similarly, you can use Option+Shift+Command+Left/Right for 5 frames. The PC shortcuts are Alt+Shift+Left/Right and Ctrl+Alt+Shift+Left/Right, respectively.
3. Slip in the Source Window. This method is my preferred way, as I feel it gives me more accurate control. Clients are often specific about the frame, and this lets you pinpoint it easily. In the following example we'll use this method:
   Double click the clip in the Sequence to load it into the Source Window. Put your playhead on the frame where the shaver goes out of frame. Then move your cursor over the in/out grip, the textured area in the gray bar below. A hand icon will appear. Drag the in/out grip to your playhead to Slip the clip.




As you drag the in/out grip you see a 2 up view showing you the beginning and end frames.




This Premiere Pro editing trick will give you greater precision in your video edits.

Performing a Slide Edit

If you want a clip to occur earlier or later in a timeline/sequence you can use the Slide Edit. As the name implies, the slide edit actually slides a clip up or down your Premiere Pro timeline.

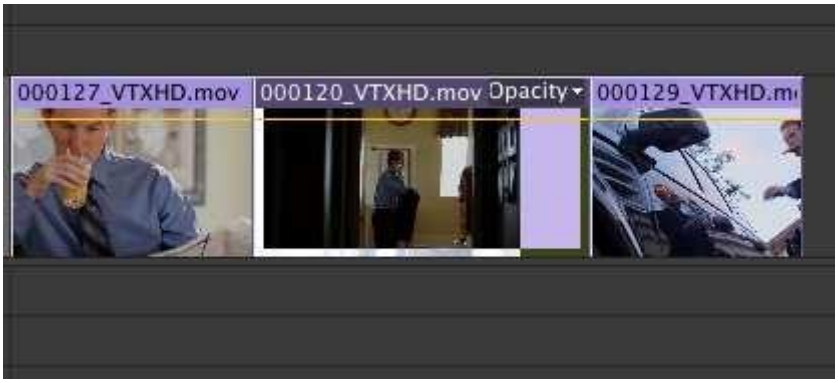
A Slide Edit looks at 3 clips, and slides the middle clip, with the other 2 clips changing in length to accommodate the clip being slid. Like slip, it doesn't effect the other clips in the sequence.

There are 2 ways to perform a slide edit in Adobe Premiere Pro:

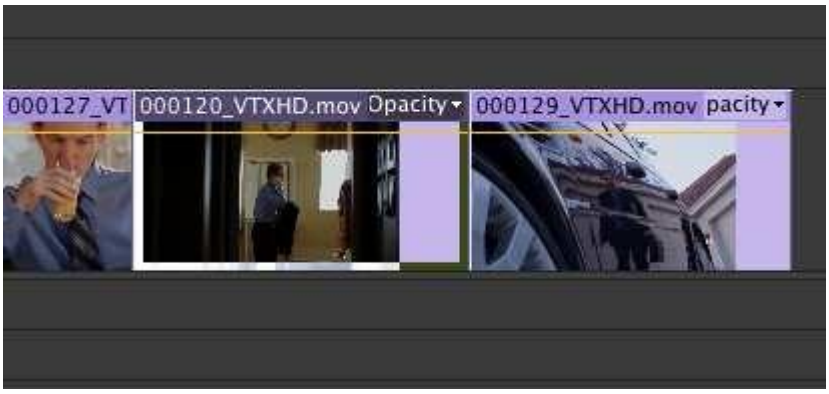
1. Hit the shortcut "U" elect the Slide tool and click/drag on the clip in the Sequence. (shortcut is U)
2. Use the shortcut Opt+Shift+, (Comma) for 1 frame or Opt+Shift+. (Period) for 5 frames. The PC shortcuts are Alt+, (Comma) and Alt+Shift+, (Comma).

In my example the middle clip is slid left, so the clip to the left shortens and the clip to the right gets longer (the clip being slid stays the same length).

**BEFORE SLIDE**




**AFTER SLIDE**




## 2.12 ADOBE PREMIERE HAND TOOL

When you select a tool the mouse pointer will usually change to a new icon to represent the tool when held over the timeline panel. In some cases you can change the behaviour of a tool by holding down a modifier key such as the Shift key. Select this tool to move the viewing area of a Timeline to the right or left. Drag left or right anywhere in the viewing area.

For selecting Hand Tool:

- Click Hand tool from the Tools panel.
- Keeping the Selection tool in the default mode, bring the mouse cursor on the image in the Footages or the composition panel and press the spacebar
- The mouse pointer will convert to the Hand icon.

## 2.13 ADOBE PREMIERE ZOOM TOOL

Select this tool to zoom in or out in a Timeline viewing area. Click in the viewing area to zoom in by one increment. Alt-click (Windows) or Option-click (Mac OS) to zoom out by one increment.

To select the Zoom tool

- Alt-click (Windows) or Option-click (Mac OS) to zoom out by one increment

You can click in the viewing area to zoom in by one increment.

### CHECK YOUR PROGRESS

7. What is the command to split only the audio or vidio portion of linked clips?
8. What is the tool that enable you to click the clip that is in the middle of two other clips, without affecting either of the two clips?
9. How will you toggle between the Hand Tool and the Select Tool?

## 2.14 SUMMARY

- The tools panel, consits of the selection tool, premiere track and different types of edits.
- Types of edits involved are ripple, rolling, slip edits.
- There are a variety of characterists of the Rate strecth tool and the Razor tool.

## 2.15 KEY TERMS

- **Sequence**: In Premiere Pro, a sequence is the assembled footages that is placed in the Timeline window.
- **CTI:** The Current Time Indicator (CTI) is a blue triangular indicator which shows you where you are in the timeline. CTIs are used in several different panels.
- **Collapse/Expand:** The Adobe Premiere Pro timeline, that tracks can be different heights, called either expanding or collapsing the tracks.
- **Toggle Lock:** Locks the track so it cannot be altered. clicking the Toggle Lock track icon toggles track locking on or off.

- **Ripple Edit Tool:** The Ripple Edit Tool closes gaps caused by the edit and preserves all edits to the left or right of the trimmed clip.

- **Rolling Edit Tool:** The Rolling Edit Tool trims the in point of one and the Out point of the other, while leaving the combined duration of the two clips unchanged.

- **Rate Stretch Tool:** Select this tool to shorten a clip in a Timeline by speeding up its playback, or to lengthen it by slowing it down. The Rate Stretch Tool changes speed and duration, but leaves the In and Out points of the clip unchanged.

- **Razor Tool:** To split clips in all tracks at that location, Shift-click the spot in any of the clips. For more information about using the Razor Tool.

- **Hand Tool:** Select this tool to move the viewing area of a Timeline to the right or left. Drag left or right anywhere in the viewing area.

- **Zoom Tool:** Select this tool to zoom in or out in a Timeline viewing area. Click in the viewing area to zoom in by one increment. Alt-click (Windows) or Option-click (Mac OS) to zoom out by one increment.

# 2.6 QUESTIONS AND EXERCISES

**Short-Answer Questions**

1. What are the tools in Premiere Pro's Tools Panel?
2. How do you Edit using the Selection tool?
3. What are the various options in a Timeline ruler?
4. Provide an overview of various Track commands?
5. What are nesting sequences?

**Long-Answer Question**

1. How can you edit a clip using the Rpple Edit tool? Explain.
2. Explain the process to create a Rolling Edit?
3. Explain the Razor tool in brife?
4. What is the use of the Zoom tool in Adobe Premiere? Elaborate?

## 2.17 FURTHER READING

http://help.adobe.com/en_US/PremierePro/4.0/WS84D2C42C-DB01-4b0b-B16B-FD080EE28949.html

http:/www.smartsound.com/premiere/

# UNIT 3 ADOBE PREMIERE IMPORT AND EXPORT

**Structure**


3.0 Introduction
3.1 Unit Objectives
3.2 Importing Audio Files (.Ac3) and Video Files (.MPEG) into Adobe Premiere
- 3.2.1 Importing Audio with or without Video
- 3.2.2 Linking an Audition Mix with Premiere Pro

3.3 Import PSD Files into Adobe Premiere
- 3.3.1 Creating a Digital Movies Using Adobe Photoshop and Adobe ImageReady
- 3.3.2 Creating a Digital Movies of Warped Text Using Photoshop and ImageReady
- 3.3.3 Creating the Time Files Projects

3.4 Exporting Video From Adobe Premiere Pro
- 3.4.1 Beginning the Export Settings
- 3.4.2 Changing Export Settings
- 3.4.3 Changing Video Settings
- 3.4.4 Changing Audio Settings
- 3.4.5 Exporting MPEG Files
- 3.4.6 Burning a DVD
- 3.4.7 Encoding Terms
- 3.4.8 Using the Adobe Media Encoder
- 3.4.9 Adobe Media Encoder Optional Features
- 3.4.10 Exporting to Windows Media Format
- 3.4.11 Using Quick Time Streaming
- 3.4.12 Exporting to Advanced RealMedia Format
- 3.4.13 Exporting To Mobile Devices

3.5 Summary
3.6 Key Terms
3.7 Question and Exercises
3.8 Further Reading


## 3.0 INTRODUCTION

After you became familiar with Audition's panels and workspace, you can import audio and video and then begin editing. Audio and video files can be imported into Audition, or you can load an audio clip into audition directly from premiere pro.

## 3.1 UNIT OBJECTIVES

After going through this unit,you will be able to:

- Identify various methods of importing audio, video and graphics.
- Exporting various methods of importing audio video and graphics.

# 3.2 IMPORTING AUDIO FILES (.AC3) AND VIDEO FILES (.MPEG) INTO ADOBE PREMIERE

If you create a mix in Audition, you can also link the files so that you can return to Audition and edit the mix if necessary Opening audio files

Audition can be read all major audio formats, such as WAV,AIF and MP3. The steps are quite similar to opening a file in Premiere Pro:

1. In Edit view ,choose file > Open.

2. In the Open dialog box ,navigate to the file you want to open .To open more than one file, press Ctrl and then click the files you want to open .

3. To preview the audio before opening, click Play.

4. To open the audio file, click open .

Audition allows you to easily append one audio file to another. To append an audio clip to clip on screen , choose file open append. After locating the file on your hard drive ,click Append.

If you choose File Open As instead of file open, Audition allows you to convert the file from stereo to mono (and vice versa) and change its sample rate and resolution . If you want to change audio attributes of file that is already loaded, choose Edit Adjust Sample Rate or Edit Adjust Sample Type.

### 3.2.1 Importing Audio with or without Video

Audition allows you to import audio from Premiere Pro, separate audio from a video clip and import video. Here are some techniques for importing audio when working on video project:

- Importing Audio from Video : In Audition's Edit View , you can import audio from a video clip, choose File Open Audio From Video. To import audio from a video clip, choose file open audio from video. Navigate to video file and then click open to open the audio file.
- Importing Video with Audio : Like Premiere Pro, Audition allows you to view video with audio so that you can synchronize the sound with the picture . To load a video file into Audition, switch to Multitrack view by choosing View Multitrack View. Next, click in track to establish a starting time for the

video and audio. to import the video and audio into the track, choose Insert Video. Navigate to an AVI, MOV, WMV, or MPG file and then click open.

The video load into a video track and audio into track , with a video monitor window displaying the video and audio in sync. To separate audio from video , select the audio or video and choose Clip Group Clips. (After you choose Group Clips, the check mark in the menu disappears indicating that clips are no longer grouped.)

## 3.2.2 Linking an Audition Mix with Premiere Pro

If you prefer t mix audio in Audition rather than Premiere Pro, you can create a link between the two programs. This allows you to easily return and the audio in Audition. In Audition, follow these steps:

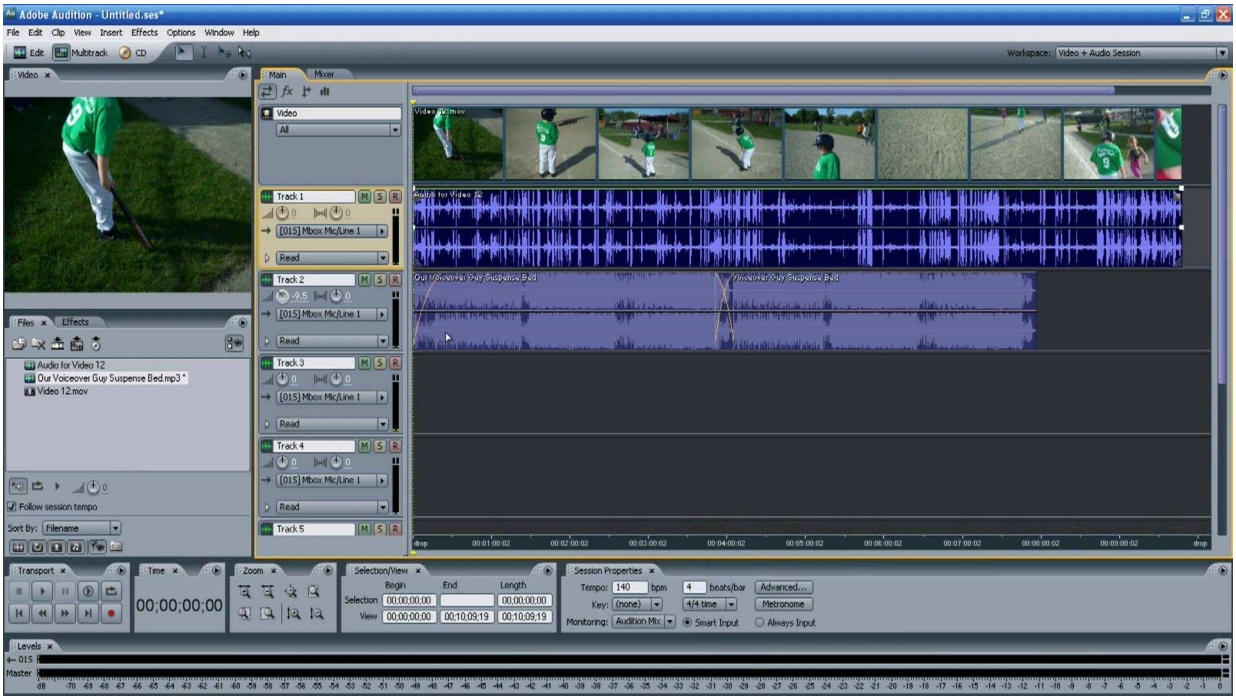
1. Choose View Multitrack.

2. After you are finished mixing, choose File Export Audio Mix Down to export the mix-down file.

3. In the Export Audio Mix Down dialog box, select Embed Edit original link data.

1. Select the audio clip in the Timeline or Project panel.

2. Chose Edit Original.



# 3.3 IMPORT PSD FILES INTO ADOBE PREMIERE

Adobe Photoshop is one of the most powerful digital imaging program available for both PCs and Macs. Photoshop graphics. For instance, by using Photoshop, You can quickly create three -dimensional text or grab a piece of text or graphics and bend, twist or skew it. Because both Premiere and Photoshop are friendly cousins in the Adobe family of graphic products, it's not surprising that you can create graphics, text, or Photomontages in Photoshop and then import them to use as titles in Premiere.

You can even use Photoshop's Web-application partner, ImageReady (free with Photoshop), to create animation for a Premiere project . For instance, you can import Photoshop layers into ImageReady, create animation from individual layers and export the animation as QuickTime movie. After you've created a QuickTime movie, you can import the file into Premiere.

The following examples show two different techniques for creating animation in Photoshop. If you complete both Photoshop examples, you'll create two QuickTime movie that can be loaded into Premiere to create the Time Flies project at the end of this section.

3.3.1 Creating a Digital Movie Using Adobe Photoshop and Adobe ImageReady

Here's how you can use Photoshop (Refer to C7), ImageReady and Premiere to create an animation sequence from just one digital image :

1. In Photoshop, load the digital image that you wish to animate by choosing File->Open.



2. You may wish to isolate (mask) the part of your digital image from its background before you drag and drop into new layer. This way, only the masked object is copied to new file and not the background . You may use Photoshop tool to isolate object from background.

3. In Photoshop, choose File-> New, to create a new file. If your projects uses square pixel, pike a resolution that matches your premiere project, such as 320*240 or 640*480 at 72 dpi. If the aspect ratio doesn't matches, you can prevent premiere from distorting the image by using these steps : Clip->Video Option -> Maintain aspect Ratio. If you are creating full - screen graphics for a digital video project (which uses nonsquare pixels), create your Photoshop file at 720*540 .

4. Drag and drop the digital image into the new file you created in step 2. you can scale image by choosing Edit -> Transform -> Scale. Press Shift as you click and drag on one of the handles. By pressing shift, the image retains its properties.

5. For layer palette choose Windows-> Show layers.

6. Duplicate the layer with photograph in it , by choosing Duplicate from the Layers palette pull-down menu. More the layers of image larger the file.

7. Activate a layer , then use an Edit -> Transform command such as Scale, Rotate, Skew, Distort, Perspective, or Flip to animate your digital image your digital image.

8. Now repeat step 6 for each of the remaining layer - activate each layer and use the Transform command to edit the layer. You can also use the move tool (the tool at the right of the Toolbox) to gradually move the photograph across the frame. The photograph at the bottom of palette could start at the bottom-left side of screen and the photograph in the tp layer could end at the top-right side of the screen. If desired, apply a special effects filter, such as Twirl or Zigzag, to image.

Now you're ready to transform your Photoshop layers into digital movie.

1. First, save the file in Photoshop. Then choose File-> jump to Adobe ImageReady . This opens ImageReady and automatically loads the Photoshop file into ImageReady.

2. Open the animation palette by choosing Window->show Animation. To create the frame from layers, from the animation palette window. After you execute the command, ImageReady creates a frame with each Photoshop layer in it, as seen in figure below.




3. If you want to create a background video track in premiere and have the transparency of the layer preserved, create a blue green background for your animation, Then in Premiere, use a screen or green screen transparency setting in transparency setting dialog box, to make the background transparent.

4. Now export the file as a digital movie. In ImageReady, choose File-> Export Original.

compression, choose animation setting then choose slider to best.

### 3.3.2 Creating a Digital Movie of Warped Text Using Photoshop and ImageReady

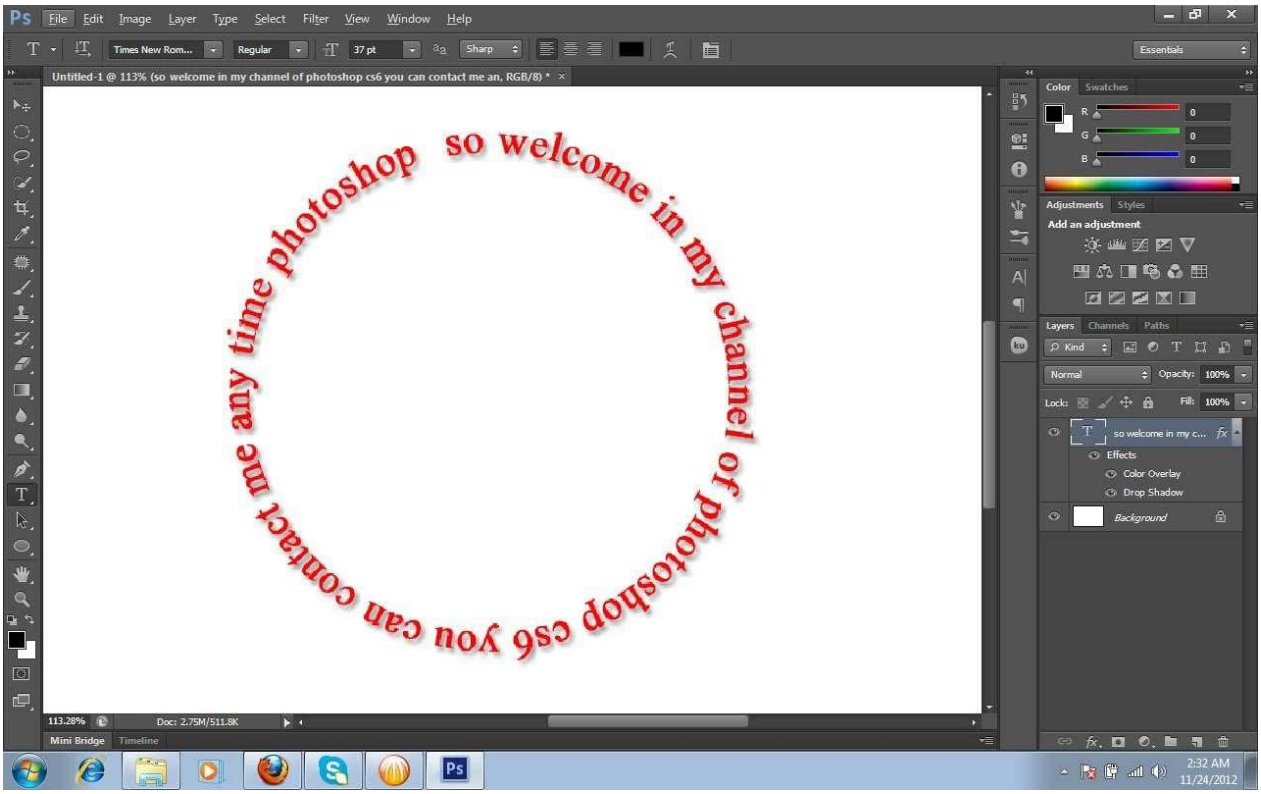
This example illustrate how to create animated warped text, using Photoshop 6.0's new warped txt feature.

1. In Photoshop, choose File -> New. Set the pixel resolution to the same size as you did to create the previous sequence. Set the Mode to RGB color and content to transparent.

2. Click the Type tool in toolbox. Use the Horizontal Type tool. Create some and then choose a font and size (we used the sand font), either by using the Character palette or by using the options at the Type palette.

3. Duplicate the text layer a few times.

4. Click one of the text layers in the layers palette and then click the warp button in the type palette. In the Wrap Text dialog box, shown in figure below a warp option to warp the text . Then click OK to close the dialog box and apply the effect.




5. Edit the text in other layers , using the wrap text dialog box.

6. Now use the Type tool with the vertical type button the Warp Text dialog box.

7. Choose File->Save to save the files in Photoshop format.

8. Choose File-> Jump to Image Ready to load the type file into Image Ready shows the Photoshop times files wrapped text file with its layers.

9. In Image Ready, choose Make Frames from Layers from the animation palette menu.

10. To save the file, choose QuickTime movie from the Format pop-up menu. Name your file and then click OK.

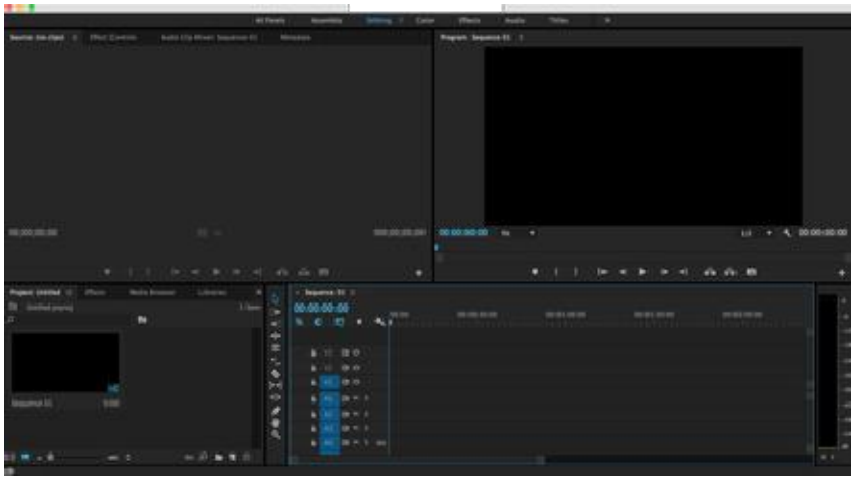
11. Now choose a compression setting in the dialog box. To save each frame with no compression, choose the animation settings and then set slider to Best.

**CHECK YOUR PROGERSS**

1. What is the difference between opening audio with and without audio?
2. What are the steps for transforming Photoshop layers into a digital movie?
3. What are the commands involved to open audio files?
4. How can you link an Audio Mix with Premiere Pro?
5. Define the process to create a digital movie using Adobe Photoshop and Adobe ImageReady.

### 3.3.3 Creating the Time Files Project

Now that you've created the QuickTime movies in both Photoshop and ImageReady, you can load the files into Premiere . Figure 3.7 shows frames from a Premiere Project (Time Flies) that was created using Adobe Photoshop and ImageReady. In the Time Flies project, we imported files that were originally created in Photoshop as QuickTime movie created from animated clocks and the QuickTime movie of wrapped text.



*Here's how to create the Time Flies project:*

1. Choose File->New->.

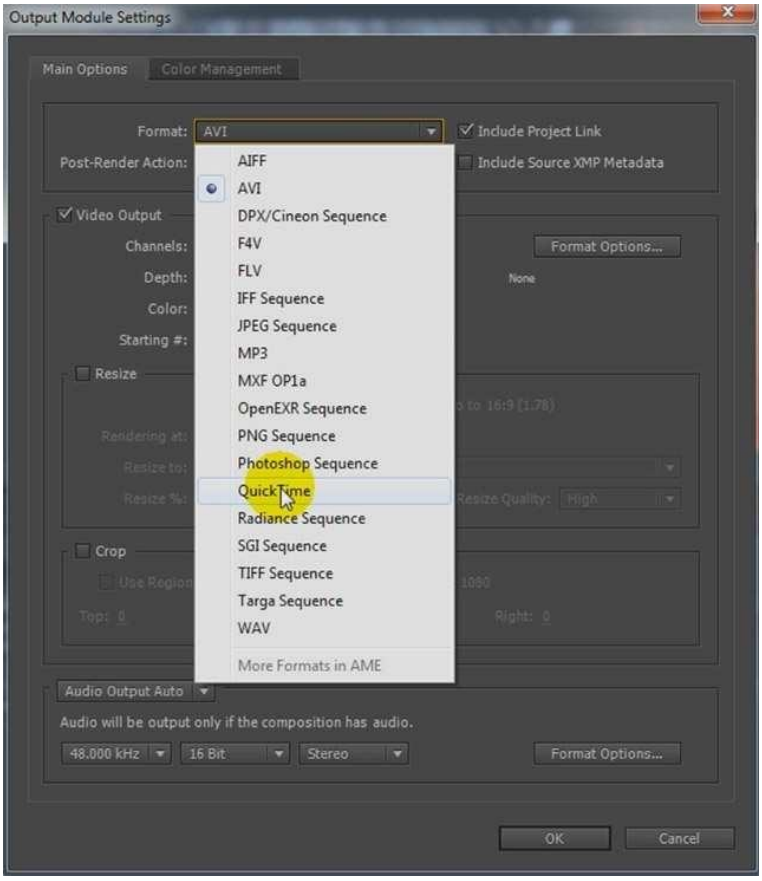
2. Now import the clips you just created into your project , Make sure you import ->File. Make sure you import the QuickTime movies, not the photoshop graphic files.

3. Drag and drop the background QuickTime movie (the close sequence) to video track 2.

4. Create a new video by choosing add track from the timeline pattern menu.Drag and drop the text QuickTime movie to the new video track. If the aspect ratio of clip doesn't match your project , select the clip and theen choose Clip ->Video Option -> Maintain Aspect Ratio.

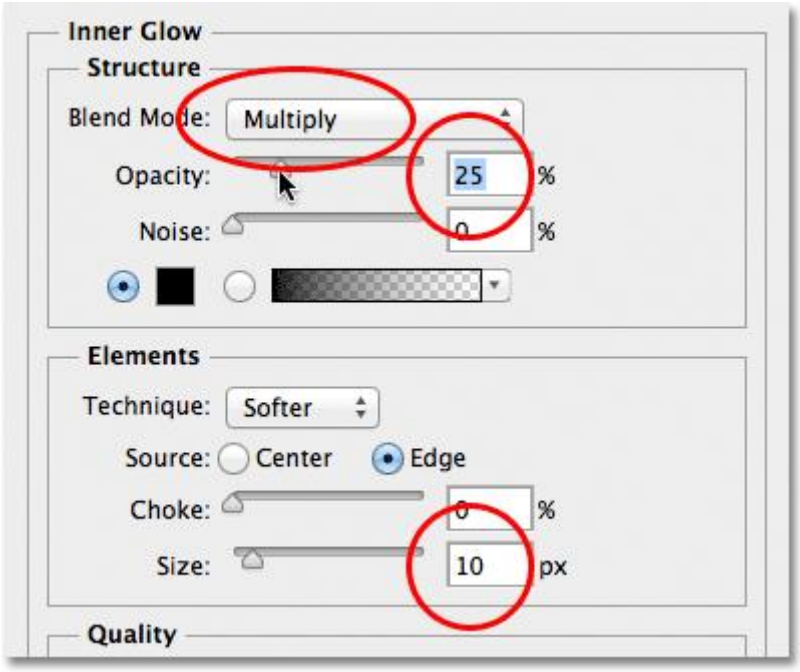
5. Choose File ->New ->Color Matte to create a new matte.

6. To animate the background matte, open the Video Effect palette . Open the Quick Time Effect folder. Drag and Drop the QuickTime video effect to video effect to Video Track .




7. Select the background QuickTime movie (the clock sequence) and then choose clip -> Video Optons-> Transparency.In the Transparency Settings dialog box, choose Chroma. then click ok.

8. Select the wraped text movie and then choose Clip-> Video Option -> Transparency.In the Transparency Setting dilog box , choose Multiple and then click OK. Figure below shows the transparency settings dialog box with the multiply key type option.



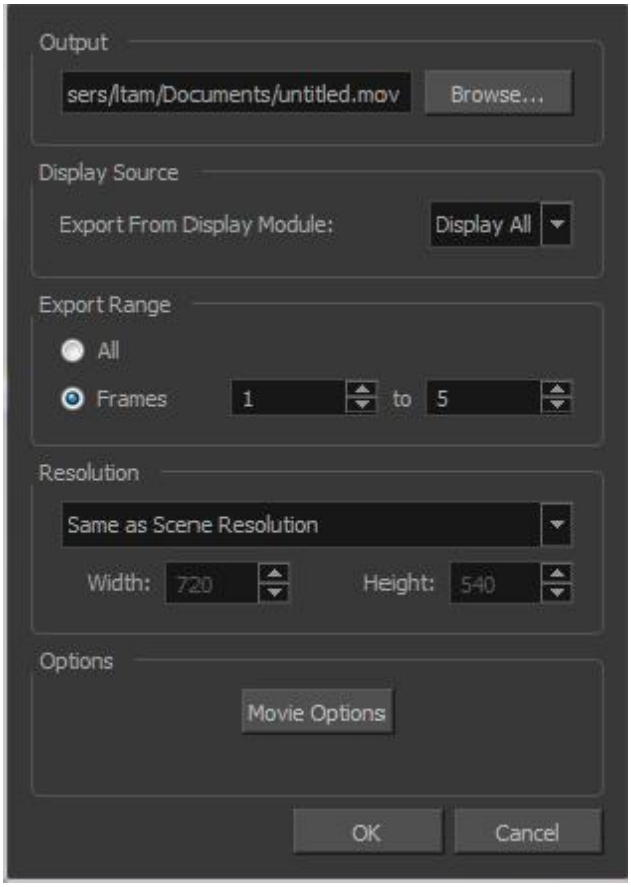

9. Now preview your image to see that effect that you have created. To create the preview, choose Timeline-> preview, or press enter.

## 3.4 EXPORTING VIDEO FROM ADOBE PREMIERE PRO

When you export the file, you export the file, you can output it into videotape or you can export it to disk for viewing on another computer system . If you export your premiere pro project as a QuickTime by simply double-clicking the exported video movie. Movies saved in QuickTime or Video for windows, can be intergrated into other multimedia programs, suchas Adobe After effects, Macromedia Director, or Macromedia Flash. MPEG files can be used in the web , but they're most valuable to premiere pro users who wnt to output their projectsto DVD . The Hollywood movies and music videos you see on DVDs encoded in MPEG format before the DVD is burned.

### 3.4.1 Beginning the Export Process

After you edit your work and preview your production, you can export your project by activating the sequence you want to export and then choosing File->Export->Movie. Doing so opens the Export Movie dialog box, shown in fig 19-1. At the bottom-left of the screen, Premiere Pro displays the current video and audio setting. The length of time Premiere Pro takes to render the final movie depends on the size. The lenght of time Premiere Pro takes to render the final movie depends on the size of your production, its frame rate, frame size and compression settings.



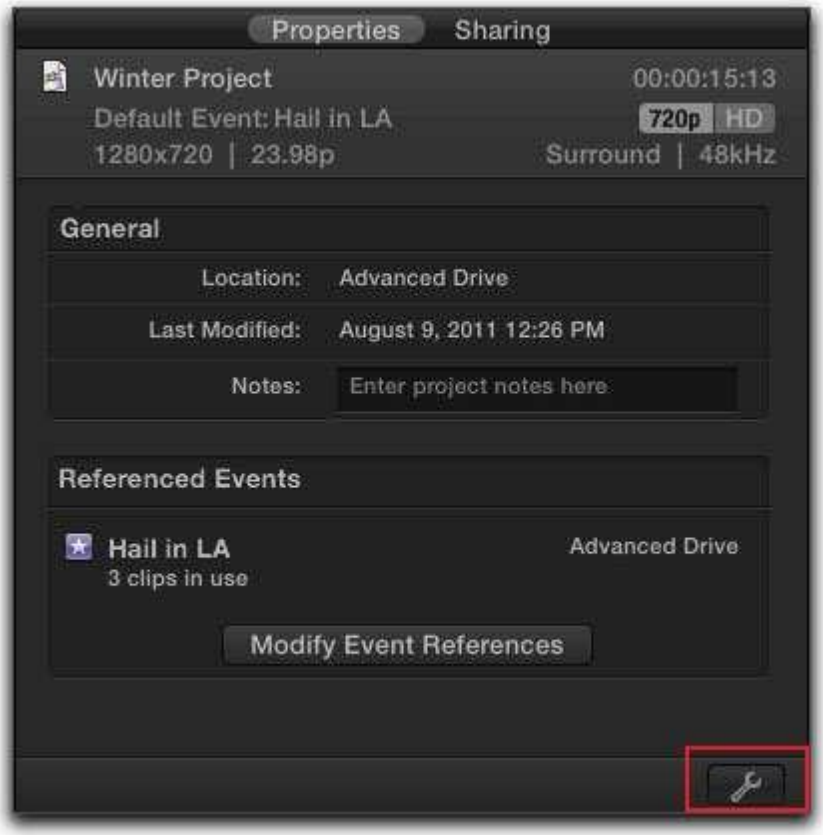

You can export a frame by moving the Timeline indicator to it and then choosing File>Export>Frame.

If you exported the movie in video for Windows format, Your movie can be viewed on systems running Microsoft Windows . Mac users can also view AVI movies by importing them into the latest version of Apple's QuickTime Movie player. On the web , most windows have switched from AVI format to Microsoft's Advanced Windows Media format. However, AVI format is still accepted as a format that can be imported into many multimedia software programs.

### *3.4.2 Changing Export Settings*

Although the video and audio setting used during the creation of premiere pro project may be perfect during editing, they may not produce the best quality for specific viewing environments. For example, a digital movie with large frame size and high frame rate may not play well at slow web connection speeds. Thus you want to change several export setting before savings your export file to disk, if you expect your project to be viewed on the web . To change export setting, click the setting button in Export Movie dialog box .

After you click setting, the Export movie setting dialog box shown in Figure below, appears. When this dialog box opens , the pop-up menu at top of the screen is automatically set to General setting.




*Following are Choices available in the Export Movie settings dialog box :-*

***File Type .****If you want to switch file types, you can use this menu . apart from picking a QuickTime menu . Apart from picking a QuickTime or AVI format, you can also choose to save your digital movies as series of still frames in different file formats, such as GIF, TIF, Windows Bitmap, or QuickTime.*

***Range.*** *Choose to export the entire sequence or the work area specified in the timeline.*

***Export Video****. Deselect if you do not want to export the video.*

***Export Audio****. Deselect if you do not want to export the audio.*

***Add to Project When Finished****. adds the exported movie to the project window.*

***Beep When Finished.*** *Causes your computer to beep when the project has ended.*

*Embedding options. Allows you to create a link between the original project and the exported movie . To create the link , choose Project in the embedding options drop-down menu. Once the link is created , you can open the original project by selecting the exported movie in project window of another project and then choosing Edit>Edit Original. Note that this option isn't available for all export choices.*

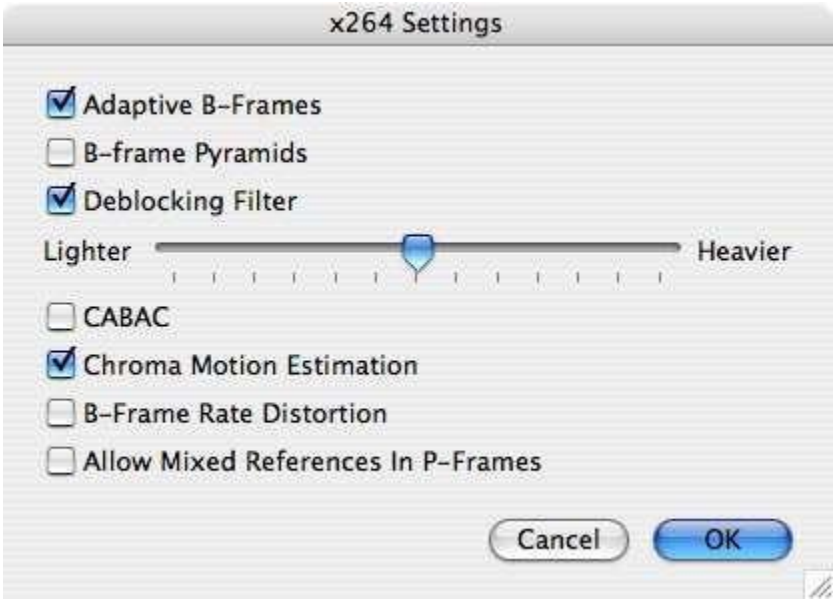
### *3.4.3 Changing Video Settings*

*To review or change video setting , choose Video in the pop-up menu at the top of the export movie setting screen. The video setting reflect the currently used project settings.*

***Choosing a QuickTime Compressor***

*When creating a project , capturing video , or exporting a premiere pro project, one of the most important decisions you can make is to choose the correct compression setting . A compressor or CODEC exactly how the computer restructures or removes data to make the digital video file smaller.*

*The QuickTime CODECs, shown in fig below, are different from the video for windows CODECs. Furthermore , depending on the compressor , the options in the Video section of the Export Movie Setting dialog box change.*




*Following is the brief review of many of the QuickTime CODEC choices available in the Export Movie Setting dialog box:*

- *Animation. Used for creating high-quality output.*
- *Cinepak. This formats one of the most popular for web and multimedia work . Working with*
- *Cinepak can be time-consuming because the compression time is sometime long;*
- *MJPEG-A , MJPEG-B. Used for editing and capturing video . These CODECs can provide very good result when quality is set 100%*
- *Sorenson. Used for high-quality desktop video for the web and for CD-ROM. This CODEC provides better compression than Cinepak*
- *Planar RGB. A lossless CODEC good for animation created in painting and 3-D programs and an alternative to the animation CODEC.*
- *Video. Can be used for video editing , but not for exporting.*

- *Component Video. Generally used for capturing analog video. not used when creating or exporting a project.*
- *Graphic. Used for color.*
- *Photo-JPEG. Although this CODEC can create good quality image.*
- *H.263.Used for video conferring.*
- *PNG. Generally nit used for motion graphics.*
- *TIF. Tagged Information File Format . A printing format for still images .*
- *BMP. A window -compatible graphics format for still images.*
- *DV-PAL and DV-NTSC. Digital video format for NTSC and PAL.*
- *None. No compression is used . Premiere Pro Creates preview files faster at this setting , but files size are very large.*

*Choosing a video for windows compressor*

*If you are exporting a video for windows file , the compressor choices are different from the Quick time's choices Following is a brief review of frequently used AVI CODEs:*

- ***Cinepak**. Originally created by radius, provides the same feature as QuickTime This CODEC is primarily used for multimedia output.*
- *Indeo Video 5.10. Created by Intel (marker of the Pentium computer ), this CODEC provide good image quality. Often used for capturing raw data. Quality is similar to desktop video produced using Cinepak CODEC.*
- *Microsoft RLE (Run Length Encoding). The bit depth for this CODEC is limited to256 colors making it only suitable for animation created in painting program with 256 color .*

***Changing bit depth***

*After you choose a CODEC, the dialog box changes to show the different options provided by the CODEC .For instance, the Sorenson CODEC does not enable you to switch bit depths. Reducing the palette to 256- color could result poor picture quality.*

***Choosing quality***

*The next option controlled by the selected CODEC is quality slider. Most CODECs enable you to click and drag to choose the quality setting .*

***Choosing a data rate***

*Data rate is the amount of data per second that must be processed during playback of the exported video file.*

***World Wide Web**. Choose data rate that accounts for web connection speeds. Remember, even though a modern may be capable of 56 Kbps (kilobits per second)' actual connection speed is probably slower. also remember that the data rate field accepts data in kilobits per second, rather than bit per second.*

***Videotape editing**. If you are exporting video files for further editing ,the data rate should be set so that the computer editing system can handle it. to export for further editing , use a CODEC, or the Animation CODEC.*

***CD-ROM** .For CD-ROM playback, specify a data rate consistent with the data rate of the CD-ROM drive. The data rate setting is especially important for older CD-ROM drive.*

***Intranets**. The data rate speed depends upon the actual speed of the network. Because most intranet use high-speeds connections, you can generally set the playback to 100K or more.*

***Hard disk.** If you are creating a production for playback on computer system try to ascertain the data rate of audience's hard disk.*

***Setting recompression***

*If you specify a data , select the Recompress check box. Doing this helps guarantee that Premiere Pro keeps the data beneath the one specified in the data rate field. If you want premiere pro recompress every frame size , whether or not it is below the data rate, choose always in recompress popup menu.*

***Changing frame rates and frames size***

*Before exporting video, you may want to reduce the frame rate or reduce the frame size to reduce the file size of your production. The frame rate is the number of frames Premiere Pro exports per second. If you change frame size be sure to specify the horizontal and vertical dimensions in pixels. If your video was captured at a 4:3 ratio , be sure to maintain this ratio to avoid distorting clips.*

***Specifying key frames***

*Another video export setting that can control export file size is the keyframe setting in export movie setting dialog box's keyframe and rendering section .Keyframe setting can be changed when choosing CODECs, such as Cinepak and Sorenson video, with temporal compression . The keyframe setting specifies how many times to save the complete video frame. If the keyframe setting is set at 15, a keyframe is created every 15 frames. As the CODEC compresses, it compares each subsequent frame and only saves the information that changes in each frame. Thus using keyframes can significantly reduce the file size of your video.*




*A good starting  points entre the number of keyframes per second that match the number of frames per second.  So, if your frame rate is 30 frames per second, set the keyframes per second, set the keyframe rate to 30. This creates one keyframe for every 30 frame of video. Enter 60 to create one keyframe every two seconds. If you want more keyframes, lower the number in the key frame field. when setting keyframes, it is often recommended that the number of keyframe should evenly divide into the frame rate. Also, images displaying motion generally require more keyframes than images without a lot motion. TT*

*To help ensure smooth transition, you may want to force Premiere Pro to create a keyframe at transitions and edits. to set keyframes at Edit points, select the Add keyframes at edit option in Export movie setting dialog box . To set keyframes at specific point in your production, set Markers at point where you want Premiere Pro to create keyframe and then select the Add Keyframe at Markers option in the Export Movie Setting dialog box.*

*To see visual representation of keyframes in a clip, select it in the Project window , then choose Clip> properties. Next Click Data Rate. The Red Bars in the graph represent keyframes.*

***CHECK YOUR PROGRESS***

*6. How can we create a Time Flies project?*
*7. What is the first step for exporting video from Adobe Premiere Pro?*
*8. Define Compressor or CODEC.*
*9. In case of exporting a video for Windows file, what are the frequently used AVI CODECs?*

### *3.4.4 Changing Audio Settings*

*When you export your final project , you may want to change the audio settings. To acess the audio option choose Audio from the export movie settings dialog box. The settings in the Audio section of export movie setting dialog box shown in fig 3.15 are as follows:*

- *Compressor. In the compressor pop-up menu , choose a compressor if desired .*
- *Sample Rate. Lower the rate setting to reduce file size and to speed up the rendering processing time.*
- *Sample type. Stereo 16-bit is higher setting ; 8-bit mono is lowest setting . Lower bit depths produces smaller files and reduce rendering times.*
- *Channel. Choose Stereo or Mono.*
- *Interleave. This option determines how frequently audio is inserted into the video frames. Choosing frame in the pop-up menu tells Premiere Pro to load the audio for the frames in the pop-up menu tell Premiere Pro to load the audio for the frame until the next frame is processed.*

*Choosing Quick Time Audio CODECs*

*Following is a brief review of several QuickTime audio CODECs.*

- *U Law 2:1. Used as a common audio format on Unix platforms .*
- *16-bit Endian and 16-bit little Endian. Not used for video editing .*
- *24-bit integer and 32-bit integer soft .Not used for video editing .*
- *IMA Designed by the Interactive Multimedia Association. This cross-platform format can be used to compress audio for multimedia*
- *32-bit floating pint and 64 bit-floating-point. Not used for video editing . Used by hardware engineers and software developers.*
- *ALaw . Used for European digital telephony.*
- *Qdesign Music CODEC. Can be used for high quality web output .can provide CD-ROM quality over modem.*
- *Qualcomm Pure Voice. A speech format . Shouldn't be used at an audio rate higher than 8 kHz.*

- *MACE 3:1 and MACE 6:1. Macintosh audio CODEC that ca be used for Quick Time movies for PCs and Macs. MACE3:1 provides better quality because it uses less compression.*
  *Choosing video for windows audio CODECs*
  *Premiere Pro offers the following audio compression option when exporting a project as a Video for Windows file:*
  - ***Indeo audio software.*** *Good for Web output of music and speech. created for use with Indeo CODECs.*
  - ***True speech .*** *Used for speech over the internet. Works best at low data rates.*
  - ***Microsoft GSM 6.10****. Used for speech only.*
  - ***MS-ADPCM.*** *Microsoft's version of Adaptive Differential pulse code modulation compressor. Can be used for CD-ROM quality sound.*
  - ***Microsoft IMAADPCM****. used for cross - platform multimedia. Developed by the Interactive multimedia association.*
  - ***Voxware.*** *CODECs. can be used for speech output on web.*

### *3.4.5 Exporting MPEG files*

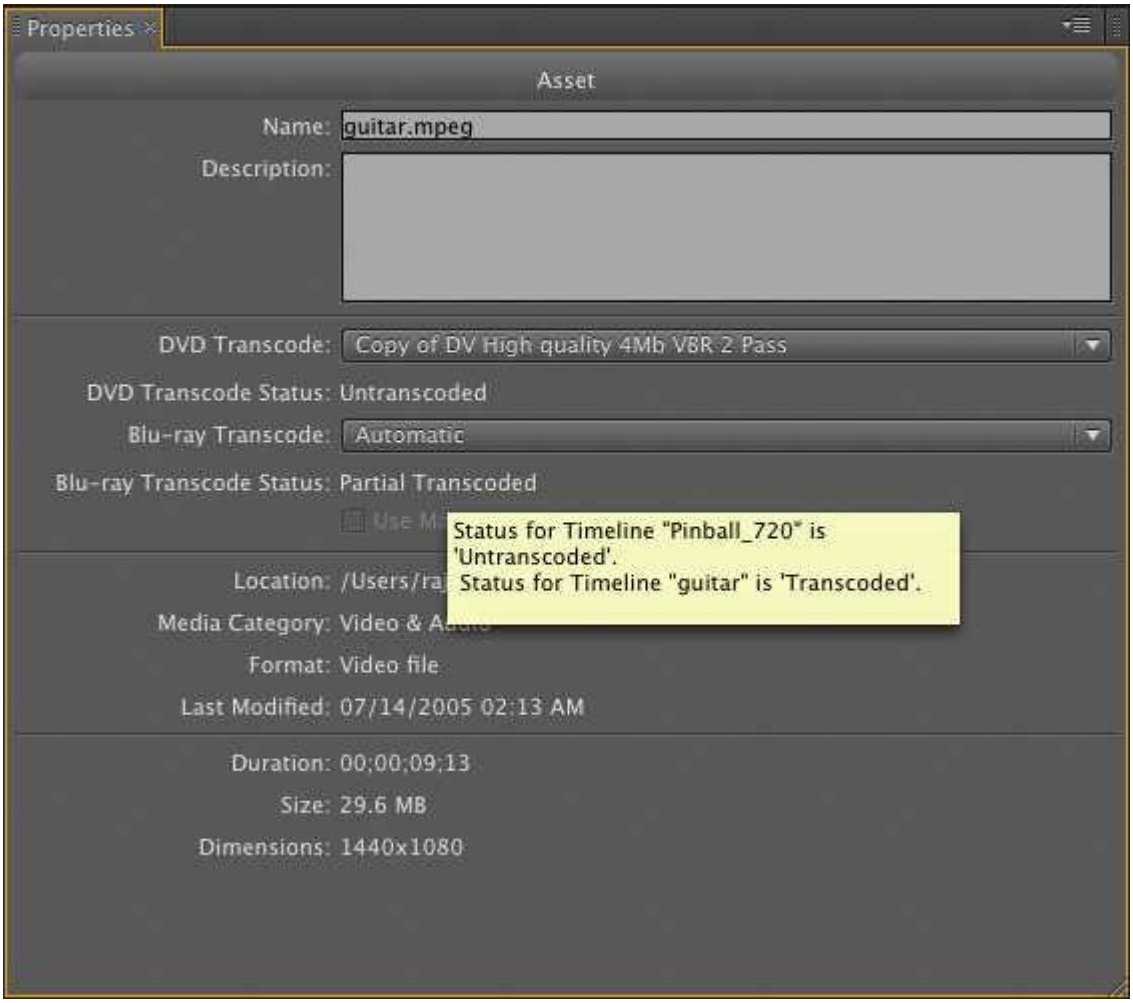
*If you want to export your movie in MPEG format, you must use the Adobe Media Encoder rather than premiere pro's export Movie command.*

***Using Adobe media encoder.***

T o export a file using Adobe Media Encoder, select a format in the Export Settings dialog box for the output. The selected format determines the Preset options that are available. Select the format best suited for your output goal.

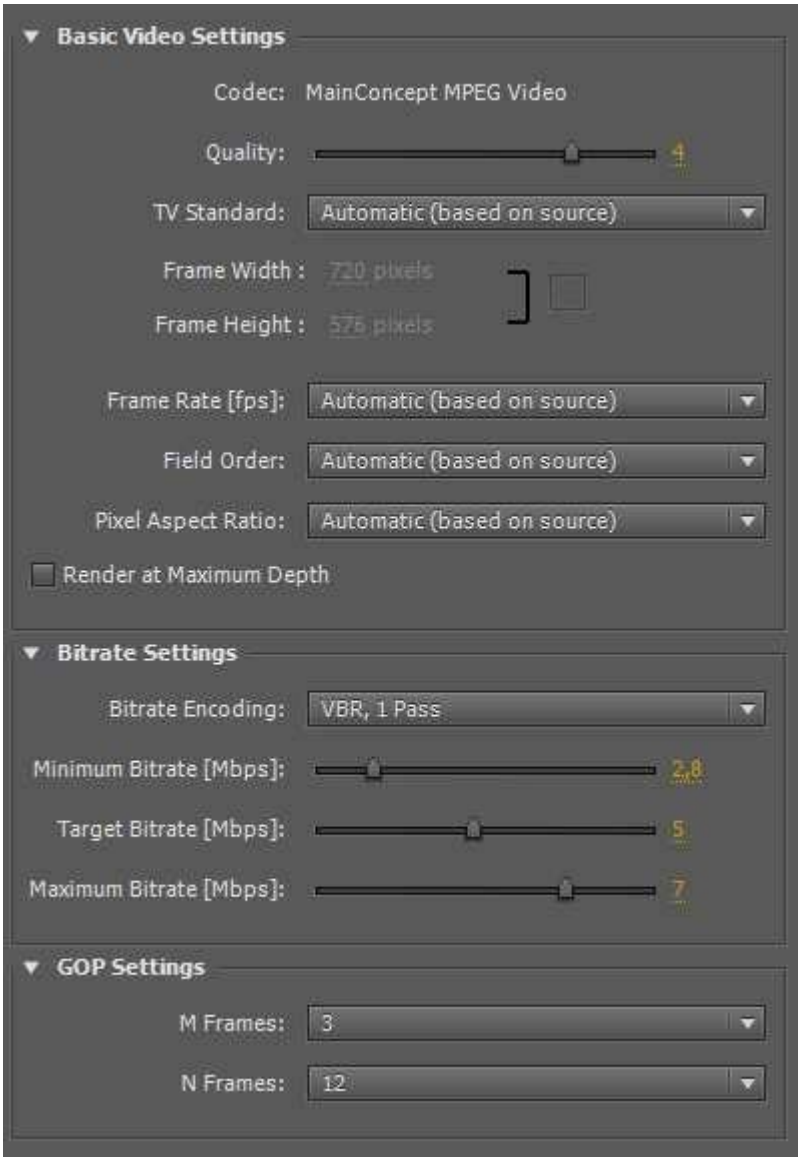
*Using the adobe encoder is quite simple: to create an MPEG file from the timeline, first click the timeline that you want to export and choose File>Export >Adobe media encoder. This opens the Transcode setting dialog box, shown in fig 19-6.*
*The Transcode setting box enables you to choose these option from the format drop-down menu.*

- *MPEG1This option creates a generic MPEG1 file at720*480 pixels with frame rate of 29.97 frames per second. The default bit rate is 1.7MB per second.*
- *MPEG1-VCDThis format uses MPEG1 encoding and provides a frame size of 352*240 (NTSC). VCD disk can be played in standard CD-ROM drives, yet ccan play as much as 74 minutes of audio and video.*
- *MPEG2. This option creates a generic MPEG2 file. The default bite rate is 4.2MB per second.*
- *MPEG2-DVD. This option is Hollywood slandered , which can provide over two hour of entertainment. This format utilizes a full frame of 720*480 pixels. When the file us exported, audio and video are separated into two MPEG2 files.*
- *MPEG2-SVCD. Uses MPEG2 encoding. Provides a frame size of 480*480. This format can provide titles, manuals and links.*




***Completing the MPEG export***

*After you've chosen a format in the Transcode settings dialog box, you can simply click Ok to start the process of creating an MPEG stream of your work. You can also check setting by clicking the setting button. This reopens the Transcode Setting dialog box where you can edit your MPEG specifications. Click save.*




### *3.4.6 Burning a DVD*

*If you want to export your premiere pro project to DVD, you can burn the DVD directly from Adobe premiere pro.*

*Here are the step for burning DVD from premiere pro :*

*1. To begin the export process, choose Export > Export to DVD. This opens the Export to DVD dialog box.*

*2. To name your disc, select general in the left pane and then choose custom from the Disc Name drop-down menu. This open the Disc Name dialog box where you enter a name for the DVD. Note also that this dialog box allows you to set chapter at marker points.*

*3. Click Encoding in the left pane t choose whether to export as NTSC or pal and to designate what portion of the timeline you want to export.*

*4. Finally, to burn your DVD , select DVD Burner from left pane. In this section shown in fig., you can select the DVD burner and how many copies to create .*

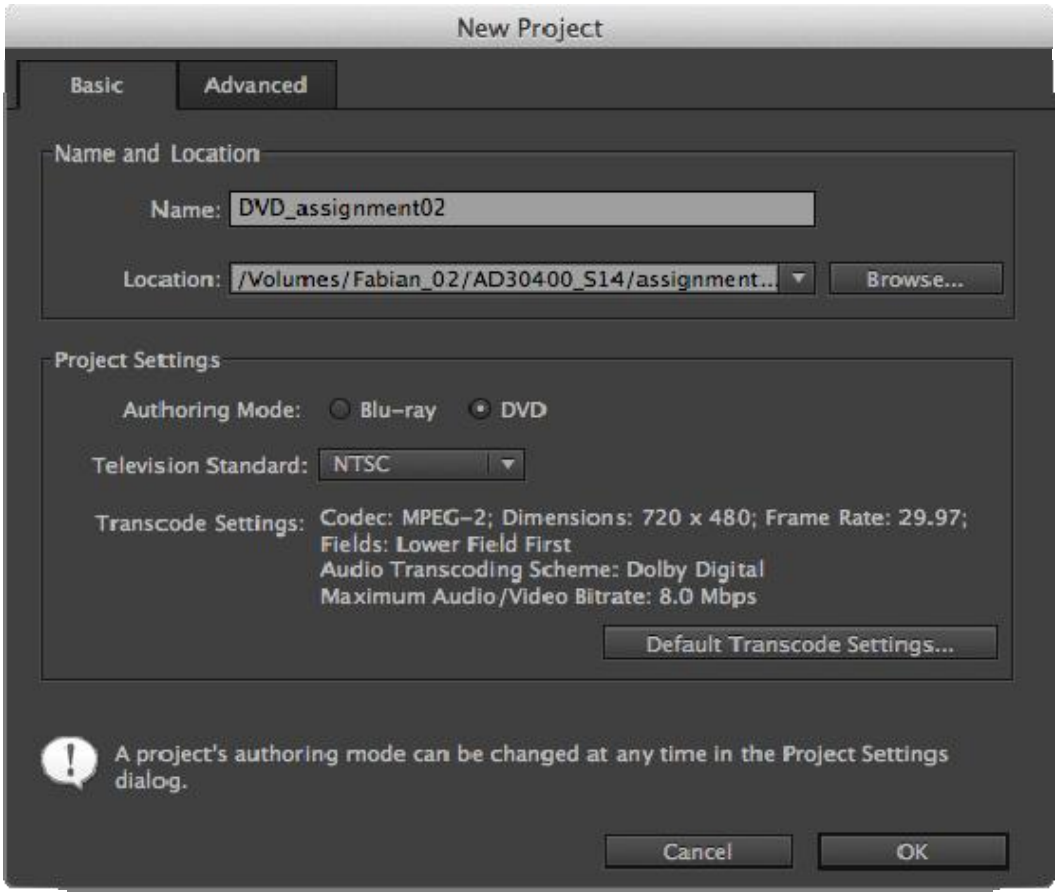



*Fig The DVD Burner selection of the Export to DVD Dialog Box Records a DVD*

*To view a Premiere Pro movie on CD-ROM or the web or to view it on a computer system that does not have premiere pro installed, you must export the premiere pro file in QuickTime , AVI, or MPEG format. If you want to create DVD from your Premier Pro Project, you must export the project to an MGEG2 file.*

- *To change export setting click the setting button in Export Movie dialog box.*
- *When exporting, you can change Video, Keyframe and Rendering and Audio setting*
- *Choosing the correct CODEC and reducing frame rates and frame size to exported production.*
- *To export your movie as an MPEG files, choose file>export>movie>adobe media encoder.*
- *To burn a CD directly from premiere pro , choose file > export to DVD.*

### *3.4.7 Encoding Terms*

Encoding is the process of converting data from one form to another. While "encoding" can be

used as a verb, it is often used as a noun, and refers to a specific type of encoded data. There are several types of encoding, including image encoding, audio and video encoding, an character encoding.

- **Two-pass encoding**

In the first pass of two-pass encoding, the input data from the source clip is analyzed and stored in a log file. In the second pass, the collected data from the first pass is used to achieve the best encoding quality. In video encoding, two-pass encoding is usually controlled by the average bit rate setting or by the bit rate range setting (minimal and maximal allowed bit rate) or by the target video file size setting. The best way to understand why this is used is to think of a movie — when there are shots that are totally, absolutely black, like scene changes, normal 1-pass CBR encoding uses the exact same amount of data to that part as it uses for complex action scene. But by using VBR and multi-pass, encoder "knows" that this piece is OK with lower bitrate and that bitrate can be then used for more complex scenes, thus creating better quality for those scenes that require more bitrate.

- Variable bit rate : Bit rate define how much data is transferred per second. Variable bit rate Variable bit rate of a clip as it plays back. When a high-action scene needs more bits or bandwidth, the encoding process the bit rate. Thus for clip that action, (VBR) varies the bit rate of clip as it plays back. when delivers the extra bits; in areas that don't require high bandwidth, it lowers the bit rate. thus for clip that vary in action, VBR can provide better quality than constant bit rate (CBR), which does not vary the bit rate of the clip as it plays back. For Windows Media, the Media Encoder's Bit rate Mode drop-down menu allows you to choose between constrained and Unconstrained VBR.
- Unconstrained VBR. encoding allows you to specify an average value for the bit rate. This encoding process attempts to provide the highest quality while still trying to sustain the average to provide the highest quality while still trying to sustain the average bit rate . Despite its attempts , the bit rate may vary widely from the specified average. Thus unconstrained VBR tries to provide high quality within the confines of bandwidth constraints.

Constrained VBR is similar to unconstrained VBR, expect that it adds peak video bit rate values and a peak buffer size to the equation . Controls for maximum buffer rate are in the Advanced Settings section, visible by scrolling down in the Export Settings dialog box.

- **Keyframe:** When some codec's compress video, they compare each frame with subsequent frames and can save only the information that changes, the codec saves a full frame of video only when it needs to. This frame is often called a *keyframe.* As a result, codes hat use keyframes can reduce the file size of exported video. The number of keyframes needed depends upon the codec and the amount of motion in the video. For Web work, the fewer keyframes the better , because few keyframes result in smaller file sizes. Presents for Windows Media and Real Media specify keyframe distance in seconds; presents for QuickTime are in frames.

- **Deinterlace** : Deinterlacing removes one field from a video frame to prevent blurring artifacts that can occur when video is output on a computer. This blurring is most likely to occur during scenes that contain motion. The blurring results from the difference in frame information between the odd, or upper, video field and the even, or lower, video field that comprise a video frame.

- **Video Noise Reduction** : All formats include a filters tab that allows you to apply a video noise reduction filter. This filter is applied before compression and can reduce file size by removing noise artifacts from source video.

- **Metadata:** Metadata for Web video clips is text data about the clip that can be

searched for on the World Wide Web or read by computer applications. Often, metadata information includes information such as title, date and creator. The Media Encoder allows you to add metadata to MPEG and QuickTime files.

The following additional encoding options appear when exporting to H.264 format for mobile devices:

- **Profile:** You can choose the profile used for the video stream. Choices include Baseline, Main and High. Baseline is considered the best choice for mobile devices that require less computing power. The main profile was originally created as a high-end broadcast profile, but it has been superseded by high, which should be used for high-definition video.

- **Level**: Constrains the parameters or the encoding process. These settings control maximum macro blocks per section, maximum frame size and maximum video bit rates. The higher the level specified, the higher all maximum settings used.

- The H.264 format was created to provide high-quality video at lower bit rates.

### 3.4.8 Using the Adobe Media encoder

Premiere Pro's Adobe Media Encoder (Refer to C8) provides a consistent interface for exporting to the major streaming media formats. Whether you are exporting to Windows Media, Real Media, QuickTime, or H.264 format, the basic steps for exporting are the same. All exporting starts in the Media Encoder's Export Settings dialog box, which provides video and audio settings, as well as presets and options for exporting multiple streams with one file. Follow these basic steps for exporting:

1. Select the Timeline or Program Monitor panel that includes the footage to be exported. If you want to export a clip, in the Project panel.

2. Choose File export Adobe Media Encoder. This opens the Export Settings dialog box.

3. To preview in output mode, click the output tab, shown in Figure 3.20

4. In the Export Settings section, click the export drop down menu to choose an export format such as Windows Media, Real Media, Quick Media, or H.264

5. In the Range drop-down menu, choose whether you want to export the entire sequence (or clip)or the Work area. If you are exporting a clip, you can choose the entire Clip or choose to export from the clip's In to Output.

6. Choose a preset in the Preset drop-down menu. Choose the best preset for your intended audience. The presets are descriptions of the type of web connection than you expect your audience to be using. Figure shows the Windows Media NTSE Soucre to Download 256 kbps preset. This choice indicates the approximate amount of data that is sent each second, measured in kilobits per seconds.

7. Choose whether you want to include video or audio in the export by deselecting or selecting the Export Video or Export Audio options.

8. Review video settings in the Video Tab. Make changes if needed. For example, you may want to change the frame size or frame rate. Because you are exporting to the web, you should leave the pixel aspect ratio set to square exporting to computer

screen and not a video screen that uses interlacing, the field order setting should be set to progressive.

9. Review audio setting by clicking the Audio tab. Make change if needed.
10. Review different streams -- show later in fig that are associate with the present by clicking the panel menu in the middle of the Export Setting dialog box. If desired, add or subtract video stream . Note that not all present include more than one video stream.
11. If you want to add a filter to reduce video noise before the file is compressed, click and then drag the slider to set the noise reduction.
12. If you want to send the exported file to an FTP site, click the other tab. Enter FTP server and log-in information.
13. To start the Export process, click Ok. A save dialog box appears, allowing you to name and save your file.



**CHECK YOUR PROGRESS**

10. What is Qualcomm Pure Voice?
11. What audio compression option does premiere pro offer when exporting a project as a video for Windows file?
12. What is streaming media?
14. What is metadata in web video clip?

### 3.4.9 Adobe Media Encoder Optional Features

- During the export process, the Adobe Media Encoder allows you to create custom presents and to crop, preview and deinterlace video.
- Previewing
- The media Encoder provides a preview of both your source file and of the final video output video:
- To preview the source file, click the source tab.
- To preview the video based upon the setting in the media encoder, click the output tab.

The source and output panel menu allows you choose to display the source and output screens either with pixel aspect ratio correction or in square pixels. The Aspect Ratio Corrected option adjust the display so that source pixels display properly on computer monitor. The 1:1 pixel preview option displays the source image with square pixel, which can result in image distortion.

To scrub through video in either the source video . Cropped areas appear black in the final video. Follow these step:

1. Click the source tab. This opens the source view of your video, as shown previously in Fig. 3.22.

2. Select the crop tool.

3. To crop precisely using pixel dimensions, click and drag over the Left, To, Right, or Bottom numeric fields. Clicking and dragging right reduces the cropping area. As you click and drag a corner over the area of the video that you want to retain. As you click and drag , a readout displays the frame size in pixels.

4. If you want to change the aspect ratio of the crop to 4:3 or 16:9, click in the crop proportions drop-down menu. Choose the aspect ratio .

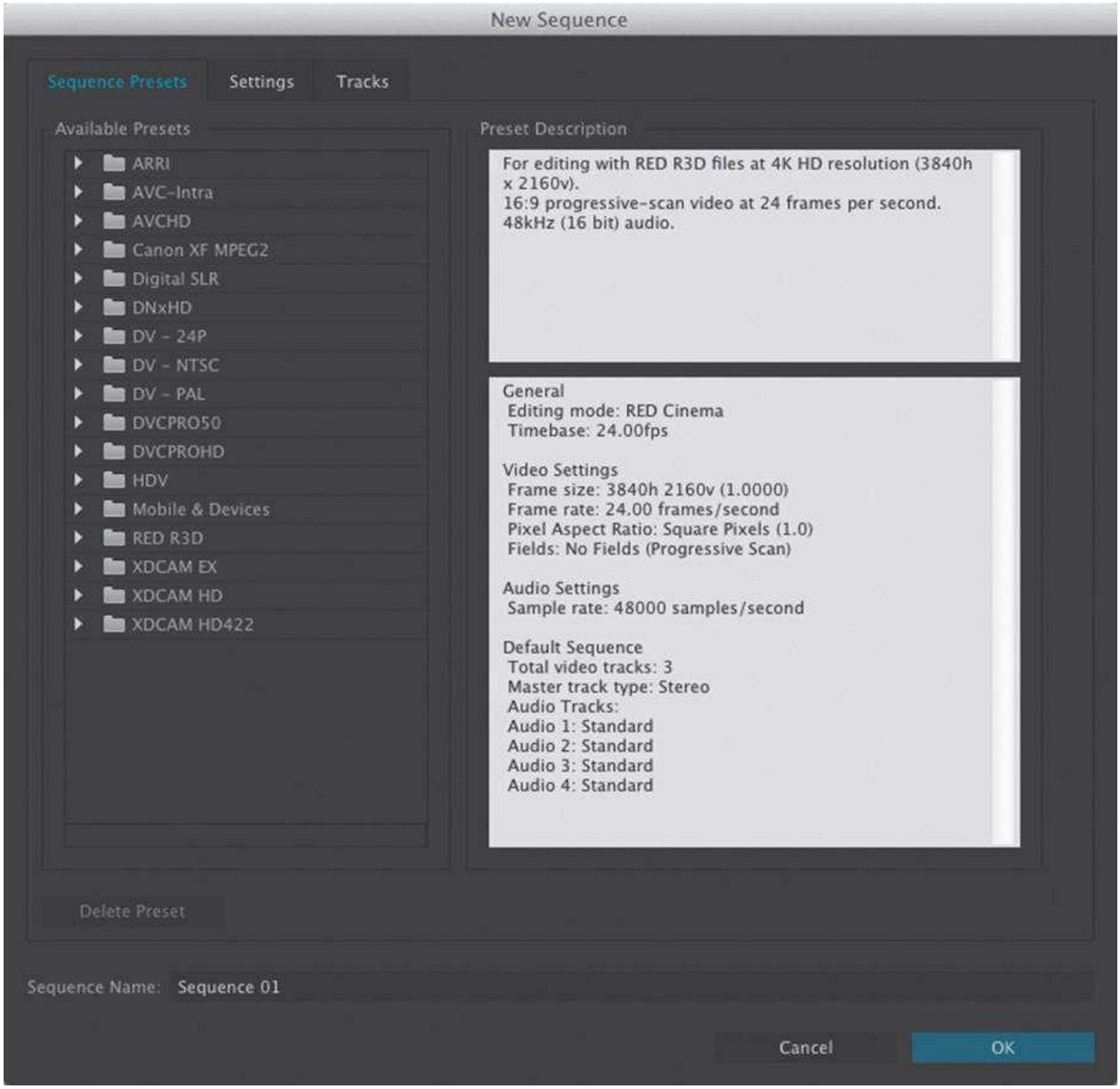
5. To preview the cropped video, click the output tab.

6. If you want to sale your video frame to fit within the crop borders, select the scale to fit option .

Saving, important and deleting presets

If you make changes to preset to preset, you can save your custom present to your hard drive so that you can use it at a later time. After you save present , you can import or delete them.

Saving Present: If you edit and want to save it to use at a later time or use it as basic for comparing export quality, click the save present button . Then enter a name in the choose name dialog box shown in fig.




- Importing presets: the easiest way to import a custom present is to click the present drop-down menu and choose it from the top portion of the list. Alternatively , you can click the Import present button (folder icon) and then load the present from your hard drive . Preset have a .vpr file extension.

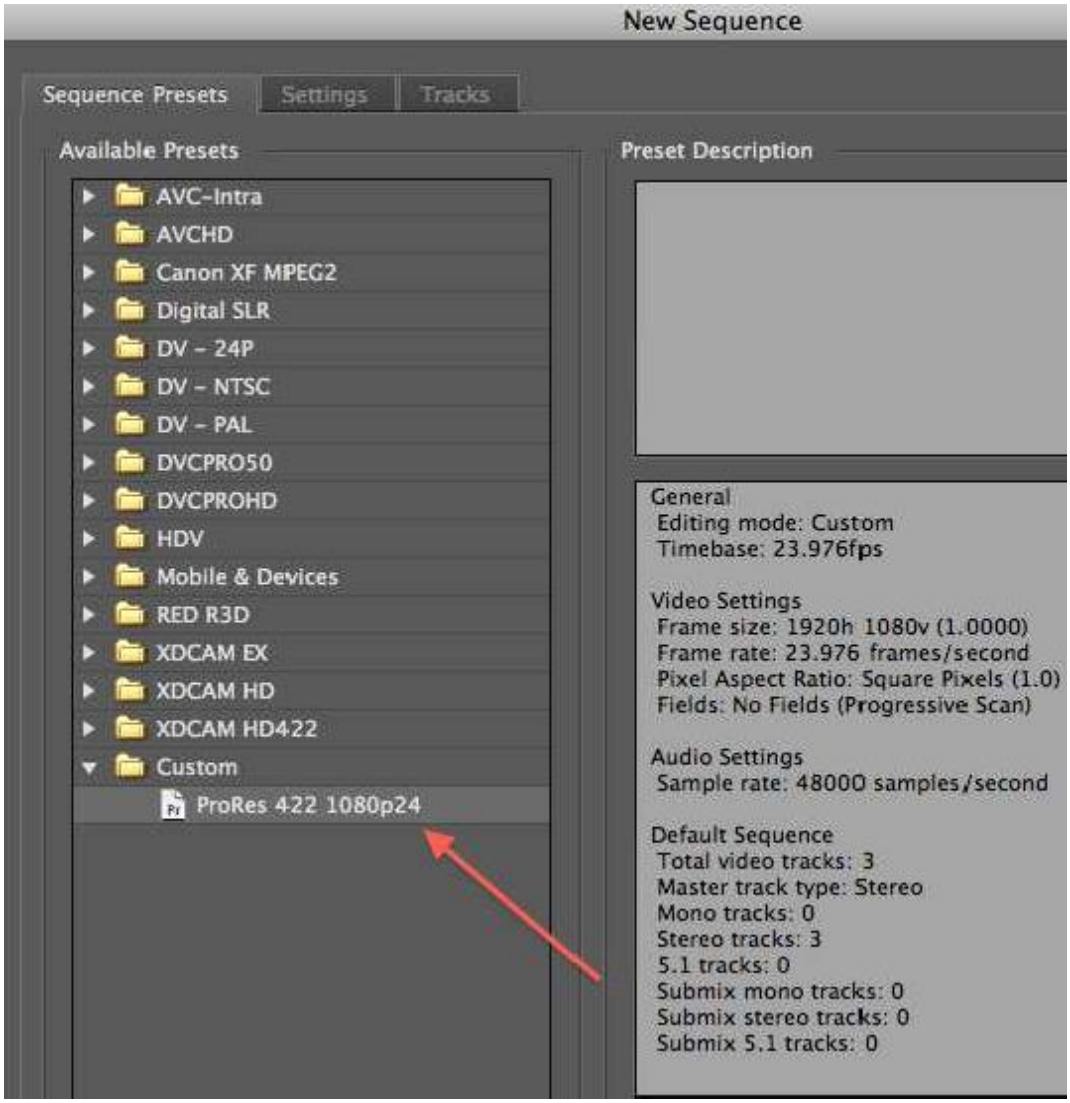
- Deleting presets: To delete a preset , load the preset and then click the Delete Preset but-ton (trash icon). An alert appears, warning you that the deletion process cannot be undone.
  Viewing help on-screen
  Brief information message describe the different field in the Media Encoder. For example , to view an information statement about the bit rate field, move your mouse over that field . In the information line (toward the bottom of the screen), the following message appears: "Data Rate for Video in kilobits per second".

### 3.4.10 Exporting to Windows Media Format

The Media Encoder allows you to export movies in windows media format, Microsoft's audio and video format. Windows Media movies can play in Internet Explorer and can be streamed from Microsoft's streaming media server. Windows media files are recognizable by their .wmv file extension. WMV files can be read by windows media player version 7 and higher.

You can output files in previous version of Windows Media by selecting older codec's in the Video codec drop-down menu.

To export in windows media format, open the Media Encoder and then choose a Windows media preset. Many of the present are shown in fig.




The options for windows media files allow multiple bit rate encoding, in which one file provides multiple streams at different bit rates. Thus the file includes streams for different "audiences." When a browser sends the signal to start streaming the video, the Windows media server uses "intelligent streaming" to decide which bit rate t use. The server can choose this bit rate when the stream starts , or it can choose a slower bit rate if the bandwidth decreases. ( Keep in mind that, even though you can connect to the internet at a specific bit rate, you may not be able to connect at this bandwidth all time.)

**Viewing audience settings**

To use preset with multiple bit rates for different audiences, you can choose the NTSC source to streaming. To view the multiple streams click the panel menu icon in the middle-right side of the Export Setting dialog box, as shown in Fig 3.25. Note that the bit rate s range from a 28.8 Kbps modem to a stream for broadband and cable modems. The frame sizes for the different streams being at 128 * 96 and jump to 510*384. To see the video and audio setting for any stream, click it in the drop-down menu. After you click a stream, the video and audio setting for the stream appear i

their respective tabs.

### 3.4.11 Using QuickTime Streaming

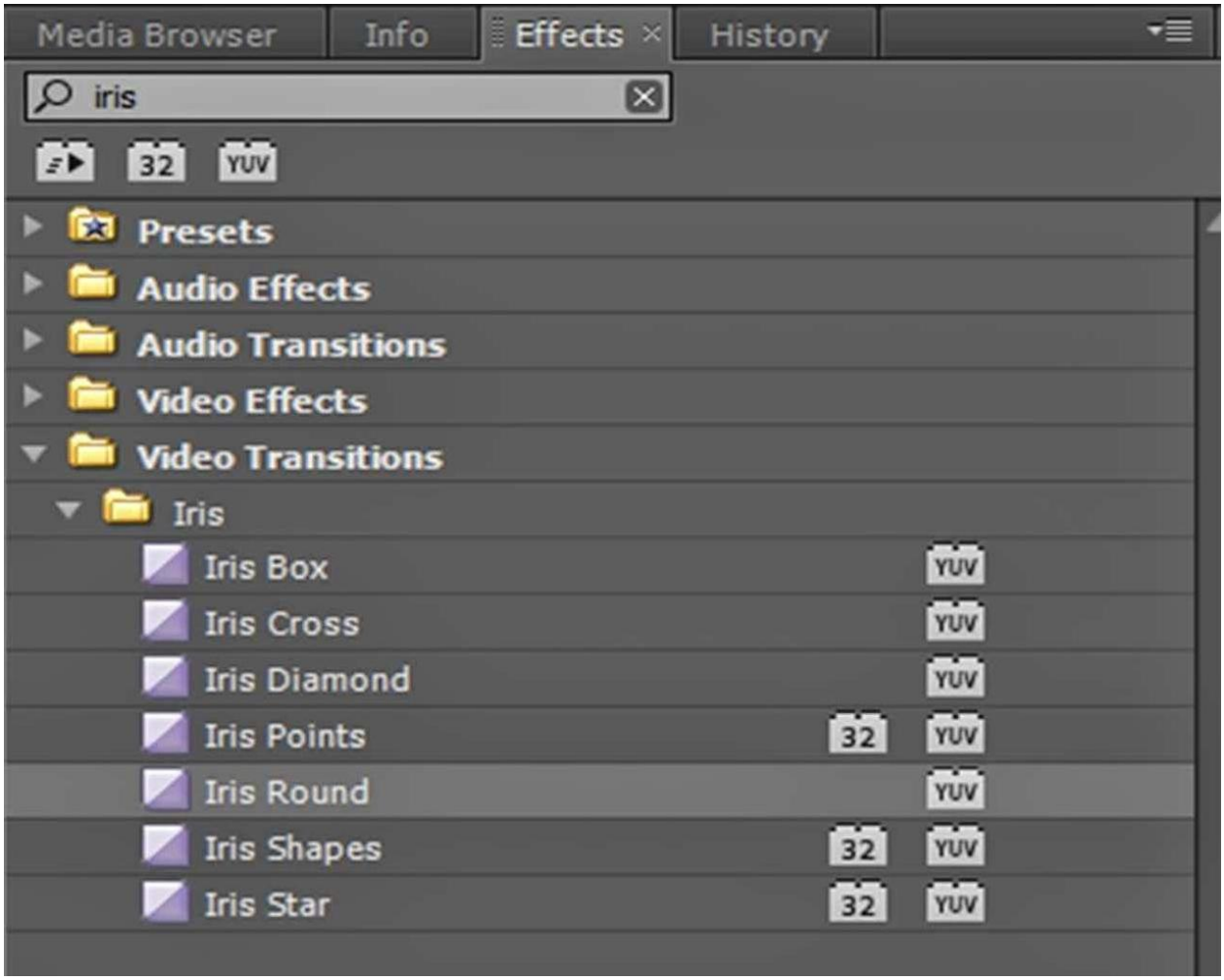
The Media Encoder provides exporting options for creative QuickTime streaming media files. QuickTime streaming files can be streamed from both Apple's streaming media server and RealNetwork RealMedia streaming media server. Not only are QuickTime files cross-platform, but Apple's streaming media server is also available on windows NT and UNIX platforms. The Media Encoder also includes presets for progressive downloading of files. In a progressive download, the entire video clip is downloaded before it can be viewed.

You can also prepare a QuickTime movie for streaming by exporting a Premiere Pro movie. Choose File Export Movie and then choose QuickTime as a setting. You can then use Apple's pro to export the files for Apple's QuickTime streaming media server.

When you choose a QuickTime preset, the standard video codec that is selected is H.264.

The H.264 codec, also referred to MPEG-4 part 10, provides very high quality video at low data rates. Apple asserts that the H.264 codec can match MPEG-2 quality at half the data rate.

If you wish to choose a preset with multiple streams, you can choose NTSC source to Streaming alternate preset. To view the streams click the panel menu, as shown in Fig.3.26. The alternate streams name in the panel drop-down menu. After you click the stream, the video and audio options updates to reflect your choice.




- Normal Motion Video: This option is used for clips that include some motion and stills.
- Sharpest Image Quality: This option is used for sporting events and other actions clips.
- Smoothest motion video: This option is used for clips that feature limited motion.
- Slide show: This option makes your video appear as series of still frames.

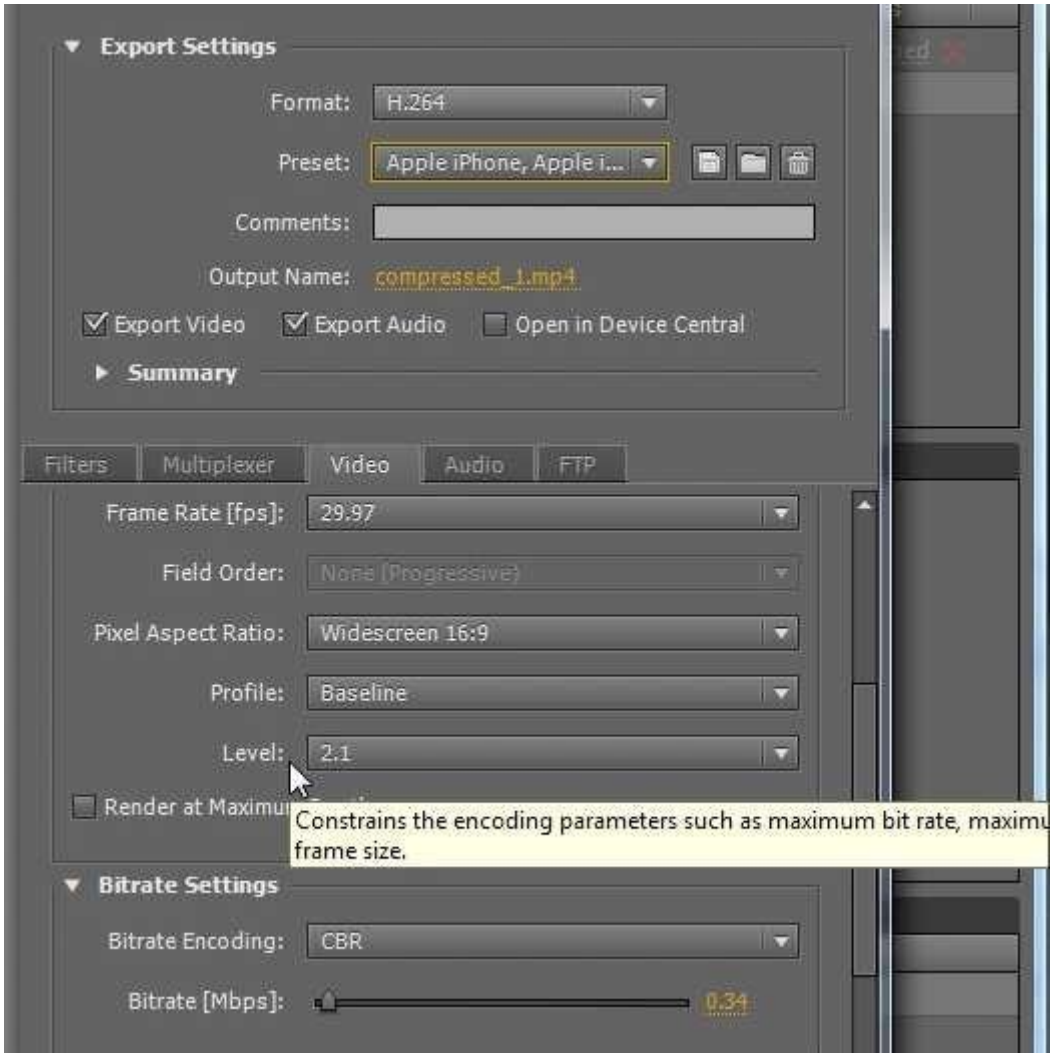
Like the window media format, RealMedia allows you to add or subtract target audiences by clicking by clicking Add/Remove Audiences in the panel menu to the right of the others tab.

### 3.4.12 Exporting to mobile Devices

With over eight million video iPods already sold and millions of cell phones capable of downloading video, it is obvious that the viewing venue of many future video productions will be mobile devices . If you want to output your future video production will be mobile devices. If you want to output your Premiere Pro Production for viewing on mobile device such as a cell phone or an iPod , the media encoder makes the process simple and straightforward . Once you choose a mobile present , the media encoder automatically chooses

the correct frame size and pixel aspect ratio, as well as choosing default settings for other options such as frame rate and audio codec . To export for mobile devices, follow these steps:

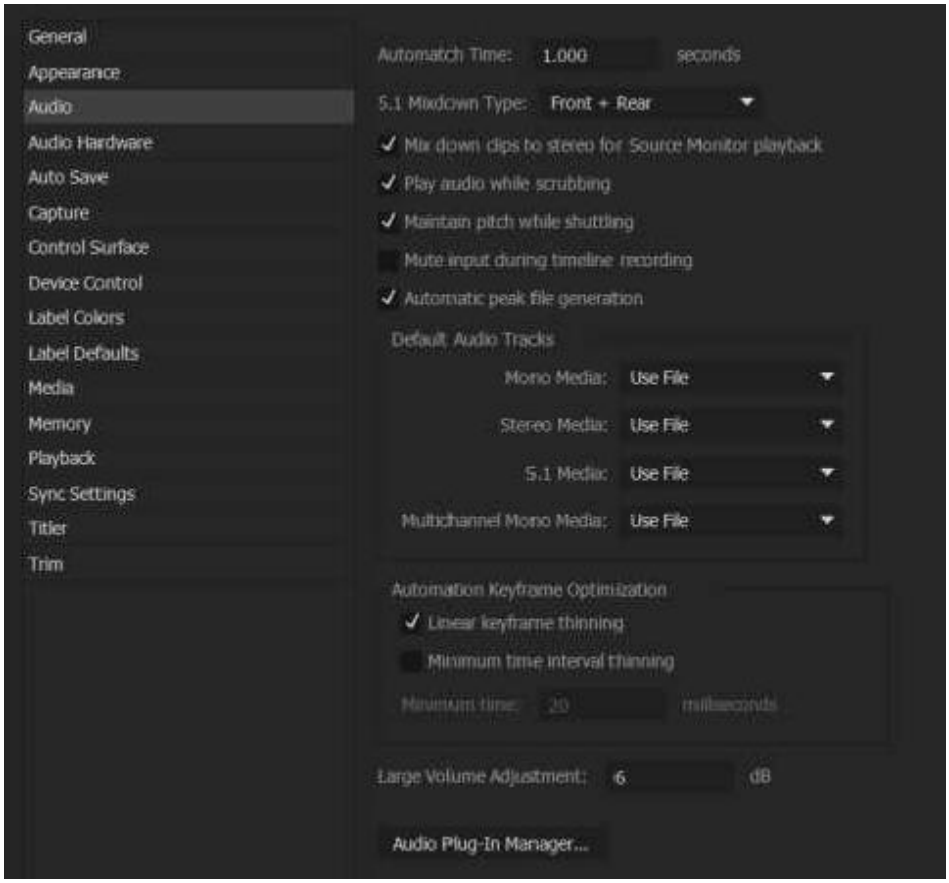
1. Select the timeline or program monitor panel that includes the footage to be exported . If you want to export a clip, select the clip in the project panel.
2. Choose file export adobe media encoder . This opens the Export settings dialog box.
3. Click the format drop-down menu and choose H.264 as the export format.
4. In the Range drop-down menu, choose whether to export the entire sequence or the work area. If you are exporting a clip, you can choose Entire Clip or choose to export from the clip's In to Outpoint
5. Click the present drop-down menu and choose a mobile preset, as shown in Fig.3.28. If you are exporting to create a podcast, choose one of the iPod video settings.
6. Choose whether you want to exclude video or audio in the export by deselecting the Export Audio options. If either the Export Video or Audio options are deselected and you want to include audio or video select the appropriate choice.
7. Review the video setting in the video tab. Make changes if needed. See the Encoding Terms section at the beginning of this chapter for discussion of many of the options.
8. .If you chose a 3GPP preset select the open in device central option to preview how your footage will look on a mobile phone.
9. Review audio settings by Audio tab.
10. Review the Multiplexer setting by clicking the audio tab. The correct option here are chosen automatically by media encoder.
11. If you want to add a filter to reduce video noise before the file is compressed, click the filter tab. In the filter , select the video noise reduction option and then drag the slider to set the noise reduction value.
12. If you want to send the exported file to FTP site, click the other tab and then enter FTP server and log-in information.
13. To start the export process, click Ok. A save dialog box appears, allowing you to name your file.
    If you choose a 3GPP preset and you selected the open in device central option, the Device Central Window opens with a preview of your video in a cell phone skin.




**Previewing in Device Central**

Device Central provides a visual testing simulator for previewing mobile content on variety of different mobile devices. Device central also includes previews for Flash Lite format , format, format developed for mobile phones and electronic devices . To preview your video in device central, follow the steps in the previous section. To preview your video in device central, follow the steps in the previous section. Choose a 3GPP preset and make sure that the open in Device Central option is selected.

Your video displays in a default mobile device in the Emulator tab. To veiw your video on a specific device , select the manufacturer and then double-click the model. Once you select the phone ,its name and the video.




The controls along the right side of device central window allows you change screen brightness and contrast , scale , alignment and volume . You can also click the full screen Mode option to stretch your video out sideways across the length of the screen. You can then click the rotate but-ton rotate the phone . Although you can adjust different controls to change the video appears, it's important to realize that Device central does not change the video.

**Viewing device profiles**

Apart from showing live previews of mobile devices, Device Central also provides in-depth listing of mobile phone specifications. To view specification for a selected phone, click the Device Profiles tab , shown in figure 3.30. The Device Profiles tab lists a phone's general specification and includes specific information on Flash , Bitmap , Video and Web Formats and browsers that the phone uses.

**CHECK YOUR PROGRESS**

15. How can you change export settings ?
16. What are the different playback scenarios and their frame rates?
17. What are the different QuickTime audio CODECs?
18. How can we import a preset?
19. How do we add and remove audiences?
20. What are the video content options provided in RealMedia?

# 3.5 SUMMARY

- There are various methods for importing and exporting audio, video and graphic files.
- These include various methods provided by Adobe premiere to export and import files.

# 3.6 KEY TERMS

- **Audition**: allows you to easily append one audio file to another.
- **Compressor or CODEC:(Compression/Decompression):** determine exactly how the computer restructures or removes data to make the video smaller .
- **Cinepak:** This format is one of the most popular for web and multimedia work. Working with Cinepak can be time-consuming because the compression time is sometimes long; you'll have to wait langer for preview and for final video.
- MJPEG-A, MIPEG-B: used for editing capturing vedio.
- Sorenson : Used for high-quality desktop video for the web and for CD-ROM.
- **Planar RGB:** A lossles CODEC good for animation created in painting and 3-D programs and an alternative to the Animation CODEC.
- **H.263:** used for video confererncing and provide better quality than the H.263 CODEC.
- **PNG:** Generally nat used for motion graphics .
- **DV-PAL and DV-NTSC**: Digital video format for NTSC and PAL , used for tranferring digitized data from DV comcorders or from camcorders into Premiere Pro.
- Streaming media: Enables users to view a video program as it is delivered from a special streaming server.
- **Two-pass encoding**: Two-pass can improve the digital qulity of exported video.
- **Variable bit rate:** Bit rate define how much data is transferred per second . Variable bit rate ( VBR) varies the bit rate of clip as it plays back.
- **Keyframe**: When some codec compress video, they can compare each frame with subsequent frame and can save only the information that changes.

## 3.7 QUESTIONS AND EXERCISES

**Short-Answer Questions**

1. List the steps to be followed for creative a moving Adobe Photoshop and Adobe ImageReady ?
2. How can you create a digital movie of wrapped text using Photoshop and ImageReady ?
3. What is the role of media encoder in providing efficient means of creating MPEG format files?
4. List the QuickTime CODEC choices available in the Export Movie setting dialog box.

**Long -Answer Questions**

1. Explain step followed to burn a DVD.
2. What options do we have in the export movie setting dialog box of Adobe Premiere Pro?
3. How do we crop a source video?
4. What are the steps involved to import a video to a mobile device?

# UNIT 4 - AUDIO

# 4.0 INTRODUCTION

Creating the perfect blend for music, narration and effects is certainly an audio art. The audio engineer who blends or mixes various tracks together into a master track must have a deft touch and a sensitive ear. Music and narration can't be overpowering and audio effects must sound real. A perfect mix of these together at right sound level produces audio that truly enhances the accompanying video.

In a recording studio, engineers use a mixing console to control the mixing of music tracks. In Premiere Pro, you can create a mix using its Audio Mixer. Using the Premiere Pro Audio Mixer, you can also mix sound from a maximum of five tracks onto a master track, or you can apply effects to several tracks at once using a sub mix track, which can also be routed into the master track. Like a professional mixer, Premiere Pro allows you to adjust audio levels, fade in/fade out effects, balance stereo, control effects and create effects.

Premiere Pro's Audio Mixer also allows you to record audio and isolate and listen to one 'solo' track, even while others play. You can even use it to add and adjust mnay of the audio effects found in the Effects panel.

# 4.1 UNIT OBJECTIVES

After going through this unit, you will be able to:

- Synchronize sound and video in Adobe Premiere
- Identify various components of Adobe Mixer
- Identify various export and send options

# 4.2 SYNCHRONIZING SOUND AND VIDEO IN ADOBE PREMIERE

This chapter provides a through look at the Audio Mixer and how to use it. After touring the Audio Mixer panel, this chapter covers the Audio Mixer's Automation settings, which allow you to adjust audio while it plays. After you learn how to create a mix, you then learn to balance, pan audio, add effects and create sub mixes.

# 4.3 AUDIO MIXER TOUR

Premiere Pro's Audio Mixer is undoubtedly one of its most complex and versatile utilities. To use it efficiently. You should become familiar with all of its controls and functionality. If the Audio Mixer isn't open on-screen, open it by choosing Window⇨Audio Mixer. If you would like to open the Audio Mixer in Premiere Pro's Audio Workspace, choose Window Workspace Audio. When the Audio Mixer (shown in Figure 4.1) opens on-screen, it automatically shows at least two tracks and the master track for the current active sequence. If you have more than two audio tracks in the sequence, click and drag the lower-right corner of the Audio Mixer panel to extend the panel. Although the sight of so many knobs and levels probably wouldn't intimidate an audio engineer, you must understand and thoroughly examine the buttons and features. Note that the Audio Mixer offers two major views: the (refer to Figure 4.1), which does not show the Effects area and the expanded view, which shows the effects for different tracks. To switch from one view to another, click the small triangle to the left of Audio track 1.




***Fig. 4.1*** *The Audio Mixer Collapsed View*

**Tracks versus Clips**

Before you begin working with Premiere Pro's Mixer, you must understand that the Audio Mixer affects the audio in an entire track. When you track in the Audio Mixer, you make audio track adjustments, not audio clip adjustments. When you create and alter effects in the Audio Mixer, you apply audio effects to tracks, not to specific clips. The current sequence's Timeline panel can provide an overview of your work and shouldn't lose track (no pun intended) of whether clip or track key frames are displaying in the Timeline panel. Here's a review of audio track display options:

- To view audio adjustments for clips, choose show clip volume or show clip key frames in the audio track's show key frames pop-up menu. Note that the key frame graph line for a clip extends from the in point to the outpoint of the clip, not to the entire track.

- To view audio adjustments for the entire track, choose show track volume or show track key frames in the audio track's show key frames pop-up menu. The graph line

for key frames in a track extends throughout the entire track. When you apply audio effects using the Audio Mixer, these effects appear by name in a Track pop-up menu in the Audio track's graph line. If you choose the effect from the pop-up menu in the audio track graph line, the key frames for that effect appear on the graph line.

For both clip and track graph lines, you can create key frames by Ctrl/x-clicking with the Pen tool. You can make adjustments to key frame placement by clicking and dragging with the Pen tool.

To become familiar with the Audio Mixer, start by examining the track area of the Audio Mixer. The vertical areas headed by Audio 1, Audio 2 and so on correspond to the tracks on the active sequence. When you are mixing, you can see audio levels in the displays in each track column. You can make adjustments using the controls in each column. As you make adjustments, the audio is mixed or blended together into a master track or sub mix track. Note that the drop-down menu at the bottom of each track indicates whether the current track signal is being sent to a sub mix track or the master track. By default, all tracks are output to the master track (refer to Figure 4.1).

***Note:*** You can set the master track to be mono, stereo or 5.1 by choosing master track settings in the Default Sequence section of the New Project dialog box (you must first click the Custom Settings tab after creating a new project) or in the New Sequence dialog box (File ⟶ New Sequence).

Below the track names are the track Automation options. In Figure 4.1, Automation is set to **Read.** When the Automation is set to **Read,** track adjustments written to the tracks with key frames are read by the track. If you change Read to Write, Touch, or Latch, key frames are created in the current sequence's audio tracks, reflecting adjustments made in the Audio Mixer.

The following sections discuss major controls and areas of the Audio Mixer, including the controls for Automation, Mute/Solo/Record, Pan/Balance, Volume and Playback, as well as the Audio Effects menu and the 'Audio Sends' area that appear in the expanded view.

**Automation**

The Automation options (Off, Read, Latch, Touch and Write) determine whether Premiere Pro reads or saves the adjustments you make in the Audio Mixer as key frames in the Timeline panel. A detailed description of each option is provided later in this chapter in the section "Moving Audio".

**The Mute. Solo and Record buttons**

The Mute and Solo buttons below the Automation options enables enable you to choose which audio tracks you want to work with and which ones you don't. The Record button

allows you to record along sound (which could be from a microphone attached to a computer audio input).

- Click the Mute button to mute or silence tracks that you don't want to hear during Audio Mixer playback. When you click the Mute button, no audio levels are shown in the Audio Mixer VU (audio level) meter for the track. Using the Mute feature, you can set levels for one or more tracks without hearing others. For example, assume that your audio includes music and sound effects of footsteps nearing a pond of croaking frogs. You could mute the music and adjust levels for only the footsteps and croaking frogs as the video shows the pond coming into view.

***Note:*** If a track is in Mute mode, its Automation setting is not disabled. If you want to completely stop audio output from a track, click the track's Speaker icon in the Timeline panel. Automation settings are covered in the 'Automation settings' section later in this chapter.

- Click the Solo button to isolate or work with one specific track in the Audio Mixer panel. When you click Solo, Premiere Pro mutes all other tracks, except the Solo track.

- Click the Enable Track Recording button to record to the enabled track. To record audio, you must then click the Sequence Record button at the bottom of the panel and then click the Play button.

***Note:*** To completely turn off output for an audio track in the Timeline, click the Toggle Track Output button (Speaker icon). After you click, the Speaker icon disappears. To turn audio output back on, click the Toggle Track Output button again.

### 4.3.1 Master Meters Only

The Master Meters Only feature provides a visual audio meter in Premiere Pro.

Though the Mixer Window does this but the 'Master Meters Only' does the same using a very tiny space as compared to the Mixer Window.

You can open the Master Meters Only by clicking the fly out menu button, which is on the top right corner of the mixer window. The big and space consuming window vanished and in its place a much smaller window appears, as shown in the above figure.

This display cannot be taken as a source of functional input as it is only a meter or a measure display.

When you wish to go back to the original, big mixer window, return to the fly out menu and again select Audio Mixer.

## 4.4 EFFECTS AND SENDS OPTIONS

The Effects and Sends options that appear in the expanded view of the Audio Mixer are shown in Figure 4.2 To display the effects and sends, click the triangle to the left of the Automation options drop-down menus. To add an effect or send, click any of the triangles on

the right side of the effects and sends lists. Figure 4.2 shows several of these triangles, which appear vertically down the effects and sends, portion of each track.

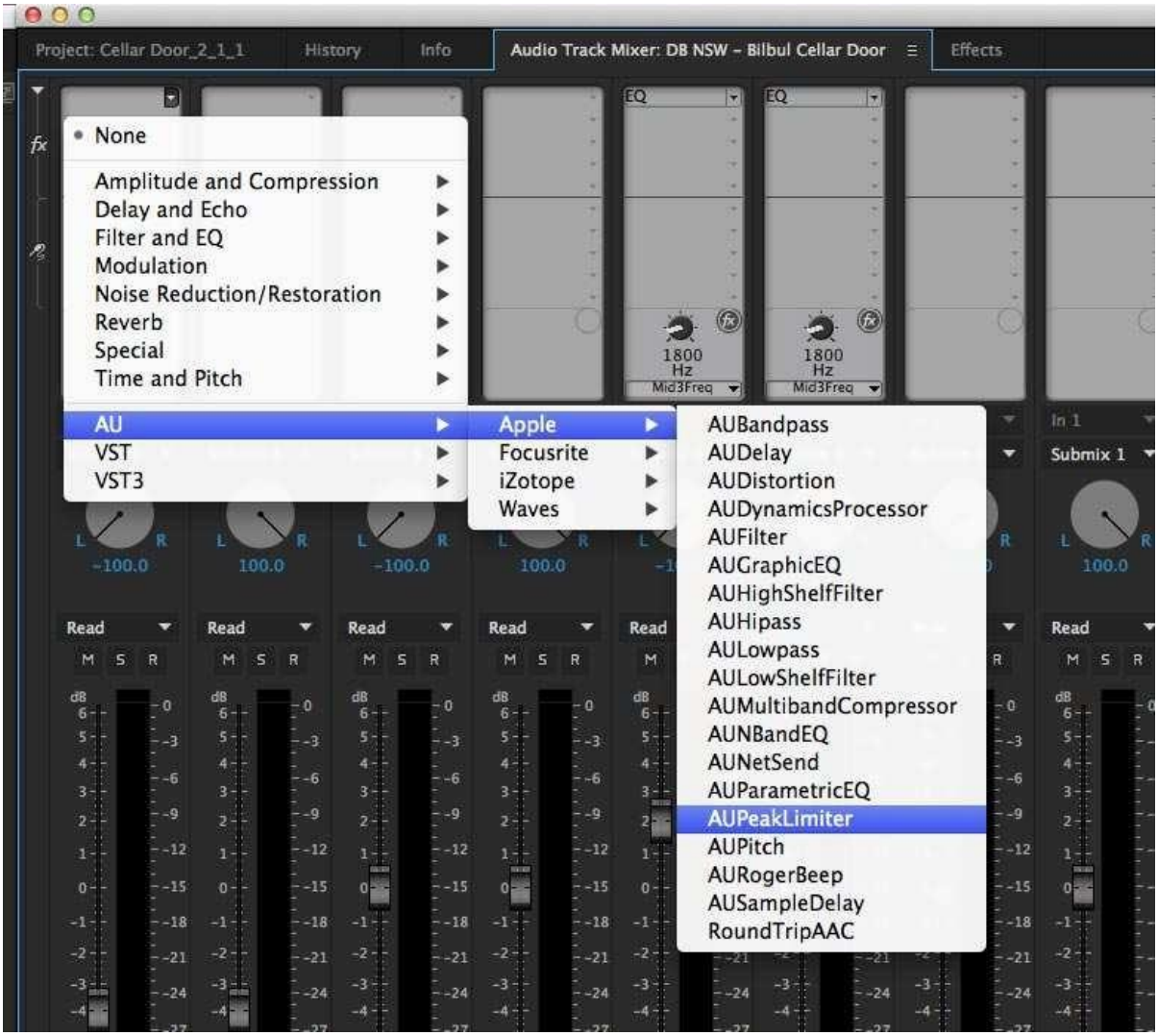



***Fig. 4.2*** *The Audio Mixer Expanded View*

### 4.4.1 Choosing Audio Effects

Clicking a triangle in the Audio Effects area allows you to choose an audio effect. You can place up to five effects in each track's Effects area. When an effect is located, you can adjust settings for the effect at the bottom of the Effects area. Figure 4.2 shows the Notch and Reverb effects loaded in the Audio Effects panel. The PreDelay adjustment for the Reverb effect is shown at the bottom of the Effects area.

### 4.4.2 Effects Sends Area

Below the Effects area is the Effects Sends area. Figure 4.2 shown the pop-up menu that sends effects. 'Sends' functions allow you to send a proportion of a track's signal to a sub mix track using a volume control knob.

### 4.4.3 Mixing Audio

When you use the Audio Mixer to mix audio, Premiere Pro can add key frames in the Timeline panel for the currently selected sequence. As you add effects, the effect names are also displayed in a track's pop-up menu in the Timeline panel. After you've placed all of your audio clips in Premiere Pro tracks, you're almost ready to start a trial mix. Before you begin, you should understand the Audio Mixer's Automation settings, because these control whether or not key frames are created in an audio track.

### 4.4.4 Automation Settings

Premiere Pro's Audio Mixer uses the term automation because it allows you to automate audio track adjustments that are saved as key frames. After you've made adjustments to one track, you can replay the audio sequence and adjust another track. As the Audio Mixer plays, you can hear the changes you made to the first track and see the fader handles move up and down track's section of the Audio Mixer.

You cannot successfully mix audio with Automation unless you make the proper settings at the top of each track in the Audio Mixer. For example, in order to record your track adjustments with key frames, you need the Automation drop-down menu set to Write, Touch, or Latch. After you make adjustments and stop audio playback, your a adjustments are represented by key frames in the Timeline pane; (in the track graph line). Figure 4.3 shows the master track with the Automation pop-up menu displayed.

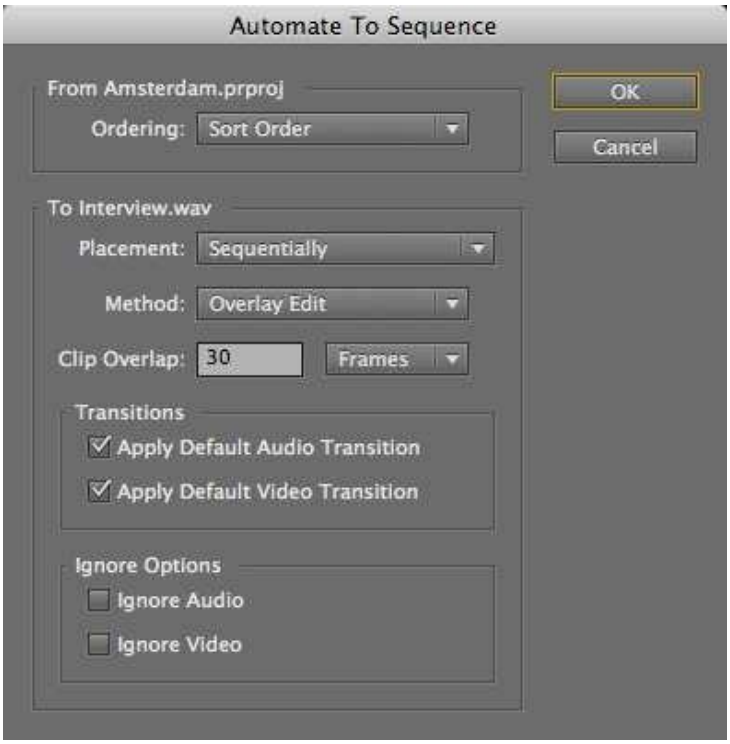


***Fig. 4.3*** *Automation Pop-up Menu Choices*

To see Audio Mixer key frames in the Timeline panel, choose show track key frame sin the audio track's show key frames pop-up menu. You don't see the key frames if you have the pop-up menu set to show clip key frames.

Here is a brief description of each Automation setting:

- **Off:** This setting disregards the stored Automation settings during playback. Thus, if you adjust levels using an Automation setting such as Write and play back the track with the Automation mode set to Off, you don't hear the original adjustments.

- **Read:** This setting plays each track's Automation setting during playback. If you adjust a setting (such as volume) during playback, you hear the change and see the change in the track's VU meters and the entire track remains at that level.
  If you previously made adjustments using an animation mode such as Write to record changes to a track and then play back in Read mode, settings return to the recorded values after you stop making adjustments in Read mode.
  Like Touch, the rate of return is based on the Auto match Time preference.

- **Latch:** Like Write, this setting saves adjustments and creates key frames in the Timeline. But automation does not start until you begin to make adjustments. However, if you change settings (such as volume) when playing back a track that already has recorded has recorded automation, the settings do not their previous levels after current adjustments are made.

- **Touch:** Like Latch, the Touch setting creates key frames in the Timeline and does not make adjustments until you change control values. However, if you change settings (such as volume) when playing back a track that already has recorded automation, the settings return to their previous levels.

- **Write:** This setting immediately saves adjustments made for the track and creates key frames in the Timeline panel that represent the audio adjustments. Unlike Latch and Touch, the Write setting starts writing as soon as playback starts, even if changes are not made in the Audio Mixer. Thus, if you set a track to Write, change volume settings and then start playing back the track, a key frame is created at the start of the track --- even if you do not make further adjustments. Note that you can choose Switch to Touch after Write in the Audio mixer menu. This changes all tracks from Write to touch mode.

You can right-click a fader pan/volume or effect and choose Safe during Write to prevent changes to the setting while Write Automation is in effect. You can also have write mode switch to touch mode automatically when playback is finished by choosing switch to touch after write in the Audio Mixer panel menu.

The rate of return for values when touch is the automation setting is controlled by the Auto match time preference. You can change this preference by choosing Edit⇨Preferences Audio. The default time is one second.

The default minimum time for the interval between key frames created by automation in Premiere Pro is 2000 ms. if you want to decrease the key frames time interval, choose Edit

Preferences. In the Preferences dialog box, click the Audio tab. In the Minimum time Interval Thinning field, enter the desired value in milliseconds.

### 4.4.5 Creating a Mix

After you review the Automation settings and are familiar with Audio Mixer controls, you're ready to try out a mix. The following steps outline how to do so. Before you begin, place audio in a minimum of two tracks in the current sequence in the Timeline panel. Choose show track key frames in each audio track's key frames pop-up menu.

1. In the Audio Mixer panel or Timeline panel, set the current-time indicator to the position where you want to start the mix.

2. Preview the audio by clicking the Play button with automation set to Read. As the audio plays, you may want to see how changing levels with the fader control, affects the audio. After previewing the audio, proceed to step 3.

3. At the top of the tracks for which you want to set automation, choose an Automation setting such as Latch, Touch, or Write. If you want a key frame to be created based upon the settings before changing them, set automation to Write. If you want key frames to be created when you start making adjustments, set automation to Latch or Touch. Note that the drop-down menu at the bottom of the track indicates where the signal is being sent. By default, track output is routed to the master track, although you can change it to a sub mix track (which can output to the master track).

   ***Note:*** If you don't want a control such as the Volume Fader to affect the track, right-click it and choose Safe During Write.

4. Click the Play button in the Audio Mixer panel. If you want to play from the sequence in point to the outpoint, click the Play In to Out button.

5. While the tracks play, make adjustments to the controls in the Audio Mixer. If you work with the fader controls, you can see the changes in the meters for the different tracks.

6. When you have finished making adjustments, click the Stop button in the Audio Mixer. If the Timeline panel is open and the show key frame pop-up menu is set to track key frames, you can click the track pop-up menu to show volume, balance, or panning key frames.

7. To play back the adjustments, return the current-time indicator to the beginning of the audio and click the play button.

8. Repeat steps 1 to 6 for each track that you want to adjust.

### 4.4.6 Panning and Balancing

As you work a mix in the Audio Mixer, you can pan or balance. Panning allows you to adjust a mono track to emphasize it in a multitasks output. For example, as mentioned before, you could create a panning effect to increase the level of a sound effect in the right channel of a

stereo track as an object appears in the right side of the video monitor. You can output mono tracks to a stereo or 5.1 master track.

## 4.5 THE PAN AND BALANCE CONTROLS

Panning allows you to control levels of mono tracks when outputting to stereo or 5.1 tracks. Thus, by panning, you can increase a sound effect such as birds chirping in the right channel as trees come as trees come into view in the right side of your video monitor.

Balancing allows you to redistribute output in stereo and 5.1 tracks. As a result, as you add to the sound level in one channel, you abstract from another and vice versa. Depending upon the type of track that you are working with, you control either balance or panning by using the Pan/Balance knob.

As you pan or balance, you can click and drag over the Pan/Balance knob or click and drag over the numeric readout below the knob. You can also click the numeric readout and type a value using your keyboard.

**Volume**

Dragging the Volume fader control up or down adjusts track volume. Volume is recorded in decibels. The decibel volume is displayed in the field below the volume fader control. When you change the volume of an audio track over time by clicking and dragging the volume fader control, audio mixer automation settings can place key frames in the track's audio graph line in the Timeline panel. You can further adjust the volume by dragging the key frames on the graph line in the track with the selection tool. Note that when the VU meter (to the left of the Volume fader control) turns red, it is a warning that clipping or sound distortion may be occurring. Also note that mono tracks display one VU meter, stereo tracks display two VU meters and 5.1 tracks display five VU meters.

**Playback**

Six buttons appear at the lower-left side of the Audio Mixer panel. They are stop, go to in point, go to out point, play/stop, play on to Out, Loop, Record. Click the Play button to play an audio clip. To work with only a portion of the sequence in the Timeline panel, set in and out points and then jump to the in points by clicking the Go to In point button. Next, click the play in to out button to mix only the audio between your in and out points. If you click the loop button, playback is repeated so that you can continue to fine-tune the audio between the in and outpoints without starting and stopping playback.

You can set in and out points in a sequence by clicking the set in point and set out point buttons in the program monitor or by moving the current-time indicator and choosing marker set sequence marker in, or marker set sequence marker out. You can also select a clip in the sequence and choose marker set sequence market in and out around selection.

### 4.5.1 Audio Mixer Menu

Because the Audio Mixer contains so many icons and controls, you may want to customize it to display just the controls and features that you want to use. This list explains custom settings that are available in the Audio Mixer menu that is shown in Figure 4.1.

- **Show/Hide Tracks:** Shows or hides individual tracks.

- **Meter Input(s) Only:** Displays hardware (not track) input levels when recording. To display hardware input levels on the VU meters (not track levels in Premiere Pro), choose Meter Input(s) Only. When this option is on, you can still monitor audio in Premiere Pro for all tracks that aren't being recorded.

- **Audio Units:** Sets the display to audio units. If you want to display units in milliseconds rather than audio samples, change this setting in the General tab of the Project Settings window (Project Settings). The Audio setting changes the time display in the Timeline and Monitor panels, as well.

- **Switch to Touch after Write:** Automatically switches the Automation mode from write mode to touch mode after using write Automation mode.

Balancing redistributes sound in multichannel tracks. For example, in a stereo track, you could subtract audio from one channel and add it to the other. S you work, you must realize that the ability to pan or to balance depends upon the tracks you are playing back and to which you are outputting. For example, you can pan a mono track if you are outputting to a stereo or 5.1 surround track. If you output a stereo track or 5.1 surround track to mono, Premiere Pro down mixes, or puts the sound tracks into fewer channels.

You can set the Master track to be mono, stereo, or 5.1 by choosing Mater track setting in the default sequence section of the new project dialog box (you must first click the custom settings tab after creating a new project) or in the new sequence dialog box (File New Sequence).

If you are panning or balancing a mono or stereo track, simply set up the Audio Mixer to output to a stereo sub mix or master track and use the round knob shown in Figure 4.4. To adjust the effect. If you are panning to a 5.1 sub mix or master track. The Audio Mixer replaces the knob with a "tray" icon. To pan using the tray, slide the puck icon within the tray area. The "pockets" along the edges of the tray represent the five surround-sound speakers. You can adjust the centre channel by clicking and dragging the centre percentage knob (upper-right area of the tray). You can adjust the subwoofer channel by clicking and dragging the knob above the Bass Clef icon.




***Fig. 4.4*** *Panning/Balance Controls for Stereo and 5.1 Surround Track*

After you complete a panning or balancing session using the Audio Mixer, you can see recorded automation adjustments in the key frames graph line for the adjusted audio tracks in the Timeline panel. To see the key frames in the graph line, the Show Key frame pop-up menu in the adjusted tracks should be set to show track key frames. In the track pop-up menu that appears in the key frame graph line, choose either Panner or balance.

You can copy a stereo track into two mono tracks by selecting it in the project panel and choosing clip audio options breakout to mono clips. You can convert a mono audio clip to stereo by selecting it in the project panel and choosing treat as stereo.

You can pan or balance in the Timeline without using the audio mixer. To do this, set the show key frames pop-up to show track key frames. In the Track pop-up menu, choose panner pan or choose panner balance. Use the Pen tool to adjust the graph line. If you want to create key frames, Ctrl/-click with the Pen tool.

# 4.6 APPLYING EFFECTS USING THE AUDIO MIXER

After you become familiar with the Audio Mixer's ability to adjust audio on the fly, you'll probably want to start using it to apply and adjust audio effects for audio tracks. Adding effects to the Audio Mixer is quite easy: You load the effects into the Effects area and then adjust individual controls for the effects (a control appears as a knob). If you intend to apply many effects to a track, be aware that the Audio Mixer allows you to add only five audio effects. The following steps show you how to load an effect and adjust it:

1. Place an audio clip in an audio track, or place a video clip that contains audio in a video track.

2. If the Effects area of the audio mixer is not open, open it by clicking the small expand/collapse triangle icon.

3. In the track to which you want to apply the effects, click the down triangle in the Effects area. This opens a list of audio effects, as shown in Figure 4.5

4. Choose the effect that you want to apply from the list of effects. After you select the effect, its name displays in the Effects the Effects area of the Audio Mixer panel.\

5. If you want to switch to another control for the effect, click the down arrow to the right of the control name and choose another control. (The controls are near the Pan/Balance knob).

6. Proceed to set automation for the track.

7. Click the Play button in the Audio mixer panel. Adjust effect controls as desired.




***Fig. 4.5*** *Choosing Effects in the Audio Mixer Panel*

### 4.6.1 Removing and Bypassing Effects

If you want to remove an effect from an Audio Mixer track, select the triangle for the effect and choose none in the drop-down list.

To bypass an effect, you can turn off or bypass an effect by clicking the *f* (Bypass) icon that appears to the right of the effects control knob. After you click, a slash appears through the icon. To turn the effect back on, simply click the Bypass icon again.

## 4.7 APPLYING FILL LEFT, FILL RIGHT AND SWAP CHANNELS

The latest version of Premiere Pro adds fill left, fill right and swap channels to the effects that are available in the Audio Mixer. The swap channels effect transfers the audio from the left channel into the right channel and vice versa; the Fill left effect fills the right stereo channel with audio from the left channel and fill right does the opposite.

If you want to quickly apply one of these effects in the audio mixer, you can experiment using an audio file in the smart sounds folder on the DVD that accompanies this book.

1. Create a new project in Premiere Pro by choosing file new project. Alternatively, you can create a new sequence by choosing file new sequence.

2. Remove the right stereo track by selecting the audio file in the project panel and choosing clip audio options sources channel mappings. In the source channel mappings dialog box, deselect the right channel check box and then click OK.

3. Drag the audio file to audio track 1 in the new sequence.

4. Choose window audio mixer. Choose the sequence containing your audio in the submenu.

5. In the Audio mixer, click the show effects button to switch to effects view, as shown in Figure 4.6.




***Fig. 4.6*** *Adobe Effects*

6. Click the Play or play into out button in the audio mixer. This plays the audio and confirms that the narration is only in the left stereo channel.

7. From the Effects area of track 1, click the effects triangle to open the drop-down list of effects. Choose either fill left or swap channels.

8. Switch out of effects view in the Audio mixer's play button. As the audio plays, view the track meters to see how the audio that was in the left track has been switched to the right track. Note also that the clip itself hasn't been changed. The effect is applied to the track, not the clip.

## 4.8 ADOBE PREMIERE DENOISER EFFECT

The denoiser effect provides an easy way to remove background tape noise commonly found in older analog tape formats. This noise takes the form of a slight hiss.

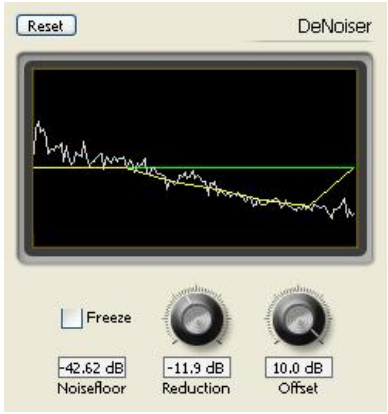


*Fig. 4.7 The Denoiser Menu*

The denoiser effect can be found in the effects window, under **Audio Effects> Stereo > Denoiser** or the equivalent effect in the 5.1 and Mono folders. To apply this effect, select the appropriate clip in the timeline and drag the effect onto the clip (or drag the effect into the Effect Controls window).

Once the effect had been applied, expand it in the Effect Controls window. There are two ways to adjust the settings: *Custom Setup and Individual Parameters.* The seconds on the right shows the custom setup option.

White line: Audio spectrum.

Yellow line: Noise floor.

Green line: Offset setting.

**Noise floor**

The level of the noise floor in decibels. As the clip plays, Premiere constantly re-estimates this value.

**Freeze**

At any time when the clip is playing, click this box to stop the noise floor estimation at the current value. This is useful if the unwanted noise varies greatly or is intermittent.

**Reduction**

The amount of noise reduction in decibels, from -20dB to 0 dB.

**Offset**

A value in decibels to add or subtract from the automatically estimated noise floor value. This allows you to be more precise if the automatic estimation is not accurate enough. The allowed range is – 10dB to + 10 dB.

# 4.9 ADOBE PREMIERE DYNAMICS EFFECT

The dynamics effect can be found in the effects window, under **Audio Effects > Stereo > Dynamics** or **Audio Effects > 5.1 > Dynamics.** To apply this effect, select the appropriate clip in the timeline and drag the effect onto the clip (or drag the effect into the Effect Controls window).

Once the effect has been applied, expand it in the Effect Controls window. You will notice there are two ways to adjust the settings: *Custom Setup* and *Individual Parameters.*

If you are new to this type of effect, or if you are used to using dynamics hardware (compressors etc), then you will probably find the custom setup option easiest. It uses familiar knobs to set parameters such as threshold and ratio.

The dynamics effect is roughly divided into the following types:

- Noise Gate
- Compressor
- Expander
- Limiter

Each of these effects is a topic in itself. *Note:* Click the reset button on the right side of the Effect controls window to show a fly out menu with a number of preset options (pictured right). These are great for setting up common effects such as limiter, medium compression, etc. You can adjust the parameters to fine-tune the preset effects.

**Example**

The dynamics effect is a good way to fix problems with audio levels that vary too much. For example, if you have several people speaking and some of them are much quieter than others, it can be difficult and time-consuming to manually adjust the levels. Instead you can use this approach:

1. Lift the overall gain of the clip (on track) to a point where the quiet parts are loud enough.
2. The loudest parts will now be too loud, so add the dynamics effect.
3. Check the compression option and adjust the threshold and ration until the louder parts are acceptable.
4. You may also need to enable the limiter option to safeguard against clipping.

# 4.10 ADOBE PREMIERE FILL LEFT/RIGHT EFFECT

The audio fill effects can be found in the effects window, under **Audio Effects > Stereo > Fill Left/ Fill Right.** To apply either of these effects, select the appropriate clip in the timeline and drag the effect onto the clip (or drag the effect into the Effect Controls window).

The **Fill Left** effect takes the audio from the left channel and duplicates it on the right channel, deleting any previous audio which was on the right channel, The **Fill Right** effect does the reverse, applying the right channel audio to the left channel.

The most obvious use for these effects is when you only have audio recorded on the channel. For example, if you have an external microphone plugged into the left channel of the camera (and assuming the camera only records it on the left channel), you will probably want to duplicate it on the right channel as well in Premiere.

# 4.11 ADOBE PREMIERE SWAP CHANNELS EFFECT

The swap channels effect is only available for stereo audio clips. It is a very simple effect, moving the left channel audio to the right channel and vice versa.

This effect can be found in the effects window, under **Audio Effects > Stereo > Swap Channels.** To apply this effect, select the appropriate clip in the timeline and drag the effect onto the clip (to drag the effect into the Effect Controls window).

## 4.12 SUMMARY

- There are different audio effects using Adobe Premiere.
- Audio and video can be synchronized and these effects can be used so as to create a different experience and various digital movies.

## 4.13 KEY TERMS

- **Latch:** Like, Write, this setting saves adjustments and creates keyframes in the timeline.
- **Touch:** Like Latch, the touch setting creates key frames in the timeline and does not make adjustments until you change control values.
- **Panning:** Allows you to redistribute output in stereo and 5.1 tracks.
- **Denoiser effect:** Provides an easy way to remove background tape noise commonly found in order analogue tape formats.
- **Noise floor:** The level of the noise floor in decibels. As the clip plays, Premiere constantly re-estimates this value.
- **Freeze:** At any time when the clip is playing, click this box to stop the noise floor estimation at the current value. This is useful if the unwanted noise varies greatly or is intermittent.
- **Reduction:** The amount of noise reduction in decibels, from – 20dB to 0 dB.
- **Offset:** A value in decibels to add or subtract from the automatically estimated noise floor value. This allows you to be more precise if the automatic estimation is not accurate enough. The allowed range is – 10dB to + 10dB.

## 4.14 QUESTIONS AND EXERCISES

**Shot-Answer Questions**

1. List the uses of the Effects and Sends options?
2. List each of the Automation Settings.
3. What are the different Audio mixer options?

**Long- Answer Questions**

1. What are the benefits of the Panning and Balancing features?
2. How and why would we use the Denoiser effect?
3. Discuss Adobe Premiere's Fill Left/Right Effects feature.

## 4.15 FURTHRE READING

http://help.adobe.com/en_US/PremierePro/4.0/WS1c9bc5c2e465a 58a91cf0b 1038518aef7-7fl5a.html
http://livedocs.adobe.com/en_US/PremierePro/3.0/WS1c9bc5c2e465a58191cf0b1038518aef7-7d.html

# UNIT 5 – TITLES IN ADOBE PREMIERE PRO

## 1.0 INTRODUCTION

Used effectively, titles at the beginning of a production can help built expectations, introduce a subject, establish a mood and, of course, provide the title of the production. Throughout a video production, titles can provide transactions between one segment and another; they can also help introduce speakers and locales. Tiles used with graphics can help convey statistical, geographical and other technical information. At the end of the production, you can use titles to give yourself and your production crew the credit you so richly deserve for your creative efforts.

## 5.1 UNIT OBJECTIVES

After going through this unit, you will be able to:

- Create titles using Adobe Premiere
- Identify various elements of Premier title designer
- Import titles from other applications
- Add titles to the timeline
- Identify various titles templates

## 5.2 MAKING TITLES IN ADOBE PREMIER PRO

Although you can create titles in graphics programs, such as Adobe Illustrator and Adobe Photoshop, you may find that Premier Pro's Title Designer offers all the titling capabilities you need for many productions without ever leaving the Premier environment. As you will soon see, the Title Designer not only enables you to create text and graphics. But it also enables you to create drop shadows and animations effects with crawling and rolling text.

This chapter provides a step-by-step look at how to create production titles using Premier Pro's Title Designer. It then shows you how to integrate your titles into your digital video productions.

### 5.2.1. Exploring the Title Designer

The Title Designer provides a simple and efficient means of creating text and graphics that you can for video tiles in Premier Pro projects.

To display the Title Designer, you first need to launch Premier Pro and either create a new project or open a project. When creating a new project, be sure to us the frame size you want your Title drawing area to have. The Title drawing area takes on the frame size in the existing project. When the title and the output dimensions are the same, your title appears exactly where you want them to be in your final production.

To create a project using custom setting, choose File► New Project. In the New Project dialog box, click the Custom Settings tab. Click the Editing Mode dropdown menu and choose Desktop. To create a custom preset, type the appropriate frame size in the horizontal and vertical fields. To save the custom preset, click the Save Preset button. In the Save Project Setting dialog box, name the preset, give it a description and then click OK. In The New Project dialog box, name the file project and click OK.

## 5.3 USING THE TITLE DESIGNER

### 5.3.1. Creating a Simple Title

To become a familiar with the core tools and features of the Title Designer, use the following steps to create and save a simple title clip for use in a Premier Pro project:

1. **Choose File►New►Project to create a new project.** The New Project dialog box appears. Name your project, pick a preset, or create a custom preset, Click OK to create a new project. If you want, you can also load a Premier Pro project.
2. **Choose File►New►Title, or Title►New Title►Default Still, to create a new title.** When the New Title dialog box appears, as shown in Figure 5.1. you can name your title in the Name field. Click OK to create the new title. The title is automatically placed in the current project's panel and is saved with the project. The Title panel appears onscreen, as shown in Figure 5.2 The drawing area of the title same size as the project's frame size.

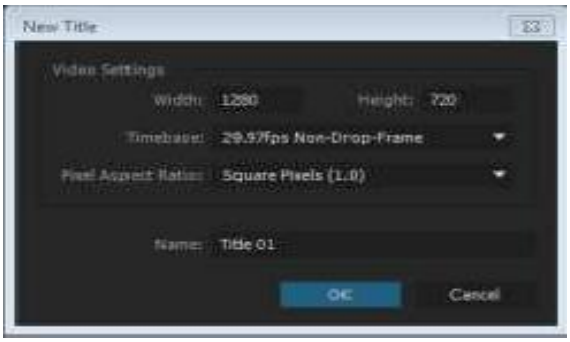


*Fig. 5.1 The Title dialog box allows you to name your title*

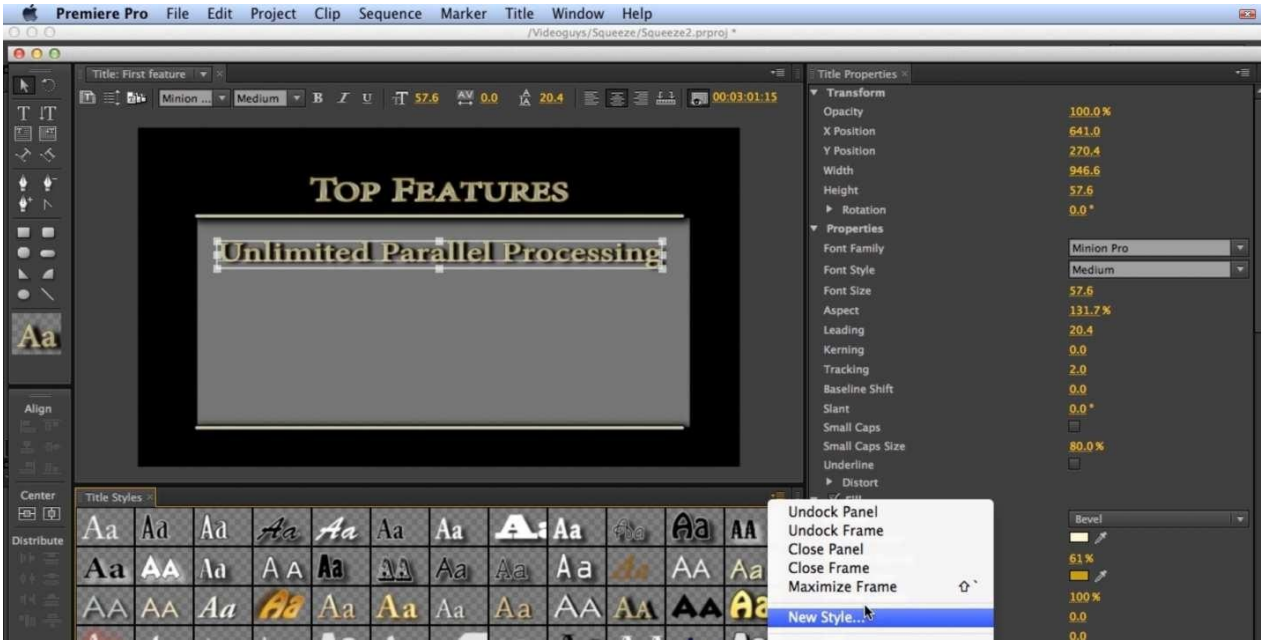



***Fig. 5.2*** *Use the Title Designer to Create Text and Graphics for Production Titles*

If you plan to output your titles to film or videotape, you should display the safe title margin and safe action margin areas. By default, these margins are already displayed. To view and hide these margins, choose The Title View Safe Title Margin and Title View Safe Action Margin. You can also select these options from the Title panel menu. To have Premier Pro display a video clip in the Timeline panel, either click the show, Video check box In the Title panel or choose Shoe Video from the menu. The Title menu also allows you to display the Tools, Style, Actions and Properties panels.

The tools in the Tools and drawing area in the Title panel resemble those found in simple drawing and painting programs. Five panels make up the Title Designer: Title, Title Tools, Title Actions, and Title Styles and Title Properties. You can display the Title Designer Panels by selecting them from the Window menu. You can group some of the Designer panels to create a custom workspace. (To save a custom workspace, choose Window Workspace, Save Workspace.) The Title Designer is divided into the following sections:

- **Title:** The Title panel consists of the drawing area and the main toolbar. The main toolbar options allow you to specify whether you are creating still, crawling, or rolling text, or whether you are basing in the title on a current title and they allow you to pick a font and alignment. Those options also allow you to show a video clip in the background.
- **Title Tools:** This panel contains text and graphic tools, as well as preview area displaying the current style.
- **Title Actions:** The icons in this panel enable you to align and distribute text and graphic objects.
- **Title Styles:** The icons in this panel enable you to apply preset custom style to text and graphic objects.
- **Title Properties:** The setting in this panel enables you to transform and stylize text and graphic objects.

3. **Click the Horizontal Title tool (the 'T' next to the arrow).** Move the mouse to the centre of the drawing area.
4. **Click the mouse. Then** type **title.**
5. **Format your text using the options in the Title Properties panel.** If you want to format just one letter, click and drag over the letter you want to format. The Title Properties panel contains the Font and Size, Fill, Strokes, and Shadows text options. You can change the following parameters:
    - **Font or font size:** Click the triangle beside the word Properties to expand the Properties section. Click the Font drop-down menu to change the font and click and drag through the Font Size value to change the font size. For more information on stylizing type, see the section "Creating and Stylizing Type" later in this chapter.
    - **Font colour:** Click the triangle beside the word Fill to expand the Fill section. Leave the Fill Type menu set to Solid and click the Colour Swatch icon next to the Colour option. In the Colour picker dialog box that appears, click a colour and then click OK. The new colour is applied to the title text. For more information on working with colours in the Title Designer, see the section "Using Colour", later in this chapter.
6. **To add the Title file to your project, close the Title Designer.** Drag the title file from the Project panel to a video track in the Timeline panel.
7. **To save the Title File to your hard drive, so that you can import it into other Premier Pro Projects, click the title in the Project Panel.** Choose File►Export►Title. In the save title dialog box, you can rename your title using the File Name drop-down menu. Locate a place on your hard drive to save your title and then save it in PRIL format.

## 5.3.2. Touring the Title Tools

The tools in the Title Tools panel enable you to create graphics and text. Table 5.1 reviews the tools and other graphics controls.

***Table 5.1*** *Tool items in the Title Tools Panel*

| **Shortcut Key** | **Name** | **Description** |
|---|---|---|
| V | Selection tool | Selects objects so that can be moved or resized (stretched or shrunk); you can also use it to select the text before changing text attributes. |
| O | Rotation tool | Always you to rotate text |
| T | Horizontal Type tool | Creates type horizontally |
| C | Vertical Type tool | Creates type Vertical |
| | Horizontal Area Type Tool | Creates wrapped text Horizontally |
| | Vertical Area Type Tool | Creates wrapped text Vertically |
| | Path Type tools | Creates text along the path |
| P | Pen tool | Creates curved shapes using Bezier curves |
| | Add Anchor point tool | Add anchor points to a path |
| | Delete Anchor Point tool | Creates anchor points from a path |
| | Convert Anchor Point tool | Converts a curved point to a corner |
| R | Rectangle tool | Creates rectangles |
| | Clipped Corner Rectangle tool | Creates rectangles with dog-eared corners |
| | Rounded Corner Rectangle tool | Creates rectangles with round corners |
| W | Wedged tool | Creates triangle shapes |
| A | Arc tool | Creates curved shapes |
| E | Ellipse tool | Creates ellipse tool |
| L | Line tool | Creates lines |

## 5.3.3. Using the Title Menu

Premier Pro's Title menu enables you to change visual attributes of text and graphics objects. For example, you can use the Title menu to set the font, size and style of the text that you create in the Title Designer. You can also use it to set the speed and direction of rolling title text. Title 5.2 summarizes the Title menu commands. The Titles menu appears when the Title Designer is open onscreen.

***Table 5.2*** *The Title Menu Commands*

| **Menu Command** | **Description** |
|---|---|
| New Title | Allow you to create a new still, roll, or crawl title. You can also choose whether you want the title to be based on the current title or on a temple. |
| Font | Changes the typeface. |

| | |
|---|---|
| Size | Changes the size of text/ |
| Type Alignment | Sets text to flush left, flush right, or cantered. |
| Orientation | Sets text to be horizontal or vertical |
| Word Wrap | Sets text to wrap when it reaches the safe title margin. |
| Tab Stops | Enables you to create tabs within a text box. |
| Templates | Enables you to apply, create and edit templates. |
| Roll/Crawl Options | Provides options for setting direction and speed of rolling and crawling text. |
| Logo | Enables you to insert logos in the entire Title Designer drawing area as a background, in a portion of the drawing area, or within a text box. |
| Transform | Enables you to change the position, scale, rotation and opacity of an object or text. |
| Select | Enables you to select form a stack of objects, the first object above, next object above, next object below, or last object below. |
| Arrange | Enables you to bring selected objects to the front or forward, or send selected objects to the back or |
| Position | Moves an object so that it is either horizontally or vertically centered, or moves to it to the lower-third part of the Title Designer drawing area. The lower-third part of the screen is frequently used for text that must be read without covering up the onscreen image. |
| Align Objects | Enables you to align selected objects horizontally left, right, or centered and vertically top, bottom, or centered. |
| Distribute Objects | Enables you to distribute selected objects horizontally left, right, centered or evenly spaced and vertically top, bottom, centered or evenly spaced. |
| View | Enables you to view the safe title margin, the safe action margin, text baseline and tab markers. It also allows you to view a video from the Timeline in the drawing area. |

## 5.3.4. Saving, Opening and Copying a Title File

After you have created some stunning text and graphics with the Title Designer, you may want to rescue it in various other Premium Pro projects. To do so, you need to export your title files, save them to your hard drive and then import them into the projects you want to use them in.

If you save your title your hard drive, you can always load the title into any project. To save your title to your hard drive, click the title in the Project panel and then choose File Export Title. In the Save Title box, you can rename your title using the File name drop-down menu. Locate a place on your hard drive to save your title and then save it in PRTL format.

To import a saved title to a Premier Pro project, choose File Import. In the Import dialog box, locate and select the title file you want to import and then click Open. The New Title dialog box that appears allows you to rename the title file. Rename the title and then

click OK. The imported title file appears in the Project panel ready to be placed in a video track in the Timeline panel.

Double clicking a title clip in the Project panel opens that title in the Title Designer.

To edit the title file, double-click the title file in the Project panel. When the title appears in the Title Designer, make the changes you want. Making changes to the title replaces the old one. If you do not want to replace the current title, click the current title, you can also choose Title New Title Based on Current Title. When the New Title dialog box appears, change the name of the title and click OK.

You can create one title as a template and then load it, edit the text and graphics and save it under a new name.

## 5.3.5. Creating and Stylizing Type

Premier Pro's horizontal and vertical Type tool works very much like the Type tools in graphics programs. Creating text, selecting and moving it and stylizing fonts works very much the same as with most other Type tools. Changing type colour and adding shadows is somewhat different but very simple when you are familiar with it. The Path Type tool even enables you to create text along a Bezier path.

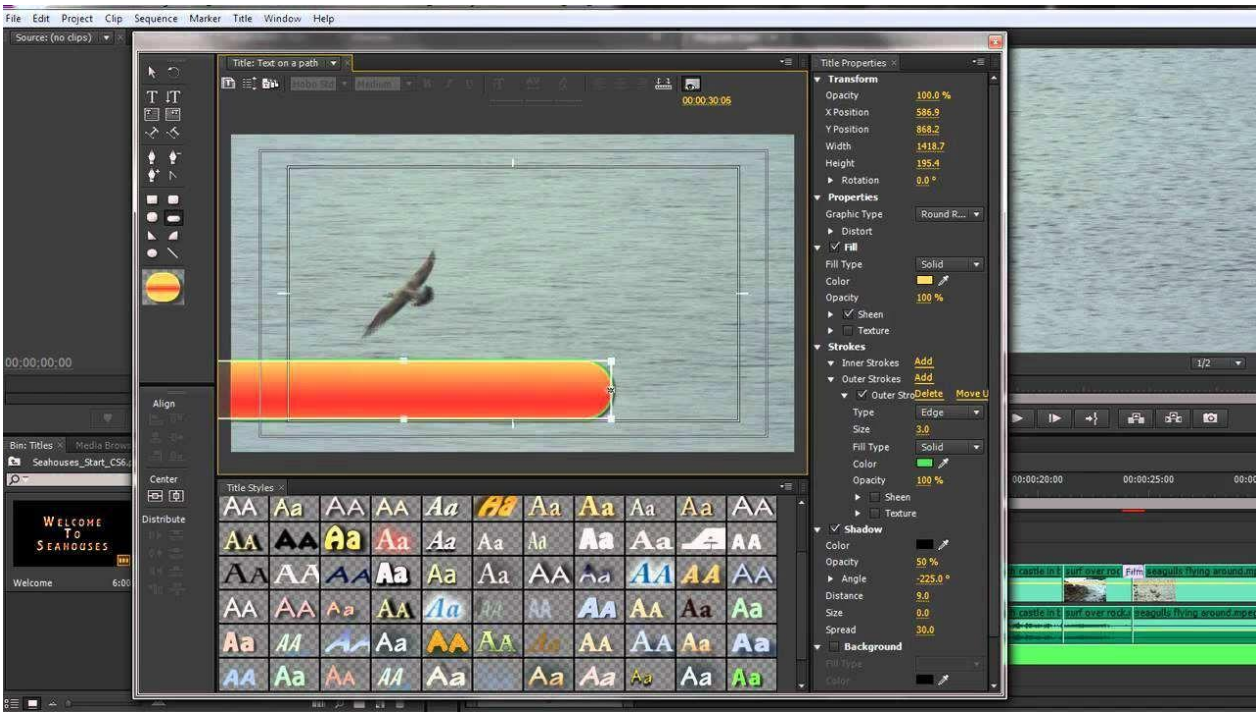
**Using the Horizontal type and Vertical type tools**

Text in video productions should be clear. If viewers need to strain their eyes to read this your titles. Premier Pro's Type tools provide the versatility that you need, to create clear and interesting text. Not only you can change the size, font and colour by using the options in the Title Properties panel, but you also can create drop shadows and emboss effects.

Follow these steps to create horizontal and vertical text:

1. **Choose File►New►Project to create new project.** Set the preset to the size of your title and production.
2. **Choose File►New►Title to create a new title.** In the New Title dialog box that appears, name your title and then click OK. The Title Designer window appears, Make sure the Title Type option is set to Still because you are creating still text rather than rolling or crawling text. To view the Title Type Option, click the roll/ crawl option icon in the Title panel.
3. **Click either the Horizontal type or Vertical type tool in Title tools panel.** The Horizontal Type tool creates text horizontally from left to right and the Vertical type tool creates text vertically.
4. **Drag the I-beam cursor to where you want your text to appear and then click the mouse.** A blinking cursor appears.
   Select the Horizontal and Vertical Paragraph Type tools to create horizontal and vertical text that wraps.
5. **Type your title text.** If you make a mistake and want to delete the last character you typed, press Backspace. Figure 5.3 shows the text being entered in a bounding box,

with a video clip in the background. To display a video clip in the Title Panel, you first need to import a clip into the Project Panel. Then drag the clip in the clip from the Project panel into the timeline panel. When you open the title panel, the clip appears in the drawing area. The clock video clip is on the DVD that accompanies this book. It is FilmDisc bc054.




You can choose Edit Undo to undo your last entry, or File Revert to revert back to the last time you saved your file.

**Editing with the Type tools**

If you want to edit text after you finish using the type tool, you must reselect the text with Type tool. If you are using the Horizontal type or vertical type tool and you want to create a new line, press Enter and then begin typing, before you press Enter, make sure that I-beam cursor is set to where you want the new line to begin.

**Wrapping Text**

You can set the title to wrap text within the title safe area automatically.

- Select Title > Word Wrap

**Using Tabs**

You can add spacing between words and align them left, centre, or right using tabs. Tabs can help make your titles (or rolling and crawling text) more readable. To apply tabs to your text, you need to use the tab ruler in the Tab Stops dialog box. Before you display tab markers, Premier Pro display lines where you set your tabs. By displaying the tab markers as lines, you can better visualize how your tabs will appear within your text. To display tab markers, choose Title View Tab Markers or choose Tab Markers from the Title menu. To display the Tab ruler, choose Title tab Stops. To create a tab, just click the ruler with the left, centered or right tab selected. To move a tab click and drag it. To apply the tab markers, click OK to close the tab stops dialog box. Then move the text I-beam cursor in front of where you want to apply a tab and press the tab key. If you want to change the tabs after you have closed the Tab Stops dialog box, just reopen the tab stops dialog box and then click and drag the tab on the ruler to the desired location. The text is automatically updated. To delete tab markers, just click the tab and drag it to either side of the ruler.

**Moving text onscreen**

You can move a text box by using the Selection tool, by choosing Title Transform Position, or by changing the X and Y position in the Transform selection of the Title Properties panel. The selection tool, the Title Transform Rotation menu and the Transform options (in the Title Properties panel) can also use to rotate a text box onscreen. You can also rotate the text by moving the mouse over one of the corners of the text bounding box. When the mouse icon changes to a curved, double-sided arrow, press and hold the mouse while you drag left or right.

A quick way to display the Transform commands is to right-click the mouse while a text bounding box is selected.

**Manipulating text with the Selection tool**

You can quickly move the type's bounding box by following these steps:

1. **In the Title panel, click inside the text bounding box with the Selection tool.**
2. **Drag a text to a new location.** The X and Y position values change in the Transform area in the Title Properties panel.

The selection tool enables you to resize a text bounding box. To do so, follow these steps:

1. **Move the selection tool over one of the bounding box handles.** The cursor changes to a small, straight line with two arrows at either end of it.
2. **Click and drag to increase or decrease the bounding box and font size.** Notice that the Width, Height, X Position Y Position values changes in the Transform selection of the Title Properties panel.

You can also use the Selection tool to rotate a bounding box. To do so, follow these steps:

1. **Move the Selection tool over one of the bounding box handles.**
2. **When the cursor icon changes to a small, curved line with two arrows at either end of it, click and drag to rotate the bounding box and text size.** Notice that the Rotation value changes in the Transform section of the Title Properties panel.

To rotate a bounding box, you can use the Rotation tool in the Title Tools panel. To use the Rotation tool, click it in the Title tools panel. Then move it to the bounding box and click and drag in the direction you want to rotate a text box.

**Manipulating text with the Title Menu**

Before you can move, resize, or rotate a bounding box, you must select it. If it is not already selected, click inside the text bounding box with either the Type tool or the Selection tool. Here are some things you can do:

- **Moving the bounding box:** Choose Title Transform Position. In the Position dialog box, type a value for the X and Y Position and then click OK. The Title Position command enables you to move the horizontally centre, vertically centre and to the lower-third area.
- **Resizing to the bounding box:** Choose Title ⇨ Transform scale. In the scale dialog box, type a scale persentage. You can choose to scale either consistently or in consistently. Click OK to apply the scale.
- **Rotating the bounding box:** Choose title⇨ Transform Rotation. In the rotation dialog box, type the degrees you want to rotate the text and then click OK.

As you move, resize and rotate a text bounding box, notice that the options in the Transform selection in the Title Properties panel are updated to reflect the changes.

**Changing text attributes**

When you first typed with the Type tool, Premier Pro process the type onscreen in the default font size. You can change type attributes by changing the properties in the Title Properties panel or by using the menu commands found in the title menu. The Properties section in the Properties panel allow you to change font and font size; set the aspect ratio, kerning, tracking, leading, baseline shift and slant; apply small caps; and add an underline. You can use the type menu to change the font and size you can change the type orientation from horizontal to vertical and vice versa.

**Changing font and size attributes**

You can use both title menu and the Properties options in the Title Properties panel to change the font size of your type. The Title Designer offers three basic techniques for editing font and size attributes.

To change the font size and text attributes before typing, follow these steps:

- **Click a type tool**
- **Click where you want text to the appear.**
- **Change the setting for the font and size by using the Title Font command and the Title Size Command.** You can also change the font and size from the Font drop-down menu in the Properties section of the title properties panel, or by clicking the browse icon (which is next to the roll/crawl options icon) at the top of the title panel. As you type, the new text you type features the attributes of the current font and size settings.

To change individual characters or words, follow these steps:

1. **Select the text with the type by clicking and dragging over the character or word.**
2. **Change type attributes using either the Title menu commands or the Properties options in the Title Properties panel.**

To browse through the available fonts, choose title font browse, in the font browser dialog box, click the down arrow to see a preview of the fonts. You can change the character display in the Font Browser dialog box. To do so, choose edit preferences titler. In the dialog box that appears, change the letters in the Font Browser field.

If you want to change all text in a text block, click the text with the Selection tool. Then change the font and size attributes of the text.

**Changing spacing attributes**

Typically, a typeface's default leading (space between lines), kerning (space between two specific letters or characters) and tracking (space between all letters throughout a selected area of text) provides readable type onscreen. However, if you being using large, type sizes, white space between lines and letters may look awkward. If this happens you can use Premier Pro's leading, kerning and tracking controls to change spacing attributes.

Follow these steps to change leading (the spacing between lines):

1. **Using either the Horizontal Paragraph type a Vertical Paragraph type tool to create**
**more than one line of text in the drawing area of the Title panel.**

2. **Click and drag left to right on the Leading value.** The leading field is the Properties section of the Title Properties panel. Increase the leading value to add space between lines. If you want to reset spacing to its original leading, type 0 in the leading field.

You can use the Baseline Shift property to move the baseline of a selected letter, word, or sentence up or down. Increasing the Baseline Shift value moves text up. Decreasing the Baseline Shift value moves text down. Follow these steps to change the baseline shift:

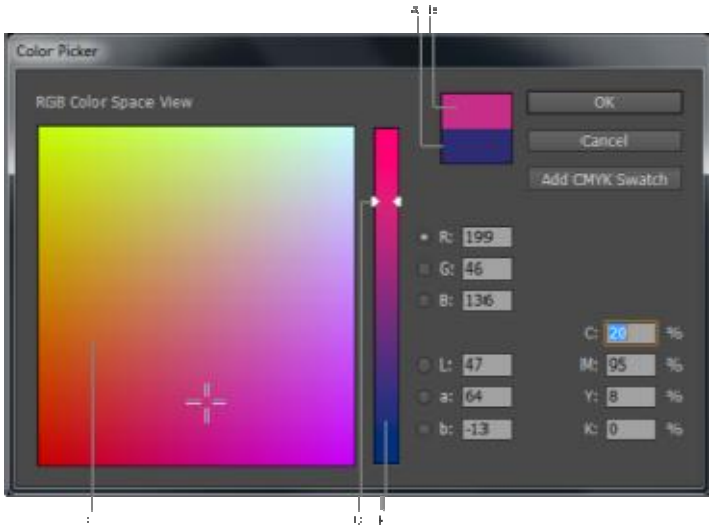
1. **Using either the Horizontal type or Vertical type tool to create more than one line of text.**
2. **Click the triangle next to the Properties section (in the Title Properties panel) to display the properties.** The Baseline shift property is located below the Tracking property.
3. **Click and drag the Baseline shift value to change it.** Increasing the baseline shift of the text up. Decreasing the Baseline Shift moves the baseline of the text down.

Follow these steps to change kerning (the spacing between two specific letters or characters to allow for their specific shapes):

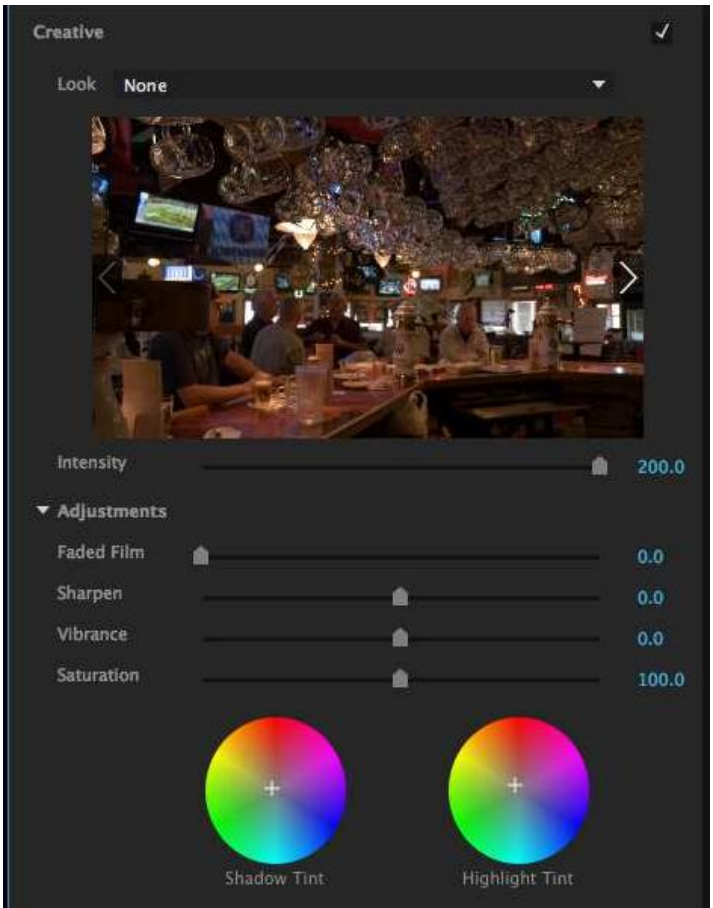
1. **Use a Type tool to type some text in the drawing area of the title properties panel.**
2. **Click and drag over the text with the Type tool.**
3. **Increase and decrease the tracking value in the properties section of the title properties panel.** Increasing the tracking value increases the spacing between the letters. Decreasing the tracking value decreases the spacing between the letters.

### 5.3.6 Changing Other Text Attributes

Some of the other text attributes allow you to change appearances of the text. These are the Aspect, slant, distort small caps and underline attributes. Figure 5.4 shows text before and after changing the Aspect, slant and distort attributes. Each letter was


Color Picker
RGB Color Space View
OK
Cancel
Add CMYK Swatch
R: 199
G: 46
B: 136
L: 47
a: 64
b: -13
C: 20 %
M: 95 %
Y: 8 %
K: 0 %

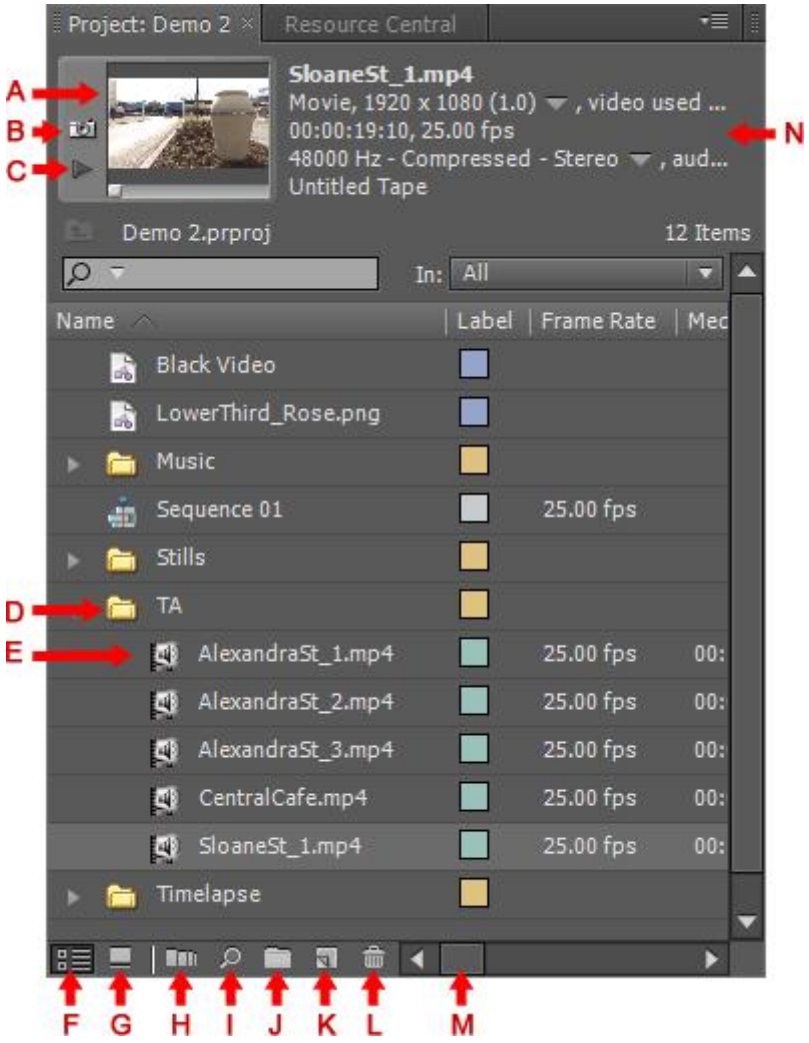

RGB Co


Creative
Look
None
Intensity
200.0
Adjustments
Faded Film
0.0
Sharpen
0.0
Vibrance
0.0
Saturation
100.0
Shadow Tint
Highlight Tint

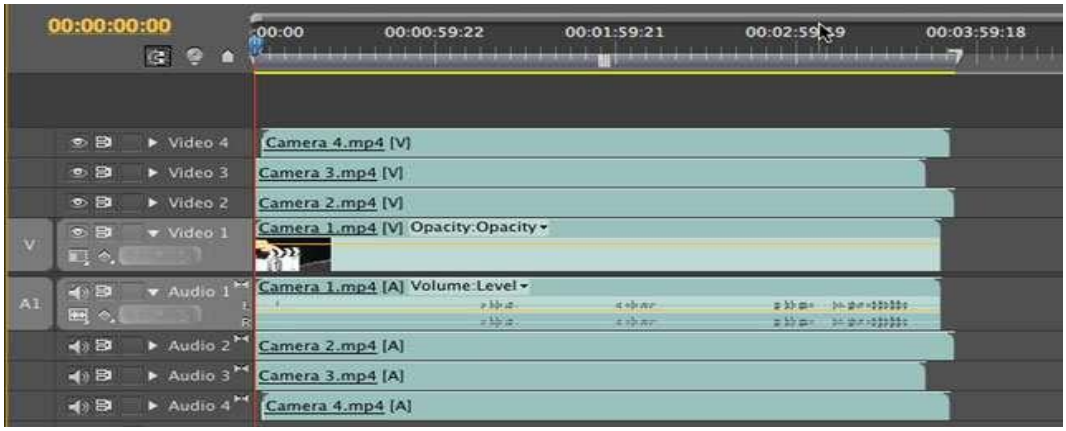
*C1 colour and Picker*




*C2 Filters and Effects*



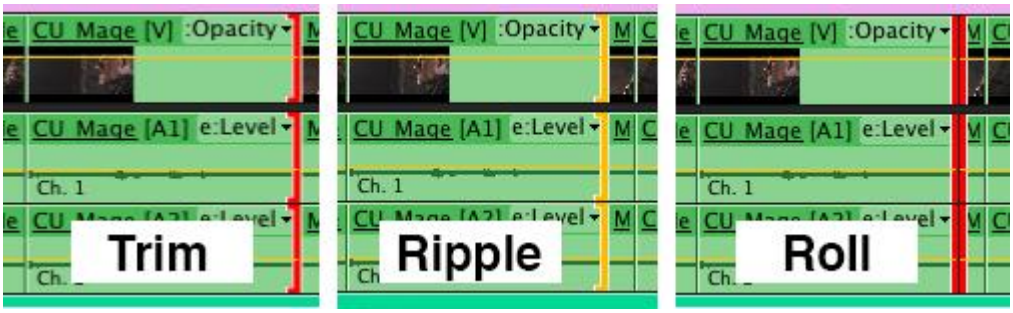

*C3 Project Panel*




*C4 Timeline*



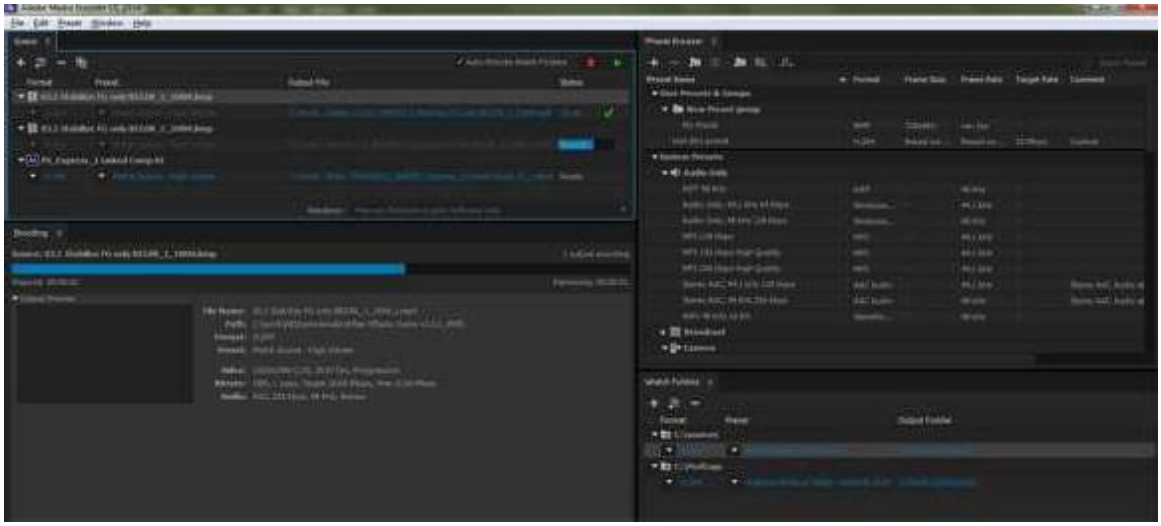

*C5 Title Designer*



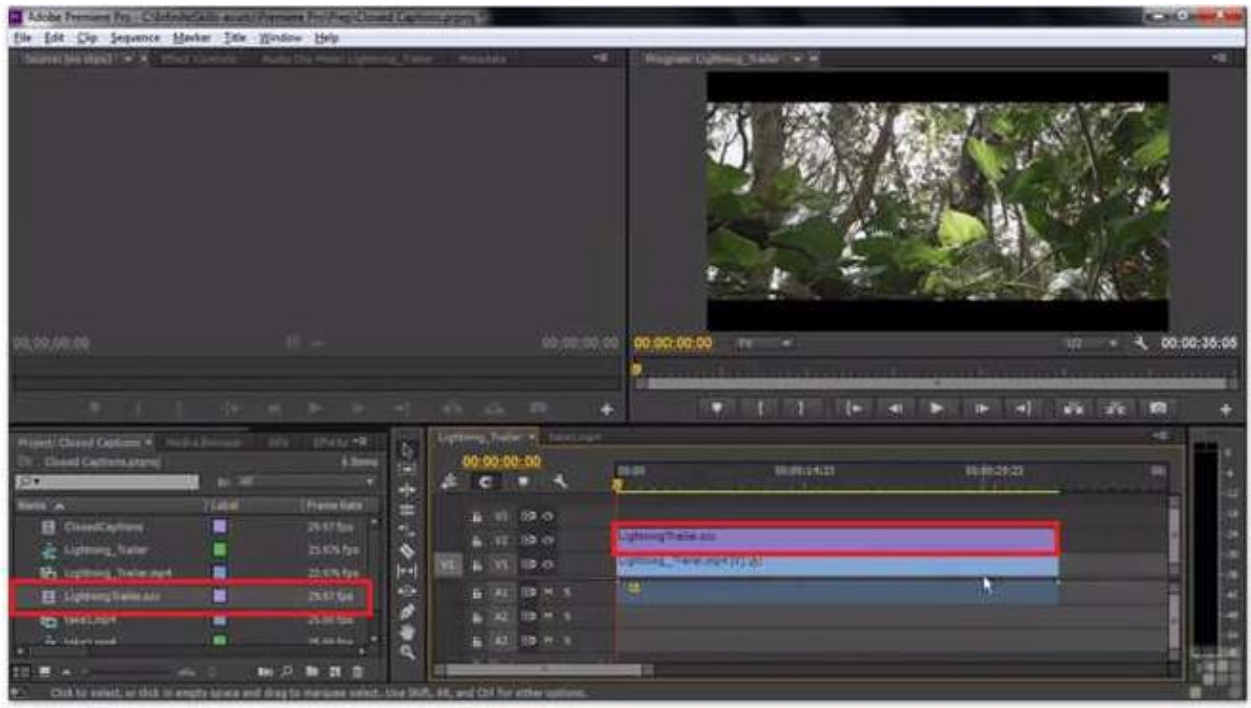

*C6 Ripple Editing*



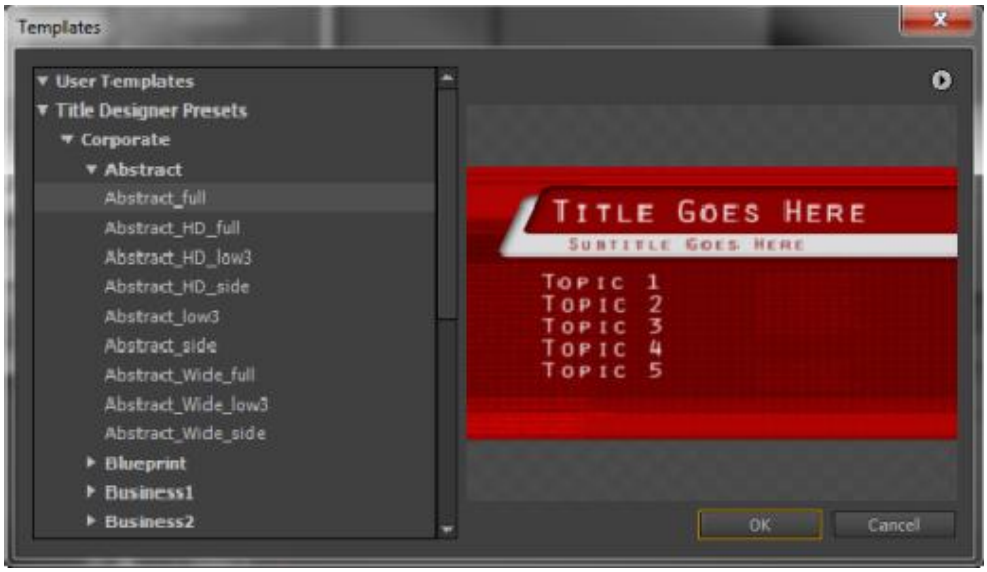
*C7 Adobe Photoshop*



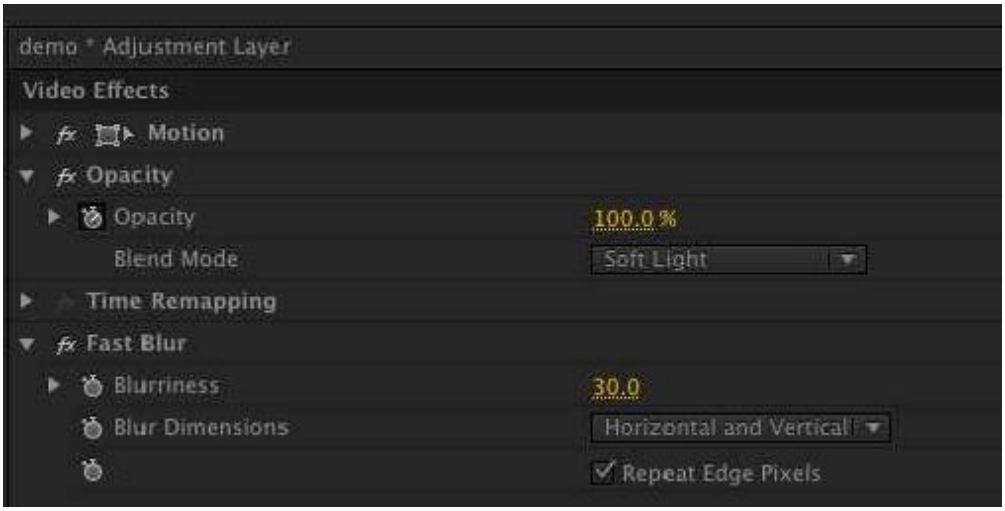
*C8 Audio Media Encoder*



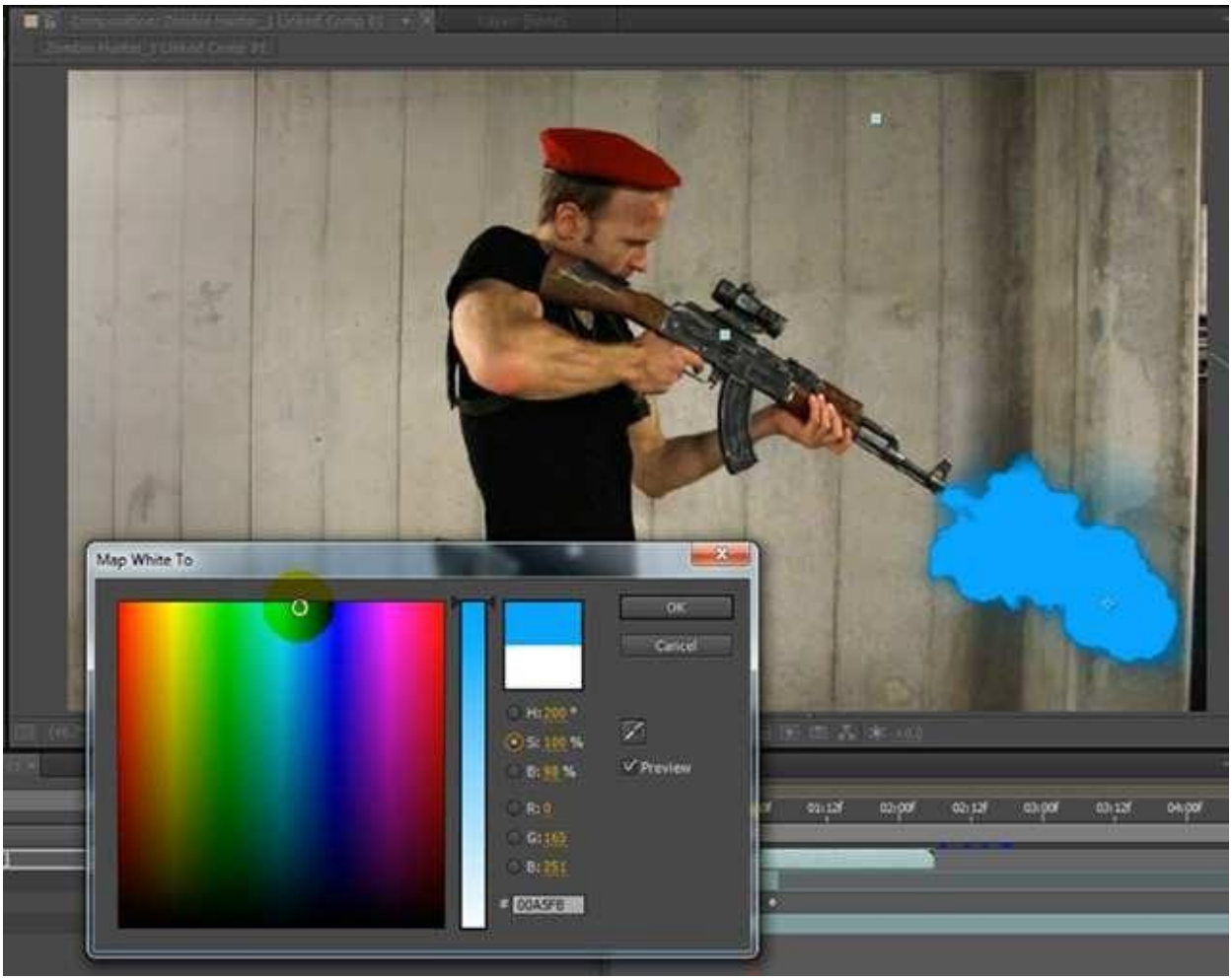
*C9 Premier Pro Project*



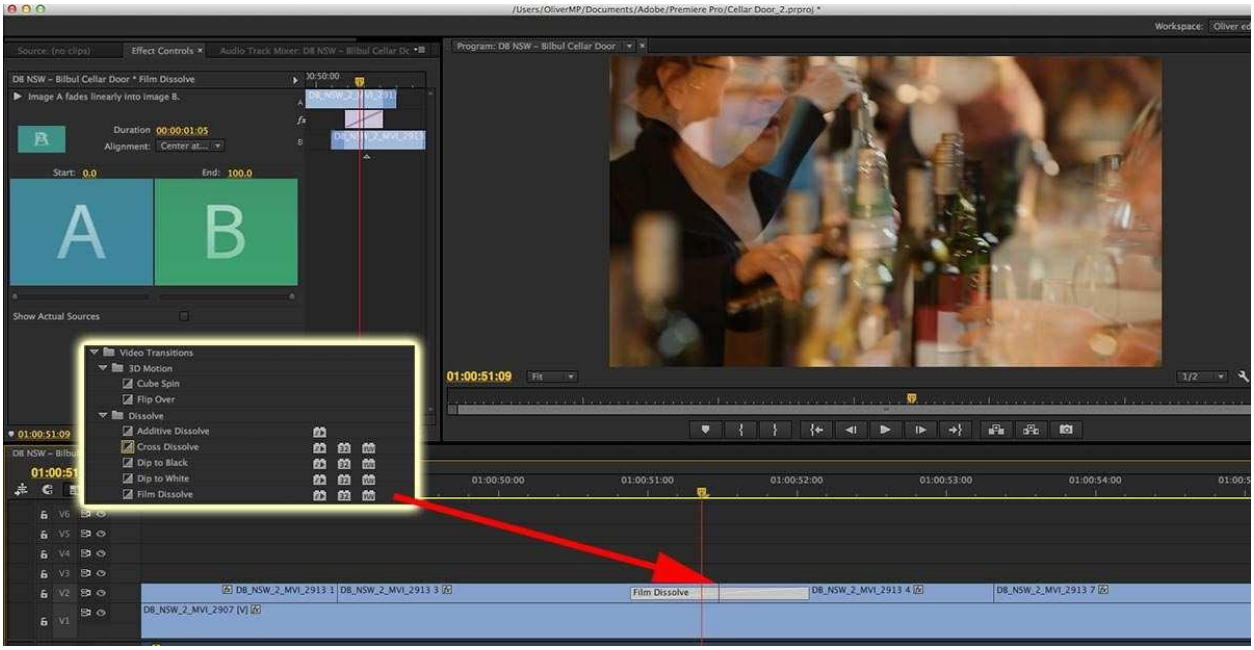

*C10 Templates*




*C11 Opacity*


Map White To
OK
Cancel
Preview
00A5FB





***C12 Adobe Special Effects***

Selected separately and then the text attributes were changed. This gives each either its own unique appearances. In Figure 5.4, the colours of the text and shadow are also changed. Proceed to the next section to learn more about using colour.




*Fig. 5.4 Texts Before and After Changing the Aspect, Slant and Distortion Attributes*

Follow these steps to change the appearance of your text using some of the text attributes in the Properties section n the Title Properties panel.

1. **Select a font and font size.**
2. **Type a word using the Horizontal Type tool.**
3. **Click and drag to the right and left on the Aspect value to increase or decrease the horizontal scale of the text.**
4. **To slant the text to the right, click and drag the Slant value to the right.** To slant the text to the left, click and drag the Slant value to the left.
5. **To distort the text, click the X and Y value in the Distort section.**
6. **If you want to underline or convert the text to small caps, click to select the Small Caps check box.**

## 5.3.7 Using Colours

The Colours you choose for text and graphics can add to the mood and sophistication of your video project. Using the Premier Pro colour tools, you can pick colours, as well as create gradients from one colour to another. You can even add transparency effects that show background video frames through text and graphics.

How do you know what colours to pick when creating titles? The best guide is to use colours that stand out from background images. When watching broadcast television, pay special attention to titles. Many television producers simply use white text against a dark background, or they use bright text with drop shadows to prevent the titles from looking flat. If you are creating a production that includes many titles, keep the text the same colour throughout the production to avoid distracting the viewer. An example of this title is Lower third, which are graphics that appear at the bottom of the screen and often provide information such as the names of speakers.

**Choosing colour with the Colour Picker**

Whenever you select a colour in Premier Pro, you are using Premier Pro's Colour Picker (Refer to C1). Picking colours in Premier Pro can be as simple as clicking the mouse. To see how easy it is to pick a colour in Premier Pro, open the Colour Picker, shown in Figure 5.5, by clicking the Solid Fill Colour Swatch. Click the Fill triangle to expand the Fill section and display the colour swatch. (The Fill section is found below the Properties section in the Title Properties panel.) For the Solid Fill Colour Switch to appear, you must set the Fill Type drop-down menu to Solid.




*Fig. 5.5 Use Premier Pro's Colour Picker to select colours*

You can pick the colours for text and graphics objects in the Colour Picker window by clicking in the main colour area of the dialog box, or you can enter specific RGB values. As you work in the Colour Picker, the colour that you are creating is previewed in the bottom colour swatch in the upper-right corner of the Colour Picker dialog box. The top colour swatch displays the original colour. If you want to return to the original colour, simply click the top colour swatch.

If you pick a colour that falls beyond the NTSC video colour gamut, Premiere Pro displays a gamut warning signal that looks like an exclamation mark inside a gray triangle (shown a Figure 5.5). To drop the colour back to the nearest NTSC colour, simply click the gamut warning signal. If you want to work with colours that are specifically for the Web, click the Only Web Colours option in the bottom-left corner of the Colour Picker dialog box.

PAL and SECAM video use larger colour gamuts than NTSC video. You can ignore the gamut warning if you are not using NTSC video.

**Understanding RGB Colours**

Computer displays and television video monitors create colours by using the red, green and blue colour model. In this model, adding different values of red, green and blue light creates millions colours.

Premier Pro's Colour Picker simulates adding light by enabling you to enter value into its Red, green and blue fields. Some of the colour value is shown in Table 5.3.

***Table 5.3** The Colour Values for RGB Colours*

| Colour | Red Value | Green Value | Blue Value |
|---|---|---|---|
| Black | 0 | 0 | 0 |

| | | | |
|---|---|---|---|
| Red | 255 | 0 | 0 |
| Green | 0 | 255 | 0 |
| Blue | 0 | 0 | 255 |
| Cyan | 0 | 255 | 255 |
| Magenta | 255 | 0 | 255 |
| Yellow | 255 | 255 | 0 |
| White | 255 | 255 | 255 |

The largest number you that you can enter into one of the colour fields is 255 and the smallest is 0. Thus, Premiere Pro enables you to create over 16 million colours (256 x 256 x 256). When each RGB value equals 0, no light is added to create colours; the resulting colour is black. If you enter 255 in each of the RGB fields, you create white.

To create different shades of gray, you must make all field value equal. Values of R 50, G 50, B 50 create a dark gray shade; whereas values of R 250, G 250, B 250 create a light gray shade.

**Choosing colours using the Eyedropper Tool**

Apart from the colour picker, the most efficient way to pick colours is to click a colour with the Eyedropper tool. The eyedropper tool automatically copies the colour you click into the colour swatch. Therefore, you can recreate a colour with one click of the mouse, rather than wasting time experimenting with RGB values in the Colour Picker.

You can use the Eyedropper took to do the following:

- Select a colour from a type or graphic object in the drawing area.
- Select a specific colour from a logo, style, or template.
- Copy a specific colour from a video clip in the Background of the Title panel.

The Eyedropper tool can be very handy for selecting colours from a video clip, logo, style or template. Follow these steps to use the Eyedropper tool:

1. **Create a new project using the presets you want your title to have.** If you want to use the eyedropper tool to select a colour from a video frame, you need to import a video clip into your project by choosing File ⇨ Import.
2. **Drag the video clip from the project panel to a video track in the Timeline panel.**
3. **Choose File ⇨ New ⇨ Title to create a new title.** When the New Title dialog box appears, name your title and click OK.
4. **To display the video clip in the Title panel, click the Show video check box to display the video clip.**
5. **Click and drag in the Timeline location area to display the frame you want to appear in the background of the Title drawing area.** Notice that the Fill, Strokes, and Shadows sections, all have Eyedropper tools. Using the Fill Eyedropper tool

changes the Fill Colour Swatch. Using the Strokes Eyedropper tool changes the Strokes Colours Swatch. Using the Shadows Eyedropper tool changes the Shadow Colour Swatch. Click the Eyedropper tool you want to use.

To import a graphic file as the background or as a logo into the Title panel drawing area, choose Title⇨Logo⇨ Insert logo. To insert a logo into text, choose Title⇨Logo⇨ Insert Logo into Text. To import a template into the drawing, areas of the title panel choose Title Template.

6. **Move the Eyedropper over the colour you want to select and click the mouse.** The colour swatch changes to the new colour.

**Applying solid colours to text and graphics**

After you have created a graphic object or some text, applying a solid fill colour using Premiere Pro's Colour Picker is quite simple. Follow these steps:

1. **Use a Type tool to create a text object, or use a Graphic tool to create a graphic object onscreen.** You can use the Selection tool to select a text or graphic object that is already onscreen.
2. **Ensure that the Fill option is selected in the Title Properties panel.** Deselecting the Fill check box removes the Fill.
3. **Click the triangle next to the Fill option to display the options.**
4. **Switch the Fill Type drop-down menu to Solid.**
5. **Click the colour swatch to open the Colour Picker.**
6. **Pick your new colour and close the Colour Picker.** You can also use the Eyedropper tool to pick a colour from an object in the drawing area or from a video clip in the background (see the preceding section).
7. **To make the colour transparent so that you can see through it, reduce the opacity percentage.** The lower the opacity, the more transparent the object is. You can change the opacity percentage by using the Opacity field in either the Object Style section or in the Transform section. You can also use the Title Transform Opacity command. By lowering the opacity in an object, you can create interesting graphic effects where portions of objects below show through the object above.

**Applying highlights and textures with text and graphic objects**

You can also add a texture to the fill and stroke of text or a graphic object. To add a highlight, use the Sheen option. First click the triangle next to Fill to display the Fill options. The Sheen option is located within the Fill section. To view the Sheen option, select the Sheen option check box and then click the triangle next to the Sheen option to display all the properties.

**Adding a highlight**

Follow these steps to create a sense of light and shadow in your text or graphic:

1. **In the Title Properties panel, with an object selected, click the triangle next to the Fill property to display the Sheen option.** Then click to select the Sheen check box.
2. **Click the triangle next to the Sheen check box to display Sheen options.**
3. **Click the colour swatch to pick a colour.** You can also use the Eyedropper tool to pick a colour from an object onscreen or from a background video clip.
4. **Click and drag over the Size value to change the size of the highlight.** Drag to the right to increase the size. Drag to the left to decrease the size.
5. **Click and drag over the Angle value to change the value of the highlight.**
6. **Click and drag over the Offset value to move the highlight up or down.** Increasing the Offset value moves the highlight up and decreasing the Offset value moves the highlight down.
7. **Change the Opacity value to make the highlight transparent.** Reducing the Opacity value makes the highlight more transparent.

### Adding a texture to text or graphics

You can easily make text and graphics more realistic by applying a texture. Figure 5.6 shows objects and next with textures applied to them. The two rectangle objects have the 580_blueprint_bkg1.png and the 580_summer_bkg.png textures applied t them. The 580_abstarct_bkg2.png texture is applied to the text.

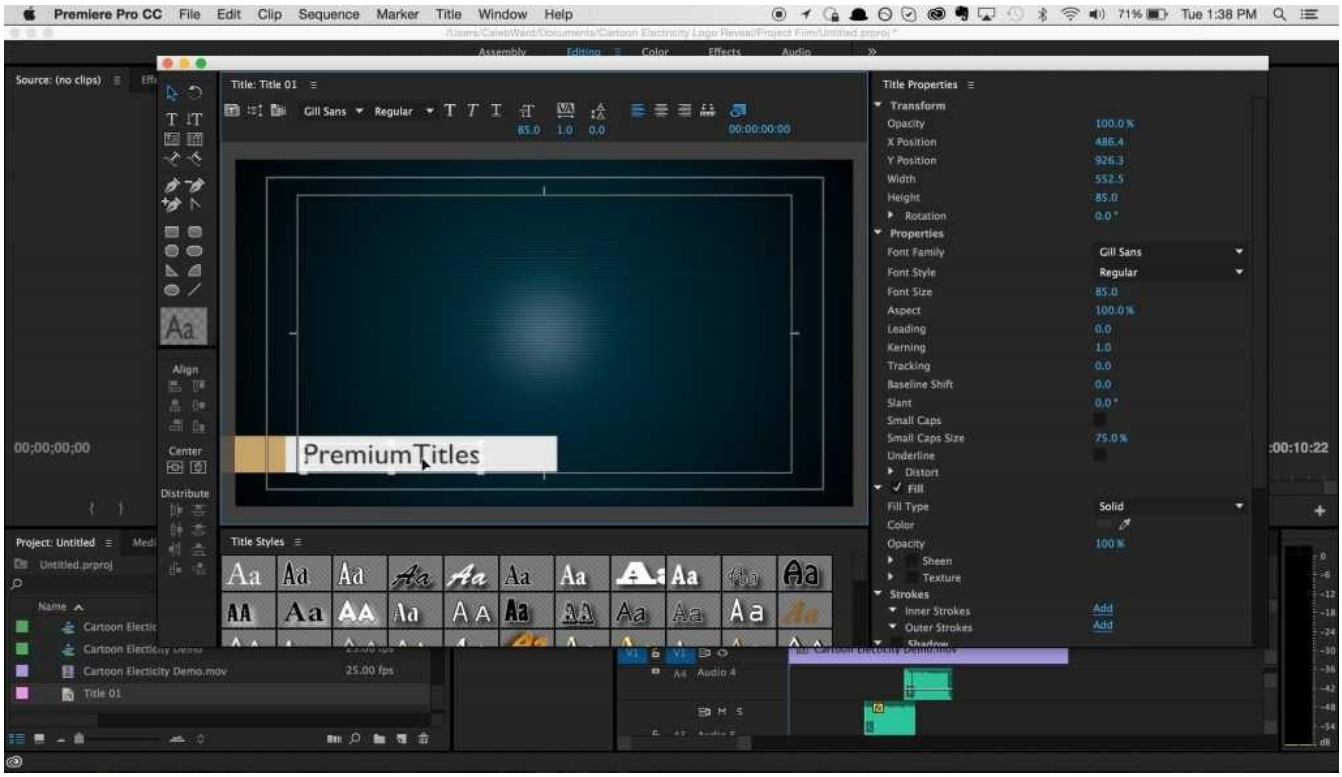



***Fig. 5.6*** *Title Designer*

Follow these steps to apply textures:

1. **Use one of the graphics tool or the Type tool to create an object in the drawing area of the Title panel.** Select the object or text in the Title Designer and click the triangle next to the Fill property to display the Texture option. Then click the Texture check box.
2. **Click the triangle next to the Texture check box to display the Texture options.**
3. **Click the Texture Swatch to display the Choose a Texture Image dialog box.**
4. **In the choose a Texture Image dialog box, pick a texture from the Premiere Pro Textures folder.**
5. **Click Open to apply the texture to the selected object.**

You can create your own textures. For example, you can use Photoshop to save any bitmap file as a PSD, JPEG, TARGA, or TIFF file. You can also use Premiere Pro to output a frame from a video clip.

6. **Specify optional settings.** These are your choices:
   - **Flip with Object or Rotate with Object:** Premiere Pro flips or rotates a texture with the object.
   - **Scaling:** Premiere Pro scales the texture. First, click the triangle next to the option and then drag over the Horizontal and Vertical values.

The Scaling section also contains the Tile X and Tile Y options, which you use to specify whether you want the texture to be tiled to an object.

You use the Object X and Object Y drop-down menus in the Scaling section to determine how the texture is stretched along the X and Y axes. The four choices from the drop-down menus are Clipped Face, Arbitrary, Face and Extended Character. The choice you pick determines hoe the texture is stretched. By default, the Clipped Face option is selected.

- **Alignment:** Use the Object X and Object Y drop-down menus to determine how the texture aligns with the object. The four choices from the drop-down menus are Clipped Face, Arbitrary, Face and Extended Character. The choice you pick determines how the texture is aligned. By default, the Clipped Face option is selected.

Use the Rule X and Rule Y check boxes in the Alignment section to determine how the texture is aligned. You can choose top left, centre, or bottom right.

To move the texture within the selected object, you can use the X Offset and Y Offset values.

- **Blending:** Use the Mix value in the Blending section to blend the texture with the fill colour. Decreasing the Mix value increases the fill colour and decreases the texture.

The Fill Key and Texture Key check boxes in the Blending section consider the transparency of an object.

Lowering the Alpha Scale value in the Blending section makes the object more transparent. The Composite Rule drop-down menu allows you to pick the channel to be used to determine the transparency. Clicking the Invert Composite check box inverts the alpha values.

**Creating and applying gradients to text and graphics**

Premiere Pro's colour controls enable you to apply gradients to text and graphic objects that are created in the Title Designer. A gradient, which is a gradual blend from one colour to another, can help add interest and depth to the otherwise flat colour. Used effectively, gradients can also help simulate lighting effects in graphics. The three types of gradients you can create in the Type Designer are Linear Gradient, Radial Gradient and 4 Colour Gradient. Linear and radial gradients are created from two colours. The 4 Colours Gradient is created from four colours. Figure 5.7 shows the 4 Colour Gradient being used on the background rectangle object and the text. The font used to create the text is Rosewood Std.

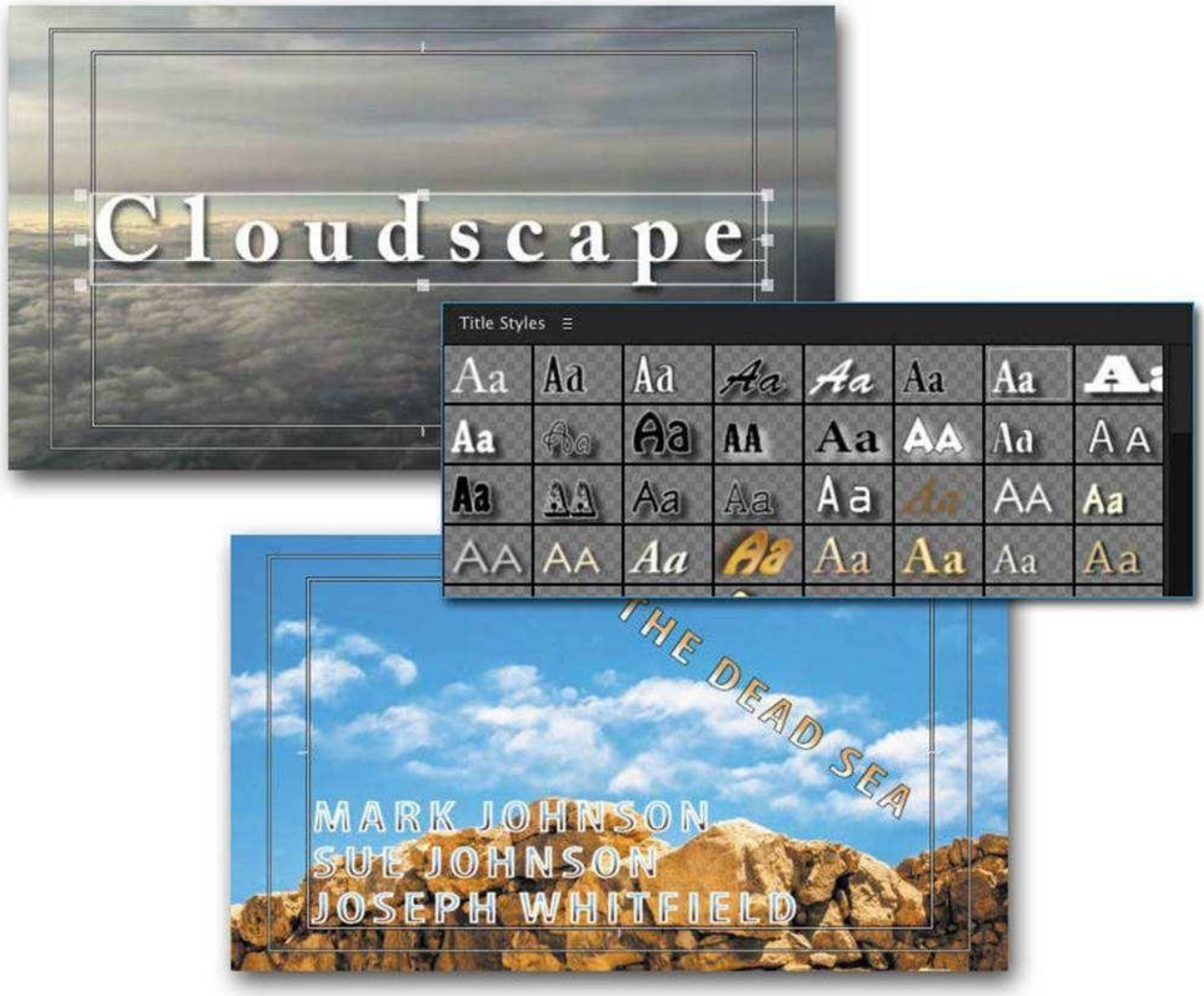



***Fig.5.7*** *a graphic object and Text created using 4 Colour Gradient Effect*

If you want to apply a gradient to specific letters in a text block, select the text by clicking and dragging over it with the Type tool.

If you are outputting to video, gradients created in small text may make the text unreadable on a television monitor.

Follow these steps to create a linear and radial gradient:

1. **In the title designer, create text or graphic with the tools in the title tools panel.** Alternatively, select text or a graphic with the selection tool.
2. **Ensure that the Fill check box is selected and that the triangle next to the next to the check box is facing downward.** The Fill option is found in the Title Properties panel.
3. **From the Fill Type drop-down menu. Choose Linear Gradient, Radial Gradient, or 4 Colour Gradients.**

**Moving the Gradient Start and End Colour Swatches**

4. You can move the gradient start colour swatch and the gradient end colour swatch. Moving the swatches changes how much colour of each swatch is applied to the gradient.
5. The Colour Stop Colour Swatch allows you to change the colour of the selected colour swatch. The Colour Stop Opacity setting allows you to change the opacity of the selected colour swatch. The selected colour swatch is the colour swatch with a black triangle above it.
6. To change the angle in a linear gradient, click and drag over the Angle value.
7. To increase the number of repeats in the linear or radial blend, click and drag over the Repeat value.
8. **To set start and end colours of the gradients, use the gradient start and end colour swatches.** The 4 Colour Gradients has two start swatches and two end colour swatches. For linear and radial gradients, the start and end colour swatches are the two tiny rectangles below the gradient bar. For the 4 Colour Gradients, the colour swatches are two tiny rectangles below and above the gradient. Pick the starting gradient colour by double-clicking the gradient start colour swatch. When the colour Picker opens, pick a colour. Double-click the gradient and colour swatch. When the Colour opens, pick an ending gradient colour.

**Creating and applying bevels to text and graphic objects**

Premiere Pro enables you to create some really interesting bevels in the Title Designer. You can add a three-dimensional effect to your text and graphic objects by bevelling them, as shown in Figure 5.8.




***Fig. 5.8*** *Rectangle and Text Objects with a bevel*

Follow these steps to bevel an object:

1. **In the Title Designer, create either text or graphic with the tools in the Title Tools**

**panel.** Alternatively, select text or a graphic with the Selection tool.

2. **Ensure that the Fill check box is selected.** Also check that the triangle next to the check box is facing downward.
3. **From the Fill Type drop-down menu, choose Bevel.**
4. **Click the Highlight Colour Swatch or use the Eyedropper tool to pick a highlight colour.** Then click the Shadow Colour Swatch or the Eyedropper tool to pick a shadow colour.
5. **Click and drag the Size slider to the right to increase the bevel size.**
6. **To increase or decrease the highlight colour, click and drag over the Balance value.** Increasing the highlight colour decreases shadows colour and vice versa.
7. **To make your bevel look more decorative, click the Tube check box.** A tubular border appears between the highlight and shadow area, as shown in Figure 5.8.
8. **Click the Lit check box to increase the bevel effect and make the object more three-dimensional.** Click and drag over the Light Angle value to change the angle of the light. Click and drag over the Light Magnitude value to increase or decrease the amount of light.
9. **If you want to make the bevel translucent, click and drag to the left over either the Highlight Opacity or Shadow Opacity value.**

**Applying shadows to text and graphics**

To add a finishing touch to your text or graphic object, you may want to add a shadow to it. You can add either an inner or outer stroke to an object. Follow these steps:

1. **In the Title Designer, create text or a graphic with the tools in the Title Tools panel.** Alternatively, select text or a graphic with the Selection tool.

If you want to fill the selected object with a shadow, set the object's Fill Type to Ghost Fill.

2. **Click the Shadow check box to select it.**
3. **To see all of the Shadow options, click the triangle next to the Shadow option so that it is facing downward.**
4. **Click and drag over the Size value to set the size of the shadow.**
5. **Click and drag over the Distance and Angle values to move the shadow to the desired location.**
6. **Click and drag over the Spread value to soften the edges of the shadow.**
7. **Double-click the colour swatch to change the colour for the drop shadow.** You can also use the Eyedropper tool to pick a colour from a background video clip or template.
8. **Reduce the Opacity value if you want to make the shadow transparent.**

Don't let a shadow fool you. If you are changing the opacity of an object that has a solid shadow, the opacity effect you desire may not be possible until you remove the shadow or make it transparent.

**Applying strokes to text and graphics**

To separate the fill colour from the shadow colour, you may want to add a stroke to it. You can add either an inner or outer stroke to an object. Follow these steps:

1. **In the Title Designer, create text or a graphic with the tools in the Title Tools panel.** Alternatively, select text or graphic with the Selection tool. If you want the selected object to have a stroke, but no fill or shadow, set the objects fill type to Eliminate Fill. This way, you can use the selected object as a frame.
2. **Click the triangle next to the Stokes option so that it is facing downward.**
3. **Click add next to the Inner Strokes and/or Outer Strokes option to ad inner and/or outer strokes to the selected object.**

You can click the Object Style menu—the tiny circles with an arrow surrounding it – to add, delete, or move a stroke.

4. **Click the Stroke Type drop-down menu to pick a stroke type.**
5. **Click and drag over the Size value to change the stroke size.**
6. **Click and drag over the Angle value to change the angle of the Depth and drop Face stroke type.**
7. **Click the Fill Type drop-down menu to pick a fill type.**
8. **Double-click the colour swatch to pick a colour for the drop shadow.** You can also use the Eyedropper tool to pick a colour from a background video clip or template**.**
9. **Reduce the Opacity value if you want to make the stroke translucent.**

### 5.3.7 Using Styles

Although setting text attributes is quite simple, sometimes finding the right combination of font, size, style, kerning, and leading can be time-consuming. After you have spent time fine-tuning text attributes in one text block, you may want to apply the same attributes to other text in the Title Designer or to other text that you have previously saved. You can save attributes and colour using styles. Figure 5.9 shows rectangles and text with styles applied to them.

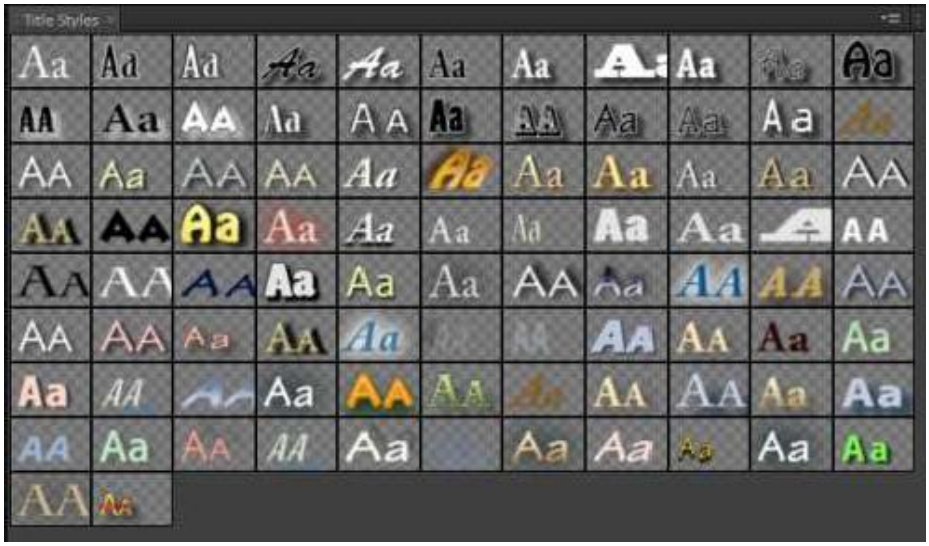



***Fig. 5.9*** *Some Style Applied to Rectangles and Text*

The Premier Pro Title Style panel enables you to save and load preset styles for text and graphics. Thus, instead of picking the font, size and colour each time you create a title, you can apply a style name to the text and have all the attributes applied at once. Using one or two styles throughout your project helps to ensure consistency. If you don't want to create your own styles, you can use the Preset Styles function that appears in the Title Styles panel. To display the Title Styles panel, choose Window Title Styles or click the Title panel menu and choose Styles. All you need to do to apply a style is to select some text and click the style swatch that suits your needs.

The choices for styles are hidden within the Title Styles panel. You can access the style choices by clicking the Styles menu – the tiny arrow with a circle surrounding it. Clicking the Styles menu arrow displays commands that allow you to create styles, save them to disk and change the way styles appear onscreen.

Follow these steps to create a style:

1. **Create text using attributes from the Title menu or the Title Properties panel.**
2. **Choose New Style from the Styles menu.**
3. **Enter a name for the style.** CLICK OK. Either you see a swatch of the new style, or the name appears in the Styles area.

Style remains only during the current Premiere Pro project session. If you want to use a style, again, you must save the style into a styles file. Follow these steps to save a styles file:

1. **Select the name of the style you want to save, or select its thumbnail.**

You can also start by selecting each object containing the style that you want to save.

2. **Choose Save Style Library from the Styles menu.**
3. **Enter a name for the style.** Designate its location on your hard drive.
4. **Click Save.** Premiere Pro saves the file using a .Pr file extension.

You can replace a pre-existing style name with a new style name by choosing Rename Style. To create a new style, choose New Style. To create a copy of the style, choose Duplicate Style.

**Loading and applying styles**

If you want to load a style from the hard drive to use in a new Premiere Pro session, you must load the style library before you can apply it.

Follow these steps to load styles from the hard drive:

1. **Click the triangle in the Styles section to display the Styles menu.** Choose Load Style Library from the Styles menu.
2. **Use the mouse to navigate to the hard drive location containing your style.**
3. **Select the style.** Click Open. After styles are loaded, you can easily apply a style by clicking the text or object and then simply clicking the swatch for the style that you want to apply.

**Renaming, deleting and changing style swatches**

You can duplicate and rename styles and also delete saved styles that you don't need to use anymore. You can also change the style swatches appear in the Title Designer.

Follow these steps to duplicate, rename and delete styles:

1. **With a style selected, choose Duplicate Style from the Styles menu.**
2. **To rename a style, first select it.** Choose Rename Style from the Styles menu.
3. **In the dialog box that appears, type a new name.**
4. **To delete a style, select it from the Styles section.**
5. **With the style selected, choose Delete Style from the Styles menu.** In the dialog box that appears, click OK to delete the selected style.

If you feel the style swatches consume too much screen space, you can change the display, simply click the Styles menu and then choose Text Only, Large Thumbnails, or Small Thumbnails.

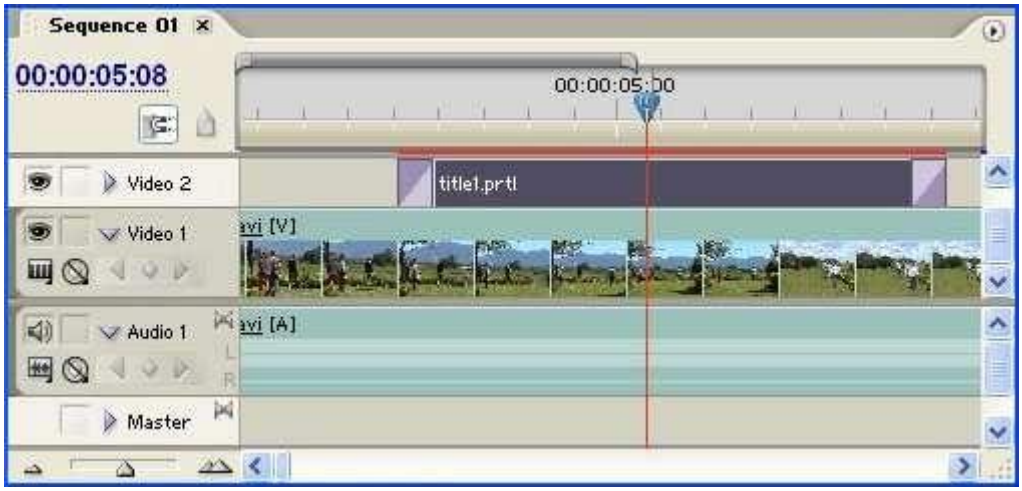
To change the two characters that appear in the style swatch, choose Edit Preferences Titler. In the dialog box that appears, type the two characters that you want in the Style Swatches field.

# 5.4 IMPORTING TITLES AND ADDING THEM TO THE TIMELINE

Adobe Premiere Pro gives you the ability to create simple title clips that you can add to your edit. These are typically used as onscreen text to identify a location or someone who is

speaking on-camera. Although other applications in Creative Cloud, such as Illustrator or Photoshop, allow you to create text that you can then import to Adobe Premiere Pro, using the native type engine in Adobe Premiere Pro can save you the trouble of switching back and forth between applications and having one more media file to keep track of.

Titles can be added to the timeline just like any other item. Double-click the title in the Project window, or drag it into the timeline. Place the title in a layer above the main video.




Once in the timeline you can drag the edges of the title to adjust the length, and add transitions and other effects.

When you play the timeline, the program monitor shows the superimposed title:




### Transparency

- Titles created with Premiere Title Designer automatically have transparent backgrounds.
- Photoshop files will preserve any transparency they were created with.
- If your title does not have an alpha (transparent) channel, you can use a chroma key to create transparency.

## 5.4.1 Adding a Background to a Title Clip

The title templates included with Premiere Pro provide numerous themes and preset layouts that make it quick and easy to design a title. Some templates include graphics pertinent to certain subjects, such as new-baby or vacation themes. Others include placeholder text that you can replace to create credits for your movie. Some templates have transparent backgrounds, represented by dark gray and light gray squares. You can see your video beneath the title. Other templates are opaque.

You can easily change any element in the template by selecting the element and either deleting it or overwriting it. You can also add elements to the template. After you modify the template, you can save it as a title file for use in current and future projects. Alternately, you can save any title you create as a template.

You can also import title files from another Premiere Pro project as templates. If you share templates between computers, make sure that each system includes all the fonts, textures, logos, and images used in the template.

If you do not have title templates, see this document. After following instructions, your title templates will be restored.
Note:
When you apply a new template, its content replaces any content currently in the Titler.

Note:
Before Premiere Pro 2.0, Premiere Pro saved all titles as independent files separate from the project file. You can import titles created in older versions of Premiere Pro just as you import any footage. When you save the project, the imported titles are saved with the project.

Andrew Davis shows how to use, customize, and save title templates in this video tutorial on the Creative COW website.

Load a template for a new title

1. Choose Title > New Title > Based On Template.
2. Click the triangle next to a category name to expand it.
3. Select the template, and then click OK.

Import a saved title file as a template

1. With a title open, choose Title > Templates.
2. Choose Import File As Template from the Templates panel menu.
3. Select a file, and click Open (Windows) or Choose (Mac OS). You can import only Premiere Pro title files (.prtl) as templates.
4. Give the template a name and then click OK.

Set or restore a default template

1. With a title open, click the Templates button  and select a template.
    - To set the selected template as the default template, choose Set Template As Default Still from the Templates panel menu. The default

template loads each time you open the Titler.

- To restore the default set of templates, choose Restore Default Templates from the Templates panel menu.

2. Click OK.

Rename or delete a template

- With a title open, click the Templates button and select a template.
  - To rename the selected template, choose Rename Template from the Templates panel menu. Type a name in the Name box, and click OK.
  - To delete a template, choose Delete Template from the Templates menu, and then click OK.

  Note:
  If you delete a template using this procedure, it is removed from the hard disk.

Create a template from an open title

1. With a title open, click the Templates button.
2. Click the Templates menu button. Choose Import Current Title As Template.
3. Enter a name for the title template, and then click OK.

**Show video behind the title**

You can view a frame of footage in the drawing area as you create the title. Viewing the frame helps you place elements in your title. The video frame is for your reference only; it is not saved as part of the title.

Use the timecode controls in the Titler to specify the frame you want to display. The Titler displays the frame under the current-time indicator in the active sequence. Setting the frame in the Titler also moves the current-time indicator in the Program Monitor and Timeline panel. Moving the current-time indicator in the Program Monitor or Timeline panel changes the frame displayed in the Titler.

If you want to superimpose a title over another clip, add the title to the track directly above the clip. The title's background becomes transparent, revealing the image of clips in lower tracks.

- In the Titler panel, select Show Video.
  - To change the frame interactively, drag the time value next to Show

Video until the frame is visible in the drawing area.

- To display the frame by specifying its timecode, click the time value next to Show Video and enter the frame's timecode in the active sequence.

## 5.4.2 Working with Logos

Use the Titler to place images in a title, such as adding a logo graphic. You can either add the image as a graphic element or place it in a text box to become part of the text. The Titler accepts both bitmap images and vector-based artwork (such as art created with Adobe Illustrator). However, Premiere Pro rasterizes vector-based art, converting it to a bitmap version in the Titler. By default, an inserted image appears at its original size.



**Place a graphic in a title**

1. Choose Title > Graphic > Insert Graphic.
2. Drag the graphic to where you want it. If necessary, you can adjust the size, opacity, rotation, and scale of the graphic.

*Note:*

Insert a graphic if you want the image to become part of the title file. If you want to use an image or moving video as a background only, superimpose the title over a clip of the image or video.

**Place a graphic in a text box**

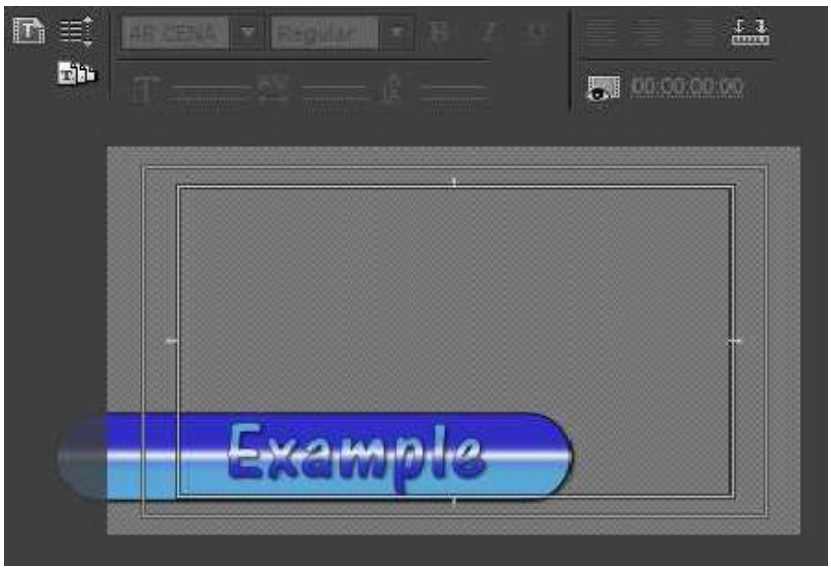
1. Using a type tool, click where you want to insert the graphic.
2. Choose Title > Graphic > Insert Graphic into Text. Return a graphic to its original size or aspect ratio

Select the logo and choose either Title > Graphic > Restore Graphic Size or Title > Graphic > Restore Graphic Aspect Ratio.

## 5.5 USING TEMPLATES

The last approach to re-using titles in other projects is the option to create a template of your title, so that it can be opened from any project on your machine and have all the elements in place for something like a complex lower third ready to go.

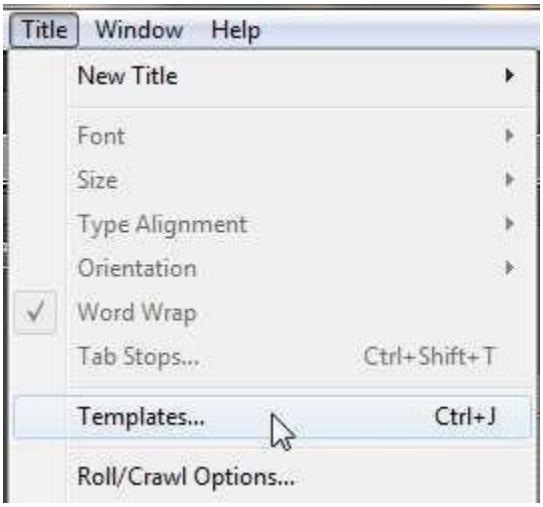
**Example Lower Third**



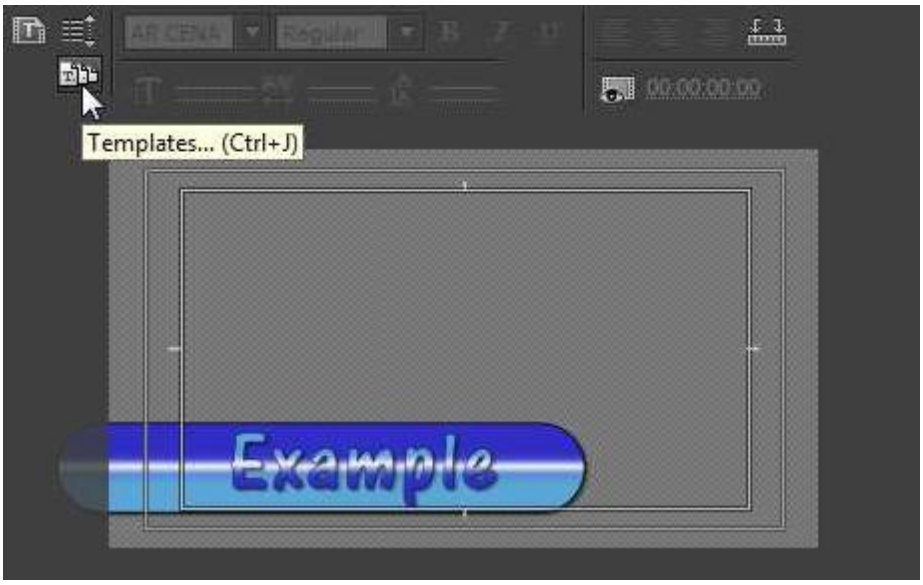

So let's say that we want to use this example lower third in a whole series of episodes of a documentary series we're working on (I know in reality no-one would touch a lower third like this, but for examples sake it will suffice!). This is the way to n ake it a 'Title Template'.

You could go to the title option in the main menu bar and select ‘Templates…’ from that menu (note the keyboard shortcut).

**Title Menu Option**

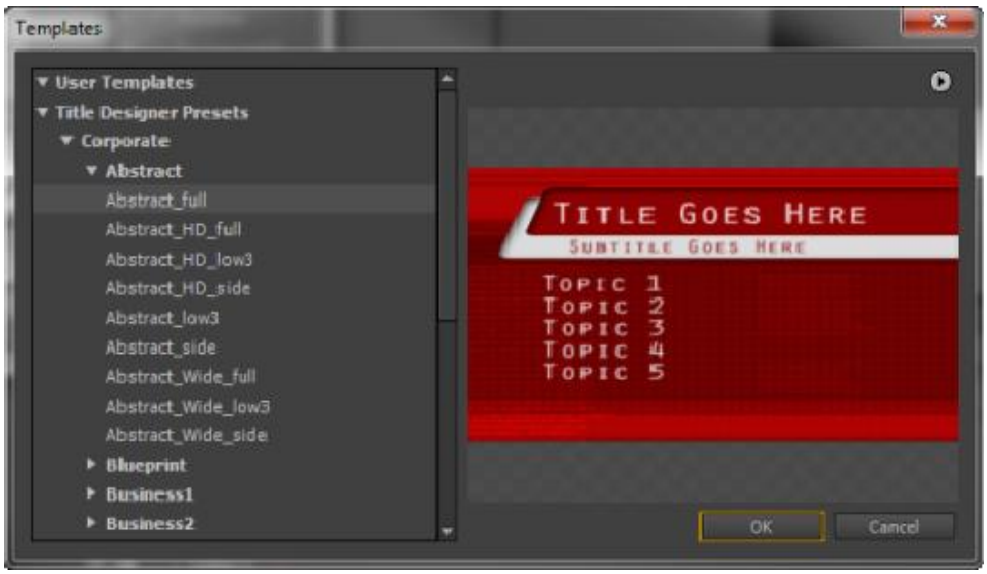



Or else you can click this button in the title creation window:



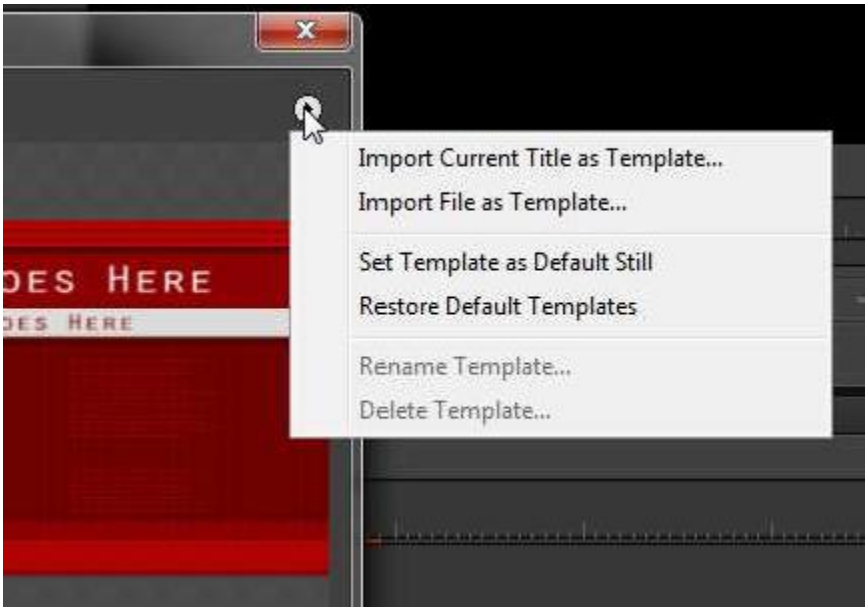

Both will bring you to this templates dialogue box.

## 5.5.1 Using a Title Created from a Template



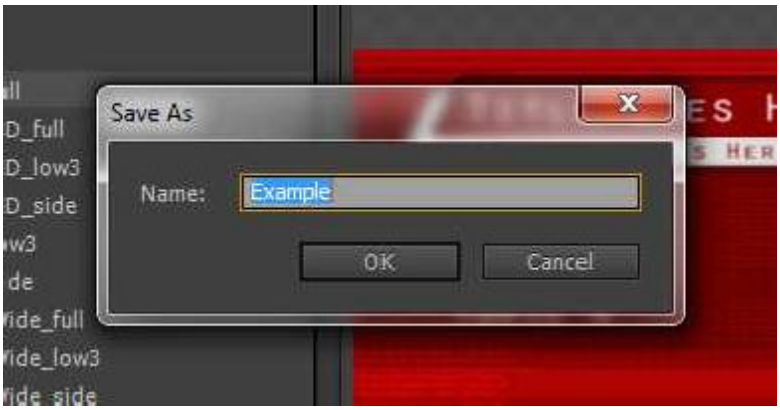

If you don't have your content loaded you won't be able to see any of the templates that ship with Premiere Pro. However, that won't stop us saving our present title as a template.

What you need to do is click the little sideways pointing arrow icon in the top right of the window to get yet another menu:



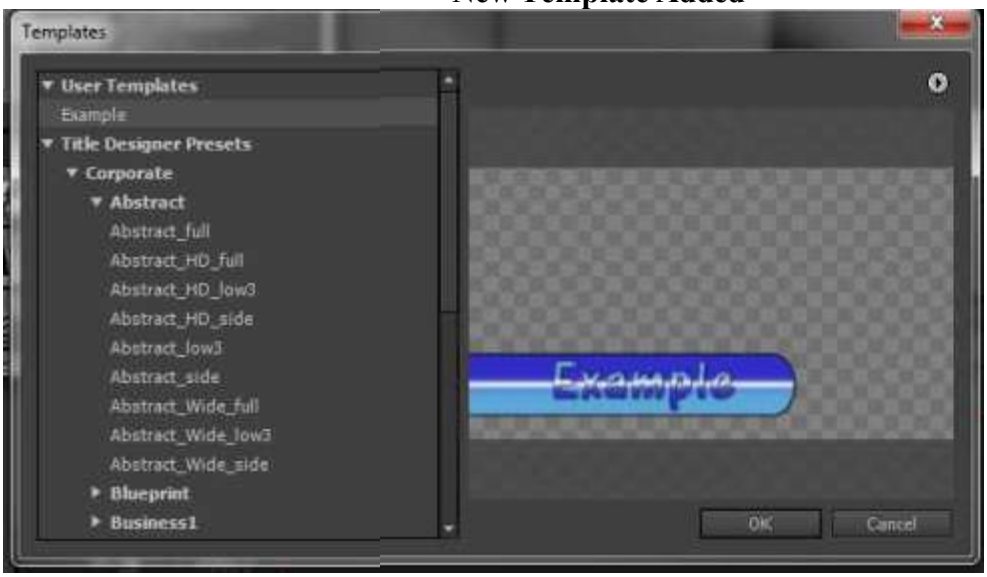

From this simply choose 'Import Current Title as Template…' and then you will get another dialogue box asking you to name your template.

**Naming the Template**




Then once you have used a good name that means something to you for the template – click OK and the template will appear at the top of the window under 'User Templates' and you will see it displayed as shown below.

**New Template Added**

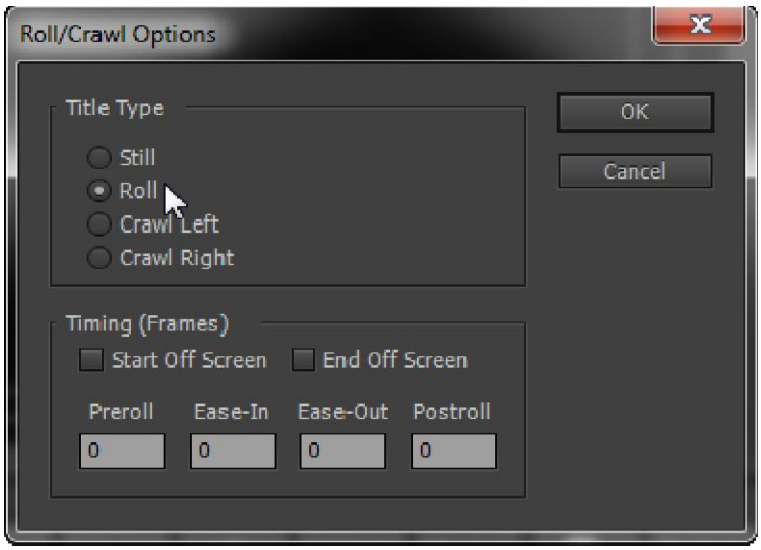



Now that you have this title as a template, to use it in a future project – create a new title, click the templates button and choose the template you have created and click OK. Then the template will be ready for you to modify as needed. Using these techniques, Adobe Premiere Pro makes it easy to create and save high quality text templates, saving you time in post.

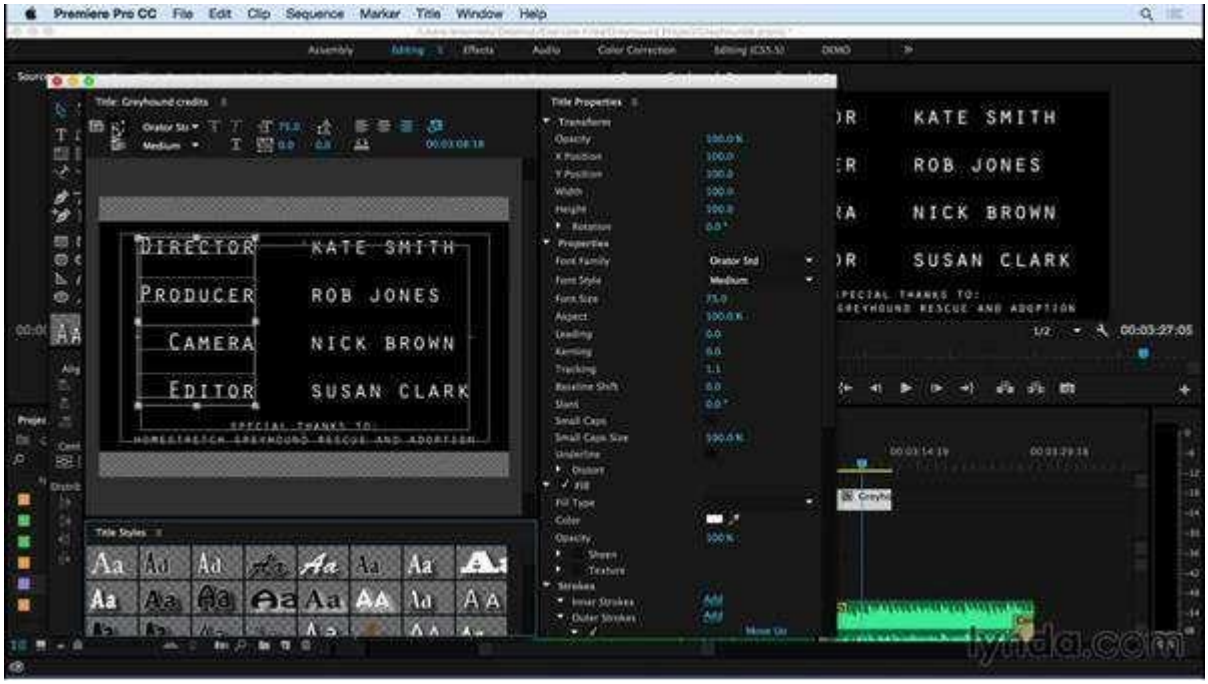
Happy title creation!

## 5.5.2 Rolling and Crawling Titles

Though static titles, graphics, and logos suffice for some projects, many others require titles that move across the screen. Titles that move vertically over the footage are called *rolls*. Titles that move horizontally are called crawls.




- Do one of the following:
- To create a rolling title, choose Title > New Title > Default Roll.
- To create a crawling title, choose Title > New Title > Default Crawl.
- Create the text and graphic objects for the rolling or crawling title. Use the Titler panel scroll bar to view off-screen areas of the title. When the title is added to the sequence, the off-screen areas roll or crawl into view.
- For rolling credits, create a long text box using the Area Type tool, and use alignment, tabs, and leading to adjust the formatting.
- In the Titler panel, click the Roll/Crawl Options button .
- Specify the appropriate Direction and Timing options, and then click OK.




**Choose Roll/Crawl timing options**

**Start Off Screen:** Specifies that the roll begins out of view and scrolls into view.

**End Off Screen:** Specifies that the roll continues until the objects are out of view.

**Preroll:** Specifies the number of frames that play before the roll begins.

**Ease-In:** Specifies the number of frames through which the title rolls at a slowly increasing speed until the title reaches the playback speed.

**Ease-Out:** Specifies the number of frames through which the title scrolls at a slowly decreasing speed until the roll completes.

**Postroll:** Specifies the number of frames that play after the roll completes.

**Crawl Left, Crawl Right:** Specifies the direction in which the crawl moves.

**Convert a title to another type**

1. In the Titler Panel, select the text box you want to convert, and click the Roll/Crawl options button.
2. For Title Type, specify the type of title you want, and if necessary, specify Timing options.
3. Click OK.

## CHECK YOUR PROGRESS

1. What are the basics steps for creating a title in Adobe Premiere?
2. What are the different sections of a title designer?
3. What are the steps for rotating a bounding box using the selection tool?
4. What are the steps for using Eyedropper tool?
5. What are the steps for creating linear and gradient graphics?
6. What are the steps for creating a title and overlaying it on a video?

# 5.6 SUMMARY

- There are several steps to create and modify titles in Adobe Premiere.
- Title templates are very helpful as we don't have to create anything from scratch.

We can use something that is already build.

# 5.7 KEY TERMS

**Leading:** Is the space between lines.
**Kerning:** Is the space between two specify letters or characters.
**Tracking:** Is the space between all letters throughout a selected area of text.
**Lower third:** Are the graphics that appear at the bottom of the screen and often provide information such as the names of speakers.

# 5.8 EXERCISE AND QUESTIONS

### Short-Answer Questions

1. What are the uses of Horizontal and Vertical Type tools?
2. In which ways can you manipulate text Transform values?
3. What are the uses of Ease In & Ease Out?
4. How to Explore Title Designer?

### Long-Answer Questions

1. Explain RGB Colour?
2. Describe how to Add Background in Title Clip?
3. Explain how to create Crawl/Roll in Text?
4. Explain how you can apply highlights and textures using Adobe Premiere?
5. Explain how you can create and apply gradient to text and graphics?

## 5.9 FURTHER READING

http://www.mediacollge.com/adobe/premiere/pro/title/
http://www.adobe.com/designcenter/premierepro/articles/prp2am_createtitle.html
http://library.creativecow.net/articles/barrie_jon/custom_titles.php