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Adobe premiere pro cs6 basic tutorial pdf

One of the most fundamental parts of storytelling and filmmaking is editing. Without good editing, stories don't fully come to life on screen. To do this step-by-step tutorial on getting started with Adobe Premiere Pro CC (made on Mac, but everything applies the same to PC), we've put together a Media Pack editing video for you using our free collection of public domain project. Download this email file to have some media to start working on. 1. Start organized, stay organized to make your life easier down the road, keeping your work organized from the start. Whether the internal or external hard drive is working, start each project by creating a project folder. This folder will contain all the files related to your project placed accordingly in the following subfolders: Always knowing where your files are located will save you tons of time and improve the workflow efficiency, while switching to another workstation will be easy with all the files in one place. In addition, archiving your projects in an organized manner will facilitate the return to them without much effort in the future. 2. Create a premiere pro project Once you have launched Premiere Pro, start by creating a new project. This will bring in a new project window where you will need to specify the name and location of your project. Just name your project and review the project you've created in step 1. In the Scratch Disks tab, set all options to the same as Project. These Premiere Pro storage sites are used for captured multimedia, visualized previews and automated projects. Note: If possible, use an extra hard drive only for scratch-drive purposes. This will load your main drive and increase the speed of editing, rendering and export. 3. A major overview of the Premiere Pro interface is what the Premiere Pro project looks like - it's a fairly simple video editing interface. These four main windows make up your workspace: Project (bottom left). Where you import and organize a Source Monitor (top left). Where you view and trim a raw media program monitor (top right). Where you view your timeline chronology (bottom right). Where you create editing, you can move those windows and adjust the workspace in the window and workspace. Watch the short video below to review these windows: In the Project and Source Monitor panels, you'll also notice other tabs such as Media Browser and Effect Controls. These windows we will return in future textbooks. 4. Import media and create a new sequence Now that you have created your project, you can start by importing your media. there are a few ways to do this in Premiere Pro. At this point, just click File and Import. You can import videos, audio files and images. Once you've imported your media, create a new sequence by clicking the file and a new sequence. This will open up new new windows where you can specify extended sequence settings. Since Premiere Pro does a great job of automating this process, once you put your frames on a timeline, leave it all as it presents itself. Just rename your sequence at the bottom of the box and hit OK. From the project window, drag one of the video files previously imported onto a timeline. Because this is the first clip you drop on the timeline, Premiere Pro will ask you if you want to match the sequence settings with this clip. Click the Change Sequence Settings button. Note: If you're working with multi-resolution formats (4K/HD/SD), be sure to reset the resolution clip you want to match the sequence settings with the first one. 5. Editing Basics Now we'll go for some basic editing tools, terms and techniques. This will help you familiarize yourself with some of the most important parts of the editing environment. In and out of the Double dots, click on one of the video files in the project bar; it will upload the clip to your source monitor. Use the Mark In (me) and Mark Out buttons to set the desired start and end for this clip. The grey bar below the clip shows your choice of clip. You'll always be able to adjust the length of that selection once you put the clip on the timeline, so don't worry about getting the perfect choice now. You can also use shortcuts to set up (I) and from (O) dots. Watch the video below for a review of the process: Getting a clip on the Timeline Once you've made your choice using in and out of the dots, you can either drag the clip on the timeline (from the project or source of the monitor window) or by inserting/rewrite the button. Editing the clip on the Timeline Now that you have a clip on the timeline, you can move it around and adjust its length at both ends using the selection tool (V). Your cursor will turn into a red arrow symbol when you spread it on the inner or outer edge of the clip, allowing you to lengthen or shorten it. Using the Razor Tool (C) tool, you can split the clip into two parts or cut the section in the middle. These two tools will allow you to make the most of your basic editing. Watch the video clip below for the demo: So you have! You're on your way to becoming an award-winning editor. Of course, these are just basics, but we have more on the way and we get more in-depth as we go, so no matter you are in your training, we can help you get to the next level in editing. Are there questions or specific things you would like to see? Let us know in the comments! Import files and folders 00:11:00 Using recycled source and software monitors 00:06:00 Under control of your timeline 00:08:00 Using shortcuts for liquid, high performance workflow 00:07:00 Clip Editing in chronology 00:08:00 Performing three editing paragraph 00:08:00 Delete and Ripple Ripple | 00:05:00 JKL 00:05:00 Pruning on a timeline 00:10:00 Dynamic pruning and editing with keyboard 00:09:00 Changing sequence in a match with clip 00:05:00 Setting multi-camera sequences 00:07:00 Create and edit headlines 00:02:00 Add the transition between 2 clips 00:10:00 Work with audio 00:06:00 Creating an audio crossfade 00:04:00 Nest Sequences 00:01:00 Legal Notices Online Privacy Policy Over on Creative Cow, Andrew Davis has been working hard , creating a plethora of videos for his current series Adobe Premiere Pro CS6 tutorials. The videos cover many topics, such as the main interface, using a variety of editing tools, transitions, effects, titles, and more recently color corrections and classifications. Here are some videos from the series to get you started: These videos are just the tip of the iceberg, and already they've covered various features that I didn't know about in Adobe Premiere Pro CS6, such as the ability to change what the color program considers to highlight, the middle, or shadow when correcting color, Lightworks-like JKL Pruning, and a way to change the speed of the clip playback, which looks more intuitive than the methods used in Final Cut Pro 7. Be sure to keep an eye on the Creative Cow website, or subscribe to their RSS feed as there are more videos to come in the series. Link: Creative Cow - Adobe Premiere Pro CS6 Methods (scroll down for Part 1) Spend Minutes, Save Hours! Jeff Greenberg, co-editor of Adobe Premiere Pro, The Second Edition, cuts to the chase, pointing out what you need to know to get up to speed fast and save time with Premiere Pro. From the author of the book [□](#) in a hurry? Did you say yes to the project too quickly? Realized that you need to use Adobe Premiere Pro and you're just assuming that you can pick it up as you go? Too often I've been there learning tools on the fly. That's why my co-authors and I wrote the editor's guide Adobe Premiere Pro, The Second Edition. I've taught thousands of people how to use editorial tools. If you have five minutes to spare, reading each of the following tips can save hours because most of them are dealing with big differences when trying to move into the deep end of Premiere Pro. This is not a complete list of things you should know, not a long shot! These are a few items that hurt me when I first trained and used Adobe Premiere Pro. Of course, I want you to see the value in the editor's guide adobe Premiere Pro, The Second Edition. If you find any information in this article to be useful, imagine how much help the book will be for you! Let's start with the interface, go for some basic keyboard adjustments, and end with some quick imports from FCP or Avid. Tip 1: Learn Prime Pro's most important features layout: Workspaces, panels and menu panels when you jump in Part of the software, one of the biggest hurdles is that your brain immediately surveys the screen to figure out where things are. You can hunt for familiar items, but instead I'll give you three items to find out what will help you speed up. The working areas the first interface element that you need to explore in Adobe Premiere Pro is the workspace, a set of tools needed for the task. In the Workspace (Windows and Workspaces) menu, tools are broken down into common uses, such as color correction, audio, and editing (see figure 1). Figure 1 Workspace Menu. When you first open the Premiere Pro software, you'll probably see two large video windows, the Source panel and the program bar. The project bar is in the bottom left corner of the screen. Unfortunately, this layout doesn't resemble the Final Cut or the Avid-layouts you're already using. Go to the Workspace menu and select Editing (CS 5.5). You'll probably find more comfort with this workspace layout, since it resembles other systems a little more. The panels, frames and tiny Scroll Bars screen layout is broken into frames. If you've moved to Editing CS 5.5, as discussed in the previous section, you now have five open frames, as shown in Figure 2-3 on top (project panel, source, and program) and two at the bottom (Media Browser and Timeline panels). Each frame can have more than one panel. (The panels are what Adobe calls tabs.) Figure 2 Editing CS 5.5 Workspace has five frames. One or more frames may contain a tiny, tiny scrolling bar at the top. Take a look at the Media Browser frame (shown in bottom left in Figure 2). As shown in Figure 3, this panel also contains other tabs: Information, Effects, Markers and History. (Your screen may not be wide enough to show all these tabs.) Depending on the size of the screen, there may or may not be a skinny horizontal scroll bar at the top of the panel. If shown, the scroll bar allows you to scroll between different tabs in the panel. Figure 3 Notice the arrow pointing to the scroll bar at the top of the frame. You may not see the bar scrolling on the big screen. By rearranging and resetting the panels and frames, grasping the texture on the tab, you can drag this panel into any other frame in the system. When you take the panel and hit the new frame, a purple trapezoid appears, as shown in Figure 4. Release when you click in the center of the new frame and you add that tab (panel) to the frame. Hit one of the sides and you divide this frame into two frames. Figure 4 Hit center and you'll add a panel to the frame. Hit the edge and it will be split into two frames. The Menu Panel's unique feature of Adobe's tools is the panel menu, then menu specific to this panel (see Figure 5). As you work, explore the menu panel for any panel- it will show choices that are specific to the area area You're working. Some commands are only on the menu panel! Figure 5 Each panel has its own unique panel menu. My two favorite menu panels are Adjustments You Always Want to Know If You Dropped Any Footage, and Adobe Premiere Pro can tell you. To enable this feature, open the program bar menu and select Show Dropped Frames. When everything works perfectly, the indicator will be green. If the light is yellow, you've dropped the frames. Premiere Pro has a workspace feature that I don't need and I prefer to turn it off. The Timeline menu is called the Work area bar. This function was originally intended for the composition of instruments such as After Effects, not for editorial instruments. After Effects uses the concept of a workspace, a section you'd like to see. Because After Effects wasn't intended to be viewed in real time, you had to cache the footage. Composers usually only care about a small section in the workspace. But editors should be able to play big sections, and disabling the workspace benefits a little more real estate chronology. When it's off, visualizations can occur between In and Out points. Page 2 From the author of [□](#) In Part 2 of this series, More quick tips to facilitate your transition to Adobe Premiere Pro CS6, I explain how Premiere Pro handles effects by going on how and why we are visualizing/viewing footage in Premiere Pro. Tips like these are designed to make your transition to Adobe Premiere Pro easier. 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