



# Adobe® Premiere® Pro CS5

## Quick start guide for Apple Final Cut Pro and Avid users

With the new Mercury Playback Engine and industry-leading native tapeless support, many editors are switching to Adobe Premiere Pro CS5 for its superior performance and convenient workflow. This quick reference guide highlights helpful tips to get you started editing with Adobe Premiere Pro if you are used to working with Apple Final Cut Pro or Avid Media Composer.

**What's included:**

- Adobe Premiere Pro CS5
- Adobe OnLocation CS5
- Adobe Encore CS5
- Adobe Device Central CS5
- Adobe Bridge CS5
- Adobe Media Encoder CS5

Adobe Premiere Pro CS5 is also available as a component of Adobe Creative Suite® 5 Production Premium and Adobe Creative Suite 5 Master Collection.

**Adobe Creative Suite 5 Production Premium combines:**

- Adobe Premiere Pro CS5
- Adobe After Effects® CS5
- Adobe Photoshop® CS5 Extended
- Adobe Illustrator® CS5
- Adobe Flash® Catalyst™ CS5
- Adobe Flash CS5 Professional
- Adobe Soundbooth® CS5
- Adobe OnLocation CS5
- Adobe Encore CS5

**Additional components:**

- Adobe Dynamic Link
- Adobe Bridge CS5
- Adobe Device Central

Integrates with new Adobe CS Live online services\*

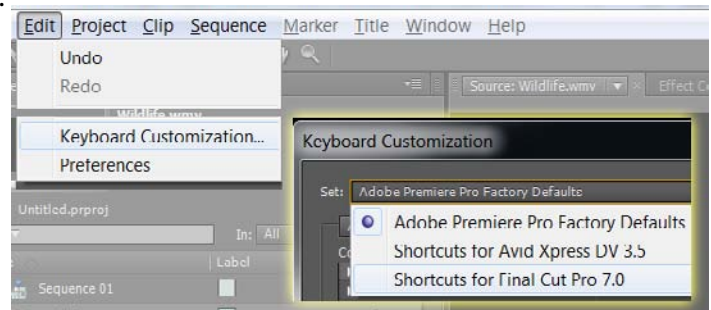
For updates to system requirements and more detailed information about video hardware compatibility, visit <http://www.adobe.com/products/premiere/systemreqs/>

### Keyboard & Sequence Customization

Every power user knows that one of the best ways to work efficiently in a program is to know the keyboard and mouse shortcuts. If you already know the Final Cut Pro or Avid keyboard shortcuts, you can assign those same, familiar shortcuts in Adobe Premiere Pro. Note that many existing Adobe Premiere Pro keyboard shortcuts match other editors, such as J-K-L playback and I or O for setting In or Out points.

**To customize keyboard shortcuts:**

1. Open the Keyboard Customization dialog from the Edit menu > Keyboard Customization.
2. In the Keyboard Customization dialog, you can choose Apple Final Cut Pro or Avid keyboard layout presets that approximate your existing layout.
3. To edit a keyboard shortcut, click on the shortcut in the right hand column.
4. After updating keyboard shortcuts, save your custom keyboard layout using the Save As command.



Be aware that some Adobe Premiere Pro commands use different terminology than you might be used to. Here are the most common editorial commands with the equivalent Adobe Premiere Pro names:

Apple Final Cut Pro	Adobe Premiere Pro
Mark in	Set clip marker in / set sequence marker in
Mark out	Set clip marker out / set sequence marker out
Clear in	Clear clip marker > in / clear sequence marker > in
Clear out	Clear clip marker > out / clear sequence marker > out
Clear in and out	Clear clip marker > in and out / clear sequence marker > in and out
Go to In	Go to Clip Marker > In
Go to Out	Go to Clip Marker > Out
Overwrite	Overlay
Add Edit	Razor Track
Playhead	CTI (current time indicator)
Extend edit	Roll Previous Edit to CTI/Role Next Edit to CTI

Adobe Premiere Pro has many native editing sequence presets, including for DSLR and RED cameras.

Each time you click the New Sequence button, you typically pick from the list of available options. But, what if you want to edit natively in a different resolution, frame rate, or compression format? You can create your own custom sequence preset to match your need.

**To create a custom sequence:**

1. Open the New Sequence dialog to find a list of sequence presets.
2. If you would like to create a custom sequence preset, click on the General tab in the New Sequence dialog and choose Desktop in the Editing Mode pop-up menu at the top.

## **Importing from tapeless (file-based) cameras via the Media Browser**

In Adobe Premiere Pro, you can directly import and edit clips -without transcoding or rewrapping- from almost any file-based media including P2, AVCHD, XDCAM, AVCCAM, DPX, and AVC-Intra, as well as DSLR and RED cameras. You can begin viewing and editing straight from cards, but it is more efficient to copy contents to a hard disk before importing. Copying to a hard disk also improves playback performance and prevents the files from going offline should the card or optical media be removed from the system.

**To import media from tapeless cameras:**

1. Choose Window > Media Browser or press Shift+8.
2. Select the type of media you want to see in the View pull-down menu. The media browser will see and play the media files themselves so you don't have to wade through a convoluted file and directory structure.

## **Importing Final Cut Pro or Avid sequences into Adobe Premiere Pro**

Interoperability between Adobe Premiere Pro and other NLEs means you can share files and timelines without conversion or rendering, thereby preserving commonly used effects and transitions, and saving valuable production time.

**To import a Final Cut Pro or Avid sequence into Adobe Premiere Pro:**

1. Select the sequence and click File > Export XML (for Final Cut Pro) or Export AAF and select "Link to (Don't Export) Media" (for Avid).
2. Name your exported sequence, browse to a location to save it, and then click Save.
4. In Adobe Premiere Pro, create a new project from the Welcome screen by clicking the New Project button, or choose File > New > Project.
5. Click OK. The New Sequence Dialog box will appear.
6. Click Cancel (to cancel the creation of a new blank sequence).
7. In Adobe Premiere Pro, choose File > Import. In the dialog box, browse to the XML file or AAF file and click Import. Adobe Premiere Pro will import the sequence and all necessary source media. An Import progress bar appears, but it may take a minute or longer before you see evidence of anything happening. During this apparent pause, Adobe Premiere Pro is creating a translation report. When the report is complete, another dialog box advises you to check the report for possible conversion issues.

The Status Message area at the lower left of the workplace provides useful tips and information when selecting and dragging clips into the Timeline.

## **Editing tools**

In the CS5 workspaces, the Tools panel is located at the upper left corner of the screen. This panel contains many core editing tools such as ripple and rolling edit, slip, slide, and razor. You may move the Tools panel to another position of your screen by clicking and dragging the panel to a new location using the gripper area to the left of the tools.

## Trimming/Trim Monitor

The Trim panel, accessed by pressing T on the keyboard, shows changes in the incoming and outgoing frames on either side of a transition. Once you are in this panel, the behavior will be the same as that of Final Cut Pro. Simply use the keyboard shortcut table to determine the proper shortcuts for the specific trim tool you want to use. If you're using Media Composer, the trimming tools in Adobe Premiere Pro work a little differently. With Media Composer, hitting P or clicking on the "A" side of the trim window trims and ripples; the same happens when clicking the ] key or the "B" side of the trim window. The equivalent in Adobe Premiere Pro is the Ripple Edit Tool (B) key. In Media Composer, clicking the [ key or the area between the monitors "rolls" the edit, not changing the duration of the sequence. In Adobe Premiere Pro, this is done with the N key.

The other important trim tools in Adobe Premiere Pro are the Slip Tool (Y) and the Slide Tool (U). They work similarly for both Final Cut Pro and Media Composer, just use the keyboard shortcut table to choose the right tool from the keyboard.

### For more information

Product details:

[www.adobe.com/premiere](http://www.adobe.com/premiere)

For free tutorials visit the Adobe Premiere Pro channel on Adobe TV:

<http://tv.adobe.com/product/premiere-pro/>

### For more information about the tools in and workflows supported by Adobe Premiere Pro, please refer to these more in-depth guides:

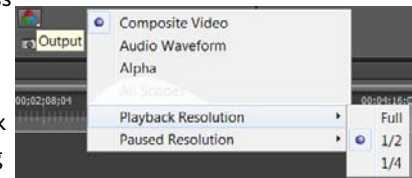
- *How to use Adobe Premiere Pro if you're a Final Cut Pro user*
- *How to use Adobe Premiere Pro if you're an Avid Media Composer user*

## Applying Transitions and Effects

Find an effect or transition you would like to add from the Effects panel, then drag and drop it onto a clip in a timeline. You can also select multiple clips and apply the same effect or transition to the entire selection.

## Playback resolution

The playback resolution in the Source and Program monitor is set to half resolution by default. To adjust playback resolution, click on Output button to access the Playback Resolution settings.



## Audio

**Unlinking audio from video in clips:** To temporarily unlink the audio, hold down the Option/Alt modifier key and drag the edge of either the video or audio on the timeline.

**How to expand audio tracks to expose the waveform:** To expand an audio track, click on the disclosure triangle to the left of the track and drag the bottom edge of the track header to make it as tall as desired.

**Adobe Premiere Pro has three Audio track types:** Adobe Premiere Pro supports three specific audio track types: Mono, Stereo, and 5.1 surround sound. Audio clips may only be added to a compatible track type.

### To create a compatible audio track:

1. Choose Sequence > Add Tracks and add an audio track that will accept the clip type that you would like to add: Mono, Stereo or 5.1 surround.
2. If you prefer to work with mono-only audio tracks, set the Source Channel Mapping to Mono in the Preferences > Audio dialog.

**Adjusting audio gain:** The Audio Mixer in Adobe Premiere Pro controls track volume level.

1. To adjust the volume level of individual clips, use the Audio Gain command from Clip > Audio Options > Audio Gain. The clip volume level may also be adjusted by dragging the yellow clip volume "rubberband" on the audio waveform in the timeline.
2. To add keyframes to the clip volume "rubberband," hold the Command (Mac) or Ctrl (PC) key down while clicking on the rubberband with the Arrow or Pen tool.

**Solo an Audio Track:** To solo an audio track, use the Solo button in the Audio Mixer panel.

