

# ADOBE® PRELUDE™

Help and tutorials

October 2013



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What's new

# What's new in Prelude CC

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Adobe® Prelude® CC ships with several exciting features and enhancements. Read on for a quick introduction to these features and links to resources offering more information.

## Prelude CC | October 2013

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## Prelude CC | October 2013

### Ingest still images



*Enhanced in Prelude CC*

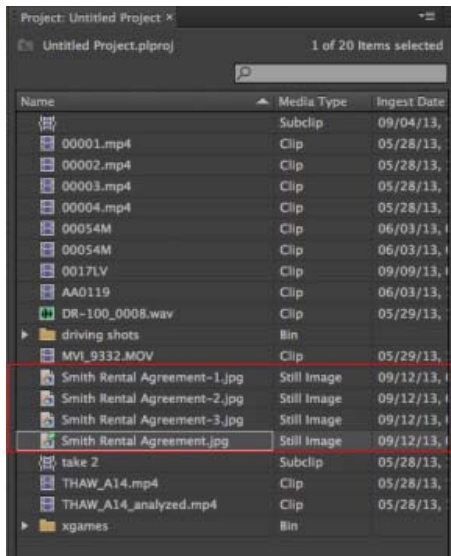
You can now ingest still images into Prelude. The following formats are supported:

- Adobe Illustrator (.ai)
- Adobe Photoshop (.psd)
- Bitmap (.bmp)
- CompuServe GIF (.gif)
- JPEG
- PNG

## TIFF

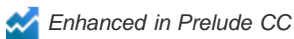
- Icon files

Only static metadata is associated with still images in Prelude. For the purpose of inclusion into rough cuts, still images are assigned a default duration of 150 frames. You can adjust this default duration in your preferences (Preferences > General). No markers are associated with still images in Prelude.



Still images ingested into Prelude

## Improvements to the Unassociated Metadata workflows



Enhanced in Prelude CC

Using the Unassociated Metadata panel, you can apply log files (XMP) created by Adobe Prelude Live Logger to media created while logging. You can now apply metadata from multiple XMP files—stored on your computer or downloaded from Creative Cloud—to one or more clips. When you select an XMP file in the left pane of the Unassociated Metadata dialog, the markers in it are listed in the right pane. You can select the desired markers and apply them on one or more selected clips.

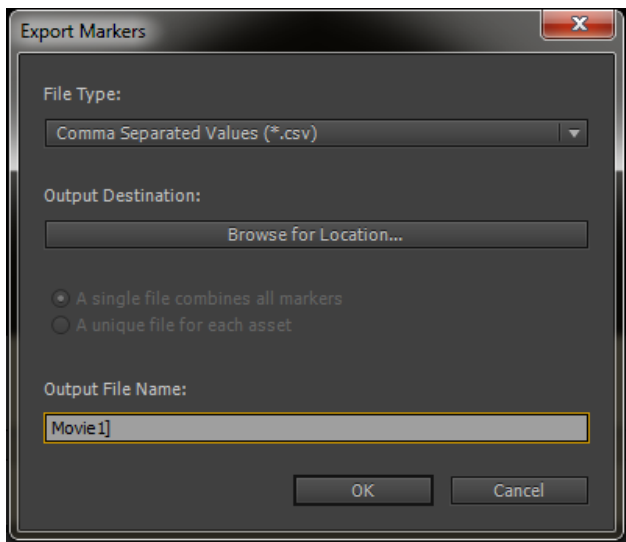
**Note:** Before applying markers to clips currently selected in the Project panel, ensure that the Apply Markers At option is set to Marker Start Time. The Current Player Position option is applicable only to a clip open in the Timeline/Monitor panel.

## Export markers



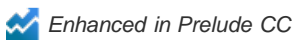
New in Prelude CC

You can now export markers from selected assets as a CSV text file or a well-formatted HTML page (File > Export > Markers).



*Export markers*

## Clips conform automatically after ingest



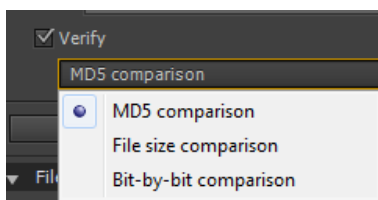
*Enhanced in Prelude CC*

Prelude now lets you set a preference that automatically conforms audio while ingesting clips (Preferences > Audio > Automatically Conform Audio On Ingest).

In Prelude CS6, conforming/PEK file generation did not happen until a clip was opened in the Timeline/Monitor panel. In Prelude CC, all assets are conformed during ingest. With this enhancement, all audio is available when required. Audio during playback is now available from the Project panel's thumbnail view.

## Other enhancements

- Prelude now lets you log and apply metadata to GoPro media.
- You can now use MD5 verification to ensure that the ingested files match the original.



*MD5 verification for ingested files*

- You can now export one or more subclips in supported formats (File > Export > Media).
- Prelude now autosaves your project whenever markers are added or modified.

## Useful video resources

## Prelude CC | June 2013

### Perform speech to text analysis using Adobe Story scripts as a guide

 *New in Prelude CC*

Similar to the workflow available in Adobe Premiere Pro, you can analyze clips using Adobe Prelude to turn speech into searchable metadata. Scripts from Adobe Story can be used to guide the speech analysis engine and improve accuracy.

Prelude now has a new Adobe Story panel directly within the application that displays a list of available scripts in your Adobe Story account. You can simply drag and drop scenes onto clips in Prelude's Project panel to associate scripts with the video clips. Then, you can select the clips and analyze them.

### Rename files during ingest

 *New in Prelude CC*

The Ingest dialog allows you to create your own naming conventions and save them as presets. You can also share presets using the Import Preset feature.

The way in which files are renamed depends on the type of media being ingested. For simple video assets (QuickTime, AVI, and so on), the entire asset is represented as a single file. Prelude renames the asset file on disk to match the naming convention.

If you are ingesting media from a complex folder structure (XDCAM, P2, AVCHD), Prelude renames the alias used in the Project Panel. In addition, the new name is written to the XMP metadata (Title field of the Dublin Core XMP schema). Because this field is used by Premiere Pro when displaying project alias names, the appearance and behavior of your media through cross product workflows remains consistent.

### Support for growing files

 *New in Prelude CC*

You can now ingest and log growing files while they are still being recorded. In the Media section of the Preferences dialog, you can customize the refresh rate for growing files.

**Note:** *This feature has additional hardware and software requirements.*

### Specify a preroll time for markers

 *New in Prelude CC*

When you add markers during playback, you sometimes miss adding the marker at the exact time. For example, if you want to add the marker at 00:20:41:02 during playback, the delay in pressing the key can result in the marker getting added after the required time.

The **Preroll** setting lets you factor the delay in adding markers when the movie is in playback mode. In the **Marker** section of the **Preferences** dialog, you can specify the **Preroll** time for markers.

Markers added while the open clip is not playing do not use the preroll time, they start at the location of the **Current Time Indicator**.

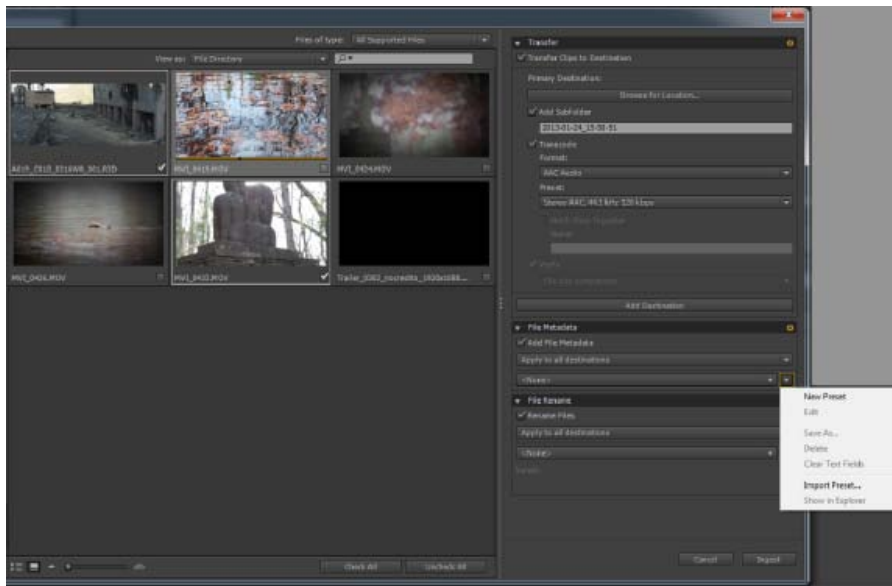
### Playback for the duration of a marker

You can now play back the movie for the duration of a marker. Click the Play In-Out button on the Monitor panel to play back the movie for a selected marker. Alternatively, use **Ctrl+Shift+Space** (Windows) or **Option+K** (Mac OS).



## Changes to the Ingest panel

- Selected clips appear brighter and with a border.
- In the Files of Type menu, only the supported file formats are listed. The list reflects the support for audio files in this release.
- The label Concatenate changed to Stitch Clips Together.
- In the Verify menu, labels of options changed to File Size Comparison and Bit by Bit Comparison.
- The Power button in the panel header allows you to disable all features in the panel without opening the panel.
- To ingest clips to a specified bin in the Project panel, select the bin before you click Ingest. The movie clips are ingested to the specified bin.
- Two new panels, File Metadata and File Rename have been introduced. These panels allow you to add file metadata and change the current name of files during and after ingest.



## Relink a rough cut with its assets

When you move an asset to a different location, its link with the rough cut is broken. You can now relink relocated assets associated with the rough cut.

To relink a rough cut with its assets, right-click the clips inside the open rough cut and select Relink. Select the asset from its current location. Prelude relinks the selected asset, and other assets associated with the rough cut present at that location.



## Export rough cuts directly to Adobe Media Encoder



Select a rough cut in the Project panel and then select File > Export > Rough Cut to export the rough cut directly to Adobe Media Encoder. Select the presets, output, and destination for encoding in Adobe Media Encoder.

This feature requires that Premiere Pro be installed on your computer.

## Changes in the Preferences dialog

- If the Welcome Screen is disabled, the previously opened project is launched when you open Prelude. You can reenable the Welcome Screen in the General section of the Preferences dialog. From the startup menu, select Show Welcome Screen.
- In the Creative Cloud section, you can specify a location for XMP files that are downloaded from the creative cloud.
- In the Marker section, you can change the default color settings and duration for markers. For example, if you want the comment markers to have a default time of 5 seconds, you specify the time in Duration.
- To change the skip back duration when you press the H key, specify a Skip Back Amount in the Playback section of the Preferences dialog.

## User interface changes

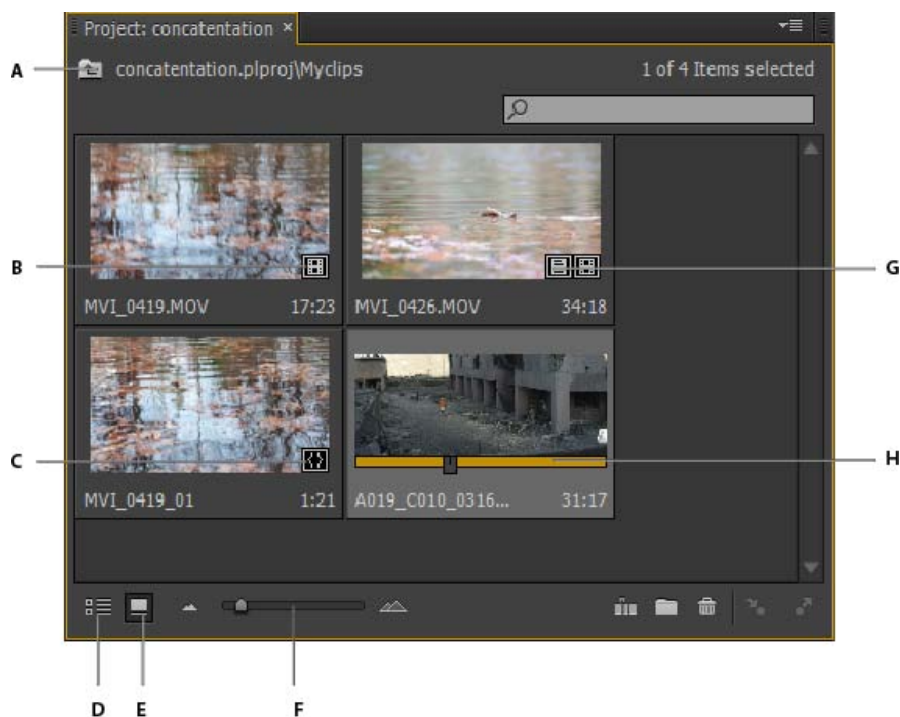
### Welcome screen

To disable the Welcome Screen at launch, disable the option Show Welcome Screen at Startup.

If you disable the Welcome screen, the last opened project launches when you start Prelude. To re-enable the Welcome screen, open the Preferences dialog, and select Show Welcome Screen in the At Startup menu.

### Thumbnail view for movie clips in the Project panel

- Thumbnail view has been added for movie clips in addition to the List view.
- To scrub the contents of a movie clip, hover your cursor across the thumbnail or select the clip and control playback using JKL keys.
- Different badges for master clips and sub clips.
- One level up button allows you to move up by one level when navigating bins.



**A.** Up one level **B.** Badge for movie clip **C.** Badge for sub clips **D.** List view **E.** Thumbnail view **F.** Zoom option **G.** Attached Adobe Story scene **H.** Scroll bar

### Switching between a rough cut and open clip

The user interface for switching between a rough cut and an open clip is now standardized with other video applications from Adobe.

CC: Use the options in the menu of the Monitor or Timeline panels to switch between a rough cut and an open clip.

CS6: Click the name of the rough cut or the open clip in the Timeline or Monitor panel.

### New file format support

#### New in Prelude CC

- Logging support for Red R3D files.
- Sony XMPilot planning metadata on XDCAM HD cameras.
  - During ingest, Prelude converts XMPilot Planning metadata to Static metadata. It also converts essence markers to comment markers.
- AIFF, MP3, and WAV files
- Import and logging of DNxHD assets

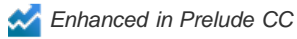
### Upload and download XMP metadata files

#### New in Prelude CC

You can upload asset metadata to the Creative Cloud as an XMP file. You can later download the XMP file to Prelude running on another computer or device and apply that metadata to assets. The metadata is downloaded to the Unassociated Metadata panel.

For more information, see [Use the Creative Cloud to upload and download asset metadata](#)

## Audio workflows



- You can mute an audio channel by doing one of the following:
  - Right-click the movie clip, and select Mute Audio Channel.
  - Click the mute buttons on the header of the track
- The new look of the audio waveforms matches the current look of the waveform in Premiere Pro. Just like in Premiere Pro, you can switch to the old style of audio waveform appearance by toggling "Rectified Audio Waveforms" in the Timeline panel flyout menu.

## From the community | 10 exciting features in Prelude CC




Check out these exciting features in Prelude CC... [Read More](#)  
<http://www.premiumbeat.com/blog/next-version-...>

**The Beat** by  
<http://www.premiumbeat.com>

[Contribute your expertise to  
Adobe Community Help](#)

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# What's New in Adobe Media Encoder CC

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Adobe® Media Encoder CC offers new features and enhancements for an enhanced video encoding experience. Read on for a quick introduction to new features with links to resources offering more information.

## [Match Source presets](#)

### [Exporting Closed Caption data](#)

### [Support for Avid DNxHD assets](#)

### [Updated MPEG-2 exporters](#)

### [Enhancements to SurCode for Dolby Digital audio codec](#)

### [Closer integration with Adobe After Effects](#)

### [Other changes](#)

Also, [read this blog post by Adobe's Kevin Monahan](#) for a look at some of the top new features in this release.

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## Match Source presets

When exporting video files in H.264 or MPEG format, Adobe Media Encoder lets you automatically match the video settings of the source file using Match Source presets. Selecting a Match Source preset automatically activates the appropriate options in the Video settings tab in the Export Settings dialog.

Adobe Media Encoder provides the following two Match Source presets for both H.264 and MPEG-2 exporters:

- **Match Source - High bit rate:** for High-Definition (HD) video sources. This preset is the default Match Source preset for both H.264 and MPEG-2 exporters.
- **Match Source - Medium bit rate:** for Standard-Definition (SD) video sources.

Match Source presets are useful when you want to pass a few video attributes from the source, and select specific values for the other attributes. You can save the Match Source setting as a new preset and apply them to any source in the Queue or Watch Folder panels.

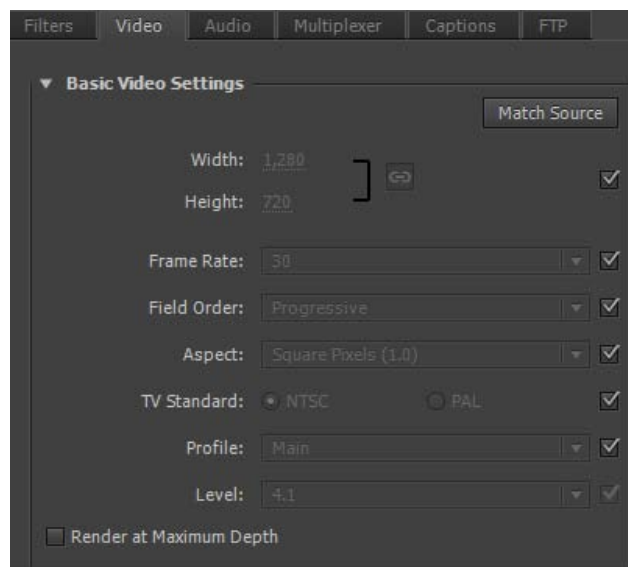
For example, say, you have a Watch Folder containing assets with varying frame sizes and frame rates. You want to convert all the assets in the Watch Folder to a single format at 24 fps. To do so, create a preset with source-matching enabled for all properties except Frame Rate, which is set to 24 fps.

## Match source while exporting H.264 and MPEG-2 videos

1. In Adobe Media Encoder, select Edit > Export Settings.
2. In the Export Settings dialog, select the Video tab.
3. Click Match Source to turn on source-matching. Source-matching is turned on for the following basic video settings:
  - Frame Size
  - Frame Rate
  - Field Order
  - Aspect ratio

- TV Standard
- Profile
- Level

You can choose to turn source matching on and off for individual properties by clicking the checkbox next to each property. Deselecting a Match Source shows you the matching source value for each setting, and lets you edit the value as required.



*Match Source settings*

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## Exporting Closed Caption data

Closed captions are typically used to display the audio portion of a video as text on televisions and other devices that support the display of closed captions.

Adobe Media Encoder can export closed caption tracks from Premiere sequences as a separate "sidecar" file that contains the caption data. For QuickTime exports, you can choose to export the data either as a separate sidecar file, or embed the data within the output file.

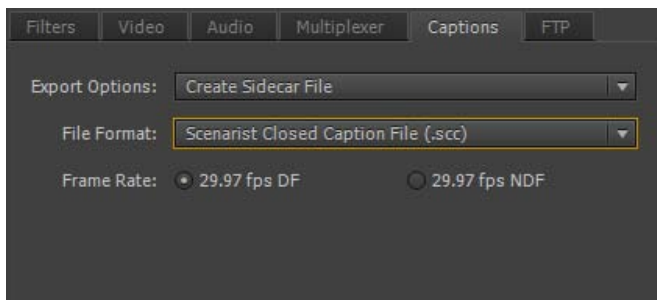
For more information on exporting closed caption data from Adobe Premiere Pro through Adobe Media Encoder, see [Closed Captioning](#), and watch this video:

### Export Closed Caption data using the Export Settings dialog

The new Captions tab in the Export Settings dialog box lets you specify the format and the frame rate while exporting closed caption data. The frame rate options depend on the file format that you choose while exporting.

Adobe Media Encoder provides you the following sidecar formats:

- Scenarist Closed Caption File (.scc) - CC Standards: CEA-608
- MacCaption VANC File (.mcc) - CC Standards: CEA-608 or CEA-708
- SMPTE Timed Text (.xml) - CC Standards: CEA-608 or CEA-708
- EBU Timed Text (.xml) - CC Standards: Teletext
- EBU N19 Subtitle (.stl) - CC Standards: Teletext



*Closed captions export options*

1. Queue a Premiere Pro sequence with closed caption data by doing one of the following:
  - In Premiere Pro, select File > Export > Media.
  - Load a closed caption asset in the Source Monitor or select it in the Project panel. Then, select File > Export > Media.

In the Export Settings dialog box, click Queue to send the sequence into the Adobe Media Encoder queue.

Alternatively, you can also drag-and-drop the sequence from Premiere Pro into the Queue panel in Adobe Media Encoder.

2. In Adobe Media Encoder, select Export Settings from the file's context menu.

3. In the Export Settings dialog box, select the Captions tab.

4. Select the Export Option as:

- Create Sidcar File, or
- Embed in Output File (QuickTime movies only).

If you choose not to export the closed caption data, select None.

5. You can specify the file format for the sidcar file. The frame rate options that are provided depend on the sidcar file format that you choose.

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## Support for Avid DNxHD assets

Adobe Media Encoder provides enhanced support for Avid DNxHD assets. Avid DNxHD is an intermediate codec that is used in several non-linear video editing systems. To learn more about the Avid DNxHD codec, see [this article](#) from Avid.

### Easy import and export of DNxHD assets

Adobe Media Encoder supports the import and export of Avid DNxHD assets without having to install additional codecs.

You can import DNxHD assets in the following formats:

- MXF (MXF OP1a and MXF Op Atom variants)
- QuickTime (with uncompressed alpha channel)

You can also encode any source to the DNxHD MXF format (MXF OP1a variant).

### New DNxHD MXF presets

Several DNxHD MXF presets have been added to Adobe Media Encoder. They are available in the Presets Browser under the Broadcast category.

DNxHD presets are available as 8-bit or 10-bit depth. The 8-bit depth variants are in YUV color space. The 10-bit depth variants can either be in YUV or RGB color space. Presets with "X" in their name denote a 10-bit depth.

**See also:**


## Updated MPEG-2 exporters

Adobe Media Encoder has updated MPEG-2, MPEG-2 Blu-ray, and MPEG-2-DVD export formats.

The updates include performance enhancements and the following user interface changes:

**Note:** There are no changes to the functionality of these exporters.

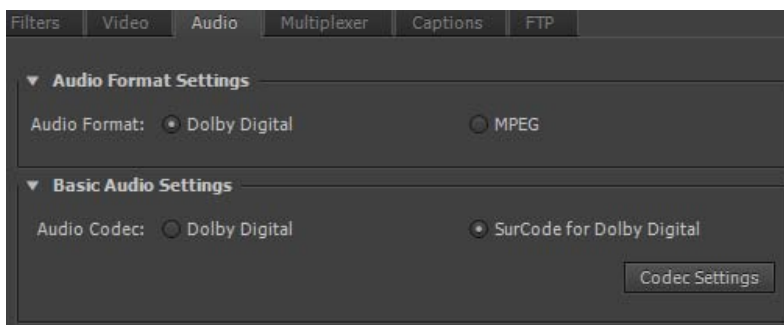
- To give a unified appearance across exporters, the order of fields is adjusted to match the layout of H.264 and other newer exporters.
- The Quality slider now has a range of 0-100 (earlier range was 1-5). Approximate values in the new range can be calculated as 1=0, 2=25, 3=50, 4=75, 5=100.

 To import MPEG-2 presets from a CS6 version, you need to re-create the presets manually. You cannot import the presets directly.

## Enhancements to SurCode for Dolby Digital audio codec

The SurCode for Dolby Digital audio codec is now available for MPEG-2, MPEG Blu-ray, MPEG-2-DVD, H.264, and H.264 Blu-ray exporters.

You can select the SurCode for Dolby Digital audio codec from the Export Settings dialog box.



SurCode for Dolby Digital Audio Codec settings

1. In Adobe Media Encoder, select Edit > Export Settings.
2. In the Export Settings dialog box, select the Audio tab.
3. Under Audio Format Settings, select the audio format as Dolby Digital.
4. Under Basic Audio Settings, select the audio codec as SurCode for Dolby Digital.
5. For information about installing SurCode for Dolby Digital encoder and other additional information, click Codec Settings.

**Note:** Adobe Media Encoder installs a trial version of SurCode for Dolby Digital encoder by default. To continue using the SurCode for Dolby Digital encoder after the trial period ends, you need to purchase the third-party license from [Minnetonka Audio Software](#).

## Closer integration with Adobe After Effects

You can now send compositions from Adobe After Effects directly to Adobe Media Encoder. There are two new menu commands and a keyboard

shortcut to send active compositions selected in the Project panel to the Adobe Media Encoder encoding queue:

- In Adobe After Effects, select Composition > Add To Adobe Media Encoder Queue, or select File > Export > Add To Adobe Media Encoder Queue.
- Use the keyboard shortcut Ctrl+Alt+M (Windows) and Cmd+Option+M (Mac OS)

Several export formats that were available in previous versions of Adobe After Effects are now available in Adobe Media Encoder.

**Note:** These export formats are now disabled by default in Adobe After Effects. If you want, you can re-enable the older versions of these formats in After Effects using the Output preferences in the Preferences dialog box. Adobe, however, recommends that you use newer versions of these formats that are available from Adobe Media Encoder.

- H.264
- H.264 Blu-ray
- MPEG-2
- MPEG-2 Blu-ray
- MPEG2-DVD
- MPEG4
- Windows Media (available only on Windows)

To use these formats, export your compositions from Adobe After Effects to Adobe Media Encoder.

For more information, see *What's New in After Effects CC* and [this blog post](#) by Adobe's Todd Kopriva.



**Community resources:**

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## Other changes

### Additional system presets

Adobe Media Encoder CC includes new system presets for the following mobile devices:

- Amazon Kindle Fire,
- Barnes & Noble Nook,
- and Android tablets.

Adobe Media Encoder also provides 1080p presets for the following new Apple devices:

- iPad retina display (third and fourth generation),
- iPad Mini,
- iPhone 5, and
- Apple TV (third generation).

You now also have new presets for XDCAM EX and AVC-Intra in MXF wrappers. For information about using and installing these presets, see [this blog post](#) by Adobe's Todd Kopriva.

### Smart Rendering by default for MXF OP1a and MXF formats

Smart Rendering is turned on by default for MXF OP1a and DNxHD MXF formats. For more information about Smart Rendering, see [this article](#).

### Support for new formats

Adobe Media Encoder now supports the following new import formats:

- Sony 4K AVC-Intra (XAVC)
- Panasonic AVCI-200
- RED Epic Monochrome



- DNxHD.MXF
- DNxHD.MOV
- ProRes.MOV
- XDCAMHD.MOV
- XDCAMEX.MOV

## Ability to change the output folder for multiple selections

You can change the output directory for multiple outputs at once by following these steps:

1. Select two or more outputs in the Queue panel. You can select outputs from the same source or from different sources.
2. In the Output File column, click the output path of one of the selected outputs.
3. Select a folder from the dialog, and click Choose. The Output path of every output in your selection changes to the new folder.

## Ability to import ARRIRAW (.ari) camera files

You can now import ARRIRAW (.ari) camera files directly into Adobe Media Encoder.



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# What's New in Adobe Premiere Pro CC June 2013 release (version 7.0)

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 *Premiere Pro CC October 2013 release (version 7.1) now available. For information about the new and changed features in this release, see this **What's New** article.*



Adobe® Premiere® Pro CC offers several new features and enhancements that enrich your digital video editing experience. Read on for a quick introduction to the new features and links to resources offering more information.

 **IMPORTANT:** *Apart from the features listed in this article, Premiere Pro CC includes several useful features that help you be more productive when using Premiere Pro. For more information, see [New features in Premiere Pro CC June 2013 \(version 7.0\)](#).*

[Premiere Pro CC new features overview](#)

[Sync Settings using Adobe Creative Cloud](#)

[Adobe Anywhere integration](#)

[User Interface improvements](#)

[Relinking offline media](#)

[Duplicate frame detection](#)

[Closed Captioning](#)

[Editing finesse enhancements](#)

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[Color-related enhancements](#)

[Extending the power of Adobe Premiere Pro](#)

[New and changed keyboard shortcuts](#)

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## Sync Settings using Adobe Creative Cloud



The new Sync Settings feature enables users to sync their preferences, presets, and settings to the Creative Cloud.

If you use Premiere Pro on multiple machines, the Sync Settings feature makes it easy for you to keep those settings synchronized across the machines. The syncing happens via your Adobe Creative Cloud account. All the settings are uploaded to your Creative Cloud account, which can be downloaded and applied on the other machine.

For more information, see [Sync settings in Premiere Pro CC](#).

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## Adobe Anywhere integration



Adobe Anywhere lets video teams effectively collaborate and access shared media across standard networks. You can use local or remote networks to simultaneously access, stream, and work with remotely stored media. Heavy file transfers, duplicate media, and proxy files are not required.

To use Adobe Anywhere in Premiere Pro, select File > Adobe Anywhere > Sign In. Enter the required information in the Adobe Anywhere Sign In dialog box.

For more information, read about [Adobe Anywhere for Video](#), or watch this video:

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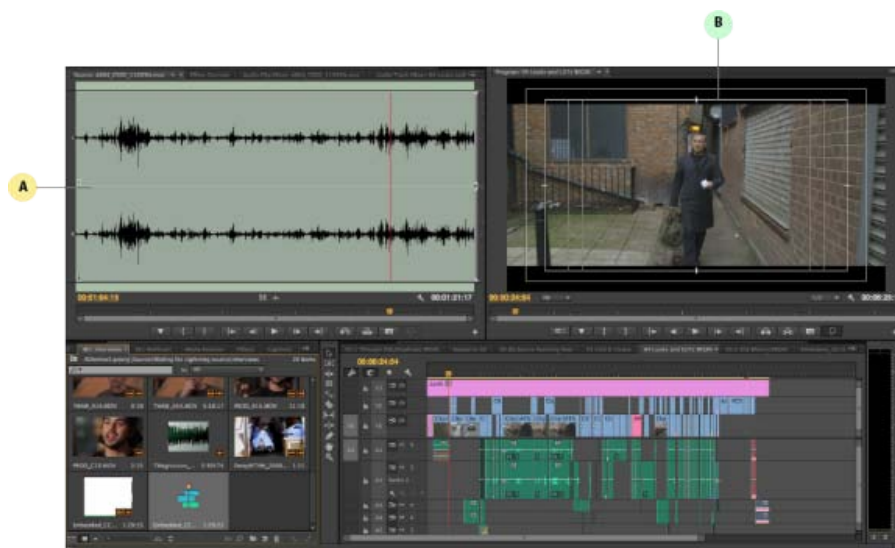
## User Interface improvements

### High-resolution viewing and improved overall user experience

Premiere Pro now provides HiDPI support for an enhanced viewing experience with a high-resolution user interface. HiDPI displays are available on the newest monitors like Apple's Retina Mac computers, including the new MacBook Pro models.

Other improvements to the user interface include:

- Improved title and action-safe guides
- Switching between video and audio waveforms with one click
- Toggling tool tips on and off



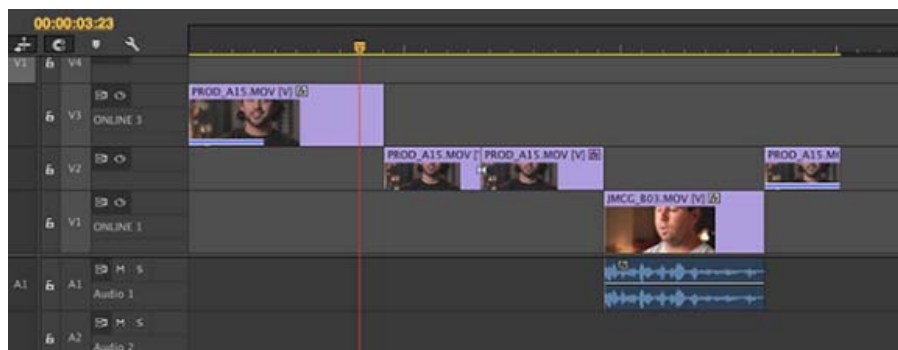
Enhanced viewing experience with HiDPI support

**A.** View video or audio in one-click **B.** Enhanced titling and action-safe guides

### Redesigned Timeline with customizable track headers

Premiere Pro now has a redesigned Timeline panel that is customizable, letting you choose what to display, and lets you have immediate access to controls.

You can now work more quickly and efficiently with track controls for volume and pan, recording, and audio metering.



*Redesigned Timeline*

The track headers in the Timeline panel are now customizable, allowing you to determine which controls are displayed. Since the controls are different for the video and audio tracks, there are separate Button Editors for each track type.

Right-click a video or audio track and select **Customize**. Then drag-and-drop buttons as required. For example, you can select the **Track Meter** control and drag it into your audio track.

You can easily edit source sequences into other sequences without nesting. You can also copy effects from one clip to another with enhanced paste attributes.

#### **Community resources:**

[Video tutorial by Josh Weiss: The redesigned Timeline panel](#)

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## Relinking offline media

You can often move, rename, or transcode files to different formats. Premiere Pro helps you locate and relink such files with the new **Link Media** dialog box.



**A.** *Locate missing media*

When you open a project containing offline media, the **Link Media** dialog provides information like filename, last known path, and metadata properties. Using all this information, Premiere Pro lets you quickly locate and relink the media, bringing them back online for use in your project.

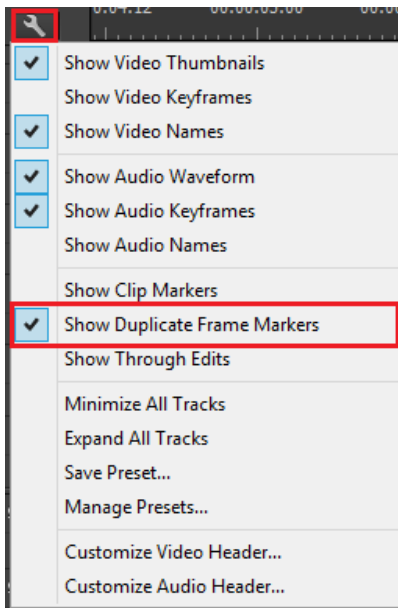
For more information, see **Relinking offline media**.

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## Duplicate frame detection

Premiere Pro identifies clips that are used in a timeline more than once in the same sequence by displaying duplicate frame markers. A duplicate frame marker is a colored stripe indicator that runs across the bottom of a clip for each duplicated frame.

To turn on duplicate frame markers, Click Timeline Display Settings, and select Show Duplicate Frame Markers.



*Show duplicate frame markers*

Premiere Pro assigns a color automatically to each master clip that has a duplicate clip. Up to ten different colors are assigned. After ten colors are used, the tenth color is reused.

For example, say, you've used multiple cameras to shoot a sporting event. You may use different shots of the crowd all through the show. If you use the same crowd shot more than once, then duplicate frame detection alerts you to the duplicate clip by displaying a colored stripe across it.

**Note:** Duplicate frame markers are not available for still images and time remapping.

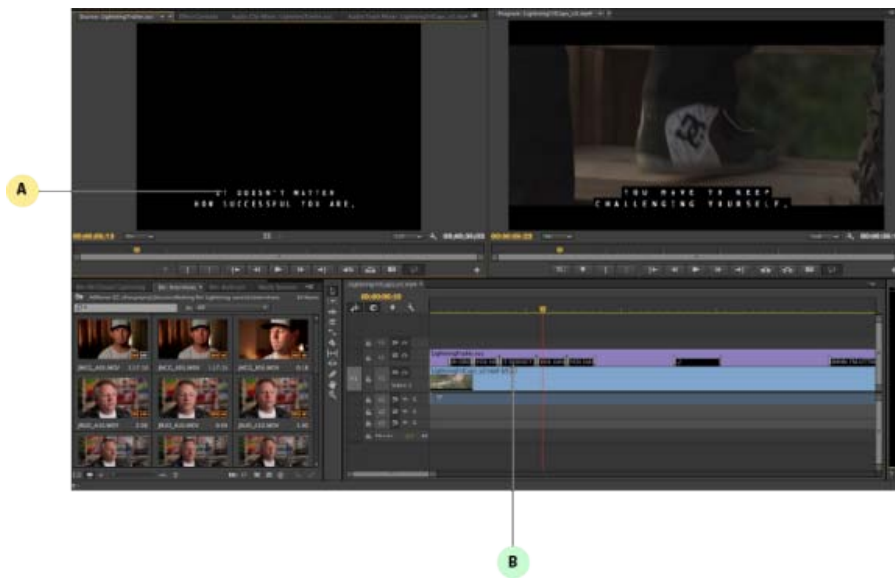
#### **Community resources:**

[Video tutorial by Josh Weiss: Duplicate frame indicators](#)

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## Closed Captioning

You can now work with closed caption text within Premiere Pro without the need for separate Closed Captioning authoring software.



*Closed Captioning tools in Premiere Pro*

**A.** Display closed captions with content **B.** See captions on the Timeline

You can import Closed Caption text, link it to the appropriate clips, edit the text, and adjust durations in the timeline from within Premiere Pro. When you're done, export your sequence to tape, or to Adobe Media Encoder, with embedded closed captions or as a separate Sidecar file.

For more information about working with closed captions in Premiere Pro, see **Closed Captioning**.

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## Editing finesse enhancements

### Auto-sync multiple camera angles

The new Multicamera mode displays the multicamera editing interface inside the Program Monitor. You can create ready-to-edit sequence from clips shot from different angles with multiple cameras or from different takes of a particular scene.

You can use the Create Multi-Camera Source Sequence option to combine clips that have common In or Out points or overlapping timecode into a multicamera sequence. You can create a multicamera source sequence from a bin of clips. When creating a multicamera sequence, there is now an Offset Audio By control, with a range of -100 to +100 frames.

For more information, see **Create multi-camera source sequence**.



Use the Create Multi-Camera Source Sequence option to automatically match multiple camera angles

## Auto-sync clips using audio waveforms

Premiere Pro also lets you can merge clips by using audio waveforms. You can use audio recorded from a second source to automatically sync and create multicamera and merged clips using audio waveforms.

## Source Patching and Track Targeting

Source patching and track targeting has been redesigned for faster and more efficient editing. You can now patch sources for insert and overwrite editing, or targeting tracks for Copy/Paste, Match Frame, and other edit operations in just a single click.

You can create presets for common patching scenarios, letting you reconfigure the Timeline with a single command.

For more information, see [\*\*Source patching and track targeting\*\*](#).

## Edit unnested sequences into destination sequences

You can now edit source sequences into other sequences, keeping the original source clips and track layout intact. This feature lets you use segments of other sequences containing individual source clips, edit points, transitions, and effects, much like copy/paste.

A "Nest Source Sequence" toggle command lets you toggle between nested and unnested behavior. The "Nest Source Sequence" toggle command is available from the Timeline header's source indicators context menu.

For more information, see [\*\*Edit from sequences loaded into the Source monitor\*\*](#).

## Join Through Edits

You can now join through edits in your clips using the new Join Through Edits feature.

In the Timeline panel, select the edit points in your clip that you want to join. Then, right-click (Win) or Ctrl-click (Mac) the selected edit points and select Join Through Edits from the context menu.

Through edit indicators are displayed on extraneous edits that do not cause a break in the original frame sequence of the clip. When you use Join Through Edits for a through edit, Premiere Pro heals the cut and recreates a longer clip from the contiguous parts.

## Snapping Razor tool

You can now snap the playhead to items when you drag it over the Timeline. When snapping is enabled, the Razor tool is selected, and the cursor snaps to any snapping target including the playhead.

To use the multi-razor tool over all tracks, press the Shift key. To ignore track items, press the Alt key (Windows) or Option (Mac OS).

## New Snap Playhead preference

Snap Playhead In Timeline When Snap Is Enabled is a new preference option that controls the behavior of the playhead when scrubbing. When you select this preference, the playhead snaps to every edit point.

This preference option is available under the General preferences category in the Preferences dialog box.

## Naming nested sequences

When you create a nested sequence with the Timeline's Nest command, the Nested Sequence Name dialog box appears. You can enter a name of your choice for the nested sequence.

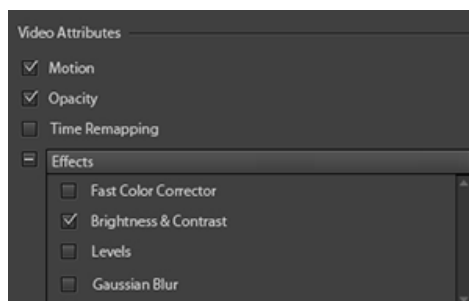
To use the Nested Sequence command, right-click (Win) or Ctrl-click (Mac) a clip in the Timeline panel and choose Nest from the context menu.

## Trim-to-zero duration

Trim a clip to zero duration using the keyboard or mouse. For more information, [see this video tutorial by Josh Weiss](#).

## Enhanced Paste attributes

The Paste Attributes dialog box lets you easily add and move audio and visual effects across multiple clips.



After copying a clip containing effects, the dialog box lets you select which effect you want to paste into the destination clip selected in the Timeline.

If the video or audio clips have any additional user-applied effects, these effects are also available for selection. You can select a group of effects or specific effects.

For more information, [see this video tutorial](#).

## Playhead moves to edit point after a ripple-delete

When you ripple-delete clips in the Timeline panel, the playhead automatically moves to the beginning of the edit point, instead of remaining in place. You can immediately replace the edit without having to first reposition the playhead.



## Audio enhancements

### Renamed Audio Mixer panel

The Audio Mixer panel is now renamed the Audio Track Mixer. This name change helps you distinguish the Audio Track Mixer from the new Audio Clip Mixer panel.



*Audio Track Mixer*

The pop-up menu in the Audio Track mixer is redesigned to display the audio plug-ins in categorized subfolders for a faster selection.

### Enhanced Timeline track header

A horizontal Audio meter is now available in the audio track headers.



*Audio Meter*

Two new controls are available in the Timeline's customizable track header area to adjust the pan and track volume for audio tracks.

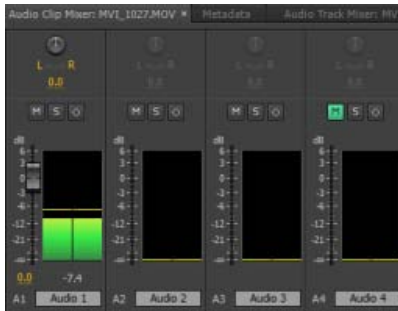
### Multiple stereo assignments for tracks to multichannel masters

You can now assign a mono or standard track to multiple pairs of channels in a multichannel master. In the panner assignment dialog, set the stereo channel pairs you want to assign to a track.

For more information, see **Multiple stereo assignments for tracks to multichannel masters**.

### New Clip Mixer panel

The Audio Clip Mixer lets you monitor and adjust the volume and pan of clips in sequence when the Timeline panel is in focus. Similarly, when the Source Monitor panel is in focus, the Audio Clip Mixer lets you monitor clips in the Source Monitor.



*Audio Clip Mixer*

To access the Audio Clip Mixer, choose Window > Audio Clip Mixer from the main menu.

For more information, see **Monitor clip volume and pan using Clip Mixer**.

## Audio waveform changes

Audio waveforms now appear similar to the waveforms in Adobe Audition. In addition, Audio waveforms now appear in nested sequences. You can return to standard audio waveforms in the panel menu.

You can also use a label color for your audio waveforms. In the Timeline panel, select Audio Waveforms Use Label Color.

## New Audio Plug-ins manager and audio plug-ins

The Audio Plug-ins manager is available to work with your audio effects. You can access the Audio Plug-In Manager menu from the Audio Track Mixer and Effects panels. You can also access the Audio Plug-In Manager from the Audio Preferences dialog.

Premiere Pro now supports third-party VST3 plug-ins. On the Mac, you can also use Audio Units (AU) plug-ins.

## Multi-channel QuickTime export

When exporting multi-channel master sequences, the Export Media dialog's Audio Channel setting changes to a pop-up menu. This menu lets you select the channels to be included in the export.

## Control surface support

Premiere Pro now lets you interactively mix audio with control surfaces that use the EUCON and Mackie protocols. You can also use third-party tablet-based controllers that support these protocols.

To connect your controller to Premiere Pro, select Control Surface in the Preferences dialog box. Choose the controller protocol from the Device Class menu.

Use the faders, knobs, and buttons on these devices to control Track Mixer faders and parameters, such as track pan and balance. You can connect supported devices, such as Avid MC Artist and Mackie XT and assume control of the Track Mixer.

For more information, see **Control surface support**.

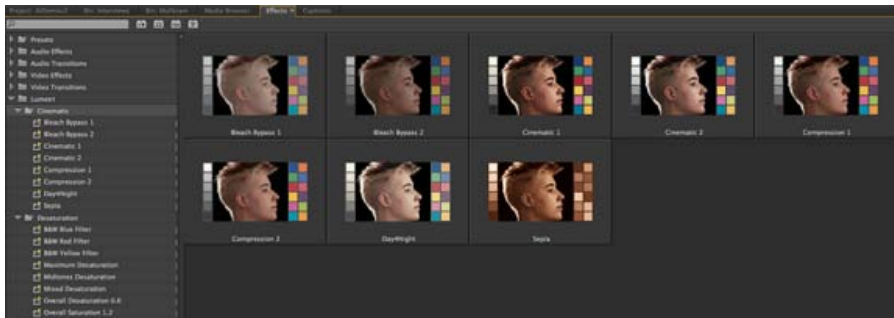
## Color-related enhancements

### Integration of Lumetri Deep Color Engine

Premiere Pro now includes the Lumetri Deep Color Engine. You can instantly apply SpeedGrade .look files and pre-made Lookup Tables (LUTs) to your sequences from within Premiere Pro.

Use the new integrated Looks browser in the Effects panel to apply preset color grading effects, or to locate exported .looks from SpeedGrade or LUTs from other systems.

For more information, see [\*Apply SpeedGrade color-correction within Premiere Pro\*](#).



The Looks Browser integrated in Premiere Pro

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## Extending the power of Adobe Premiere Pro

### Adobe Story panel

The new Adobe Story panel in Premiere Pro lets you import scripts created in Adobe Story, along with associated metadata to guide your editing. You can quickly navigate to specific scenes, locations, dialogue, and characters as you work. You can use Speech To Text search to find the clips you need and edit to the script within the Premiere Pro editing environment.

### Adobe Exchange panel

The Adobe Exchange panel integrated with Premiere Pro lets you easily browse, install, and find support for the latest plug-ins and extensions. Select Window > Extensions > Adobe Exchange to open the Adobe Exchange panel. You can find both free and paid extensions.

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## New and changed keyboard shortcuts



Premiere Pro provides you many new keyboard shortcuts including the following:

### Select next and previous clips in a sequence

The Select Next Clip and Select Previous Clip keyboard shortcuts let you quickly navigate relative to the current clip selection and select an adjacent clip in the sequence.

### Select clips under playhead or within In-Out range

To provide two slightly different keyboard-driven workflows, there are two new keyboard shortcuts for selecting clips in the sequence: Select Clip at Playhead and Select In to Out.

### Move selected clips to different tracks

Use the Nudge Clip Selection Up and Nudge Clip Selection Down keyboard shortcuts to move selected clips up or down to different tracks.

For the complete list of available keyboard shortcuts, see **Keyboard shortcuts in Premiere Pro CC**.

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## Other changes

### GPU processing changes

You can now enable OpenCL or CUDA processing on any card that meets minimum requirements (1-GB RAM, basic shader tests).

CUDA support for NVIDIA Kepler 2000 and 4000 Dual GPU support for NVIDIA cards for export performance enhancement are now available.

OpenCL processing is now available on Windows for cards that meet the basic requirements.

### Support for mezzanine codecs, native formats

Industry-standard mezzanine codecs and native video formats, such as the following, are now available within Premiere Pro:

- Native MXF-wrapped DNxHD
- Apple ProRes (decode only on Windows)
- Sony XAVC
- Panasonic AVCi200

### Enhanced import/export workflows for Avid and Final Cut Pro projects

You now have an enhanced and improved workflow when importing or exporting Avid or Final Cut Pro projects. You can import AAF projects with much higher fidelity, and with support for more video formats, including DNxHD.

### Export to Tape (Serial Device)

When a serial device is connected, you can export your edited sequence onto videotape directly from your computer, for example, to create a master tape. To do so, select File > Export > Tape (Serial Device).

**Note:** The Export to Tape (Serial Device) feature requires a third-party SDI tape export solution. Premiere cannot natively export to tape using Serial Device control.

For information about the many other new features, see **New features in Premiere Pro CC**.



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# Getting Started tutorials

## [Video | Adobe Premiere Pro CC and Prelude CC](#)

video-tutorial (Jun. 17, 2013)

## [Video | Adobe Prelude CC Overview](#)

video-tutorial (Jun. 17, 2013)

## [Video | What is Prelude CC](#)

video-tutorial (Jun. 17, 2013)

## [Video | Organizing clips in Prelude](#)

video-tutorial (Jun. 17, 2013)

# About Prelude

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[Introduction to Adobe Prelude](#)  
[Workflow](#)  
[Extending Prelude](#)

Adobe Prelude software is a video ingest and logging tool that helps you quickly tag and transcode raw footage from file-based cameras. It is an open platform that supports customized integration with third-party technologies and management systems.

You could also check out this video from Video2Brain. <http://www.video2brain.com/en/videos-13357.htm>

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## Workflow

### 1. Create a project / Open an existing project

Adobe Prelude creates a project (.plproj) file for every project that you create in Prelude. The project file contains references to the media you add to your project.

A project file stores only references to the source files that you ingest. For this reason, project files remain fairly small. Because only references to the source files are stored, you don't need to worry about moving, renaming, or deleting your source files. If media files are moved or renamed, you can reconnect such media to your project using the Relink command available in the File menu.

### 2. Ingest raw footage

Ingest entire movie clips, or only portions of a clip (partial ingest). Choose a codec that best suits your editing requirements.

File-size and byte-level checks help you immediately identify whether the footage was ingested successfully.

### 3. Organize ingested footage

You can reorder the sequence of clips by moving them in the project view. Use bins to organize project contents much as you use folders to organize files. Bins can contain clips, subclips, and rough cuts.

### 4. Log video clips

Use interface options or keyboard shortcuts to add temporal metadata to clips, and create subclips. Markers and other temporal metadata help you quickly organize and search clips. You can leverage the metadata information when you export to other software such as Adobe Premiere Pro.

### 5. Create rough cuts

Create rough cuts from clips and subclips before sending them to other software such as Adobe Premiere Pro for final editing.

## 6. Export to Adobe Premiere Pro/Final Cut Pro

You can export rough cuts, clips, subclips, and bins to an Adobe Premiere Pro project or FCP XML file. Alternatively, you can send the rough cut to Adobe Premiere Pro directly for editing.

The organization and metadata information from Prelude is carried over to Adobe Premiere Pro. This seamless workflow reduces post-production time and effort when you create the final cut of a movie.

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## Extending Prelude

Adobe technical partners can use the Prelude SDK to customize Prelude.

- Leverage XMP-based open platform capabilities of Adobe Prelude to integrate with third-party technologies and asset management systems.
- Create searchable, custom, temporal-based markers through ActionScript® panels that capture information for your project or organization.
- Import event metadata from other workflow-specific sources. Then add it to your footage in Prelude by importing it as an XMP stream or file.



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# Working with Adobe Prelude

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You can use Adobe® Prelude™ to ingest clips, transcode footage, create subclips markers and rough cuts, and then import that data into Adobe® Premiere® Pro.

You can use Prelude's clip naming and metadata features to quickly create subclips, build a rough-cut assembly, and send it to Premiere Pro as a sequence for immediate editing. You can then export rough cuts, clips, subclips, and bins from Prelude to an Adobe Premiere Pro project for editing.

For more information on using Adobe Prelude, see [Adobe Prelude Help](#).

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## Exporting files from Adobe Prelude

You can export rough cuts, clips, subclips, and bins from Prelude to an Adobe Premiere Pro project or FCP XML file. Alternatively, you can send the rough cut to Adobe Premiere Pro directly for editing.

The organization and metadata information from Prelude is carried over to Adobe Premiere Pro. This seamless workflow reduces post-production time and effort when you create the final cut of a movie.

### Exporting a Premiere Pro project or Final Cut Pro XML file

To export a Premiere Pro project file that contains clips, subclips, markers, and rough cuts from Adobe Prelude, do the following:


1. Choose File > Export.
2. The Export dialog box launches.
3. Choose the destination for the project file.
4. Name the project file and click the enable checkbox.
5. From the Type menu, choose either a Premiere Pro or Final Cut Pro 7 XML file type.
6. Optional: export associated media by clicking the enable checkbox, and creating a folder name.
7. Click OK

The file is exported. You can now import or open the project file in Adobe Premiere Pro.

## Resources

- [Adobe Prelude Help](#)
- [Video tutorial: What is Adobe Prelude?](#)
- [Video tutorial: An overview of the interface](#)
- [Video tutorial: Improved markers and importing from Prelude](#)
- [Video tutorial: Sharing clips and rough cuts directly with Adobe Premiere Pro](#)
- [Video tutorial: Adding comments](#)

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## Workspace and workflow

# Linking Adobe Story scripts with movie clips in Prelude

You can link movie clips in Prelude with Adobe Story scripts and then analyze the clips for greater speech-to-text conversion accuracy. Guided by the embedded script, Prelude performs the analysis using Adobe Media Encoder.

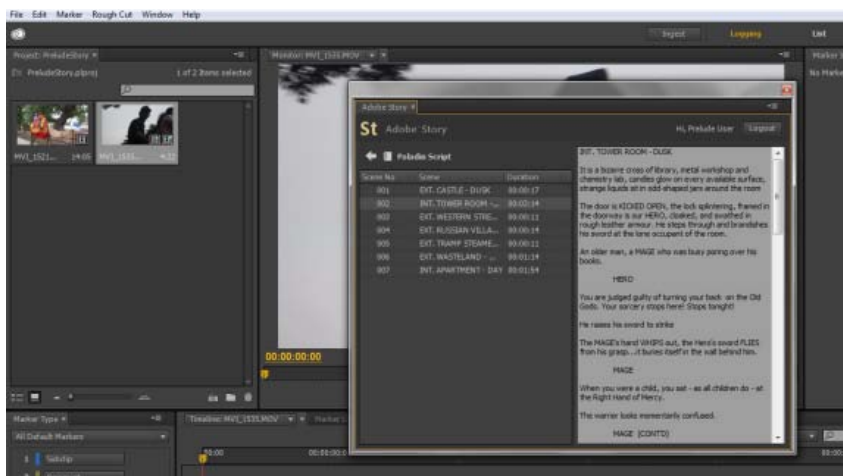
During the analysis, when enough matches with the embedded script are found, the analyzed speech text is replaced with the embedded script text. Correct spelling, proper names, and punctuation are carried over from the reference script during the replacement — benefits that standard speech analysis cannot provide.

After analysis, speech transcription markers appear on the clip. You can search for individual words in the Project panel to filter clips containing that metadata. You can also search an open clip using the search box in the Timeline or Marker List panels.

After you export to Adobe Premiere Pro, the speech to text markers are displayed in the Analysis text section of the Metadata panel in Premiere Pro.

**Note:** This workflow is available only for TV and film scripts in Story. Other types of scripts are not visible in Prelude.

1. Select Window > Adobe Story.
2. Log in to Adobe Story using your Adobe ID credentials.
3. Open the script containing scenes to be associated with the movie clips in Prelude.
4. Select a scene from the script and drag it to the movie clip in Prelude. After the script is linked, the badge for attached script appears on the clip.



5. Right-click the movie clip and select Analyze Content. The movie clip is sent to Adobe Media Encoder for analysis. Wait until the analysis is complete.
6. After analysis, speech to text markers appear on the timeline.

Open the Metadata panel using Window > Metadata. The metadata from the imported scene is displayed in the Script section of the panel.

💡 If necessary, you can associate multiple clips in Prelude with a scene in an Adobe Story script.

## Clear script metadata from clips

- Right click the movie clip and select Clear Script Data.



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# The Prelude workspace


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[Video tutorial](#)  
[Welcome screen](#)  
[Ingest, Logging, List, and Rough Cut workspaces](#)  
[Creating custom workspaces](#)  
[Panels in Prelude](#)

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## Video tutorial

To view the video in full screen mode, click .

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## Welcome screen

The Welcome Screen appears when you open Prelude. Use the Welcome Screen to create a project, open an existing project, or access Help for Prelude.

To disable the Welcome Screen at launch, disable the option Show Welcome Screen at Startup on the Welcome Screen.

If you disable the Welcome Screen, the last opened project launches when you relaunch Prelude. To re-enable the Welcome Screen, open the Preferences dialog, and select Show Welcome Screen in the At Startup menu.

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## Ingest, Logging, List, and Rough Cut workspaces

The default workspaces available in Prelude are designed to show panel arrangements optimized for tasks like logging or working with rough cuts.

### The Ingest dialog

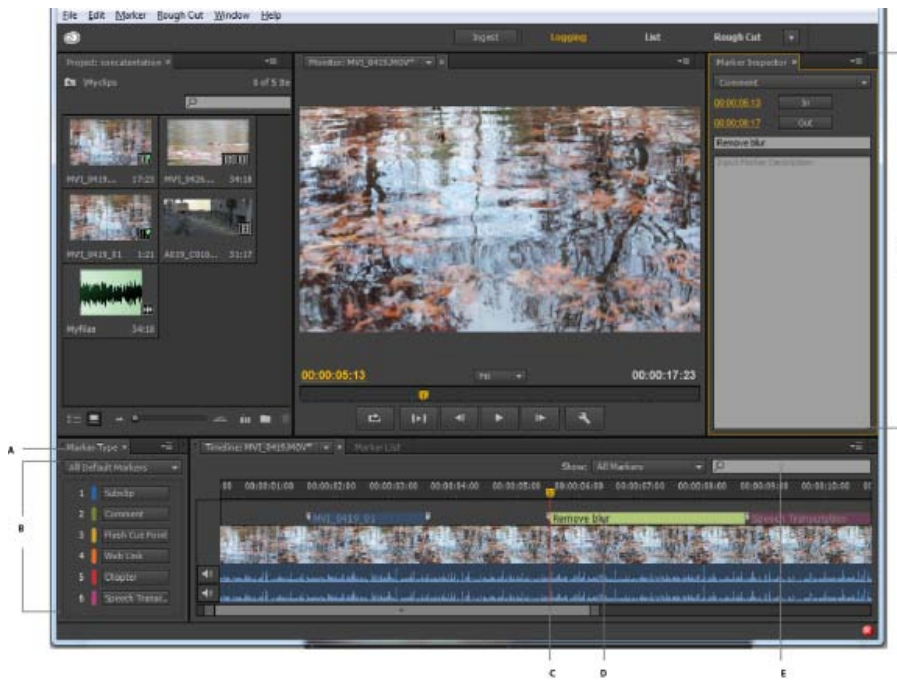
Use the Ingest dialog box to select and ingest movie clips. You can also select folders and rough cuts. When you choose a folder, all the associated movie clips in it are ingested.

You can ingest clips from your computer, other software, or attached devices such as an external hard disk, video camera, or camera card. You can ingest a portion of a clip (partial ingest) by setting In and Out points on the clip thumbnail and enabling transcoding in the Transfer Clips To Destination section.. You can also choose a transcode option that best suits your editing requirements.

Prelude allows you to add metadata and rename files before ingesting them.

To view the location of the clips on your computer, right-click the clip in the list or thumbnail view. Select Reveal in Explorer (Windows), or Reveal in Finder (Mac OS).

### The Logging workspace

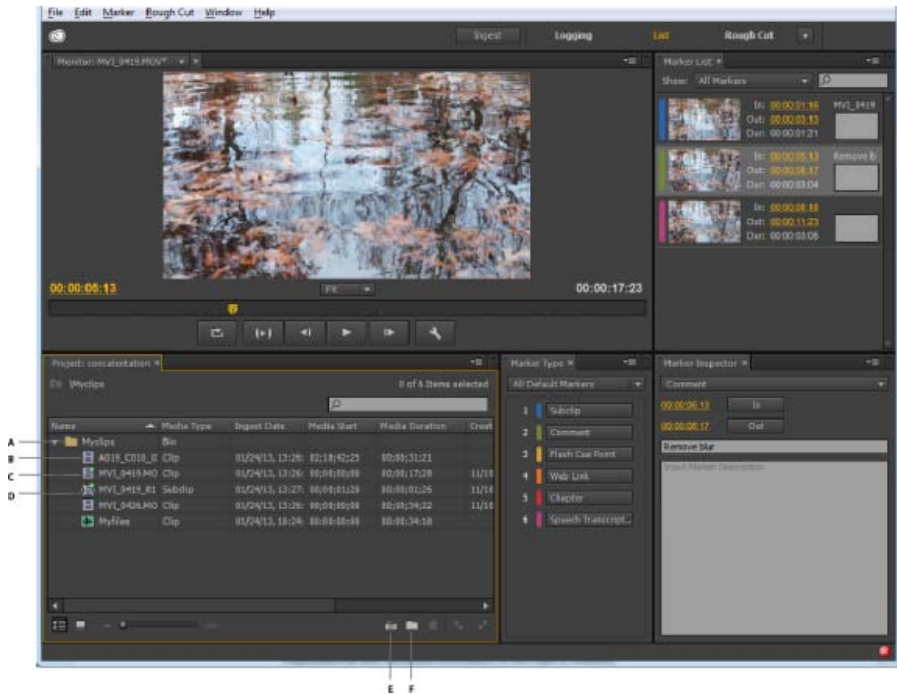


The Marker Type panel

**A.** Metadata marker panel **B.** Marker buttons **C.** Current Time Indicator (Playhead) **D.** Metadata marker applied to the movie clip **E.** Search option for markers **F.** Panel to edit metadata info

The Logging workspace is optimized for quickly adding metadata and creating subclips. Add markers and other metadata to quickly organize and search clips. You can leverage the metadata when you export to Adobe Premiere Pro or other applications.

## The List workspace



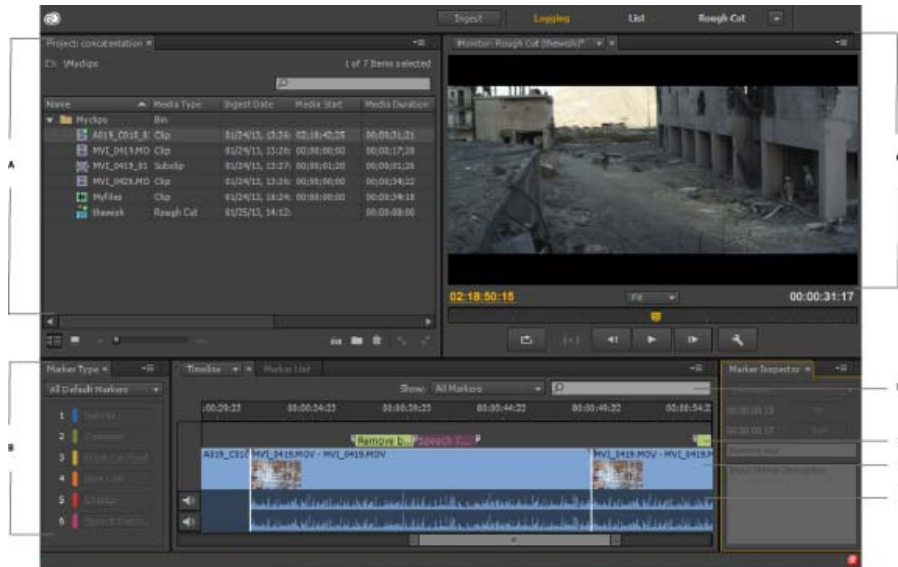
List workspace

**A.** Bin **B.** Movie clip **C.** Movie clip open in the Timeline **D.** Subclip open in the Timeline **E.** Create rough cut **F.** Create bin

In the Project panel, you organize project contents much as you use folders to organize files. Bins can contain clips, subclips, and rough cuts. Use the Project panel to create a rough cut, and then add subclips to the rough cut.

Reorder content in the Project panel by dragging it to a new location.


## The Rough Cut workspace



*Rough cut workspace*

**A.** Project panel containing clips and rough cuts **B.** Timeline containing the subclips for the rough cut **C.** Monitor panel **D.** Search option for markers **E.** Track containing metadata and subclip info **F.** Video track **G.** Audio track

Open the rough cut that you created and add clips and subclips to the timeline. When you export the rough cuts to Adobe Premiere Pro or other applications, all the organizational and metadata information of the clips is retained.

 Use the options in the Show menu to selectively display markers in the timeline.

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## Creating custom workspaces

Use the Window menu to access panels in Prelude. As in other Adobe applications, you can float and dock panels and frames. You can also create custom workspaces. To access custom Workspaces, select Window > Workspace, and choose from the options.

If you have a customized workspace that you use frequently, you can create a custom workspace using Window > Workspace > New Workspace. The custom workspace is added to the Window > Workspace menu. To go back to the default workspace, select Window > Workspace > Reset Current Workspace.

**Note:** A frame is a set of grouped panels.

Reorder contents in a panel and across panels by dragging them to their new location.

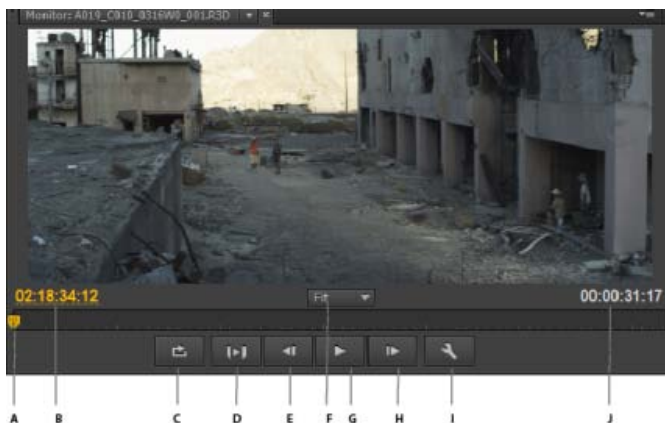
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## Panels in Prelude

Here is a partial list of panels in Prelude:

Panel	Description
Extensions	Contains extensions or plug-ins for extending the functionality of Prelude. If no Extensions or plug-ins are available, this option is disabled.
	Displays the audio level for the movie being played in the timeline.
Events	Lists warnings, error messages, and other information for identifying and troubleshooting problems.
History	<p>Use the History panel to jump to any state of the project created during the current working session. Every 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.</p> <p>Right-click a state in the History panel to view the available options.</p> <p>The History panel is cleared when you switch between an open clip and a rough cut. It is also cleared when you save the open clip or rough cut.</p>
Marker List	Displays all the markers in the movie that is currently open. This panel also allows you to change the timecode of the In and Out points, or edit the marker description.

## The Monitor panel



### Monitor workspace

**A.** Current-Time-Indicator (Playhead) **B.** Timecode **C.** Loop video **D.** Play In-Out **E.** Step back **F.** Magnification options **G.** Play/Pause **H.** Step forward **I.** Output settings **J.** Clip duration

Double-click a movie clip in the Project panel to open it for playback in the Monitor panel. The monitor gives you access to the standard play and navigation options. You can use the timecode, playback buttons, or the playhead to navigate the movie.

The Play In-Out option allows play back of a movie for the duration of a selected marker.

 Use the keyboard shortcuts J, K, and L to preview the movie clip. For greater control, use a combination of J and K keys to move backward slowly, and K and L keys to move forward slowly.



## Set display quality

Some formats are difficult to display in full-motion playback because of their high compression or high data rate. A lower resolution permits faster motion playback but at the expense of image quality. This tradeoff is most noticeable when you view AVCHD and other H.264 -codec based media. Below full resolution these formats have error correction turned off, and artifacts are common during playback. These artifacts, however, do not show up in exported media.

Use separate playback and pause resolutions to gain more control over the monitoring experience. With high-resolution footage, set playback resolution to a lower value (for example, 1/4) for smooth playback, and set the Pause resolution to Full. These settings allow you to check the quality of focus or edge details when you pause playback. Scrubbing puts the monitor in playback resolution, not pause resolution.

1. Click the Output button.
2. Select an option for Playback Resolution and Paused Resolution.



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## Importing media

# Ingesting media clips

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[Video | Organize clips, subclips, and sequences in Prelude](#)

[Supported file formats for ingest](#)

[Create a project / Open an existing project](#)

[Ingest movie clips](#)

[Renaming files during ingest](#)

[Add metadata to the files being ingested](#)

[Relinking files moved to another location](#)

The video and audio from a file-based camcorder are contained in digital files. Ingest is the process of transferring data from the recording media and optionally transcoding to other formats.

You create a project before you ingest movie clips into Adobe Prelude. Prelude creates a project (.plproj) file for every project that you create.

A project file stores only references to the source files that you ingest. For this reason, project files remain fairly small.

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## Supported file formats for ingest

You can ingest video, audio-only (AIFF, MP3, and WAV), and still files (Adobe Illustrator, Adobe Photoshop, Bitmap, GIF, JPEG, PNG, TIFF, and icon files) into Prelude.

**Note:** Only static metadata is associated with still images in Prelude. For the purpose of inclusion into rough cuts, still images are assigned a default duration of 150 frames. You can adjust this default duration in your preferences (Preferences > General). No markers are associated with still images in Prelude.

**The Panasonic P2 format** Prelude supports the Panasonic Op-Atom variant of MXF, with video in DV, DVCPRO, DVCPRO 50, DVCPRO HD, or AVC-I formats.

The root of the P2 file structure is a CONTENTS folder. Each essence item (an item of video or audio) is contained in a separate MXF wrapper file. The video MXF files are in the VIDEO subfolder, and the audio MXF files are in the AUDIO subfolder. XML files in the CLIP subfolder contain the associations between essence files and the metadata associated with them.

For your computer to read P2 cards, it needs the appropriate driver, which you can download from the Panasonic website. Panasonic also provides the P2 Viewer application, with which you can browse and play media stored on a P2 card.

**Note:** To use certain features with P2 files, you first change the file properties from read only to read and write. For example, to change the timecode metadata of a clip using the Timecode dialog box, you first set the file properties to read and write. Use the operating system file explorer to change file properties.

**XDCAM and AVCHD formats** You can find the video files from XDCAM HD camcorders in the CLIP folder, written in the MXF format. XDCAM EX camcorders write MP4 files into a folder named BPAV.

XMPilot is an optional add-on from Sony for some of their XDCAM HD cameras. Prelude translates Planning metadata in XMPilot to static metadata. Essence markers are converted to comment markers. Metadata collected and added to the XMPilot system during production is now maintained through post-production.

When using AVCHD files, ensure that you maintain the folder structure. Raw MTS files cannot be logged in Prelude.

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## Create a project / Open an existing project

Use the options on the Welcome screen to create a project, or open an existing project.

If your project is already open in Prelude, choose from the following options:

- To create a project, select File > New Project. Alternatively, press **Ctrl+Alt+N** (Windows), or **Cmd+Opt+N** (Mac OS). Specify a name and

location for the project file.

- To open an existing project, select File > Open Project. Alternatively, press **Ctrl+Shift+O** (Windows) or **Cmd+Shift+O** (Mac OS). Navigate to the location of the project file, and open it.

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## Ingest movie clips

You can ingest entire movie clips or a selected portion of the movie clips (partial ingest). You can also transcode the selected movie clips using more than one encoding option.




1. Select File > Ingest. Alternatively, press **Ctrl+I** (Win) or **Cmd+I** (Mac OS).

 *To ingest the files to a specified bin, select the bin in the Project panel before you click Ingest.*

2. Navigate to the folder containing media, and click the folder. The contents of the folder are displayed in the center panel.

 *Tip: To access folders from which you previously ingested content, use the menu above the panel.*

3. Do the following based on your requirements:

- To view content as Thumbnails, click the Icon View  button.
- To view content as a list, click the List View  button.
- To quickly preview the contents of a movie clip, drag the cursor across the thumbnail. You can also click the thumbnail and use the playhead to scrub the movie. Alternatively, use the JKL keys to control playback of the selected thumbnail.
- To change the thumbnail size of movie clips in the panel, use the Zoom  slide bar.
- To view files of a specific file type, select an option from the Files Of Type menu. Repeat the procedure to choose more than one option. By default, all file types that Prelude supports are displayed.
- To view files from a specific source, select an option from the View As menu. If ingesting from a device, ensure that it is connected to your computer.
- To select clips for ingest, click the corresponding check box. Click Check All to select all clips for ingest.

4. To ingest a specific portion of a clip (partial ingest), click its thumbnail. Use the JKL keyboard shortcuts, or drag the playhead to navigate through the clip. Press I and O at the desired positions to set the In and Out points.

When using this feature, ensure that you enable the Transcode option. Transcoding is required for partial ingest.

5. To specify a location for the ingested files, select Transfer Clips to Destination, and do the following:

- a. To change the folder for the transferred files, select Browse For Location in the Primary Destination menu, and select a destination folder.
- b. (Optional) To create a subfolder for the transferred files in the selected folder, click Add Subfolder. Specify a name for the subfolder. Creating a subfolder helps accidental overwriting of files with the same name.

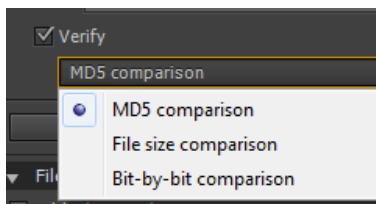
6. To transfer media files without transcoding, leave the Transcode option deselected.

To ensure that the copied files match the original, select Verify. This option is available only for the Primary Destination, and when the Transcode option is disabled.

**MD5 Comparison:** Performs an MD5 check and ensures that the source file is the same as the ingested file.

**File Size Comparison:** Checks whether the file size of the ingested file is the same as the size of the original movie clip.

**Bit by Bit Comparison:** Does a CRC check and verifies whether the checksum of the source file is the same as the ingested file. If the files are different, the checksums don't match, and the test fails.



MD5 verification for ingested files

7. To specify transcoding settings for the ingested files, select Transcode. Use the submenus to specify presets for transcoding the files. To specify additional presets, add presets in Adobe Media Encoder. The presets are reflected in Prelude.

If you have Adobe Premiere Pro installed on your computer, select Stitch Clips Together to combine several selected clips into a single movie clip. Specify a name for the movie clip. After ingest, the newly stitched clip is displayed in the Project panel.

8. To transcode the selected files in more than one format or to transfer files to multiple locations, click Add Destination. Repeat the procedure.

**Note:** Only files transferred to the primary destination appear in the Prelude project panel when ingesting is complete.

9. Click Ingest.

Files are transcoded using Adobe Media Encoder. The transcoded files are displayed in the destination folder after the transcoding process is complete.

To pause or cancel transcoding, use the corresponding buttons in the progress bar.

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## Renaming files during ingest

Before you rename files, you create a preset based on various parameters provided by Prelude. You then use the preset to rename selected files during ingest.

Renaming of files on disk works as intended with simple files like QuickTime, and when Transfer Clips to Destination is enabled.

Files that are a part of a complex folder structure (like P2) are not renamed. In such cases, the new name appears in the Prelude project because the new name is saved in metadata (Dublin Core > Title) and displayed as the clip name.


1. In the File Rename panel of the Ingest dialog, select Rename Files.
2. Do one of the following:
  - To apply the new renaming preset to the movie clips copied to the primary destination and copies in additional destinations, select Apply to All Destinations.
  - To apply the new renaming preset to only the clips ingested to the primary destination, select Apply to Primary Destination Only.
3. To create a preset for naming files, do the following:
  - a. Click the downward arrow icon next to the list of renaming presets, and choose New Preset.
  - b. Click "+" to add an element to your custom naming preset. Select one of the following:
    - Autoincrement increments the number associated with the name as files are named. You can choose to increment names by increments of 1, 01, 001, or 0001.
    - In Custom Text, enter text based on your requirement. For example, the text can correspond to a project name or a separator between two elements.
    - Date uses the timestamp associated with the files to name the files.
    - File Name uses the original file name (without the extension), as an elements in the new name.
  - c. Click Save to save the preset. Enter a name for the preset. Ensure that the name doesn't contain spaces.

d. To add additional elements, click the "+" button again.

4. To go back to the File Rename panel without saving changes, click "x". To delete a preset, click the Trash icon.

## Edit file naming presets

1. Select the preset in the menu.
2. Click the downward icon next to the menu, and select Edit.
3. Edit the values as required, and click Save.
4. To save the preset with a different name, select Save As. Enter a new name for the preset.

 You can store your File Metadata preset in a system-wide location that prevents other users from modifying the preset. The shared location is `/Users/Shared/Adobe/Prelude/2.0/Presets/Metadata` (Mac) and `C:\Users\Public\Documents\Adobe\Prelude\2.0\Presets\Metadata` (Windows).

## Share file naming presets

Consistent naming conventions can be very useful in collaborative workflows. After creating a preset at a specified location, you can share it with multiple users. The people you shared the preset with can import the preset file into Prelude. After import, Prelude copies the preset to an appropriate location on the computer.

To import a preset, click the downward arrow next to the Preset menu, and select Import Preset. Select the presets that you want to import and click Open.

All the presets are stored at a specific location on your computer. To locate the presets on your computer, click the downward icon next to the Preset menu, and select Show in Explorer or Show in Finder.

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## Add metadata to the files being ingested

You can add metadata to movie clips before ingesting them in Prelude. The metadata is reflected in the Metadata panel.

Similar to renaming files during ingest, you create a custom form (or schema) to be applied to each ingested clip as XMP metadata. The metadata presets can be shared and imported. Sharing metadata helps establish consistent sets of metadata your teams can leverage when organizing assets and content.

1. In the File Metadata panel of the Ingest dialog, select Add File Metadata.
2. Do one of the following:
  - To apply the new preset to movie clips copied to the primary destination and copies saved to additional destinations, select Apply to All Destinations.
  - To apply the new preset to only the clips ingested to the primary destination, select Apply to Primary Destination Only.
3. To create a preset, do the following:
  - a. Click the downward arrow icon next to the list of metadata presets, and choose "New Preset".
  - b. Click "+" to add a metadata field.
  - c. Enter a name for the metadata field. Ensure that the name doesn't contain spaces.
  - d. For mandatory fields, click the check box next to the asterisk (\*).
  - e. Optionally, in Input Metadata Value, enter the value for the preset.
  - f. Click Save to save the preset.
  - g. To add additional fields, click the "+" button again.

**Note:** The metadata name and the metadata value together are called the metadata pair or key-value pair. You can choose to provide a


default value to the name or add the value dynamically during ingest.

4. To edit a preset, do the following:
  - a. Select a preset in the menu.
  - b. Click the downward icon next to the menu, and select Edit.
  - c. Edit the values as required, and click Save.
  - d. To save the preset with a different name, select Save As. Enter a new name for the preset.
5. To import a preset, click the downward arrow next to the Preset menu, and select Import Preset. Select the presets that you want to import and click Open.

All the presets are stored at a specific location on your computer. To locate the presets on your computer, click the downward icon next to the Preset menu, and select Show in Explorer or Show in Finder.

 When collaborating, you can share presets with other editors.

6. To go back to the Metadata panel without saving changes, click "x". To delete a preset, click the Trash icon.

 You can store your File Metadata preset in a system-wide location that prevents other users from modifying the preset. The shared location is `/Users/Shared/Adobe/Prelude/2.0/Presets/Metadata` (Mac) and `C:\Users\Public\Documents\Adobe\Prelude\2.0\Presets\Metadata` (Windows).


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## Relinking files moved to another location

The project file contains references to the location of ingested files. If you move these files to a different location on your computer, they are no longer available to your project. To continue using the moved files in your project, relink them using the options in Prelude.

When you open a project containing files that have moved since you last opened the project, a list of such files is displayed. Click Yes to relink the files by specifying their current location. If you choose to not relink the files, you can manually relink the files later.

1. In the Project panel, right-click the file with the offline icon , and select Relink. To select multiple files that exist at the same location, use Ctrl-click/Cmd-click or Shift-click.
2. Navigate to the folder containing the files and select a file. Prelude uses this location to relink all the other files in your selection.
3. Click Open.

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## Logging movie clips



# Logging movie clips

- Video tutorial
- Marker types
- Using the timeline
- Log movie clips (keyboard driven workflow)
- Log movie clips (menu driven workflow)
- Create a marker template
- Add metadata to a movie clip
- Import/Export metadata info
- Use the Creative Cloud to upload and download asset metadata

Use the logging features in Adobe Prelude to create subclips, and add temporal markers. Temporal markers contain data about a specific portion of the movie clip. For example, you can use a temporal marker such as Speech Transcription to edit text generated from speech-to-text conversion in software such as Adobe Media Encoder.

To add static metadata to the clip, use the Metadata panel.

The logging information and the added metadata are captured in an XMP file. For some formats such as QuickTime (.mov) the XMP information is written into the media file. For formats that don't support writing to the media file, like MXF, the XMP is written into a sidecar file. The sidecar file is stored at the same location as the media file.

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## Video tutorial

To view the video in full screen mode, click  on the video.

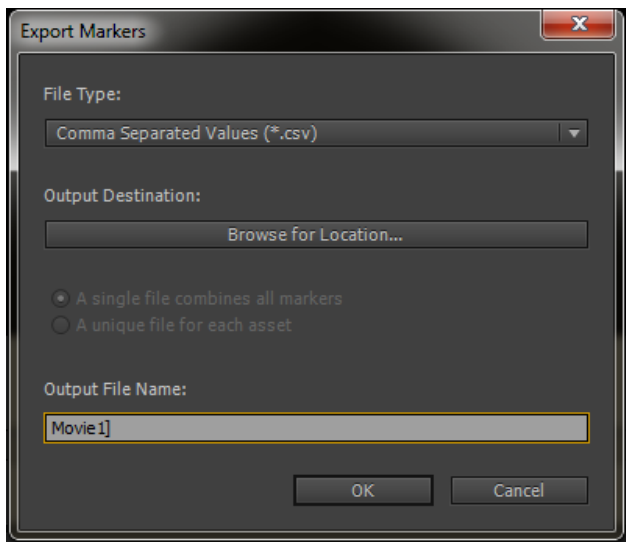
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## Marker types

Marker Type	Description
Subclip	For creating In and Out points for subclips. When you save the project, the subclips appear in the Project view.
Comment	A comment or note about the selected part of the movie clip.
Flash Cue Point	Trigger external events such as synchronizing graphics, providing navigation options, and loading other video files.
Web Link	To add a URL that provides more info about the selected part of the movie clip.
Chapter	These markers, when imported to software such as Encore and Adobe Premiere Pro, are used to create chapter points.
Speech Transcription	To edit speech-to-text content created in software such as Adobe Media Encoder, or to manually add such content.

## Export markers

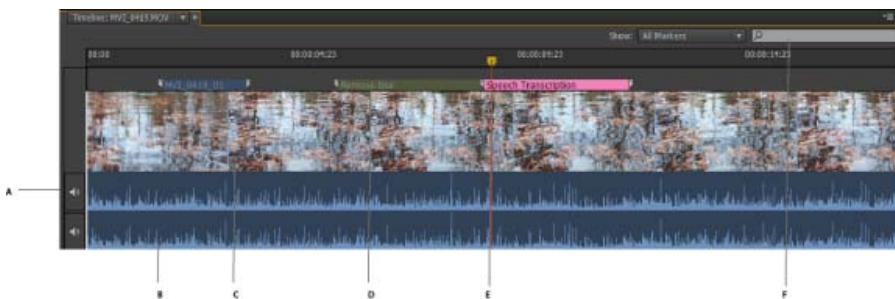
You can export markers from selected assets as a CSV text file or a well-formatted HTML page (File > Export > Markers).



Export markers

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## Using the timeline



The Timeline panel

**A.** Option to mute audio **B.** Audio track **C.** Video track **D.** Marker **E.** Current Time Indicator (CTI) **F.** Option to find markers

The markers in a movie clip appear in tracks above the timeline. Move the cursor above a movie clip to display information about the clip.

- Use the Current Time Indicator / Playhead  to scrub the movie clip, or to move quickly to a specific point in the movie clip.
- Use the options in the Show menu to view specific markers added to the movie clip.
- Enter marker information in the Search field to search for a marker.
- Use the Zoom option  to zoom in or zoom out of tracks in the timeline view.
- Use the keyboard shortcuts I and O to set In and Out points for markers.

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## Log movie clips (keyboard driven workflow)

1. To quickly open the default Logging workspace, Press **Alt+Shift+2** (Windows) or **Opt+Shift+2** (Mac OS).
2. Drag a movie clip from the Project panel to the timeline, or double-click a clip in the Project panel. A check mark appears on the movie clip indicating that it is open.
3. Play the movie. Use the JKL keyboard shortcuts to move among frames.

4. Using the main keyboard, press the following keys to add the corresponding markers:


- To add a subclip marker, press **1**.
- To add a comment marker, press **2**.
- To add a Flash Cue Point marker, press **3**.
- To add a Web Link Marker, press **4**.
- To add a Chapter Marker, press **5**.
- To add a Speech Transcription Marker, press **6**.

**Note:** If you have customized the list of markers or marker templates, the Marker Type panel displays the appropriate keyboard number beside each marker button.

5. Enter information in the Marker Inspector panel.

For example, you can change the default names assigned to subclips. Names and Descriptions of markers can also be edited in the text field, also called the Heads Up Display (HUD), that appears above the timeline.

**Note:** To set marker In and Out points when the Heads Up Display is enabled use **Alt+I** / **Alt+O** (Windows) or **Opt+I** / **Opt+O** (Mac OS).

 Use the **Alt/Opt** key in conjunction with the **JKL** keys to control playback, or with **H** to move back the number of seconds set in Preferences. Release **Alt/Opt** to continue typing into the HUD. Press **Enter/Return** key to close the HUD.

If you have added markers for subclips, the subclips appear in the Project panel after you save the clip.

To mute an audio channel during playback, right-click/ctrl-click the audio channel in the timeline and select Mute Audio Channel. Alternatively, click the mute button to the left of the audio channel.

### Change default settings for markers

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## Log movie clips (menu driven workflow)

1. Select Window > Workspace > Logging.

2. Drag a movie clip from the Project panel to the timeline, or double-click a clip in the Project panel. A check mark appears on the movie clip to indicate that it is open.

In the Marker Type panel, click the marker that you want to add. The marker appears on the track above the movie clip. Its position is set based on the preferences set for marker duration.

3. Do one of the following:

- Use the Set In Point and Set Out Point buttons to set the time frame for the added marker.
- Use the Timecode in the Marker Inspector panel to set the In and Out points for the marker. Drag your cursor over the Timecode to change the value, or click to enter a value.
- Move the Current Time Indicator / Playhead to a position where you want to set the In or Out marker. Press **I** to set the In point, and **O** to set the Out point.

4. Enter information in the Marker Inspector panel. For example, you can change the default names assigned to subclips. Names and Descriptions of markers can also be edited in the Heads Up Display (HUD) that appears above the timeline.

 Drag to move markers added to the timeline. To select and navigate among markers, use the options in the Marker menu.

If you have added markers for subclips, the subclips appear in the Project panel after you save the clip.

### Change general settings for markers

## Create a marker template

A marker template is like a preset for a type of marker, it is not a new custom marker type.

For example, to identify usable portions of a movie clip, you use the comment marker with the label `Good Take` frequently. When you save such a comment marker as a template, Prelude creates a button in the Marker Type panel. When you click this button, a comment marker labeled `Good Take` is added to the movie clip.

The keyboard shortcuts for new markers depend on their sequence in the Marker Type panel. For a button that is placed sixth in the sequence, use `6` as the keyboard shortcut.

1. Select a marker in the Timeline panel that you want to save as a template.
2. Select **Marker > Save Marker as Template**.
3. Enter a name for the marker template. This name is used for the label of the button.

## Add metadata to a movie clip

1. Select a clip to which you want to add metadata.
2. Select **Window > Metadata**.
3. In the Metadata panel, enter the required information for the selected movie clip.

**Note:** *Metadata panel has no Save button. All information that you add is automatically saved.*

## Import/Export metadata info

The exported XMP file contains all the metadata in the open movie clip, including logging information. You can import and apply the metadata and timecode in the XMP file to a movie clip open in Prelude.

### Import metadata

1. Select **Window > Unassociated Metadata**.
2. Click **Import**, and open the XMP file. You can also open more than one XMP file. The markers in the file are displayed.
3. Do one of the following:
  - Select **Current Player Position** to insert markers imported from the XMP file at the location of the Current Time Indicator.
  - Select **Marker Start Time** to specify the location of markers based on the start time assigned to them.

### Export metadata

To save the metadata information in the file, select **File > Save XMP As**. Save the XMP file to a location on your computer.

## Use the Creative Cloud to upload and download asset metadata

You can upload asset metadata to the Creative Cloud as an XMP file. You can later download the XMP file to Prelude running on another computer or device and apply that metadata to assets. The metadata is downloaded to the Unassociated Metadata panel.

- Right-click the file whose metadata you want to upload to the Creative Cloud, and select Upload Metadata to Creative Cloud.
- To download XMP metadata from the cloud, open the Unassociated Metadata panel in Prelude. Click Download from Creative Cloud from the menu button on the right side of the Unassociated Metadata panel.



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Rough cuts

# Working with Adobe Prelude

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You can use Adobe® Prelude™ to ingest clips, transcode footage, create subclips markers and rough cuts, and then import that data into Adobe® Premiere® Pro.

You can use Prelude's clip naming and metadata features to quickly create subclips, build a rough-cut assembly, and send it to Premiere Pro as a sequence for immediate editing. You can then export rough cuts, clips, subclips, and bins from Prelude to an Adobe Premiere Pro project for editing.

For more information on using Adobe Prelude, see [Adobe Prelude Help](#).

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## Exporting files from Adobe Prelude

You can export rough cuts, clips, subclips, and bins from Prelude to an Adobe Premiere Pro project or FCP XML file. Alternatively, you can send the rough cut to Adobe Premiere Pro directly for editing.

The organization and metadata information from Prelude is carried over to Adobe Premiere Pro. This seamless workflow reduces post-production time and effort when you create the final cut of a movie.

### Exporting a Premiere Pro project or Final Cut Pro XML file

To export a Premiere Pro project file that contains clips, subclips, markers, and rough cuts from Adobe Prelude, do the following:


1. Choose File > Export.
2. The Export dialog box launches.
3. Choose the destination for the project file.
4. Name the project file and click the enable checkbox.
5. From the Type menu, choose either a Premiere Pro or Final Cut Pro 7 XML file type.
6. Optional: export associated media by clicking the enable checkbox, and creating a folder name.
7. Click OK

The file is exported. You can now import or open the project file in Adobe Premiere Pro.

## Resources

- [Adobe Prelude Help](#)
- [Video tutorial: What is Adobe Prelude?](#)
- [Video tutorial: An overview of the interface](#)
- [Video tutorial: Improved markers and importing from Prelude](#)
- [Video tutorial: Sharing clips and rough cuts directly with Adobe Premiere Pro](#)
- [Video tutorial: Adding comments](#)

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# Rough cuts

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- [Create a rough cut](#)
- [Add markers to a rough cut](#)
- [Video tutorial](#)
- [Open rough cut in other applications](#)

After you assemble your clips and subclips, you create a rough cut of the movie by appending them to the rough cut.

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## Create a rough cut

1. Select File > Create Rough Cut.
2. Enter a name for the rough cut (.arcut) file, and click Save.
3. Double-click the rough cut in the Project panel to open it in the Timeline and Monitor panels.
4. Select the movie clips or subclips to add to the rough cut.
5. Select File > Append To Rough Cut. The movie clips are added to the Timeline in the order in of their selection. Alternatively, drag the movie clips to the Timeline.
6. Use the options in the Rough Cut menu to select or reorder movie clips in the rough cut.
7. Save the project to save changes to the rough cut file.



*To create a copy of your rough cut, select File > Save Rough Cut As, and save the rough cut file using a different name.*

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## Add markers to a rough cut

1. Open a clip containing markers in the timeline. Open the rough cut in the background.
2. Select the markers that you want to add to the rough cut.
3. Select Rough Cut > Add Selected Markers.

The markers are added to the rough cut currently open in the timeline.



*When a rough cut, and a clip containing subclip markers are open in the Timeline panel, you can select subclip markers in the clip and add them to the rough cut.*

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## Video tutorial

To view the video in full screen mode, click  on the video.

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## Open rough cut in other applications

If you have Adobe Premiere Pro installed on the same computer as Prelude, you can send the rough cut directly to Premiere Pro.



To create a file for use in applications such as Premiere Pro or Final Cut Pro running on a different computer, use the Export option.

1. In the Project panel, select the rough cut and other clips or bins you want to send to Adobe Premiere Pro.
2. Select File > Send To Premiere Pro.

Adobe Premiere Pro launches and prompts you to save the new project. If Adobe Premiere Pro is already open on your computer, the items from Prelude appear in the open project.

3. The rough cut is displayed in the Project panel. Double-click the rough cut in the Project panel.

All the markers added in Prelude are available in Premiere Pro. You can edit markers added in Prelude in Premiere Pro.

## Export to other applications

1. In the Project panel, select the rough cut and other clips or bins you want to export.
2. Select File > Export > Project.
3. In the Destination menu, do one of the following:
  - Select Local Disk to save the exported project on your computer.
  - Select FTP Server to upload the exported files to an FTP server.
4. Enter a name for the exported project.
5. From the Type menu, select either Premiere Pro or Final Cut Pro XML for final editing.
6. Select Media to export the project file along with its associated media. Prelude exports media files to a subfolder at the specified location. You can edit the default name Prelude assigns to the subfolder.
7. Click OK. Do one of the following based on whether you previously chose to save to a local disk or to the FTP server.
  - Select a location on your computer to save the exported file.
  - Enter details for the FTP server for hosting the exported file.

Navigate to the folder or directory to which you exported the project. Open the Adobe Premiere Pro project or the Final Cut Pro XML file.



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## Setting preferences

# Setting Prelude preferences

- [Change general settings](#)
- [Change appearance settings](#)
- [Change audio settings](#)
- [Change audio hardware settings](#)
- [Change audio output mapping settings](#)
- [Set media cache preferences](#)
- [Set memory preferences](#)
- [Set playback preferences](#)
- [Set Marker preferences](#)

Use the options in the Preferences dialog (Edit > Preferences) to change the default settings in Prelude.

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## Change general settings

Option	Description
Start Mode	<p>The default option is Start Native Mode.</p> <p>The Library Panel gives you the ability to view clips on your media management system. If you have a created a Library panel using Prelude APIs that is displayed on startup, choose Start Library Mode.</p>
At Startup	<ul style="list-style-type: none"><li>• Show Welcome Screen: Displays the Welcome screen at startup.</li><li>• Load Most Recent: Loads the project that you worked on before you closed Prelude.</li></ul>
Timeline Playback Auto-Scrolling	<ul style="list-style-type: none"><li>• No Scroll: The focus of the timeline does not change when the Current Time Indicator moves offscreen.</li><li>• Page Scroll: Displays a new view of the timeline after the Current Time Indicator moves offscreen.</li><li>• Smooth Scroll: The Current Time Indicator remains in the middle of the screen, while the clips and time ruler move by.</li></ul>
Double-clicking a clip or rough cut opens Timeline (or Marker List) and Monitor panels	<p>Enables or disables the opening of the Timeline/Monitor panels if those panels are closed in the workspace. If you use custom panels, and do not want the Timeline and Monitor panels displayed when you open a clip or rough cut, disable this setting.</p>
Project Loading Cache	<p>Cache files help improve the opening time of Prelude. After you enable project cache, you can set preferences for cache files using the options.</p> <p>You can specify a limit for the cache files and the folder in which the Project cache files are stored using the options.</p>

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## Change appearance settings

The appearance settings allow you to change the overall appearance of the Prelude application.

Option	Description
Brightness	Set the brightness by dragging the slider.

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## Change audio settings

Option	Description
Play Audio While Scrubbing	Deselect this option to disable audio when scrubbing a movie on the timeline.
Automatically Conform Audio On Ingest	Set this preference to automatically conform audio during ingest. With this enhancement, all audio is available when required. Audio during playback is now available from the Project panel's thumbnail view.

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## Change audio hardware settings

Use this option to specify the default audio output device. When you click ASIO Settings, the Audio Hardware Settings dialog box is displayed.

Option	Description
Enable Devices (Windows)	<p>Determines the connected audio device that is routed into and out of Prelude. If the device is an ASIO device, select the ASIO drivers for the device.</p> <p>If the sound card does not have manufacturer-supplied ASIO drivers, choose SoundMAX Integrated Digital High Definition Audio. To enable a device, be sure to install an up-to-date driver for the device (Windows.)</p> <p>To input more than two stereo channels or monitor 5.1 surround audio, the device driver must comply with the ASIO (Audio Stream Input Output) specification. If it does not comply, only stereo inputs and outputs are available regardless of the number of hardware inputs and outputs that are connected.</p>
Default Device (Mac OS)	Select an input and output device from the Default Device menu.
Buffersize	Specifies the size of the buffer, in kilobytes, that Prelude uses for playing audio.
Device 32-bit Playback (Windows Only)	On the Output tab, check Device 32-bit Playback to enable 32-bit playback.

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## Change audio output mapping settings

The audio output devices available in your computer appear in the Map Output For menu. To map to a different device on your computer, select the corresponding option from the menu.

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## Set media cache preferences

When Prelude ingests video and audio in some formats, it processes and caches versions of these items that it can readily access when generating previews.

Option	Description
Save Media Cache Files Next To Originals When Possible	To store cache files with source files rather than in the media cache folder, select Save Media Cache Files Next To Originals When Possible. Click Browse to specify a location for the files.
Media cache database	<p>A database retains links to each of the cached media files. This media cache database is shared with other applications. Each of these applications can read from and write to the same set of cached media files.</p> <p>If you change the location of the database in any of these applications, the location is updated for the other applications too. Each application can use its own cache folder, but the same database tracks them.</p>
Timecode	Select Start at 00:00:00:00 if you want to reset the timecode in the original clip. Select Media Source if you want to retain the original timecode of the clip.
Frame Count	<ul style="list-style-type: none"><li>Start At 0: Numbers every frame sequentially, with the first frame numbered 0.</li><li>Start At 1: Numbers every frame sequentially, with the first frame numbered 1.</li><li>Timecode Conversion: Generates frame number equivalents of the source timecode numbers.</li></ul>
Write XMP ID To Files On Import	<p>The ID number is a unique value associated with an asset. It enables the application to recognize a file even if the filename has changed. Each application can use this information to manage cached previews and conformed audio files, preventing additional rendering and conforming.</p> <p>When this option is selected, XMP ID values are written to source files when they are imported into Prelude. If a file already has an XMP ID, then Prelude doesn't write a new one, and no change is made. Files from recent versions of Adobe applications will, in general, already have an XMP ID.</p> <p><b>Important:</b> The Write XMP IDs To Files On Import preference only controls whether unique ID values are automatically written to files during import. This preference does not control whether XMP metadata is written to a file under other circumstances, such as when you edit metadata in the Metadata panel.</p>
Growing Files	Growing files, in this context, are files that are edited as they are still being recorded. You can specify the refresh rate for such files using the Refresh Growing Files option.

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## Set memory preferences

In the Memory pane of the Preferences dialog box, you can specify the amount of RAM reserved for other applications and for Prelude. For example, as you reduce the amount of RAM reserved for other applications, the amount of RAM available for Prelude increases.

To maximize available memory, change the Optimize Playback For preference from Performance to Memory. Change this preference back to Performance when processes in Prelude no longer require memory optimization.

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## Set playback preferences

Option	Description
Default player	Prelude uses the player to play media from clips and sequences in the monitor.
Audio device	The default audio device that is used for playback.
Video device	A video monitor other than your computer monitor, such as a broadcast monitor.
Disable video output when in the background	Disables video when Prelude is not the active application on your computer.
Skip back amount	To change the skip back duration when you press the H key, specify a Skip Back Amount in the Playback section of the Preferences dialog.

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## Set Marker preferences

Option	Description
Preroll	When you add markers during playback, you sometimes miss adding the marker at the exact time. For example, if you want to add the marker at 00:20:41:02 during playback, the delay in pressing the key can result in the marker getting added after the required time.
Adding a New Marker Closes a Selected Marker	By default Prelude sets the Out point of a new marker to be the end of the clip. Enable this option to set the Out point of the previously added marker to the frame before the In point of the new marker. When this option is disabled, the new marker is added to a layer above the current layer in the timeline.
Stop Playback When a New Marker Is Added	Stops the playback of the movie in the Monitor panel when you add a marker.
Double-clicking a Marker Switches to the Marker Panel	Shifts the focus to the Marker panel when you double-click a marker.
Marker Type	In the Marker section, you can change the default colors for the various kinds of markers and specify a time interval for the markers. For example, if you want the comment markers to have a default time of 5 seconds, you specify the time in Duration.



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## Keyboard shortcuts



# Keyboard shortcuts

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## Application shortcuts

New Project	Ctrl+Alt+N (Win), Opt+Cmd+N (Mac OS)
Open Project	Ctrl+Shift+O (Win), Shift+Cmd+O (Mac OS)
Close Project	Ctrl+Shift+W (Win), Shift+Cmd+W (Mac OS)
Close	Ctrl+W (Win), Cmd+W (Mac OS)
Save	Ctrl+S (Win), Cmd+S (Mac OS)
Ingest	Ctrl+I (Win), Cmd+I (Mac OS)
Export Project	Ctrl+M (Win), Cmd+M (Mac OS)
Create Rough Cut	Ctrl+N (Win), Cmd+N (Mac OS)
Exit	Ctrl+Q (Win), Cmd+Q (Mac OS)
Undo	Ctrl+Z (Win), Cmd+Z (Mac OS)
Redo	Ctrl+Shift+Z (Win), Shift+Cmd+Z (Mac OS)
Cut	Ctrl+X (Win), Cmd+X (Mac OS)
Copy	Ctrl+C (Win), Cmd+C (Mac OS)
Paste	Ctrl+V (Win), Cmd+V (Mac OS)
Clear	Delete (Win), Forward Delete (Mac OS)
Select All	Ctrl+A (Win), Cmd+A (Mac OS)
Deselect All	Ctrl+Shift+A (Win), Shift+Cmd+A (Mac OS)
Set Marker In Point	I (Use Alt+I or Opt+I when Heads Up Display is enabled during playback.)
Set Marker Out Point	O (Use Alt+O or Opt+O when Heads Up Display is enabled during playback.)
Select Previous Marker	Ctrl+Left Arrow (Win), Cmd+Left Arrow (Mac OS)
Select Next Marker	Ctrl+Right Arrow (Win), Cmd+Right Arrow (Mac OS)
Select Previous Clip	Alt+Left Arrow (Win), Opt+Left Arrow (Mac OS)
Select Next Clip	Alt+Right Arrow (Win), Opt+Right Arrow (Mac OS)
Move Clip Left	, (comma)
Move Clip Right	. (period)
Add Selected Markers	Shift+=
Add Subclip Marker	1 (Main keyboard)
Add Comment Marker	2 (Main keyboard)

Add Flash Cue Point	3 (Main keyboard)
Add Web Link	4 (Main keyboard)
Add Chapter	5 (Main keyboard)
Add Speech Transcription Marker	6 (Main keyboard)
Marker Inspector	Shift+5
Marker List	Shift+6
Marker Type	Shift+4
Metadata	Shift+7
Monitor	Shift+2
Project	Shift+1
Timeline	Shift+3
Adobe Prelude Help	F1
Go To Selected Clip End	Shift+End
Go To Selected Clip Start	Shift+Home
Go To Time View End	End
Go To Time View Start	Home
Maximize or Restore Frame	' (accent under tilde)
Play In-out	Ctrl+Shift+Space
Play Stop Toggle	Space
Select Find Box	Shift+F
Select Next Panel	Ctrl+Shift+. (period)
Select Previous Panel	Ctrl+Shift+, (comma)
Shuttle Left	J
Shuttle Right	L
Shuttle Slow Left	Shift+J
Shuttle Slow Right	Shift+L
Shuttle Stop	K
Skip Back While Playing	H
Step Back	Left Arrow
Step Back Five Frames - Units	Shift+Left Arrow
Step Forward	Right Arrow
Step Forward Five Frames - Units	Shift+Right Arrow
Workspace 1	Alt+Shift+1 (Win), Opt+Shift+1 (Mac OS)
Workspace 2	Alt+Shift+2 (Win), Opt+Shift+2 (Mac OS)
Workspace 3	Alt+Shift+3 (Win), Opt+Shift+3 (Mac OS)
Workspace 4	Alt+Shift+4 (Win), Opt+Shift+4 (Mac OS)
Workspace 5	Alt+Shift+5 (Win), Opt+Shift+5 (Mac OS)
Workspace 6	Alt+Shift+6 (Win), Opt+Shift+6 (Mac OS)
Workspace 7	Alt+Shift+7 (Win), Opt+Shift+7 (Mac OS)
Workspace 8	Alt+Shift+8 (Win), Opt+Shift+8 (Mac OS)
Workspace 9	Alt+Shift+9 (Win), Opt+Shift+9 (Mac OS)
Zoom In	=
Zoom Out	- (hyphen)

Zoom To Clip	\
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## Panel shortcuts


Project	
New Bin (Prelude CC)	Ctrl+B (Windows), Cmd+B (Mac)
History Panel Menu	
Step Backward	Left Arrow
Step Forward	Right Arrow
Ingest Dialog	
Check All	Shift+V
Uncheck All	Ctrl+Shift+V
Check Selected Item(s)	V
Clear In Out Points	C
Select Directory List	Ctrl+Left Arrow (Win), Cmd+Left Arrow (Mac OS)
Select Media List	Ctrl+Right Arrow (Win), Cmd+Right Arrow (Mac OS)
Set In Point	I
Set Out Point	O
Timeline Panel Menu	
Ripple Delete	Alt+Backspace (Win), Opt+Delete (Mac OS)
Show Next Screen	Down Arrow
Show Previous Screen	Up

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## Customize keyboard shortcuts

When you open the Keyboard Shortcuts panel for the first time, the only option in the Set menu is Adobe Prelude Factory Defaults. You can edit keyboard shortcuts and save the new set. After you save the new set, it appears in the Set menu.

1. Select Edit > Keyboard Shortcuts (Windows), or Prelude > Keyboard Shortcuts (Mac OS) to open the Keyboard Shortcuts panel.
2. In the Keyboard Shortcuts panel, select the option for which you want to create or update the keyboard shortcut.
3. Press the keys that you prefer for the keyboard shortcut.
4. Click Save As to save the updated Keyboard Shortcut set.
5. Enter a name for the new set, and click Save.

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