STRETCHLEARN · WORKBOOK

Premiere Pro Advanced Editing — Workbook

This workbook turns the course into hands-on reps. Each section maps to one course module and mixes drills, fill-in worksheets, and quality checklists you run on real footage. Work through it inside an actual project so every exercise produces something you can keep or deliver.

Multicam Editing That Stays in Sync

Build, cut, and troubleshoot a multicam sequence end to end on your own footage.

Exercise: Sync a Three-Angle Sequence Two Ways

Take three clips of the same moment recorded by different cameras. Build a Multi-Camera Source Sequence using Audio sync, then rebuild it using Timecode. Compare which lands cleaner and note why.

• Which sync method aligned the angles to the frame, and which drifted?

• Did any camera lack usable audio or timecode, and how did that change your choice?

• Where did you set the audio source for the final sequence, and why that feed?

Exercise: Cut the Live Pass

Open Multi-Camera view, enable record, and cut a 60 to 90 second section in real time using the 1 to 9 keys during a single playthrough. Then do one refinement pass to fix bad angle choices without moving any cut points.

• How many cuts did the live pass produce, and how many did you keep?

• Which clip's angle did you change while parked, and how did you do it?

• What slowed you down most during the live cut, and how will you prepare differently next time?

Worksheet: Multicam Shoot Log

Fill this in before you start editing any multicam project so sync and audio decisions are documented for revisions.

Project name

Camera 1 model and recorded frame rate

Camera 2 model and recorded frame rate

Camera 3 model and recorded frame rate

Sync method chosen (Audio / Timecode / Marker)

Primary audio feed and track number

Known sync issues or conformed clips

Checklist: Multicam Quality Check

[ ] Lip sync verified at head, middle, and tail of every take
[ ] Frame-rate mismatches conformed via Interpret Footage where needed
[ ] Audio source locked to the correct dialogue feed, not Camera 1 by default
[ ] Multicam clip left un-flattened until the cut is locked
[ ] Every nest and sequence renamed from its default
[ ] Sync and audio decisions written into a project note

Dynamic Link with After Effects

Practice live links, performance management, and reusable templates between Premiere and After Effects.

Exercise: Build a Linked Lower-Third

Send a title clip to After Effects with Replace With After Effects Composition. Animate a mask reveal and a subtle drop shadow, save, and confirm the change appears in Premiere. Then change the name text and watch it round-trip.

• Where did you save the After Effects project relative to the Premiere project, and why?

• How long did the linked section take to play back before and after rendering previews?

• What broke or went offline if you moved a file, and how did you restore the link?

Exercise: Tame a Heavy Comp

Add a deliberately heavy effect such as a large blur or particles to a linked comp until playback drops below real time. Recover real-time playback using preview rendering and reduced playback resolution without flattening the link.

• What playback resolution and preview steps restored smooth playback?

• At what point would you render-and-replace the comp instead of keeping it live?

• How did you split RAM between After Effects and Premiere, and did stalls decrease?

Worksheet: Motion Graphics Template Spec

Plan a mogrt before building it so you expose only the controls an editor actually needs.

Template name and version date

Editable text fields and their plain control names

Editable colors and their control names

Editable sliders or toggles and what they control

Properties intentionally hidden from the editor

Install location (Local Templates / shared library)

Checklist: Dynamic Link Discipline

[ ] Premiere project, After Effects project, and footage kept in one parent folder
[ ] Preview files rendered over locked linked sections
[ ] Links kept live only where creative iteration is still happening
[ ] Final comps flattened to ProRes or DNxHR at lockdown
[ ] Template controls named for the user, not the layer
[ ] Templates versioned with dates so old projects stay intact

Nested Sequences and Project Structure

Decide when to nest, apply effects with adjustment layers, and stand up a clean project structure.

Exercise: Nest a Montage and Treat It as One

Select a montage of at least eight clips, nest it, and apply a single speed change and one stylized effect to the nest. Confirm the treatment is uniform, then rename the nest descriptively.

• What did you gain by nesting versus applying the effect clip by clip?

• What access did you lose once the clips were nested, and did it matter here?

• What one-sentence description justifies this nest's existence?

Exercise: Grade a Scene With an Adjustment Layer

Place an adjustment layer across a multi-clip scene and apply a shared look plus a vignette. Then split the layer to exclude two clips that should stay neutral.

• Why did an adjustment layer suit this better than nesting?

• How did stacking order change the result when you reordered effects?

• How did you carve out the two excluded clips cleanly?

Worksheet: Project Setup Sheet

Complete this at the start of a new project so structure and sequence settings are deliberate, not inherited.

Bin structure (list top-level bins)

Label color convention by clip role

Sequence resolution and frame rate

Custom sequence preset name

Color management working space

Master sequence naming convention

Checklist: Organization Audit

[ ] Top-level bins created for Footage, Audio, Graphics, Sequences, Exports
[ ] Label colors assigned so A-roll, B-roll, and selects are distinguishable
[ ] Sequence built from a known preset matching delivery, not from a dropped clip

[ ] Every nest and adjustment layer named for its purpose
[ ] Color management working space set and consistent
[ ] Project Manager run to consolidate and archive at lockdown

Lumetri Color and Delivery

Correct with scopes, grade with secondaries and LUTs, and export delivery-ready masters and platform versions.

Exercise: Correct Before You Grade

Take an unbalanced clip and neutralize it using only the Lumetri Scopes. Set white balance on a neutral surface, align the RGB parade, and keep luma within roughly 0 to 100 IRE before adding any creative look.

• What color cast did the parade reveal, and how did you remove it?

• Where did your highlights and shadows land on the waveform after correction?

• How different did the corrected base look from your monitor's first impression?

Exercise: Key Skin and Apply a LUT

Use HSL Secondary to isolate skin tone, view it as a Color/Gray mask, and apply a subtle warming and slight desaturation. Then apply a creative LUT to the clip and correct exposure and white balance underneath it.

• How tight was your skin key, and what softened the mask edge?

• What per-shot correction did the LUT need to read consistently?

• Did you save your final grade as a reusable LUT, and where?

Worksheet: Export Spec Sheet

Fill this in for each deliverable before exporting so codec, bitrate, and loudness are intentional.

Deliverable name and destination platform

Codec and container (e.g. ProRes 422 HQ / H.264 MP4)

Resolution and aspect ratio

Frame rate

Target bitrate and VBR pass setting

Target loudness in LUFS

Checklist: Delivery Check

[ ] High-quality master exported in ProRes or DNxHR and archived
[ ] Web versions exported as H.264 MP4 matching sequence resolution and frame rate
[ ] Bitrate set to platform norms with two-pass VBR where time allows
[ ] Vertical 9:16 and horizontal 16:9 versions produced as needed
[ ] Audio loudness checked against the platform target in a meter
[ ] Custom export presets saved and exports queued through Media Encoder

Your Action Plan

1. Set up a clean project shell with bins, label colors, and a delivery-matched sequence preset before importing footage.
2. Build a multicam source sequence from real angles, choosing the sync method your footage actually supports.
3. Cut one live multicam pass, then refine angles and fix any sync drift, documenting your audio and conform decisions.
4. Send a title or effect to After Effects via Dynamic Link and confirm the round-trip updates Premiere on save.
5. Convert a recurring graphic into a Motion Graphics template that an editor can drive entirely inside Premiere.
6. Use nesting and adjustment layers to apply shared treatments without losing the access you still need.
7. Correct a scene against Lumetri Scopes first, then build a creative look with secondaries and a reusable LUT.
8. Export a high-quality master, then derive platform versions with correct codecs, bitrates, and loudness.
9. Run the Project Manager to consolidate and archive the locked edit into a portable, self-contained folder.
10. Save your sequence preset, export presets, and templates so the next project starts from your standards.