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Media Alert: Adobe Premiere Pro Innovations Make Audio Editing Faster, Easier and More Intuitive

- Major audio workflow update empowers editors to create videos with high-quality audio and get to their final mix with fewer clicks
- New audio features include interactive fade handles, making it easy to quickly create custom audio transitions faster than ever; and a new Essential Sound badge with AI-powered audio category tagging that automatically identifies dialogue, music, sound effects and ambience
- Premiere Pro is again the most popular video editing software at the 2024 Sundance Film Festival with Adobe Creative Cloud tools used in over 80% of this year's submissions

SAN JOSE, Calif. — January 16, 2024 — Today, ahead of the 2024 Sundance Film Festival, Adobe announced an intuitive new audio experience in [Premiere Pro](#) (beta) that makes editing faster and easier than ever before, saving experienced professionals valuable time while enabling newcomers to quickly access the tools they need.

Available today in beta, Premiere Pro's new innovations include interactive fade handles on clips in the timeline so editors can simply click and drag to create a variety of custom audio fades. Additionally, new AI-powered audio category tagging automatically identifies and labels clips with icons for dialogue, music, sound effects or ambient noise, giving editors one-click access to the most relevant tools for each type of audio. Redesigned clip badges make it easier to see which clips have effects, quickly add new effects, or adjust effect settings. More modern and intelligent waveforms dynamically resize when track height is changed, while improved clip colors make it easier to see and work with audio on the timeline.

In addition to the new audio features available today in Premiere Pro (beta), Adobe's groundbreaking AI-powered [Enhance Speech](#) tool – which instantly removes unwanted noise and improves poorly recorded dialogue – will become generally available to all Premiere Pro customers in February.

Together, these new features and innovations represent a major audio workflow update for Premiere Pro, empowering editors to create videos with high-quality audio and get to their final mix with fewer clicks.

"Sound creates meaning, and adds impact to film and video - it has the power to help tell a story, and move us in ways visuals alone cannot," said Ashley Still, Senior Vice President and General Manager, Adobe Creative Cloud. "We're proud to empower filmmakers with new workflows that make editing audio more intuitive, so whether they're new to audio or experienced pros, Premiere Pro makes it faster and easier to find the perfect tool."

New Audio Workflows Supercharge the Video Editing Process

Premiere Pro's [new audio workflows](#) give customers everything they need to precisely control and improve the quality of their sound, saving editors significant time so they can focus on what they do best: storytelling. The latest features include:

- **Interactive fade handles** – Editors can create custom audio transitions faster than ever by simply dragging clip handles to create audio fades.
- **New Essential Sound badge with audio category tagging** – AI automatically tags audio clips as dialogue, music, sound effects or ambience, and adds a new icon so editors get one-click, instant access to the right controls for the job.
- **Effect badges** – New visual indicators make it easy to see which clips have effects, quickly add new ones, and automatically open effect parameters right from the sequence.
- **Redesigned waveforms in the timeline** – Waveforms intelligently resize as the track height changes on clips, while gorgeous new colors make sequences easier to read.

From Next-Gen Filmmakers to Industry Veterans, Video Pros Choose Adobe

For the sixth year in a row, Adobe's creative tools are the most popular with Sundance Film Festival filmmakers: This year's annual Sundance Institute survey found that Premiere Pro is the festival's most popular video editing software, used by more than half (**57%**) of Sundance films, including "[Didi \(弟弟\)](#)," "[Will & Harper](#)," "[FRIDA](#)," "[Thelma](#)" and "[Little Death](#)." Over two-thirds (**68%**) of this year's entrants used either Premiere Pro or Frame.io to bring their stories to life, and **83%** of the 2024 films used one or more Adobe Creative Cloud applications, including After Effects, Photoshop and the Substance 3D Collection.

"I cut the movie on Premiere Pro – it's my go-to editing software because the interface is so intuitive and smooth," said Josh Margolin, Writer, Director and Editor of Thelma. "We also leaned on Frame.io heavily for reviewing cuts, color passes and VFX. It was super helpful because of how precise you can be in giving feedback. Throughout post, a handful of our core team members weren't in the same country, so Frame.io made some of the remote elements of the process a lot smoother and more conversational – allowing us to give notes and resolve them in real time."

"On 'Didi,' we edited in Premiere Pro Productions, which allowed both Chris [Tennant, Assistant Editor] and I to be in the project at the same time and effortlessly pass sequences back and forth," said Arielle Zakowski, editor of "Didi (弟弟)." "We also had a handful of scenes that take place within the world of a 2008 computer (we're talking AIM, Myspace, etc.). For those sequences, we used Photoshop and Illustrator to create the computer assets, and then we built our fake computer and created the animation in After Effects. It was super easy to send material back and forth between the programs during this process and allowed us to work quickly and efficiently as well as have many different people help out with different aspects of the process."

"Because our show Penelope was shot in the beautiful but remote forests of Washington, we had to think creatively in terms of our post workflow," said Alex Regalado, Duplass Brothers Productions, Head of Post for "Penelope." "Premiere Pro, Camera to Cloud and Frame.io and gave us the power to keep everyone connected - including our assistant editors in Los Angeles, our VFX Supervisor in New York, and our local production team in Seattle."

Creative Cloud applications are among the entertainment industry's most trusted tools: Leaders in television and film production turn to Adobe to tell their stories through editing, title design and visual effects. Over the past year, more than [25 award-winning television shows and films](#) used Adobe's video tools as the core of their post-production workflows.

Last week, FX's "[The Bear](#)" – which used a variety of Adobe tools including Premiere Pro, After Effects and Frame.io to bring its story to life – won four Creative Arts Emmy Awards, including "Outstanding Picture Editing for a Single-Camera Comedy Series." Apple's "Five Days at Memorial" used After Effects for its motion graphics, and won

"Outstanding Special Visual Effects in a Single Episode." Similarly, Adobe Substance 3D swept the latest Emmys' Outstanding Visual Effects category, as it was used on every nominated project from "Andor," "House of the Dragon" and "The Last of Us" to "Lord of the Rings: The Rings of Power" and "The Mandalorian." Other Emmy-nominated shows that were created with Adobe tools include "[Saturday Night Live](#)," "[Wednesday](#)" and "[White Lotus](#)."

"I use Adobe Premiere Pro for 100% of the things that I cut," says Joanna Naugle, ACE, Emmy-winning Editor of "The Bear." "I just love it, it's so easy-to-use. My presets let me jump in quickly. We used Productions on FX's 'The Bear' so we could all collaborate remotely while the team was shooting in Chicago."

"We have such a short turnaround to cut pre-tapes each week that we really couldn't edit *SNL* without Premiere Pro," said Ryan Spears, Emmy-Nominated Editor of "Saturday Night Live." "AI-powered features including Text-Based Editing and Speech to Text give us a tremendous speed boost when it comes to finding the best takes of each line, so we have more time to focus on refining the edit."

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