MOTION VISION

Glide for Premiere Pro

How to use · version 1.1

One panel next to your timeline for camera moves, element animations, beats, captions, keyframes and easing. Everything Glide does is ordinary Premiere keyframes and clips that you can still edit.

Getting started

1. **Install.** Close Premiere Pro, then run Glide-Setup.exe from your purchase email. If Windows says "Windows protected your PC", click More info, then Run anyway.
2. **Open the panel.** In Premiere Pro choose Window › Extensions › Motion Vision Glide. Dock it wherever you like.
3. **Activate.** The first time, paste the licence code from your purchase email and press Activate. One code works on two of your computers.
4. **Select, then click.** Select clips on your timeline, then click a preset or a button in Glide. Glide's own Undo (top bar) takes back its last change.
5. **Updating later.** Run the new Glide-Setup.exe the same way. Your licence and your saved presets stay.

The tabs

Clip presets	Basic motion: one-click camera moves. Advanced motion: chains of moves. AI: Auto-pilot for the whole edit.
Element presets	Motions: bring icons, logos, shapes and b-roll on screen and off again. AI: a motion for every element at once.
Beats	Find the music's beats, bars and big hits, and use them.
Captions	Words from the voice, offline. Animated templates, or Fast captions drawn by Premiere itself.
Keyframes	Timeline: every keyframe of the selected clips. Curve Editor: shape the easing.

Everywhere in Glide

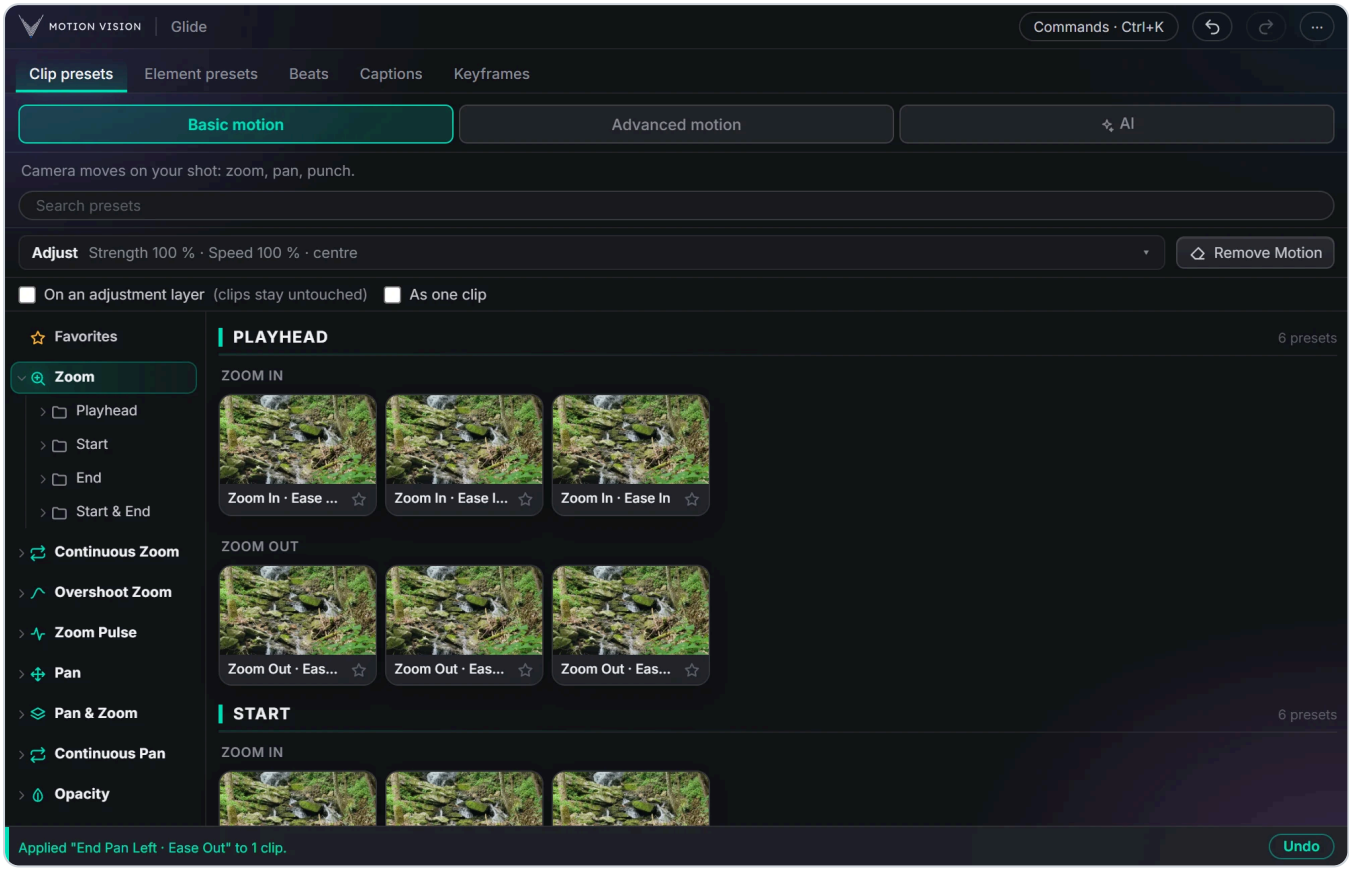
> **Ctrl+K** opens the command search: type a few letters to apply any preset or run an action.

> **Undo and Redo** in the top bar take back Glide's last 30 changes, separate from Premiere's own undo.

> **The ⋯ menu** has the keys and mouse sheet (or press ?), Copy for another format, your licence and Contact support.

Clip presets

Camera moves in one click.



Every preset is a real camera move written as keyframes on the clip's own Scale, Position and Opacity, or on an adjustment layer above it if you prefer. There are 321 in eleven families, most in three easings, plus 54 Playhead versions that start where the playhead is. Pick where a zoom grows from, how strong and how fast the move is, star the ones you keep coming back to, and search when the tree is too much. This is Basic motion; Clip presets also holds Advanced motion, for chains of moves, and AI, where Auto-pilot puts moves on a whole edit.

How to use it

1. **Select a clip:** Click any video clip on your timeline. Several clips get the same move each. For a Playhead preset, put the playhead where the move should start.
2. **Hover, then click a preset:** The card previews the move. Click to apply it.
3. **Adjust, or don't:** Strength, Speed, Anchor and Smoothness sit under Adjust. Remove Motion puts the clip back to rest.

What you can do

> **Preview before you click:** Hover any card and it plays on a sample picture, with your Strength, Speed and Anchor. Click, and the same move is on your selected clips, fitted to the clip and the sequence.

Start, End, or both: Most families have Start, End and Start & End folders: a move in, a move out, or one at each end. A new Start move keeps the clip's End move, and the other way round.

Playhead presets: A Playhead folder in six families starts the move where the playhead is. One clip can take many, each carrying on from where the last one stopped.

Anchor point: Zoom from any point on the frame, not just the centre. Click or drag in a box the shape of your clip, snap to edges, corners and the centre, or type exact X and Y.

Strength and speed: Turn a subtle zoom into a punch, or slow a move down, without touching a keyframe. At 100 % a zoom goes from 100 to 110 % Scale in half a second.

Favourites and search: Star the presets you use and they gather under Favourites. Search finds a preset by any part of its name, in every family at once.

Eleven kinds of move.

Zoom: The basic push in and pull out. Start, End, and four Start & End pairs: In then In, In then Out, Out then In, Out then Out.

Continuous Zoom: A slow drift in or out across the whole clip, Linear or Bezier. Keeps a talking head or a still photo alive, even between a Start and an End move.

Overshoot Zoom: A zoom that goes a little past its size and settles back. Feels like a handheld push.

Zoom Pulse: A quick punch in and back out. For a beat, a word, a reveal.

Pan: Left, right, up or down, at the start, the end, or both.

Pan & Zoom: Four directions, each with a zoom in or out, at the start, the end or both: twenty-four moves that travel and push at once.

Continuous Pan: A slow slide across the whole clip in any of four directions.

Opacity: Fade in, fade out, both, or a quick dip and back. Plain keyframes on Opacity, nothing else.

Zoom & Fade: A zoom with a fade on top, for openings and endings.

Pan & Fade: A slide with a fade, in any direction.

Pan, Zoom & Fade: All three together, twenty-four ways.

The playhead, a layer, or one long clip.

Playhead presets: The Start moves again, in Zoom, Overshoot Zoom, Zoom Pulse, Pan, Pan & Zoom and Opacity (Dip). A move dropped inside an earlier one takes its place; one that would not fit is refused. They go on the clip itself or As one clip, not with On an adjustment layer ticked.

Tracks: With no clip selected, a Playhead preset goes on the clips under the playhead on the tracks you tick, a title or caption too. None ticked: the top footage clip.

On an adjustment layer: Each click puts an adjustment layer over each selected clip and moves it instead. The clip stays untouched, and titles and captions above it stay still.

As one clip: The selected clips, or all of V1, act as one long clip, like a nest: one adjustment layer over them carries the move across the cuts. Start presets go at its start, End presets at its end, Playhead presets at the playhead, and a Continuous one drifts between the other moves.

A selected adjustment layer: Select an adjustment layer and click a preset: the move goes into its Transform effect and moves everything under it, ticked or not.

> **One Undo for the sequence:** Moves on adjustment layers and As one clip come off with the Undo in the status line, which puts the whole sequence back in one go.

What a click actually does.

> **Reads the clip first:** Glide reads the clip's size, shape, speed and current Scale, Position and Anchor, and fits the move to them. When a pan needs it, the Scale goes up just enough that no black edges show.

> **Writes plain keyframes:** The move lands on the clip's built-in Motion and Opacity, or on an adjustment layer's Transform effect. Nothing needs Glide to play back.

> **Smoothness:** Five levels, from Smoothest (most keyframes) to Lightest (fewest), shared with Advanced motion and the Curve Editor. For presets only Light and Lightest change anything: fewer keyframes, a lighter project.

> **Remove Motion:** Takes the Scale, Position, Rotation, Anchor Point and Opacity animation off the selected clips, hand-made keyframes too, and puts the resting values back.

> **Undo and Redo:** Glide's own 30 steps, separate from Premiere's. If you changed the same value in Effect Controls since, it asks: keep your changes, undo everything, or cancel.

> **Commands · Ctrl+K:** Type the name of any preset or action and press Enter. Faster than the tree once you know the names.

Questions

Are they real keyframes?
Yes. Ordinary Premiere keyframes on the clip's Motion and Opacity, or on an adjustment layer's Transform effect. Open Effect Controls and move, copy or delete them like any other.

Can I change my mind after applying?
Use Glide's Undo, or Remove Motion and pick another preset. A new Start preset also replaces the clip's old Start move by itself.

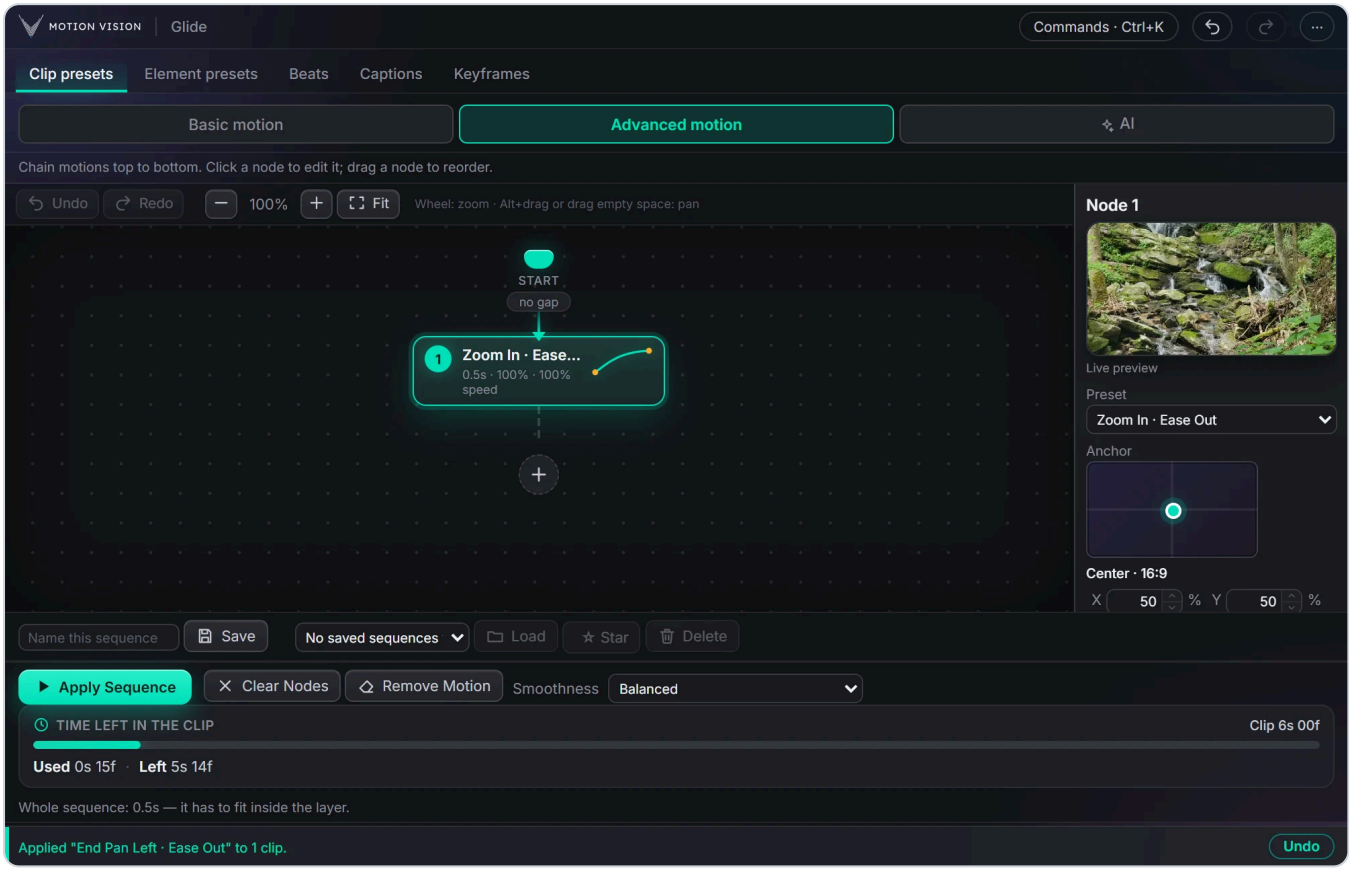
Does it work on vertical or square sequences?
Yes. Landscape, 9:16, square and 4:5, and clips that are a different shape than the sequence. The Anchor box takes the shape of your clip, and pans are scaled so no black edges show.

Can I put several moves on one clip?
Yes. A Start preset and an End preset sit at their own ends of the clip, with a Continuous drift between them if you like. Playhead presets add as many moves as fit, on a clip with no drift or chain on it. For a chain with holds, use Advanced motion.

How many presets are there?
321 in eleven families, counting each easing and every Start & End pair, plus 54 Playhead versions of the Start moves. The gallery below plays the single moves they are built from.

Advanced motion

Chain moves as nodes.



Advanced motion is the second sub-tab of Clip presets, for moves a single preset can't describe. Each node is one preset with its own gap, strength, speed and anchor, and each starts where the one before stopped, so a pan after a zoom pans while still zoomed in. Glide writes the chain as one continuous set of keyframes and tells you how much of the clip it uses.

How to use it

1. **Add nodes:** Press + and pick a preset for each step of the move.
2. **Tune each node:** Gap, Strength, Speed and Anchor, with the preview and the time-left bar updating as you go.
3. **Apply Sequence:** One click writes the whole chain onto every selected clip.

What you can do

> **A canvas, not a list:** Click a node to edit it, drag it to reorder, press + for the next step. Zoom the canvas from 30 to 250 %, drag empty space to pan, and Fit brings it all back into view.

> **Settings per node:** Pick each node's preset from the 114 that work as a step, then set its Gap before, Strength, Speed and, for zooms, Anchor. A preview beside the canvas loops the move.

> **Time left in the clip:** A bar shows how long the chain runs and what the selected clip has left. It turns amber at 85 % and red when the chain is too long.

> **Saved sequences:** Name a chain and load it on the next clip, or in the next project. Each one shows its number of nodes; delete the ones you outgrow.

> **Star a chain for Auto-pilot:** Star a saved chain and Auto-pilot, in Clip presets › AI, can use it as one move several seconds long.

> **Many clips at once:** Apply Sequence puts the whole chain on every selected clip. A clip shorter than the chain is skipped and named, with the reason.

Canvas, node, apply.

> **Start and gaps:** Every chain begins at Start, the clip's first frame. Each node has a Gap before it: the picture holds where the last move left it, then moves on.

> **The selected node:** On the right, or under the canvas on a narrow panel: the preview, the preset list with your Favourites first, Anchor with X, Y and Reset for zooms, Gap, Strength, Speed, when it runs, and Move up, Move down and Delete.

> **Drifts to the end:** A Continuous node drifts for the seconds you set. As the last node, tick Until end of layer and it takes whatever time the clip has left.

> **Canvas controls:** Undo and Redo for up to 100 chain edits, also on Ctrl+Z and Ctrl+Y. They change only the chain; Glide's own Undo takes back what Apply did. The chain is still there next time you open the panel.

> **Apply Sequence:** Replaces the clip's earlier Scale, Position and Opacity animation. The Scale goes up where needed so pans show no black edges, and a Zoom Out never goes below the clip's own size.

> **Smoothness:** How many keyframes the chain is written with, from Smoothest to Lightest, Balanced by default. One setting shared with Basic motion and the Curve Editor.

Questions

What if the chain is longer than the clip?
The Time left bar turns red and says by how much, and Apply is refused. Shorten a gap, raise Speed or remove a node, then apply.

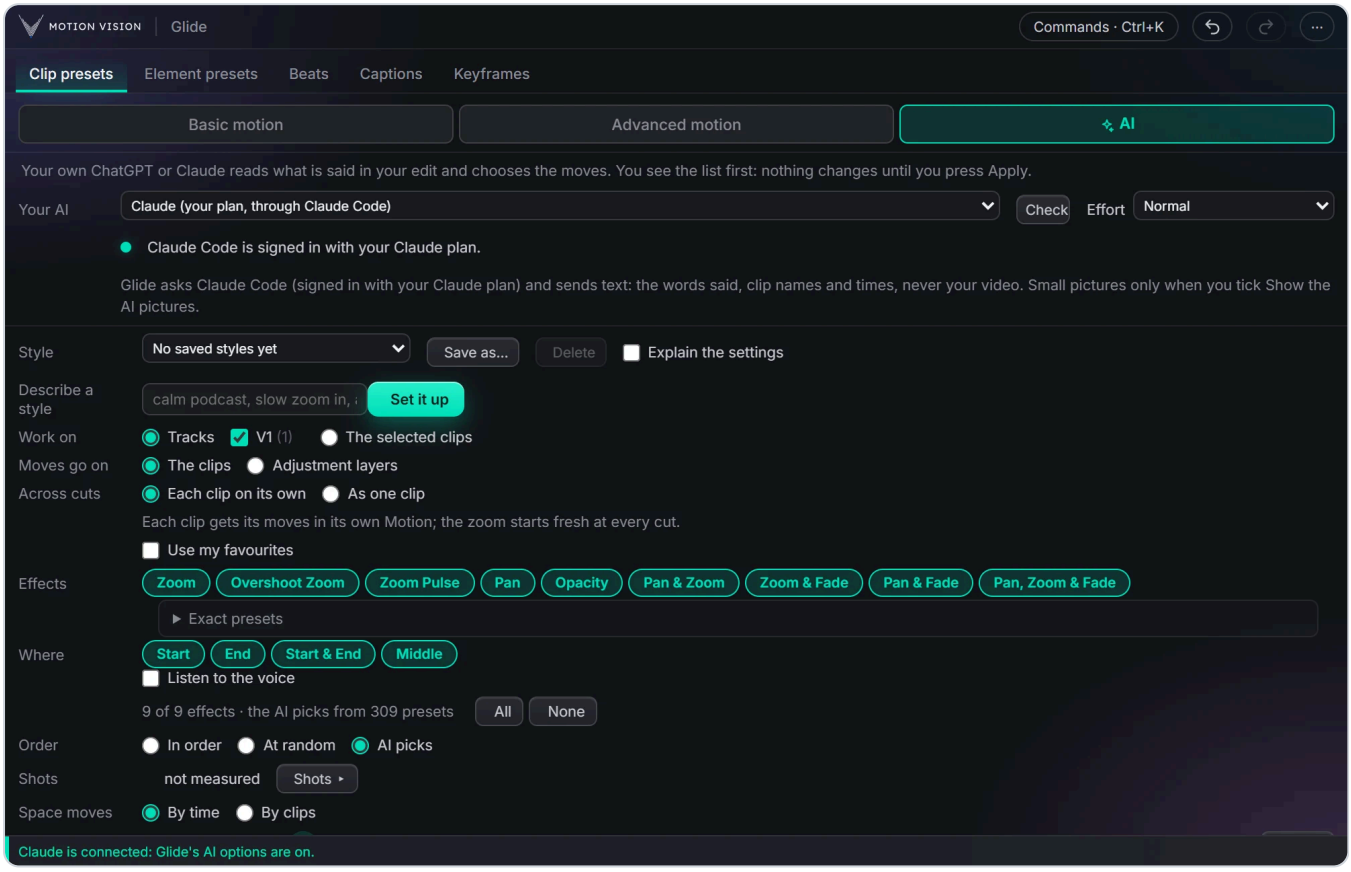
Can I reuse a sequence?
Yes. Save it with a name; Load puts it back on the canvas for any clip later, in any project. Star it and Auto-pilot can use it too.

Which presets can be a node?
114 of them: every Start preset, the Continuous drifts and Fade Out. End and Start & End presets are left out, because a chain is one move after another.

Is the result still editable keyframes?
Yes. Like everything Glide makes, it is plain keyframes on the clip, and Glide's Undo takes it back off. Open the Timeline in the Keyframes tab to see and adjust every one.

Auto-pilot

The whole edit, in one pass.



Auto-pilot is in Clip presets › AI, for the talking-head edit, the podcast, the long b-roll pass: work that is not creative but takes an hour. It plans the moves across every clip on the tracks you choose: presets from your list, a size per clip, slow drifts in the rests, punches on the beat. Your own ChatGPT or Claude can read what is said and pick the moments; without one, Glide places the moves at a rhythm you set. Either way you see a list first, and nothing changes until you press Apply.

How to use it

1. **Choose what to work on:** Tick the tracks or use the selected clips, and pick which presets may be used.
2. **Set the feel:** Spacing, speed, strength, clip sizes, drifts, on the beat. Or load a saved style.
3. **Run, check, Apply:** Auto-pilot with your AI or without. Untick what you don't want and press Apply. One Undo puts it all back.

What you can do

> **With your AI, or without:** Auto-pilot asks your own ChatGPT or Claude to pick the hook, punchlines, numbers and reveals. Auto-pilot without AI places the moves itself, with the same settings.

> **Your own ChatGPT or Claude:** Through OpenAI's Codex or Claude Code on your paid plan, or with your own API key. Sign-in happens on the maker's own page; Glide never sees it.

> **Your presets, your rules:** Pick preset families, exact presets or only your favourites, where on the clip they go, how strong and how fast, and how far the zoom may go.

> **The whole edit moves:** Clip sizes hide jump cuts, slow drifts fill the rests between moves, a hand-held wiggle sits on top, and punches can land on the beat.

> **A list before anything changes:** Every move is a row to tick or untick. Nothing touches Premiere until Apply, and one Undo puts the whole sequence back.

> **Saved styles:** Save a tab's settings under a name (all but Work on) and load them on the next edit, in both AI sub-tabs. Or describe a style in a few words: your AI sets the tab up and shows the changes first, and your old settings are kept as the style Before Describe a style.

Which clips, which moves.

> **Work on:** Every clip on the ticked tracks, V1 at first, or the selected clips. Captions, titles and adjustment layers are skipped.

> **Moves go on:** Each clip's own Motion, or adjustment layers above the clips. Across cuts: each clip on its own, or As one clip so the zoom carries on through the cuts, starting fresh after a time you set if you like.

> **Which presets:** A chip for each of the 9 preset families, an Exact presets tree to untick single ones, or only your favourites. Advanced motion chains you starred can join as one long move.

> **Where and Order:** Start, End, Start & End, or Middle: on a word that matters inside the clip. Presets go In order, At random, or AI picks.

> **Measure the shots:** Glide checks each clip on your computer: how much it moves, cuts inside it, dark or bright. A still shot gets a move first, a dark one no pans. H.264 video only.

> **Anchor:** Where the zooms grow from: click or drag in a box the shape of the clip, with snapping to the centre, edges and corners, and exact X and Y. Or Let the AI decide, from the clip pictures: the main face, else the main subject.

How the moves sit on the edit.

> **Spacing:** By time: a rest between Gap min and Gap max, 2 s and 4 s at first, each with Vary. Where a rest runs longer, Glide adds a move. Or by clips: every clip, every 2nd, or a share.

> **Speed, strength, variety:** Speed 50 to 200 %, Strength 40 to 200 %, each with Vary. Variety sets how many different presets a list uses, and a Zoom limit, 130 % at first, keeps the zoom in check.

> **Clip sizes:** Each clip its own still size, 110 % at first and up to 150 %, so every cut looks like a second camera angle. Neighbours never get nearly the same size.

> **Drift in the rests:** A slow Continuous zoom or pan between moves: in, out, or both as a wave or at random. With each clip on its own, Drift on can leave a share of clips still. With As one clip, One peak climbs to the Zoom limit by the middle and comes back by the end.

> **Wiggle position:** A smooth hand-held wander on top of the moves and drifts. Glide enlarges the picture a little so the edges never show.

> **On the beat:** A punch zoom on each beat the Beats tab uses, biggest right on the beat: 105 % on a soft beat up to 115 % on a big hit, at first.

A list first, then Apply.

> **Auto-pilot:** Your AI reads what is said (Glide writes the words down on your computer first) and gives a move to the clips that matter, choosing each preset, strength and speed.

> **Auto-pilot without AI:** Glide places the moves itself, at a random rhythm or by clips. Listen to the voice lands them on loud moments and new sentences. The dice gives another mix.

> **Start and end:** Start from scratch takes the old motion off first, in the same Undo. Start with a move at 0 s and End with a move open and close the edit on one.

> **The list:** A row per move: the clip, the preset, where it goes, strength, speed and why. Untick, jump the playhead there, or Just select them. Drag a slider and the list follows without asking the AI again.

> **Apply and Undo:** Apply puts the ticked moves on; Apply again replaces that result. Undo puts the sequence back as it was, in one go. Remove Motion clears the clips in Work on.

> **Move my photos:** Your AI gives every still photo a slow Ken Burns zoom or pan for its whole length, each different from the photo before. Videos are left to Auto-pilot.

Every element on a track, each its own way.

> **Work on:** Every element on the ticked tracks, every track above V1 at first, or the selected clips. The motion goes on each element, or on a Transform effect so you can still move it by hand. Remove Motion at the top takes the motion off them all.

> **Which motions:** The 72 motions under 8 effect chips, an Exact motions tree, In, Out and In & Out, or only your starred favourites. In order or at random, each element its own length, 0.4 to 0.7 s at first.

> **Ease, From, Place:** One for all, or At random from the ones you light. Place By hand keeps the spots you dragged to in the Program Monitor.

> **While on screen:** Still, Float, Pulse, Sway or a Mix while each element rests, with a slow drift and a hand-held wiggle on top if you like.

> **On the beat, and which ones:** Motions land on the Beats tab's beats. Skip very short elements, and animate every one, every 2nd, or about a share.

> **Elements AI or Add without AI:** Your AI picks a motion for each element from its name, file, size, time on screen and what is said meanwhile. Add without AI hands them out itself. Either way: a list, Apply, and a one-go Undo.

Questions

Do I need an AI?

No. Auto-pilot without AI and Add without AI use every other setting on the page. Auto-pilot, AI picks, Show the AI pictures, Let the AI decide, Move my photos, Describe a style, Elements AI and Show your AI the elements need your own ChatGPT or Claude; they stay greyed out until it is connected.

Which AI, and who pays for it?

Your own: ChatGPT through OpenAI's Codex or Claude through Claude Code on a paid plan, or either one with your own API key, paid from your own credit with OpenAI or Anthropic. Effort sets how hard it thinks: Quick, Normal or Thorough.

What does the AI see?
Text: what is said, the clip names and lengths, and the shot notes if you measure the shots; for Elements AI, each element's name, file, size and time on screen. Pictures only if you tick Show the AI pictures (3 small frames per clip, up to 20 clips) or Show your AI the elements. A key you paste is kept on this computer, and Glide never sees your sign-in.

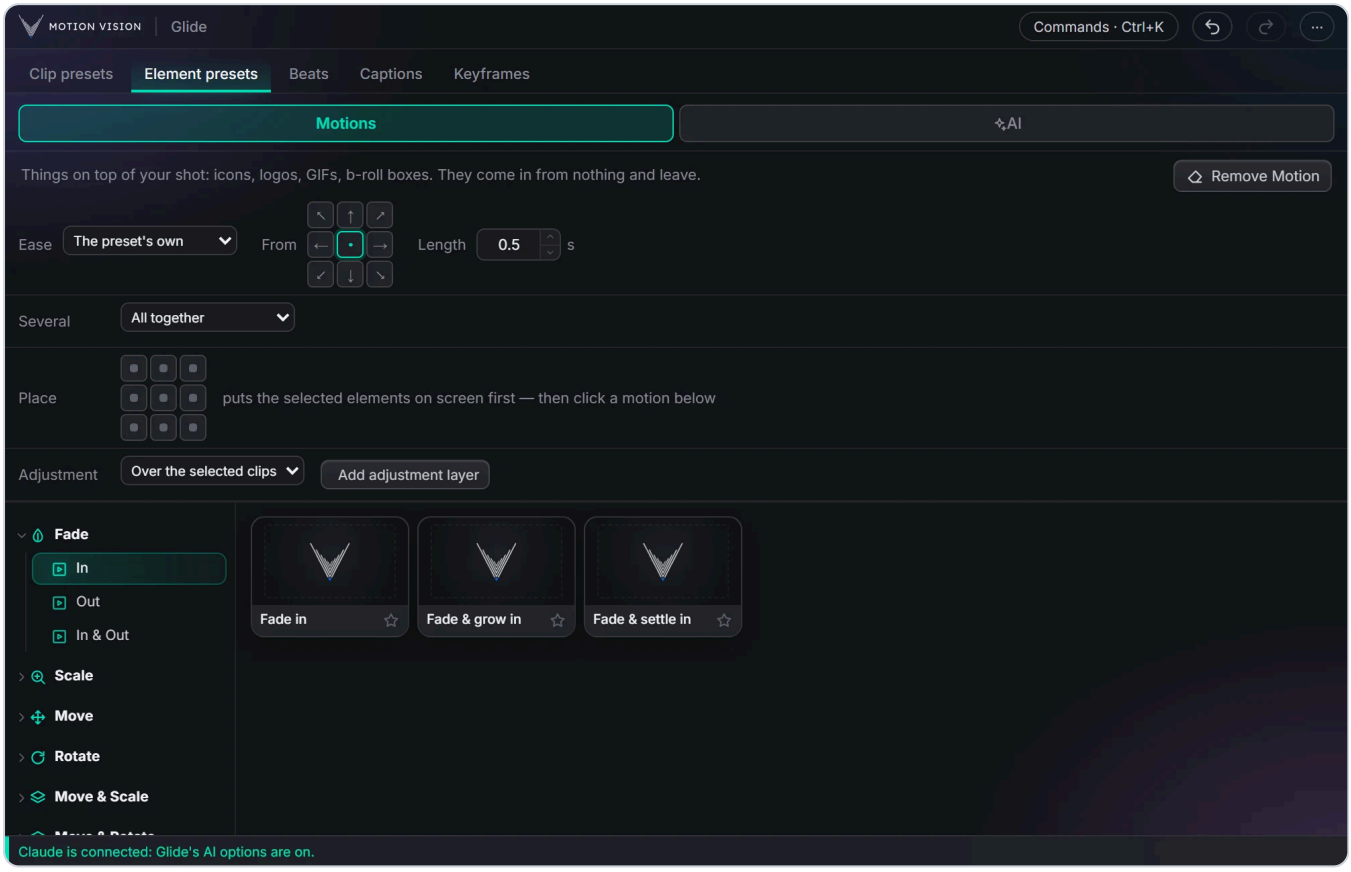
Does Apply pile up motion if I run it twice?
No. Apply again replaces Auto-pilot's earlier result, and Undo puts the sequence back as it was before Apply. Element presets › AI builds each element from scratch: the motion already on it comes off first, so motions never pile up.

What about my own keyframes?
Auto-pilot takes off only its own earlier moves. A clip with keyframes you made by hand is left as it is, and the result says so; a preset you put on yourself stays unless a new move goes on the same start or end. Tick Start from scratch to take the old motion off first, or choose Adjustment layers and the moves go on layers above the clips.

Can I keep some clips still?
Yes. Space moves by clips (every 2nd clip, or a share), or skip clips shorter than a length you set: those get no move of their own. With each clip on its own, Drift on leaves a share of clips without a drift.

Element presets

Things that arrive, and leave.



Element presets is Clip presets for the things on top of your shot. Select the elements, choose how they ease, where they come from and how long they take, and click a motion. Every motion ends at home, the spot you chose, so your layout never drifts. To animate a whole track of elements at once, Element presets › AI does it in one go, with your own AI or without.

How to use it

1. **Place the element:** Drag it where it belongs in Premiere, or click a spot on the Place grid.
2. **Choose From, Ease and Length:** Where it comes from, how it moves, how long it takes.
3. **Click a motion:** In, Out, or In & Out. The element is animated and ends at home.

What you can do

> **Twenty-four motions:** Fade, Scale, Move and Rotate, and their combinations, three of each. Every one as In, Out, or In & Out: 72 cards.

> **Hover to preview:** Point at a card and the motion plays on a logo, with your Ease, From and Length. Click, and it is on the selected elements.

> **Ease, or make your own:** The preset's own, Smooth, Snappy, Overshoot, Bouncy or Elastic, the curves you saved in the Curve Editor, or Custom: a curve with two handles, or a bounce or wobble you set.

> **From any side:** A 3 × 3 grid says where the motions that travel (Slide, Glide, Drop, Roll and their mixes) come from and leave to. The centre dot keeps each motion's own side.

> **Home stays home:** Every motion ends where you placed the element. A new In replaces the old In without touching the Out.

> **Several at once:** All together, or one after another in timeline order, 0.1 to 0.5 s apart. Each one stays hidden until its turn.

Twenty-four ways in and out.

> **Fade:** Fade · Fade & grow · Fade & settle

> **Scale:** Pop · Grow · Zoom down

> **Move:** Slide · Glide · Drop

> **Rotate:** Spin · Swing · Roll

> **Move & Scale:** Slide & grow · Glide & pop · Drop & grow

> **Move & Rotate:** Slide & tilt · Glide & swing · Drop & swing

> **Scale & Rotate:** Pop & twist · Zoom & spin · Grow & tilt

> **Move, Scale & Rotate:** Tumble · Fly · Toss

> **Ease:** The preset's own, Smooth, Snappy, Overshoot, Bouncy, Elastic, My curves, Custom

Length, place, layers.

> **Length:** 0.1 to 5 s for each way in or out, 0.5 s at first. On a short clip Glide shortens the move so the element still rests on screen.

> **Custom ease:** Curve: drag two handles (hold Shift to snap them to the grid) or type four numbers. Bounce or Elastic: 1 to 8 bounces or wobbles, and how strong.

> **Place:** Click one of nine spots to put the selected elements there, clear of the edges. A motion already on an element is fitted to its new spot.

> **Favourites:** Star a motion card. Element presets › AI can then pick only from your starred motions.

> **Remove Motion:** Takes all animation off the selected elements, hand-made keyframes too, and puts each back where it rests. Undo brings it back.

> **Adjustment layers:** One over the selected clips, one on each clip, or a 0.4 s one on every cut, the size of the sequence. Select it and click a Clip preset: the move goes into its Transform effect and moves everything under it.

Questions

Will it move my carefully placed logo?
No. Every motion ends at home, the position and size the element had when you clicked. Change your mind and click another motion: it replaces the last one on that side.

What counts as an element?
Any clip on a video track above your shot: a PNG, a GIF, a logo, a b-roll clip in a box, a shape. Audio clips are left alone.

Several at once?
Select them all. Several: all together, or one after another with a delay. For a whole track of elements, use Element presets › AI.

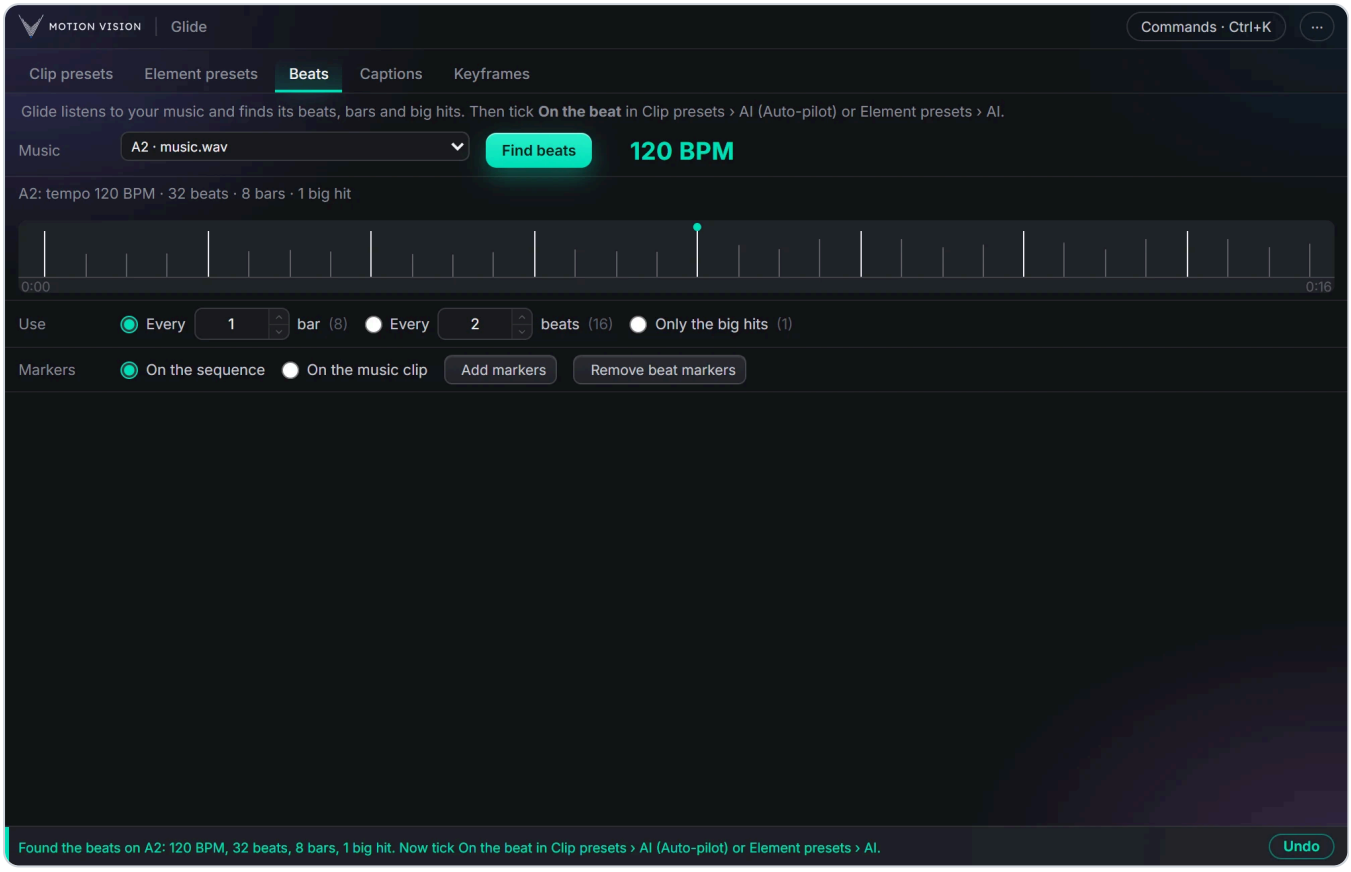
Does it work with keyframes I made myself?
Yes. A new motion only replaces Glide's motion on the side you click; animation you made yourself is not touched. Remove Motion takes everything off, hand-made keyframes too, and Undo brings it back. Element presets › AI starts each element from scratch, so its Apply takes the motion already there off first.

Can I use my own ease?
Yes. Curves you saved in the Curve Editor show under My curves, and Custom lets you shape a curve with two handles or set a bounce or wobble.

BEATS

Beats

Motion that hits on the beat.



Beat tools usually drop markers and leave the rest to you. Beats listens to the music track only, so a voice on another track can't confuse it, and hands the beats you choose to Clip presets › AI and Element presets › AI: punches that peak on the beat, bigger on the big hits, and elements that land on it. If you cut by hand, it adds markers instead, and the Keyframes tab's Punch zoom can punch on them.

How to use it

1. **Pick the music track:** The one with the song. Voice stays on its own track.
2. **Find beats:** Glide reads the file and shows the tempo, the beats and the big hits on a strip.
3. **Use them:** Tick On the beat in Clip presets › AI or Element presets › AI, or Add markers and cut by hand.

What you can do

> **Reads the file, no export:** Pick the music track; Glide decodes the song itself, with no export and no AI, and shows its tempo in BPM.

> **Beats, bars, big hits:** Every beat, the first beat of each bar, and the big hits: the drops and clear accents that carry the edit.

> **Choose which beats count:** Every N bars, every N beats, or only the big hits, with N from 1 to 16. Once the beats are found, each choice shows how many it gives.

> **A strip you can read:** A tick per beat, taller at bar starts, a dot on each big hit, the beats in use bright. It warns you when the beat is not very steady.

> **On the beat, in two tabs:** Tick On the beat in Clip presets › AI for punch zooms that peak on the beat, or in Element presets › AI for motions that land on it. Both work without AI.

> **Markers:** Add coloured beat markers on the sequence or on the music clip, and remove them again in one click. Your own markers stay.

What Beats hears and what it does with it.

> **The music track:** Choose the audio track with the song; each entry shows how many clips it holds and the longest one's length. Until you pick one, Glide tries the tracks with the longest clips first and takes the first with a steady beat.

> **Songs cut into several clips:** A song cut, looped, trimmed or sped up over several clips keeps its own bar count, so every 2 bars stays in step across the cuts. Reversed clips are left out.

> **Beats and bars:** Glide counts four beats to a bar, and a bar starts on the beat with the strongest kick and bass. Every 2 beats means the 1st and 3rd of each bar; every 4 is the same as every bar.

> **Big hits:** Drops, where the sound jumps up after a quieter stretch, and clear accents, at least a bar apart. Only the big hits gives a few strong moments instead of a steady pulse.

> **Markers:** Bar starts blue, other beats white, big hits red, named Bar, Beat or Big hit. On the music clip they move with the song. Pressing Add markers again replaces them, so they never double.

> **Remembered:** The last six songs are kept, so the second time is instant. A song file that has changed is heard again.

One set of beats, used in three places.

> **Clip presets › AI:** Tick On the beat for Auto-pilot, with or without AI: a punch zoom on each beat in use, at its biggest on the beat. 105 % on a soft beat and 115 % on a big hit by default, settling back in 0.35 s. Each punch is a move in the list.

> **Element presets › AI:** Tick On the beat, with Add without AI or Elements AI: each motion's length changes a little, 60 to 140 %, to land on a beat, or it waits up to 0.6 s for the next one.

> **Keyframes › Punch zoom:** Add markers On the sequence, then right-click a layer in the Keyframes tab: Make a move › Punch zoom › Punch at the sequence markers.

Questions

Do I need to export the audio first?

No. Glide reads the clip's file straight from the track.

Which audio formats?

MP3 and WAV are the safe choice. Glide decodes the file itself; a clip it cannot read is left out, and if none can be read it asks for an MP3 or WAV copy.

Does voice on another track confuse it?

No. Only the track you pick is read.

Does it need AI?

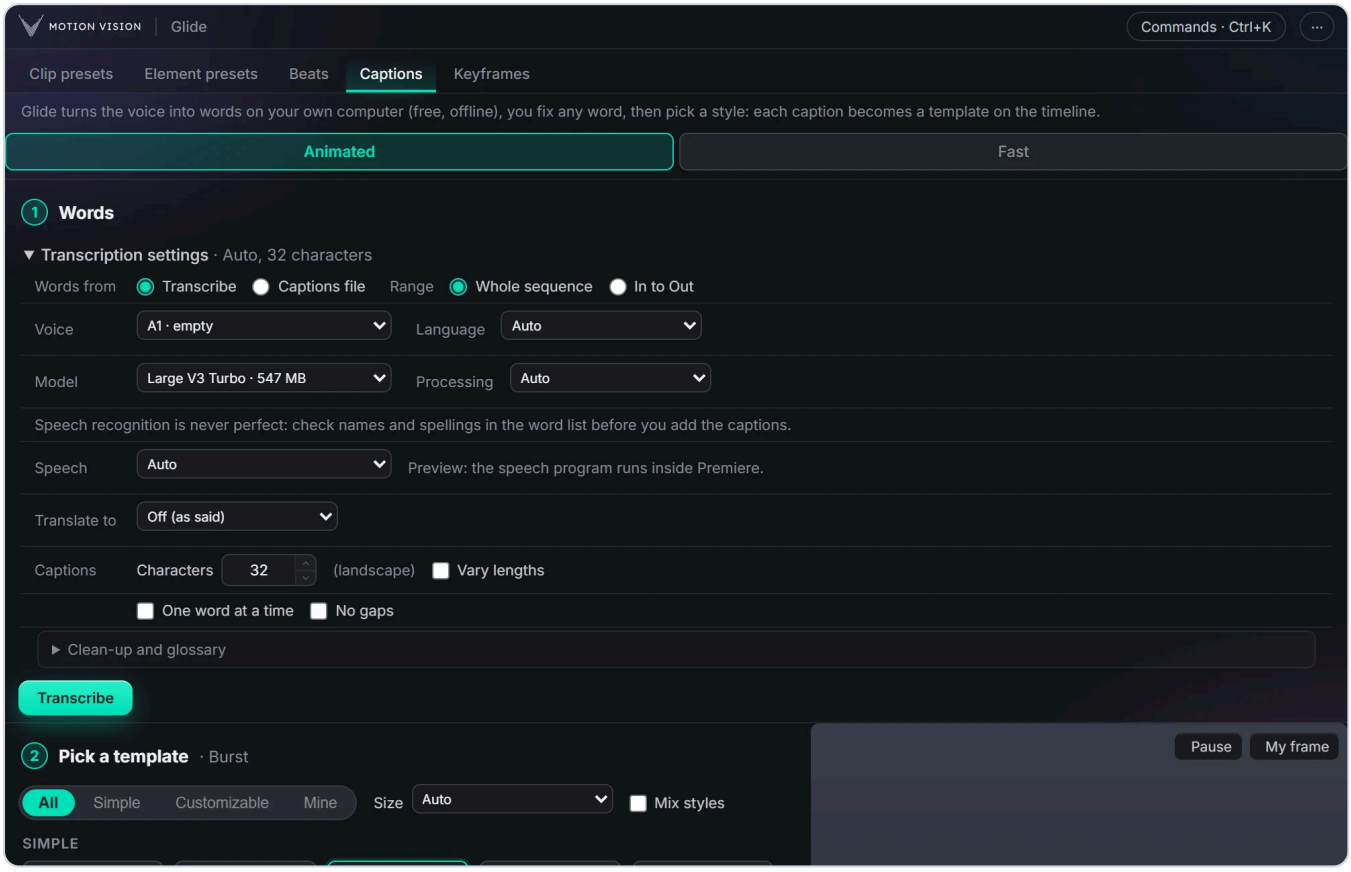
No. Finding beats, markers and both On the beat ticks work without AI: Auto-pilot without AI in Clip presets, Add without AI in Element presets.

Can I cut on the beat too?

Yes. Add markers on the sequence and cut to them, or let the Keyframes tab's Punch zoom punch on them.

Captions

Captions, made offline.



Captions writes down what is said on your PC, in 54 languages, and shows the words as a list before anything touches the timeline. Fix a word there, keep names right with a glossary, or translate the lot into one of 49 languages, still offline. Then choose Animated, Glide's own templates with 40 Simple styles and 42 Customizable looks, or Fast, 12 looks drawn by Premiere itself that render about as fast as plain titles. Either way the captions go on a track of their own, each one its own clip timed to its words, so they stay editable.

How to use it

1. **Get the words:** Pick the voice track and press Transcribe, or load a captions file. Translate if you need to.
2. **Fix them:** Correct any word in the list; the glossary keeps names right every time.
3. **Pick a look and add:** Animated or Fast, a template and its settings, then Add. Each caption lands on its own clip, timed to the words.

What you can do

> **Offline speech-to-text:** 54 languages or Auto, and six speech models from Tiny to Large V3, each downloaded once. Large V3 Turbo (547 MB) is the default. An NVIDIA card makes it about 20 times faster, after a one-time download of about 640 MB; it works on the CPU too.

> **Translate, offline too:** Show the captions in any of 49 languages, translated free on your computer. Each language downloads once, about 20 to 70 MB, and words follow the voice where the word order allows.

> **Fix the words first:** An editable list with each caption's time, a clean-up and glossary section, and lines the speech program made up over silence left out by themselves. Or start from an SRT, VTT or CSV file.

> **Animated: 82 looks:** 40 Simple styles, finished designs such as Burst, Slam and Silk, and 42 Customizable looks where you change every part: colours, the way in and out, outline, glow, box.

> **Fast: 12 looks by Premiere:** Clean, Spoken colour, Word box, One word and eight more, drawn by Premiere itself, with a live preview. They render about as fast as plain titles, even on a slower computer.

> **Your own templates:** Save as my template keeps a look with all its settings under your name, for Animated and Fast. Changes you don't save go when you close Premiere (in Animated, also when you pick another template); each time it opens, templates start from their own settings.

Getting the words right.

> **Words from:** Transcribe the voice track, or load a captions file: SRT, VTT and CSV keep their own times, and Premiere's transcript is cut into captions. Choose the file or drop it on the panel.

> **Voice and range:** Glide hears only the track you pick; music on other tracks is muted while it listens. The whole sequence, or only In to Out.

> **Pacing:** Speech sets how long a pause starts a new caption: Auto, Podcast, Monologue or Fast-paced. Then the most letters per caption, Vary lengths with a seed, One word at a time and No gaps.

> **Clean-up and glossary:** Remove punctuation or line breaks. A wrong → right glossary fixes names and brand words in every caption, and the speech program is given the right spellings before it listens. Import and export it as a text file.

> **Made-up lines left out:** Sentences the speech program invents over silence and its credit lines are dropped by themselves, and a phrase it gets stuck repeating is kept once. Repeats people really say stay.

> **The list:** Every caption with its time: click the time to jump there, fix any word, type | for a new line, leave out a caption or its emoji. Change a setting after fixing words and Re-make captions shows, so your fixes are never lost without asking.

Heard in 54, written in 49.

> **Language and model:** Auto finds the language; picking it is a little faster. Six models from Tiny (31 MB) to Large V3 (1.0 GB): bigger ones hear better and take longer. Processing on Auto, GPU (NVIDIA) or CPU.

> **Translate to:** 49 languages, free and offline, each sentence keeping its time. Where both languages say the words in the same order, each word lights up when the word it came from is said. Off brings back the words as said.

> **Other alphabets:** Right-to-left punctuation stays in place, Japanese, Chinese and Thai are split into real words, and a font that has the letters steps in. ALL CAPS follows the language.

82 looks you can shape.

> **Pick a template:** All, Simple, Customizable or Mine. Size picks the portrait, landscape or square version, or Auto for the one that fits. Add your own .mogrt files, or Mix styles to take turns between Simple styles.

> **Preview with My frame:** A moving preview of the chosen template; a Customizable one follows your settings as you change them. My frame puts the frame at the playhead behind it.

> **Text, colours, font:** One to three lines, ALL CAPS and any font on this computer. Customizable looks add Text, Outline and Accent colours, slant and spacing.

> **Caption animation:** Customizable looks have 22 ways in with 8 feels, 11 ways out and 16 motions while on screen; Simple styles can zoom or wiggle on screen. Either way, a speed or No animation.

> **Position:** Click or drag on a picture of the frame, with a safe edge kept, type X and Y, or Top, Middle, Bottom. As the template keeps its own spot.

> **Save as my template:** Keeps the template and everything under Style under your own name, up to 100, shown under Mine. Changes you don't save last until you pick another template or close Premiere.

Words that land as they're said.

> **Words as they're said:** Each word pops, slides up or fades in the moment it is spoken, or shows faded until said. Mix them as you like.

> **Spoken word highlight:** The word being said changes colour, gets a box that slides from word to word, an underline, or grows big. The mark can stay once said, so the line fills up.

> **Key word highlight:** One word per caption, a number, money or its main word, shown bigger in a key colour. Customizable looks can draw a mark on it: underline, circle, marker, squiggle, sticker and more.

> **Box, outline, glow:** A see-through box behind the captions. Customizable looks add outline, shadow, depth, glow, gradient, shine, colour split and six box shapes.

> **Emoji:** A colour emoji pops in above a caption when a word like money, fire or idea is said: at most one per caption, from 137 pictures, on its own track.

Twelve looks drawn by Premiere.

> **The looks:** Clean, Outline pop, Spoken colour, Word box, One word, Word by word, Underline, Big word, Two tone, Soft, Typewriter, Dark box.

> **Live preview:** Plays your first caption the way Premiere will draw it, and changes with every setting or word fix. My frame shows your own footage behind it.

> **Settings:** Text and spoken-word colours, one to three lines, size from 50 to 160 %, height, the way in (Pop, Fade, Slide up or None), the look's own font or one of 15 others, ALL CAPS.

> **Save as my template:** Keeps the look with your colours, lines, size, height, way in, font and ALL CAPS under a name. Your templates come first, under Mine.

> **Add and remove:** Every caption goes on a new track or an empty one you choose, each its own clip you can still change in Premiere. Adding again on that track replaces Glide's earlier fast captions there; Remove takes off only those.

Place, restyle, retime.

> **Add, update, remove:** Add captions puts each caption on its own clip on a new or chosen track. Update captions brings in fixed words and looks and keeps the times. Remove captions takes them off.

> **Also a captions track:** Makes Premiere's own captions track from the same words too, for YouTube subtitles.

> **Restyle:** Replace selected or Replace all with another template or the mix, Set font, or Copy look from one caption as you set it in Premiere and Paste look on others.

> **Timing:** Close gaps, Set speed, Set motion and Set position. Shift every caption by a number of frames; Lengthen short ones without running into the next.

> **Fix everywhere:** A wrong word becomes the right one in every caption on the track and in the list, matching each caption's capitals.

Questions

Does it need the internet or an account?
No account, and nothing is uploaded. The speech program and model download once, on first use, and each translation language the first time you pick it. After that it all runs offline.

Which languages?
Transcription hears 54 languages, or finds the language itself with Auto. Translation shows the captions in 49. Right-to-left languages such as Arabic and Hebrew keep their punctuation in place. Translating needs a Premiere newer than 2022.

Animated or Fast?
Animated has every effect: 82 looks, word highlights, key-word marks, emoji and boxes, but takes longer to render. Fast has 12 looks drawn by Premiere itself and fewer settings, and renders about as fast as plain titles, which helps on long videos or a slower computer.

Can I edit a caption afterwards?
Yes. Each caption is its own clip you can change in Premiere's Properties or Essential Graphics panel. For Animated captions Glide also has Update, Replace, Copy look, Shift and Lengthen.

Are my changes kept for next time?
Only if you save them. Template settings last until you close Premiere, and in Animated until you pick another template; each time Premiere opens, they start from the template's own again. Save as my template keeps a look with all its settings, for Animated and Fast. The Words settings and Place on are remembered.

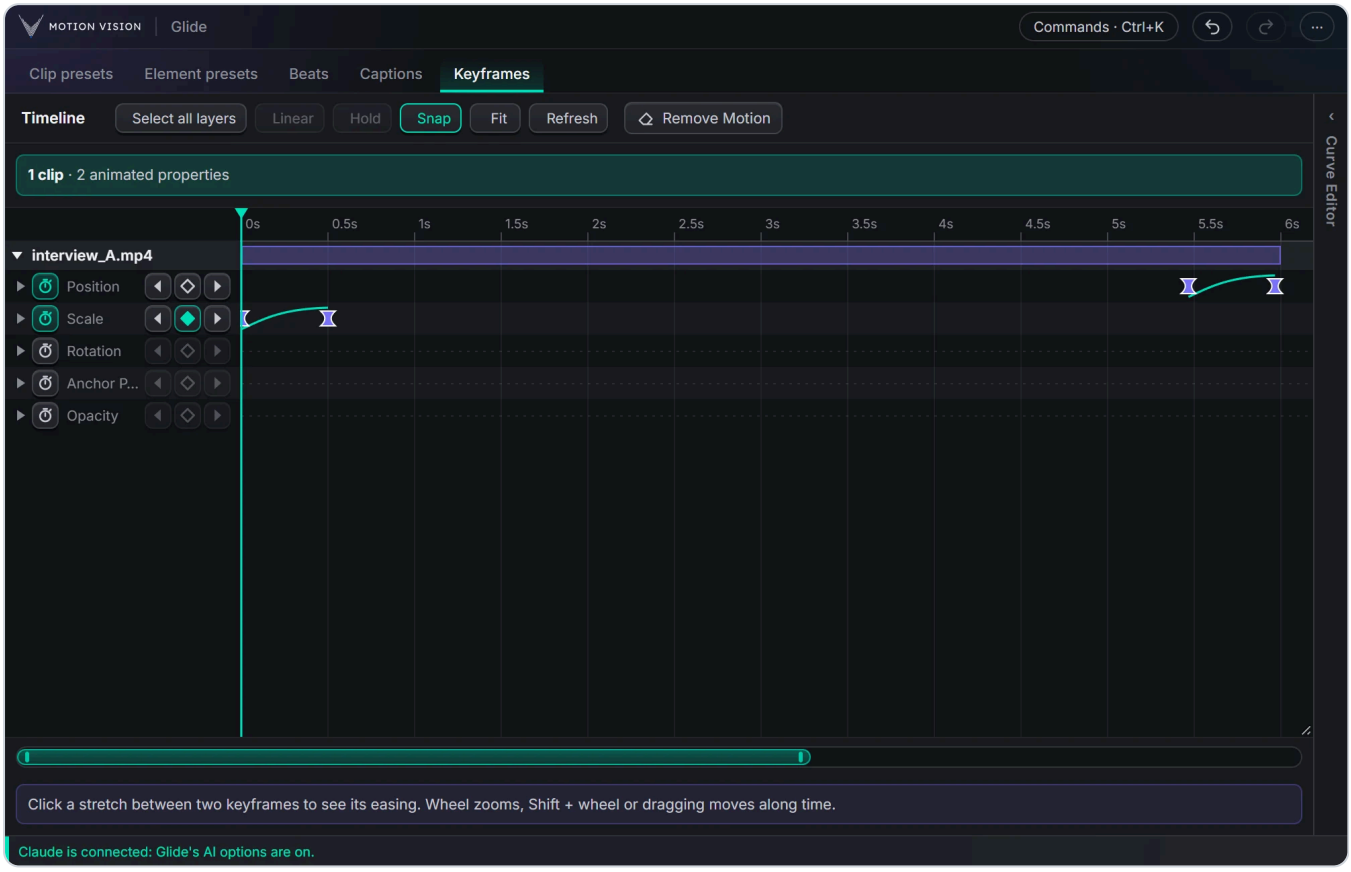
Can I bring my own subtitles?
Yes. Load an SRT, VTT or CSV file, or Premiere's own transcript, instead of transcribing, and use the same looks.

What if a style's font is missing?
Its tile shows an Aa mark and Install caption fonts appears. It adds Glide's 33 free caption fonts for your Windows account, no administrator needed; Premiere sees them after a restart.

KEYFRAMES › TIMELINE

Timeline

Every keyframe, one view.



Premiere's keyframe editing means Effect Controls, one property at a time, and a graph editor few people open. The Keyframes tab shows Scale, Position, Rotation, Opacity, keyframed effect properties and even audio Level and Pan of the selected clips together, with the Curve Editor beside it. It reads back whatever Glide or you wrote, works out the simple version an editor would draw, and lets you edit that: move, stretch, copy, re-ease, loop, wiggle. Then it writes plain keyframes back, one undo step for each change.

How to use it

1. **Select clips:** In Premiere; up to 16 show at once. Each becomes a layer, with its properties as rows.
2. **Edit:** Drag keyframes, click a stretch for its curve, use the keys, or right-click for a tool.
3. **It writes back:** Every change becomes plain keyframes on the clip, one undo step each.

What you can do

> **One axis for everything:** A row per layer and a row per property under it. A diamond marks a straight keyframe, an hourglass an eased one, a square a hold. Up to 16 clips at once, audio too.

> **Edit in place:** Drag keyframes, snapped to frames, the playhead, other keyframes and clip edges. Box-select, nudge with the arrow keys, or open a property's graph to drag values and type numbers.

> **Easing you can see:** Click a stretch and its curve opens live in the Curve Editor beside the Timeline. Linear, Bezier, Hold, Ease In, Ease Out and Easy Ease in one click, or with F9. Copy, paste and mirror an easing.

> **Moves with no button in Premiere:** Punch zoom, Zoom to a region and Cut transition from the layer menu; Loop, Oscillate and Wiggle from the menu of a property, Spin from Rotation's. A few fields, then keyframes.

> **Many layers at once:** Pick layers with Ctrl, Shift or a drag, or take every clip on one video track, and type Position, Scale, Rotation, Anchor Point or Opacity once. Layers with keyframes on that property are left alone.

> **Saved animations:** Save the keyframes you picked under a name, then apply them at the playhead or to every clip shown, a few frames apart. Copy them as text and import ones you are sent.

What you can do to a selection.

> **Copy, paste, stagger:** Cut, copy and paste keyframes at the playhead, onto the same property of another layer, or onto all clips shown, a few frames apart. Stagger starts each picked layer a few frames after the previous one.

> **Reverse, pause, stretch:** Play the picked keyframes backwards, insert a pause that holds the value for a number of frames, or stretch and squeeze them by a percentage or with the grips on the ruler.

> **Fit and anchor:** Fit the animation to the clip length, slide it to the clip start or end, or pull keyframes a trim left outside back in. The layer menu warns when some are outside.

> **Keyframe everything at the playhead:** Alt+K puts a keyframe on Position, Scale, Rotation, Anchor Point and Opacity of every video layer shown. Untick the properties you don't want.

> **Straight, Ease, Hold:** Linear, Bezier with handles you drag, Auto Bezier and Hold, with the names Premiere uses. Ease In, Ease Out and Easy Ease, and Exponential for a zoom that feels steady when Scale is picked.

> **Link, copy and mirror easing:** Link easing across properties so Scale and Position share one curve. Copy an easing and paste it on other stretches, or mirror it to turn an ease-in into an ease-out.

Moves Premiere has no button for.

> **Wiggle:** Smooth random movement on top of a property's motion, across the clip or between the picked keyframes: how many wiggles per second and how far, in the property's own units. Each press gives a new one.

> **Loop, Oscillate, Continue:** Repeat a run of keyframes to the clip end, swing it back and forth, or carry on at the last speed. Set a gap between repeats and how many times.

> **Spin:** A number of turns clockwise or counter-clockwise from the playhead, or clockwise across the whole clip, eased in and out from the current angle.

> **Punch zoom:** A quick zoom by a percentage at the sequence markers, every few seconds, or at each clip start. Snap in and back out, a jump cut, or a pulse on every beat.

> **Zoom to a region:** Draw a box on the picture and Glide zooms into it or pulls out from it, from the clip start or the playhead. It warns when the zoom goes past the file's own pixels.

> **Through the cut:** Zoom through the cut or Shake through the cut, a few frames each side of every edit between the selected clips. The shake adds a small zoom so the edges never show.

Layer tools, sound rows and ways of looking.

> **Layer tools:** Move the anchor point without the picture jumping, add motion blur through a Transform effect, or make the intro and outro follow the clip edges when you trim.

> **Simplify:** Thin out dense keyframes, such as tracking data, to the few the curve needs, within a tolerance you set. Glide says how many are left.

> **Level and Pan:** Show the selected audio clips too, in dB or linear. Fade in from silence, fade out to silence, or duck between pairs of sequence markers by a number of dB.

> **Value and speed graphs:** Open a graph under any property to drag values and curve handles, or show it as speed to spot bumps. Position and Anchor Point can split into X and Y.

> **Zoom and move along time:** Fit shows everything, the time bar moves and zooms, Follow the playhead keeps it in view. The ruler counts seconds, frames or timecode.

> **Filter and lock:** Show only animated properties, or only those whose name contains a word. Lock the panel to these clips while you click around elsewhere in Premiere.

How it edits without breaking anything.

> **Reads back, then understands:** Whether Glide wrote a dense curve or you placed three keyframes by hand, the Timeline works out the real keyframes and a curve per stretch. A preset Glide applied can be eased again like any other move.

> **Edits a simple model:** Moving a keyframe keeps each stretch's easing shape; deleting one joins its neighbours with a straight line; adding one splits the curve exactly.

> **Writes only what changed:** Only the stretches you changed are written again. The rest keep Premiere's own keyframes, with their Bezier, Hold or ease, as they were.

> **Writes plain keyframes:** An eased stretch becomes ordinary keyframes along its curve. Premiere's own graph is never touched, and the project plays without Glide.

> **Safe undo:** Before undoing, Glide compares what Premiere holds now with what it left there. If you changed something in Effect Controls since, it asks instead of overwriting.

> **Keeps up with Premiere:** The Timeline reads the selected clips again every few seconds, and the playhead a few times a second. Refresh reads them at once.

Questions

Does it touch Premiere's own graph editor?

No. The Timeline edits a simple model of the keyframes and writes plain keyframes back. Premiere's graph is left alone.

Which properties show up?

Position, Scale, Rotation, Anchor Point and Opacity always, so you can start animating them, and every effect property that already has keyframes. Audio Level and Pan join once you tick Also show the selected audio clips in the ruler's right-click menu. Show only animated properties hides the still ones.

I changed a value in Effect Controls. Does Glide know?

Yes. The Timeline reads the clips again every few seconds, and undo compares before it writes.

Can I copy an animation to another clip?

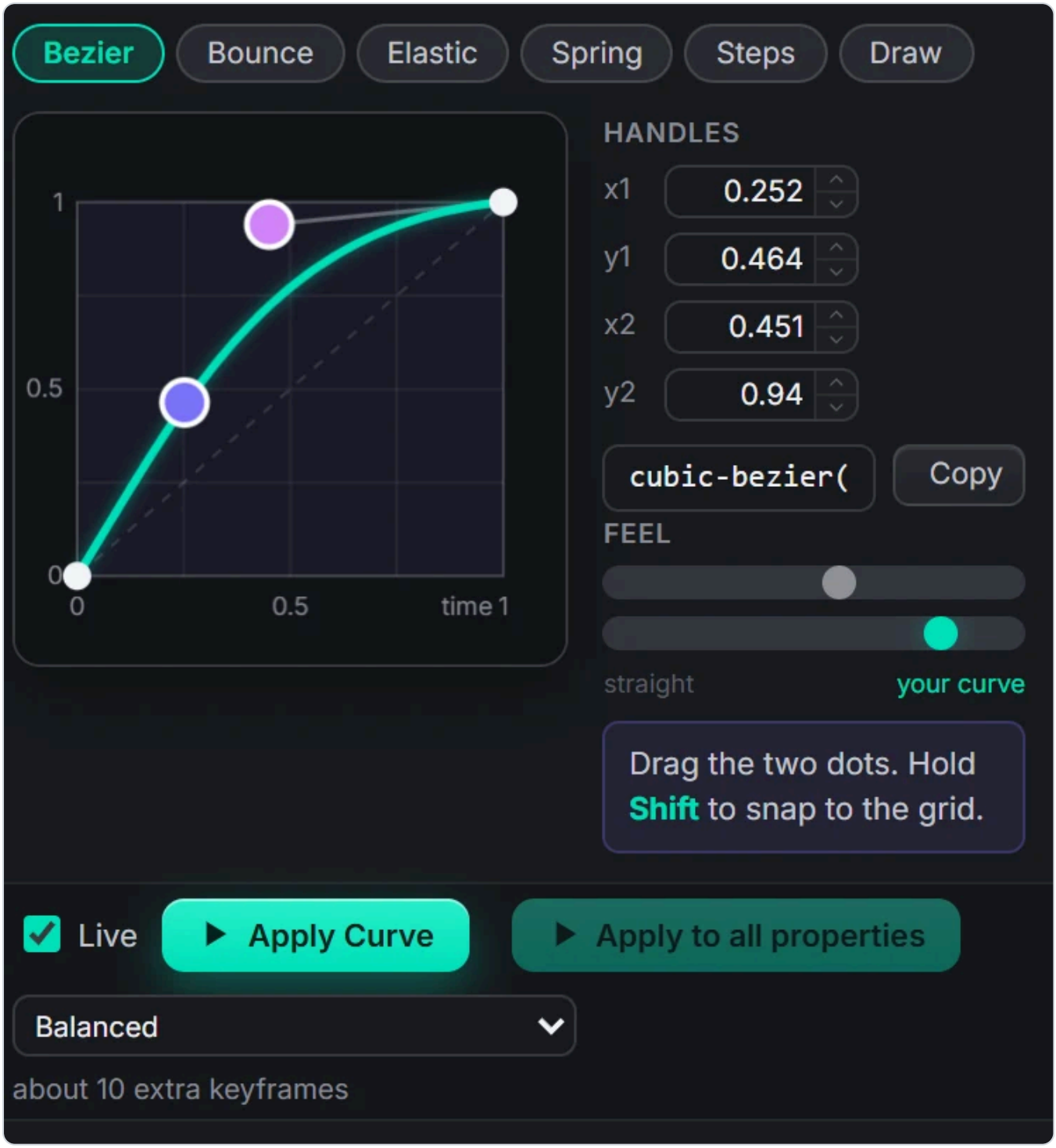
Yes. Copy the keyframes and paste them at the playhead on another clip, or onto all clips shown. Saved animations keep them for later.

How many clips can it show?

Up to 16 at once. Select all layers also reaches the clips selected past those 16, to change their Position, Scale and the rest together.

Curve Editor

Reshape any move.



Premiere's own easing stops at Bezier. The Curve Editor gives you the curves motion designers use, and writes them as extra keyframes along the curve, so the result plays back in any Premiere without Glide installed. Click a stretch in the Timeline and its curve opens here, live: each change goes on the clip a moment after you make it. A curve Glide applied stays a curve, so you can come back and change it later.

How to use it

1. **Two keyframes:** Select a clip with two keyframes on a property. Click the stretch between them in the Timeline, or put the playhead there.
2. **Pick a curve:** A preset shape, your own handles, one of your saved curves, or draw it.
3. **Apply:** Live puts it on as you go. Otherwise press Apply Curve, or Apply to all properties.

What you can do

> **Bezier with handles:** Drag the two dots, hold Shift to snap, or type x1 y1 ×2 y2. Paste a CSS cubic-bezier() from a website, or copy yours as one. A Feel preview runs a dot on your curve beside a straight one.

> **Bounce, Elastic, Spring, Steps:** Curves Premiere cannot make on its own, each with its own sliders: bounces and height, wobbles and fade out, wobbles and settle, the number of steps.

> **Draw your own:** Click to add up to 12 points, drag them, double-click to remove one. Join them smoothly or with straight lines.

> **Live from the Timeline:** Click the line between two keyframes in the Timeline and its curve opens here. With Live on, the clip follows as you drag.

> **Change it later:** Glide remembers the curves it applied. Come back to the stretch, change the curve and apply again, no undo needed.

> **My curves:** Save any curve by name and star the ones you use. Copy them as text to send to someone, import theirs, and pick them in Element presets' Ease list too.

Every shape in the editor.

> **Bezier presets:** Linear · Ease · Ease In · Ease Out, and Sine, Quad, Cubic, Quart, Quint, Expo, Circ and Back, each as In, Out and In-Out: 28 in all. The three Back curves overshoot by design.

> **Bounce:** Bounce, Bounce Soft, Bounce In, Bounce In-Out. Out, In or In-Out, with sliders for the number of bounces and their height.

> **Elastic:** Elastic, Elastic Loose, Elastic In, Elastic In-Out. Overshoots and wobbles in, with sliders for the wobbles and how fast they fade out.

> **Spring:** Spring, Spring Snappy, Spring Wobbly. A damped spring that swings past the end value and settles.

> **Steps:** 3, 5 or 8 steps, or your own count from 2 to 16. Stop-motion and stepped counters.

> **Draw:** Up to 12 points you place yourself, joined smoothly or by straight lines. Clear points makes it straight again.

Curves become keyframes.

> **The two keyframes stay:** Glide never moves your two keyframes; it rewrites the stretch between them.

> **Extra keyframes along the curve:** Premiere can't hold a bounce or a spring between two keyframes, so the curve is written as keyframes that follow it. The panel says how many, about 13 for a typical ease.

> **Smoothness:** Five levels shared with Clip presets, Smoothest (most keyframes) to Lightest (fewest). Lighter projects play back more easily.

> **One property or all:** Apply Curve shapes the property you picked. Apply to all properties gives the same curve to every property moving at the playhead, so Scale and Position ease alike.

> **Reads back as a curve:** The Timeline sees the written stretch as one eased stretch again, presets included. Glide remembers up to 300 curved stretches, as long as their keyframes still follow the curve.

> **Undo:** One undo step per Apply, in Glide's own history, even when the curve went on several properties. Live changes to a stretch are one step too.

Questions

Where is it in the panel?
In the Keyframes tab, beside the Timeline, or under it on a narrow panel. Hide it for more Timeline room; clicking a stretch brings it back.

How does a bounce work in Premiere?
Premiere keyframes only ease with Bezier, so Glide writes extra keyframes along the curve, about 30 for a bounce at Balanced. The panel tells you how many before you apply.

Can I change the curve later?
Yes. Click the same stretch in the Timeline, or put the playhead in it, and its curve is back in the editor. Change it and apply again; no need to undo. Pick Linear to make it straight.

Which properties?
Any property with two keyframes: Scale, Position, Rotation, Opacity, and effect properties too.

Does the edit need Glide to play back?
No. The result is ordinary keyframes. Send the project to anyone.

Need help?

Write to support@motionvisionfx.com. We answer within 3 business days.

Tell us your Premiere Pro version and your Windows version, and what you clicked. Full install steps: motionvisionfx.com/install. Every feature, with pictures: motionvisionfx.com.