



HayaCut

Workflow Manual

Take-and-angle scene editing inside Premiere. Sync multiple takes by action or dialogue, then cut between angles in real time with continuity preserved.

Premier Review • Workflow Guide

A complete pass through the HayaCut workflow, from project setup to real-time editing.

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Overview

HayaCut is a Premiere panel for take-and-angle scene editing. It syncs multiple takes by action or dialogue, then lets editors cut between angles while continuity is preserved automatically. It pairs a Sync Timeline (where takes are aligned by action / dialogue with keyframes) with a Quick-Mode Edit Timeline and a live Real-Time Edit recorder, then writes the result back into Premiere's V1 / A1.

This guide describes the end-to-end workflow, what HayaCut does automatically, where steps are destructive, and how the panel hands control back to Premiere.

Getting Started

HayaCut needs three things before it can cut: a Premiere project with a Bin and a Sequence, a HayaCut project bound to them, and footage organised into Shots and Takes with keyframes marking matching moments.

First run

Open HayaCut from **Window → Extensions**. A new project is already waiting. Enter a project name, then select a **Bin** and a **Sequence**. The **Connect** button turns orange and HayaCut is ready. Until then, most controls stay inactive.

Shortest path to a cut

1. Set the Panel Proxy folder in **Setting**.
2. Click **Media** to show the Media box. Right-click **Sync Clips To Bin** to import clips from the selected Bin.
3. Drag clips into the **Shot Bin**. Select a Shot, then drag its repeats into the **Take Bin**.
4. Click **Media** again to return to the timelines, then click **Sync** for the Sync Timeline. Drag a Shot or Take in to create a layer, then add keyframes where the action or dialogue matches across layers — the same word, gesture, or peak of a movement on each. HayaCut aligns the takes from those marks.
5. Click **Edit** for the Edit Timeline, then click **Q** in the toolbar for Quick Mode: move the playhead, click a Source thumbnail, click **Insert Cut**.
6. Click **R** in the toolbar for Real-Time Edit: **RT Record Ready**, **RT Play Start**, switch angles with keys **1-4** while playback runs, **RT Pause**, then **Submit**.

Each stage is covered in detail below.

Workflow Map

A complete pass through HayaCut moves through eight stages. Each stage produces an input for the next.

#	STAGE	PURPOSE	PRODUCES
1	Project Setup	Pick Premiere bin / sequence and create a HayaCut project	Active project bound to a Premiere sequence
2	Scene I/O	Save / load HayaCut scene files (binary)	Restorable scene state
3	Media Ingest	Sync clips from Premiere bin, create Panel Proxy, check offline	Media clips with thumbnails & proxies
4	Shot / Take Organize	Group clips into Shot bins and Take bins under each Shot	Organized angles / repeats
5	Sync Timeline	Align takes by action or dialogue using keyframes	Sync layers + keyframes
6	Edit Timeline (Q Mode)	Insert / replace / split / join cuts and move cut points with continuity preserved	Scene edits in panel & Premiere V1 / A1
7	Real-Time Edit	Live-record camera switches against playback	Live switches converted into cuts in the panel and in Premiere
8	Auto Connect	Hand playback control between panel and Premiere	Continuous review in Premiere

1. Project Setup

STAGE 1

Bind a HayaCut project to a Premiere bin and sequence.

When HayaCut opens, a new project is already waiting. Make sure at least one Bin and one Sequence exist in the Premiere project, then:

1. Enter a project name and press Enter. The name field then locks; use **Proj → Rename** to change it later.
2. Choose the target **Bin** from the dropdown. This is the bin HayaCut imports source clips from. Use **Refresh : Bin** if names changed in Premiere.
3. Choose the target **Sequence**. The sequence can live anywhere in the Premiere project — it does not have to be inside the selected Bin. Use **Refresh : Seq** if names changed.
4. The **Connect** button turns orange once a valid Bin and Sequence are selected. HayaCut is then ready and connects to Premiere automatically.
5. To exit cleanly, use **Close Project**. HayaCut asks whether to save first.

Until a Bin and Sequence are selected, or an existing HayaCut project is opened, most controls stay inactive and Connect remains grey.

New Project

New Proj resets the panel. Use it when a project is already loaded and edited, and you want to discard it and start again. HayaCut confirms the active Premiere sequence before proceeding.

Switching the Sequence is destructive: HayaCut deletes existing clips in Premiere V1 / A1, then auto-creates a new Scene and Version with the new sequence's frame rate and start. Bin switching alone is not destructive.

Creating a brand-new project does not remove V1 / A1 clips.

2. Scene I/O

STAGE 2

A HayaCut **project** contains a **scene**. The scene holds one or more **versions**, and each version holds its shots, takes, sync layers, keyframes, and edit clips. **Open Project** reads that scene data back in; **Save Project** writes it out.

The saved file is a binary record of the full working state: media, shots/takes, sync layers, keyframes, source clips, sync & edit clips, and converted Premiere V1 / A1 clips.

Open Project

1. Triggered by menu or `Cmd / Ctrl + Alt + P`.
2. If the current scene has data, HayaCut warns that Premiere V1 / A1 clips will be replaced and offers to save first.
3. After opening, HayaCut rebuilds all media, layers, source previews, and validates Scene Edit clips against converted Premiere clips.

Save Project

Save overwrites the current scene file silently (binary). Save As prompts for a path; cancel aborts the write. Shortcut: `Cmd / Ctrl + Alt + W`.

Opening a project replaces V1 / A1 in Premiere.

Save Version

Each scene starts with one version, `V1`, shown in the Scene window. Versions let you keep several different cuts of the same scene and switch between them.

- **Add a version:** click the `+` icon to the left of the version name, or right-click the version → **Version → Add Copy**. A duplicate of `V1` is added as `V1 Copy 1`. Adding a copy of that one gives `V1 Copy 1 Copy 1`.

- **Rename:** right-click the version → **Version** → **Rename**.
- **Switch:** click a version name. HayaCut warns that the Premiere clips in V1 / A1 will be replaced.

3. Media Ingest

STAGE 3

Pull source media from the bound Premiere bin into HayaCut as proxy-backed media clips.

Sync Clip To Bin

1. Confirm Panel Proxy folder, video preset, and audio preset are set in Settings first.
2. Open **Media Menu** → **Sync Clip To Bin**.
3. HayaCut imports Panel Proxy media, validates the active Premiere sequence, reports any missing Premiere clips, builds media thumbnails (with skim & drag), and generates audio waveforms for the Sync layers.

Offline & Proxy

- **Check Media Offline** checks whether the Panel Proxy clips are offline and marks them visually on the thumbnails.
- **Create Panel Proxy** reports how many video and audio proxies will be created and asks you to confirm, then runs Adobe Media Encoder to build them into the Panel Proxy folder set in Settings, using the video and audio presets selected there. HayaCut prompts to launch AME if it is not running, and skips clips whose proxy already exists. Once the proxies are built, click Create Panel Proxy again to bring the clips online.

Delete & Inspect

- **Delete Clips:** blocked if a clip is already used in the Edit Timeline; otherwise removes the selected media clip.
- **Clip Info:** shows Name / Folder / Bin for the first selected clip — this is the Premiere clip information, not the Panel Proxy clip; warns if the clip is missing from the bound Premiere bin.

Missing Premiere Clips (diagnostic)

If a media clip still exists inside HayaCut but the underlying Premiere clip is missing from the bound bin, converting to Premiere track can produce black / missing clips in Premiere. HayaCut warns during conversion and lists the missing file names. Fix by re-importing the source into the correct Premiere bin.

4. Shot / Take Organize

STAGE 4

Group media into **Shots** (angles) and **Takes** (repeats under a parent Shot) before going to the Sync Timeline.

1. Drag clips from the Media section into the **Shot Bin**.

2. Select a parent Shot, then drag clips into the **Take Bin**. Take thumbnails only appear while their parent Shot is selected.
3. Rename a Shot or Take inline. Renaming propagates to source clip names, Sync layer names, and Scene edit clip names — but **not** the original media clip name.
4. Sort by dragging from the bottom-right of each thumbnail.

Selecting a Shot or Take highlights the matching source clip in the Media window, so the original name is always traceable.

Deleting a Shot or Take is blocked if that clip (or any of its takes) is already on the Sync Timeline.

5. Sync Timeline

STAGE 5

The Sync Timeline aligns Shots and Takes by action or dialogue. This is the preparation stage before editing; it answers "do these takes match at the same moment?"

Setup

- Set **Sync Timeline Start Frame** in Settings (default **240**, or **FPS × 10s**). Locked once the first layer is created.
- Drag a Shot or Take into the Sync Timeline; HayaCut creates a new sync layer at the playhead. Dropping the same clip again creates a numbered **.copy** duplicate.

Transport

- Play/Pause via button or Spacebar. JKL with speed ramp **1x → 2x → 4x**. Frame jog via **,** / **.** with audio scrub.
- Reverse playback uses web audio so dialogue is still audible going backward.
- The toolbar changes with the selected timeline. Mute and the waveform-height slider are the same in both. In the Sync Timeline the volume slider is global; in the Edit Timeline the same slider sets volume per clip.

Layers

- Click the layer, or its track name button, to select it. Selected layer gets a white border and previews in the Source window.
- Drag the layer track name button to reorder — the layer itself cannot be dragged to sort. This changes Sync layer order only — the Source thumbnail order used for editing is independent and sorted separately (see Stage 6).
- **Show / Hide** via Track View. Maximum of **4** visible layers — hide one before showing a new one. Hidden layers cannot be used in the Edit Timeline.
- **In / Out**: sets which range of the clip shows in the Source thumbnail. Click **I** / **O** in the toolbar, or press **I** / **O** at the playhead, or drag the red widget at clip head/tail.

Keyframes

Keyframes are how HayaCut declares that a moment on one layer matches a moment on another — that the **action or dialogue** at this frame on this layer is the same action or dialogue at that frame on that layer. Place a keyframe on each layer at the shared moment (a specific word, a gesture, the peak of a movement) so HayaCut can align the takes at that point.

- **Add:** toolbar **+** or **M**. The first keyframe snaps to **Sync Timeline Start Frame**.
- **Remove:** navigate to a keyframe, toolbar **-** or **Delete**.
- **Modify:** at a keyframe, click **<** **<<** **>** **>>** in the toolbar to shift the selected layer by 1 or 10 frames; verify with forward/reverse JKL. **Ctrl + JKL** can also be used to modify a keyframe (1× speed only). The playhead must be on a keyframe to modify.
- **Copy / Paste keyframes** via layer right-click. Pasting replaces all existing keyframes on the target layer.
- **Duplicate & Split:** drop the same Shot twice, copy/paste keyframes, then use I/O on each copy to split into two display ranges (useful for jump cuts / removing in-between action on one take).
- **Shift Keyframes Right** moves every keyframe to the right along the timeline by an offset (e.g. **10f** or **10s**); HayaCut also adds a new first keyframe at **Sync Timeline Start Frame**.
- **Transcript Keyframes:** for dialogue scenes, transcribe each take or angle with Premiere's Speech to Text and clean each transcript down to one take. Then right-click → **Transcript** → **Add Keyframes** and select the transcript text files — their names must match the source clip names. Choose **Erase mode** to replace all existing keyframes, or **Merge mode** to add to them. HayaCut matches identical phrases across the transcripts and places a keyframe at each match automatically. The first matched keyframe is offset 10s after a starting keyframe at Sync Start Frame.

Entering the Edit Timeline with any layer that has zero keyframes is blocked — add at least one keyframe to every layer first.

Transcript keyframe creation can be blocked if there are already Edit Timeline clips or any clip is offline.

Sync Timeline supports Undo / Redo for drop, move, add/remove/modify keyframe, and transcript operations. Zoom and playhead position are preserved across undo/redo.

Delete Layer

Right-click → **Delete Layer** → confirm. Removes the layer and all of its keyframes, along with the grid and preview videos. Blocked if any Scene Edit clip already uses this sync layer; cannot be undone.

6. Edit Timeline — Quick Mode

STAGE 6

Quick Mode — click **Q** in the toolbar — is the continuity-aware editor. Source clips stay linked to the Sync Timeline, so moving the Edit playhead drives every visible source to the matching synced frame.

Source Thumbnail Order

The Source thumbnails can be reordered by dragging, independent of the Sync layer order. This lets the editor arrange angles in whatever order feels natural for cutting. Thumbnails can be reordered in any mode, and the order always stays independent of the Sync layers.

Insert Cut

1. Drag the Edit playhead — sources update to the synced frame.
2. Click the Source thumbnail you want to use.
3. Click **Insert Cut**. HayaCut places the clip from the playhead frame outward to the clip's end.

If the requested frame is outside the chosen source clip's range, HayaCut warns and skips the insert. Allow enough overlap when laying down sync keyframes.

Replace Cut

Move the playhead inside an existing clip, click a different source, click **Replace**. The new clip's start/end actions automatically match the surrounding cuts and the duration adjusts.

Insert Cut Point & Join

- **Insert Cut Point** splits the clip at the playhead.
- **Join** merges two adjacent clips at a cut point — only allowed when both clips use the same camera angle; otherwise HayaCut warns and does nothing.

Move Cut Point Left / Right

Place the playhead near the start (Right) or end (Left) of a clip, then click **Move Cut Point Right** or **Left** — the cut point slides to that frame. The neighbor clip's matching end / start action is recomputed automatically to preserve continuity, with duration adjusted.

Invalid moves are caught up front: HayaCut shows an error and the cut point is not changed.

Delete All Edited Clips

Edit Tab menu → Delete All Clip. Clears all panel-side edits. Premiere V1 / A1 clips stay untouched. Restorable via Undo.

7. Real-Time Edit

STAGE 7

RT mode lets the editor record camera switches live while playback runs, then converts those switches into Quick Mode insert operations in both the panel and Premiere.

1. Click **R** in the toolbar to enter RT. HayaCut checks offline status.
2. Click **I / O** in the toolbar, or press **I / O**, to set Mark In and Mark Out — this sets the record range in both the panel and the Premiere timeline. Then click **RT Record Ready**. HayaCut moves the cursor to Mark In, then to the preroll position (clamped to 0 if it would go negative). The starting angle comes from the existing first scene clip, or the currently selected source if there are no clips.
3. Click a Source thumbnail to select the starting angle, then click **RT Play Start** to record an edit session. Preroll plays first if it covers the pre-Mark-In range; otherwise the panel shows black until Mark In.
4. Recording starts from Mark In. Click a Source thumbnail or press keys **1–4** to switch angle. Each switch is recorded as a cut. Source thumbnails can be reordered here too, independent of the Sync layers.
5. Recording stops at Mark Out, or pause it by clicking **RT Pause**. Then either re-arm **RT Ready** for another pass, or submit.

Submit RT Edit

On submit, HayaCut walks to every saved Edited clip position, applies each switch as a Quick Mode insert, creates the matching cuts in Premiere using the original bin clips, then returns the cursor to Mark In and drops back into **Q Mode**.

Cut points can be offset automatically, manually, or both. Turn on **RT Auto Edit Offset** to let HayaCut calculate the offset on submit. Use the **RT Edit Offset Input** on its own for a fixed manual offset, or alongside Auto to fine-tune on top of the calculated value. A positive value delays the cuts if they feel early; a negative value pushes them earlier if they feel late. Adjust and re-submit to dial in the timing. If the cuts drift further the longer the take runs, use **Drift Compensation** in Settings to correct it.

Playback after submit

On playback, the video plays from the edited clips on the Premiere timeline while the audio plays from the panel — so no VU meter appears in HayaCut during this playback. The panel cursor stays in sync with Premiere playback. Use Auto Connect (next stage) to monitor audio in Premiere.

RT Settings

- **RT Preroll** — preroll length in seconds before Mark In.
- **Drift Compensation** — corrects sync drift that can accumulate over a long Real-Time recording. Set as the number of frames to compensate per 10 seconds; HayaCut applies it progressively across the recording so later cuts stay aligned with the source. Increase it if the sync drifts further the longer the take runs.

If the selected source clip does not cover the clicked frame, RT recording warns and stops.

8. Auto Connect & Premiere

STAGE 8

Auto Connect is how the editor moves between the HayaCut panel and the Premiere window without manually toggling control.

- Toggle Auto Connect on in Setting; the connect icon turns **green**.
- When you click on the Premiere window, HayaCut hands playback control to Premiere — the timeline behaves normally and the Premiere audio VU is available.
- When you click on the panel, HayaCut reclaims control.

Destructive Actions Reference

Operations that remove or replace clips in Premiere's V1 / A1 or in the HayaCut scene. Worth special attention during review.

ACTION	EFFECT	GUARD
Select Sequence (switch)	Deletes Premiere V1 / A1 clips; creates new Scene and Version	Warning dialog with active sequence info
Switch Scene Version	Can delete Premiere clips on V1 / A1 on confirm	Warning dialog before switch
Open Project	Replaces V1 / A1 and rebuilds full state	Warning + optional Save first
Delete Scene Version	Permanent; cannot be undone	Confirmation; last remaining version cannot be deleted
Delete Layer (Sync)	Removes layer, its keyframes + grid/ preview videos; cannot be undone	Blocked if used in Edit Timeline
Delete Media Clip	Removes the media clip from HayaCut	Blocked if used in Edit Timeline
Delete Shot / Take	Removes the clip (and dependent takes)	Blocked if any take is in Sync Timeline
Paste Keyframes	Replaces all keyframes on the target layer	Warning dialog before paste
Transcript Keyframes (Erase)	Removes all existing keyframes on matched layers	Blocked if Edit Timeline has clips, or if any clip is offline

ACTION	EFFECT	GUARD
Delete All Edited Clips	Clears all panel-side edits	Premiere V1 / A1 stays intact; Undo restores
Rename Layer	Cannot be undone	Confirmation context

Key Shortcuts (Review Subset)

Panel must have keyboard focus. macOS uses Option (⌘); Windows uses Ctrl + Alt for the global commands. This is a representative subset of the full shortcut set.

Scene I/O & Undo

ACTION	MAC	WINDOWS
Undo	Cmd + Option + Z	Ctrl + Alt + Z
Redo	Cmd + Option + Shift + Z	Ctrl + Alt + Shift + Z
Open Project	Cmd + Option + P	Ctrl + Alt + P
Save Project	Cmd + Option + W	Ctrl + Alt + W

Transport

KEY	ACTION
Space	Play / pause
J / K / L	Reverse / pause / forward (ramped speed)
, / .	Jog one frame back / forward with audio scrub
Escape	Pause all and unlock the panel

Sync Timeline

KEY	ACTION
M	Add keyframe at playhead
Delete / Backspace	Remove keyframe

KEY	ACTION
Z / X	Previous / next keyframe
= / -	Zoom in / Zoom out
I / O	Set sync clip In / Out
; / '	Modify keyframe one frame left / right
Ctrl + J / K / L	Modify keyframe (1× speed only; playhead must be on a keyframe)

Edit Timeline (Quick Mode)

KEY	ACTION
Z / X	Previous / next cut point
= / -	Zoom in / Zoom out
I / O	Scene Mark In / Out
V	Insert Cut
B	Replace Cut
N	Insert / break cut point
G	Join clips
[/]	Move cut point left / right

Real-Time

KEY	ACTION
1 - 4	Select / switch source angle (Quick or RT)