Starting the lesson

No matter how you approach video editing, you'll use a few simple techniques time and again. Most of the practice of video editing is making partial selections of your clips and placing them in your sequence. There are several ways of doing this in Premiere Pro.

Before you begin, make sure you're using the Editing workspace.

1 Open the Lesson 05.prproj project file from the Lesson 05 folder.

2 Choose File > Save As.

3 Rename the file **Lesson 05 Working.prproj**.

4 Choose a preferred location on your hard drive, and click Save to save the project.

5 In the Workspaces panel, click Editing; then click the panel menu next to the Editing option, and choose Reset To Saved Layout.

You'll begin by learning more about the Source Monitor and how to mark your clips to get them ready to be added to a sequence. Then you'll learn about the Timeline, where you'll work on your sequences.

Using the Source Monitor

The Source Monitor is the main place you'll go when you want to check your assets before including them in a sequence.

When you view video clips in the Source Monitor, you watch them in their original format. They will play back with their frame rate, frame size, field order, audio sample rate, and audio bit depth exactly as they were recorded, unless you have changed the way the clip is interpreted.
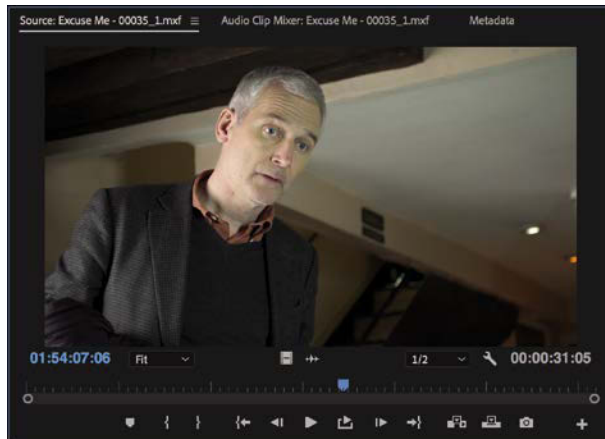
However, when you add a clip to a sequence, Premiere Pro conforms it to the sequence settings. For example, if the clip and the sequence don't match, the clip frame rate and audio sample rate will be adjusted so that all the clips in the sequence play back the same way.

As well as being a viewer for multiple types of media, the Source Monitor provides important additional functions. You can use two special kinds of markers, called *In marks* and *Out marks*, to select part of a clip for inclusion in a sequence. You can also add comments in the form of markers that you can refer to later or use to remind yourself about important facts relating to a clip. You might include a note about part of a shot you don't have permission to use, for example.

Loading a clip

To load a clip, do the following:

1 In the Project panel, browse to the Theft Unexpected bin. With the default preferences, double-click the bin in the Project panel while holding the Ctrl (Windows) or Command (macOS) key to open the bin in the existing panel.

In the same way that you would double-click a folder in Windows Explorer (Windows) or Finder (macOS), you have navigated into the bin.

When you have finished working in a bin that you have opened in the current panel, you can navigate back to the Project panel contents by clicking the Navigate Up button at the top left of the bin panel.

2 Double-click a video clip, or drag a clip into the Source Monitor.

Either way, the result is the same: Premiere Pro displays the clip in the Source Monitor, ready for you to watch it and add markers.

3 Position your mouse pointer so that it is over the Source Monitor and press the ` (grave) key. The panel fills the Premiere Pro application frame, giving you a larger view of your video clip. Press the ` (grave) key again to restore the Source Monitor to its original size. If your keyboard does not have a ` (grave) key, you can double-click the panel name.

> **Tip:** When selecting clips, be sure to click the icon or thumbnail, rather than the name, to avoid accidentally renaming it.

> **Tip:** Notice that active panels have a blue outline. It's important to know which panel is active because menus and keyboard shortcuts sometimes give different results depending on your current selection. For example, if you press Shift+` (grave), the currently selected frame will toggle to full-screen, regardless of the location of your mouse.

Viewing video on a second monitor

If you have a second monitor connected to your computer, Premiere Pro can use it to display full-screen video every time you press play.

Choose Edit > Preferences > Playback (Windows) or Premiere Pro CC > Preferences > Playback (macOS), make sure Mercury Transmit is enabled, and select the check box for the monitor you want to use for full-screen playback.

You also have the option of playing video via a DV device, if you have one connected, or via third-party hardware if it is installed.

Using Source Monitor controls

As well as playback controls, there are some important additional buttons in the Source Monitor.

- **Add Marker**: This adds a marker to the clip at the location of the playhead. Markers can provide a simple visual reference or store comments.

- **Mark In**: This sets the beginning of the part of the clip you intend to use in a sequence. You can have only one In mark per clip or sequence. A new In mark will automatically replace an existing one.

- **Mark Out**: This sets the end of the part of the clip you intend to use in a sequence. You can have only one Out mark. A new Out mark will automatically replace an existing one.

- **Go to In**: This moves the playhead to the clip In mark.

- **Go to Out**: This moves the playhead to the clip Out mark.

- **Insert**: This adds the clip to the sequence currently displayed in the Timeline using the insert edit method (see "Using essential editing commands" later in this lesson).

- **Overwrite**: This adds the clip to the sequence currently displayed in the Time-line using the overwrite edit method (see "Using essential editing commands" later in this lesson).

- **Export Frame**: This allows you to create a still image from whatever is displayed in the monitor. See Lesson 18, "Exporting Frames, Clips, and Sequences," for more on this.
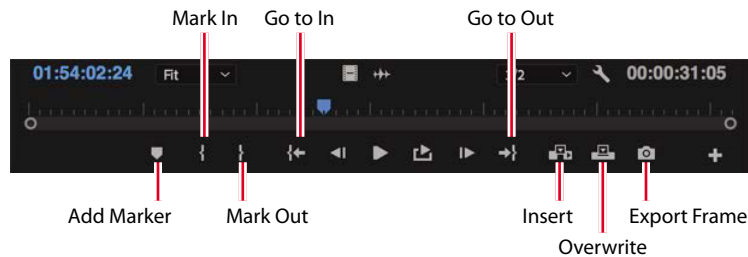
Selecting a range in a clip

You will usually want to include only a specific part of a clip in a sequence. Much of an editor's time is spent watching video clips and choosing not only which ones to use but also which parts to use. Making a selection is easy.

1 Double-click the clip Excuse Me (not Excuse Me Tilted) in the Theft Unex-pected bin to open it in the Source monitor. It's a shot of John nervously asking whether he can sit down.

2 Play the clip to get an idea of the action.

John walks on-screen about halfway through the shot but takes a moment to speak.

3 Position the playhead just before John enters the shot or just before he speaks. Around 01:54:06:00, he pauses briefly and speaks. Note that the timecode reference is based on the original recording and does not start at 00:00:00:00.

4 Click the Mark In button. You can also press the I key on your keyboard.

Premiere Pro highlights the section of the clip that is selected. You have excluded the first part of the clip, but you can easily reclaim this part later if you need to do so—that's the freedom of nonlinear editing!

▶ **Tip:** If your keyboard has a separate numerical keypad, you can use it to enter timecode numbers directly. For example, as long as no clips are selected, if you type 700, Premiere Pro will position the playhead at 00:00:07:00. There's no need to enter the leading zeros or number separators. Be sure to use the numerical keypad, on the right on your keyboard, and not the numbers along the top of your keyboard (these have a different use).

5 Position the playhead just as John sits down. Around 01:54:14:00 is perfect.

6 Press the O key on your keyboard to add an Out point.

Now you'll add In and Out marks for two more clips. Double-click each clip to open it in the Source monitor and add the marks.

● **Note:** Some editors prefer to go through all available clips, adding In and Out marks as required, before building a sequence. Some editors prefer to add In and Out marks only as they use each clip. Your preference may depend on the kind of project you are working on.

7 For the HS Suit clip, add an In point just after John's line, about a quarter of the way into the shot (01:27:00:16).

8 Add an Out point when John passes in front of the camera, blocking our view (01:27:02:14).
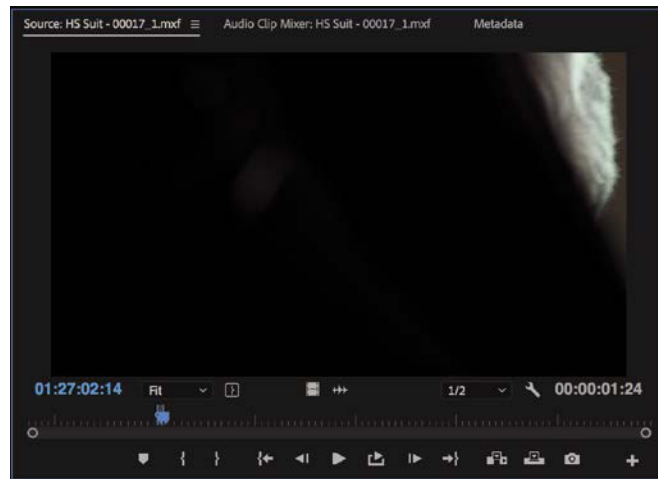
9 For the Mid John clip, add an In point just as John begins to sit down (01:39:52:00).

10 Add an Out point after he has a sip of tea (01:40:04:00).

▶ **Tip:** To help you find your way around your footage, Premiere Pro can display timecode numbers on the Source Monitor and Program Monitor time rulers. Toggle this option on and off by clicking the Settings button 🔧 and choosing Time Ruler Numbers.

▶ **Tip:** The tool tip that pops up if you hover your mouse cursor over a button tells you the keyboard shortcut key in brackets after the name of the button.

Creating subclips

If you have a long clip, you might want to use several different parts in your sequence. It can be useful to separate the sections so they can be organized in the project panel prior to building your sequence.

This is exactly why subclips were created. Subclips are partial copies of clips. They are commonly used when working with long clips, especially when there are several parts of the same original clip that might be used in a sequence.

Subclips have a few notable characteristics.

- They can be organized in bins, just like regular clips, though they have a different icon 📁 in the Project panel List view.
- They have a limited duration based on the In and Out marks used to create them, which makes it easier to view their contents when compared with viewing potentially much longer original clips.
- They share the same media files as the original clip they're based on.
- They can be edited to change their contents and even converted into a copy of the original full-length clip.

Let's make a subclip.

1 Double-click the Cutaways clip in the Theft Unexpected bin to view it in the Source Monitor.

2 While viewing the contents of the Theft Unexpected bin, click the New Bin button at the bottom of the panel to create a new bin. The new bin will appear in the existing Theft Unexpected bin.

3 Name the bin **Subclips** and hold Ctrl (Windows) or Command (macOS) while double-clicking the new Subclips bin to have it open in the same frame, rather than in a new panel.

4 Choose a section of the clip to make into a subclip by marking the clip with an In point and an Out point. The moment roughly halfway through when the packet is removed and replaced might work well.

As with many workflows in Premiere Pro, there are several ways to create subclips, and the outcome is always the same.

5 Try one of the following:

- Right-click in the picture display of the Source Monitor and choose Make Subclip.

- With the Source Monitor active, choose Clip > Make Subclip.

- With the Source Monitor active, press Ctrl+U (Windows) or Command+U (macOS).

- While holding Ctrl (Windows) or Command (macOS), drag the picture from the Source Monitor into the Project panel bin.

6 Name the new subclip **Packet Moved** and click OK.

● **Note:** If you select Restrict Trims To Subclip Boundaries, you won't be able to access the parts of your clip that are outside your selection when viewing the subclip. This might be exactly what you want (and you can change this setting by right-clicking the subclip in the bin and choosing Edit Subclip).
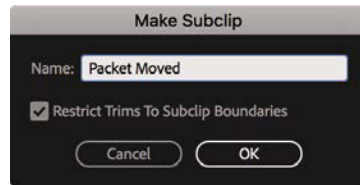
The new subclip is added to the Subclips bin, with the duration you specified with your In and Out marks.

Navigating the Timeline

The Timeline panel is your creative canvas. In this panel, you'll add clips to your sequences, make editorial changes to them, add visual and audio special effects, mix soundtracks, and add titles and graphics.

Here are a few facts about the Timeline panel:

- You view and edit clips in sequences in the Timeline panel.

- The Program Monitor shows the contents of the currently displayed sequence, at the position of the playhead.

Labels: Timecode, Linked Selection, Add Marker, Settings, Track Output, Time Ruler, Playhead, Clip Video, Track, Sequence nest toggle, Snap, Track selection, Source tracks, Track Lock, Sync Lock, Navigator, Mute or solo audio, Record VO, Drag between tracks to resize, Clip Audio
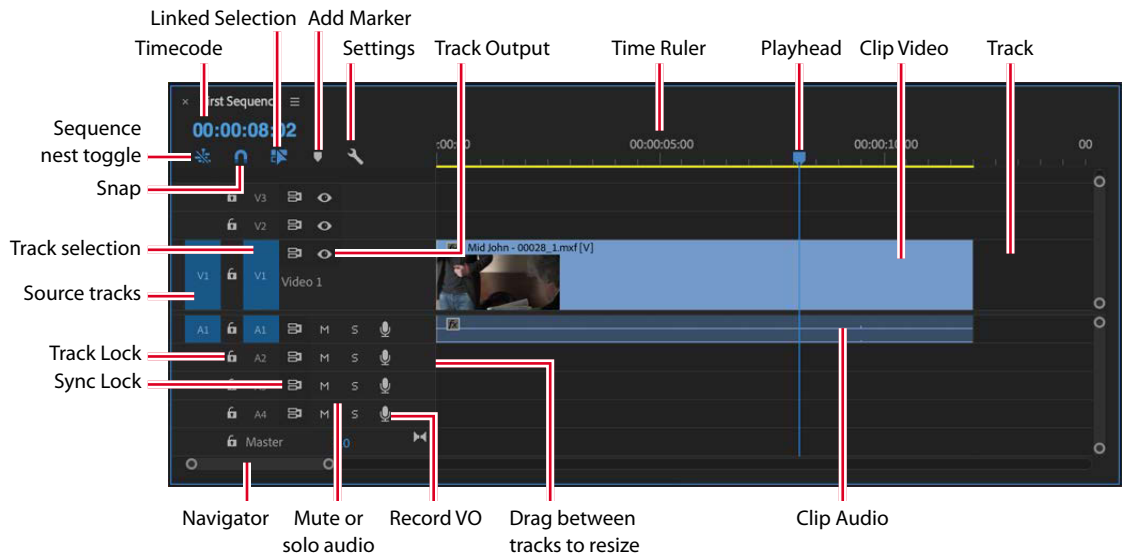
- You can open multiple sequences at the same time, with each displayed in its own Timeline panel.

- The terms *sequence* and *Timeline* are often used interchangeably, as in "in the sequence" or "on the Timeline."

- You can add any number of video tracks, limited only by your system's resources.

- Upper video tracks play "in front" of lower ones, so you would normally place graphics clips on tracks above background video clips.

- You can add any number of audio tracks that all play at the same time to create an audio mix. Audio tracks can be mono (1 channel), stereo (2 channels), 5.1 (6 channels), or adaptive—with up to 32 channels.

- You can change the height of Timeline tracks to gain access to additional controls and thumbnails on your video clips.

- Each track has a set of controls, shown on a track header on the far left, that change the way it functions.

- Time moves from left to right on the Timeline, so when you play a sequence, the playhead will move in that direction.

- For most operations on the Timeline, you will use the standard Selection tool ▶. There are several other tools that serve different purposes, and each tool has a keyboard shortcut. If in doubt, press the V key—this is the keyboard shortcut for the Selection tool.

The tools panel includes a number of tools you'll use in the Timeline panel and Program Monitor.

- You can zoom in and out of the Timeline using the (equals) = and (minus) – keys (at the top of your keyboard). Use the (backslash) \ key, if your keyboard has one, to toggle the zoom level between your current setting and showing your whole sequence. You can also double-click the navigator at the bottom of the Timeline to view the whole timeline.

- There are a series of buttons at the top left of the Timeline panel that give you access to alternative modes, markers, and settings.

What is a sequence?

A *sequence* is a series of clips that play, one after another—sometimes with multiple blended layers and often with special effects, titles, and audio—making a complete film.

Theft Unexpected

You can have as many sequences as you like in a project. Sequences are stored in the Project panel, just like clips, and have their own icon.

● **Note:** You may need to click the Navigate Up button to see the Theft Unexpected bin.

Like clips, you can edit sequences into other sequences, in a process called *nesting*. This creates a dynamically connected set of sequences for advanced editing workflows.

Let's make a new sequence for the Theft Unexpected drama.

1. In the Theft Unexpected bin, drag the clip Excuse Me (not Excuse Me Tilted) onto the New Item button at the bottom of the panel.

   This is a shortcut to make a sequence that perfectly matches your media.

   Premiere Pro creates a new sequence, which shares the name of the clip you selected.

● **Note:** If you already have a sequence open, new sequences open in a new panel in the same frame.

2. The sequence is highlighted in the bin, and it would be a good idea to rename it right away. Right-click the sequence in the bin and choose Rename. Name the sequence **Theft Unexpected**.

▶ **Tip:** You can use the Timeline panel Settings menu to choose Minimize All Tracks, or Expand All Tracks, to change the height of all tracks in a single step.
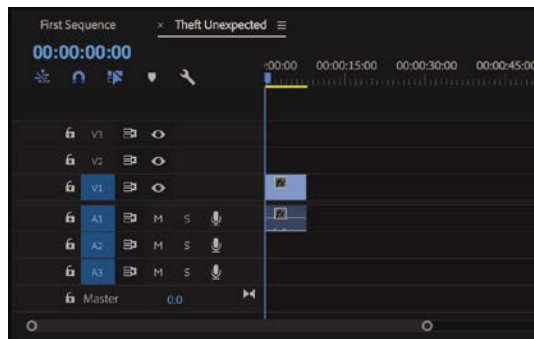
The clip might appear quite small in the sequence. To zoom in, use the navigator at the bottom of the Timeline panel. To see a thumbnail on the clip, increase the height of the V1 track.

The sequence is automatically open, and it contains the clip you used to create it. This works for our purposes, but if you had used a random clip to perform this shortcut, you could select it in the sequence and delete it by pressing Backspace (Windows) or Delete (macOS).

Close the sequence by clicking the X on its name tab in the Timeline.

× Theft Unexpected ≡

Opening a sequence in the Timeline panel

To open a sequence in the Timeline panel, do one of the following:

- Double-click the sequence in a bin.

- Right-click the sequence in a bin and choose Open In Timeline.

Open the Theft Unexpected sequence you just created.

▶ **Tip:** You can also drag a sequence into the Source Monitor to use it as if it were a clip. Be careful not to drag a sequence into the Timeline to open it because this will add it to your current sequence or create a new sequence from it instead.

Conforming

Sequences have a frame rate, a frame size, and an audio mastering format (mono or stereo, for example). They *conform*, or adjust, any clips you add to match these settings.

You can choose whether clips should be scaled to match your sequence frame size. For example, for a sequence with a frame size of 1920x1080 (regular high-definition) and a video clip that is 4096x2160 (Cinema 4K), you might decide to automatically scale the high-resolution clip down to match your sequence resolution or leave it as it is, viewing only part of the picture through the reduced "window" of the sequence.

When clips are scaled, the vertical and horizontal sizes are scaled equally to keep the original aspect ratio. If a clip has a different aspect ratio from your sequence, it may not completely fill the frame of your sequence when it is scaled. For example, if your clip had a 4:3 aspect ratio and you added it, scaled, to a 16:9 sequence, you'd see gaps at the sides.

Using the Motion controls in the Effect Controls panel (see Lesson 9, "Putting Clips in Motion"), you can adjust which part of the picture you see or even create a dynamic pan-and-scan effect inside the picture.

Understanding tracks

Much as railway tracks keep trains in line, sequences have video and audio tracks that constrain the positions of clips you add to them. The simplest form of sequence would have just one video track and perhaps one audio track. You add clips to tracks, one after another, from left to right, and they play in the order you place them.

Sequences can have additional video and audio tracks. They become layers of video and additional audio channels. Since higher video tracks appear in front of lower ones, you can combine clips on different tracks to produce layered compositions.

For example, you might use an upper video track to add titles to a sequence or to blend multiple layers of video using visual effects.

You might use multiple audio tracks to create a complete audio composition for your sequence, with original source dialogue, music, spot audio effects such as gunshots or fireworks, atmospheric sound, and voice-over.
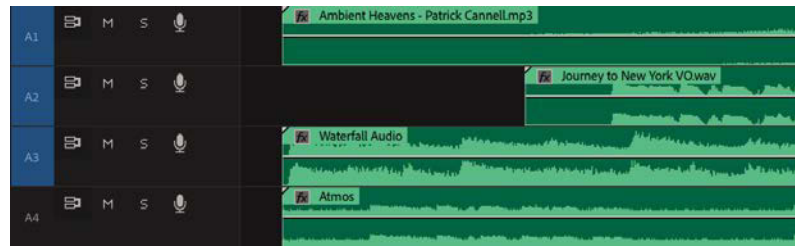
You can scroll through clips and sequences in multiple ways, depending on the location of your mouse cursor.

• If you hover your mouse cursor over the Source Monitor or Program Monitor, you can navigate earlier or later using the scroll wheel; trackpad gestures work too.

• You can navigate sequences in the Timeline panel this way if you choose Horizontal Timeline Mouse Scrolling in the Timeline preferences.

• If you hold Alt (Windows) or Option (macOS) while scrolling with your mouse, the Timeline view will zoom in or out.

• If you hover your mouse over a track header and scroll while holding Alt (Windows) or Option (macOS), you'll increase or decrease the height of the track.

• If you hover your mouse over a video or audio track header and scroll while holding the Shift key, you'll increase or decrease the height of all tracks of that type (Video or Audio tracks).

▶ **Tip:** If you hold the Ctrl (Windows) or Command (macOS) key while you scroll to adjust track height, you'll have finer control.

Targeting tracks

The Timeline track headers have enable/disable buttons for the tracks, which are used when making precise selections on a per-track basis.

To the left of the track headers, you'll see a set of buttons that look similar. These are the Source Track selection buttons, and they represent the available tracks for the clip currently displayed in the Source Monitor or selected in the Project panel. They are numbered just like the Timeline tracks. This helps keep things clear when performing more advanced edits.

Source tracks

Timeline tracks

If you drag a clip into a sequence, the position of the source track selection buttons is ignored, though only content on enabled source tracks is added. However, when you use a keyboard shortcut or the buttons on the Source Monitor to add a clip to a sequence, source track selection buttons become important. Their position sets the track the new clip will be added to.

In the following example, the position of the source track selection buttons means a clip with one video track and one audio track would be added to the Video 1 and Audio 1 tracks on the Timeline when using buttons or a keyboard shortcut to add a clip to the current sequence.

In the following example, the source track selection buttons have been moved by dragging them to a new position relative to the timeline track selection buttons. In this example, the clip would be added to the Video 2 and Audio 2 tracks on the Timeline when using buttons or a keyboard shortcut to add a clip to the current sequence.

Click a source track indicator to enable it or disable it. A blue highlight indicates a track is enabled. You can make advanced edits by dragging the source track selection buttons to different tracks and selecting which tracks you have on or off.
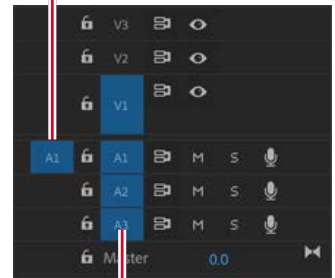
When performing edits in this way, the track indicator buttons don't affect results. Though the source and track indicator buttons look similar, they have different functions; on the left, it's the Source track indicator buttons, while on the right, it's the Timeline track indicator buttons.

● **Note:** Remember, Timeline track selection buttons matter when rendering effects or making Timeline selections, but they don't affect editing clips into a sequence; only the source track selection buttons do.

Using In and Out marks

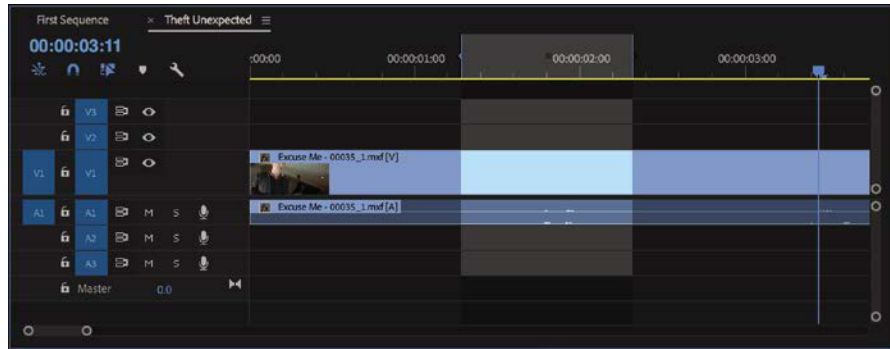The In and Out marks used in the Source Monitor define the part of a clip you will add to a sequence.

The In and Out marks you use on the Timeline have two primary purposes.

• To tell Premiere Pro where a new clip should be positioned when it is added to a sequence.

• To select parts of a sequence you want to remove. You can make precise selections to remove whole clips, or parts of clips, from specific tracks by using In and Out marks in combination with the track indicator buttons.

The light region indicates the selected part of the sequence, defined by an In mark and an Out mark.

Setting In and Out marks

Adding In and Out marks on the Timeline is almost the same as adding them in the Source Monitor.

One key difference is that unlike the controls in the Source Monitor, the controls on the Program Monitor also apply to the Timeline.

To add an In point to the Timeline at the current position of the playhead, make sure the Timeline panel or Program Monitor is active and then press the I key or click the Mark In button on the Program Monitor.

To add an Out point to the Timeline at the current position of the playhead, make sure the Timeline panel or Program Monitor is active and then press the O key or click the Mark Out button on the Program Monitor.

▶ **Tip:** You can use the (forward slash) / key to add In and Out marks to the Timeline based on clip segments you have selected.

Clearing In and Out marks

If you open a clip that already has In and Out marks, you can change them by adding new ones; your new marks will replace the existing ones.

You can also remove existing marks on a clip or in a sequence. You'll use the same technique to remove In and Out marks on the Timeline, in the Program Monitor, and in the Source Monitor.

1 On the Timeline, select the Excuse Me clip by clicking it once.

2 Press the (forward slash) / key. This adds an In mark to the Timeline at the start of the clip (on the left) and an Out mark at the end of the clip (on the right). Both are added to the time ruler at the top of the Timeline.

3 Right-click the time ruler at the top of the Timeline, and take a look at the menu options.

Select the option you need in this menu, or use one of the following keyboard shortcuts:

- **Ctrl+Shift+I (Windows) or Option+I (macOS)**: Removes the In Mark (Choose Clear In)

- **Ctrl+Shift+O (Windows) or Option+O (macOS)**: Removes the Out Mark (Choose Clear Out)

- **Ctrl+Shift+X (Windows) or Option+X (macOS)**: Removes both the In Mark and Out Mark (Choose Clear In and Out)

4 That last option is particularly useful. It's easy to remember and quickly removes both marks. Try it now to remove the marks you added.

Using time rulers

The time rulers at the bottom of the Source Monitor and Program Monitor, and at the top of the Timeline, all serve the same purpose: They allow you to navigate through your clips or sequences in time.

Time goes from left to right in Premiere Pro, and the location of the playhead gives you a visual reference in relation to your clips.

Drag left and right in the Timeline time ruler now (that's the time markings along the top of the panel). The playhead moves to follow your mouse. As you drag across the Excuse Me clip, you see the contents of the clip in the Program Monitor. Dragging through your content in this way is called *scrubbing*.

Notice that the Source Monitor, Program Monitor, and Timeline all have navigation bars at the bottom of the panel. You can zoom the time ruler by hovering over the navigation bar and using your mouse wheel to scroll. Once you have zoomed in, you can move through the time ruler by dragging the navigator.

Drag the ends of the Program Monitor navigator for precise zoom control on the time ruler.
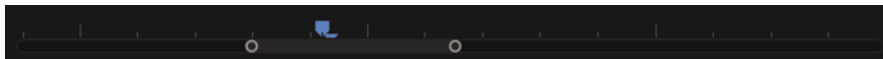
Double-click the navigator to fully zoom out.

Customizing track headers

Just as you can customize the Source Monitor and Program Monitor controls, you can change many of the options on the Timeline track headers.

To access the options, right-click a video or audio track header and choose Customize, or click the Timeline Settings menu 🔧 and choose Customize Video Header or Customize Audio Header.