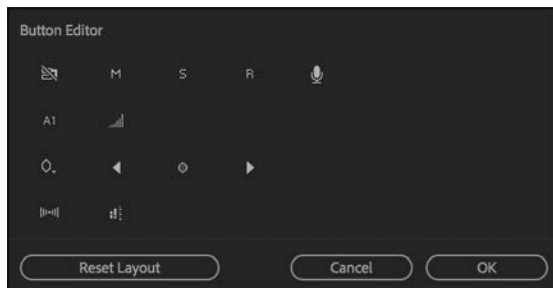


The Video track header button editor



The Audio track header button editor

To find out the name of an available button, hover your mouse over it to see the tool tip. Some of the buttons will be familiar to you already; others will be explained in later lessons.

To add a button to a track header, drag it from the Button Editor onto a track header. You can remove a button from a track header by dragging it away.

All track headers update to match the one you adjust.

Experiment with this feature, and when you have finished, click the Reset Layout button on the Button Editor to return the track header to the default options.

Finally, click Cancel to leave the Button Editor.

Using essential editing commands

Whether you use the mouse to drag a clip into a sequence, use a button on the Source Monitor, or use a keyboard shortcut, you'll apply one of two kinds of edits: an insert edit or an overwrite edit.

When a sequence has existing clips at the location where you want to add a new clip, these two choices—insert and overwrite—will produce markedly different results.

Performing an overwrite edit

Continue working on the Theft Unexpected sequence. So far, you have just one clip, in which John asks if a seat is free.

First, you'll use an overwrite edit to add a reaction shot to John's request for a chair.

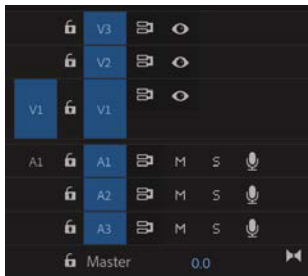
- 1** Open the shot HS Suit in the Source Monitor. You added In and Out marks to this clip earlier.
- 2** You'll need to set up the Timeline carefully. This may seem like a slow process at first, but after practice you'll find editing is fast and easy.


Position the Timeline playhead just after John makes his request. Around 00:00:04:00 is perfect.

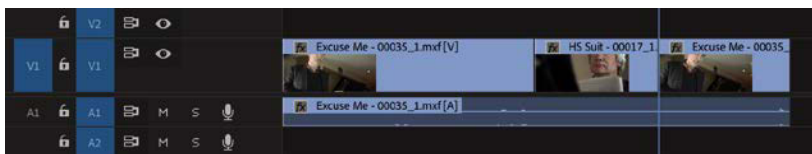
Unless an In or Out mark has been added to the Timeline, the playhead is used to position new clips when editing with the keyboard or on-screen buttons. When you use the mouse to drag a clip into a sequence, the location of the playhead and existing In or Out marks are ignored.

- 3 Though the new clip has an audio track, you don't need it. You'll keep the audio that is already in the Timeline. Click the source track selection button A1 to turn it off. The button should be gray rather than blue.

► **Tip:** The terms *shot* and *clip* are often used interchangeably.



- 4 Check that your track headers look like the previous example. Only the Source A1 and V1 track indicator buttons matter for this edit because the other tracks in the sequence don't have any clips on them.
- 5 Click the Overwrite button  on the Source Monitor.
The clip is added to the Timeline on the Video 1 track.



The timing might not be perfect, but you're now editing dialogue!

By default, when you drag and drop a clip into a sequence using the mouse, you'll perform an overwrite edit. You can perform an insert edit by holding down Ctrl (Windows) or Command (macOS) while you drag and drop.

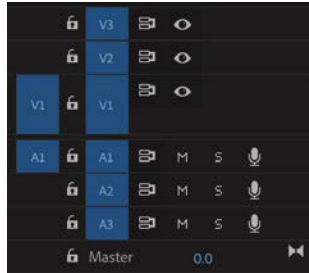
● **Note:** The sequence will not get any longer when you perform an overwrite edit.

Performing an insert edit

Now try an insert edit.

- 1 Position the Timeline playhead over the Excuse Me clip, just after John says "Excuse me" (around 00:00:02:16).

- 2 Open the clip Mid Suit in the Source Monitor, add an In mark at 01:15:46:00, and add an Out mark at 01:15:48:00. This is actually from a different part of the action, but the audience won't know, and it works well as a reaction shot.
- 3 Check that your Timeline has the source track selection buttons lined up as in the following example.



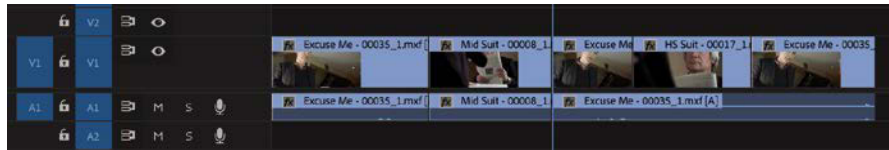
● **Note:** When you apply an insert edit, it makes your sequence longer: The clips already on the selected track will move later (to the right) in the sequence to make room for the new clip.

● **Note:** The words *sequence* and *edit* are often used interchangeably.

● **Note:** If you have an In mark or an Out mark on the Timeline, Premiere Pro will use it in preference to the location of the playhead when performing an edit.

▶ **Tip:** As your sequence gets longer, you may find yourself continually zooming in and out to get a better view of your clips.

- 4 Click the Insert button  on the Source Monitor.



Congratulations! You have completed an insert edit.

The clip Excuse Me, already in the sequence, has been split, with the part after the playhead moved later to make space for the new clip.

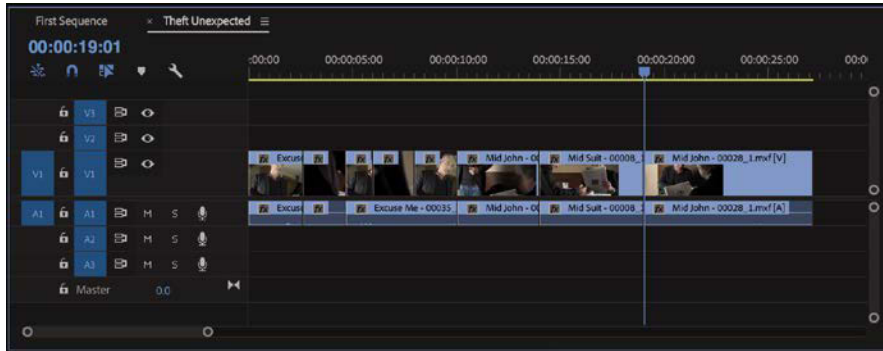
- 5 Position the playhead at the beginning of the sequence and play through your edit. You can use the Home key on your keyboard to jump to the beginning, you can drag the playhead with the mouse, or you can press the Up Arrow key to jump the playhead to earlier edits (the Down Arrow key jumps to later edits).
- 6 Now open the Mid John clip in the Source Monitor. You added In and Out marks to this clip earlier.
- 7 Position the Timeline playhead at the end of the sequence—on the end of the Excuse Me clip. You can hold the Shift key to have the playhead snap to the ends of clips.
- 8 Click either the Insert or Overwrite button on the Source Monitor. Because the Timeline playhead is at the end of the sequence, there are no clips in the way, and it makes no difference which kind of edit you perform.

Now you'll insert one more clip.

- 9 Position the Timeline playhead just before John takes a sip of tea, around 00:00:14:00.

10 Open the clip *Mid Suit* in the Source Monitor, and use In and Out marks to choose a part you think would go well between John sitting down and his first sip of tea. An In mark around 01:15:55:00 and an Out mark around 01:16:00:00 might work well.

11 Edit the clip into the sequence using an insert edit.



Note: You can also edit clips into a sequence by dragging from the Project panel or Source Monitor into the Program Monitor. Hold the Ctrl (Windows) or Command (macOS) key to perform an insert edit.

The timing of the edit may not be perfect, but that's OK; you can change your mind about the timing later—that's the beauty of nonlinear editing. The important thing, to begin with, is to get the order of the clips right.

Performing three-point editing

To add a clip or part of a clip to a sequence, Premiere Pro needs to know its duration and when and where it should be placed in the Timeline.

This means there should be four In and Out marks:

- An In mark for the clip
- An Out mark for the clip
- An In mark for the sequence setting the beginning of the clip once it has been added
- An Out mark for the sequence setting the end of the clip once it has been added

In fact, you only need to specify three of these marks because you can work out the fourth automatically, based on the duration that has been selected.

Here's an example: If you choose 4 seconds of a clip in the Source Monitor, Premiere Pro automatically knows it will take 4 seconds of time in your sequence. Once you have set the location for the clip to be placed, you're ready to perform the edit.

Because In and Out marks are often also called In and Out points, using just three marks to perform edits in this way is called *three-point editing*.

When you performed your last edit, Premiere Pro aligned the In mark from the clip (the start of the clip) with the In mark on the Timeline (the playhead).

Even though you didn't manually add an In mark to the Timeline, you're still performing a three-point edit, with the duration calculated from the Source Monitor clip.

If you add an In mark to the Timeline, Premiere Pro uses that to place the new clip, ignoring the playhead.

You can achieve a similar result by adding an Out mark to the Timeline instead of an In mark. In this case, Premiere Pro will align the Out mark of the clip in the Source Monitor with the Out mark on the Timeline when you perform the edit.

You might choose to do this if you have a piece of timed action, like a door closing at the end of a clip in the sequence, and your new clip needs to line up in time with it.

What happens if you use four marks?

You can use four marks to make an edit: both In and Out marks in the Source Monitor *and* In and Out marks on the Timeline. If the clip duration you select matches the sequence duration, the edit will take place as usual. If they're different, Premiere Pro will invite you to choose what you want to happen.

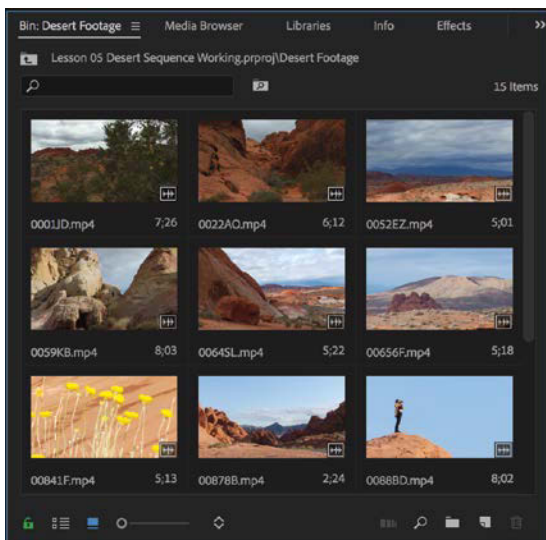
You can stretch or compress the playback speed of the new clip to fit the selected duration on the Timeline or selectively ignore one of your In or Out marks.

Storyboard-style editing

The term *storyboard* usually describes a series of drawings that show the intended camera angles and action for a film. Storyboards are often quite similar to comic strips, though they usually include technical information, such as intended camera moves, lines of dialogue, and sound effects.

You can use clip thumbnails in a bin as storyboard images.

Drag the thumbnails to arrange them in the order you want the clips to appear in your sequence, from left to right and from top to bottom. Then drag them into your sequence.



Using a storyboard to build an assembly edit

An assembly edit is a sequence in which the order of the clips is correct but the timing has yet to be worked out. It's common to build sequences as an assembly edit first, just to make sure the structure works, and then adjust the timing later.

You can use storyboard editing to quickly get your clips in the right order.


- 1 Save the current project.
- 2 Open Lesson 05 Desert Sequence.prproj in the Lessons/Lesson 05 folder.
- 3 Choose File menu > Save As. Save the project as **Lesson 05 Desert Sequence Working.prproj**.

This project has a Desert Montage sequence that already has music. You'll add some beautiful shots.


The audio track A1 has been locked (click the track padlock icon to lock and unlock a track). This means you can make adjustments to the sequence without risking making changes to the music track.

Arranging your storyboard

Double-click the Desert Footage bin to open it. There are beautiful shots in this bin.

- 1 If necessary, click the Icon View button  at the bottom-left corner of the bin to see thumbnails for the clips.
- 2 Drag the thumbnails in the bin to position them in the order in which you want them to appear in the sequence, from left to right, top to bottom—just like a comic strip or storyboard.
- 3 Make sure the Desert Footage bin is selected (with a blue outline). Select all the clips in the bin by pressing Ctrl+A (Windows) or Command+A (macOS).
- 4 Drag the clips into the sequence, positioning them on the Video 1 track right at the beginning of the Timeline, above the music clip.

► **Tip:** Project file names can become quite long. It's fine to include useful information to help you identify a project, but avoid making the name so long it's hard to manage the file.

● **Note:** Premiere Pro has the option to sort clips in Icon view based on a number of criteria. Click the Sort Icons button  for the options. Set the menu to User Order to be able to drag and drop the clips into a new order.



Clips are added to the sequence in the order you originally selected them in the Project panel.

- 5 Play your sequence to see the result.

Setting the duration for still images

These video clips already have In and Out marks, which were used automatically when you added them to the sequence.

Graphics and photos can have any duration in a sequence. However, they have default In and Out marks applied as you import them.

Choose Edit > Preferences > Timeline (Windows) or Premiere Pro CC > Preferences > Timeline (macOS) to change the duration in the Still Image Default Duration box. The change you make applies to clips only when you import them. It does not affect clips that are already in the project.

Still images and still image sequences (a series of images intended to play one after another, as animation) have no *timebase*, that is, the number of frames that should play each second. You can set the default timebase for still images by choosing Edit > Preferences > Media (Windows) or Premiere Pro > Preferences > Media (macOS) and setting an option for Indeterminate Media Timebase.

Review questions

- 1 What do In and Out marks do?
- 2 Is the Video 2 track in front of the Video 1 track or behind it?
- 3 How do subclips help you stay organized?
- 4 How would you select a sequence time range to work with in the Timeline panel?
- 5 What is the difference between an overwrite edit and an insert edit?
- 6 How much of your source clip will be added to a sequence if the source clip has no In or Out marks and there are no In or Out marks in the sequence?

Review answers

- 1 In the Source Monitor and in the Project panel, In and Out marks define the part of a clip you would like to use in a sequence. On the Timeline, In and Out marks are used to define parts of your sequence you want to remove, edit, render, or export. They can also be used to define parts of your sequence you want to render when working with effects and used to define parts of your Timeline you want to export to create a video file.
- 2 Upper video tracks are always in front of lower ones.
- 3 Though subclips make little difference to the way Premiere Pro plays back video and sound, they make it easier for you to divide your footage into different bins. For larger projects with lots of longer clips, it can make a big difference to be able to divide content this way.
- 4 You'll use In and Out marks to define parts of your sequence you want to work with. For example, you might render when working with effects or export parts of your sequence to export as a file.
- 5 Clips added to a sequence using an overwrite edit replace any content already in the sequence where they are placed. Clips added to a sequence using an insert edit displace existing clips, pushing them later (to the right) and making the sequence longer.
- 6 If you don't add In or Out marks to your source clip, the entire clip will be added to the sequence. Setting an In mark, an Out mark, or both, will limit the portion of the source clip used in the edit.