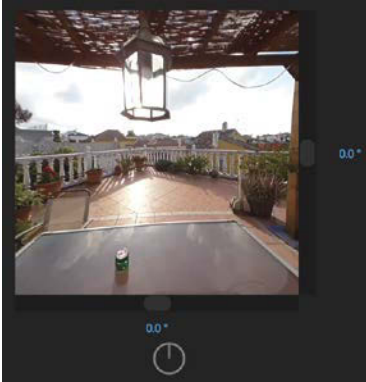


The center of the image is quite easy to make out, but if you look toward the edges, it gets harder to follow what you're looking at.

That's because the clip is equi-rectangular video, where a spherical video intended for VR headsets has been flattened into a 3D image. To see this clearly, you're going to need to switch to the VR Video mode.



- 2 Click the Source Monitor's Settings menu, and choose VR Video > Enable.

Now the clip looks more like regular video, and additional controls appear in the Source Monitor.

Note: The Source Monitor and Program Monitor have identical VR video playback controls.

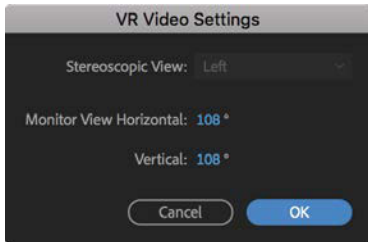
Tip: If you have a VR headset attached to your editing system, you'll find an option to view playback in the headset in the Monitor Settings menu, under VR Video.

- 3 Play the clip again. This time, while it plays, click into the image, and drag to change the angle of view.

The numbers under the image and to the right of the image allow you to precisely control the angle of view. They're helpful, but they take up a lot of space.

- 4 Go to the Source Monitor Settings menu, and choose VR Video > Hide Controls.

You can still click the image to change the angle of view, but now the image is much larger in the Source Monitor.



Also in the Settings menu, you'll find a VR Video Settings area, where you can specify the height and width of the view in degrees to emulate different VR headsets.

By default, the height and width are quite small. The ideal setting will match the intended VR headset field of view.

- 5 For now, open the Source Monitor's Settings menu, and choose VR Video > Enable to deselect it.

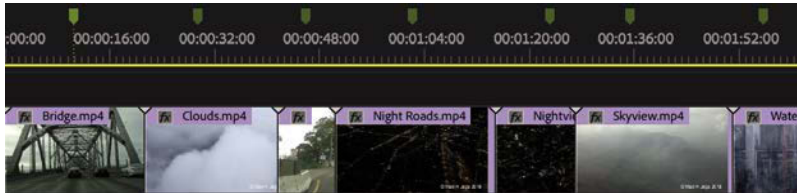
Using markers

Sometimes it can be difficult to remember where you saw that useful part of a shot or what you intended to do with it. Wouldn't it be useful if you could mark clips with comments and flag areas of interest for later?

What you need are markers.

What are markers?

Markers allow you to identify specific times in clips and sequences and add comments to them. These temporal (time-based) markers are a fantastic aid to help you stay organized and communicate with co-editors.



You can use markers for personal reference or for collaboration. They can be connected to individual clips or a sequence.

By default, when you add a marker to a clip, it's included in the metadata for the original media file. This means you can open the clip in another Premiere Pro project and see the same markers. You can disable this option by choosing **Edit > Preferences > Media (Windows)** or **Premiere Pro CC > Preferences > Media (macOS)**, and deselecting **Write Clip Markers To XMP**.

You can export markers associated with a clip or sequence as an HTML page with thumbnails, or a .csv (comma-separated value) file readable by spreadsheet-editing applications. This is useful for collaboration and as a reference.

Export markers by choosing **File > Export > Markers**.

Exploring the types of markers

More than one type of marker is available, and like clips, each marker has a color. You can change a marker type by double-clicking it.

- **Comment Marker:** This is a general marker you can assign a name, duration, and comments.
- **Chapter Marker:** This is a marker that DVD and Blu-ray Disc design applications can convert into a regular chapter marker.
- **Segmentation Marker:** This marker makes it possible for certain video servers to divide content into parts.
- **Web Link:** Certain video formats such as QuickTime can use this marker to automatically open a web page while the video plays. When you export your sequence to create a supported format, web link markers are included in the file.
- **Flash Cue Point:** This is a marker used by Adobe Animate CC. By adding these cue points to the Timeline in Premiere Pro, you can begin to prepare your Animate project while still editing your sequence.


Sequence markers

Let's add some markers.

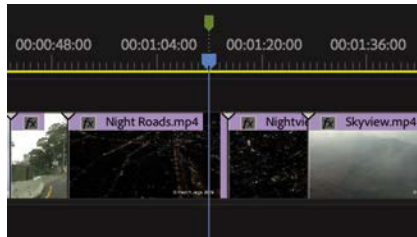
- 1 Open the City Views sequence.

This is a simple assembly with a few shots from a travelogue program.

- 2 Set the Timeline playhead to around 00:01:12:00, and make sure no clips are selected (you can click the background of the Timeline to deselect clips).
- 3 Add a marker in one of the following ways:

- Click the Add Marker button  at the top left of the Timeline.
- Right-click the Timeline time ruler and choose Add Marker.
- Press M.

Premiere Pro adds a green marker to the Timeline, just above the playhead.



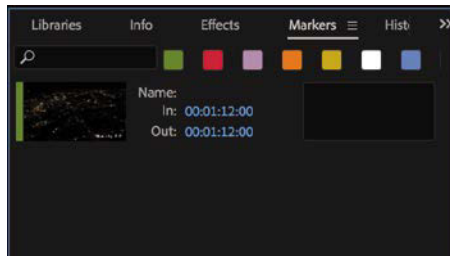
The same marker appears at the bottom of the Program Monitor.



► **Tip:** The Markers panel has a Search box at the top that works the same way as the Search box in the Project panel. Next to the Search box are marker color filters options. Click one (or several) of these to only see markers with matching colors in the Markers panel.

You can use this as a simple visual reminder or go into the settings and change it into a different kind of marker. You'll do that in a moment, but first let's look at this marker in the Markers panel.

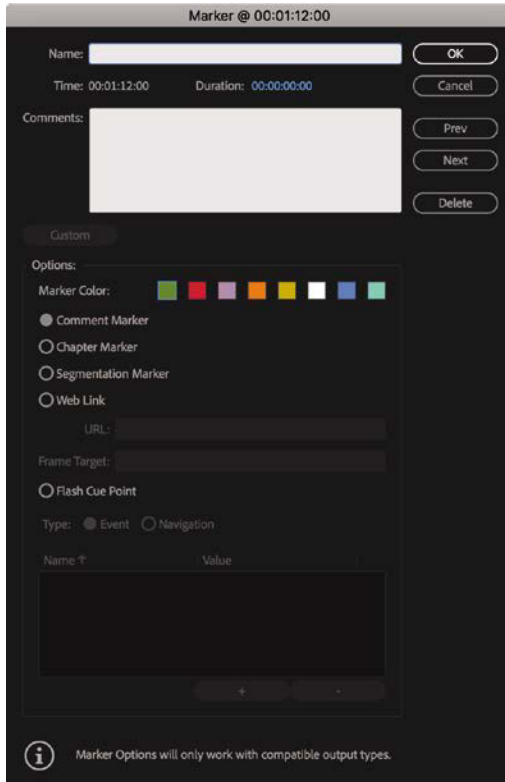
- 4 Open the Markers panel. By default, the Markers panel is grouped with the Project panel. If you don't see it there, choose Window > Markers.



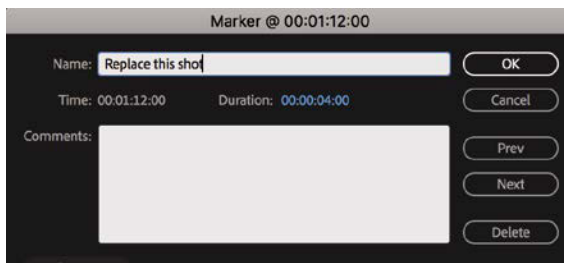
The Markers panel shows you a list of markers, displayed in time order. The same panel shows you markers for a sequence or for a clip, depending on whether the Timeline, a sequence clip, or the Source Monitor is active.

- 5 Double-click the thumbnail for the marker in the Markers panel. This displays the Marker dialog box.

► **Tip:** You can open the Marker dialog box by double-clicking a marker in the Markers panel or by double-clicking the marker icon.

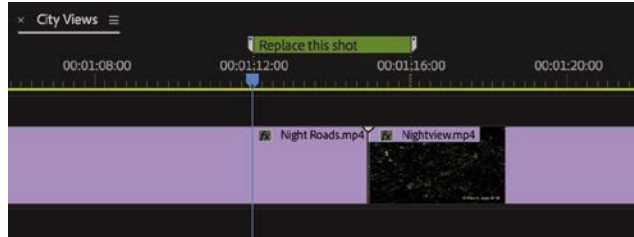


- 6 Click the Duration field, and type **400**. Avoid the temptation to press Enter or Return, in which case the panel would close. Premiere Pro automatically adds punctuation, turning this into 00:00:04:00 (4 seconds) as soon as you click away or press the Tab key to move to the next field.
- 7 Click in the Name box, and type a comment, such as **Replace this shot**.



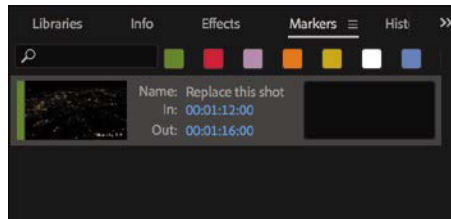
8 Click OK.

The marker now has a duration on the Timeline. Zoom in a little, and you'll see the comment you added.



► **Tip:** Notice that the entries in the Markers menu have keyboard shortcuts. Working with markers using the keyboard is generally much faster than using the mouse.

The comment is also displayed in the Markers panel as the name of the marker.



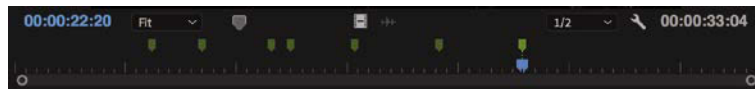
9 Take a moment to open the Markers menu, at the top of the Premiere Pro interface, to see the available commands.

At the bottom of the Markers menu is the Ripple Sequence Markers command. With this enabled, sequence markers will move in sync with clips when you insert or extract clips, which changes the sequence duration and timing. With this option disabled, markers stay where they are when your clips move.

Clip markers

Let's add markers to a clip.

- 1 Open the clip *Seattle_Skyline.mov* from the Further Media bin in the Source Monitor.
- 2 Play the clip, and while it plays, press the M key several times to add markers.



● **Note:** Markers can be added using a button or a keyboard shortcut. If you use the keyboard shortcut, M, it's easy to add markers that match the beat of your music because you can add them during playback.

- 3 Look in the Markers panel. If the Source Monitor is active, every marker you added will be listed.

When clips with markers are added to a sequence, they retain their markers.

- 4 Make sure the Source Monitor is active by clicking it. Choose Markers > Clear All Markers.

All the markers are removed from the clip.

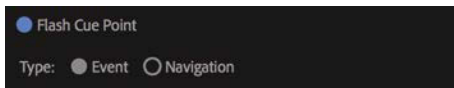
► **Tip:** You can get to the same option to remove all markers—or a current marker—by right-clicking in the Source Monitor, in the Program Monitor, or on the Timeline time ruler and choosing Clear All Markers.

You can add a marker to a clip in a sequence by selecting it before you add the marker. Markers added to clips already edited into a sequence still appear in the Source Monitor when you view the clip.

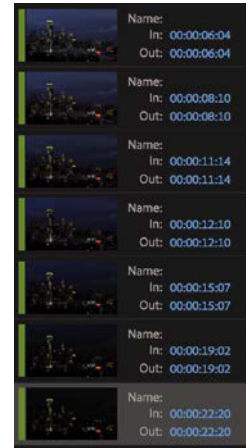
Interactive markers

Interactive markers are used to trigger events during video playback. When you supply media, you may be asked to add such markers at key moments in a video. Adding an interactive marker is as easy as adding a regular marker. Try this now.

- 1 Position the playhead anywhere you want a marker on the Timeline and click the Add Marker button or press M. Premiere Pro adds a regular marker.
- 2 Double-click the marker you have added, either on the Timeline or in the Markers panel.
- 3 Change the marker type to Flash Cue Point and add the Name and Value details you need by clicking the (plus) + button at the bottom of the Marker dialog box.



- 4 Click OK.



► **Tip:** You can quickly add a marker and immediately display the Marker dialog by pressing M twice, in quick succession.

► **Tip:** You can use markers to quickly navigate your clips and sequences. If you double-click a marker in the Markers panel, you'll access the options for that marker. If you single-click it instead, Premiere Pro will take the playhead to the location of the marker—a fast way to find your way around.

Adding markers with Adobe Prelude

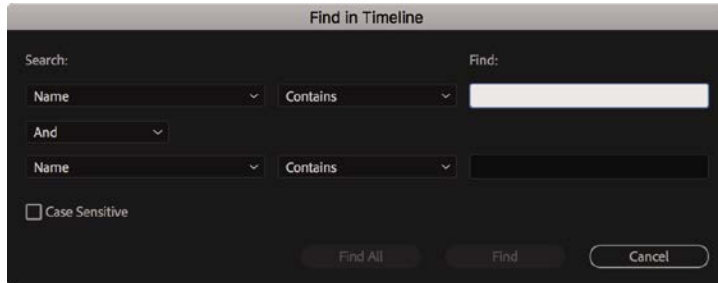
Adobe Prelude is a logging and ingest application included with Adobe Creative Cloud. Prelude provides excellent tools for managing large quantities of footage and can add markers to footage that are fully compatible with Premiere Pro.

Markers are added to clips in the form of metadata, and like the markers you add in Premiere Pro, they will travel with your media into other applications.

If you add markers to your footage using Adobe Prelude, those markers will automatically appear in Premiere Pro when you view the clips. In fact, you can even copy and paste a clip from Prelude into your Premiere Pro project, and the markers will be included.

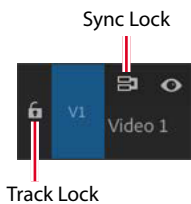
Finding clips in the Timeline

As well as searching for clips in the Project panel, you can search for them in a sequence. Depending on whether you have the Project panel active or the Timeline active, choosing Edit > Find or pressing Ctrl+F (Windows) or Command+F (macOS) will display search options for that panel.



When clips in a sequence are found that match your search criteria, Premiere Pro highlights them. If you choose Find All, Premiere Pro will highlight all clips that meet the search criteria.

You can quickly find clips in a sequence using the Find dialog. In this example, clips with the name *John* have been highlighted.



Using Sync Lock and Track Lock

There are two distinct ways to lock tracks on the Timeline.

- You can lock clips in sync so when you use an insert edit to add a clip, other clips stay together in time.
- You can lock a track so that no changes can be made to it.

Using sync locks

Sync is not just for speech! It's helpful to think of syncing as coordinating any two things that are meant to happen at the same time. You might have a musical event that happens at the same time as some climactic action or something as simple as a lower-third title that identifies a speaker. If it happens at the same time, it's synchronized.

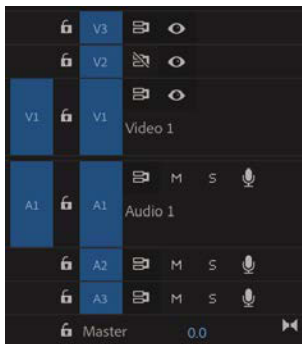
Open the Theft Unexpected sequence in the Sequences bin.

When John arrives, at the beginning of the sequence, the audience won't know what he's looking at.

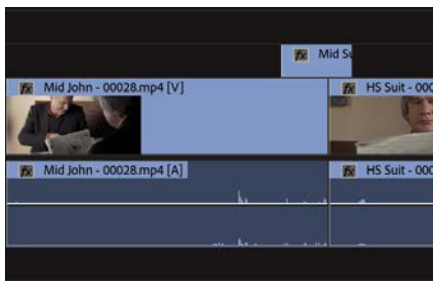
- 1 Open the Mid Suit clip, from the Theft Unexpected bin, in the Source Monitor. Add an In mark around 01:15:35:18, and add an Out mark around 01:15:39:00.
- 2 Position the Timeline playhead at the beginning of the sequence, and make sure there are no In or Out marks on the Timeline.
Tip: You can press the Home (Windows) or fn+Left Arrow (macOS) key to move the playhead to the beginning of the sequence.
- 3 Deselect Sync Lock for the Video 2 track.
- 4 Check that your Timeline is configured as in the following example, with the Source V1 track patched to the Timeline V1 track. The Timeline track header buttons are not important now, but having the right source track selection buttons enabled is.



Note: You may need to zoom out to see the other clips in the sequence.



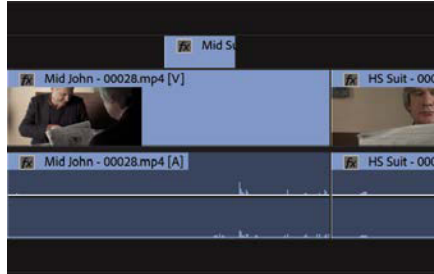
Before you do anything else, take a look at the position of the Mid Suit cutaway clip on the Video 2 track, toward the end of the sequence.



It's just over the cut between the clips Mid John and HS Suit on Video 1.

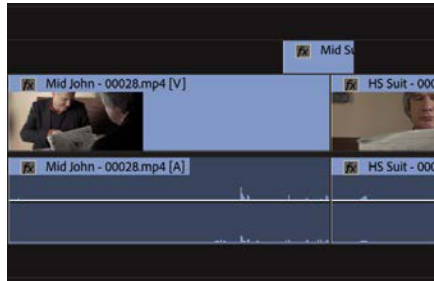
- 5 Insert-edit the source clip into the sequence.

Take another look at the location of the Mid Suit cutaway clip.



The Mid Suit cutaway clip has not moved, while the other clips have moved to the right to accommodate the new clip. This is a problem because the cutaway is now out of position with the clips to which it relates—it no longer covers the cut.

- 6 Undo by pressing Ctrl+Z (Windows) or Command+Z (macOS) and try it again with the Video 2 track Sync Lock turned on.
- 7 Turn on Sync Lock for the Video 2 track, and perform the insert edit again.



● **Note:** Overwrite edits do not change the duration of your sequence, so they are not affected by sync locks.

This time, the cutaway clip moves with the other clips on the Timeline, even though nothing is being edited onto the Video 2 track. This is the power of sync locks—they keep things in sync!

Using track locks

Track locks prevent you from making changes to a track. They are an excellent way to avoid making accidental changes to your sequence and to fix clips on specific tracks in place while you work.

For example, you could lock your music track while you insert different video clips. By locking the music track, you can simply forget about it while editing because no changes can be made to it.

Lock and unlock tracks by clicking the Toggle Track Lock button. Clips on a locked track are highlighted with diagonal lines.



Finding gaps in the Timeline

Until now, you've been adding clips to a sequence. Part of the power of nonlinear editing is in having the freedom to move clips around in a sequence and remove the parts you don't want.

When removing clips or parts of clips, you'll either leave a gap by performing a lift edit or not leave a gap by performing an extract edit.

An extract edit is a little like an insert edit but in reverse. Rather than other clips in a sequence moving out of the way to make space for a new clip, the other clips move in to fill the gap left behind by a clip you are removing.

When you zoom out of a complex sequence, it can be difficult to see gaps left behind after performing an edit. To automatically locate the next gap, choose Sequence > Go to Gap > Next In Sequence.

Once you've found a gap, you can remove it by selecting it and pressing Delete.

You can remove multiple gaps by choosing Sequence > Close Gap.

If you have set In and Out marks in the sequence, only gaps between the marks will be removed.

Let's learn a little more about working with clips on the Timeline. Continue working with the Theft Unexpected sequence.




Selecting clips

Selection is an important part of working with Premiere Pro. For example, depending on the panel you have selected, different menu options will be available. You'll want to select clips in your sequences carefully before applying adjustments to them.

When working with clips that have video and audio, you'll have two or more segments for each clip: one video segment and at least one audio segment.

When the video and audio clip segments come from the same original media file, they are automatically treated as linked. If you select one, the other is automatically selected.


You can switch linked selections on and off on the Timeline globally by clicking the Linked Selection button  at the top left of the Timeline. When Linked Selection is on, video and audio clips in a sequence are automatically selected together when you click them. When Linked Selection is off, clicking the video or audio part of a clip selects only that part. If there's more than one audio clip, you'll select just the one you click.

Selecting a clip or range of clips

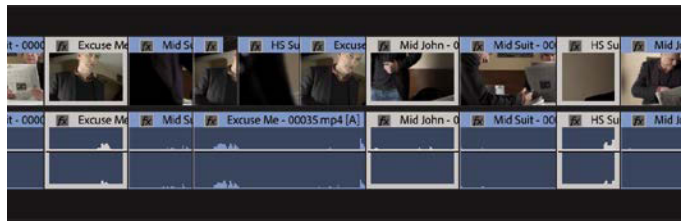
When selecting clips in a sequence, there are two approaches.

- Make time selections by using In and Out marks
- Make selections by choosing clip segments

The simplest way to select a clip in a sequence is to click it. Be careful not to double-click, which will open the clip in the Source Monitor, ready for you to adjust the In or Out marks (these will update, live, on the Timeline).

When making selections, you'll want to use the default Timeline tool—the Selection tool . This tool has the keyboard shortcut V.



If you hold the Shift key while you click sequence clips with the Selection tool, you can select or deselect additional clips.



You can also drag the Selection tool over multiple clips to select them. Begin by pressing the mouse button in an empty part of the Timeline and then dragging to create a selection box. Any clip you drag over with the selection box will be selected.

Premiere Pro gives you the option to automatically select whichever clip the Timeline playhead passes over. This is particularly useful for a keyboard-based editing workflow. You can enable the option by choosing Sequence > Selection Follows Playhead. You can also press the keyboard shortcut D to select the current clip under the Timeline playhead.

Selecting all the clips on a track

If you want to select every clip on a track, there are two handy tools to do just that: the Track Select Forward Tool , which has the keyboard shortcut A, and the Track Select Backward Tool , which has the keyboard shortcut Shift+A.

Try it now. Select the Track Select Forward tool, and click any clip on the Video 1 track.

Every clip, on every track, from the one you select until the end of the sequence is selected. This is useful if you want to add a gap to your sequence to make space for more clips; you can drag all the selected clips to the right.

Look at the Track Select Forward tool icon in the Tools panel. Notice the tiny triangle next to the icon—this indicates the button is also a menu. If you press and hold on this tool, a menu appears with the Track Select Backward tool. When you click a clip with this tool, every clip up to the one you clicked is selected.

If you hold the Shift key while using either of the tools, you'll select clips on only one track.

When you have finished, switch to the Selection tool by clicking it on the Tools panel or by pressing the V key.

Selecting audio or video only


It's common to add a clip to a sequence and later realize you don't need the audio or video part of the clip. You may want to remove one or the other to keep your Timeline tidy, and there's an easy way to make the correct selection: If Linked Selection is on, you can temporarily override it.

Switch to the Selection tool and try clicking some clip segments on the Timeline while holding the Alt (Windows) or Option (macOS) key. Premiere Pro ignores the link between video and audio parts of your clips. You can even lasso in this way!

Splitting a clip

It's also common to add a clip to a sequence and then realize you need it in two parts. Perhaps you want to take just a section of a clip and use it as a cutaway, or maybe you want to separate the beginning and the end to make space for new clips.


You can split clips in several ways.

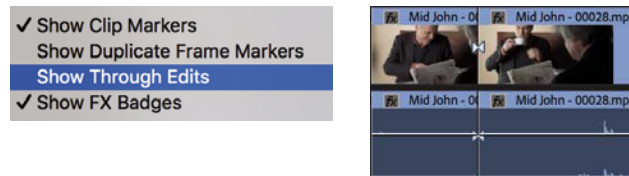
- Use the Razor tool . If you hold the Shift key while clicking with the Razor tool, you'll split the clips on every track.
- Make sure the Timeline is selected and choose Sequence > Add Edit. Premiere Pro adds an edit at the location of your playhead to clips on any tracks that are enabled (with the track selection button on). If you have selected clips in the sequence, Premiere Pro adds the edit only to the selected clips, ignoring track selections.

► **Tip:** The keyboard shortcut for the Razor tool is C.

- If you choose Sequence > Add Edit To All Tracks, Premiere Pro adds an edit to clips on all tracks, regardless of whether they are turned on.
- Use the Add Edit keyboard shortcuts. Press Ctrl+K (Windows) or Command+K (macOS) to add an edit to selected tracks or clips, or press Shift+Ctrl+K (Windows) or Shift+Command+K (macOS) to add an edit to all tracks regardless of selection.

Clips that were originally continuous will still play back seamlessly unless you move them or make separate adjustments to different parts.

If you click the Settings button for the Timeline , you can select Show Through Edits to see a special icon on edits of this kind.



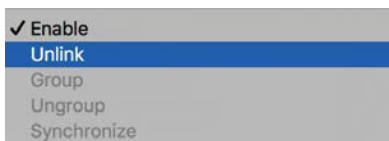
You can rejoin clips that have the Through Edit icon by right-clicking the edit and choosing Join Through Edits.

Using the Selection tool, you can also click a Through Edit icon and press Back-space (Windows) or Delete (macOS) to rejoin the two parts of a clip.

Try it with this sequence. Be sure to use Undo to remove the new cuts you add.

Linking and unlinking clips

You can switch off and on the link between a connected video and audio segment easily. Just select the clip or clips you want to change, right-click each of them, and choose Unlink.



You can also use the Clip menu. You can link a clip with its original audio again by selecting both clip segments, right-clicking one of them, and choosing Link. There's no harm in linking or unlinking clips—it won't change the way Premiere Pro plays your sequence. It just gives you the flexibility to work with clips in the way you want.

Even if video and audio clip segments are linked, you'll need to make sure the Timeline Linked Selection option is enabled to select linked clips together.

Moving clips

Insert edits and overwrite edits add new clips to sequences in dramatically different ways. Insert edits push existing clips out of the way, whereas overwrite edits simply replace them. This theme of having two ways of working with clips extends to the