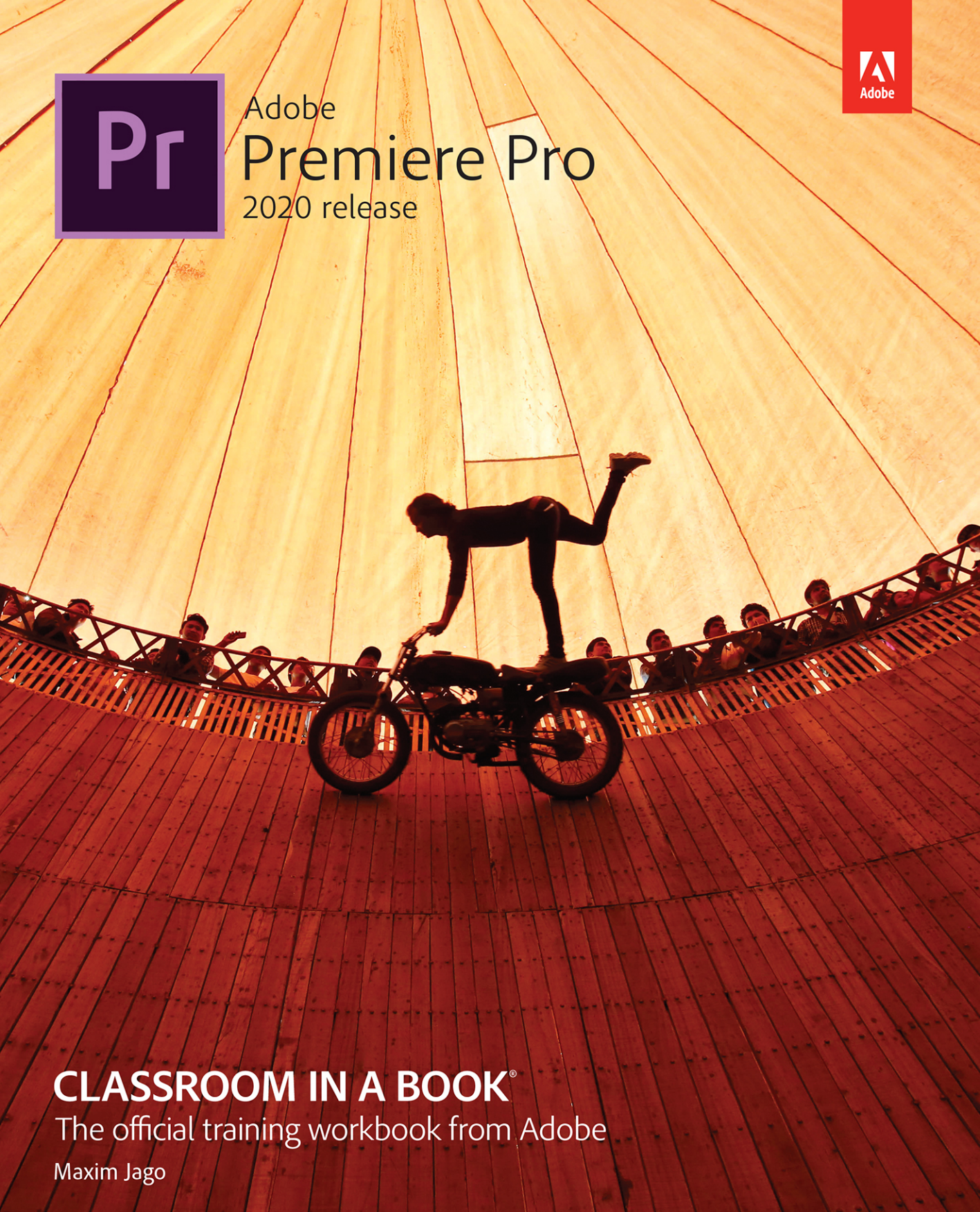




Adobe

# Premiere Pro

2020 release



## CLASSROOM IN A BOOK®

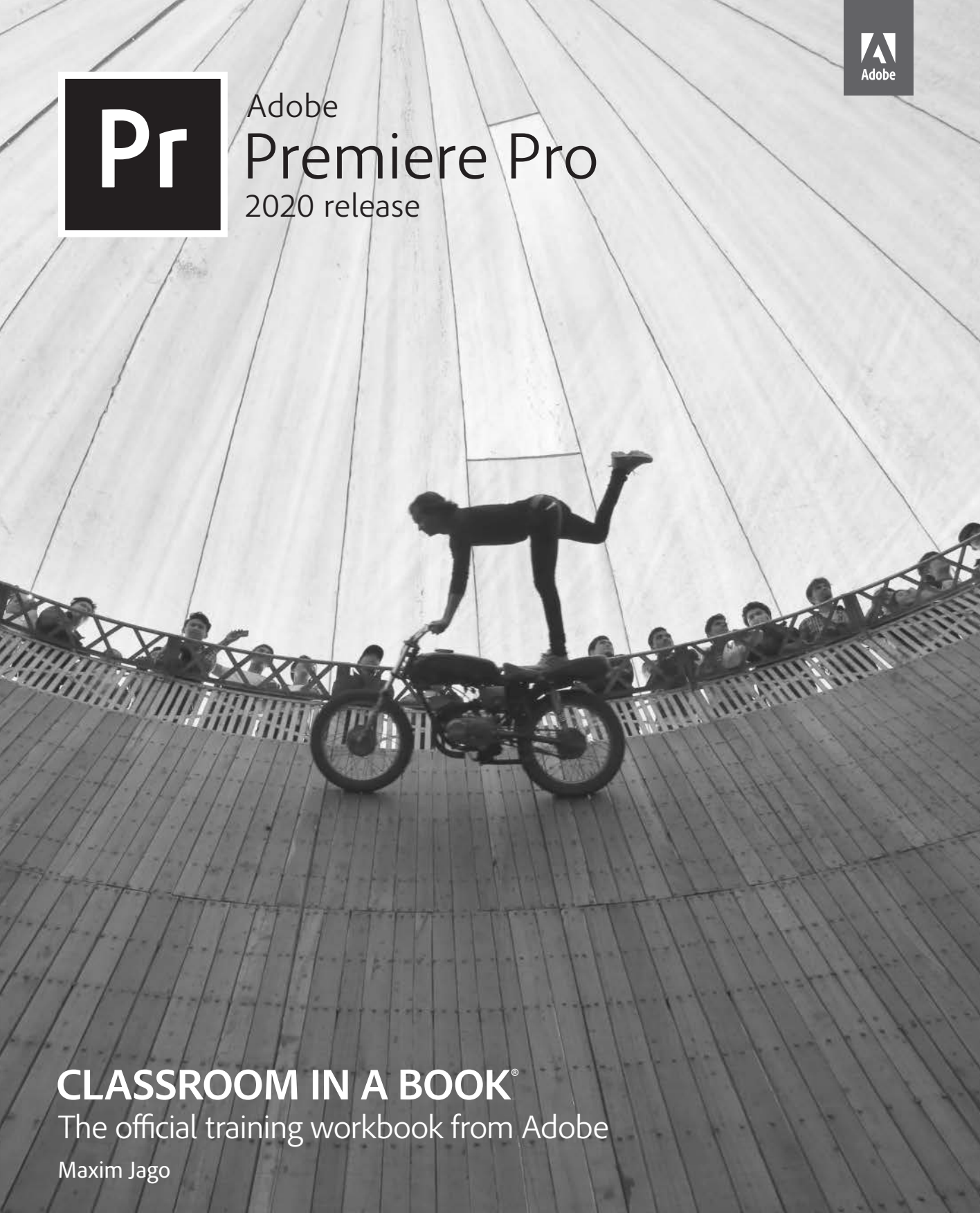
The official training workbook from Adobe

Maxim Jago





Adobe  
**Premiere Pro**  
2020 release



**CLASSROOM IN A BOOK®**

The official training workbook from Adobe

Maxim Jago

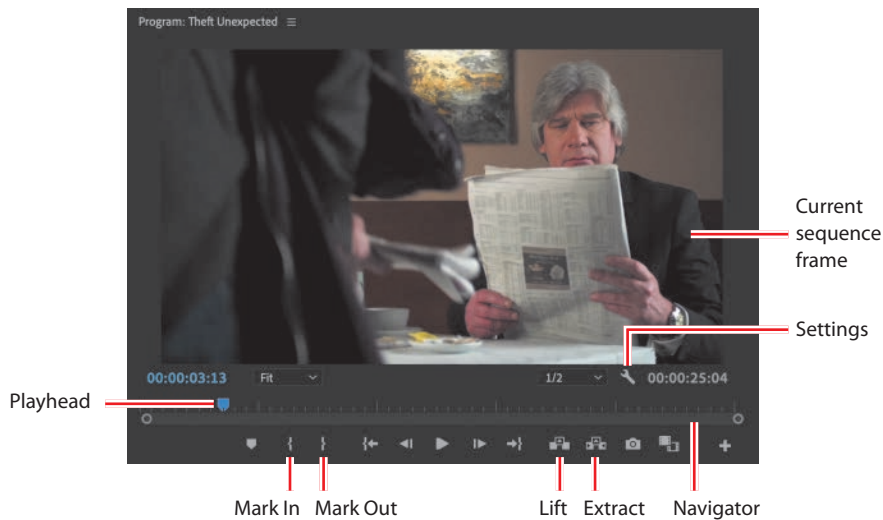
# Using the Program Monitor controls

The Program Monitor is almost identical to the Source Monitor, but there are a small number of important differences.

## What is the Program Monitor?

The Program Monitor displays the frame your sequence playhead is sitting on, or playing. The sequence in the Timeline panel shows the clip segments and tracks, while the Program Monitor shows the resulting video output. The Program Monitor time ruler is a smaller version of the one in the Timeline panel, and the two are linked.

In the early stages of editing, you're likely to spend a lot of time working with the Source Monitor. Once your sequence is roughly edited together, you will spend most of your time using the Program Monitor and the Timeline panel.



## Adding clips to a sequence with the Program Monitor

You've already learned how to make a partial clip selection with the Source Monitor and then add the clip to a sequence by pressing a key, clicking a button, or dragging.

You can also drag a clip from the Source Monitor or Project panel into the Program Monitor to add it to a sequence.

When you do so, several overlay images appear in the Program Monitor, each highlighting a drop zone that gives different options for the edit you're about to perform.

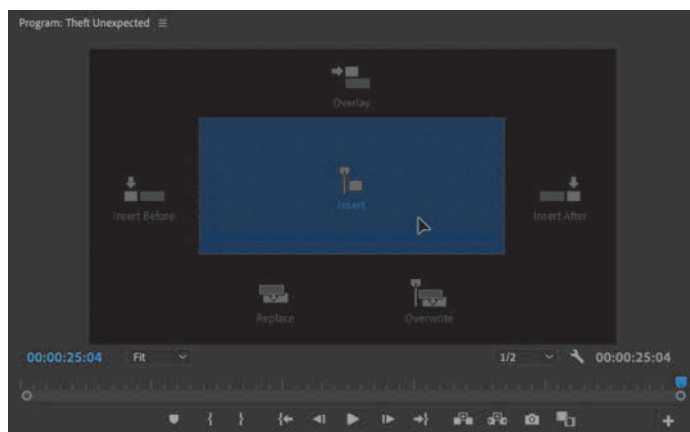
## Comparing the Program Monitor and the Source Monitor

Key differences between the Program Monitor and the Source Monitor include the following:

- The Source Monitor shows the contents of a clip; the Program Monitor shows the contents of whichever sequence is currently displayed in the Timeline panel. In particular, it shows whatever is under the playhead in the Timeline panel.
- The Source Monitor has Insert and Overwrite buttons for adding clips (or parts of clips) to sequences. By contrast, the Program Monitor has Extract and Lift buttons for removing clips (or parts of clips) from sequences (more on Extract and Lift edits is coming up).
- Both monitors have a time ruler. The playhead on the Program Monitor matches the playhead in the sequence you're currently viewing in the Timeline panel (the name of the current sequence is displayed at the top left of the Program Monitor). As one playhead moves, the other moves as well, so you can use either panel to change the currently displayed frame.
- When you work with special effects in Premiere Pro, you'll see the results in the Program Monitor. There's one exception to this rule: Master clip effects are viewed in both the Source Monitor and the Program Monitor (for more information about effects, see Lesson 12, "Adding Video Effects").
- The Mark In and Mark Out buttons in the Program Monitor work in the same way as the ones in the Source Monitor. In and Out marks are added to the currently displayed sequence when you add them in the Program Monitor, and those marks are persistent in sequences in the same way that they are persistent in clips.

Take a look at the options now (you'll put them to work in this section's second exercise):

- 1 In the Sequences bin, open the Theft Unexpected sequence.
- 2 From the Theft Unexpected bin, drag the clip HS Suit over the viewing area of the Program Monitor but don't release it yet (remember to always drag using the icon rather than the clip name). Take note of the overlays that appear in the Program Monitor.



- 3 Move the pointer over each overlay. As you do, Premiere Pro highlights the overlay to indicate the type of edit you will apply if you release the clip (don't, though).
- 4 Continue to drag the clip into the Source Monitor and release it. Most of the time you will double-click to open clips in the Source Monitor, but intuitive steps like dragging work too.

If you didn't take the time to hover over each overlay in step 3, here's the list of overlay options:

- **Insert:** This performs an insert edit, using the source track indicators to choose the track (or tracks) the clip will be added to.
- **Overwrite:** This performs an overwrite edit, using the source track indicators to select the track (or tracks) the clip will be added to.
- **Overlay:** If there is already a clip under the Timeline playhead in the current sequence, this adds the new clip to the next available track above it. If there's already a clip on the next track, the one above that is used, and so on.
- **Replace:** This replaces the clip currently under the Timeline playhead with the new clip (more on replace edits in Lesson 8, "Mastering Advanced Editing Techniques"). Replace edits cannot be used to replace graphics and titles created in the Timeline panel but will work when replacing imported photos and graphics.
- **Insert After:** This inserts the new clip immediately after the clip currently under the Timeline playhead.
- **Insert Before:** This inserts the new clip immediately before the clip currently under the Timeline playhead.

The Program Monitor overlays give maximum flexibility when editing by touch, with a computer screen that allows touch interaction. You can use the mouse or trackpad to drag clips in, as well as drag clips by touch.

Now that you are familiar with the options, let's add that HS Suit clip to the sequence. Continue working on the Theft Unexpected sequence.

- 1 Position the Timeline playhead at the end of the sequence, just after the last frame of the clip Mid John. You can hold the Shift key to snap the playhead to edits, or you can press the Up Arrow and Down Arrow keys to navigate between edits.

► **Tip:** You can press the End key to move the playhead to the end of the sequence, and pressing the Home key moves the playhead to the start of the sequence. If your macOS keyboard lacks these keys, you can use Fn+Right Arrow in place of the End key and Fn+Left Arrow in place of Home.

- 2 If it's not already open, open the clip HS Suit from the Theft Unexpected bin in the Source Monitor. This is a clip that has already been used in the sequence, but you'll choose a different part.

● **Note:** Even if you drag a clip directly into a sequence, Premiere Pro still uses the Timeline panel's source track indicators to control which components of the clip (video and audio channels) are used.

► **Tip:** When the Project panel is set to List view, you can use the Left Arrow and Right Arrow keys to expand and collapse bins that are selected in the Project panel or to navigate up and down a list of items.

- 3 Set an In point for the clip around 01:26:49:00. There's not much going on in the shot, so it works well as a cutaway. Add an Out point around 01:26:52:00 so you have a little time with the man in the suit.
- 4 Click in the middle of the picture in the Source Monitor and drag the clip into the Program Monitor, but don't release it yet.  
For this edit, there is no clip under the playhead in the Timeline panel. Choose Insert—just because it's the largest drop zone and easier to aim for.
- 5 Release the clip.  
The clip is edited into the sequence at the playhead position, and your edit is complete.

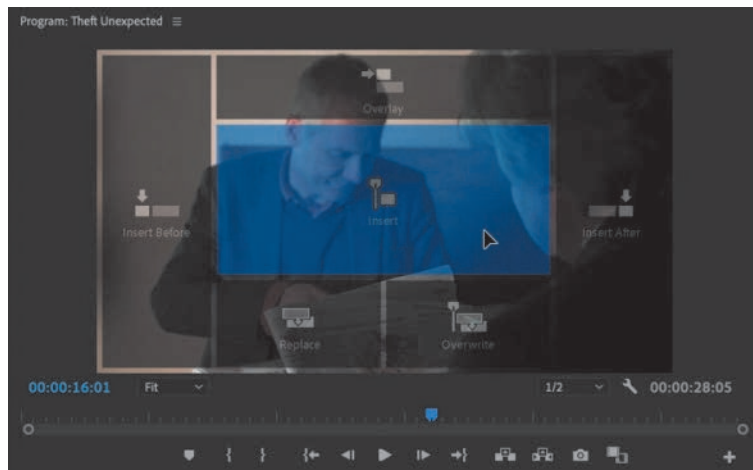
### Insert editing with the Program Monitor

Let's try an insert edit into the middle of the current sequence using the same technique.

- 1 Position the Timeline playhead on the edit at 00:00:16:01, between the Mid Suit and Mid John shots. The continuity of movement isn't perfect on this cut, so let's add another part of that HS Suit clip.
- 2 Add a new In mark and Out mark to the HS Suit clip in the Source Monitor. Choose any part you like, selecting about two seconds in total. You can see the selected duration at the lower-right corner of the Source Monitor.



- 3 Once again, drag the clip from the Source Monitor onto the Insert area in the Program Monitor viewing area. When you release the mouse button, the clip is inserted into your sequence.



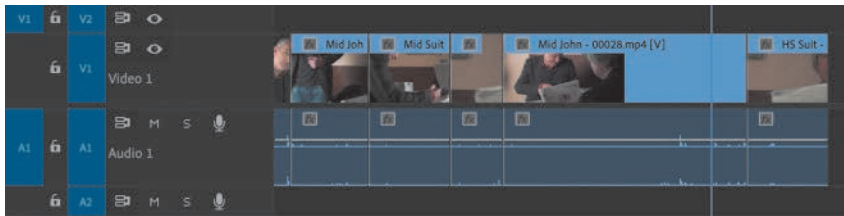
## Drag only video or audio into a sequence



If you prefer to drag clips into the Timeline panel, there's a way to bring in just the video or audio part of a clip.

Let's try a combination of techniques. You'll set up your Timeline track headers and then drag into the Program Monitor.

- 1 Position the Timeline playhead at 00:00:25:20, just before John takes out his pen.
- 2 Open the Mid Suit clip in the Source Monitor. At about 01:15:54:00, John is wielding his pen. Add an In mark there.
- 3 Add an Out mark at about 01:15:56:00. You just need a quick alternative angle for now.
- 4 On the Timeline track headers, drag the Source V1 track selection button next to the Timeline Video 2 track. For the technique you're about to use, the track targeting is used to set the location of the clip you are adding.

**Note:** Remember, only the source track selection indicators matter when editing clips into a sequence, not the Timeline track selection controls next to them.

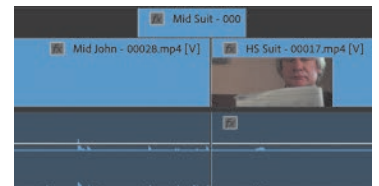


At the bottom of the Source Monitor, you'll see the Drag Video Only and Drag Audio Only icons  .

These icons serve three purposes.

- They tell you whether your clip has video, audio, or both. If there is no video, for example, the filmstrip icon is dimmed. If there is no audio, the waveform is dimmed.
  - You can click one or the other icon to switch between viewing the clip audio waveform or video.
  - You can drag them to selectively edit video or audio into your sequence.
- 5 Drag the filmstrip icon from the bottom of the Source Monitor into the Program Monitor, and release it on the Overwrite option. When you release, just the video part of the clip is added to the Video 2 track in the sequence.

This works even if both the Source Video and Source Audio selection buttons in the Timeline panel are enabled, so it's a quick, intuitive way to select the part of a clip you want. You could achieve the same effect by selectively disabling Source track selection buttons, but it would require more clicks.





## 6 Play your sequence from the beginning.

The timing may not be perfect, but the edit is off to a good start. The clip you just added plays in front of the end of the Mid John clip and the start of the HS Suit clip, changing the timing. Because Premiere Pro is a nonlinear editing system, you can adjust the timing later. You'll learn how to do this in Lesson 8, "Mastering Advanced Editing Techniques."

### Why are there so many ways to edit clips into a sequence?

As you continue to develop your editing skills and build experience, you'll find that some ways of adding clips to sequences work better than others depending on the particular situation. Perhaps you need to be absolutely sure you've got the timing right, so you carefully select options in the Source Monitor and Timeline panel. Perhaps you are in a hurry to throw something together, so you drag clips from the Project panel into the Timeline panel and worry about timing later.

In addition, you'll find you naturally tend toward one editing style or another. To ensure editors can work flexibly according to their own styles, Premiere Pro includes multiple workflows for the same outcome.

## Setting the playback resolution

The Mercury Playback Engine enables Premiere Pro to play multiple media types, special effects, and more in real time—without pre-rendering. Mercury uses the power of your computer hardware to boost performance. This means the speed (and number of cores and type) of your CPU, the amount of RAM you have, the power of your GPU, and the speed of your storage drives are all factors that impact playback performance.

If your system has difficulty playing back every frame of video in your sequence (in the Program Monitor) or in your clips (in the Source Monitor), you can lower the playback resolution to make playback smoother. If you see your video playback stuttering, stopping, and starting, it usually indicates that your system is unable to play the file because of a hardware limitation.

It's worth remembering that playing high-resolution video files is *hard*! A single frame of uncompressed full HD video is roughly equivalent to more than 8 million letters of text. And, of course, there are usually at least 24 frames per second, adding up to 192 million letters of text a second for HD video playback. UHD video (often described as 4K video) is four times that!