

# Adobe Premiere Pro

2024 Release



## Classroom in a Book®

The official training workbook from Adobe

Maxim Jago

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# 6 WORKING WITH CLIPS AND MARKERS

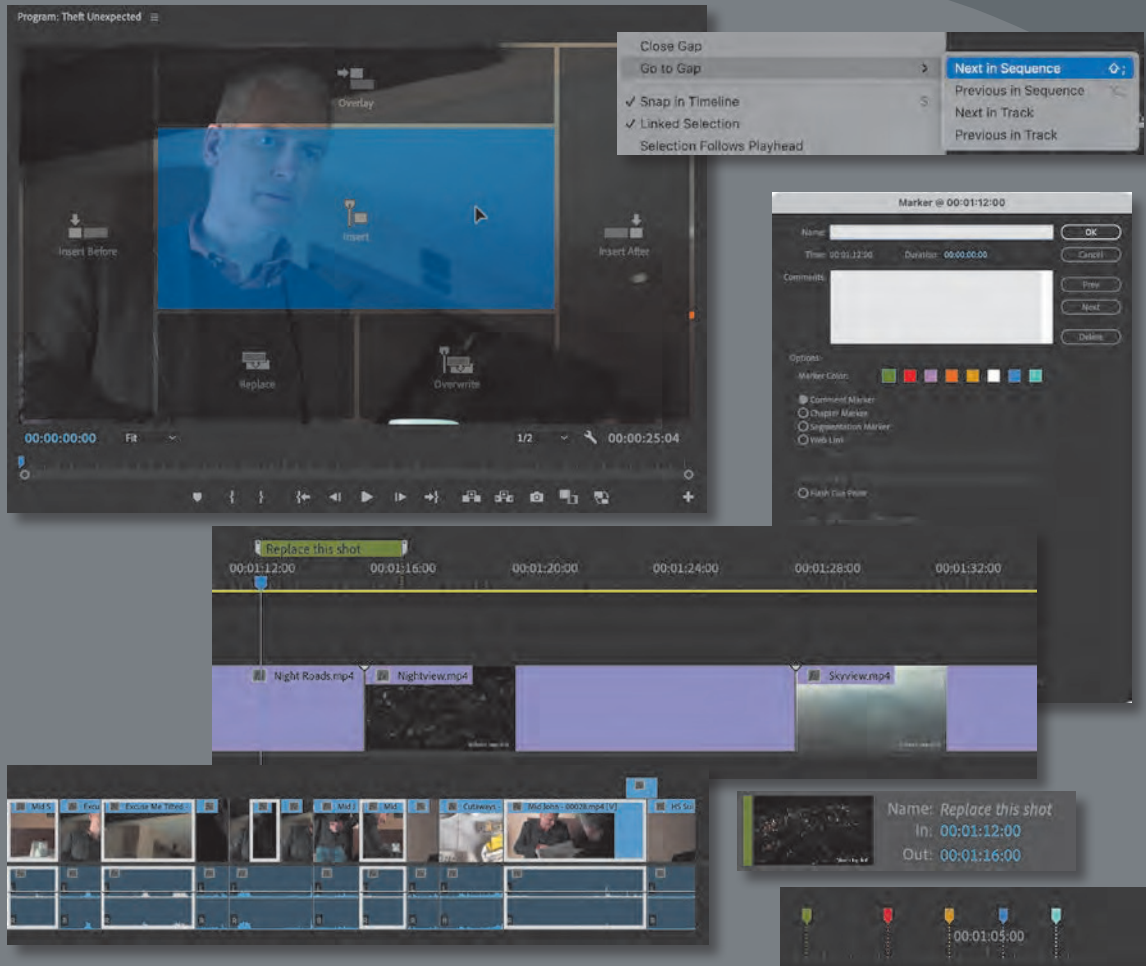
## Lesson overview

In this lesson, you'll learn how to do the following:

- Understand the differences between the Program Monitor and the Source Monitor.
- Use markers.
- Apply sync locks and track locks.
- Select items in a sequence.
- Move clips in a sequence.
- Remove clips from a sequence.



This lesson will take about 90 minutes to complete. To get the lesson files used in this chapter, download them from the web page for this book at [peachpit.com/PremiereProCIB2024](http://peachpit.com/PremiereProCIB2024). For more information, see “Accessing the lesson files and Web Edition” in the “Getting Started” section at the beginning of this book. Store the files on your computer in a convenient location.



Adobe Premiere Pro makes it easy to fine-tune your edits with markers and advanced tools for syncing and locking tracks when you're editing clips in your video sequence.

# Starting the lesson

The art and craft of video editing is perhaps best demonstrated during the fine-tuning phase after the first version of your sequence is completed. Once you've chosen your shots and put them in approximately the right order, the process of carefully adjusting the timing of your edits begins.

● **Note:** To ensure that the tools function and the defaults are set exactly as described in this lesson, reset the Premiere Pro preferences by holding Option (macOS) or Alt (Windows) while launching the application and then clicking Continue in the Reset Options dialog box.

You'll move clips around in your sequence and remove the parts you don't want. You can also add markers with comments to store information about clips and sequences, which can be useful during your edit or when you send your sequence to other Adobe Creative Cloud applications.

In this lesson, you'll learn about additional controls in the Program Monitor and discover how markers help you stay organized.

You'll also learn about making changes to clips that are already on the timeline—the “nonlinear” part of nonlinear editing with Adobe Premiere Pro.

Before you begin, make sure you are using the Editing workspace.

- 1 Open the file Lesson 06.prproj from the Lessons folder.
- 2 Choose File > Save As.
- 3 Rename the file **Lesson 06 Working.prproj**.
- 4 Choose a location on your hard drive, and click Save to save the project.
- 5 Open the Workspaces menu and choose Editing. Then open the menu again to choose Reset To Saved Layout.

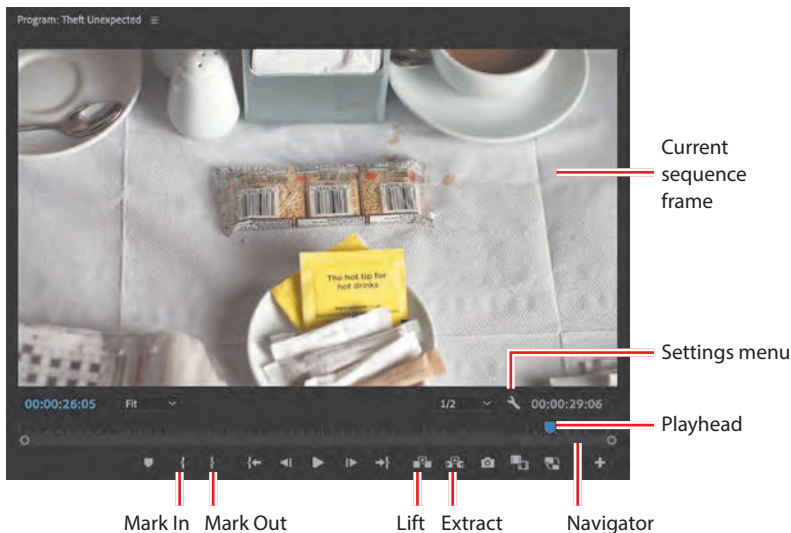
## Using the Program Monitor controls

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. In the Timeline panel, the sequence is presented as 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, reviewing and marking your clips. Once your sequence is roughly edited together, you will spend most of your time using the Program Monitor and the Timeline panel.



## Comparing the Program Monitor and the Source Monitor

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

- The Source Monitor is usually used to show 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: Source 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 points are added to the currently displayed sequence when you add them in the Program Monitor, and they are persistent in sequences in the same way that they are persistent in clips.

## Adding clips to a sequence with the Program Monitor

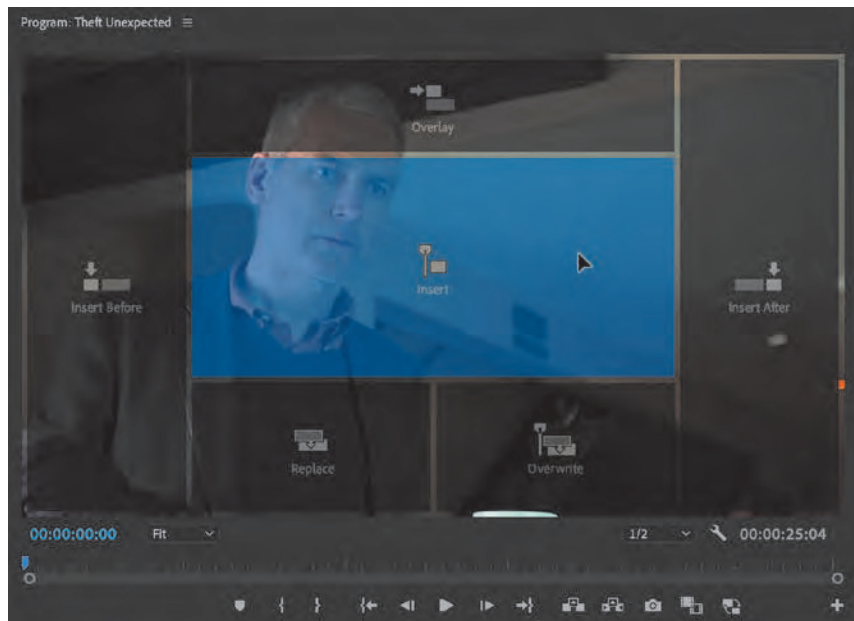
You've already learned how to make a partial clip selection with the Source Monitor and then add the clip to a sequence by pressing a key, clicking a button, or dragging.

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.

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

- 1 If it's not open already, in the Sequences bin, open the Theft Unexpected sequence (not Theft Unexpected 02).
- 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 the icon rather than the clip name). Take note of the drop zones that appear in the Program Monitor.



- 3 Move the pointer over each drop zone. As you do, Premiere Pro highlights the drop zone 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.

You can drag clips into the Program Monitor from the Project panel or Source Monitor. Here's the list of overlay options:

- **Insert:** This performs an insert edit, using the source track selection indicators to choose the track (or tracks) the clip will be added to.
- **Overwrite:** This performs an overwrite edit, using the source track selection indicators to select the track (or tracks) the clip will be added to.
- **Overlay:** If there is already a clip under the Timeline panel's 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, "Editing Video—Advanced 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 panel's playhead anywhere over the last clip in the sequence, Mid John. Somewhere around 00:00:20:00 would work.
- 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.

► **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.

● **Note:** The Overlay, Insert Before, and Insert After edits are available only when dragging a clip onto the appropriate drop zone in the Program Monitor. There are no buttons or single-key shortcuts that achieve the same results.

● **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:** 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.