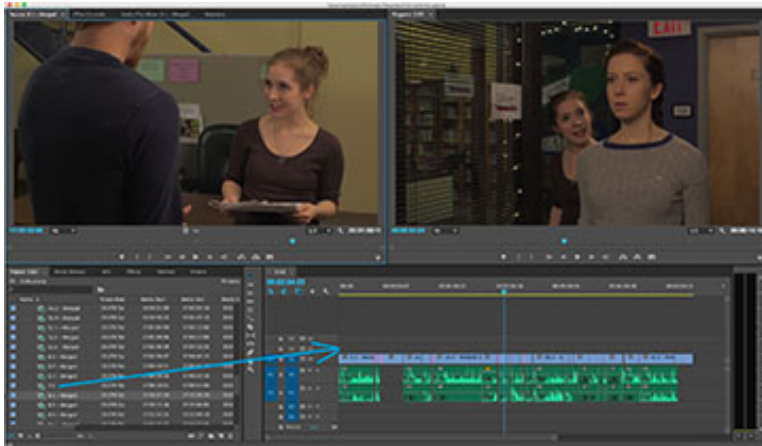Premiere Pro CC Notes

Part 2: Editing

1. Editing clips into a sequence.

There are three ways to edit clips into a sequence.

      A. Drag the clip from the Project Panel directly into the Timeline Pane.

   B. Drag the clip from the Project Panel into the Source Pane.

      C. Double-click on the clip in the Project Panel to open it in the Source Pane.

Of these three, option A affords you the least control. With option B or C, you can play the clip in the Source Pane (spacebar or L) or scrub by dragging the playhead under the video in the Source Pane.
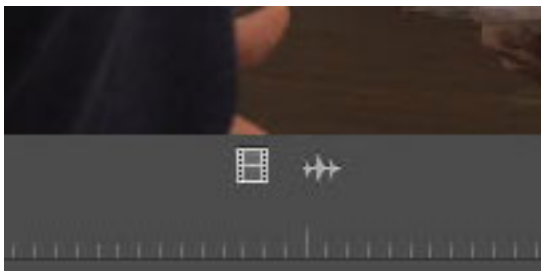
You can then set a specific In point (I) and Out point (O) so that only the parts of the clip that you want end up in the sequence.

Once you have set In and Out Points, you can move the clip section into the sequence one of three ways.
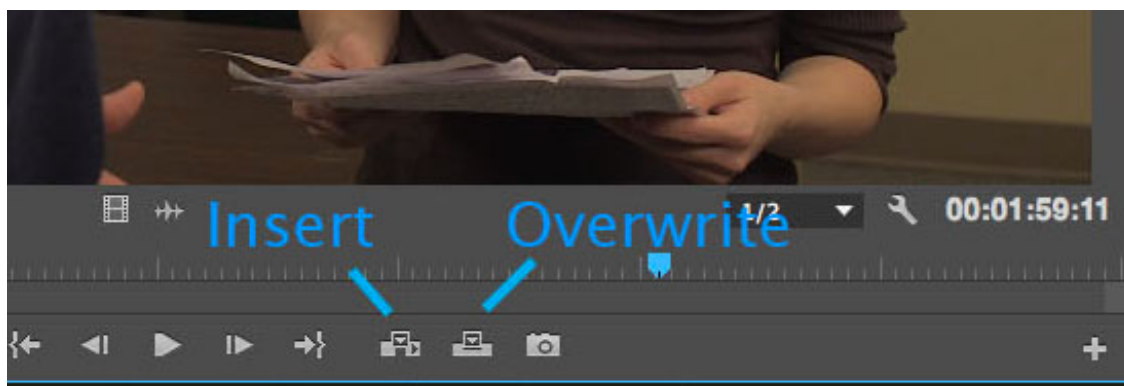
D. Click and drag from the Source Pane to the Timeline Pane
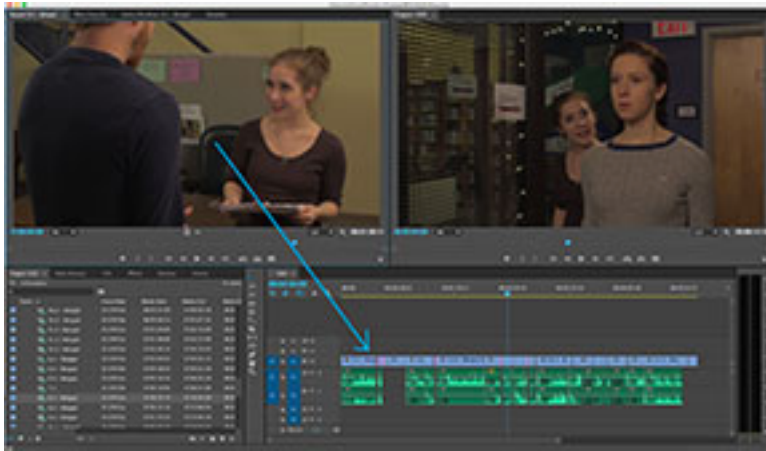
E. Drag the Video icon or Audio icon to place only the video or audio into the sequence.

F. Use the Insert (,) or Overwrite (.) commands by pressing the buttons in the Source Pane or the keyboard shortcuts.

In all cases, if you have set In and Out Points in the Source material, only the section between them will enter appear in the sequence.

If dragging, drag the Source material to the desired position in the sequence. If using the Overwrite or Insert Edits, the new material will appear in the sequence at the position of the playhead (if there is no In Point set in the sequence) or to an In Point set in the sequence (if you set one, or haven't removed an old one).

In an Overwrite edit, the Source material will replace (or write over) a portion of the material in the sequence.

In an Insert edit, the Source material will be placed in the sequence, and any clips already in that position (and any clips later than that) will move to the right to avoid being written over.

The Track Headers in the Timeline Pane show how many tracks the Source material has, and onto which tracks in the sequence it will be placed.

For instance, in this illustration the headers on the left show tracks V1, A1 and A2 selected, showing that the Source material has one video track and two audio tracks. They are next to the headers on the right for sequence tracks V1, A1, and A2, showing that video on Source track V1 will be placed on sequence track V1, the audio on Source track A1 will be placed on sequence track A1, and the audio on Source track A2 will be placed on sequence track A2.
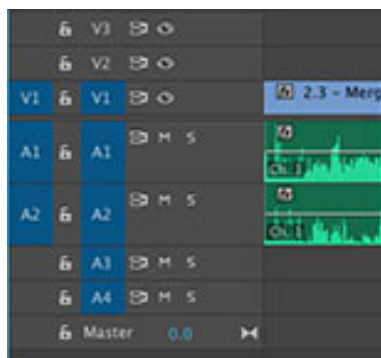
In this illustration, only Source track V1 is selected, and it is next to sequence track V1. This means that only the video will be placed on the sequence, not the audio (this is similar to dragging the video icon from the Source Monitor panel).
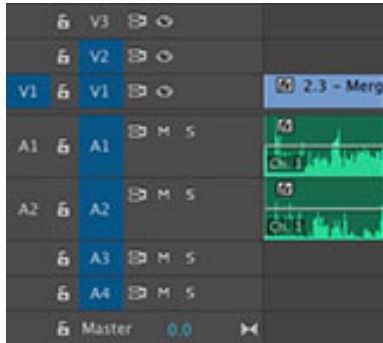
In this illustration, Source tracks V1, A1, and A2 are selected. The material from Source track V1 will be placed on sequence track V2, the material on Source track A1 will be placed on sequence track A3, and the material on Source track A2 will be placed on sequence track A4.
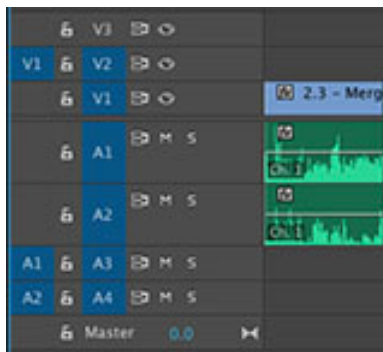
Click on the track headers to select or deselect them. Click and drag Source track headers so that they are next to the desired sequence tracks.

2. Navigating in the Source clips and Sequence

The default Premiere keyboard looks like this:

It will be much faster (and easier on your carpal tunnel) if you use keyboard shortcuts as much as possible rather than the mouse, especially when navigating through the sequence. The keyboard shortcuts that you will use most often to move around your sequence and Source clips are:

Space Bar	Play/Pause
+	Zoom In to clip at position of playhead
-	Zoom Out of clip at position of playhead
\	Fit sequence to timeline window
Up-arrow	Go to Previous Edit
Down-arrow	Go to Next Edit
Home	Go to Beginning of sequence (in timeline) or clip (in Source Pane)
End	Go to End of sequence (in timeline) or clip (in Source Pane)
F	Match frame (loads source clip in Source pane at same frame as current frame in sequence
J-K-L	Play/Pause (see next)
J	Play backward
	- hitting J multiple times increases speed of playback
	- holding J and K together plays back at 1/3 speed
K	Pause
L	Play forward
	- hitting L multiple times increases speed of playback
	- holding L and K together plays back at 1/3 speed

Other navigation aids:

To find the nearest gap in your sequence, Sequence>Go to Gap

To adjust track height (so that you can see thumbnails and waveforms),
hover the cursor over a track and scroll up or down with mouse wheel
(or Settings – wrench button – at top left of Timeline Pane)

When scrubbing the playhead through the sequence with the mouse, hold down the Shift key to get the playhead to "snap" to edit points

3. Trimming

Use the editing steps in section 1 to create a rough assembly or rough cut. To turn this into a frame-perfect fine cut, you need to access the trim features in Premiere. To enter the Trim feature, do one of three things:

A. Choose either the Ripple Edit tool:

or the Rolling Edit tool:


from the Toolbar Pane

B. Hover over a an edit point until your cursor turns into a Ripple Edit (yellow) icon or a Roll Edit (red) icon. Clicking in the edit point will allow you to trim by dragging the edit point in the timeline.
-if the clips are linked and the Link button is on, all linked tracks will be selected
- hold down the OPT key while double-clicking to select only the track under the cursor

C. Change the Program Monitor into the Trim Monitor by:
a. Double-clicking on an edit point
-if the clips are linked and the Link button is on, all linked tracks will be selected
- hold down the OPT key while double-clicking to select only the track under the cursor
b. Hit T to take you to the nearest edit point and open the Trim Monitor automatically

D. The Trim Monitor gives you a two-screen display. The left screen shows the last frame of the outgoing clip. The right screen shows the first frame of the incoming clip.
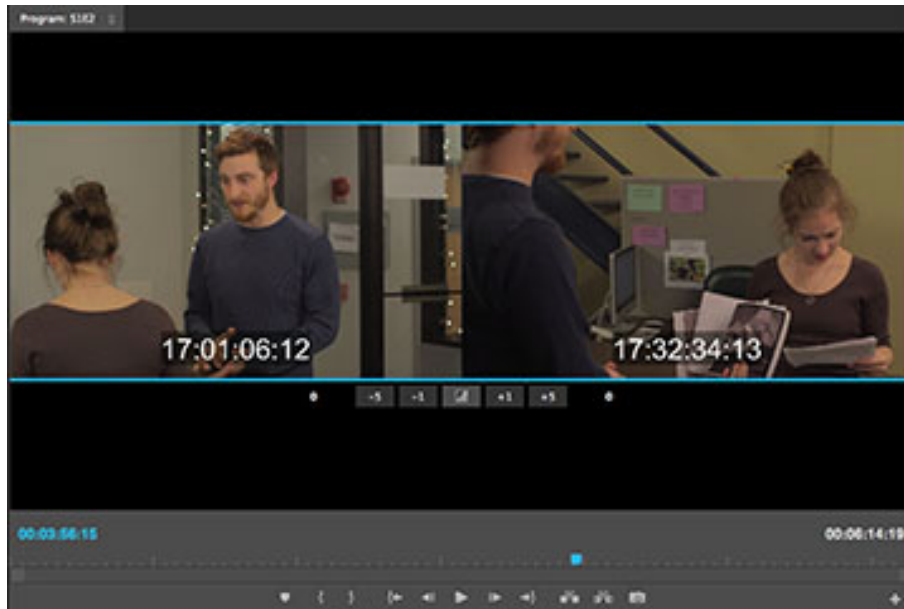
a. Clicking on the left screen allows you to make Ripple Edits with the outgoing clip. By clicking on the buttons below the screen, you can shorten or lengthen the clip 5 frames or 1 frame at a time. All shots after will move, or ripple, to avoid overwriting or gaps. The numbers to the left and right of the buttons update to show how many frames you have added or removed.

b. Clicking on the right screen allows you to make Ripple Edits with the incoming clip.

NOTE: if you perform a Ripple Edit with only one track, and that track has Sync-lock turned off, it will ripple and other tracks won't, which may throw your entire movie out of sync. If Sync-lock is turned on, Premiere won't allow you to make the trim. The Sync-lock button is found on the track header for each track.

Sync-lock on:

Sync-lock off:

c. Clicking in the center portion of the screen allows you to make Rolling Edits. Any frames removed from one clip will be added to the other, and vice versa, so the sequence length doesn't change, but the edit point moves.

d. While the Trim Monitor is active, hitting the Space Bar will play several seconds before and after the cut (adjustable in Preferences>Trim) in a loop until you hit the Space bar again.

e. While the Trim Monitor is active, the J-K-L buttons become TRIM buttons – holding down K and L, for instance, will perform the selected trim type as for long as the clip plays.

f. Once a trim type has been selected, hitting E will move the edit point to the playhead position in that type of trim.

F. Other trim functions

a. Razor Tool (c) allows you to cut a clip into smaller clip sections. Shift-C allows you to cut all clips at that position.

b. Slip Tool (y) allows you to slip the portion of the clip that you are using in the sequence without changing its position in the sequence.

c. Slide Tool (u) allows you to slide the clip's position in the sequence.

d. Lift (Delete) removes the selected clip from the sequence, leaving a gap.

e. Extract (OPT-Delete) removes the selected clip from the sequence. Any later clips ripple to fill the gap.

f. By default, when you select a clip in the sequence and drag it into a new position, the clip is Lifted from its old position (leaving a gap) and Overwrites the material at its new position. CMD-OPT-dragging the clip changes this behavior to Extract and Insert.