

# Additional Editing Techniques



*Complex editing situations demand specialized tools. This lesson provides the tools and techniques you need to whip your projects into shape.*

You'll fine-tune a segment for a documentary on glassblowing. In editing this segment, you'll learn the following techniques:

- Making three-point and four-point edits.
- Targeting video and audio tracks
- Linking, unlinking, and synchronizing video and audio clips.
- Creating a split edit using the link override tool.
- Closing a gap with the Ripple Delete command.

## Getting started

For this lesson you'll open an existing project with the clips roughly assembled in the Timeline. Make sure you know the location of the files used in this lesson. Insert the CD-ROM disc if necessary. For help, see "Using the Classroom in a Book files" on page 4.

To ensure that the Premiere preferences are set to the default values, exit Premiere, and then delete the preferences file as explained in "Restoring default preferences" on page 5.

- 1 Double-click 06Lesson.ppj in the 06Lesson folder to open it in Premiere.
- 2 When the project opens, choose File > Save As, open the appropriate lesson folder on your hard disk if necessary, type **Glass1.ppj**, and press Enter (Windows) or Return (Mac OS).

## Viewing the finished movie

To see what you'll be creating, take a look at the complete movie.

- 1 Choose File > Open and double-click the 06Final.mov file in the Final folder, inside the 06Lesson folder.

The movie opens in the Source view of the Monitor window.

- 2 Click the Play button (▶) to view the movie.

## Viewing the assembled project

Let's take a look at the project as it has been assembled so far. Because there are no transitions, filters, or other effects used in this project, you do not need to generate a preview to view the project.

- 1 Ensure the edit line is at the beginning of the Timeline. To move it to the beginning, click the Timeline window title bar and then press the Home key.
- 2 To view the project, click the Play button (▶) under the Program view of the Monitor window.

The project plays in the Program view. Although the assembled project looks much like the finished movie you viewed earlier, you may notice some small problems that could be solved by further editing. In this lesson, you'll use some editing tools that are especially useful in fine-tuning a project.

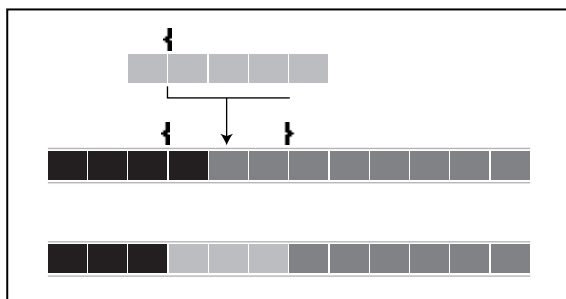
Much of this lesson deals with editing techniques that preserve the length or duration of a project or of a range of frames.

## Understanding three-point and four-point editing

In some situations, you may want to replace a range of frames in the program with a range of frames from a source clip. In Premiere, you can do this using a three-point edit or a four-point edit; both are standard techniques in video editing.

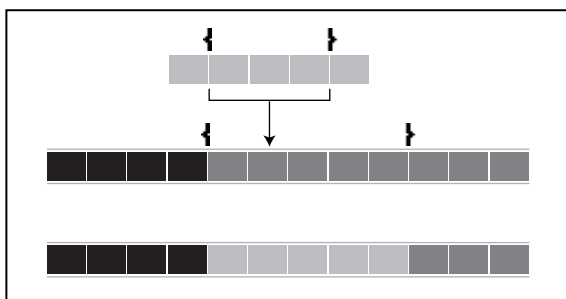
In previous lessons, you have worked with *source In and Out points*—the first and last frames of a clip that will be added to the video program. In addition, it's important to understand *program In and Out points*—the location in your video program where you will apply some editing technique. Being able to specify In and Out points for source and program gives you more control so your edits are as precise as possible. You'll need to set source and program In and Out points for three- and four-point editing.

**Three-point editing** Use three-point editing when at least one end point (In or Out) of the source material or the program material it replaces is not critical. The three-point edit is more common than the four-point edit because you set only three points and the ranges do not have to be the same duration. Premiere automatically trims the point you don't set so that the source and program material are the same length. This is called a three-point edit because you specify three points: any combination of In and Out points in the program material being replaced and in the source material being added.



*In a three-point edit, you set three points and Premiere sets the fourth point.*

**Four-point editing** Use four-point editing when you want to replace a range of frames in the program with a range of frames of equal duration in the source. This is called a four-point edit because you specify all four points: the In and Out points both for the source material being added and for the program material being replaced.



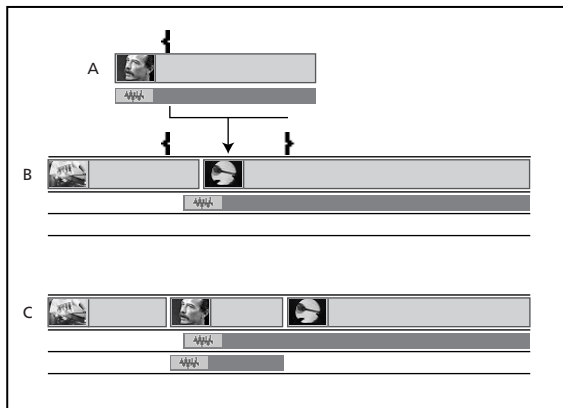
*In a four-point edit, you set all four points. If source and target material have different lengths, you can tell Premiere to make the source material fit the target area (as shown above).*

If the source material you've selected is not exactly the same duration as the material you're replacing, Premiere gives you one of two options for completing the replacement, depending on the situation: *fit to fill* or *trim source*. If you select Fit to Fill, the duration and speed of the source frames change to fit into the duration of the frames being replaced. If you select Trim Source, Premiere changes the Out point of the source frames, effectively making this a three-point edit instead of a four-point edit.

In the next exercise, you'll make a three-point edit.

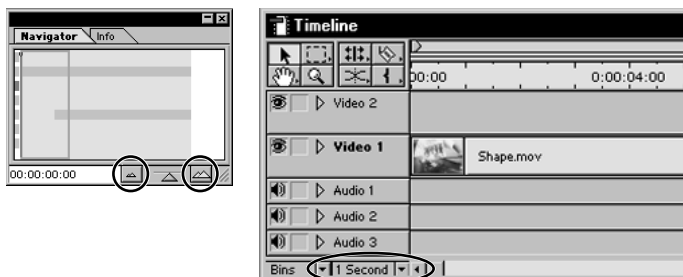
## Making a three-point edit

You'll use a three-point edit to overlay a scene with linked sound, Talk.mov, replacing parts of Shape.mov and Heat-1.mov in the program. As part of this edit, you'll also eliminate some unwanted camera movement at the beginning of Talk.mov. First, you'll open the source clip in the Source view and preview it.



After setting an In point in the source material (A) and In and Out points in the program (B), you overlay the source material into the program (C).

**1** In the Navigator palette, use the zoom-out (⏮) button or the zoom-in (⏭) button to set the Time Unit menu (in the Timeline) to 1 Second.



**2** In the Project window, double-click Talk.mov to open it in the Source view of the Monitor window.



**3** Preview a bit of the clip by clicking the Play button. Notice the camera movement at the beginning of the clip.

You'll set the In point in Talk.mov to remove the camera movement.

**4** Under the Source view, double-click the location timecode (the left set of green numbers), type **516**, and press Enter (Windows) or Return (Mac OS).

**5** Click the In button (⏮) to set the source In point in Talk.mov.

Now you'll indicate where you want to place this clip in the program by setting the program In point within Shape.mov and the program Out point within Heat-1.mov.

**6** In the Navigator, drag the green box all the way to the left so that the first two clips are visible in the Timeline.

**7** Double-click the location timecode under the Program view to highlight it; if necessary, click in the Program view first. Type **625**, and press Enter/Return.

**8** In the Program view, click the In button (⏮) to set the In point. An In icon appears in the Timeline time ruler and the Program view shuttle bar.

**9** Under the Program view, double-click the location timecode, type **10:18**, and press Enter (Windows) or Return (Mac OS).

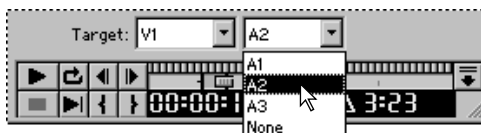
**10** Click the Out button (⏭) to set the Out point in the Program view. An Out icon appears in the Timeline time ruler and the Program view shuttle bar.

At this point, the duration timecode (Δ) should read 3:23, which is the duration from program In point to program Out point in the Program view.




Whenever you add clips to the Timeline using the keyboard or Monitor window controls (as you're about to do), you need to tell Premiere which tracks you want to use. To do that, you'll use the targeting controls immediately below the Source and Program views. Because a sound file already exists in the Audio 1 track, you need to tell Premiere to put the Talk.mov audio in the Audio 2 track so as not to disturb Audio 1.

**11** Under the Program view in the Monitor window, select A2 for Target.



Now that you have specified a source In Point and program In and Out points (for a total of three points) and set the target tracks for your edits, you are ready to replace the program material with the source material.



**12** In the Monitor window, click the overlay button ()

The range of frames marked in Shape.mov and Heat-1.mov is replaced with an equal duration of Talk.mov.

**13** Save the project.

### **Specifying source and target tracks**

*When you add clips to the Timeline by dragging, the clip is added to the track and time position where you drop it. However, when you add clips to the Timeline using Monitor window controls or by using the keyboard, you must specify in advance the way video and audio tracks are added to the Timeline. By default, both source audio and video are added; in the Timeline, the Video 1A and Audio 1 tracks are the default target, or destination, video and audio tracks. In the Timeline, the names of the target video and audio tracks are bold. You control how source video and audio are added to the Timeline using the Take icons and Target menus:*

- *The Take Video icon () and Take Audio icon () (under the Source view) control the source clips. They let you control whether a particular source clip's video or audio track is added to the Timeline. For example, if one clip contains video you don't want to use, you can specify that the source clip will provide only audio to the Timeline.*
- *The video and audio Target menus control the video program in the Timeline. They govern which Timeline video or audio track is set to receive the video or audio track from the source clip. It is possible to target no Timeline track for either video or audio. For example, if you build a rough cut of a music video and the only audio you want to use is a music clip separate from any of your video clips, you may want to target no audio tracks so that your program receives no audio from any source video clip. In this case, no audio is added to the program regardless of how you set the Take icons for the source, and the same is true for targeting video tracks.*
- *For predictable results, watch out for cases where the target tracks don't make sense compared to the settings for the source video and audio. For example, if you turn on Take Video but turn off Take Audio for the source clip, but Timeline tracks are targeted for both video and audio, the video goes to the target video track as expected, but the source clip audio duration is inserted in the target audio track as blank space. This is because targeting a track always adds the duration of the source clip even if the corresponding source track (audio or video) is not available to the target. If you don't want the blank audio, specify no target audio tracks.*

—From the Adobe Premiere User Guide, Chapter 4



## Linking and unlinking clips

In Premiere, you can link a video clip to an audio clip, which is useful when you want to move previously unlinked tracks together. This is called a *soft link*. Sound recorded on a video camera can be captured and imported into a Premiere project already linked to its video clip. This is called a *hard link*.

Breaking a link is useful when you want to edit In or Out points independently. You used this technique in the previous lesson to create an L-cut (see “Creating an L-cut” on page 148). You can also override a link temporarily to edit linked clips without breaking the link.

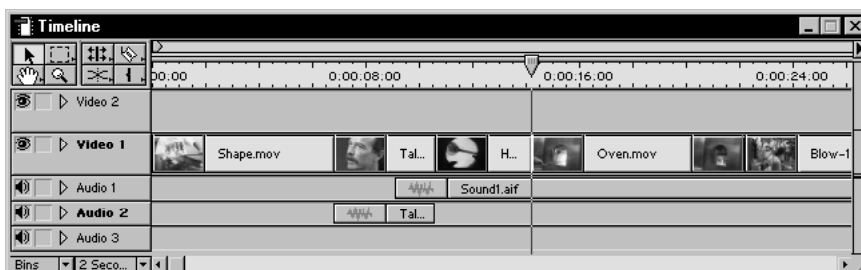
In this exercise, you’ll perform three separate tasks. First, you’ll soft-link a video clip with an audio clip. Then you’ll resynchronize a pair of hard-linked clips. Finally, you’ll use the link override tool to create a *split edit*. A standard video editing technique, the split edit contains audio that starts before the associated or linked video.

### Linking clips

You’ll start by aligning an audio clip to a video clip, and then you’ll link them. You want Music.aif to start at the beginning of Oven.mov.

💡 To quickly display or hide open palettes, press the Tab key.

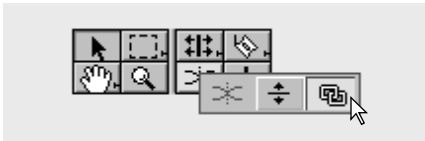
- 1 In the Navigator, use the zoom-out (⏏) button or the zoom-in (⏏) button to set the Time Unit menu (in the Timeline) to 2 Seconds. Scroll the Timeline all the way to the beginning.
- 2 In the Monitor window, click the next edit button (⏏) until the edit line moves to the beginning of Oven.mov.



3 Drag Music.aif from the Project window into the Audio 2 track so that it snaps to the edit line at the beginning of Oven.mov.

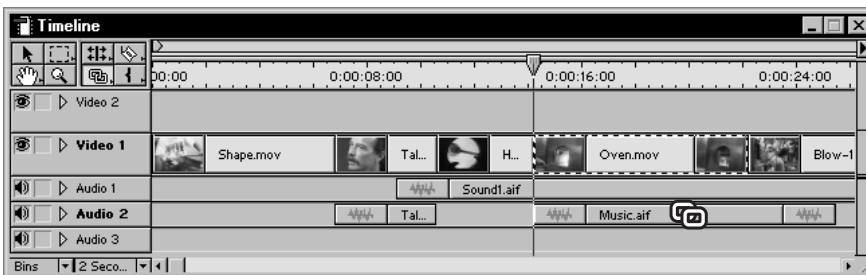


4 In the Timeline window, select the soft link tool.



5 Click Oven.mov. Position the pointer on Music.aif so it changes to the soft link tool (🔗) and then click.

Oven.mov and Music.aif flash, indicating they are linked. In the next exercise, you'll more clearly see the effect of linking.



💡 A shortcut to linking clips without selecting the soft link tool is to click one clip and then hold down the Shift key while clicking the other clip. This works only when the selection tool is selected.

**6** In the Timeline, select the selection tool (⌘).

**Note:** To prevent unintentional edits, always deselect a tool (other than the selection tool) when you are finished using it. The easiest way to deselect a tool is to select the selection tool.

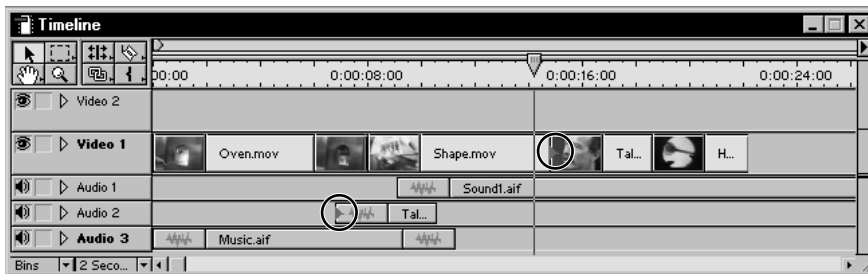
The action in the clips you just linked takes place at the beginning of the process of making the glass platter, so let's reposition them.

**7** In the Navigator, drag the green box all the way to the left so that the first clip is completely visible.

You want to move the Oven.mov scene and its linked audio (Music.aif) to the beginning of the program. Because there is not enough space in the Audio 2 track for Music.aif, you'll have to move the audio to a different track. You'll use the Target menu to specify the track to which Music.aif will be added when you move Oven.mov.

**8** Under the Program view in the Monitor window, select A3 for Target.

**9** In the Timeline, drag Oven.mov to the beginning of the project.



The linked audio portion of Oven.mov moves with the video portion and is moved to the Audio 3 track. But notice what else happened: Talk.mov is pushed out of sync. This out-of-sync condition is indicated by the red triangles that have appeared at the beginning of each portion of the clip. Don't worry about the gap created by moving Oven.mov—you'll fix that later. In the next exercise, you'll put the video and audio portions of Talk.mov back in sync.

**10** Save the project.

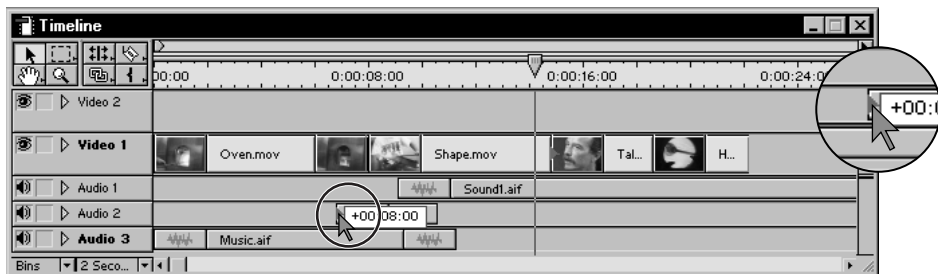
## Resynchronizing linked clips

For hard-linked clips (video clips that have audio linked to them when they are imported into a project), Premiere stores sync information, and attempts to keep these clips synchronized. In some situations, however, hard-linked clips may be accidentally shifted out of sync during an edit. When this happens, it is an easy matter to resynchronize the clips.

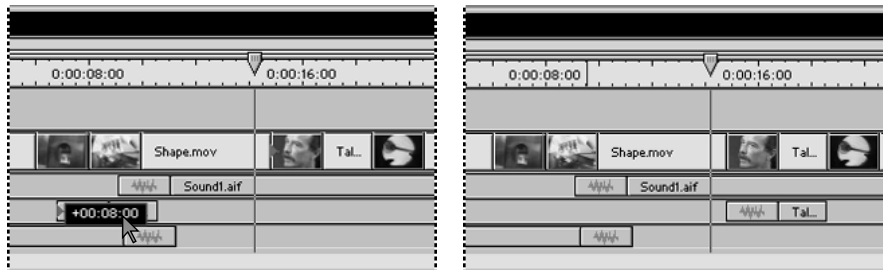
You'll now resync the video and audio portions of Talk.mov, which are hard linked together. These clips got out of sync when you moved Oven.mov in the previous exercise, which shifted the clips in the video tracks. The video portion of Talk.mov is fixed between Shape.mov and Heat-1.mov, so you'll have to move the audio portion to get Talk.mov back into sync. Premiere provides an easy and precise way to fix this problem.

- 1 Position the pointer over the red triangle in the audio portion of Talk.mov until the pointer turns red. Then press and hold down the mouse button.


A box appears next to the triangle, showing the timecode difference between the video and audio.



- 2 While still holding down the mouse button, move the pointer over the box so that the box is highlighted, and then release the mouse button.



The audio portion of Talk.mov moves back into sync with the video portion, and the red triangles disappear. To ensure video and audio are now in sync, you'll preview Talk.mov.

 *To set the start of the work area bar, press and hold Control + Shift (Windows) or Command + Shift (Mac OS) and then click just below the Timeline window title bar. To set the end of the work area bar, press and hold Control + Alt (Windows) or Command + Option (Mac OS) and then click the just below the Timeline window title bar.*

**3** Resize the work area bar to span Talk.mov, and then press Enter (Windows) or Return (Mac OS) to preview it. You can see that the clips are in sync if you watch the man's lips as he speaks and listen to the audio clip.

The audio ends prematurely. That's because when you trimmed this clip earlier, you also trimmed the audio. You'll restore the clip's full audio in the next exercise.

**4** Save the project.

## Creating a split edit

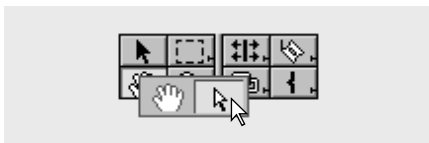
In Lesson 5, "Adding Audio," you created a split edit called an *L-cut* by breaking the link between the video and audio clips. Here, you'll use a new technique to create a split edit, temporarily overriding a link using the link override tool. In this split edit, you'll extend the audio both before and after the video clip to which the sound is synchronized.



*Before (A) and after (B) extending the trimmed audio into both adjacent video clips.*

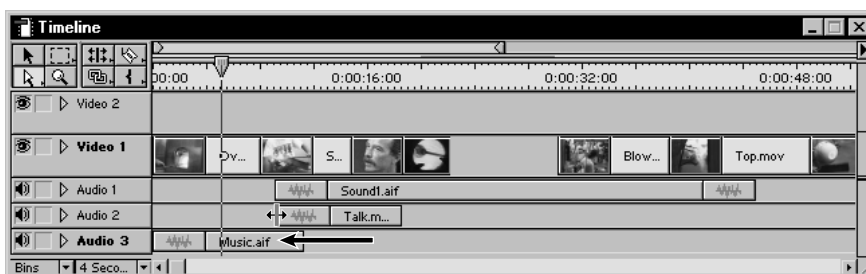
**1** Click a zoom button in the Navigator until the Time Unit menu in the Timeline displays 4 Seconds.

2 In the Timeline, select the link override tool.

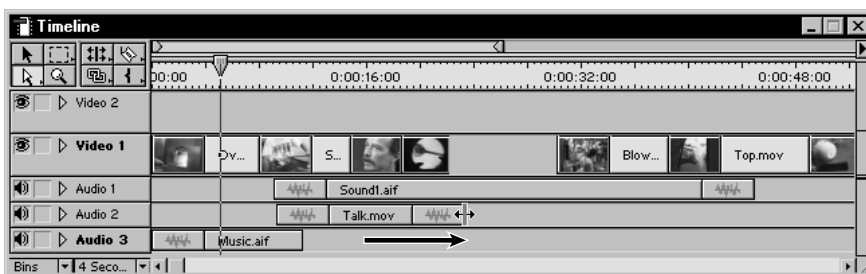


The link override tool lets you edit the audio clip independent of its linked video. You'll use that tool now to restore the audio that was clipped during a previous edit.

3 Position the pointer over the left end of the audio portion of Talk.mov in the Audio 2 track, and extend the clip by dragging left as far as it will go.



4 Position the pointer over the right end of the audio portion of Talk.mov and extend the clip by dragging right as far as it will go.



5 In the Timeline, select the selection tool (⌵) to deselect the override tool.

6 Save the project.

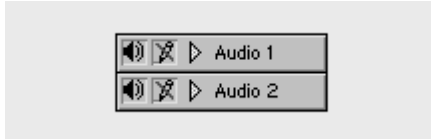
## Closing a gap with the Ripple Delete command

Earlier in this lesson, you moved Oven.mov, leaving a gap in the video track between Heat-1.mov and Blow-2.mov. You'll use the Ripple Delete command to remove this gap. The Ripple Delete command eliminates the selected gap by moving all clips that are on the right of the gap. Unlike the ripple edit tool, you must select either a gap or one or more clips in the Timeline before choosing the Ripple Delete command.

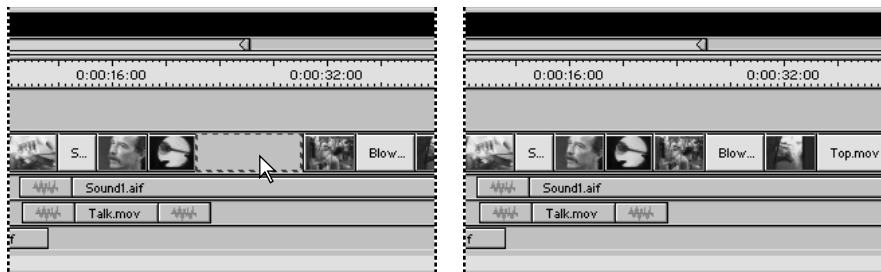
It's important to understand that you can use the Ripple Delete command only on one or more clips or a gap—you cannot use it to delete a range of frames marked by In and Out points as you can with the Extract button (discussed in the next lesson). Also, the Ripple Delete command has no effect on clips in locked tracks.

Because the audio in Audio 1 and Audio 2 tracks extend into the portion of the program that will be affected by Ripple Delete, you need to lock these audio tracks to keep them unaffected. Locking a track prevents further changes until the track is unlocked.

- 1 Click the box next to the speaker icon on the far left of the Audio 1 track. Repeat for Audio 2 track.



- 2 In the Timeline, select the gap between Heat1.mov and Blow-1.mov.
- 3 Choose Edit > Ripple Delete.



The gap is closed and Blow-1.mov is moved left, next to Heat-1.mov.

4 Alt-click or Option-click just below the Timeline title bar to extend the work area bar over all clips. Then press Enter (Windows) or Return (Mac OS) to preview your work. Save the project.

## Exporting the movie

Now that you've finished your editing, it's time to generate a movie file.

1 If you turned off audio previewing earlier in the lesson, make sure you turn it on again by clicking the icon at the at the left edge of each audio track so that it changes to the speaker icon (🔊).

2 Choose File > Export > Movie.

3 In the Export Movie dialog box, click Settings.

4 Make sure QuickTime is selected for the File Type and Entire Project is selected for the Range.

5 Also make sure that the Export Video and Export Audio options are selected. You can leave the rest of the settings as they are.

6 Click OK to close the Export Movie Settings dialog box.

7 In the Export Movie dialog box, specify the 06Lesson folder for the location and type **Glass1.mov** for the name of the movie. Click Save (Windows) or OK (Mac OS).

Premiere starts making the movie, displaying a status bar that provides an estimate for the amount of time it will take.

8 When the movie is complete, it is opened in the Source view of the Monitors window.

9 Click the Play button to play the movie.



## Exploring on your own

Feel free to experiment with the project you have just created. Here are some suggestions:

- Move the edit line in the Timeline by pressing Shift and dragging the red line in the Navigator palette representing the edit line.
- Perform a four-point edit, but make the source material shorter than the program material. Experiment with the options Premiere gives you to complete the edit.

## Review questions

- 1 In addition to the Timeline window, which two Premiere windows let you move the edit line?
- 2 What is one advantage of using a three-point edit?
- 3 To edit linked video and audio clips separately without permanently destroying the link, what tool would you need to use before you begin editing?
- 4 What is one easy step that helps prevent accidental edits?

## Answers

- 1 You can move the edit line from the Monitor window using the Program view controls, and from the Navigator by pressing the Shift key and dragging.
- 2 In a three-point edit, Premiere trims the unspecified point for you.
- 3 The link override tool temporarily breaks the link.
- 4 Deselecting a tool prevents using it accidentally. Locking a track is another way to prevent accidental edits.