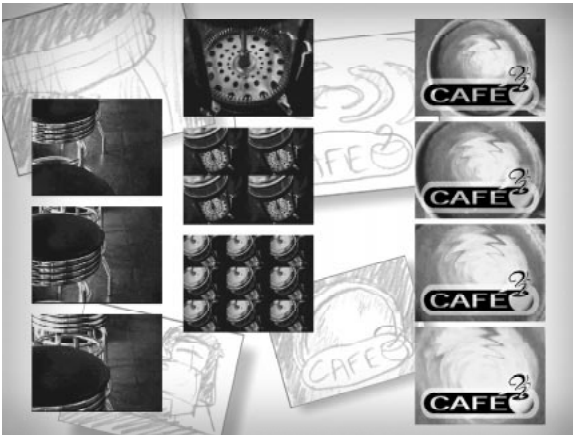


# Applying Video and Audio Filters



*Adobe Premiere provides a broad range of video and audio filters you can use to solve problems and enhance your video project.*

To learn about Premiere's filters, you'll create a short promotional spot for a coffee bar. Specifically, you'll learn how to do the following:

- Apply video and audio filters.
- Change filter effects and settings.
- Use multiple filters and change their order.
- Copy filters and settings from one clip to another.
- Change filters over time using keyframes and transitions.
- Apply a filter to part of an image.
- Use the Image Pan filter.

## Getting started

For this lesson you'll open an existing project with most of the necessary files imported. 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 **11Lesson.ppj** in the **11Lesson** 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 **Coffee.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 finished movie.

- 1 Choose **File > Open** and double-click the **11Final.mov** file in the **Final** folder, inside the **11Lesson** folder.

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

- 2 Click the **Play** button to view the movie.

## Why use filters?

Video and audio filters serve many useful purposes in a project. You can use them to fix defects in video or audio material, such as changing the color balance of a video clip or removing noise from dialogue. You might also use audio filters to add an appropriate level of ambiance or echo to dialogue recorded in a studio. Filters are often used to create an effect or mood not present in the raw video or audio clip, such as softening the focus or adding a sunset tint to a scene.

### **Obtaining video filters**

*Adobe Premiere includes a variety of video filters that let you distort, blur, sharpen, and add special effects to your clips. You can change filters over time to increase or decrease the effect, and you can apply multiple filters to any clip. You can also create and apply your own custom filters, which you can save and use over again.*

*In addition to the dozens of filters included with Premiere, many filters are available in the form of plug-ins, which you can purchase or otherwise acquire. For example, Photoshop plug-ins can be copied into the Premiere Plug-ins folder to use on video clips or still-images in your video work.*

—From the Adobe Premiere User Guide, Chapter 10

## Applying filters

In Premiere, video and audio filters are both applied in the same way. If you selected a video clip, video filters are listed in the Filters dialog box. If you selected an audio clip or the audio portion of a video clip, audio filters are listed.

In this project, you'll create a monochrome appearance using a yellow tint that will be applied to a number of clips. This effect requires three video filters: Black & White, Color Replace, and Tint. You'll start by applying the Tint filter to the Stool.mov clip.

**1** Before you begin working in the project, mute the audio tracks to avoid the added distraction of audio while previewing: Click the speaker icon (🔊) on the left side of the Audio 1 and Audio 2 tracks so that the icon disappears.

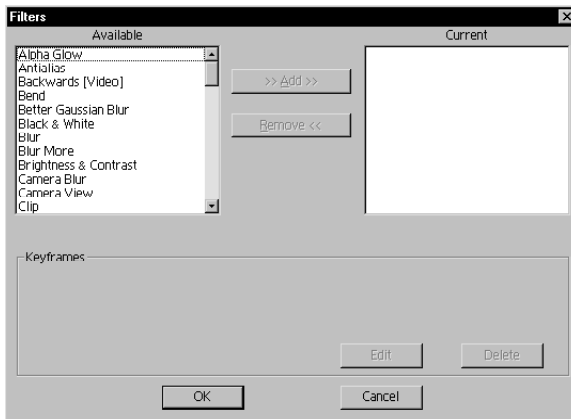



2 Double-click Stool.mov in the Timeline to open it in the Source view, and then click Play to preview it.

We want to give this clip the feel of an old photograph using a brown tint to simulate the sepia tone of early photographic prints. As you change clips using filters, it will be helpful to keep the original clip displayed in the Source view so that you can compare it to the preview image in the Filters dialog box.

3 Drag the Source view shuttle slider all the way to the left to display the first frame of Stool.mov in the Source view.

4 Click Stool.mov in the Timeline to select it, and then choose Clip > Filters to open the Filters dialog box.



 *To scroll the Available list in the Filters dialog box to the filter you want to select, type the first letter of the filter name. In Windows, a filter must be selected in the Available list for this shortcut to work.*

5 Select Tint in the Available list, and then click Add to add the Tint filter and open its dialog box.




6 In the Tint Settings dialog box, click on the Color swatch to open the Color Picker dialog box.

7 Click on a medium dark brown color for your tint (we used 85 red, 42 green, and 0 blue), and then click OK to close the Color Picker dialog box.

8 Drag the Level slider to about 35%, and then click OK to close the Tint Settings dialog box. Click OK again to close the Filters dialog box.

9 Preview this filter by scrubbing in the Timeline ruler while holding down the Alt key (Windows) or the Option key (Mac OS).

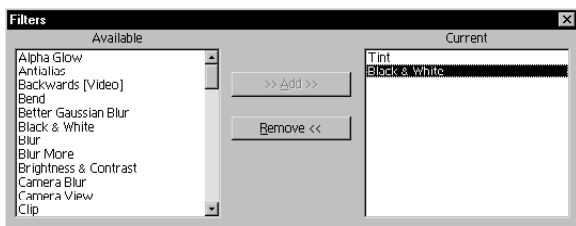
You should see a brown tint applied over a color image, when compared to the original image in the Source view, especially in white areas. Notice the blue-green bar at the top of the clip icon in the Timeline. This indicates that a filter has been applied to the clip.

 *You can open the Filters dialog box quickly by pressing Control+F (Windows) or Command+F (Mac OS).*

## Applying filters in the right order

When you apply multiple filters to one or more clips, the order in which you apply them can affect the final result. Here, you'll add two more filters to the Stool.mov clip. You'll start by applying the Black & White filter to strip out the original color from the clip, making it look more like an early black-and-white photograph. After that, you'll add the Color Replace filter to change a range of colors.

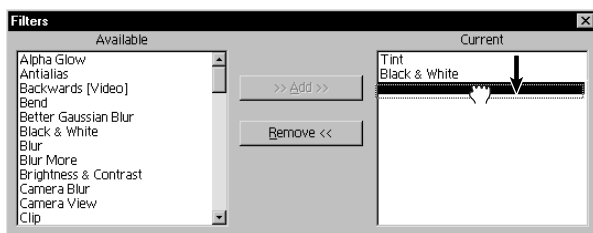
**1** With *Stool.mov* still selected in the Timeline, open the Filters dialog box. Then double-click **Black & White** in the Available list to add it to the Current list.



**2** Click OK to close the Filters dialog box, and then preview the effect of both filters by scrubbing in the Timeline ruler while holding down the Alt key (Windows) or the Option key (Mac OS).

Instead of seeing a brown tint over a black-and-white image, you see only the black-and-white image. This is because the **Black & White** filter removed all color from the image after the tint was applied. When applying filters, order is important. It's an easy matter to put these filters in the right order.

**3** With *Stool.mov* still selected, open the Filters dialog box again. In the Current list, make **Black & White** the first item in the list by dragging **Tint** below it. Click OK to close the Filters dialog box.



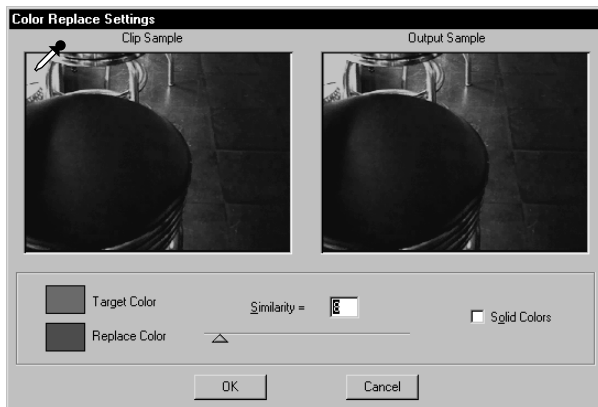
**4** Preview the effect of both filters again by scrubbing in the Timeline ruler while holding down the Alt key (Windows) or the Option key (Mac OS).

This time you see a brown tint over a black-and-white image, which is just what you want. Now you'll add the last filter to this clip, with which you'll change highlights to a color.

**5** With *Stool.mov* still selected, open the Filters dialog box again. Double-click **Color Replace** in the Available list to open the Color Replace Settings dialog box.

To establish which color you'll replace, you'll select a color by using the eye dropper tool in the Color Replace Settings dialog box.

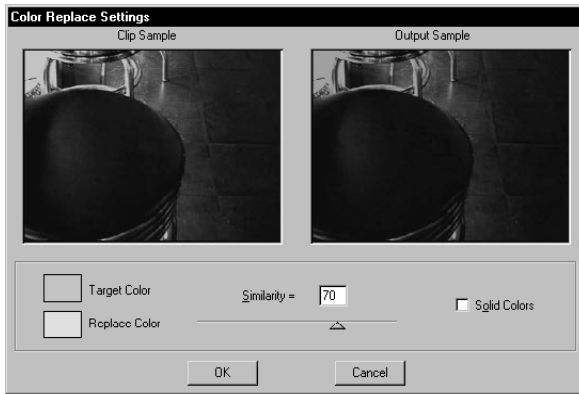
**6** Position the pointer in the Clip Sample image so that it turns into an eye dropper icon (👉). Move the eye dropper over the bright area in the upper left corner and click to capture the color.



**7** Now click the Replace Color swatch, click on a light orange color (we used 255 red, 210 green, and 115 blue) to replace your first color selection, and click OK.

Now you'll set the Similarity slider to indicate the range of colors to be replaced, based on their similarity to the color you selected. This setting determines the smoothness of the transition from original colors to the replaced color.

- 8 Using the Similarity slider, set Similarity to about 70, and then click OK to close the Color Replace Settings dialog box. Click OK to close the Filters dialog box.



- 9 Preview the cumulative color effects of the filters you just applied by scrubbing in the Timeline ruler while holding down the Alt key (Windows) or the Option key (Mac OS).
- 10 Save the project.

## Copying filters and settings

Once you have set up and applied one or more filters to a clip, you may want to use the same filters and settings on other clips. Doing this manually would be a lot of work, but there is a much easier way. Using the Paste Custom command, you can apply identical filters and settings to any number of clips. You'll use this technique now to copy the filters from Stool.mov and apply them to Roaster.mov.

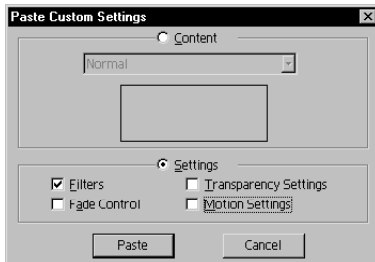
- 1 Make sure Stool.mov is still selected in the Timeline and choose Edit > Copy.

***Note:** Remember, you can see the complete name of a clip by positioning the pointer over the clip and pausing.*

- 2 Now select Roaster.mov in the Timeline and choose Edit > Paste Custom.



- 3 In the Paste Custom Settings dialog box, click Settings, and then deselect Fade Control, Transparency Settings, and Motion Settings so that only Filters is selected.



- 4 Click Paste.

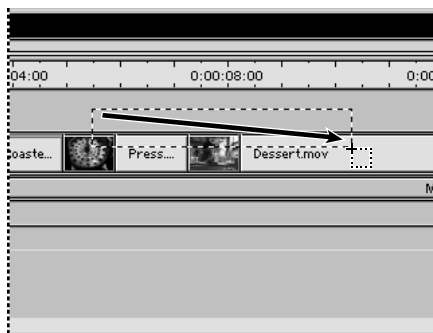
- 5 Preview Roaster.mov by scrubbing in the Timeline ruler while holding down the Alt key (Windows) or the Option key (Mac OS).

The filters you originally applied to Stool.mov are now also applied to Roaster.mov, along with the settings you selected. You also need to apply the same filters to several other clips, so this time you'll select those clips using the range select tool, which lets you select more than one clip at a time.

- 6 In the Timeline window, select the range select tool.



- 7 Drag over Press.mov and Dessert.mov in the Timeline to select them.



Because you have not used the Copy command since you copied Stool.mov, the Paste command still contains the filters and their settings from that clip. Also, because you already set up the Paste Custom function in the Paste Custom Settings dialog box, you can simply use the Paste Custom Again command to reuse those settings.

8 Choose Edit > Paste Custom Again.

The filters and settings from Stool.mov are now applied to the clips you selected.

9 Deselect the range select tool by selecting the selection tool (⌘).

10 Preview the project by scrubbing in the Timeline ruler while holding down the Alt key (Windows) or the Option key (Mac OS).



The first four clips in the project should all have identical filters and settings.

11 Save the project.

## Changing filters over time

Some Premiere filters can be changed over time, or *dynamically*. Filters that can be changed dynamically use *keyframes* to tell them when to make changes. Filters that don't have settings associated with them, such as the Black & White filter, don't need or use keyframes, so they can't be changed in this way.

For filters that don't use keyframes, you can often create change over time using transitions, although this technique is not as flexible as using keyframes.

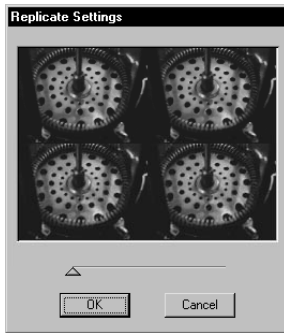
## Changing filters using keyframes

A keyframe is a marker in time that contains a video filter's settings for a specific point in a clip. You'll use the Replicate filter to add an effect to Press.mov, and use keyframes to indicate when the filter starts and what its settings are at that point. Then, you'll use another keyframe to change the effect again at a different point in time.

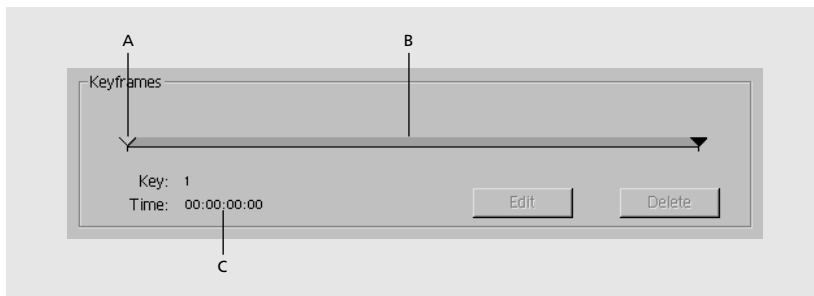
1 Select Press.mov in the Timeline window and then open the Filters dialog box.

2 In the Available list, double-click Replicate.

3 In the Replicate dialog box, drag the slider to see the effects of the settings for this filter. Set the slider back to the 2-by-2 format as shown below, and then click OK to close the dialog box.

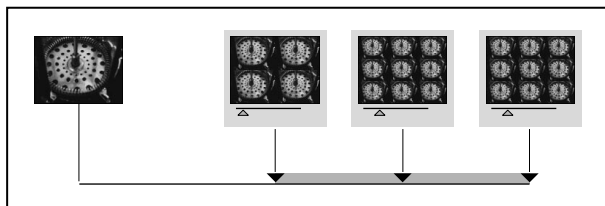


To create and position keyframes and edit their settings, you use the keyframe timeline in the Filters dialog box. Keyframes are represented by triangular markers on the keyframe timeline. By default, the first keyframe is active when you select a filter. The active keyframe is indicated by the blue marker. The keyframe timeline represents the duration of the clip. Below the left end of the keyframe timeline, Premiere displays the number of the active keyframe and the timecode of its location in the video program.



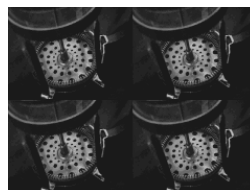
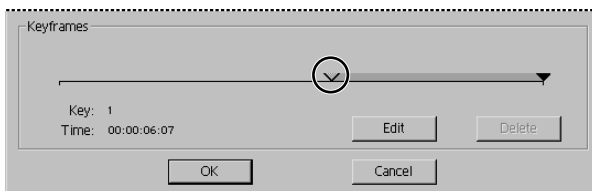
*A keyframe marker (A) represents filter settings at a point on the keyframe timeline (B), identified by the timecode for that keyframe (C).*

Because you want the filter to start near the middle of the clip, you'll move the first keyframe on the keyframe timeline to that point. Then you'll add a new keyframe and change the filter settings for that keyframe. Finally, you'll change the settings for the last keyframe.



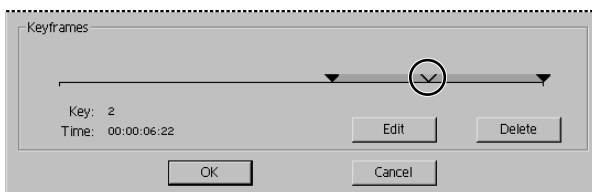
*The Replicate filter will change at keyframes along the keyframe timeline, from one image to four to nine.*

- 4 Drag the Filters dialog box so you can see the Program view in the Monitor window.
- 5 On the keyframe timeline, drag the first marker until just before the point where the shiny lid of the coffee maker enters the frame. This indicates where the filter starts in the clip.



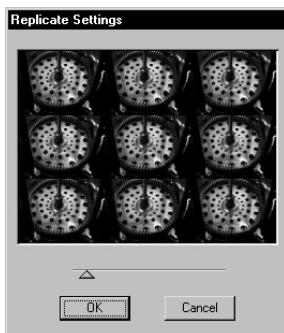
Next, you'll create a new keyframe and set a filter value for that keyframe.

- 6 Click the keyframe timeline midway between the first and last keyframes to create a new keyframe.



The Replicate Settings dialog box opens with the same settings as the previous keyframe.

7 Drag the slider so that the preview shows the 3-by-3 format, and then click OK.



Now you'll select the filter settings you want at the end of the clip. The last keyframe is currently set to the 2-by-2 format. Because the last keyframe affects only the last frame of the clip, a change at that keyframe would cause a distracting one-frame flash of the new settings. To avoid this, let's make it the same as the previous keyframe, the 3-by-3 format.

8 Double-click the keyframe at the right end of the keyframe timeline to open the Replicate Settings dialog box. Drag the slider to select the 3-by-3 format, and then click OK. Click OK again to close the Filters dialog box.

9 Preview this filter by scrubbing in the Timeline ruler while holding down the Alt key (Windows) or the Option key (Mac OS).



The Replicate filter applied to Press.mov maintains a single image throughout the first half of the clip. At that point it changes to four images and then to nine images.

10 Save the project.

## Changing filters using transitions

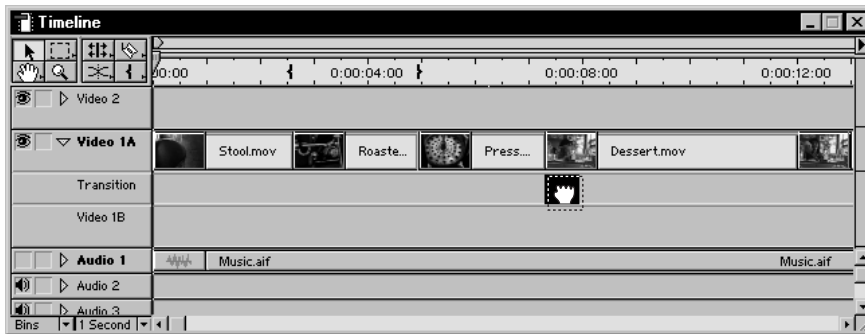
For filters that do not permit using keyframes to change the filter over time, you can sometimes use a transition to do the same thing. Simply position the transition, usually a cross dissolve, between two versions of the same clip, which are identical except for the filter settings.

This method of changing a filter over time works best with certain filters, such as those that affect image quality (for example, hue, saturation, and contrast).

Here, you'll use a cross-dissolve transition to remove the effects of three filters in the Dessert.mov clip over time, returning the clip to its original color. In this case, you need to use a transition to make the change because the Black & White filter applied to Dessert.mov can't be changed dynamically.

You'll start by adding the cross-dissolve transition to the Transition track.

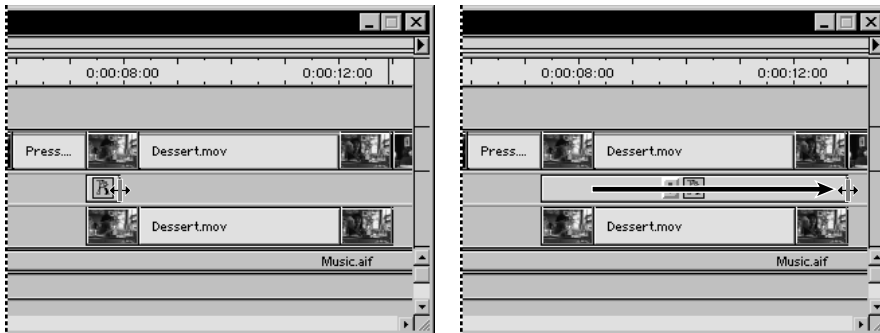
- 1 Click the arrow on the left side of the Video 1 track to expand it.
- 2 Drag the Cross Dissolve transition from the Transitions palette to the Transition track so that it snaps to the In point of the Dessert.mov clip.



Next, you'll add an instance of Dessert.mov to the Video 1B track.

- 3 Drag Dessert.mov from the Project window into the Video 1B track in the Timeline, until it snaps to a position directly below the first instance of Dessert.mov.

- 4 Position the pointer over the right edge of the transition and drag to the right so that it completely spans the Dessert.mov clip.



- 5 Preview Dessert.mov: Resize the work area bar so that it covers the clip you just worked on, and then press Enter (Windows) or Return (Mac OS).

The Dessert.mov clip changes gradually from the effect of yellow highlights on brown shadows into full color over the duration of the clip.

***Note:** If your preview shows one image ghosted on another, check both instances of Dessert.mov in the Timeline and be sure they are aligned exactly.*

- 6 Save the project.

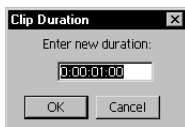
## Using the Image Pan and ZigZag filters

Next, you'll animate a still image of a cup of espresso, Latte.tif, by applying the Image Pan filter to create a zoom and applying the ZigZag filter to add a swirling effect. These filters can be set to change gradually over time, in contrast to the Replicate filter you used earlier in this lesson, which can be changed only in discrete steps.

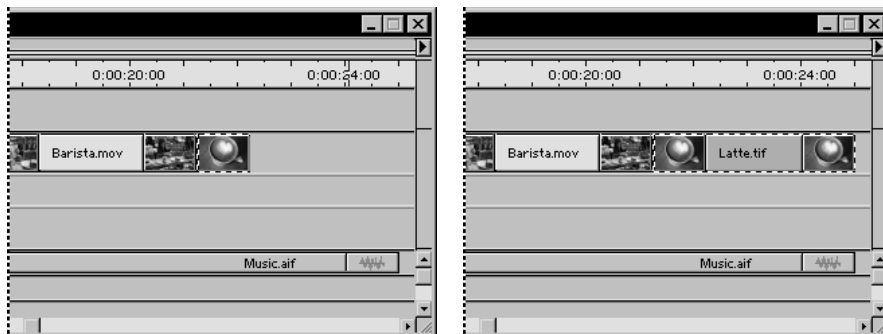
The instance of Latte.tif in the Timeline has a duration of 30 frames. For this project, this clip should be 3:23 long, and you'll want to set the clip to this duration before you apply the Image Pan filter. You'll make this change using the Duration command.

- 1 In the Project window, select Latte.tif, choose Clip > Locate Clip, and then click Done.

**2** Choose Clip > Duration.



**3** Type **3:23** in the duration box, and then click OK to close the dialog box. You've just changed the duration of Latte.tif from 00:30 to 3:22.



You'll now apply the Image Pan filter to it.

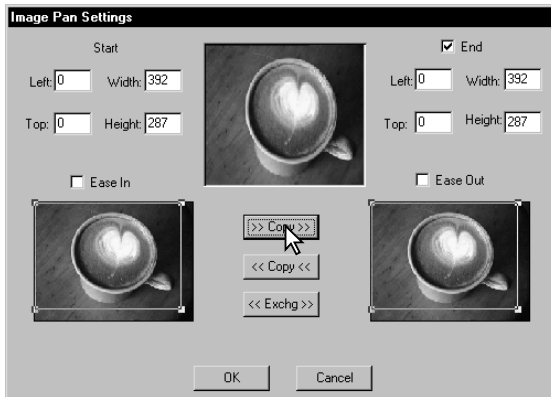
**4** With Latte.tif still selected, open the Filters dialog box, and then double-click Image Pan in the Available list.

The Image Pan dialog box includes a preview window that plays the entire clip. You'll use the Image Pan feature to add a zoom, previewing it in the Image Pan dialog box as you work. This dialog box also includes images of the first and last frames of the clip, each with a selection box used to create pan and zoom effects. You can change the size of these selection boxes in two ways: by entering values for width and height, and by dragging the handles at the corners of each box. First, you'll crop the image slightly by entering a new frame size, in pixels.

**5** In the Image Pan Settings dialog box, locate the Start settings on the left side. Type **392** in the Width box and type **287** in the Height box.

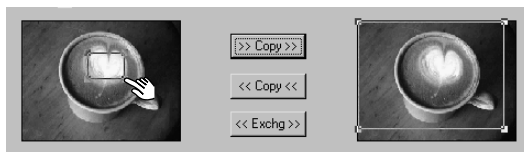


**6** Click the top copy button (>>Copy>>) to set the same size and position on the End image.



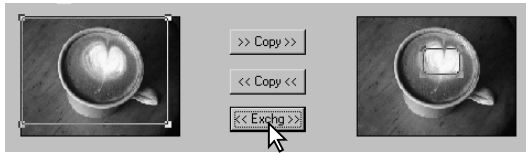
Notice that in the preview, the image is cropped (as indicated by the white selection box) and there is no motion. To introduce motion with the filter, the selection box in the Start view must be a different size or in a different position from the selection box in the End view. The filter then moves from the Start position to the End position. Now you'll add a zoom by dragging the handles of the selection box to size it.

**7** In the Start view, locate the lower right handle on the selection box. While holding down the Alt key (Windows) or the Option key (Mac OS), drag this handle so that the bottom right corner of the selection box meets the right edge of the cream in the cup. Dragging while holding down the modifier key maintains the aspect ratio (ratio of height to width) of the original image, and is important because we don't want to distort the image. Use this technique to drag the other handles so the selection box includes only the cream. Drag inside the selection box to center it over the cream.



Now let's change the direction of the zoom, so that it zooms in instead of out. Premiere provides a button to do this so that you don't have to manually change the size and position of the selection boxes.

**8** Click the exchange button (<<Exchg>>) to change the direction of the zoom.



**9** When you are satisfied with the pan and zoom you have set up, click OK to close the Image Pan Settings dialog box.

Next you'll add the ZigZag filter to Latte.tif. You'll set the filter to start with no effect and change over time to the desired intensity of effect at the end of the clip.

**10** Scroll the Available list to the bottom and double-click ZigZag to open the ZigZag Settings dialog box. By default, the first keyframe is selected, although keyframes are not yet displayed in the dialog box at this point.

Now you'll select the settings for this keyframe.

**11** In the ZigZag dialog box, type **0** for Amount, type **1** for Ridges, and set Style to Around Center. With these settings, the filter will have little or no effect on the clip. Click OK to close the ZigZag dialog box.

Finally, you'll select the settings for the last keyframe in this filter.

**12** Double-click the keyframe on the right end of the keyframe timeline to select it and open the ZigZag dialog box.

**13** Type **41** for Amount, type **5** for Ridges, and then click OK to close the ZigZag dialog box. Click OK to close the Filters dialog box.

**14** Preview the filter you just applied: Resize the work area bar so that it covers the clip you just worked on, and then press Enter (Windows) or Return (Mac OS).


The image in Latte.tif zooms in while the ZigZag effect gradually intensifies.



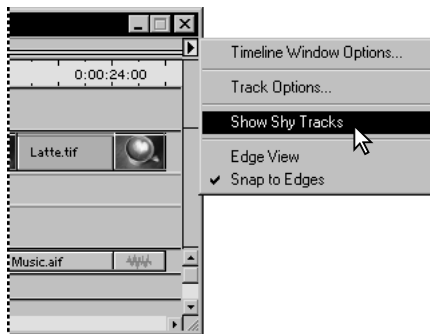
**15** Save the project.

## Adding a logo

You'll add a logo to the last scene in this project. To do this, you'll simply make the logo clip visible. Logo.tif is already in the Video 3 track, but that track has been made shy and the shy tracks have been hidden to keep them out of your way. To eliminate it from your previews, the track has also been excluded. Note that the eye icon is missing from the left of the track. Its absence indicates that the track is excluded.

 For a full description of shy and excluded tracks, see “Hiding tracks” in Premiere online Help or in Chapter 4 of the Premiere User Guide.

**1** From the Timeline window menu, choose Show Shy Tracks to display the Video 3 track and Logo.tif. You may need to resize the Timeline window or scroll the video tracks vertically to view this track.



**2** Preview Barista.mov and Logo.tif by scrubbing in the Timeline ruler while holding down the Alt key (Windows) or the Option key (Mac OS).

The logo doesn't appear in the preview because the Video 3 track is still excluded, as indicated by the blank box (■) on the far left edge of the Video 3 track.

**3** Click the blank box on the far left side of the Video 3 track so that the outlined eye icon (👁) appears, indicating that the track is still shy but is no longer excluded. This means the track will now be included in previews and exported video.

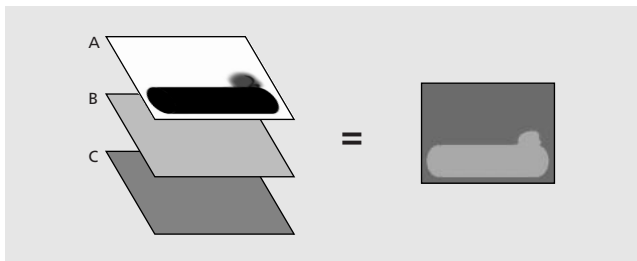
**4** Preview Barista.mov and Logo.tif again by scrubbing in the Timeline ruler while holding down the Alt key (Windows) or the Option key (Mac OS).



The logo is superimposed over Barista.mov and Latte.tif, but it is difficult to see over the clips because the backgrounds are too dark for a black logo. Adding a matte would enable you to use a filter to lighten just the area of Barista.mov under the logo.

## Applying a filter to areas of an image

In Lesson 10, “Adding Motion,” you used a travelling matte to create a motion effect. Here, you’ll use an image matte to apply a filter to just one area of an image. To do this, another instance of the clip must be placed in the superimpose (Video 2) track, and a filter must be applied to one of the clips.

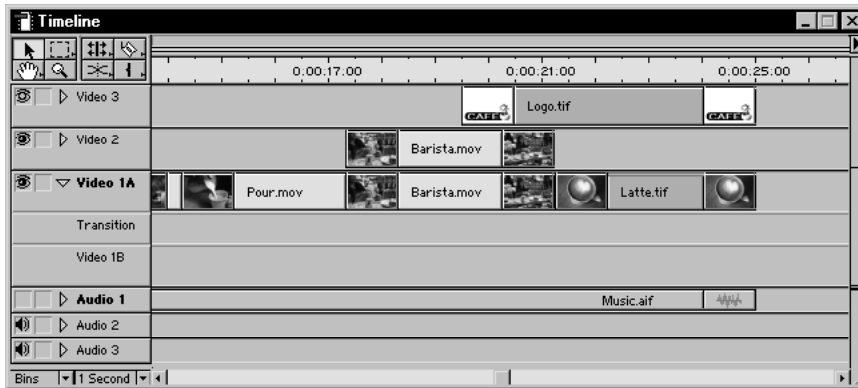


- A. Matte*
- B. Lightened instance of clip with matte applied*
- C. Original clip*

Adding a filter sets up a difference between the two clips so that part of one clip will show through the matte on the other clip. If the clips were identical, the matte would provide no function.

You’ll start by adding an instance of Barista.mov to the superimpose track.

- 1 Drag Barista.mov from the Project window into the Video 2 track, snapping it to the first instance of Barista.mov in the Video 1 track so that the two clips are aligned.




Now you'll apply a filter to lighten the instance of Barista.mov you just added to the Video 2 track.

- 2 Select Barista.mov in the Video 2 track and then open the Filters dialog box.
- 3 Double-click Brightness & Contrast in the Available list. Set Brightness to **-37** and set Contrast to **-60**, and then click OK to close the dialog box. Click OK again to close the Filters dialog box.

Now you'll set the transparency options and apply the matte for the instance of Barista.mov that you added to the Video 2 track.

- 4 With Barista.mov still selected in the Video 2 track, choose Clip > Video > Transparency to open the Transparency Settings dialog box.
- 5 For Key type, choose Image Matte.
- 6 For Matte, click Choose, and then double-click Matte.tif in the 11Lesson folder.

**7** Click the page peel icon () , and click Reverse Key to select it.



**8** Drag the slider in the Sample box to preview the effect of your settings, and then click OK to close the Transparency Settings dialog box.

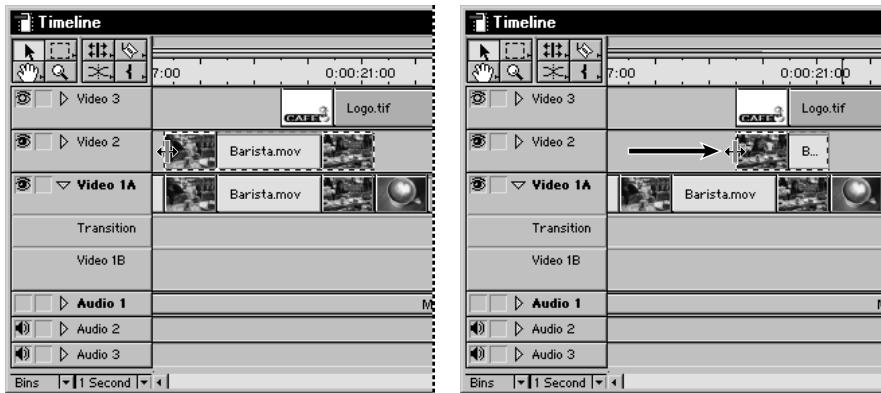
**9** Preview Barista.mov and Logo.tif by scrubbing in the Timeline ruler while holding down the Alt key (Windows) or the Option key (Mac OS).

The area of the image from the original Barista.mov clip, above the logo, displays normal brightness and contrast values, while the area of the copy below the logo is lighter, to go under our logo.



Right now, the matte starts before the logo, which is unnecessary. To fix this, you'll trim the beginning of the top instance of Barista.mov.

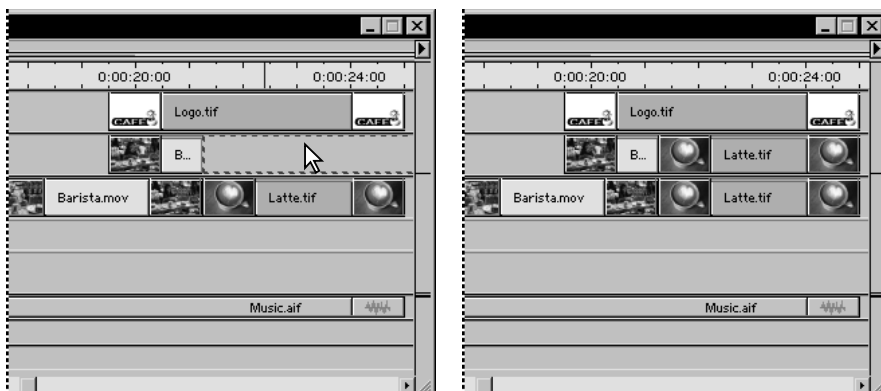
**10** Move the pointer to the beginning of Barista.mov in the Video 2 track and drag right until it snaps to the beginning of Logo.tif.



Next, you'll set up Latte.tif the same way you set up Barista.mov so the logo is visible in both clips. To start, you'll add a copy of Latte.tif to the Video 2 track and add a filter to it. Then you'll copy the transparency settings from Barista.mov and paste them into the copy of Latte.tif in the Video 2 track to set up the matte.

**11** Select Latte.tif in the Timeline and choose Edit > Copy.

**12** Select the Video 2 track by clicking the space to the right of Barista.mov, and then choose Edit > Paste.



The copy of Latte.tif has the same duration, Image Pan filter, and ZigZag filter you applied earlier to the original Latte.tif.

**13** Select the copy of Latte.tif and open the Filters dialog box.

**14** Double-click Brightness & Contrast in the Available list. Set Brightness to **-40** and set Contrast to **-50**, and then click OK to close the dialog box. Click OK again to close the Filters dialog box.

Now you'll copy the transparency settings, which include the matte, from Barista.mov to Latte.tif.

**15** Select Barista.mov in the Video 2 track, choose Edit > Copy.

**16** Select the copy of Latte.tif in the Video 2 track and choose Edit > Paste Custom. Under Settings, deselect Filters and select Transparency Settings, and then click Paste.



You didn't choose Filters in the Paste Custom dialog box because that would have affected the filters already applied to the copy of Latte.tif.

**17** To see the completed effect, including the logo, preview Barista.mov and Latte.tif by scrubbing in the Timeline ruler while holding down the Alt key (Windows) or the Option key (Mac OS).



**18** Save the project.

## Applying audio filters

As you learned earlier, audio filters and video filters are applied in about the same way. Here, you'll first remove noise from an audio clip, and then add some reverberation to the same clip.

**1** Set the Time Unit menu in the Timeline to 2 Seconds.

**2** Using the scroll bar on the right side of the Timeline, scroll the audio tracks, if necessary, so that Audio 1 and Audio 2 tracks are visible.



**3** Drag Voice1.aif from the Project window into the Audio 2 track so that its Out point snaps to the end of the last clips in the project.

You'll need to unmute the Audio 2 track before you work with Voice1.aif.

**4** Click the box on the far left of the Audio 2 track so that the speaker icon (🔊) appears.

**5** Preview Voice1.aif by moving the edit line to the beginning of the clip and pressing the Play button under the Program view. Notice the constant noise in the clip.

The Notch/Hum filter in Premiere can be used to remove or reduce hum (low-frequency noise) or other single-frequency noise in an audio clip. You'll use the Notch/Hum filter to remove noise from the Voice1.aif clip.

**6** In the Timeline, select Voice1.aif and open the Filters dialog box.

**7** In the Available list, double-click Notch/Hum Filter.



**8** Click the Preview sound box. Premiere plays a short loop of audio from the audio track.

The frequency of the noise in Voice1.aif is 800 Hz.

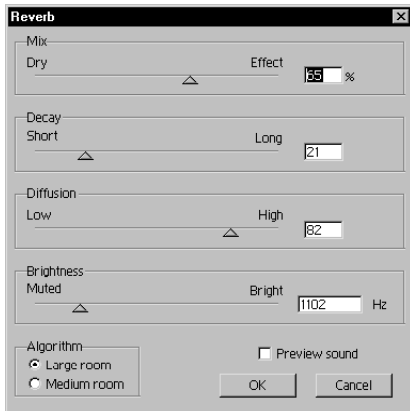
**9** Drag the slider in the Notch/Hum Filter dialog box while listening to the audio preview. Notice that as the filter setting (to the right of the slider) approaches 800 Hz, the noise is reduced. To set the filter precisely at 800 Hz, you'll enter that value.

**10** Type **800** in the Hz box, and then click OK to close the Notch/Hum Filter dialog box. Click OK again to close the Filters dialog box.

**11** Preview Voice1.aif again. The noise is now nearly inaudible. Also notice that the audio sounds flat. Let's add some life to it.

Now you'll apply a filter to add reverberation to the same audio clip. The Reverb filter simulates sound bouncing off hard surfaces in either a medium-sized room or a large room.

**12** Click in the Timeline window title bar to make it active. With Voice1.aif still selected, open the Filters dialog box and double-click Reverb in the Available list.



**13** Select Preview Sound, select Medium room, and set Mix to about **20%**. Set Decay to a value that makes the audio sounds like it is coming from a medium-sized room (we used **20%**).

**14** Click OK to close the Reverb dialog box, and then click OK to close the Filters dialog box.

Before previewing Voice1.aif and Music1.aif together, you'll need to unmute the Audio 1 track.

**15** Click Voice1.aif again to deselect it.

**16** Click the box on the far left of the Audio 1 track so that the speaker icon (🔊) appears.

**17** Preview Voice1.aif and Music1.aif together by moving the edit line to a point several seconds before the beginning of Voice1.aif and pressing the Play button under the Program view. You have just improved the quality of the sound in your project significantly!

**18** Save the project.

## Exporting the movie

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

**1** Click the title bar of the Timeline window to make it active.

**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 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 11Lesson folder for the location and type **Coffee.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 Monitor 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:

- Find filters to reverse an image (left-to-right), invert an image (top-to-bottom), and reverse a clip (front-to-back).
- Try this method of making a filter start changing at an exact point in a clip: Set a marker in a clip where you want the change to start. Then drag the keyframe marker in the Filters dialog box so that it snaps to the marker in the clip.
- Split a clip into a number of equal-sized segments using the razor tool, and then apply a filter to every other segment using Paste Custom and Paste Custom Again.

## Review questions

- 1 How can you tell if a filter has been applied to a clip?
- 2 What does the timecode under Keyframes in the Filters dialog box represent?
- 3 Why would you need to use a transition to change a filter over time?
- 4 What is the quickest method of applying identical filters and settings to multiple clips?
- 5 What does the speaker icon in the Timeline do?

## Answers

- 1 A blue-green bar is displayed at the top of the clip in the Timeline.
- 2 This timecode represents the position of the active keyframe in relation to the entire video program.
- 3 Filters that do not use keyframes can be changed over time only by using a transition.
- 4 Using the Paste Custom command is the quickest way to apply identical filters and settings to multiple clips.
- 5 The speaker icon can be used to mute the audio track or make it shy.