



Pro Tools®
Menus Guide

Version 7.3



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chapter 1

Introduction

This guide summarizes the Pro Tools menus, windows, and their associated commands and options.

 *References to Pro Tools LE™ in this guide are usually interchangeable with Pro Tools M-Powered™ and Pro Tools Academic™, except as noted in the Pro Tools M-Powered and Pro Tools Academic Getting Started Guides.*

 *For complete instructions, see the Pro Tools Reference Guide.*

chapter 2

Pro Tools Menu (Mac Only)

The Pro Tools® Menu commands include links to Pro Tools Preferences, access to Mac OS X application management, and the Quit command.



Pro Tools menu

About Pro Tools

The About Pro Tools command launches the Pro Tools banner, which includes the version number of your Pro Tools software.

Preferences

Pro Tools Preferences are available from both the Pro Tools Menu and the Setup menu. For more information, see “Preferences” on page 61.

Mac Application Management Commands

(Services, Hide Pro Tools, Hide Others, Show All)

The Pro Tools menu also provides access to the following Mac OS X application management commands: Services, Hide Pro Tools, Hide Others, and Show All. For more information about these and other Mac OS X features, refer to your Apple Mac documentation.

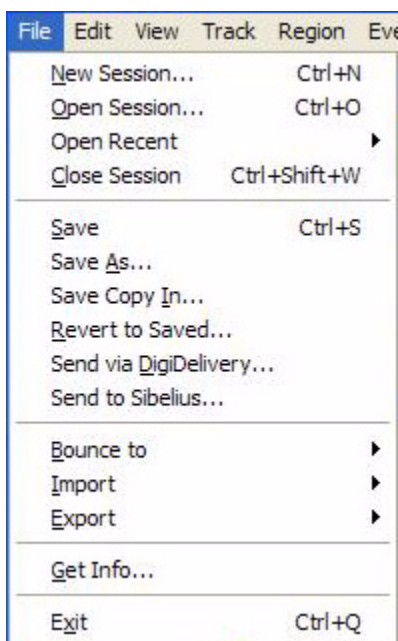
Quit Pro Tools

The Quit Pro Tools command ends your Pro Tools session and closes the Pro Tools application.

chapter 3

File Menu

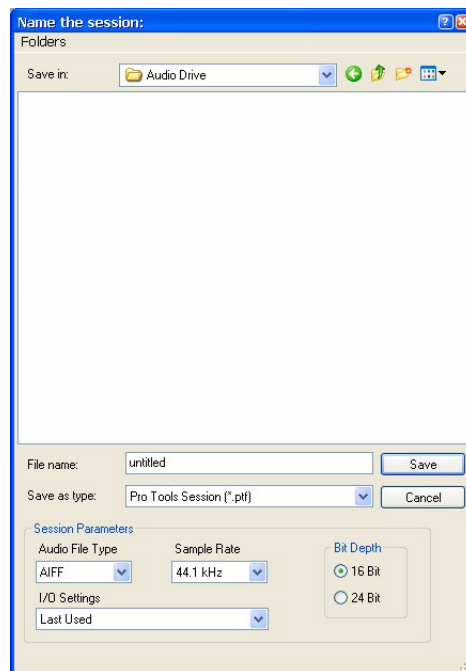
File menu commands are used to create and maintain Pro Tools sessions.



File menu

New Session

The New Session command creates a new Pro Tools session. Before the session is created, you must name the session and choose its Audio File type, Sample Rate, Bit Depth, and I/O Settings in the New Session dialog.



New Session dialog

Open Session

The Open command opens a session previously created with Pro Tools. Only one session can be open at a time.

Open Recent

The Open Recent command lets you open any of the 10 most recently opened Pro Tools sessions

Close Session

The Close command closes the current session without quitting Pro Tools. Pro Tools prompts you to save changes before closing the session.

Save

The Save command saves changes made since the last time the session was saved. You cannot undo the Save command.

Save As

The Save As command lets you save a copy of the current session under a different name, or in a different location. Because the Save As command closes the current session and allows you to keep working on the renamed copy, it is useful for saving successive stages of the session.

Save Copy In


The Save Copy In command lets you save a copy of the currently selected session under a different name or in a different location. Session media can be included in the copy that you save, with options to save the media at a different bit depth, sample rate, fader gain level, or file format type. Sessions can be saved in a variety of session formats for compatibility with older systems. This command is useful for archiving sessions.



Save Copy In dialog

Unlike the Save As command, Save Copy In does not close the original session, so subsequent edits are made to the original session. The saved copy becomes a backup copy, and gives you the option of returning to the earlier version.

When you Save Copy In with a lower bit rate, Pro Tools Dither with Noise Shaping will be applied. The Dither setting used for any conversion is the Digidesign[®] Dither plug-in with Noise Shaping enabled.

 For information on sharing sessions between different platforms, Pro Tools systems, or Pro Tools software versions, see the Pro Tools Reference Guide.

The Items To Copy section of this dialog provides several options for copying a session along with its associated files.

All Audio Files When selected, all audio files are copied to the new location. Selecting All Non-“file type” Audio Files copies all audio files *except* audio files of the specified audio file type. This option’s file type will always be the default audio file type of the session; so if the session’s default audio file type is WAV, the option will read All Non-WAV Audio Files. Selecting Don’t Copy Fade Files omits fade files from the copied data.

Session Plug-in Settings Folder When selected, the session’s Plug-in Settings Folder is copied to the new location. The references to these plug-in settings in the session are redirected to the copied files.

Root Plug-in Settings Folder When selected, the contents of the root-level Plug-in Settings Folder are copied into a folder named *Place in Root Settings Folder*, indicating that these files will need to be moved to the root level plug-in settings folder on the destination system before you can use them. The references to these settings files in the session are *not* redirected to point to the copied files.

Movie/Video Files When selected, the session’s video files are copied to the new location, and the references in the session are redirected to the copied movie or video file.

Preserve Folder Hierarchy When selected, the relative arrangement of session audio files located across different drives or folders is maintained. The main folder for the session copy will include subfolders for each drive or folder in the original session and the destination subfolders will use the same names as the source drives and folders.

When this option is not selected, the Save Copy In command copies all files of the same type, regardless of their location, into a single destination folder.

Revert to Saved

The Revert to Saved command restores the most recently saved version of a session, discarding all changes made since the last time you saved. Reverting to the last saved version of a session is like closing the session without saving changes and reopening it.

Send via DigiDelivery

DigiDelivery® is Digidesign's system for efficient and reliable transfer of digital media files over the Internet. Send via DigiDelivery lets you send a Pro Tools session and all of its related files using DigiDelivery from within Pro Tools.

Anyone can send and receive files from a Digi-Delivery system, even if they do not own a Digi-Delivery network appliance, as follows:

- ◆ To send a delivery, senders must have an Internet connection, an account on a DigiDelivery network appliance, and the DigiDelivery client application.
- ◆ To receive a delivery, recipients only need an Internet connection and the DigiDelivery client application. An account on the network appliance is not needed.

 For more information about DigiDelivery, see the *DigiDelivery Guide*.

Send to Sibelius

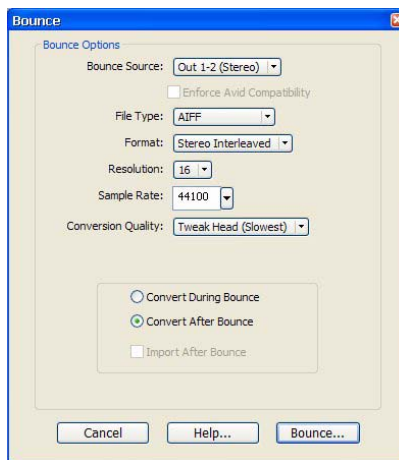
The Send To Sibelius command exports all MIDI and Instrument tracks to Sibelius or G7 notation software as a MIDI file. You can then further edit the notation in Sibelius (or G7) and print the score of your session.

Bounce to Commands

The Bounce to commands let you mix tracks together into one file.

Bounce to Disk

The Bounce to Disk command allows you to mix together the outputs of all currently audible tracks routed to a common output path to create a new audio file. You can use the Bounce to Disk command to create a submix or to create a final mix in any of several audio file formats.



Bounce to Disk dialog

Bounce Source Selects the audio output path to bounce. Only audio routed to the selected path will be included in the bounce.

Enforce Avid Compatibility Creates frame-accurate edits, wraps the files as OMFI (unless File Type is MXF), and limits the sample rate options to 44.1 kHz or 48 kHz. Dithering without noise shaping will be applied to files being exported from 24-bit to 16-bit.


File Type Selects the audio file type. Choices on all systems are BWF (.WAV), AIFF, MPEG-1 Layer 3 (MP3), and QuickTime. Windows systems also include Windows Media (Windows). Mac systems also include SD II and Sound Resource. Systems with the DigiTranslator™ option also support MXF audio files.

Certain file types are restricted in regards to format, resolution, and sample rate.


Format Selects the channel format (number of channels). Choices are mono (summed), multiple mono, or interleaved.

Resolution Selects the bit depth. Choices are 24-bit, 16-bit, or 8-bit resolution.

Sample Rate Selects the sample rate.

 *Whenever a Bounce to Disk is configured to a different file type, file format, resolution, or sample rate, additional options become available to convert during or after the bounce. See “Additional Bounce Options” on page 9 for more information.*

Import After Bounce Automatically imports the audio after it is bounced and adds it to the Region List so that it can be used in the session.

 *The Import After Bounce option is only available if the target file type and sample rate for the bounce are the same as the file type and sample rate of the current session, and the target resolution (bit rate) is the same or lower than the resolution of the session. In addition, tracks bounced to a Stereo Interleaved file cannot be imported after a bounce.*

Additional Bounce Options

The following Bounce options are only available when bouncing to a different file type, format, resolution, or sample rate.

Conversion Quality Selects the quality, with option ranging from Low to Tweak Head, when bouncing to a new sample rate.

Use Squeezer Optimizes the dynamics of the bounced audio before conversion to 8-bit resolution.

Convert During Bounce Automatically performs file type, sample rate, and bit resolution conversion as the file is being bounced.

Convert After Bounce Automatically performs file type, sample rate, and bit resolution conversion after the file has been bounced.

Bounce to QuickTime Movie

This command lets you bounce the main video track (QuickTime or Avid video) and a mono or stereo mixdown of your session to a new QuickTime movie. Pro Tools will convert the audio tracks to the selected sample rate and bit resolution, then create a new flattened movie with the bounced audio. As a QuickTime file, the new movie is supported by all software applications that support QuickTime video.

Import

Pro Tools provides several menu commands to import files and regions into an open session.

Import Session Data

This command lets you import selected session data from an existing session into the current session. Options are provided for time code mapping, track offset options, sample rate conversion, and copying, converting, and referenc-

ing audio and video source files. The Import Session Data command also lets you import the Tempo Meter Map, and any Key Signature Maps, Markers/Memory Locations, and Window Configurations.

With Pro Tools HD® or Pro Tools LE™ with DV Toolkit™ 2, you can select specific session data (such as automation and routing) to import. You can also import main playlist options—either replacing existing options or overlaying elements onto existing tracks.

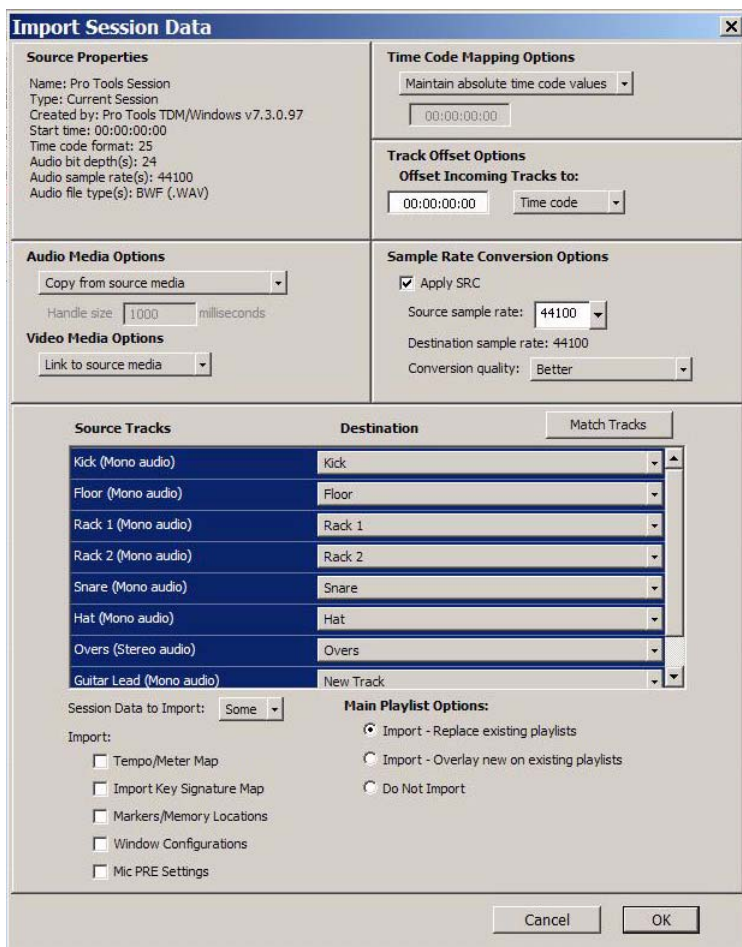


Figure 1. Import Session Data dialog (Pro Tools HD shown)

Import Audio

This command lets you import audio files into the current session. Audio files can be imported into a new track (and the Region List), or the Region List only.

Import MIDI

The Import MIDI command imports all tracks from a Standard MIDI file into Pro Tools. MIDI files can be imported into a new track (and the Region List) or the Region List only.

Options are provided for importing the Session Start or Song Start Marker (if the marker is not located at the session start), importing tempo map data contained in the sequence, and removing existing Instrument or MIDI tracks.

Import Video

This command lets you import an Avid Video (Pro Tools|HD systems with an Avid video peripheral only) or QuickTime into the main video track (and the Region List), a new track (and the Region List), or the Region List only.

The Import Video command can also be used to extract (import) audio from a Quicktime Movie.

Import Region Groups

This command lets you import region groups into the current session. Region groups can be imported into a new track (and the Region List) or the Region List only.

Export

Pro Tools provides several menu commands to export session tracks or data as files.

Export Selected Tracks as AAF/OMF (DigiTranslator Option Only)

The Export Selected Tracks as AAF/OMF command exports selected tracks in AAF and OMFI format. Advanced Authoring Format (AAF) and Open Media Framework Interchange (OMFI) are industry standard file formats that facilitate the transfer of digital media between applications (such as Pro Tools and Avid Video editing software). If the DigiTranslator option is not installed, the Export Selected Track as OMF command will be greyed out in the File menu.



For more information, see the DigiTranslator 2.0 Integrated Option Guide.

Export MIDI

This command lets you export your Pro Tools session or individual MIDI or Instruments tracks as a standard MIDI file. You can export the file as a Type 1 (multitrack) or Type 0 (merged) Standard MIDI file. The exported MIDI file includes meter and tempo information, and any key signatures in your Pro Tools session.

Muted MIDI tracks will not be exported.

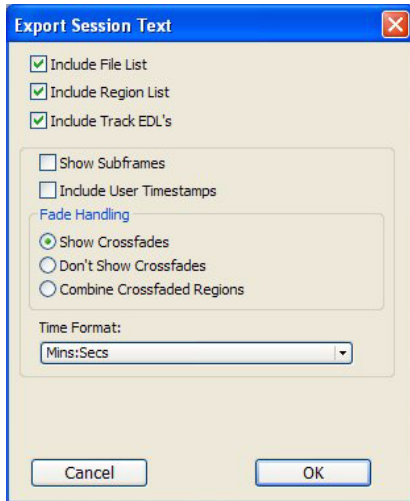
This can be useful for storing libraries of your favorite MIDI sequences or SysEx data (such as bulk or individual patch dumps for your external MIDI devices), or for importing MIDI into notation applications other than Sibelius or G7.

Export Session Info as Text

(Pro Tools HD Only)

This command exports the current session as a tab-delimited text file that can contain region and file names, extended timestamp information, and information about crossfades.

You can export to any of several different text file formats (including Microsoft Word and Excel).



Export Session Info as Text dialog (Pro Tools LE shown)

Get Info

This command lets you enter and save information about the session.

Left-column text fields are topic fields. Text entered there is saved with your Pro Tools Preferences and will appear in all sessions, allowing you to preset the field to topics that you commonly use.

Right-column text fields are information fields and are session specific and will be saved with the session.

Exit

(Windows Only)

The Exit command ends your Pro Tools session and closes the Pro Tools application.

chapter 4

Edit Menu

Edit menu commands are used to edit and manipulate the current selection and affect data in the timeline or the clipboard.



Edit menu

Undo

The Undo command lets you sequentially undo up to 32 of your previous actions. Certain commands and actions (such as saving) are not undoable. The last command in the undo queue will appear in the menu (for example, “Undo Paste”).

If no actions are available to undo, the menu displays a grayed out Can’t Undo.

Redo

After undoing a command or action, you can redo it by choosing the Redo command. This is a good way to compare before and after states of edits.

If no actions are available to redo, the menu displays a grayed out Can’t Redo.

Cut

This command cuts a selection out of its current location and stores it in memory so that you can paste it elsewhere.

Copy

This command copies a selection (leaving the original intact) and stores it in memory so that you can paste it elsewhere.

Paste

This command inserts cut or copied data into a location specified with an Edit tool (such as the Selector tool).

Clear

This command removes the contents within a selection in the Edit window.

Cut Special

The Cut Special commands let you cut just automation data from the current selection (without associated audio, video, or MIDI notes) and place it in memory to paste elsewhere. Choices include:

All Automation Cuts all automation or MIDI controller data whether it is shown or not.

Pan Automation Cuts only pan automation or MIDI pan data whether it is shown or not.

Plug-in Automation Cuts only plug-in automation that is shown.

Copy Special

The Copy Special commands let you copy just automation data from the current selection (without associated audio, video, or MIDI notes) and place a copy of it in memory to paste elsewhere.

All Automation Copies all automation or MIDI controller data whether it is shown or not.

Pan Automation Copies only pan automation or MIDI pan data whether it is shown or not.

Plug-in Automation Copies only plug-in automation that is shown.

Paste Special

The Paste Special commands let you paste automation data into another region (without affecting associated audio, video, or MIDI notes) in the following ways:

Merge Pastes MIDI controller data from the clipboard to the selection and merges it with any current MIDI controller data in the selection. This can be useful for consolidating MIDI data from several tracks into a single MIDI track.

Repeat to Fill Selection Pastes multiple iterations of audio, video, or MIDI data from the Clipboard to fill the selection. If you select an area that is not an exact multiple of the copied region size, the remaining selection area is filled with a trimmed version of the original selection. This allows you to easily create drum loops and other repetitive effects. Before the data is pasted, Pro Tools prompts you to specify a crossfade to smooth transitions between regions.

To Current Automation Type Pastes the automation or MIDI controller data from the clipboard to the selection as the current type of automation or continuous MIDI data. This lets you copy one type of automation data to another, or one type of continuous MIDI data to another type of contiguous MIDI data.

Clear Special

The Clear Special commands let you clear just automation data from the current region. Choices are:

All Automation Clears all automation or MIDI controller data whether it is shown or not.

Pan Automation Clears only pan automation or MIDI pan data whether it is shown or not.

Plug-in Automation Clears only plug-in automation that is shown.

Select All

This command selects all audio and MIDI data in one or more tracks.

- ◆ To select all regions in a single track, select a portion of the track, or click the Selector anywhere in a track and choose Select All.
- ◆ To select all regions on multiple tracks, Shift-click a region on each track with the Selector or Grabber and choose Select All.
- ◆ To select all regions on all tracks, Select the “All” Edit Group in the Groups List, click the Selector anywhere in a track, and choose Select All.

Selection

The Selection commands are for copying or playing Edit or Timeline selections.

Change Timeline to Match Edit When the Edit and Timeline selections are unlinked, this command copies the current Timeline selection to the an Edit selection.

Change Edit to Match Timeline When the Edit and Timeline selections are unlinked, this command copies the current Edit selection to the Timeline.

Play Edit This command plays an Edit selection.

Play Timeline This command plays a Timeline selection.

Duplicate

This command copies a selection and places it immediately after the end of that selection in a track.

Repeat

This command is similar to Duplicate, but allows you to specify the number of times the selected material is duplicated. To use this command, select the material you want to repeat, choose Repeat, then enter the number of repetitions.

Shift

This command moves track material earlier or later in time by a specified amount. To use this command, select the material you want to move, choose Shift, then enter the direction and time value.

Insert Silence

This command creates regions of silence. Make a selection on one or more tracks, choose Insert Silence, and precisely that amount of silence will be inserted.

With Pro Tools 7.2, the Insert Silence command inserts video black into a video track.

Snap To

This command provides two options for “butt splicing” successive elements on a track.

Previous Snaps a region (or Edit selection containing whole regions) to the end of the preceding region

Next Snaps a region (or Edit selection containing whole regions) to the beginning of the next region in a track.

Trim Region

This command provides several options for editing region boundaries (including looped regions).

To Selection This command removes data before and after a region or MIDI note selection, leaving only the selection. This command lets you quickly remove all data in a region (and in some instances the entire track) except for the current selection.

When trimming regions that include fades or are adjacent to fade boundaries, the fades from the source region are adjusted to the new region boundaries.

Start to Insertion This command lets you trim a region or MIDI note by automatically removing the material between the Edit insertion point and the start point.

End to Insertion This command lets you trim a region or MIDI note by automatically removing the material between the Edit insertion point and the end point.

Start to Fill Selection This command lets you automatically reveal underlying material in the gaps between the region start and selection start points.

End to Fill Selection This command lets you automatically reveal underlying material in the gaps between the selection end and region end points.

To Fill Selection This command lets you automatically reveal underlying material in the gaps before and after the selection.

Separate Region

These commands separate a region from adjacent data in the track where it was created. By separating a region you will also create by-product regions from data on either side of the separation. The Separate Region commands automatically unloop and flatten looped regions before separating.

Separate Region includes the following commands:

At Selection This command creates new region boundaries at the selection start and end points.

When separating regions that include fades, the status of the fade depends on the Preserve Fades when Editing preference.

On Grid This command constrains newly created regions to start and end on grid points.

At Transients This command automatically creates region boundaries on detected transients within a selection.

Heal Separation

This command repairs separated regions, provided that the regions are contiguous and their relative start and end points haven't changed since they were originally separated. If you have trimmed or changed the start and end points of the two regions, or moved them away from each other, they cannot be repaired with the Heal Separation command.

Strip Silence

This command opens the Strip Silence window. Use this window to remove areas of silence from a selection. Strip Silence automatically divides a selection into regions, which can be useful for quantizing audio to musical values or SMPTE locations.



Strip Silence window

Consolidate

This command consolidates multiple regions into a single region. When an audio track is consolidated, a new audio file is written that encompasses the selection range, including any blank space or fades.

TCE Edit to Timeline Selection

(Pro Tools HD and Pro Tools LE with DV Toolkit 2 Only)

This command uses the Time Compression/Expansion plug-in to fit an audio selection to a Timeline selection. This is only possible when the Edit and Timeline selections are unlinked.

Thin Automation

(Pro Tools LE Only)

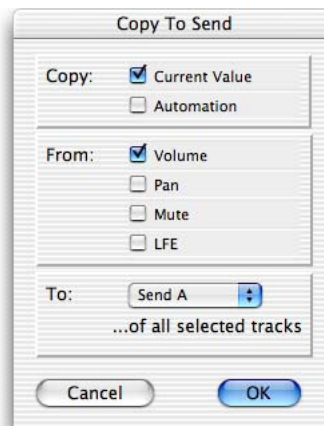
This command lets you selectively thin areas in a track where automation data is too dense and adversely affecting CPU performance. The amount of thinning performed is determined by the amount you have selected in the Automation page of the Preferences dialog. Avoid over-thinning data or it may no longer accurately reflect the original automation.

Automation

Copy to Send

(Pro Tools HD Only)

This command lets you copy either the current values or automation of a selected track's volume, pan, mute, or LFE automation to the corresponding playlist for the send. This is useful when you want a track's send automation to mirror automation on the track itself.



Copy to Send dialog

To copy a track's current control settings to a send on that track, select Current Value. To copy the entire automation playlist for the track to a send, select Automation.

Thin Automation

(Pro Tools HD Only)

This command lets you selectively thin areas in a track where automation data is too dense and adversely affecting CPU performance. The amount of thinning performed is determined by the amount you have selected in the Automation page of the Preferences dialog. Avoid over-thinning data or it may no longer accurately reflect the original automation.

Write to Current and Write to All Enabled

(Pro Tools HD and Pro Tools LE with DV Toolkit 2 Only)

These commands let you write automation states for one or more parameters to specific session locations in a single step. This saves you the trouble of performing multiple automation passes for different parameters in real time, or having to graphically draw automation state changes on individual automation playlists.

Write to Current Parameters

This command writes the current value only to the currently displayed automation parameter.

Write to All Enabled Parameters

This command writes the current settings for all automation parameters enabled in the Automation Enable window.

Trim to Current and Trim to All Enabled

(Pro Tools HD and Pro Tools LE with DV Toolkit 2 Only)

These commands let you use trim values as snapshots and apply the relative changes or *delta values* to the selected automation. This is similar to the Write Automation command, except that it writes delta values instead of absolute values to automation data. You can use trim values in writing snapshot automation to any automatable parameter.

Trim to Current Parameter

This command trims the current value only to the currently displayed automation parameter.

Trim to All Enabled Parameters

This command trims the current settings for all automation parameters enabled in the Automation Enable window.

Glide to Current and Glide to All Enabled

(Pro Tools HD and Pro Tools LE with DV Toolkit 2 Only)

These commands let you manually create an automation transition (or glide) from an existing automation value to a new one, over a selected area.



Glide Automation can also be used for automating the Surround Panner.

Glide to Current Parameter

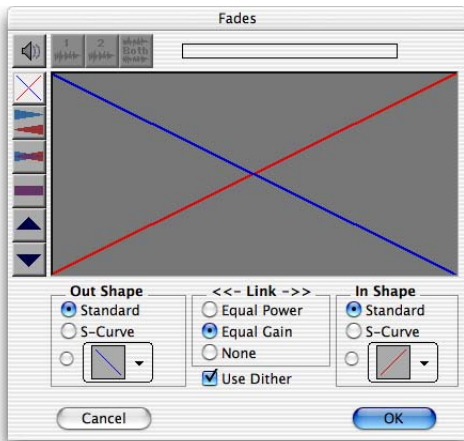
This command applies Glide Automation only to the currently displayed automation parameter.

Glide to All Enabled Parameters

This command applies the Glide Automation for all automation parameters enabled in the Automation Enable window.

Fades

These commands let you create (or delete) a crossfade between two adjacent audio regions, or a fade-in or fade-out of a single region. Crossfade duration, position, and shape are all selectable. A selection that crosses multiple regions will create crossfades for each of the region transitions. If a selection includes regions that already contain crossfades, the existing crossfades will be modified.



Fades dialog

Create The Create command produces a crossfade between adjacent regions according to parameters you specify with the Fades editor.

Delete The Delete command removes a crossfade between adjacent regions.

Fade to Start The Fade to Start command creates a fade-in from the current insertion point to a region's start point.

Fade to End The Fade to End command creates a fade-out from the current insertion point to a region's end point.

chapter 5

View Menu

View menu options and commands control the display of Pro Tools windows, tracks, and track data. Some View menu options toggle the display of various Pro Tools windows or data: selecting the option displays the data, and deselecting the option hides the data.



View menu

Narrow Mix

This option reduces the width of Mix channels on-screen, allowing you to display the maximum number of tracks on your computer monitor. In this view, track names, names of sends, and plug-in names are abbreviated to accommodate the smaller view. To return to normal view width, choose this command again.

Mix Window

These options selectively display the following views in the Mix window:

- Mic Preamps (Pro Tools HD only)
- Instruments
- Inserts
- Sends A-E
- Sends F-J
- Delay Compensation (Pro Tools HD only),
- Track Color
- Comments

You can also select All of the displays, or None of them.

Edit Window

These options selectively display the following views in the Edit window:

- Comments
- Mic Preamps (Pro Tools HD only)
- Instruments
- Inserts
- Sends A–E
- Sends F–J
- I/O
- Real-Time Properties
- Track Color
- Transport

You can also select All of the displays, or None of them.

Rulers

These options selectively display various Timebase and Conductor rulers in the Edit window. In addition to providing a timing reference for track material, Timebase rulers are used to define Edit and Timeline selections.

Besides selecting individual rulers, you can select All of the rulers, or None of them.

Timebase Rulers

Any or all of the following Timebase rulers can be displayed at the top of the Edit window:

- Bars:Beats
- Minutes:Seconds
- Time Code (Pro Tools HD and Pro Tools LE with DV Toolkit 2 only)
- Feet+Frames (Pro Tools HD and Pro Tools LE with DV Toolkit 2 only)
- Samples

In addition to providing a timing reference for track material, the Timebase rulers are also used to define *Edit selections* for track material, and *Timeline selections* for record and play ranges.

Conductor Rulers

Any or all of the following Conductor rulers can be displayed:

- Markers
- Tempo (and Tempo Editor)
- Meter
- Key Signature (and Key Signature Staff)

The Tempo, Meter, and Key Signature rulers indicate changes in tempo, meter, and key signature within the session. The Markers ruler displays Markers to important track locations.

The Tempo Editor is an expansion of the Tempo ruler, opening in the rulers section of the Edit window.

You can also show or hide the Key Signature Staff in the Key Signature ruler.

Region

These options selectively display various data in regions.

Sync Point This option lets you display or hide sync points in regions. Regions will align to a sync point regardless of its display status.

Name This option lets you display or hide a region's name in tracks in the Edit window. Hiding a display is useful if you are working at a zoom level where region names obscure the view of audio waveforms.

Channel Name This option lets you display or hide channel names in regions.

Scene and Take This option lets you display or hide scene and take information in regions.

Overlap This option lets you display or hide the region overlap “dog-ear” corner that indicates overlapping region boundaries.

Current Time This option displays the time stamp of all regions placed in all tracks according to their current location in the track.

Original Time Stamp This option displays the Original Time Stamp of all regions in all tracks. When a region is created, it is time stamped relative to the SMPTE start time specified for the session. This original time stamp is permanently stored with the region and cannot be changed. If a region is ever moved, it can easily be placed at its original position using the Spot dialog.

User Time Stamp This option displays the User Time Stamp of all regions in all tracks. When a file is first recorded, its User Time Stamp is identical to its original time stamp. You can change the User Time Stamp using the Time Stamp Selected command in the Region List. This allows you to use a custom time stamp for spotting or re-spotting the region to a time location different from its Original Time Stamp.

No Time This option disables the time stamp display in regions.

Automation

In addition to the main automation data displayed in certain automation playlists, you can simultaneously display other automation data:

Trim Playlist If automation is not set to coalesce after every automation pass, this command displays Trim automation data along with the main Volume or Send level automation data in the same automation view. This Trim automation display cannot be directly edited.

Composite Playlist When a track is a VCA slave, you can display a composite automation playlist that shows the contribution of the VCA Master to the Volume or Mute automation data on the slave track. This composite playlist reflects the actual position of the Volume fader on the slave track. The composite playlist display cannot be directly edited.

Sends A–E

These options display either send assignments for all sends, or the controls for individual sends (Sends A–E). Select Assignment to display all five of these send assignments.

Sends F–J

These options display either send assignments for all sends, or the controls for individual sends (Sends F–J). Select Assignment to display all five of these send assignments.

Track Number

This command assigns each track a number corresponding to its position in the Mix and Edit windows. When tracks are reordered, track numbers stay in positional sequence.

Transport

These options selectively displays Counters, MIDI Controls, and Expanded controls in the Transport window.

System Usage

(Pro Tools HD Only)

The System Usage window shows the usage of DSP and CPU resources during a session. These options set the display format for the System Usage window:

- Small
- Large
- Detailed
- Gas Gauge
- Activity Only.

Disk Space

These options specify either a Text or Gas Gauge style display format for the Disk Space window. The Disk Space window shows how much recording time is currently available on each hard drive connected to your system.

Main Counter

These view options set how the Time Scale is displayed in the Main Counter.

Bars:Beats This option displays the Time Scale in Bars and Beats. Use this Time Scale if you are working with musical material that must align with bars and beats.

Minutes:Seconds This option displays the Time Scale in minutes and seconds.

Time Code (Pro Tools HD and Pro Tools LE with DV Toolkit 2 Only) This option displays the Time Scale in SMPTE frames. The Frame Rate and Session Start time are set from the Session Setup window. Pro Tools supports the following frame rates: 24, 25, 29.97 Non-Drop, 29.97 Drop, 30 Non-Drop, and 30 Drop frames per second.

Feet+Frames (Pro Tools HD and Pro Tools LE with DV Toolkit 2 Only) This option displays the Time Scale in feet and frames for referencing audio-for-film projects. The Feet+Frames time display is based on the 35 millimeter film format.

Samples This option displays the Time Scale in samples. This format is useful for high-resolution sample editing.

chapter 6

Track Menu

Track menu commands are used to create, manage, and edit tracks.



Track menu

New Track

The New Track command lets you add one or more new audio tracks, Auxiliary Inputs, Master Faders, VCA Masters, MIDI tracks, Instrument tracks, or Video tracks to a session.

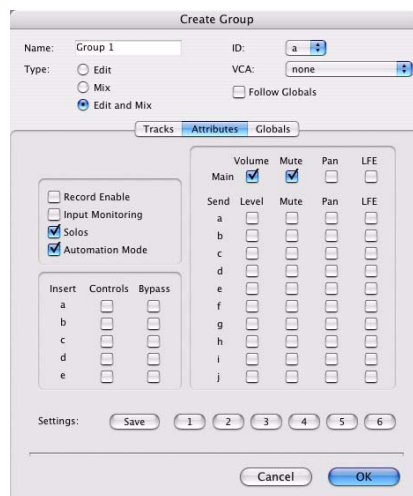
Audio tracks, Auxiliary Inputs, and Master faders can be mono or stereo, or a greater-than-stereo multichannel format (Pro Tools HD only).



New Track dialog

Group

This command opens the Group dialog, which lets you create, modify, duplicate, delete, and assign attributes to groups.



Group dialog

Mix Groups, Edit Groups, and Mix/Edit Groups

Mix Groups only affect mixing functions and Edit Groups only affect editing. Mix/Edit Groups link the grouping functions of the Mix Group and the Edit Group.

Mix Groups in Pro Tools HD

Mix Groups in Pro Tools HD can be set to affect the following items:

- Main Volume
- Main Mute
- Main Pan
- Main LFE Level
- Record Enable
- Input Monitoring
- Solo
- Automation Mode
- Send Level
- Send Mute
- Send Pan
- Send LFE Level
- Plug-in Controls
- Plug-in Bypass

Mix Groups in Pro Tools LE

Mix Groups in Pro Tools LE always affect the following:

- Main volume
- Automation mode

Mix Groups in Pro Tools LE can also be set to affect the following:

- Main Mute
- Solo
- Send Level
- Send Mute

Edit Groups

Edit Groups affect the following items in the Edit window:

- Track View
- Track Height
- Track Timebase
- Audio and MIDI editing functions
- Automation editing functions

Duplicate

This command lets you define how many copies of a track you want to create, and specifies whether to copy audio or MIDI data, playlists, automation, and other attributes.

When duplicating multiple tracks, you can also choose to have the new tracks follow the last selected track (or have each new track follow its source track).

Duplicating a VCA slave track without duplicating its group assignments will coalesce any automation the duplicate track. The coalesced duplicate plays back exactly as if it were in the VCA group.

Split into Mono

This command splits a selected stereo or multi-channel track into individual mono tracks that can be edited and manipulated independently. The Split into Mono command cannot be undone.

Make Inactive or Make Active

This command makes selected tracks inactive, so that they no longer play back or use any DSP resources or voices. Inactive tracks can be made active again by choosing the Make Active command.

Delete

This command removes tracks from a session. While audio or MIDI region data will remain in the Region List, the track and its arrangement of the regions on the deleted track (the track's playlist) will be lost.

If the track contains playlists that are not assigned to any track, you will be prompted to delete or retain them.

Deleting a VCA Master track will coalesce automation from the VCA Master to all of its slave tracks.

Write MIDI Real-Time Properties

This command applies MIDI quantization, duration, delay, velocity, and transposition parameters during playback, as set in Real-Time Properties View (in the Edit window) or in the MIDI Real-Time Properties dialog.

Set Record Tracks to Input Only

(Pro Tools HD Only)

This command changes all record enabled tracks to monitor audio input only, regardless of any punch in or out selection.

Set Record Tracks to Auto Input

(Pro Tools HD Only)

This command changes all record enabled tracks to automatically switch from monitoring input signals to monitoring recorded tracks. When set, record enabled tracks monitor audio input when the transport is stopped. When playback is started for a punch-in, Pro Tools monitors existing track material up until the punch point. While punched in, the input signal is monitored. On punch-out, monitoring switches back to the existing track material. This is similar to the auto-switching logic found on digital and analog multitrack tape machines.

Auto Input Monitoring or Input Only Monitoring

(Pro Tools LE and M-Powered Only)

Auto Input Monitoring

In this mode, when session playback is stopped, Pro Tools monitors audio input. When playback is started for a punch-in, Pro Tools monitors existing track material up until the punch point. While punched in, the input signal is monitored. On punch-out, monitoring switches back to the existing track material. This is similar to the auto-switching logic found on digital and analog multitrack tape machines.

Input Only Monitoring

In this mode, when a track is record-enabled, Pro Tools monitors audio input only, regardless of any punch in or out selection.

Scroll To Track

This command lets you scroll directly to any track by position number. The Edit window tracks will scroll to bring the selected track to as close to the top as possible, and the Mix window tracks will scroll to bring the selected track as close to the left as possible.

Clear All Clip Indicators

This command clears all clip indication from all meters.

Coalesce VCA Master Automation

(Pro Tools HD Only)

This command lets you commit, or *coalesce*, the contribution of a selected VCA Master track's Volume and Mute automation to the automation playlists of its slave tracks (or VCA automation across an Edit selection).

Coalesce Trim Automation

(Pro Tools HD Only)

This command applies, or *coalesces* Trim automation to the main automation playlist by the following methods: After Every Pass, On Exiting Trim Mode, or Manually.

Clear Trim Automation

(Pro Tools HD Only)

This command lets you clear Trim automation if it has not been coalesced on a track. When you clear Trim automation, automation breakpoints on all Trim playlists are deleted and all Trim faders are reset to zero.

Create Click Track

This command lets you create one or more click tracks. Click tracks are Auxiliary Input tracks with the Click plug-in already inserted.

chapter 7

Region Menu

Region menu commands are used to manage and edit regions.

Region	
Mute/Unmute	Ctrl+M
Lock/Unlock	Ctrl+L
Send to Back	Alt+Shift+B
Bring to Front	Alt+Shift+F
Group	Ctrl+Alt+G
Ungroup	Ctrl+Alt+U
Ungroup All	
Regroup	Ctrl+Alt+R
Loop...	Ctrl+Alt+L
Unloop...	
Capture...	Ctrl+R
Remove Sync Point	Ctrl+,
Quantize to Grid	Ctrl+0

Region menu

Mute/Unmute Region

This command mutes playback of a selected region. Choosing the Unmute command unmutes the region. This command does not create automation data.

Lock/Unlock Region

This command locks a selected region in place so it cannot be moved unless you unlock it. This command is useful for permanently associating a region with a particular location in a track (such as a beat, SMPTE frame, or time value). A small lock icon appears in the region indicating it has been locked.

Send to Back

This command sends the selected region or regions behind any neighboring overlapping regions. If multiple overlapping regions are selected, Pro Tools will apply the command to each region as that region relates to the neighboring region on the right.

Bring To Front


This command brings the selected region or regions to the front of any neighboring overlapping regions. If multiple overlapping regions are selected, Pro Tools will apply the command to each region as that region relates to the neighboring region on the right.

Group

The Group command creates a region group from all elements in the current selection. Selections can include audio, MIDI, or Video regions on one or more tracks. Multiple region groups can be selected and included in new region groups.


Ungroup

The Ungroup command unpacks the currently selected region group, revealing all underlying regions and any nested region groups. When there are multiple nested region groups, the Ungroup command will ungroup the front-most top-layer region group only, preserving any underlying region groups.

 *You can also use the Region > Ungroup command on looped regions to unloop and maintain all loop iterations as individual regions.*

Ungroup All

The Ungroup All command removes all layers of region groups and nested region groups in the currently selected region in one step.

 *You can also use the Region > Ungroup All command on looped regions to flatten the looped regions into one region.*

Regroup

The Regroup command undoes the last Ungroup command and regroups the individual regions back to their former region group state. This lets you ungroup a grouped region, edit its underlying regions, and regroup it to continue working on higher-level composition and arranging.

Loop

The Loop command lets you loop audio, video, and MIDI regions.

Unloop

The Unloop command lets you switch looped regions back to standard (unlooped) regions so that they can be edited individually.

Capture Region

This command defines a selection as a new region and adds it to the Region List. From there the new region can be dragged into a track. You cannot capture selections across multiple regions unless the data is contiguous material from the same file.

Identify Sync Point and Remove Sync Point

This command places a Sync Point at the current cursor location. When you identify a sync point, a small down arrow appears at the bottom of the region, with a vertical, light grey line indicating the location of the sync point. This Sync Point can then be used as the reference point—nudge, spot, move, and so on—instead of the region start or end. With Pro Tools HD or Pro Tools LE with DV Toolkit 2, when you choose this command, the current SMPTE time is automatically entered as the SMPTE location for the Sync Point.

To remove a Sync point from a region, select the region with the Grabber and choose Region > Remove Sync Point.

Quantize to Grid

This command adjusts the placement of a selected audio or MIDI region in a track so that its start point (or Sync Point, if it contains one) precisely aligns to the nearest Grid boundary. Grid units are chosen from the Grid pop-up menu in the Edit window.

chapter 8

Event Menu

The Event menu contains commands for editing audio and MIDI events.



Event menu

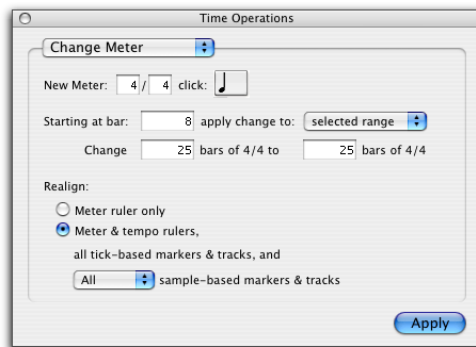
Time

Pro Tools provides several commands for defining meter and time over a range of time (or measures). The Time options include:

Operations Window

This command opens the Time Operations window. This floating window lets you define meter, click, and song start options by choosing any of the following commands from the pop-up menu at the top of the window:

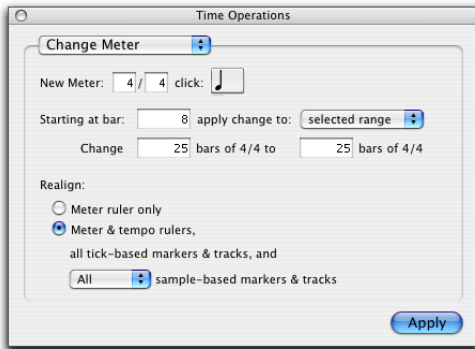
- Change Meter
- Insert Time
- Cut Time
- Move Song Start



Time Operations window, Change Meter option

Change Meter

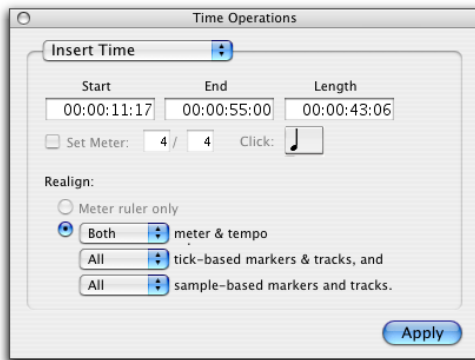
The Change Meter command lets you specify complex meter changes for Bar|Beat-based material. You can enter meter changes at a particular bar, make a meter change over a selected area of time, or add meter changes sequentially one bar at a time.



Time Operations window, Change Meter option

Insert Time

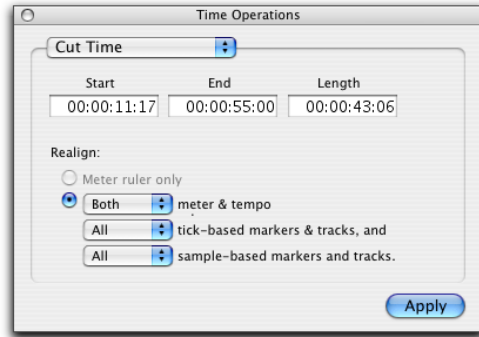
The Insert Time command lets you insert an amount of blank time into conductor rulers, MIDI tracks, and audio tracks.



Time Operations window, Insert Time option

Cut Time

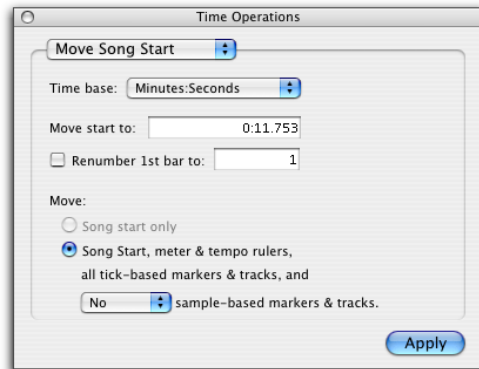
The Cut Time command lets you cut a specified amount of time from conductor rulers, MIDI tracks, and audio tracks.



Time Operations window, Cut Time option

Move Song Start

The Move Song Start command lets you redefine the location of the Song Start Marker.



Time Operations window, Move Song Start option

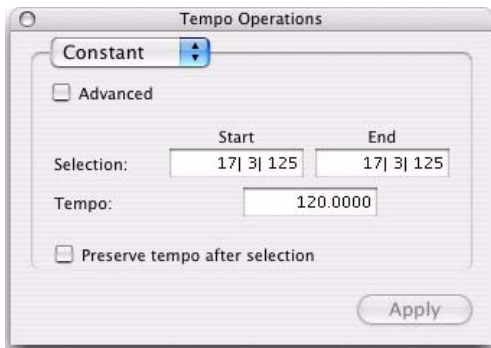
Tempo

Pro Tools provides several commands for defining tempo events over a range of time (or measures). The Tempo commands include:

Operations Window

This command opens the Tempo Operations window. This window lets you define tempo events over a range of time (or measures) by choosing any of the following commands from the pop-up menu at the top of the window:

- Constant
- Linear
- Parabolic
- S-Curve
- Scale
- Stretch



Tempo Operations Window

Constant

This command lets you create a constant tempo over a selected range of time.

Linear

This command lets you create tempos that change evenly over a selected range of time.

Parabolic

This command lets you create tempos that accelerate or decelerate following a tempo curve, which changes the tempo more rapidly or less rapidly over the selection time.

S-Curve

This command lets you create tempos that accelerate or decelerate following a tempo curve with a definable breakpoint that determines mid-curve times and tempo values.

Scale

This command lets you scale tempos within the selection by a percentage amount.

Stretch

This command lets you select a region of tempo events and apply them to a larger or smaller selection area.

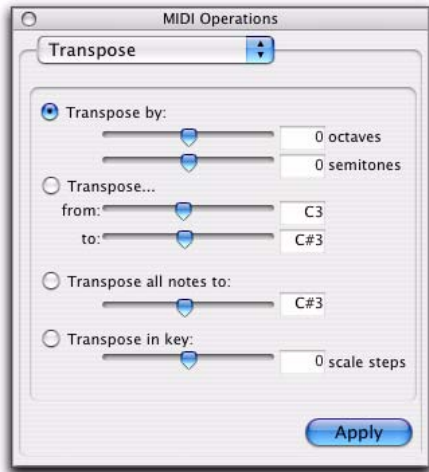
MIDI

Pro Tools provides several commands for changing MIDI data over a range of time (or measures). The MIDI commands include:

Operations Window

This command opens the MIDI Operations window. This floating window lets you configure specific MIDI data by choosing any of the following commands from the pop-up menu at the top of the window:

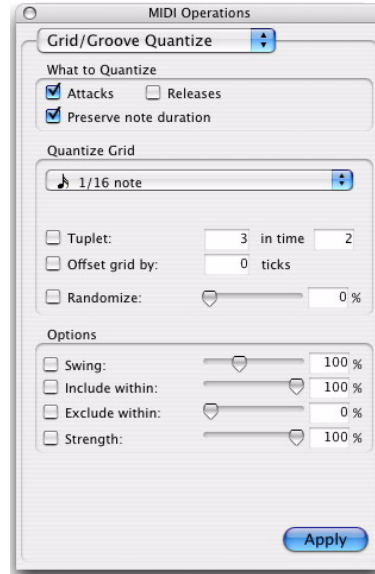
- Grid/Groove Quantize
- Restore Performance
- Flatten Performance
- Change Velocity
- Change Duration
- Transpose
- Select/Split Notes
- Input Quantize
- Step Input



MIDI Operations window, Transpose page

Grid/Groove Quantize

This command lets you adjust the placement of selected MIDI events in a track using Grid or Groove Quantize.



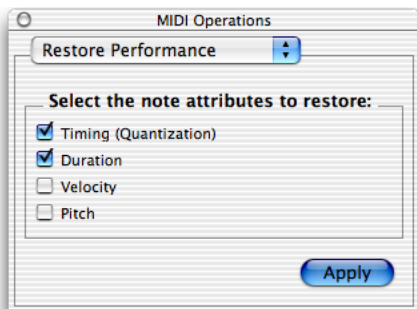
MIDI Operations window, Grid/Groove Quantize page

Grid Quantize lets you adjust the placement of selected MIDI events in a track so that their start or end points precisely align to the quantization value chosen.

Groove Quantize lets you adjust the placement of selected MIDI events in a track so that their timings, durations, and velocities align to the selected groove template grid. Pro Tools installs several pre-defined groove templates for use on all Pro Tools systems. With Pro Tools HD, Digi-Groove templates can be created using Beat Detective.

Restore Performance

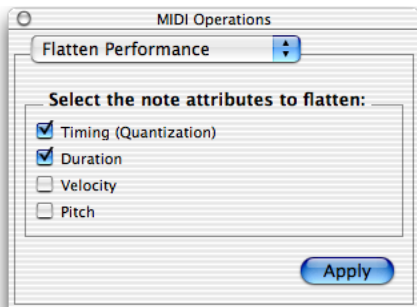
This command lets you restore the original MIDI performance regardless of how many edits you've made or whether or not the undo queue has been cleared (for example, by saving the session). One or more of the following note attributes can be restored: Timing (Quantization), Duration, Velocity, and Pitch.



MIDI Operations window, Restore Performance page

Flatten Performance

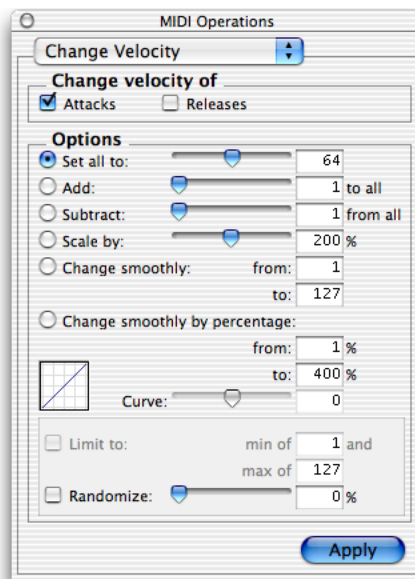
This command lets you lock the specified current note parameters as the “restore to” state, overriding the original performance. One or more of the following note attributes can be flattened: Timing (Quantization), Duration, Velocity, and Pitch. Flatten Performance can be undone.



MIDI Operations window, Flatten Performance page

Change Velocity

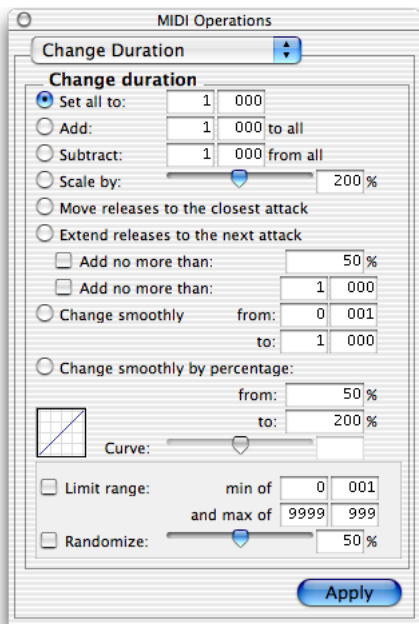
This command lets you adjust attack and release velocities for selected MIDI notes. Use it to make notes louder or softer, or to create a crescendo or diminuendo.



MIDI Operations window, Change Velocity page

Change Duration

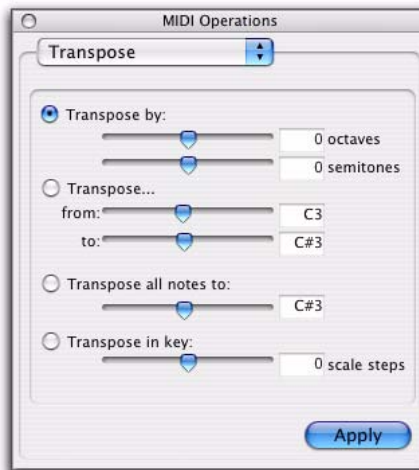
This command lets you adjust the duration for selected MIDI notes. It can be used to make melodies and phrases more staccato or more legato.



MIDI Operations window, Change Duration page

Transpose

This command transposes selected MIDI notes in key up or down by scale steps.



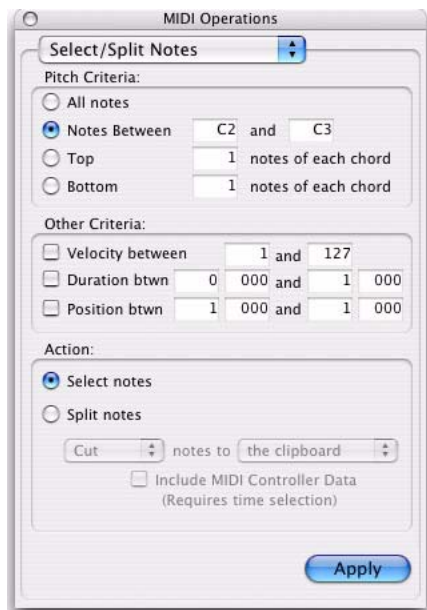
MIDI Operations window, Transpose page

Select/Split Notes

The Select/Split Notes command provides tools to do the following:

- Select MIDI notes based on pitch, velocity, duration, and position. These controls can be used to select a single note or note range for the entire length of a region or track.
- Split selected note and controller to the clipboard, to new tracks, or multiple new tracks based on pitch (one new track is created for each different pitch in the selection).

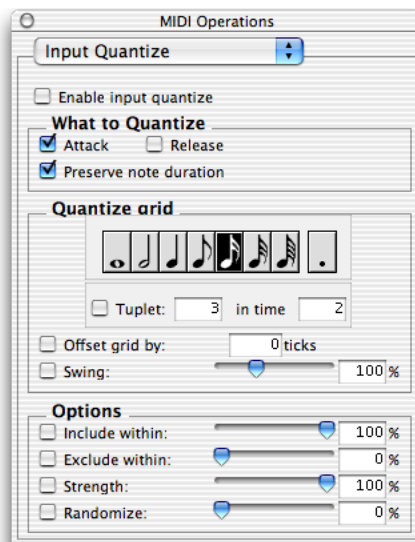
The Select/Split Notes window can be used to quickly extract a melody line from a keyboard performance. Or, select a drum kit or similar multi-voice performance track and automatically create multiple new tracks, one for each pitch in the selection.



MIDI Operations window, Select/Split Notes page

Input Quantize

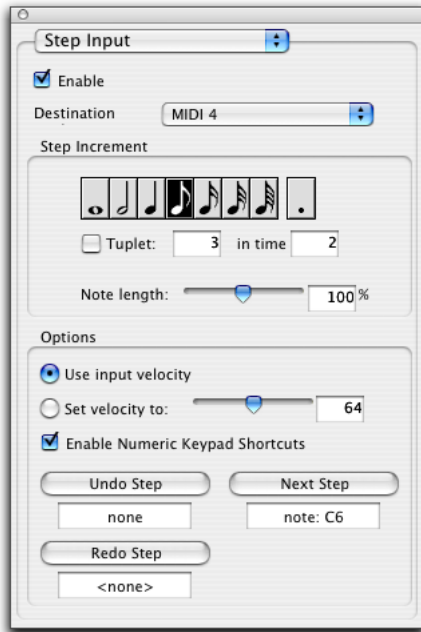
This command lets you quantize MIDI notes as they are performed and recorded. While this will improve the strict rhythmic accuracy of a performance, it can also give it a stiff, mechanical feel. To preserve the original rhythmic nuances of a performance, experiment with lower Strength settings, or deselect the Enable input quantize option.



MIDI Operations window, Input Quantize page

Step Input

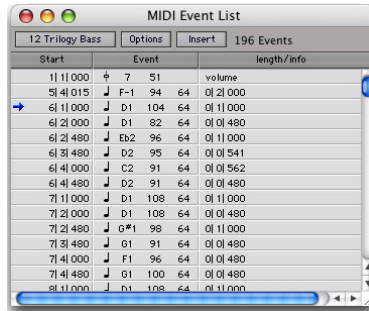
This command lets you use a MIDI controller to enter notes individually, one step at a time. This gives you precise control over note placement, duration, and velocity. With MIDI step input you can also create musical passages that might be difficult to play accurately, or at a fast tempo.



MIDI Operations window, Step Input page

MIDI Event List

This command opens the MIDI Event List window. This floating window shows the contents of a MIDI track in a single list, so you can quickly insert, edit, or locate any type of MIDI data using your computer keyboard.



MIDI Event List

MIDI Track Offsets

This command opens the MIDI Track Offsets window. This window lets you create timing offsets for MIDI tracks to compensate for MIDI-to-audio latencies in hardware-based or software-based MIDI synthesizers.

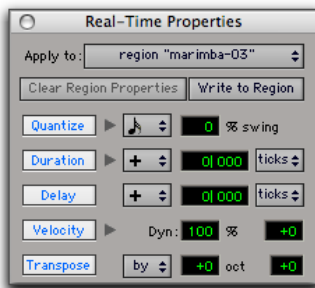


MIDI Track Offsets window

By configuring a MIDI offset, you can make MIDI tracks play back slightly earlier (by a specific number of samples), thereby compensating for any audio monitoring latencies. MIDI offsets affect playback only and do not alter how MIDI data is displayed in the Edit window.

MIDI Real-Time Properties

This command opens the Real-Time Properties window. This window lets you adjust and apply MIDI quantization, duration, delay, velocity, and transposition parameters during playback.



MIDI Real-Time Properties window

Remove Duplicate Notes

The Remove Duplicate Notes command lets you quickly identify and remove MIDI notes that were unintentional “double-hits.”

If a note starts within the first 25% of the duration of a note of the same pitch which is already sounding (or within an eighth-note, whichever is shorter), it is considered a duplicate and is combined with the previous note. If a note starts later than 25% of the duration, it is considered to be a new, distinct note, and is shortened so that it ends at the same tick at which the next note starts.

Add Key Change

This command opens the Key Change dialog, which lets you specify the mode (major or minor), the key (from seven flats to seven sharps), the range affected (for example, from Bar 1 to the next key change), and whether existing notes on pitched MIDI and Instrument tracks are transposed.

Beat Detective

This command opens the Beat Detective window. Beat Detective automatically detects the tempo of a session and conforms an audio track or selection to that tempo by separating it into regions and aligning it to the beats. Beat Detective is ideal for tailoring a performance to a groove. For detailed information about Beat Detective, refer to the *Pro Tools Reference Guide*.



Beat Detective window

Identify Beat

This command lets you establish a tempo/meter map for audio that was recorded without listening to a click, or for imported audio with unknown tempos.

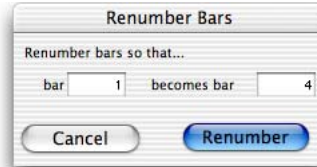


Identify Beat dialog

The Identify Beat command analyzes a selection range (usually with a distinct number of beats or measures) and calculates its tempo based on the specified meter. In doing this, Bar|Beat markers for the calculated tempo are inserted and appear in the Tempo Ruler at the beginning and end of the selection. In addition, meter events are inserted into the Meter Ruler.

Renumber Bars

This command lets you renumber the bars in the session, effectively changing the bar locations for all regions, meter and tempo events while leaving their position intact. In doing so, however, the SMPTE and sample locations of the session data are not changed.



Renumber Bars dialog

All MIDI Notes Off

This command sends an All Notes Off MIDI message to all MIDI devices connected to your system to silence any stuck notes.

chapter 9

AudioSuite Menu

The AudioSuite™ menu allows you to access all AudioSuite plug-ins currently installed in your system's Plug-ins folder. AudioSuite plug-ins are non-real-time, file-based processing plug-ins for Pro Tools.



AudioSuite menu (plug-ins organized by Flat List)



AudioSuite menu (organized by Category)

This chapter includes all the AudioSuite plug-in categories and the DigiRack plug-ins that are included in them.

 For details on each of the AudioSuite plug-ins, refer to the *DigiRack Plug-ins Guide*.

EQ Plug-ins

1 Band, 2–4 Band, and 7 Band EQ III

The EQ III plug-ins adjust the frequency spectrum of an audio selection. These plug-ins are flexible EQ types for maximum CPU and DSP efficiency.

On the 1 Band EQ, the EQ Type selector lets you choose any one of six available filter types: High-Pass, Notch, High-Shelf, Low-Shelf, Peak, and Low-Pass.

On the 7 Band EQ and the 2–4 Band EQ, the HPF, LPF, LF, and HF sections have EQ Type selectors to toggle between the two available filter types in each section.

1-Band EQ II and 4-Band EQ II

The EQ II plug-ins adjust the frequency spectrum of an audio selection. The 1-band EQ can be configured as a high-pass, low-shelf, high-shelf, low-pass, or peak EQ. The 4-band EQ provides one high-shelf, one low-shelf, and two peak EQs.

Dynamics Plug-ins

Compressor/Limiter III

The Compressor/Limiter III plug-in applies either compression or limiting to audio material, depending on the ratio of compression used.

The Compressor reduces the dynamic range of signals that exceed a selected threshold by a specific amount.

The Limiter is used to prevent signal peaks from ever exceeding a chosen level so that they do not overload amplifiers or recording devices.

Expander/Gate III

The Expander/Gate III plug-in applies expansion or gating to audio material, depending on the ratio setting.

The Expander/Gate plug-in is useful for reducing noise or signal leakage that creeps into recorded material as its level falls, as often occurs in the case of headphone leakage.

De-Esser III

The De-Esser reduces sibilants and other high frequency noises that can occur in vocals, voice-overs, and wind instruments such as flutes. These sounds can cause peaks in an audio signal and lead to distortion.

The DeEsser reduces these unwanted sounds using fast-acting compression. A Threshold control sets the level above which compression starts, and a Frequency control sets the frequency band in which the DeEsser operates.

Pitch Shift Plug-ins

Pitch Shift

The Pitch Shift plug-in changes the pitch of the currently selected region, with or without changing its duration. It also allows you to perform Time Compression/Expansion on your selection simultaneously with a pitch change.

Time Shift

The Time Shift plug-in provides high quality time compression and expansion algorithms and formant correct pitch shifting. Time Shift is ideal for music production, sound design, and post-production applications. Use it to manipulate audio loops for tempo matching or to transpose vocal tracks using formant correct pitch shifting. You can also use Time Shift in audio post-production for pull up and pull down conversions as well as for adjusting audio to specific time or SMPTE durations for synchronization purposes.

Reverb Plug-ins

D-Verb

D-Verb is a studio-quality reverb. Reverberation processing can simulate the complex natural reflections and echoes that occur after a sound has been produced, imparting a sense of an acoustic environment. D-Verb artificially creates a sound space with a specific acoustic character.

Delay Plug-ins

Delay

The Delay plug-in provides time delay-based effects, with up to 10.9 seconds of delay (regardless of the sample rate). In addition to long delays, you can create many delay-based effects with this plug-in, including slap echo, doubling, chorusing, and flanging.

Multi-Tap Delay

The Multi-Tap Delay plug-in adds up to four independently-controllable delays or taps to the original audio signal. By allowing you to individually control the delay time and number of repetitions of each of the four taps, the Multi-Tap delay provides greater flexibility than standard single-delay devices.

Ping-Pong Delay

The Ping-Pong Delay plug-in modifies an audio signal by adding a controllable delay to the original signal. It is ideal for adding spatialization, and when used in stereo, adds panned echo to virtually any instrument. In stereo mode, this plug-in will feed back delayed signals to their opposite channels, creating a characteristic ping-pong echo effect.

Modulation Plug-ins

Chorus

The Chorus plug-in modifies an audio signal by combining a time-delayed, pitch-shifted copy with the original signal. It is ideal for thickening and adding a shimmering quality to guitars, keyboards, and other instruments.

Flanger

The Flanger plug-in combines a time-delayed, pitch shifted copy of an audio signal with itself. The Flanger differs from other digital flangers in that it uses a thru-zero flanging algorithm that results in a truer tape-like flange. This technique delays the original dry signal very slightly (approximately 256 samples), then modulates the delayed signal back and forth in time in relation to the dry signal, passing through its zero point on the way.

Harmonic Plug-ins

Harmonic plug-ins include plug-ins that change the harmonic quality of audio (such as Aphex Aural Exciter).

Noise Reduction Plug-ins

Noise Reduction plug-ins (such as Sonic No-NOISE) are used for removing pops, clicks, hum, and other unwanted noise that occur in audio.

Instrument Plug-ins

Instrument plug-ins include soft synths or re-combinatorial rhythm machines (such as Digi-design's Synchronic plug-in).

Other Plug-ins

The Other Plug-in category includes plug-ins that do not fit into a standard category, or are third party plug-ins that have not had a category designated to them by their manufacturer.

DC Offset Removal

The DC Offset Removal plug-in recognizes and removes spikes caused by DC offset in the currently selected region if any are present.

Duplicate

The Duplicate plug-in duplicates a selected area or region in place. The Duplicate plug-in is useful for creating a single audio file from a selection encompassing many smaller regions with areas of silence between them.

Gain

The Gain plug-in adjusts the gain (volume) of the currently selected region in decibels or a percentage value.

Invert

The Invert plug-in inverts the phase (polarity) of the currently selected region.

Normalize

The Normalize plug-in uniformly adjusts all levels in the currently selected area to a user-definable level, referencing the loudest peak in either a specific region, or examining the relative peak level of several regions.

Reverse

The Reverse plug-in rewrites the currently selected region in reverse, producing a backwards audio effect.

Signal Generator

The Signal Generator plug-in produces audio test tones in a variety of frequencies, waveforms, and amplitudes. It is useful for generating reference signals with which to calibrate various elements of your studio.

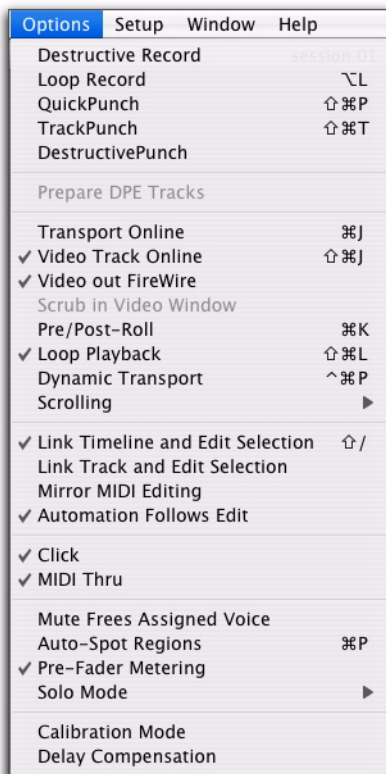
Time Compression/Expansion

The Time Compression/Expansion plug-in changes the length (duration) of the currently selected region, with or without changing its pitch.

chapter 10

Options Menu

The Options menu commands lets you select several editing, recording, monitoring, playback, and display options.



Options menu (Pro Tools HD)

Destructive Record

In Destructive Record mode, recording over existing regions replaces the original audio permanently. This allows you to conserve hard drive space. However, if you have sufficient drive space, it is usually best to disable Destructive Record mode, and use Pro Tools in Nondestructive Record mode to avoid losing any previously recorded material.

Loop Record

Loop Record lets you record take after take while the same section of audio repeats. This is a convenient technique for quickly recording multiple takes of a part without losing spontaneity.

The time range that is looped and recorded—which must be at least one second in length—is defined by selecting a range in the Ruler or in a track's playlist, or by specifying start and end points in the Transport window.

QuickPunch

QuickPunch lets you instantaneously punch-in (initiate recording) on a record-enabled audio track during playback, then punch-out (exit recording) by clicking the Transport's Record button. Recording with QuickPunch is nondestructive.

TrackPunch

(Pro Tools HD Only)

TrackPunch lets you punch individual tracks in, punch individual tracks out, and take tracks out of record enable without interrupting online recording and playback. Recording with TrackPunch is nondestructive.

DestructivePunch

(Pro Tools HD Only)

Destructive Punch is a destructive recording mode that lets you instantaneously *punch in* (start recording) and *punch out* (stop recording) on individual audio tracks during playback, while preserving a contiguous audio file on each punched track. No additional regions are created when recording in DestructivePunch mode.

Prepare DPE (DestructivePunch-Enabled) Tracks

(Pro Tools HD Only)

This command prepares a track for Destructive Punch recording by consolidating all Destructive-Punch-enabled tracks from the beginning of the session to the value specified in the Destructive Punch File Length preference.

Transport Online

This command arms the Pro Tools Transport for online synchronization. Playback or recording can then be triggered by an external time code source. Online recording or playback begins as soon as Pro Tools receives and locks to time code or ADAT sync.

Video Track Online

This command enables and disables playback of the main video track. You may want to give higher priority to screen updates for other Pro Tools tasks (such as metering, moving faders). With QuickTime movies, you may want to disable a video track to freeze the video at a particular point in time relative to Pro Tools playback.

Video Out FireWire

(QuickTime Movies Only)


This command plays the current QuickTime movie out the FireWire port. You may want to do this to have a Digital Video deck, monitor, or camcorder record or display DV (digital video) playback from Pro Tools.

 For a list of supported DV FireWire transcoders, visit the Digidesign Web site (www.digidesign.com).

Scrub in Video Window

This command opens a Scrub window, which displays the Avid video at quarter-resolution, but accurately scrubs the video. When the Scrub window is open, video output alternates automatically between the Scrub window and the video reference monitor depending on whether or not you are scrubbing.

When scrubbing, the video reference monitor is black. When leaving Scrub mode, the Scrub window disappears and video is routed to the video reference monitor.

 *The Scrub window is only available in Pro Tools systems with a Digidesign-qualified Avid DNA™ video peripheral (such as AVoption|V10 or Mojo), and when there is Avid video or QuickTime video in the main video window.*

Pre/Post-Roll

This option enables pre- and post-roll playback. Pre- and post-roll amounts can be entered in the Transport window, set from a track's playlist or Timebase Ruler, or by recalling a Memory Location.

Loop Playback

This option continuously loops playback of a selection until you stop playback. Looping playback is a useful way to check the rhythmic continuity of a selection when working with musical material. Selections must be at least 0.5 seconds in length to use Loop Playback.

Dynamic Transport Mode

This mode lets you decouple the playback start location from the Timeline selection. This means that you can start playback from anywhere on the Timeline without losing your Timeline or Edit selections. For example, you can use Dynamic Transport mode in conjunction with Loop Playback mode to quickly audition loop transitions.

Scrolling

Pro Tools provides several options for defining how the contents of the Edit window scroll during playback and recording. These include:

None

The None option disables scrolling during and after playback. With this option enabled, the playback cursor moves across the Edit window, indicating the playback location, up to the right edge of the Edit window. When the play point moves beyond the right edge of the Edit window, the Playback Cursor Locator icons appear at the right edge of the Main Timebase Ruler.

After Playback

The Scrolling After Playback option causes the Edit window to scroll to the final playback location after playback has stopped. With this option enabled, the playback cursor moves across the Edit window, indicating the playback location.

Page

The Page Scrolling option causes the Edit window to scroll during playback. With this option enabled, the playback cursor moves across the Edit window, indicating the playback location. When the right edge of the Edit window is reached, its entire contents are scrolled, and the playback cursor continues moving from the left edge of the window.

Continuous


(Pro Tools HD and Pro Tools LE with DV Toolkit 2 Only)

The Continuous Scrolling option causes the Edit window's contents to scroll continuously past the playback cursor, which remains in the center of the window. With this option enabled, playback is always based on the Timeline selection (Playhead).

Center Playhead

(Pro Tools HD Only)

This option causes the Edit window's contents to scroll continuously past the *Playhead*, which is a blue line in the center of the window (red when recording).

 *Regardless of which Scrolling option is selected in the Options menu, Pro Tools does not scroll when zoomed down to the sample level.*

Link Timeline and Edit Selection

This option lets you link or unlink any Timeline selection with any Edit selection.

When Link Timeline and Edit Selection is enabled, making a selection in a track's playlist (an Edit selection) also defines the play and record range (the Timeline selection).

When Link Timeline and Edit Selection is disabled, you can make a selection within a track for editing purposes that is distinct from the selection in the Timeline (which determines the playback and recording range).

Link Track and Edit Selection

This option lets you link or unlink any track selection with any Edit selection.

When Link Track and Edit Selection is enabled, you can make an Edit selection within a track or across multiple tracks and each associated track is selected.

When Link Track and Timeline Selection is disabled, making an Edit selection does not automatically select all associated tracks.

Mirror MIDI Editing

This option lets you edit MIDI regions and have your edits automatically applied to every MIDI region of the same name. This can be particularly useful when editing looped MIDI regions.

Automation Follows Edit

When this option is disabled, automation events are not affected by edits to audio or MIDI notes. When enabled, automation events are affected by edits to audio or MIDI notes.

Click

When the Click command is enabled, a metronome event is generated during playback and recording. The metronome can trigger an external MIDI device (as specified by the Output setting in the Click Options dialog) or the DigiRack Click TDM or RTAS plug-in (see the *DigiRack Plug-ins Guide*).

MIDI Thru

Enabling the MIDI Thru command routes MIDI from your controllers to the devices and channels assigned to the MIDI track currently record-enabled. This allows you to monitor MIDI tracks while recording.

Mute Frees Assigned Voice

(Pro Tools HD Only)

When this option is enabled, a muted track's voice will be allocated to the next highest priority track assigned to the same explicit voice.

Auto-Spot Regions

(Pro Tools HD and Pro Tools LE with DV Toolkit 2 Only)

When enabled, this option simplifies the task of spotting regions. If you are using VITC with this option enabled, or MachineControl software, you can pause your video at an appropriate SMPTE frame location, click on a region with the Grabber, and the region will be automatically spotted to the current time code location.

Pre-Fader Metering

This option toggles track metering between pre- and post-fader operation. When set to Pre-Fader Metering, level meters show levels independent of fader position. With post-fader metering, the level meters respond to fader position. This option only affects on-screen meters.

Solo

Pro Tools provides several modes and options for defining how track Solo buttons work.

Solo Modes

(Pro Tools HD Only)

Pro Tools provides several modes for defining how track Solo buttons work.

SIP (Solo In Place) When this mode is enabled, the Solo button mutes other tracks so that the chosen track can be auditioned alone.

AFL (After Fader Listen) When this mode is enabled, the Solo button routes the track's post-fader/post-pan signal to the AFL/PFL Path output, which is set in I/O Setup.

⚠ *AFL Solo mode requires the Surround Mixer plug-in (see the Pro Tools Reference Guide for installation information).*

PFL (Pre Fader Listen) When this mode is enabled, the Solo button routes the track's pre-fader/pre-pan signal to the AFL/PFL Path output, which is set in I/O Setup.

⚠ *AFL Solo mode requires the Surround Mixer plug-in (see the Pro Tools Reference Guide for installation information).*

Solo Latch Options

Pro Tools provides several latch options for defining how track Solo buttons work.

Latch When selected, pressing subsequent Solo buttons adds them to the soloed mix of tracks.

X-OR (Cancels Previous Solo) When selected, pressing subsequent Solo buttons cancels previous solos.

Momentary (Pro Tools HD Only) When selected, Solo buttons are not sticky. A track is soloed only when its Solo switch is held down.

Calibration Mode

(Pro Tools HD Only)

Use Calibration Mode in Pro Tools to adjust the input and output levels for your audio interface (such as the 192 I/O or the 888|24 I/O) so they match those of your mixing console and other audio devices in your studio.

Delay Compensation

(Pro Tools HD Only)

When this option is enabled, Pro Tools captures reported plug-in delays and signal routing for all tracks and calculates the correct delay for each track, compensating all the tracks accordingly.

Low Latency Monitoring

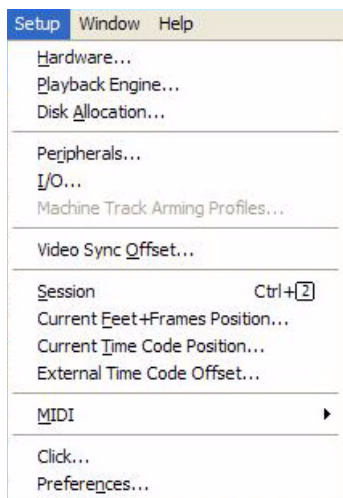
(Digi 002 and Digi 002 Rack Only)

Digi 002[®] and Digi 002 Rack[™] systems can use the Low Latency Monitoring option to record with an extremely small amount of monitoring latency, to as many tracks as each system supports.

chapter 11

Setup Menu

This menu lets you open dialogs and windows or choose commands for configuring various Pro Tools hardware and software parameters.

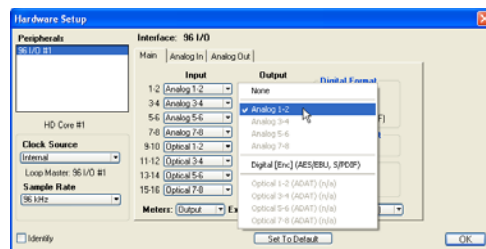


Setup menu

Hardware

The Hardware Setup dialog lets you specify settings for your hardware and sessions. Configure the settings for any audio interface connected to your Pro Tools system by selecting it from the Peripherals list.

The Main page of the Hardware Setup dialog can be used to define what physical ports are routed to Pro Tools input and output channels. The Main page also provides controls for Session Sample Rate, Clock settings, and defining whether Expansion Port or Legacy Port peripherals are active (Pro Tools HD only).



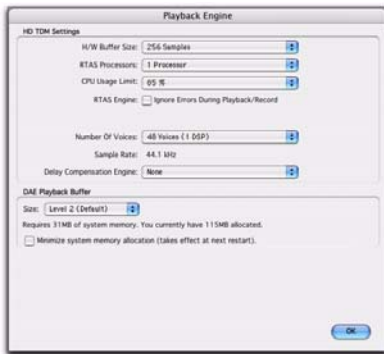
Hardware Setup dialog, Main page

With Pro Tools|HD, additional pages can be used to configure other parameters on each audio interface (such as setting operating levels). Refer to the *Getting Started Guide* for your Pro Tools system.

Playback Engine

This Playback Engine lets you set a hardware buffer size, define the RTAS Processors allocation on multi-processor computers, allocate a percentage of CPU resources for these tasks, and configure RTAS error reporting for playback and recording.

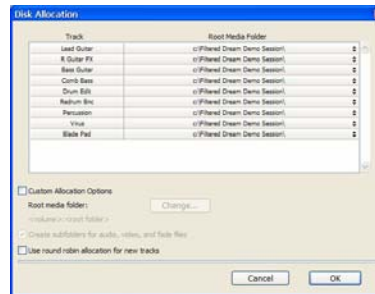
On Pro Tools|HD systems, you can select the number of voices and voiceable tracks for your system and its sessions. Voice count choices are based on how much DSP processing you want to allocate for voicing. If you change the Number Of Voices setting (Pro Tools HD only) mid-session, the session will be saved, closed, and reopened to enable the new settings.



Playback Engine dialog

Disk Allocation

If you are using multiple hard drives for recording, use the Disk Allocation dialog to assign each track in a session to a specific drive. Audio for that track will then be recorded to the chosen drive.



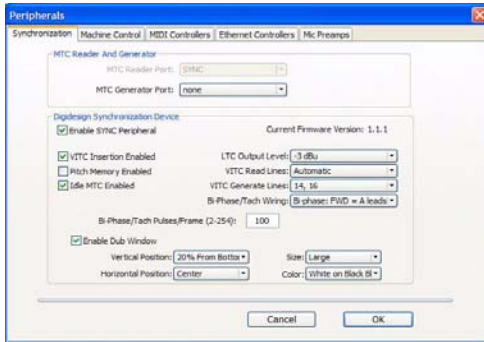
Disk Allocation dialog

Peripherals

This Peripherals dialog provides several tabbed pages (Synchronization, Machine Control, MIDI Controller, Ethernet Controller, and Microphone Preamp) for configuring various peripheral device for use with Pro Tools (such as Digidesign's SYNC I/O, ProControl, or PRE).

Synchronization

This page configures synchronization devices (such as Digidesign's SYNC I/O) to synchronize Pro Tools to SMPTE Time Code or MIDI Time Code (MTC).

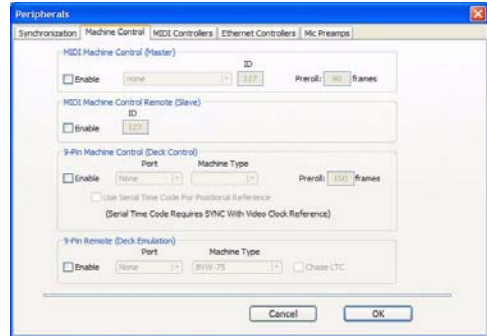


Peripherals dialog, Synchronization page

Machine Control

This page configures MIDI Machine Control (MMC) and 9-pin machine control devices for use with Pro Tools.

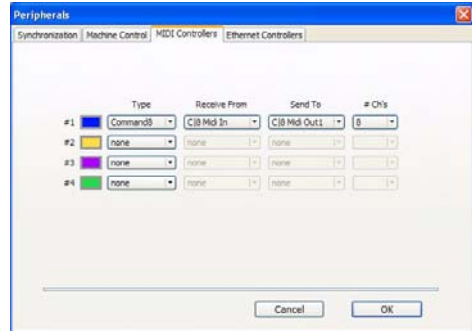
Slaving Pro Tools to MIDI Machine Control is supported on all Pro Tools systems. 9-pin Machine Control (Deck Control) and 9-Pin Remote (Deck Emulation) modes require Digidesign MachineControl™.



Peripherals dialog, Machine Control page

MIDI Controllers

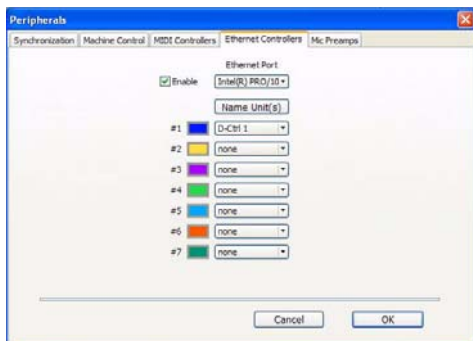
This page configures MIDI control surfaces such as the Command|8.



Peripherals dialog, MIDI Controllers page

Ethernet Controllers

This page configures D-Control, D-Command, ProControl, Fader Packs, Edit Pack, or Control24 for use with Pro Tools.

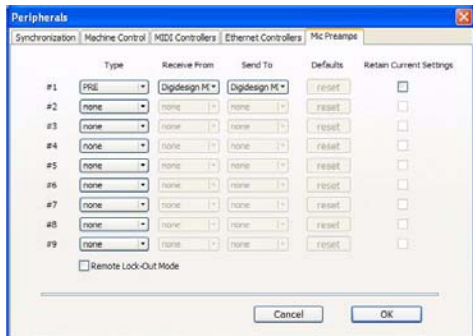


Peripherals dialog, Ethernet page

Mic Preamps

(Pro Tools HD Only)

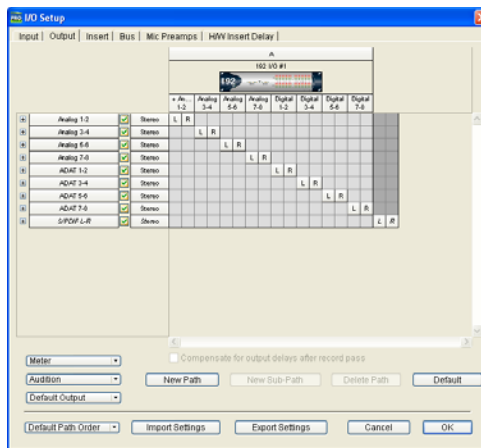
This page configures one or more Digidesign PREs for use with Pro Tools.



Peripherals dialog, Mic Preamps page

I/O

This I/O Setup dialog provides tools to label and map Pro Tools input, output, insert, bus signal, and Mic Preamp (PRE) paths. The I/O Setup dialog also lets you configure delay compensation for hardware inserts.



I/O Setup dialog, Output page

In addition, the I/O Setup dialog, like the Main page of Hardware Setup, provides controls for routing the physical ports on your audio interface (such as a 96 I/O) to Pro Tools Input and Output channels. The Output page of the I/O Setup dialog also lets you change the default path settings for Meter, Audition, and multi-channel track layout (as displayed on-screen).

Machine Track Arming Profiles

(Pro Tools HD with MachineControl Option Only)

This dialog provides extensive control over Pro Tools Track Arming. You can customize arming, track naming and mapping, and save configurations for different machines as Track Arming Profile files. These Profiles can be imported to quickly reconfigure Track Arming as needed for future projects. You can also test track mapping, and remap tracks if needed.

Video Sync Offset

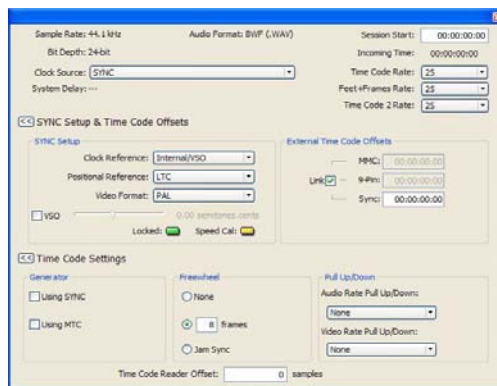
The Video Sync Offset dialog lets you offset video earlier or later in a session so you can accurately spot audio to it.

Avid Video Offset When playing Avid video through an Avid video peripheral, Pro Tools automatically compensates for the delay introduced by the peripheral. This means you can leave the setting at 0 frames and the output of the Avid video peripheral will be in sync with the audio. If you have a plasma monitor (which may introduce an additional delay of two frames), you can compensate for it by entering the amount of the delay here.

QuickTime Video Offset Pro Tools does not automatically compensate for the delay when playing QuickTime video through any FireWire peripheral, including Avid video peripherals. The amount of delay introduced varies based on your system and the type of video peripheral you are using. When using an Avid peripheral with QuickTime, 18 quarter-frames is a good starting point, but you will need to verify the precise setting for your system. (Third-party devices are available to help you measure this delay.)

Session

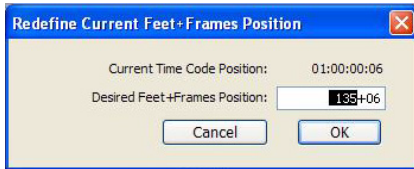
This Session Setup window lets you configure various session parameters including session start frame, SMPTE frame rate, offset settings, SYNC I/O settings (clock and pull-up/pull-down), and several time code parameters.



Session Setup window

Current Feet+Frames Position

(Pro Tools HD and Pro Tools LE with DV Toolkit 2 Only)



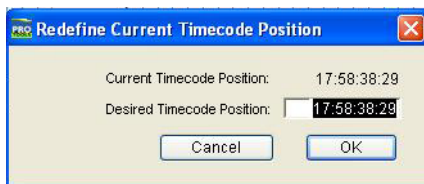
Current Feet+Frames dialog

This command lets you specify a Feet+Frames value based on the current Edit cursor time code location. Typically, this feature lets test tones, pre-roll, Academy leader, and similar pre-program material to be more easily integrated into Pro Tools sessions.

Current Time Code Position

(Pro Tools HD and Pro Tools LE with DV Toolkit 2 Only)

This command lets you redefine the session start time. By creating an insertion point (or selection) and then entering the new time code position for that location, the session start time will be recalculated based on the new, relative Time Code location.



Current Time Code Position dialog

External Time Code Offset

This command lets you compensate for devices that are consistently offset by a fixed number of frames (such as some color-corrected video masters), or for material that starts at a different time than the session.

Pro Tools provides three different types of External Time Code Offset settings. These offsets include:

- MMC (MIDI Machine Control)
- 9-Pin (Serial machine control)
- Synchronization peripherals (such as the SYNC I/O, or a MIDI interface that provide MIDI Time Code).

Positive and negative offset values can be entered to offset Pro Tools time code display later or earlier, respectively.

Unique values can be defined for each of these three types offsets, or you can link all three to adjust in unison.

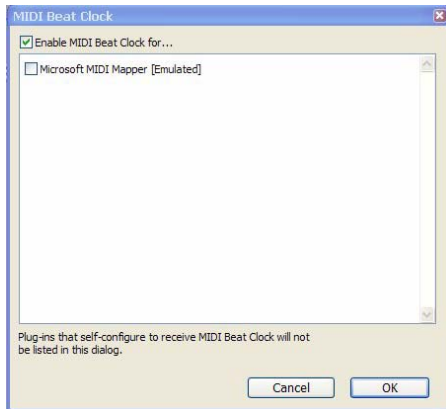
MIDI

MIDI Studio

The MIDI Studio command opens the MIDI Studio Setup window (Windows) or launches the Apple Audio MIDI Setup application (Mac). These let you identify the MIDI devices connected to your MIDI interface.

MIDI Beat Clock

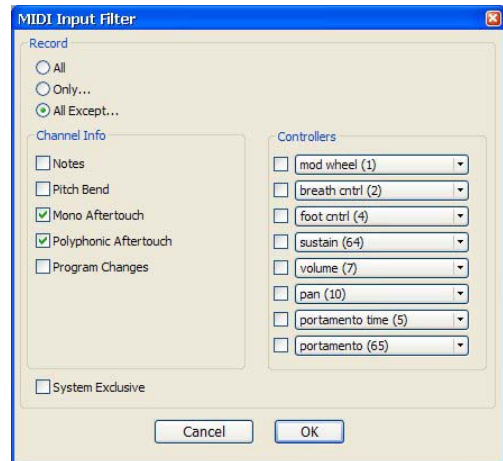
This command lets you enable synchronization for certain MIDI devices (such as drum machines, software synthesizers, and hardware sequencers) to MIDI Beat Clock. Devices selected in the MIDI Beat Clock dialog will receive the MIDI Beat Clock signal. If your MIDI interface does not support transmitting MIDI Beat Clock to separate ports, the interface will appear as the only destination.



MIDI Beat Clock dialog

Input Filter

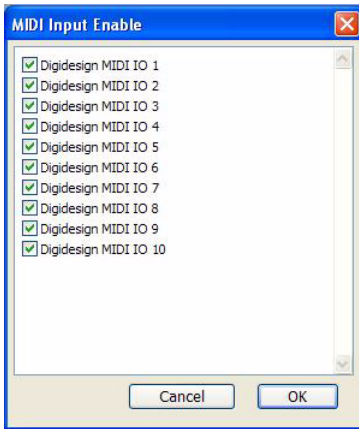
This command provides settings for filtering out selected MIDI messages from your recording. The Input Filter can be set to record all messages, only the specified messages, or all except the specified messages. When using the Only option, only the MIDI messages that are selected will be recorded. Conversely, when using the All Except option, the selected messages will not be recorded.



MIDI Input Filter dialog

Input Devices

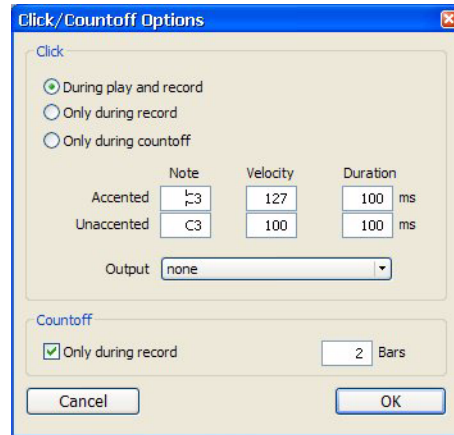
This command enables selected MIDI controllers and control surfaces so that MIDI data received from them can be recorded. Disabling devices in this dialog will ensure that unwanted notes (such as those from drum machines or an arpeggiator) are not recorded.



MIDI Input Enable dialog

Click

This command lets you configure metronome parameters such as MIDI note, velocity, duration, and output. If you are using the Click plugin, set the output to None.

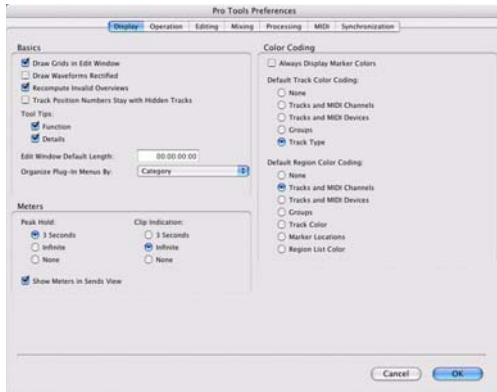


Click dialog

Preferences

The Preferences dialog has several tabbed pages in which you can specify your preferred settings for various session parameters. Each new session will use these preferences.

Display Preferences



Basics Section

Draw Grids in Edit Window Adds grid lines to the Edit window. Grid line resolution is based on the zoom level of the Edit window.

Draw Waveforms Rectified Displays audio waveform data in rectified view. In this view, audio waveforms are displayed so that their positive and negative waveform excursions (the portions that fall above and below the center line) are summed together and viewed as a single positive-value signal. This view allows more waveform detail to be seen in either normal or reduced track height views. It can be particularly useful when editing volume automation data, since it depicts waveform levels as starting at the bottom of the track.

Recompute Invalid Overviews Prompts Pro Tools to look for missing or corrupted overview data (the data used to create waveform displays) when it opens sessions. If Pro Tools finds that overview data is missing or corrupted, it will re-create one or more overviews for the session. This may take some time if there are many tracks in the session. If you suspect that overview data for a session has become corrupted, or if you import audio files which have no overview data into a session, make sure this preference is enabled for the session, save and close the session, then reopen it. Pro Tools will recreate any overviews for the session when it opens.

Track Position Numbers Stay with Hidden Tracks When selected, tracks keep their track numbers even when hidden. When not selected, numbers are only assigned to tracks that are shown. In this case, active tracks are then numbered sequentially, and hidden tracks are not numbered.

Tool Tips Display Options

Function Configures Tool Tips to show the basic function of the item.

Details Configures Tool Tips to show the complete name of an abbreviated name or item. Details view can also show the hidden or abbreviated value of parameters, as well as input and output assignments.

Edit Window Default Length

This preference sets a default length for the Edit window in hours, minutes, seconds, and frames (Pro Tools HD or Pro Tools LE with DV Toolkit 2 only). This is useful if you want to assemble a session of a particular length or leave extra room to expand the Edit window's work area in your session. The maximum length is 13 hours at 48 kHz, and proportionally less at higher sampling rates.

“Organize Plug-In Menus By” Options

These options customize how plug-in menus are organized in the Insert selector or Plug-In selector.

Flat List Organizes plug-ins in a single list, in alphabetical order.

Category Organizes plug-ins by process category (such as EQ, Dynamics, and Delay), with individual plug-ins listed in the category submenus. Plug-ins that do not fit into a standard category (such as the DigiRack Signal Generator), or third-party plug-ins that have not had a category designated by their developers, appear in the Other category. Plug-ins can appear in more than one category.

Manufacturer Organizes plug-ins by their manufacturer (such as Digidesign, Eventide, Line 6, and McDSP), with individual plug-ins listed in the manufacturer submenus. Plug-Ins that do not have a Manufacturer defined will appear in the “Other” manufacturer folder.

Most Digidesign-distributed third party plug-ins will be grouped under Digidesign when Manufacturer view is enabled.

Category and Manufacturer Organizes plug-ins in two levels of menus. The top menus display plug-ins by process category (such as EQ, Dynamics, and Delay), with individual plug-ins listed in the category submenus. The bottom menus display plug-ins by manufacturer (such as Digidesign, Eventide, Line 6, or McDSP), with individual plug-ins listed in the manufacturer submenus.

Meters Section

Peak Hold Options

These options determine how long the peak indicators on track meters stay lit after a peak is detected.

3 Second Peak Hold When selected, track meters display the last peak level for three seconds.

Infinite Peak Hold When selected, track meters display the last peak level until you click them to clear them.

No Peak Hold When selected, track meters do not hold the peak level.

Clip Indication Options

These options determine how long the clip indicators on plug-in, send, and track meters stay lit after a clip is detected.

3 Second Clip Hold When selected, meters display the last clip indication for three seconds.

Infinite Clip Hold When selected, meters display the last clip indications until you click them to clear them.

No Clip Hold When selected, meters do not hold the clip indication.

Show Meters in Sends View

When the Sends View is displaying individual send controls, you can select this option to show send level meters. Deselecting this option can help speed up screen redraws and processing.

Color Coding

Always Display Marker Colors Lets you choose to view Marker colors in the Markers ruler, regardless of the settings you choose for Default Region Color Coding.

Default Track Color Coding Options

These color coding options determine the default color coding assignment for tracks in the Edit and Mix windows. Choices are:

None Turns off color assignment for tracks.

Tracks and MIDI Channels Assigns a color to each track in the Mix or Edit window according to its voice assignment or MIDI channel assignment.

Tracks and MIDI Devices Assigns a color to each track in the Mix or Edit window according to its voice assignment or MIDI device assignment.

Groups Assigns a color to each track according to its Group ID. If groups are suspended using the Suspend Groups command, the tracks color bars are not shown.

Track Type Assigns a color to each track according to its type (audio, MIDI, Instrument, Auxiliary or Master Fader).

Default Region Color Coding Options

These color coding options determine the default color coding assignment for regions in the track playlist. Choices are:

None Turns off color assignment for regions. Regions are drawn with black waveform or MIDI notes on a light gray background.

Tracks and MIDI Channels Assigns a color to each region in the Edit window according to its voice or MIDI channel assignment.

Tracks and MIDI Devices Assigns a color to each region in the Edit window according to its voice assignment or MIDI device assignment.

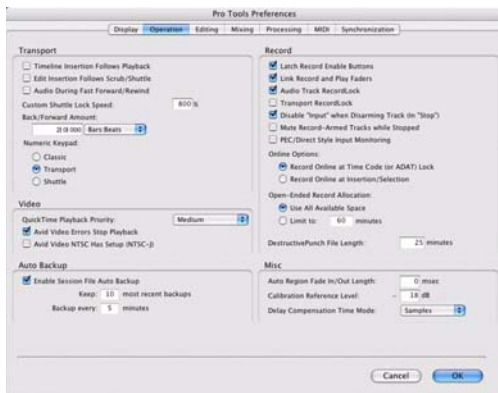
Groups Assigns a color to each region according to the Group ID of its track. If groups are suspended using the Suspend Groups command, all regions display black waveforms or MIDI notes on a light gray background.

Track Color Assigns a region color based on the color assigned to the track.

Marker Locations Assigns a color to data across all tracks based on the nearest preceding marker.

Region List Color Assigns a color to each region based on its color in the Region List.

Operation Preferences



Transport Section

Timeline Insertion Follows Playback This option causes the screen's play cursor to update its location to the point where playback stops.

Edit Insertion Follows Scrub/Shuttle When selected, the edit cursor automatically locates to the point where scrubbing stops.

Audio During Fast Forward/Rewind When selected, audio is audible during fast forward or rewind.

Play Start Marker Follows Loop Selection When selected, the Play Start marker follows the Loop selection in Loop Playback mode.

Custom Shuttle Lock Speed Sets the highest fast-forward Shuttle Lock speed (key 9) for Shuttle Lock modes (Classic or Transport). The range for this setting is 50–800%.

Numeric Keypad Mode

Numeric Keypad mode determines how the numeric keypad functions. You can always use the numeric keypad to select and enter values in the Event Edit Area, Edit Selection indicators, Main and Sub Counters, and Transport fields.

Classic Selects a Shuttle Lock mode that emulates the way Pro Tools worked in versions lower than 5.0. With the Numeric Keypad mode set to Classic, you can play up to two tracks of audio in Shuttle Lock mode. Press the Start key (Windows) or Control (Mac), followed by 0–9 for different play speeds. Press Plus (+) or Minus (–) to reverse direction. Recall Memory Locations by typing the Memory Location number, followed by Period (.).

Transport Selects a Shuttle Lock mode that lets you set a number of record and play functions, and also operate the Transport from the numeric keypad. With the Numeric Keypad mode set to Transport, you can play up to two tracks of audio in Shuttle Lock mode. Press the Start key (Windows) or Control (Mac), followed by 0–9 for different play speeds. Press Plus (+) or Minus (–) to reverse direction. Recall Memory Locations by typing Period (.), the Memory Location number, and Period (.) again.

Shuttle (Pro Tools HD Only) Selects a type of shuttling different from that of Shuttle Lock mode. With the Numeric Keypad mode set to Shuttle, playback is triggered by pressing and holding the keys on the numeric keypad—playback stops once the keys are released. Various playback speeds are available in both forward and reverse. You can also recall Memory Locations by typing Period (.), the Memory Location number, and Period (.) again.

Use Separate Play and Stop Keys When selected, the 0 key stops playback and the Enter key starts playback. This option is only available when Transport is enabled as the Numeric Keypad mode. When this option is enabled, press Period (.) and then Enter to add Memory Location markers.

Video Section

QuickTime Playback Priority Options

Normal This is the default setting for QuickTime Movie Playback Priority. It gives no extra priority to movie playback over other screen update tasks such as metering, moving faders, and so on. In most cases you should use this setting.

Medium This setting gives QuickTime movie playback a higher priority relative to other Pro Tools screen update tasks. Use this setting if you experience inconsistent QuickTime movie playback with the Normal setting.

Highest This setting gives QuickTime movie playback highest priority. In this mode, Pro Tools disables screen activity and requires you to use the Spacebar to stop playback. Use this setting if you require uninterrupted QuickTime movie playback.

Avid Video Errors Stop Playback

(Pro Tools HD Only)

When selected, Pro Tools automatically stops playback of audio and video if a single frame of video is dropped.

When not selected, Pro Tools continues playback of audio even if frames are dropped. In most cases, video playback will recover within a few frames and continue playing audio and video in sync.

Avid Video NTSC Has Setup (NTSC-J)

(Pro Tools HD Only)

This preference lets you adjust the level of NTSC video black output between 7.5 IRE (standard) or 0 IRE. When this option is selected, output level is 0 IRE.

Auto Backup Section

Enable Session File Auto Backup When selected, Pro Tools automatically saves backups of your Pro Tools session file while you work. Backups are saved to in the Session Files Backup folder in your session folder.

Keep Specifies the total number of incremental backups that are kept.

Backup Every Specifies how often the session is saved.

Record Section

Latch Record Enable Buttons When selected, multiple audio tracks can be record-enabled. When not selected, multiple audio tracks cannot be record-enabled. Record-enabling an audio track takes other audio tracks out of record-enabled mode.

Link Record and Play Faders When selected, Pro Tools does not remember separate fader levels for tracks when they are record-enabled, allowing you to maintain the same monitoring level for tracks during recording and playback.

Audio Track RecordLock (Pro Tools HD Only) This option configures Pro Tools tracks to either emulate a digital dubber, or to maintain legacy behavior for track record status.

- When selected, the record-enabled audio tracks remain record-enabled when playback or recording stops.
- When not selected, record-enabled audio tracks are taken out of record enable when Pro Tools is stopped. This prevents tracks from remaining armed from pass to pass, emulating track record behavior of a digital dubber.

Transport RecordLock (Pro Tools HD Only) This option lets the Transport Record (the Record Enable button in the Transport controls) be configured to either emulate a digital dubber, or to maintain legacy behavior for the Transport master Record.

- When selected, the Transport Record remains armed when playback or recording stops. This saves having to re-arm the Transport between takes, emulating digital dubber behavior.
- When not selected, the Transport Record disarms when Pro Tools is manually stopped or stops due to a loss of time code. This replicates standard Pro Tools recording behavior.

The Transport RecordLock preference is automatically disabled and greyed out when Destructive record mode is enabled.

Disable “Input” When Disarming Track (In “Stop”) (Pro Tools HD Only) For flexibility, TrackInput monitoring can be customized to remain selected regardless of track record status, or to automatically switch to Auto Input monitoring after a recording pass. This lets you optimize monitoring for a typical dubbing workflow (in which you might want tracks to remain in Input Only mode until explicitly switched to Auto Input monitoring) or a typical music tracking workflow (in which leaving a track in Input Only monitoring mode after recording can result in accidental double-monitoring).

- When selected, taking an audio track out of record enable (any mode) takes it out of Input Only mode, regardless of the global monitor mode, and switches it to monitor audio from disk only.
- When not selected, audio tracks remain in Input Only monitoring mode until explicitly switched to Auto Input monitoring.

Mute Record-Armed Tracks While Stopped (Pro Tools HD Only) This setting determines monitor status of record-armed tracks.

- When selected, Pro Tools mutes all record-enabled tracks when the transport is stopped. Input can still be monitored while stopped using the TrackInput Monitor button.
- When not selected, Pro Tools does not mute audio input on record-enabled tracks when the transport is stopped.

PEC/Direct Style Input Monitoring (Pro Tools HD Only) This option changes the way the Track-Input monitoring mode is indicated on-screen (and on supported control surfaces) to emulate “PEC” (playback) and “Direct” (input/bus) indication on some large format consoles.

- When not selected, the TrackInput button shows the letter “I.” The button remains gray to indicate Auto Input mode and lights green to indicate Input Only mode.
- When selected, the TrackInput button remains gray and shows the letter “D” to indicated Input Only mode (“Direct”); it lights green and shows the letter “P” to indicate Auto Input mode (“Pec” or playback).

Online Options

Record Online at Time Code (or ADAT)

Lock When selected, online recording begins as soon as Pro Tools receives and locks to incoming time code.

Record Online at Insertion/Selection When selected, online recording begins at the edit cursor location. Recording continues until Pro Tools stops receiving time code. If you make a selection, Pro Tools records online for the length of the selection.

Open Ended Record Allocation

This preference determines how much of your available hard drive space is allocated for recording.

Use All Available Space When selected, the drive’s entire available space is allocated. This can sometimes slow down the recording process for hard drives that use certain file systems, including HFS+ and NTFS.

Limit To Sets the maximum allowable recording duration. This can help reduce the time it takes to begin recording by allocating only a portion of your hard drive. The number of minutes specified is allocated for each record-enabled track. You may want to experiment with this number to achieve the recording performance you want.

DestructivePunch File Length (Pro Tools HD Only)

This preference sets the duration of consolidated audio files when preparing tracks for DestructivePunch mode. The default value for this setting is 25 minutes.

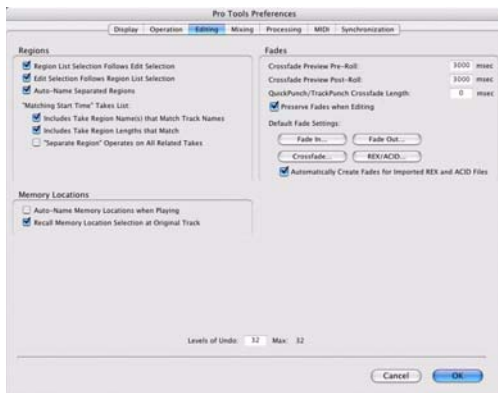
Misc (Miscellaneous) Section

Auto Region Fade In/Out Length (Pro Tools HD Only) Sets a default length for fade-ins and fade-outs automatically applied to region boundaries. Using automatic fade-ins and fade-outs saves you the trouble of editing to zero-crossings or creating numerous rendered fades in order to eliminate clicks or pops in playback. Autofades are not written to disk. Value range is from 0–10 ms for the Auto Region Fade In/Out Length. A value of zero means that no auto-fading will occur. The Auto Fade value is saved with the session, and is automatically applied to all free-standing region boundaries until you change it.

Calibration Reference Level (Pro Tools HD Only) Sets a default calibration reference level in dB when Pro Tools is in Calibration mode. For audio interfaces that have trims (such as the 192 I/O), see the interface’s guide for calibration instructions.

Delay Compensation Time Mode (Pro Tools HD Only) This option lets you choose whether information in the Delay Manager is displayed in milliseconds or samples. This option is only available when Delay Compensation is enabled (Options > Delay Compensation).

Editing Preferences



Regions Section

Region List Selection Follows Edit Selection

Selection When selected, selecting a region in a track also selects it in the Region List.

Edit Selection Follows Region List Selection

Selection When selected, selecting a region in the Region List causes Pro Tools to highlight that region's occurrence in a track.

Auto-Name Separated Regions When selected, Pro Tools automatically names newly separated regions by appending a number to the region's name. Disabling this option can be useful when importing region groups, REX files, or ACID files, because these file types can contain so many separate regions that it becomes difficult to read the Region List.

“Matching Start Time” Takes List

When you Control-click (Windows) or Command-click (Mac) a region in a track, Pro Tools displays a list of regions whose time stamp matches the current Cursor location. The following preferences determine which regions, or *takes*, appear in this list:

Includes Take Region Names That Match Track Names When selected, only regions that share the same root name with the track and playlist appear in the Takes List pop-up menu.

Includes Take Region Lengths That Match When selected, only regions that match the length of the current selection appear in the Takes List pop-up menu.

“Separate Region” Operates On All Related Takes When selected, editing a region with the Separate Region command also affects all other related takes (recording passes) with the same User Time Stamp. This option helps you compare different sections from a group of related takes.

Memory Locations Section

Auto-Name Memory Locations When Playing

When selected, Pro Tools gives new Memory Locations default names based on their time location in the session. The time units currently chosen in the View menu determine the units for the names.

Recall Memory Location at Original Track When selected, Memory Locations that recall a selection also recall the track in which the selection was made.

Tracks Section

New Tracks Default to Tick Timebase When selected, all new tracks default to ticks. When deselected, audio, Auxiliary Input, and Master Fader tracks default to samples.

Fades Section

Crossfade Preview Pre-Roll This option specifies the amount of pre-roll to be added when you are auditioning crossfades in the Fades dialog.

Crossfade Preview Post-Roll This option specifies the amount of post-roll to be added when you are auditioning crossfades in the Fades dialog.

QuickPunch/TrackPunch Crossfade Length Specifies a default length for crossfades created by QuickPunch or TrackPunch recordings. Crossfades occur before the punch in and after the punch out.

Preserve Fades when Editing This option preserves fade-ins and fade outs, and converts separated crossfades into corresponding fade-ins and fade-outs.

Default Fade Settings

Fade In Selects the default envelope shape for fade-ins.

Fade Out Selects the default envelope shape for fade-outs.

Crossfade Selects the default envelope shape for crossfades.

REX/ACID Selects the default envelope shape for fades and crossfades between regions (“slices”) in imported REX and ACID files.

Automatically Create Fades for Imported REX and ACID files

When selected, this option automatically applies fades between regions (“slices”) within imported REX and ACID files to minimize clicks or pops during playback. If there is overlap between slices, a crossfade is applied. If there is a gap between slices, a fade out is applied to the end of the first region. (The fade shapes applied to REX/ACID files follow the Default Fade Settings for REX/ACID.)

Zoom Toggle Section

Vertical Zoom Select Selection or Last Used for the Zoom Toggle Vertical Zoom.

Horizontal Zoom Select Selection or Last Used for the Zoom Toggle Horizontal Zoom.

Remove Range Selection After Zooming In

When selected, the current Edit selection collapses into an insertion point after zoom toggling in. Zoom toggling back out reverts to the previous selection.

Track Height Select Last Used, Medium, Large, Extreme, or Fit To Window for the Zoom Toggle Track Height.

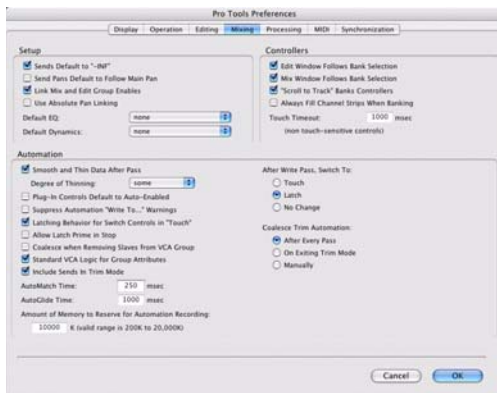
Track View Select Waveform/Notes or Last Used for the Zoom Toggle Track View.

Separate Grid Settings When Zoomed In When selected, this option retains the same (current) grid setting when zoom toggling in or out. When this option is deselected, the grid setting stored with Zoom toggle is recalled when zoom toggling in.

Levels of Undo

This preference sets the maximum number of actions that can be undone with the multiple undo feature. Setting this to a lower number can speed up the performance of slower computers. Pro Tools supports up to 32 Levels of Undo.

Mixing Preferences



Setup Section

Sends Default to -INF When selected, the initial fader level of newly-created sends is set to $-\infty$ (no audible signal level). When not selected, the initial fader level of newly-created sends is set to 0 dB.

Send Pans Default to Follow Main Pan When selected, newly created sends have Follow Main Pan turned on, so the Send Pan controls follow the pan controls of the track. When not selected, newly created sends have Follow Main Pan turned off.

Link Mix and Edit Group Enables When selected, this option links enabling and disabling of Mix and Edit Groups. For example, enabling Group A in the Mix Window automatically enables Group A in the Edit window.

Use Absolute Pan Linking (Pro Tools HD Only) This option affects behavior of grouped pan controls.

- When selected, grouped pan controls do not maintain relative offsets when any of the grouped pan controls is adjusted. All grouped pan controls snap to the absolute value of the adjusted control.
- When not selected, grouped pan controls maintain relative offsets when any of the linked controls is adjusted.

Default EQ

This preference lets you choose any installed EQ plug-in as the default, which makes it available for quick assignment, both on-screen and on ICON work surfaces. On-screen, the plug-in appears at the top of the Insert selector pop-up menu. On ICON work surfaces, the plug-in appears first in the list of menu choices on the rotary encoders.

Default Dynamics

This preference lets you choose any installed Dynamics plug-in as the default, which makes it available for quick assignment, both on-screen and on ICON work surfaces. On-screen, the plug-in appears at the top of the Insert selector pop-up menu. On ICON work surfaces, the plug-in appears first in the list of menu choices on the rotary encoders.

Controllers

Edit Window Follows Bank Selection If you are using a supported control surface with Pro Tools, this option scrolls the Edit window to display the selected bank of tracks when you switch banks on the control surface, ensuring that the current bank is viewable on-screen.

Mix Window Follows Bank Selection If you are using a supported control surface with Pro Tools, this option scrolls the Mix window to display the selected bank of tracks when you switch banks on the control surface, ensuring that the current bank is viewable on-screen.

“Scroll to Track” Banks Controllers When using a control surface (such as D-Control or Pro-Control) you can select this option to bank control surface faders to a numbered track when using the Track > Scroll to Track command.

Always Fill Channel Strips When Banking If you are using an ICON worksurface, you can select this option to maximize the number of channels displayed when banking. This setting optimizes the Bank commands to prevent the display of a small number of channels at the extremes of the surface.

Touch Timeout If you are writing automation in Touch mode and you stop moving a non-touch sensitive fader or encoder, Pro Tools continues to write automation for the Touch Timeout value.

After the Touch Timeout period, writing of automation stops and the automation data returns to its previous automation value at the rate specified in the *AutoMatch Time* setting.

Automation Section

Smooth and Thin Data After Pass When selected, Pro Tools automatically smooths and then applies the specified amount of thinning to the automation data created in an automation pass.

Degree of Thinning Specifies the amount of thinning performed on automation data when you using the Thin Automation command, or if you have selected the Smooth and Thin Data After Pass option.

Plug-in Controls Default to Auto-Enabled When selected, all applicable controls of newly added plug-ins are enabled for automation. When not selected, the controls of newly added plug-ins must be manually enabled for automation.

Suppress Automation “Write To” Warnings When selected, Pro Tools suppresses the warnings that appear after invoking any of the Write Automation To Start, Selection, End, or Punch commands and then stopping the transport.

Latching Behavior for Switched Controls in “Touch” This option determines the behavior of switched controls (such as mute or plug-in bypass) when writing automation in Touch mode.

- When selected, controls in Touch mode will latch in their current state. If an existing breakpoint is encountered, writing of automation stops. If the transport is stopped while writing, the control will AutoMatch to the underlying value.
- When not selected, controls in Touch mode will not latch.

Allow Latch Prime in Stop (Pro Tools HD Only) When selected and any tracks are in Latch mode, any automation-enabled controls on those tracks can be set to new values while the transport is stopped by touching or moving controls, to prepare for the next automation pass.

Coalesce When Removing Slaves from VCA Group (Pro Tools HD Only) This option determines the behavior when removing slave tracks from a VCA-controlled group.

- When selected, any automation on the VCA Master is automatically coalesced (without confirmation) to its slave tracks when the tracks are removed from the group.
- When not selected, a confirmation dialog lets you choose whether or not to coalesce the VCA Master automation to the slave tracks.

Standard VCA Logic for Group Attributes (Pro Tools HD Only) This option determines which Mix group attributes may be selected in the Group dialog when the group is assigned to a VCA Master.

- When selected, Main Volume, Mute, Solo, Record Enable, and Input Monitoring controls on slave tracks follow the VCA Master only and are not available to be independently linked. (This emulates the behavior of analog console VCA masters.)
- When deselected, Main Volume, Mute, Solo, Record Enable, and Input Monitoring controls follow the VCA Master, but also remain available for independent linking with groups.

Include Sends in Trim Mode This option determines the Trim status of Send faders when a track is put in Trim mode.

- When selected, Send faders go into Trim mode along with the Main Volume fader.
- When deselected, the Main Volume fader goes into Trim mode, but the Send fader stays in the corresponding standard Automation mode.

Include Control Changes in Undo Queue This option determines whether certain mixer control changes, such as moving a fader or pan control, are entered into the Undo queue.

- When selected, mixer control changes appear in the Undo queue, and are undone if any prior operation is undone.
- When deselected, mixer control changes will not appear in the undo queue, allowing you to undo other types of operations without losing the current mixer settings.



Set to Default operations that affect mixer controls are always entered into the Undo queue.

AutoMatch Time If you are writing automation in Touch mode, when you release a fader or control, writing of automation stops and the automation data returns to its previous value. The rate of return to the previous value is the AutoMatch Time.

AutoGlide Time (Pro Tools HD Only) Specifies how quickly Pro Tools transitions (glides) from one automation value to another, when AutoGlide mode is used.

Amount of Memory to Reserve for Automation Recording (Pro Tools HD Only) Allocates memory for automation.

After Write Pass, Switch To Selects the Automation mode that Pro Tools tracks automatically switch to after an automation pass in Write mode. You can choose to switch to Touch or Latch mode, or stay in Write mode by selecting No Change.

⚠ *This setting affects Write Trim mode. After an automation pass in Write Trim mode, tracks automatically switch to the Trim version of the specified setting (Latch Trim, Touch Trim, or Write Trim).*

Coalesce Trim Automation Options

(Pro Tools HD Only)

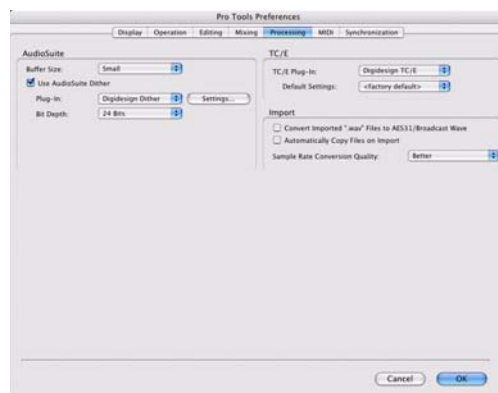
These options determine when Trim automation is committed to the main automation playlist on a track.

After Every Pass Sets Trim automation to coalesce when the transport is stopped at the end of each Trim automation pass. No Composite Playlist is indicated.

On Exiting Trim Mode Sets Trim Automation to coalesce on a track when the track is taken out of Trim mode. A Composite Playlist can be viewed before committing Trim moves.

Manually Trim Automation can be coalesced only with the Coalesce Trim Automation command. A Composite Playlist can be viewed before committing Trim moves.

Processing Preferences



AudioSuite Section

Buffer Size

AudioSuite Buffer Size sets the size of the memory buffer used for audio processing and previewing with AudioSuite plug-ins. If AudioSuite preview stutters, set the buffer to Mini or Small.

Use AudioSuite Dither When selected, applies a selectable dither plug-in to specific AudioSuite processing tasks (such as Gain and Normalize).

Plug-in Specifies the plug-in used for dither processing when the Use AudioSuite Dither option is selected.

Bit Depth Lets you select a bit depth for the dithered audio (24-bit, 20-bit, 18-bit, or 16-bit).

TC/E (Time Compression/Expansion) Section

TC/E Plug-in Lets you choose the plug-in used for Time Compression and Expansion when you edit audio with the Time Compression/Expansion Trim tool. This Trim tool works by using Time Compression/Expansion to match an audio region to the length of another region, a tempo grid, a video scene, or other reference point.

Default Settings Specifies the default settings used by the chosen Time Compression/Expansion plug-in.

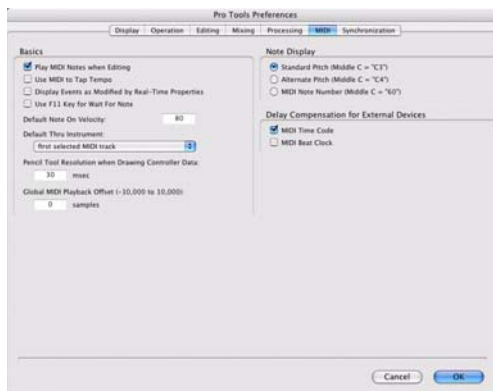
Import Section

Convert Imported “WAV” Files To AES31/BroadcastWave When selected, this option applies to all newly imported WAV files, making them compliant with the AES31/EBU Broadcast standard.

Automatically Copy Files on Import When selected, Pro Tools copies all imported audio files to the current session’s Audio Files folder, regardless of whether they need to be converted to the current session’s file type, bit depth or sample rate.

Sample Rate Conversion Quality Lets you select the default sample rate conversion quality. Sample rate conversion is used in a variety of Pro Tools processes including converting and importing audio files of different formats into a session, and bouncing and saving tracks to a different sample rate or bit depth. The higher the quality of sample rate conversion you choose, the longer Pro Tools will take to process the audio file.

MIDI Preferences



Basics Section

Play MIDI Notes When Editing When selected, causes MIDI notes to sound when you insert them with the Pencil tool or drag them with any of the Grabber tools.

Use MIDI to Tap Tempo When selected, you can tap a MIDI keyboard to enter a new tempo value into a tempo field.

Display Events as Modified by Real-Time Properties When selected, Pro Tools displays the effects of Real-Time Properties in both the Edit window and the MIDI Event List.

Use F11 Key for Wait for Note When selected, pressing the F11 Function key puts MIDI recording in Wait for Note mode.

Automatically Create Click Track in New Sessions When enabled, Pro Tools automatically creates a new click track in new sessions.

Default Note On Velocity Sets the default Note On velocity for MIDI notes inserted in the Edit window and the MIDI Event List.

Default Thru Instrument Sets the default MIDI Thru instrument. You can select a predefined device from your available MIDI instruments, or select “First Selected MIDI Track” to use the assigned MIDI output of the first selected MIDI or Instrument track. When multiple MIDI or Instrument tracks are selected, the instrument in the selected track that is closest to the top of the Edit window (or closest to the left edge of the Mix window) will be used.

Pencil Tool Resolution When Drawing Controller Data Sets the default resolution for MIDI controller data created with the Pencil tool. Setting this to a lower resolution helps avoid creating controller data that is unnecessarily dense. The value range is from 1 to 100 milliseconds.

Global MIDI Playback Offset Sets an offset in samples to compensate for MIDI latency. Entering a value here has the same effect as setting an offset with the MIDI Track Offsets command. Offset values can be positive (later) or negative (earlier).

Note Display Options

These options set the reference for middle C as C3, C4, or MIDI note number 60.

Delay for External Devices Options (Pro Tools HD Only)

These options let you apply Delay Compensation to Pro Tools-generated MIDI Time Code or MIDI Beat Clock. Generally, this delay should be applied when the external MIDI instrument is mixed externally, and should not be applied when the external MIDI instrument is mixed through the Pro Tools mixer.

These options are only available when a Delay Compensation Engine is chosen in the Playback Engine dialog and Delay Compensation is enabled in Pro Tools.

This option is distinct from the hardware offsets available for hardware inserts (in I/O Setup).

Synchronization Preferences



These preferences determine how a connected transport responds to Pro Tools.

Machine Control Section

Machine Chases Memory Location When selected, navigating to a specific location in a session with a Memory Location causes a connected transport to chase to that location.

Machine Follows Edit Insertion/Scrub When selected, navigating to a specific location in a session by moving the selection point or by scrubbing a track will cause a connected transport to chase to that location.

Machine Cues Intelligently (Pro Tools HD Only) When selected, if you navigate to a cue point that is more than 10 seconds from the current location, Pro Tools will command a connected transport to fast wind to the new location at full speed to within 10 seconds of the cue point. Cueing will then slow to normal speed until the point is reached. This can significantly speed up tape cueing with certain video transports.

Stop at Shuttle Speed Zero (Pro Tools HD Only) Causes Pro Tools to send a Stop command whenever you stop shuttling. This is useful if you have a machine that requires an explicit stop command to park correctly.

Non-Linear Transport Error Suppression (Pro Tools HD Only) When Transport = Pro Tools, keeps Pro Tools from sending a Stop command when taken offline. This prevents Pro Tools from stopping any other 9-pin devices connected to the system.

Delay Before Locking to Time Code (Pro Tools HD Only) Sets the amount of time (in frames) for Pro Tools to wait before attempting to lock to machines that issue servo lock messages. This setting allows time for the servo mechanisms to achieve stable lock.

Remote Mode (9-Pin Deck Emulation) Section

(Pro Tools HD Only)

Ignore Track Arming Sets Pro Tools to ignore incoming track arming (record enable) commands. This is useful if you are using a master controller to arm tracks on other machines, but you do not want to arm tracks in Pro Tools.

Set Servo Lock Bit at Play (Tamura Support) Enable this option when using a Tamura synchronizer to control Pro Tools in Remote mode to minimize lock-up times during recording.

Allow Track Arm Commands in Local Mode

Sets Pro Tools to respond to incoming track arming (record enable) commands even when the system is not in Remote Mode. This is useful if you are using a paddle device to control Pro Tools track arming or punching.

Punch In Frame Offset Sets an offset (in frames) to compensate for punch in timing advances or delays.

Punch Out Frame Offset Sets an offset (in frames) to compensate for punch out timing advances or delays.

Delay After Play Command Sets the amount of time (in frames) for Pro Tools to wait after receiving a Play command before starting the audio engine. This can prevent false starts when locking to synchronizers that are not fully supported by Pro Tools.

Synchronization Section

Stable LTC Source (Pro Tools HD Only) When selected, this option suppresses the normal 1-second wait time before Pro Tools attempts to lock to incoming LTC. Enable this option when locking Pro Tools to a stable time code source (such as a non-linear tape machine or LTC generator) and not a linear tape machine.

Minimum Sync Delay Sets the amount of time your system's devices need to achieve synchronization "lock."


chapter 12

Window Menu

The Window menu provides commands to toggle the display of various Pro Tools windows: selecting the command displays the window; selecting the command again hides the window.

Window	Help
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✓ Edit	⌘ W
Hide All Floating Windows Configurations	^ ⌘ W
Task Manager	⌘ `
◆ Workspace	⌘ ;
Project	⌘ O
Browsers	▶
Transport	⌘ 1
Big Counter	⌘ 3
Automation	⌘ 4
Memory Locations	⌘ 5
Machine Track Arming	⌘ 6
Universe	⌘ 7
◆ Video	⌘ 9
Color Palette	
Undo History	
Disk Space	
System Usage	

Window menu

 For Window menu items, keyboard shortcuts with number keys only work using the numeric keypad on your computer.

Mix

This command displays the Mix window, used for recording and mixing tasks.

Edit

This command displays the Edit window, used for graphical editing and arranging of audio, MIDI and automation.

Hiding All Floating Windows

The Hide All Floating Windows command hides or shows all floating windows. This command is useful for clearing the screen quickly so that you can work in the Edit or Mix windows.

Configurations

The Configurations menu provides commands and options to manage the configuration of windows in your session, as well as the internal window configurations of the Edit, Mix, and Transport windows.

Window Configuration List

This command displays the Window Configuration List, which lets you recall and manage stored Window Configurations, as well as create new Window Configurations.

New Configuration

This command displays the New Configuration dialog, which lets you create a new Window Configuration.

Update Active Configuration

This command updates the selected Window Configuration with any changes to the layout and settings of windows depending on the Window Configuration's properties.

Auto-Update Active Configuration

This command automatically updates the active Window Configuration as you make changes to the layout and settings of windows.

Task Manager


This command displays the Task Window, used to monitor, pause, or cancel ongoing tasks.

Workspace

This command displays the Workspace browser, which can be used for searching, sorting, auditioning, and importing data. The Project, Volume, and Catalog (Pro Tools HD and Pro Tools LE with DV Toolkit 2 only) browsers can be accessed from the Workspace browser.

Project

This command displays the Project Browser, used for Pro Tools file management with the current session.

 For more information on the Task window, Workspace, Project, and other browsers, see the *DigiBase and DigiBase Pro Guide*.

Browsers

Use the Browsers command to select a currently open browser and bring it to the front. The Browsers submenu can also be used to bring all currently open browsers to the front, or send all browsers to the back. Choices include Bring to Front, and Send to Back.

Transport

This command opens the Transport window. This window can display counters, MIDI controls, and basic or expanded transport controls (configure the Transport window from View > Transport).



Transport window

Big Counter

This command opens the Big Counter window. This window provides a large, easy to see reference for the current session time location. Time is displayed in the currently chosen Main Time Scale format.



Big Counter window

Automation

This command opens the Automation window. This window lets you enable or suspend the writing of volume, pan, mute, plug-in, send level, send pan, and send mute automation for all tracks.



Automation window (Pro Tools HD shown)

Before you can record automation, an automation type must be enabled. Buttons are highlighted when enabled. To suspend writing of automation, deselect the button for the automation type.

Memory Locations

This command opens the Memory Locations window. Here you can store up to 200 time location markers, selections, zoom settings, pre- and post-roll times, track show and hide states, track height states, and group enables. To recall a memory location, click the button for the location or, on your computer's numeric keypad, press the number of the location followed by a period (.).



Memory Locations window

Machine Track Arming

(Pro Tools HD with MachineControl Option Only)

This command opens the Machine Track Arming window on systems that have the MachineControl option installed. When using MachineControl, this window lets you record-arm external recording devices from within Pro Tools.

Universe

(Pro Tools HD and Pro Tools LE with DV Toolkit 2 Only)

This command opens the Universe window. This window provides a visual overview of all tracks in a session. Use the Universe window to quickly click and go to any location in a session.

The Universe window also provides a pop-up menu for displaying the Video Universe window, which lets you view, navigate, zoom, and select video regions on the main video track

Video

This command opens the Video window, which displays QuickTime movies imported into the current session using the File > Import > Video command. This window also displays Avid Video when it is being scrubbed.

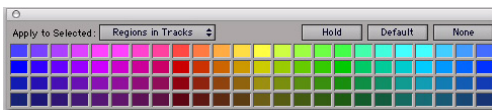
The window provides a sample-accurate, random-access reference for spotting sound effects, music, Foley, dialog, or other audio to the video.



Video window

Color Palette

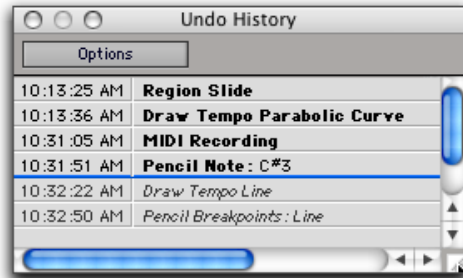
This command opens the Color Palette window. Use this window to make color selections for tracks, regions, groups and markers.



Color Palette window

Undo History

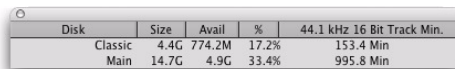
This command opens the Undo History window. Use this window to view a list of undoable and redoable operations and return to any previous state. The Undo History can show editing times, enabling you to revert to the state a session held at a particular time.



Undo History window

Disk Space

This command opens the Disk Space window. This window shows the recording capacity of each hard drive attached to your system, measured in track minutes. This calculation is based on the bit depth and sample rate of the current session.



Disk	Size	Avail	%	44.1 kHz 16 Bit Track Min.
Classic	4.4G	774.2M	17.2%	153.4 Min
Main	14.7G	4.9G	33.4%	995.8 Min

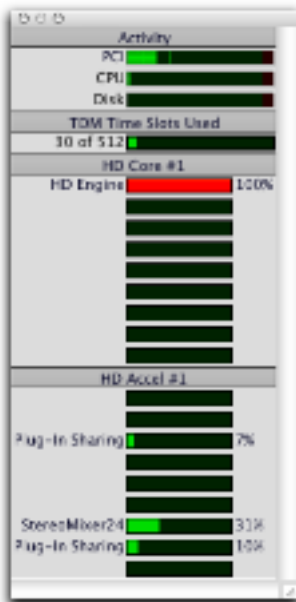
Disk Space window

System Usage

This command opens the System Usage window. This window provides meters that indicate how much of your system's processing power is being used in processing audio, and when writing and playing back automation.

With Pro Tools LE, these meters show PCI bus activity, CPU processing activity and Disk processing activity.

With Pro Tools HD, these meters show Activity (PCI bus activity, CPU processing activity, and Disk processing activity) and TDM Time Slot usage. (PCI bus activity, CPU processing activity, and Disk processing activity) and TDM Time Slot usage.



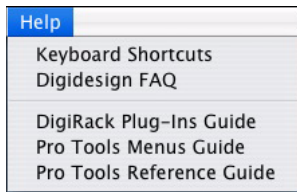
System Usage window (Pro Tools HD shown)

chapter 13

Help Menu

The Help menu provides links to important Pro Tools documentation, including *Shortcuts*, *DigiRack Plug-ins Guide*, *Pro Tools Menus Guide*, and the *Pro Tools Reference Guide*.

Select the title of the document from the Pro Tools menu to open the document in Adobe Reader (downloadable from www.adobe.com).



Help menu

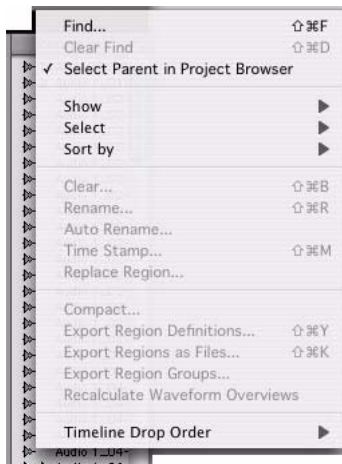
chapter 14

Region List

Region List

The Edit Window displays all audio regions, MIDI regions, video regions, and region groups in a single, comprehensive Region List.

The pop-up menu at the top of the Region List provides general menu commands and tools for managing the contents of the list.



Region List pop-up menu

Find

Use the Find command to display all regions in a list whose names contain a particular word or phrase. The Find command opens the Find Regions dialog, which lets you filter searches by name or to include only those regions added to the session since the previous search.

Clear Find

This command returns the Region List to displaying regions as they were displayed before the last Find.

Select Parent in Project Browser

When this command is enabled, the DigiBase Project browser automatically highlights the parent file of any file or region selected in the Region List.

This setting is latching (meaning it maintains its setting).

Show Options

The Region List can show different types of regions and region information. Select the Show options for the items you want to show. You can also deselect Show options to hide a type of region or region information to streamline the list of region names.

Region Types

Audio Shows Audio regions in the Region List.

MIDI Shows MIDI regions in the Region List.

Video Shows video regions in the Region List.

Grouped Shows region groups in the Region List.

Auto-Created Shows automatically-created regions. These are regions that were created as a by-product of cutting, pasting, and separating other regions. Since these by-product regions can become numerous, hiding them (by deselecting the option) helps you to avoid scrolling through an unnecessarily long Region List.

Region Information

Color Shows Track Color Coding as assigned with Default Region Color Coding option in Display Preferences page, or as assigned in the Color Palette.

Icon Shows the Track Type icon for the region. The icon refers to the type of track (audio, MIDI, or Instrument) that the region is used on.

Timebase Shows whether regions are tick-based or sample-based.

File Name Shows the audio file from which the region originated.

Disk Name Shows the name of the hard drive on which the region resides.

Full Path Shows the full directory path name of the region's location.

Channel Name Shows channel names of each multichannel region.

Scene and Take Shows the scene and take information of each multichannel region.

Select Options

In the Region List, you can select specific regions so they can be dragged to tracks, processed with AudioSuite plug-ins, or exported.

All Selects all regions in the Region List.

Unused Selects regions that have not been placed in a track in the current session. Offline regions appear in the Region List as italicized and dimmed.

Unused Except Whole Files Selects regions that have not been placed in a track in the current session, but do not include Whole-file regions. Whole-file regions are regions that were created when recording or importing audio, consolidating existing regions, and when nondestructively processing with an AudioSuite plug-in. Whole-file audio regions reference an entire audio file that resides on your hard drive. Whole-file audio regions are displayed in bold in the Region List

Offline Selects regions whose parent files cannot be located, or are not available, when opening a session or importing a track. Offline regions appear in the Region List as italicized and dimmed; they appear in playlists as light blue regions with italicized names.

Sort By Options

The Sort By options let you sort regions to help keep track of large numbers of regions.

Audio regions can be sorted by:

- Region Type
- Name
- Length
- Original Time Stamp
- User Time Stamp
- Timebase
- Start in Parent
- End in Parent
- File Name
- File Length
- File Creation Date
- File Modification Date
- Disk Name (audio and region groups only)
- Track Format/Width
- By Channel Name
- By Scene and Take

MIDI regions can be sorted by:

- Name, Length
- Original Time Stamp
- User Time Stamp
- Timebase
- Start in Parent
- End in Parent.

Regions can also be sorted by Region Type (Audio and MIDI), or in Ascending or Descending order.

Clear

This command lets you remove unwanted regions from the session. Whole-file regions can also be removed permanently from your hard drive.

⚠ *Clearing whole-file regions is destructive and cannot be undone. It permanently removes the file from your hard drive. There is no way to recover files deleted with this command.*

Rename

This command lets you rename selected regions.

When you rename a whole-file audio region, you can specify whether to rename just the region, or both the region *and* the disk file.

Auto Rename

This command lets you specify the auto-naming options for a region when new regions are created from it in the course of editing.

Auto-naming of regions does not affect the names of parent audio files. Instead, it stores pointers to the regions within the parent source file.

The Auto Rename command opens a dialog with the following fields:

Name Determines the root name for the auto-created regions.

Number Sets the start number for the sequentially numbered new regions.

Zeros Determines the number of zeros that occur before the auto numbers.

Suffix Specifies text to be appended to the end of the name, following the auto numbering.

Time Stamp

This command lets you select a region (or regions) and redefine its SMPTE time stamp. The Original Time Stamp and the User-Time Stamp are then stored with your session.

When audio is first recorded, the User Time Stamp will match the Original Time Stamp, but you can change the User Time Stamp at any time using the Time Stamp command. This feature is particularly useful in post production situations where the SMPTE time code on video “work prints” often changes from one edit revision to another.

Replace Region

(Pro Tools HD and Pro Tools LE with DV Toolkit 2 Only)

This command opens a dialog that lets you replace multiple instances of an audio region in a playlist with another region that you Control-drag (Windows) or Command-drag (Mac) from the Region List.

The Replace Region function only works on a selection that includes a single region on one track. The function is not available when the playlist selection includes the start points for two or more regions. Also, if the selection is across several tracks, only the selection in the first (top) track is used.

Compact

The Compact command deletes unused portions of audio files to conserve disk space, and to prepare for cleaner hard drive back-ups. The Compact command also deletes audio if there are no regions referencing the data.

⚠ *The Compact command is destructive and cannot be undone. It permanently alters the original audio files. There is no way to recover data deleted with this command.*

Because it permanently deletes audio data, the Compact command should be used only after you have completely finished your editing and are sure that you have no further use for the unused audio data.

The Compact Selected command can *pad* the regions of the compacted file by a user-selectable amount. You may want to do this because Pro Tools requires extra audio data before and after audio regions to create crossfades. So, if your regions have crossfades, or if you want to pad the regions for the sake of any future trimming, you should enter an appropriate amount of padding (in milliseconds) to allow for this.

Export Region Definitions

This command lets you export region definitions for audio files within each session, so that you can use an audio file’s regions in another session, or with another application that supports them.

The Export Region Definitions command does not export regions as audio files (unlike the Export Regions as Files command). Instead, it stores pointers to the regions within the parent source file.

Export Regions as Files

This command lets you export regions as audio files. Use this command if you intend to use a region in other sessions (or other audio applications) without using its parent source file.

This command also provides a way to convert regions to a different audio format, sample rate, or bit depth.

Export Region Groups

This command lets you export region groups as files. Use this command if you intend to use a region group in other sessions.

If you are exporting region groups to another hard drive, you may want to copy any referenced audio files as well. This way you can move region groups not only from one session to another, but from one system to another.

Recalculate Waveform Overviews

This command re-creates the session's waveform overview data (the data used to create waveform displays). Use this command if you think overview data for a session has become corrupted, or if you import audio files which have no overview data into a session.

Recalculating waveform overviews may take some time if there are many tracks in the session.

Timeline Drop Order

This command sets whether tracks dragged from the Region List are dropped sequentially in a single track or spread across multiple tracks.

Top to Bottom When enabled, regions are spread across *multiple* destination (drop) tracks, or on new tracks (when dragging to the area below the last track or to the Track List).

Left to Right When enabled, regions are placed sequentially in a *single* destination (drop) track or a newly created track (when dragging to the area below the last track or to the Track List).

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