



# What's New

Pro Tools LE™, M-Powered™, and Academic™ 7.3



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# chapter 1

## Introduction

This chapter is an overview of new features in Pro Tools LE™, Pro Tools M-Powered™, and Pro Tools Academic™ 7.3 for the following Digidesign-qualified systems on Windows XP or Mac OS X:

- Digi 002®
- Digi 002 Rack™
- Mbox®
- Mbox 2™
- Mbox® 2 Pro
- Mbox 2™ Mini
- Pro Tools M-Powered systems
- Pro Tools Academic systems

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## System Requirements

For complete system requirements, refer to the Digidesign website ([www.digidesign.com](http://www.digidesign.com)).

### Compatibility Information

Digidesign can only assure compatibility and provide support for hardware and software it has tested and approved.

For a list of Digidesign-qualified computers, operating systems, hard drives, and third-party devices, visit the Digidesign website ([www.digidesign.com](http://www.digidesign.com)).

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## New Features in Pro Tools LE, M-Powered, and Academic 7.3

Pro Tools LE, M-Powered, and Academic 7.3 includes the following new or enhanced features (unless otherwise noted):

### Pro Tools Session Enhancements

- New RTAS Engine options for configuring error suppression
- Recent sessions menu
- Up to 99 Window Configurations for storing and recalling window arrangements
- Memory Locations window enhancements
- User-Definable Sample Rate Conversion with Import Audio
- New mixer configuration changes during playback
- New Mac HFS+ Disk Support option to read, write, record, and playback using Mac HFS+ drives on Windows XP (Pro Tools LE only)
- Real-Time Display of waveforms during recording for QuickPunch™ mode
- New “Preserve Folder Hierarchy” option in Save Copy In dialog
- New Import Options dialogs (replaces the “Import to Track” commands)
- Reorganization of Preference dialog pages and new preferences

## Navigation Enhancements

- Mouse scroll wheel enhancements
- Right-click enhancements
  - New Right-click commands
  - New Right-click pop-up menus

## DigiBase Enhancements

- New DigiBase™ preview options
  - Loop Preview
  - Spacebar Toggles File Preview
  - Auto-Preview
- Support for Pro Tools Plug-in Settings files (.tfx)
- Show and hide columns in DigiBase browsers
- New Field Recorder column displays
- New Force Relink capability

## Music Creation Features and Enhancements

- New Loop features and enhancements
  - Dynamic Transport mode
  - Loop Trim tool
- Default Track Timebase preference
- Create Click Track command and preference
- Key Signatures
  - New Key Signature ruler
  - Import and export of key signatures
  - Diatonic transposition
- New Send to Sibelius command for exporting MIDI tracks to Sibelius notation software
- New Export MIDI Right-click command
- MIDI region creation on bar boundaries

## Editing Features and Enhancements

- Continuously variable track height
- Customizable Zoom Toggle functions
- New Shuffle Lock mode to prevent accidental shuffling of regions
- Region-based editing in Automation views
- Display of fade boundaries and shapes in Automation View
- Enhanced region Copy and Paste behavior with Grabber tools
- New Snap To commands for snapping regions or Edit selections to other regions
- Enhanced editing of fades
  - Move/Nudge fades within regions
  - Move/Nudge crossfades
  - Separate Region command works on fades
  - Trim fades
- New “Automatically Create Fades For Imported REX and ACID files” Editing preference
- Region List Enhancements
  - New Search options
  - Display of multichannel metadata
- Support for digital field recorders
  - Importing multichannel audio files and metadata from field recorders
  - Selection of alternate field recorder audio channels in the Pro Tools timeline (Pro Tools LE with DV Toolkit 2 and Pro Tools Academic only)
  - Expand alternate field recorder audio channels to new tracks (Pro Tools LE with DV Toolkit 2 and Pro Tools Academic only)
- New Time Code 2 ruler (Pro Tools LE with DV Toolkit 2 only)



## **Grouping Features and Enhancements**

- 104 available groups (4 banks of 26)
- New Group functions
  - New and selectable Mix group attributes
- New Group dialog and commands
  - Modify Group
  - Delete Group
  - Duplicate Group
- New grouped control offset behavior
  - Group offsets preserved when faders are moved to extremes
  - Indication of overflow in Automation views
- New panning features
  - Option to link main output pan and send output pan controls
- Enhanced Group menus
  - Enhanced Group List pop-up menu
  - Enhanced Group name pop-up menu
  - New Group ID indicator pop-up

## **Automation Features and Enhancements**

- Real-time drawing of automation
- New track Automation indicator behavior
- New Option to automatically enable plug-ins for automation when added to a session
- New behavior options for switched controls when in “Touch” mode
  - Switched controls latch when in “Touch” mode
  - New Automation preference to override latching behavior

## **Plug-in Features and Enhancements**

- DigiRack Time Shift plug-in (included with Pro Tools installer)
- Enhanced Dynamics III display
- Support for new SignalTools plug-ins
- Drag and drop Pro Tools Plug-in Settings files (.tfx) from browsers to Pro Tools plug-ins or inserts

## **General Video-Related Improvements**

- New Video track support (Pro Tools LE with DV Toolkit 2 and Pro Tools Academic only)
  - Multiple QuickTime movies on individual video tracks
  - Multiple playlists on individual video tracks
  - Multiple video tracks in the Timeline
- Video track controls
  - New Video Online button
  - New Video Frame Rate indicator
  - Video track locking
- Video regions (Pro Tools LE with DV Toolkit 2 and Pro Tools Academic only)
- General video editing
  - Selecting within video frame boundaries
  - Selecting and editing across multiple audio and video tracks (video editing with Pro Tools LE with DV Toolkit 2 and Pro Tools Academic only)
  - Inserting time (Pro Tools LE with DV Toolkit 2 and Pro Tools Academic only)
- Video region groups
- Multiple Undo for video operations
- Resizing the Video window
- Updates to FireWire playback of QuickTime DV movies

- New options for importing video:
  - New Import Video command
  - Dragging and dropping video from a Digi-Base browser, Windows Explorer, or the Mac Finder
  - Video overlay on Import Session Data (Pro Tools LE with DV Toolkit 2 and Pro Tools Academic only)
  - Extracting audio from QuickTime movies
- Bouncing the video track to a QuickTime movie
- Export of AAF Sequences at HD Frame Rates (Pro Tools LE with DV Toolkit 2 and Pro Tools Academic only)

#### **Control Surface Features and Enhancements**

- Ethernet Control Surface drivers installed automatically on Windows XP (Pro Tools LE only)
- New Automation indication behavior
- Access to Sends F–J in Channel View on Digi 002 and Command|8


## chapter 2

# System Configuration, Session, and Navigation Enhancements

## New RTAS Engine Options

Pro Tools 7.3 provides two new RTAS Engine options in the Playback Engine dialog for suppressing RTAS error reporting during playback and recording. This is especially useful when working with instrument plug-ins.

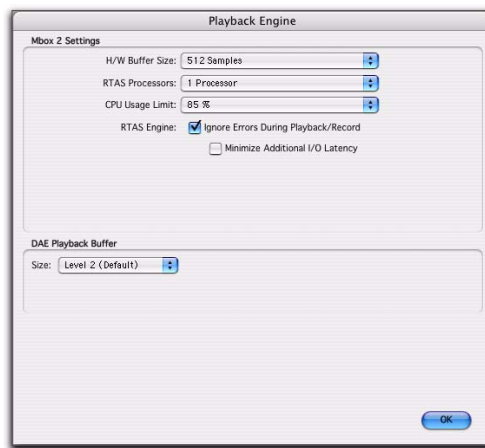
You should only enable RTAS error suppression if you are experiencing frequent RTAS errors that are interrupting your creative workflow. When RTAS error suppression is enabled, you can experience a degradation of audio quality. However, this may be acceptable in order to avoid interrupting playback and recording when working with instrument plug-ins. Be sure to disable RTAS error suppression when you need to ensure the highest possible audio quality, such as for a final mix.

 *Enabling Ignore Errors During Playback/Record only suppresses error reporting. RTAS errors can result in pops and clicks in the audio during playback and recording. To avoid this, try increasing the CPU Usage Limit and the HW Buffer Size, and reduce the number of RTAS plug-ins in use in the session.*

## Enabling RTAS Error Suppression

To enable RTAS error suppression:

- 1 Choose Setup > Playback Engine.



*Playback Engine dialog, Mbox 2*

- 2 Select Ignore Errors During Playback/Record.
- 3 If available, you can also select Minimize Additional I/O Latency.
- 4 Click OK.

## RTAS Error Suppression Options

**Ignore Errors During Playback/Record** When enabled, Pro Tools continues to play and record even if the RTAS processing requirements exceed the selected CPU Usage Limit. This can result in pops and clicks in the audio during playback and recording, but does not stop the transport.

**Minimize Additional I/O Latency** When enabled, any additional latency due to suppressing RTAS errors during playback and record is minimized to 128 samples. Suppressing RTAS errors requires at least 128 samples of additional buffering on some systems. If this option is disabled, the buffer is half the H/W Buffer Size, or at least 128 samples (whichever is greater). If you are on an older, slower computer, you may want to disable this option to avoid adverse performance.

This option is only available if the Ignore Errors During Playback/Record option is enabled and the Pro Tools system you are using requires additional buffering for RTAS error suppression, as follows:

- Windows XP:
  - Mbox 2 Pro
  - Digidesign-qualified M-Audio interfaces with Pro Tools M-Powered or Pro Tools Academic
- Mac OS X:
  - Mbox
  - Mbox 2
  - Mbox 2 Mini
  - Mbox 2 Pro
  - Digi 002 and 002 Rack
  - All Pro Tools M-Powered systems
  - All Pro Tools Academic systems

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## Opening Recent Sessions

Pro Tools 7.3 provides an Open Recent sub-menu in the File menu that lets you open any of the 10 most recently opened Pro Tools sessions.

### To open a recent session:

- Choose File > Open Recent and choose the session you want to open. You do not need to close the currently open session.

If a session is open when choosing a recent session, you are prompted to save it before Pro Tools closes the session and opens the chosen recent session.



*In previous versions of Pro Tools, it was necessary to close a session before creating a new or opening another session.*



*Control+Shift+O (Windows) or Command+Shift+O (Mac) opens the most recent session.*

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## Window Configurations

Pro Tools 7.3 provides a powerful means of managing the configuration of windows in your session, as well as the internal window configurations of the Edit, Mix, and Transport windows. Use the Window Configuration List to create (or delete) and manage stored Window Configurations. Pro Tools lets you store up to 99 Window Configurations. Window Configurations are saved with the session.



*Create a session template with your favorite Window Configurations. You can then use the template when you start a new session, or you can use Import Session Data to import Window Configurations into your current session.*

A Window Configuration can store the location and size of all open windows, including:

- Edit window
- Mix window
- Workspace browser
- Project browser
- DigiBase browsers
- Session Setup window
- Time, Tempo, and MIDI Operations windows
- MIDI Event List
- Real-time MIDI Properties window
- Beat Detective window
- Plug-in windows
- Panner windows
- All floating windows listed in the Window menu:
  - Task Manager window
  - Transport window
  - Big Counter window
  - Automation window
  - Memory Locations window
  - Machine Track Arming window
  - Universe window
  - Video window
  - Color Palette window
  - Undo History window
  - Disk Space window
  - System Usage window

**!** *The location and size of the Window Configuration List is not stored with Window Configurations.*


A Window Configuration can also store the Window Display Settings for the Edit, Mix, and Transport windows.

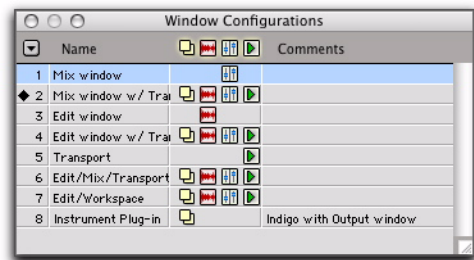
## Window Configuration List

The Window Configuration List lets you recall and manage stored Window Configurations, as well as create new Window Configurations.

### To open the Window Configuration List:

- Select Window > Configurations > Window Configuration List.

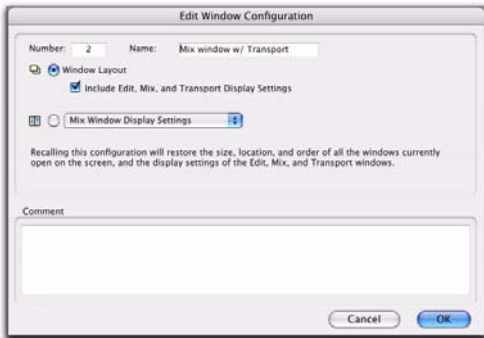
 Press Control+Alt+J (Windows) or Command+Option+J (Mac) to show or hide the Window Configuration List.



*Window Configuration List*

## Window Configuration Properties

Window Configurations can be stored and recalled with the layout of windows in your Pro Tools session, as well as with the settings for the Edit, Mix, and Transport windows. You can specify which of these properties are stored for each Window Configuration either in the New Window Configuration dialog or the Edit Window Configuration dialog.



*Edit Window Configuration dialog*

**Number** Is the number of the slot in which the Window Configuration is stored (1–99). You can type Period (.), the number of the Window Configuration, and then Asterisk (\*) on the numeric keypad on your computer keyboard to recall the Window Configuration stored in that slot.

**Name** Is the name of the stored Window Configuration.

**Window Layout** When enabled, stores the size and location of all open windows.

**Include Edit, Mix, and Transport Display Settings** When enabled, stores all window display settings for the Edit, Mix, and Transport windows with the Window Configuration (such as whether or not the Region List is shown in the Edit window).

**Edit Window Display Settings** Stores only the window display settings for the Edit window:

- Width of the Tracks List and Group List
- Height of the Tracks List
- Width of the Region List
- What rulers are shown (the main ruler is always shown)
- What track columns are shown (such as Inserts, Sends, or Comments)
- Tempo editor display
- Whether Transport controls are shown in the Edit window

**Mix Window Display Settings** Stores all window display settings for the Mix window:

- Width of the Tracks List and Group List
- Height of the Tracks List
- What track rows are shown (such as Inserts, Sends, or Comments)
- Narrow/wide mixer view

**Transport Window Display Settings** Stores all window display settings for the Transport window:

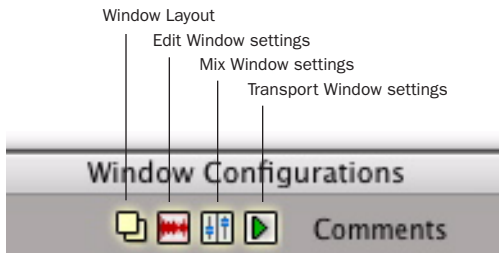
- Counters display
- MIDI controls display
- Expanded view

**Comments** Lets you type comments for the Window Configuration.

## Window Configuration Commands and Options

### View Filter Icons

Using the View Filter icons, the Window Configuration List lets you show or hide Window Configurations based on whether or not they are stored with Window Layout, Edit Window settings, Mix Window settings, or Transport Window settings.



*Window Configuration List*

**To filter Window Configurations in the Window Configuration List, do one of the following:**

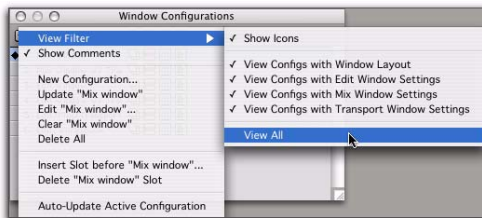
- Click the View Filter icon to show or hide Window Configurations that include that property (Window Layout, Edit Window Settings, Mix Window Settings, or Transport Window Settings).

– or –

- Select or deselect the View Filter item in the Window Configuration List pop-up menu.

### Window Configuration List Pop-Up Menu

You can select viewing and sorting options, along with commands for creating and removing Window Configurations, from the pop-up menu in the Window Configuration List.



*Window Configuration List pop-up menu*

**View Filter** Lets you show or hide Window Configuration filter icons in the Window Configuration List as well as show or hide Window Configurations with Window Layout, Edit Window Settings, Mix Window Settings, or Transport Window Settings.

**Show Comments** Lets you show or hide Comments in the Window Configuration List.

**New Configuration** Creates a new Window Configuration. This command is also available from Window > Configurations.

**Update <Name>** Updates the selected Window Configuration with any changes to the layout and settings of windows depending on the Window Configuration's properties. This command is also available from Window > Configurations.

**Edit <Name>** Opens the Edit Window Configuration dialog where you can edit the properties of the selected Window Configuration.

**Clear <Name>** Clears the selected Window Configuration without deleting the slot (number).

**Delete All** Deletes all Window Configurations.

**Insert Slot Before <Name>** Inserts a new slot before the selected Window Configuration and, if necessary, increments the number of each following slot.

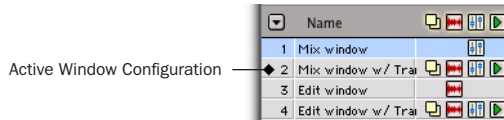
**Delete <Name> Slot** Deletes the selected Window Configuration and its slot (number), and renumbers each subsequent slot.

**Auto-Update Active Configuration** Automatically updates the active Window Configuration as you make changes to the layout and settings of windows. This command is also available from Window > Configurations.

### Active Window Configuration

The active Window Configuration is indicated by a diamond to the left of the Window Configuration Number in the Window Configuration List and in the Configurations submenu (Window > Configuration). If Auto-Update Active Configuration is enabled, the number of the active configuration is also displayed in the Win-

down menu. Only Window Configurations that include Window Layout can be made active. Window Configurations that do not include Window Layout can be selected and update the Window Display Settings in the active Window Layout.

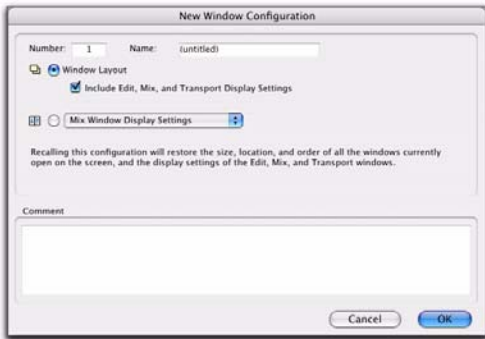


Active Window Configuration

## Creating a New Window Configuration

### To create a new Window Configuration:

- 1 Open the windows you want to include in the Window Configuration and position them where you want on the screen.
- 2 Do one of the following:
  - Choose Window > Configurations > New Configuration.
  - or –
  - Choose New Configuration from the Window Configuration List pop-up menu.



New Window Configuration dialog

3 In the New Window Configuration dialog, do one of the following:

- Select Window Layout and whether or not to include the Edit, Mix, and Transport window display settings.

– or –

- Select a Window Display Settings option from the pop-up menu (Edit Window Display Settings, Mix Window Display Settings, or Transport Window Display Settings)

4 Name the Window Configuration.

5 You can type a different number for the new Window Configuration (if the number you type is already used by another Window Configuration, you are prompted to replace it or Cancel), otherwise Pro Tools automatically fills in the first available number (1–99) for the Window Configuration.

6 Type any comments for the new Window Configuration.

7 Click OK to store the new Window Configuration, or cancel.

The new Window Configuration is added to the Window Configuration List.



*On the numeric keypad, type Period (.), a number (1–99), and then Plus (+) to add a new Window Configuration at that number slot. If a Window Configuration already exists at that numbered slot, the new Window Configuration overwrites it.*



## Recalling Window Configurations

**To recall a Window Configuration, do one of the following:**

- Select the Window Configuration from Window > Configurations.
- In the Window Configuration List, click the Window Configuration to recall it.
- On the numeric keypad, press Period (.), the number of the Window Configuration (1–99), and then Asterisk (\*).

The Pro Tools session’s screen layout updates with the stored Window Configuration.

## Undoing a Window Configuration

Pro Tools lets you revert to the previous Window Layout and Window Settings with a single level of undo. This is useful, for example, if you recall a Window Configuration, but then decide you want to revert to the previous screen state.

**To undo a Window Configuration:**

- On the numeric keypad, press Period (.), 0, and then Asterisk (\*).

**To redo a Window Configuration:**

- On the numeric keypad, press Period (.), 0, and then Asterisk (\*).

If Auto-Update Active Configuration is enabled, undoing the Window Configuration reverts to the previously stored Window Configuration without automatically saving changes (see “Updating Window Configurations” on page 11).

## Editing Window Configurations

You can change which properties are stored with Window Configurations, as well as the number, name, or comments.

**To edit a Window Configuration:**

- 1 In the Window Configuration List, select the Window Configuration you want to edit.
- 2 From the Window Configuration List pop-up menu, select Edit <Name>.
- 3 In the Edit Window Configuration dialog, make the desired changes.
- 4 Click OK.

## Updating Window Configurations

After you recall a stored Window Configuration, you can make changes to the window layout and window settings, and then update the stored Window Configuration with your changes. You can do this manually, or you can have Pro Tools automatically update the active configuration.

**To manually update a Window Configuration, do one of the following:**

- Choose Window > Configurations > Update Active Configuration.

The active Window Configuration updates to include any changes to its included properties (Window Layout and Window Display Settings).

– or –

- From the Window Configuration List pop-up menu, choose Update <Name>.

The selected Window Configuration updates with any changes to its included properties.

**To have Pro Tools automatically update the active Window Configuration, do one of the following:**

- Select Window > Configurations > Auto-Update Active Configuration.
  - or –
- From the Window Configuration List pop-up menu, select Auto-Update Active Configuration.

When Auto-Update Active Configuration is selected, the active Window Configuration updates with every change to the Window Layout and Window Display Settings.

Window Configurations that do not include Window Layout and only store Window Display Settings cannot be made active and thus won't automatically update. If you want to update a Window Configuration with changes to the Window Display Settings (such as the width of the Region List in the Edit window), use the Update command in the Window Configuration List.

## Clearing Window Configurations

Clearing a window configuration removes it and its associated slot number while keeping the slot numbers of other window configurations unchanged. The Clear command is useful if you want to insert another configuration in the same slot.

**To clear a Window Configuration:**

- 1 In the Window Configuration List, select the Window Configuration you want to clear.
- 2 From the Window Configuration List pop-up menu, select Clear <Name>.

## Deleting Window Configurations

Deleting a Window Configuration removes the it and its slot number, and renumbers any subsequent Window Configurations.

**To delete a Window Configuration:**

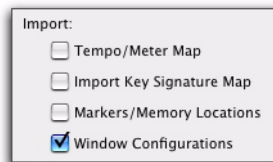
- 1 In the Window Configuration List, select the Window Configuration you want to delete.
  - 2 Do one of the following:
    - From the Window Configuration List pop-up menu, select Delete <Name>.
- or –
- You can delete all Window Configurations by choosing Delete All.

## Importing Window Configurations

You can import Window Configurations from another session using Import Session Data.

**To import Window Configurations:**

- 1 Choose File > Import > Session Data.
- 2 Select the Window Configurations option.



**Import Window Configurations**


- 3 In Pro Tools LE with DV Toolkit 2 only, to import only Window Configurations, click the Session Data to Import pop-up menu and select None.
- 4 Click OK.

## Hiding All Floating Windows

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

### To hide or show all floating windows:

- Select or deselect Window > Hide All Floating Windows.

 Press Control+Alt+Start+W (Windows) or Command+Option+Control+W (Mac) to hide or show all floating windows.

---

## Memory Locations Window Enhancements


Pro Tools 7.3 provides the following new or enhanced commands for managing the display of Memory Locations in the Memory Locations window:

**View Filter Sub-menu** Provides commands to show or hide specific memory location properties:

- Show Icons
- Show Markers Only
- Markers
- Selections
- Zoom Settings
- Pre/Post Roll Times
- Track Show/Hide
- Track Height
- Group Enables
- All

**Edit <Name>** Opens the Edit Memory Location dialog for the selected Memory Location. You can also double-click a Memory Location in the Memory Locations window to edit it.

**Clear <Name>** Clears the selected Memory Location, but does not remove its slot. Subsequent Memory Locations are not renumbered.

 *Alt-click (Windows) or Option-click (Mac) a Memory Location in the Memory Locations window to clear it.*

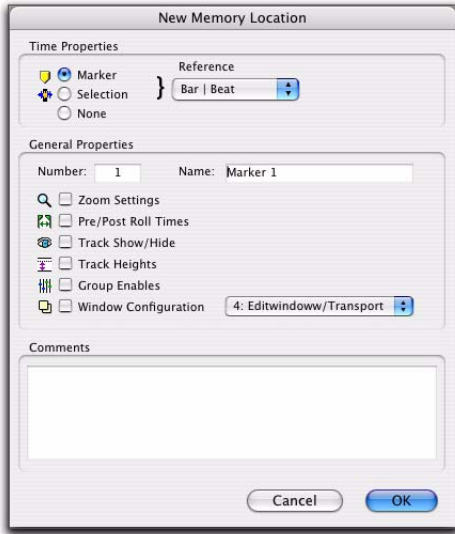
**Insert Slot Before <Name>** Adds a new, empty Memory Location slot above the selected Memory Location, and renumbers all subsequent Memory Locations.

**Delete <Name> Slot** Deletes the selected Memory Location, and renumbers all subsequent Memory Locations.

**Delete All** Deletes all Memory Locations. The next Memory Location you add starts at slot number 1.

## Memory Location Dialog

Pro Tools 7.3 provides enhanced New Memory Location and Edit Memory Location dialogs. Both dialogs provide a new Number field and the Window Configuration option.



**New Memory Location dialog**

**Number** Change the number to overwrite an existing Memory Location, or to reorder Memory Locations in the Memory Locations window.

**Window Configuration** Enable the Window Configuration option and select a Window Configuration from the pop-up menu to store a specific Window Configuration with the Memory Location.

---

## User-Definable Sample Rate Conversion with Import Audio

In the Import Audio dialog, you can now apply sample rate conversion and specify the source sample rate. This is especially useful for pull up and pull down workflows in post production.

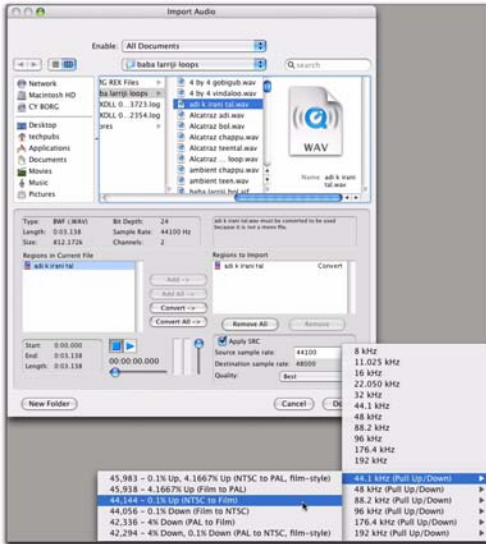
**To import audio to a track and apply pull up or pull down sample rate conversion:**

- 1 Choose File > Import > Audio.
- 2 In the Import Audio dialog, locate and select the file or files to import.
- 3 Click Convert for each file, or Add All for multiple selected files.
- 4 Enable Apply SRC.

**⚠** *The Apply SRC option is only available in the Import Audio dialog if all of the source files are of the same sample rate. If any differ, or if files with a different sample rate are subsequently imported or converted, the Apply SRC option is not available.*

**⚠** *Since sample rate conversion writes a new audio files, you cannot enable Apply SRC when adding files (as opposed to converting files).*

5 Select the source sample rate from the Source Sample Rate pop-up menu.



Import Audio dialog, selecting the Source sample rate

6 Select the sample rate conversion quality from the Quality pop-up menu. This setting overrides the Sample Rate Conversion Quality setting in the Processing Preferences page.

7 Click Done.

8 Choose a location for the new files, such as the Audio Files folder for the current session.

9 In the Audio Import Options dialog, choose where the imported files will go in the session:

**New Track** Each audio file is imported into its own individual track and into the Region List.

When importing audio into a track, you can also choose the location in the track where the audio file will begin (such as Session Start).

**Region List** Audio files are imported into the Region List without creating a new track. Imported audio files appear in the Region List and can then be dragged into an audio track.



Audio Import Options dialog

10 If you chose to create a new track, choose a location for the imported file in the track:

**Session Start** Places the file or region at the start of the session.

**Song Start** Aligns the beginning of the file or region to the Song Start point.

**Selection** Aligns the beginning of the file or region to the edit cursor or to the beginning of a selection in the timeline.

**Spot** Displays the Spot dialog, which lets you spot the file or region to a precise location based on any of the Time Scales.

11 Click OK.

---

## Changing Mixer Configuration During Playback

Pro Tools 7.3 lets you change mixer configurations during playback. You can add, remove, copy, and move the following mixer elements during playback:

- Tracks
  - audio

**⚠** *Adding or removing audio tracks temporarily interrupts playback monitoring, but without stopping the transport.*

- Auxiliary Input
- MIDI
- Instrument
- Master Fader
- Inserts
  - RTAS plug-ins
  - Hardware inserts
- Sends
- Track Input and Output assignments

### Mixer Configuration Changes During Recording

Changing the mixer configuration during audio recording is disallowed so that you don't inadvertently interrupt audio recording. However, you can change the mixer configuration while recording only MIDI.


---

## Mac HFS+ Drive Support Option

### (Pro Tools LE on Windows Only)

Pro Tools 7.3 for Windows XP now supports recording and playback of sessions directly from Mac-formatted (HFS+) drives using the Mac HFS+ Disk Support option. You can choose to install the Mac HFS+ Disk Support option when you install Pro Tools. The Mac HFS+ Disk Support option is included free with Pro Tools LE.

When using the Mac HFS+ Disk Support option for recording and playback on a Windows system, the session file and all associated files (such as audio, video, and MIDI files) must be stored on Mac-formatted (HFS+) drives. Recording and playback of a session from a mixture of Windows- and Mac-formatted drives is not supported.

 *For more information, see the Mac HFS+ Disk Support Option Guide.*

---

## Real-Time Display of Waveforms During Recording

### (QuickPunch Mode)

In Pro Tools 7.3, audio waveforms are now displayed while recording in QuickPunch mode.

---

## Preserving Folder Hierarchy when Saving a Copy of a Session

Pro Tools 7.3 lets you preserve the relative arrangement of a session's files stored on separate drives or in different folders when saving a copy of a session.

- ◆ When the Preserve Folder Hierarchy option is selected, the main folder for the session copy includes subfolders for each drive or folder in the original session. The destination subfolders use the same names as the source drives and folders.
- ◆ When the Preserve Folder Hierarchy 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.


### To save a copy of a session and preserve the relative arrangement of its folders and files:

- 1 Choose File > Save Copy In.
- 2 Choose a destination and enter a name for the copied session file.
- 3 Select a session file format for the copied session.
- 4 Select an Audio File Type, Sample Rate, and Bit Depth for the copied session.
- 5 If applicable, select a Fader Gain level for the copied session.
- 6 If applicable, select "Enforce Mac/PC Compatibility" to create session and audio files that can be used on both Windows and Mac Pro Tools systems.
- 7 Select the Items to Copy for the copied session.
- 8 Select Preserve Folder Hierarchy.
- 9 Click Save.

---

## Importing Audio, MIDI, Video, and Region Groups

In Pro Tools 7.3, the process of importing audio files, MIDI files, video files, and Region Groups has been streamlined with new Import Options dialogs.

 For information on importing video, see "New Options for Importing Video" on page 91.

## Importing Audio Files and Regions

### To import audio files or regions into a session using the Pro Tools File menu:

- 1 Choose File > Import > Audio.
- 2 In the Import Audio dialog, select an audio file to display its properties and associated regions.
- 3 To audition a selected file or region before you import it, click the Play and Stop buttons in the Import Audio dialog.
- 4 Do any of the following:
  - To place a file or region in the Import list, select the file and click Add or Convert.
  - To import all files and regions in the current directory, click Add All or Convert All.
  - To remove a file or region from the Import list, select it and click Remove.
  - To remove all files and regions, click Remove All.
- 5 When you have added all audio files and regions to the Import list, click Done.
- 6 If you are copying or converting files, choose a location for the new files. Choose a folder on a valid audio drive, such as the Audio Files folder for the current session.
- 7 In the Audio Import Options dialog, choose where the imported files will go in the session:

**New Track** Creates a new track where the file or region will be imported.

**Region List** Imports the file or region into the Region List, where it will be available to place into tracks.



*Audio Import Options dialog*

**8** If you chose to create a new track, choose a location for the imported file in the track:

**Session Start** Places the file or region at the start of the session.

**Song Start** Aligns the beginning of the file or region to the Song Start point.

**Selection** Aligns the beginning of the file or region to the edit cursor or to the beginning of a selection in the timeline.

**Spot** Displays the Spot dialog, which lets you spot the file or region to a precise location based on any of the Time Scales.

**9** Click OK.

## Importing MIDI Files

**To import Standard MIDI files into a session using the Pro Tools File menu:**

**1** Choose File > Import > MIDI and select the file you want to import.

**2** In the MIDI Import Options dialog, choose where the imported file will go:

**New Track** Creates a new track where the file will be imported.

**Region List** Imports the file into the Region List, where it will be available to place into tracks.



*MIDI Import Options dialog*

**3** If you chose to create a new track, choose a location for the imported file in the track:

**Session Start** Places the file or region at the start of the session.

**Song Start** Aligns the beginning of the file to the Song Start point.

**Selection** Aligns the beginning of the file to the edit cursor or to the beginning of a selection in the timeline.



**Spot** Displays the Spot dialog, which lets you spot the file to a precise location based on any of the Time Scales.

4 Select any of the following Import options:

**Import Tempo Map From MIDI File** When selected, overwrites any existing tempo and meter map with tempo and meter information read from the MIDI file.

**Import Key Signature From MIDI File** When selected, overwrites any existing key signatures with key signature information read from the MIDI file.

**Remove Existing Instrument Tracks** When selected, deletes any existing Instrument tracks. Selecting this option does not remove any current MIDI tracks. All existing MIDI regions will be left in the Region List.

**Remove Existing MIDI Tracks** When selected, deletes any existing MIDI tracks. Enabling this option does not remove any current Instrument tracks. All existing MIDI regions will be left in the region bin.

**Remove Existing MIDI Regions** When selected, deletes existing MIDI regions (all data on all MIDI and Instrument tracks) but leaves existing MIDI and Instrument tracks in place.

5 Click OK.

## Importing Region Groups

**To import a region group using the Pro Tools File menu:**

1 Choose File > Import > Region Groups and select the region group you want to import.

2 In the Region Group Import Options dialog, choose where the region group will go:

**New Track** Creates a new track where the region group will be imported.

**Region List** Imports the region group into the Region List, where it will be where it will be available to place into tracks.



*Region Group Import Options dialog*

3 If you chose to create a new track, choose a location for the imported group in the track:

**Session Start** Places the group at the start of the session.

**Song Start** Aligns the beginning of the group to the Song Start point.

**Selection** Aligns the beginning of the group to the edit cursor or to the beginning of a selection in the timeline.

**Spot** Displays the Spot dialog, which lets you spot the group to a precise location based on any of the Time Scales.

4 If desired, select the Import Tempo Map from Region Group File option.

5 Click OK.

---

## DigiBase Enhancements

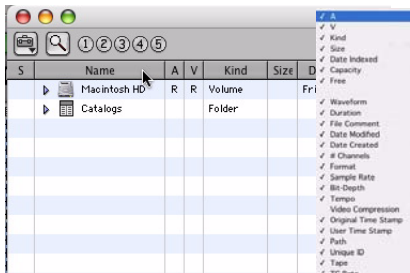
In Pro Tools 7.3, DigiBase Browsers now have the following new features:

### Showing and Hiding Columns in DigiBase

In Pro Tools 7.3, you can show or hide columns in the DigiBase Workspace or Project browser.

#### To show or hide DigiBase columns:

- Start-click (Windows) or Control-click (Mac) or Right-click in any DigiBase column label.



*DigiBase Column display*

## New DigiBase Browser Fields

In Pro Tools 7.3, DigiBase browsers can display the following new metadata fields, which are most often used in post-production:


- Channel Names
- Circled
- Project
- Scene
- Shoot Date
- Sound Roll
- Sound Roll Time Code
- Sound Roll Time Code Rate
- Take
- Tape ID
- User Bits
- Plug-in Name
- Plug-in Manufacturer Name

## New Support for Display of Field Recorder Metadata in DigiBase Browsers

Pro Tools 7.3 adds support for display of multi-channel field recorder metadata in the following DigiBase columns:

- Bit-Depth
- Clip Name
- # Channels
- File Comment
- Date Created
- Date Modified
- Duration
- Format
- TC Rate (renamed from FPS)
- Offline
- Original Time Stamp
- Sample Rate
- Tape
- User Time Stamp

In some cases, these metadata entries can be edited directly from within DigiBase.

 *For more information on field recorder metadata, see the Field Recorder Workflow Guide.*

## Force Relinking Files in DigiBase

If files are missing from your session and you want to link to a substitute file, you can force a relink. For example, if you know a file has the same audio or video but does not have a matching File Name or Unique ID, you can link to that file instead.

- ◆ To force relink an audio file, its file format (WAV, SD2, AIFF, or MXF), sample rate and bit depth must match those of the original file.
- ◆ To force relink a video file, its format (Quick-Time, Avid, MXF, or OMF) and frame rate must match those of the original file.

### To force a relink:

- 1 Choose Window > Project.
- 2 Choose Relink Offline from the Browser menu.
- 3 In the Relink window, select one item in the Files to Relink list.
- 4 Navigate in the Areas to Search pane to locate the file you want to relink.
- 5 Drag the file to the Candidates pane in the Relink window.
- 6 Click the Link icon next to the file you dragged to the Candidates pane.
- 7 Click the Commit Links button.

## New Preview Options and Commands

Pro Tools 7.3 adds new options and commands for previewing audio and MIDI in browsers:

**Loop Preview Mode** Previews the selected file by looping playback of the file. If multiple files are selected, only the first selected file previews. The Preview button updates to show that Loop Preview mode is enabled.



*DigiBase Preview button, Loop Preview mode*

**Spacebar Toggles File Preview** Enables or disables the Spacebar for starting and stopping preview. When this option is disabled, use the Preview button to start and stop preview.



*When a browser is front-most, Control+P (Windows) or Command+P (Mac) starts and stops preview. Also, the Esc key stops preview.*

**Auto-Preview** Enables or disables automatic preview of files. When this option is enabled, selecting a file in the browser starts preview. The Preview button updates to show that Auto-Preview is enabled.



*DigiBase Preview button, Auto-Preview enabled*

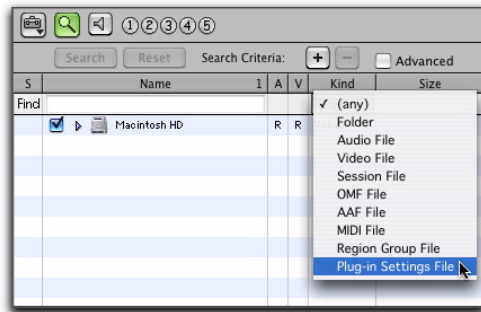
## Support for Plug-in Settings Files

Plug-in Settings files (.txf) appear in DigiBase browsers and you can drag and drop them to Pro Tools plug-in windows and Inserts. You can also search for plug-in settings by type.

### Searching for Plug-in Settings Files

**To search for plug-in settings files:**

- 1 In the Workspace browser, click the Search icon.
- 2 Select Plug-in Settings File from the Type pop-up menu.



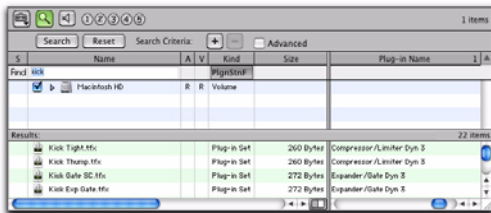
*Searching for plug-in settings files*



*To find plug-in settings for a specific plug-in or manufacturer, you can also sort and search using the Plug-in Name or Plug-in Manufacturer column.*

- 3 To further narrow your search, type all or part of the name of the plug-in settings file you want.
- 4 Click Search.

5 To sort your search by Plug-in Name or Manufacturer, click the corresponding column title.



Plug-in settings files found in the Workspace browser and sorted by Plug-in Name



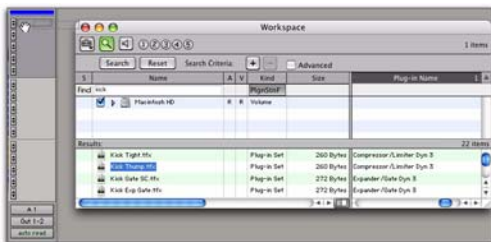
With DigiBase Pro (Pro Tools LE with DV Toolkit 2 only), you can create catalogs of specific plug-in settings that you work with frequently to streamline your workflow. For more information on DigiBase Pro and Catalogs, see the Pro Tools Reference Guide.

### Dragging and Dropping Plug-in Settings Files

You can insert a plug-in with a specific plug-in settings file, as well as change plug-in settings of inserted plug-ins by dragging and dropping plug-in settings files from a DigiBase browser.

#### To insert a plug-in by drag and drop:

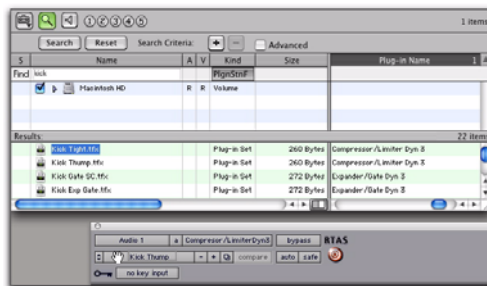
- Drag and drop a plug-in settings file from a DigiBase browser to an available Insert in the Mix (or Edit) window.



Dragging and dropping a plug-in settings file to an Insert

#### To change plug-in settings by drag and drop:

- Drag and drop a plug-in settings file from a DigiBase browser to the plug-in window. The plug-in settings file must be for the same plug-in name. For example, you cannot replace a 1-Band EQ III with a plug-in setting for 4-Band EQ III.



Dragging and dropping a plug-in settings file to a plug-in

---

## Mouse Scroll Wheel Enhancements

In Pro Tools 7.3, some of the key commands for scrolling with a mouse scroll wheel have changed.

### **To continuously zoom in the Edit window (horizontal zoom):**

- Hold Alt (Windows) or Option (Mac) while turning the mouse scroll wheel.

### **To continuously zoom audio (vertical zoom) in the Edit window:**

- Hold Alt+Shift (Windows) or Option+Shift (Mac) while turning the mouse scroll wheel.

### **To continuously zoom MIDI (vertical zoom) in the Edit window:**

- Hold Alt+Start (Windows) or Option+Control (Mac) while turning the mouse scroll wheel.

### **To scroll the contents of the Edit window or Mix window horizontally:**

- 1 Focus the window you want to scroll by clicking in it or bringing it forward.
- 2 Hold the Shift key while turning the mouse scroll wheel.

## Right-Click Enhancements

Pro Tools 7.3 adds a number of Right-click shortcuts for choosing various Pro Tools commands and menus with any Right-click capable mouse. The tables on the following pages summarize the Right-click functionality in Pro Tools.

### *Mix Window Right-Click Commands and Menus*

Right-click Shortcut	Task
Channel Volume fader Channel Pan slider Channel Mute button Channel Solo button Channel Record Enable button Send fader Send Pan slider	Temporarily isolate control from group operation
Channel Input selector Channel Output selector	Access I/O commands: <ul style="list-style-type: none"> <li>• Make Active/Inactive</li> <li>• Rename</li> </ul>
Send selector	Access Send commands: <ul style="list-style-type: none"> <li>• Mute Send</li> <li>• Make Active/Inactive</li> <li>• Rename</li> </ul>
Insert selector	Access Insert commands: <ul style="list-style-type: none"> <li>• Bypass</li> <li>• Make Active/Inactive</li> <li>• Automation dialog (plug-ins only)</li> <li>• Automation Safe (plug-ins only)</li> <li>• Rename (hardware I/O only)</li> </ul>
Track name (in Mix window, Edit window, and Track list)	Access Track commands: <ul style="list-style-type: none"> <li>• Hide/Show</li> <li>• Hide and Make Inactive (audio, Aux, Master, and Instrument tracks only)</li> <li>• Make Active/Inactive (audio, Aux, Master, and Instrument tracks only)</li> <li>• Scroll Into View</li> <li>• Send to Sibelius (MIDI and Instrument tracks only)</li> <li>• Export MIDI (MIDI and Instrument tracks only)</li> <li>• Locked (video track only)</li> <li>• Rename</li> <li>• Duplicate</li> <li>• Split Into Mono (stereo audio, Aux, Master, and Instrument tracks only)</li> <li>• Delete</li> <li>• Expand to New Tracks</li> </ul>

### Mix Window Right-Click Commands and Menus

Right-click Shortcut	Task
Region List items	Access Region List commands: <ul style="list-style-type: none"><li>• Clear</li><li>• Rename</li><li>• Time Stamp</li><li>• Replace Region (Pro Tools LE with DV Toolkit 2 only)</li><li>• Compact</li><li>• Export Region Definition</li><li>• Export Regions as Files</li><li>• Recalculate Waveform Overviews</li><li>• Select Parent in Workspace</li><li>• Object Select in Edit Window</li></ul>
Group List items	Access Group List commands and information: <ul style="list-style-type: none"><li>• Group ID</li><li>• Tracks (list of tracks in Group)</li><li>• Modify</li><li>• Duplicate</li><li>• Delete</li><li>• Select Tracks in Group</li><li>• Show/Hide Tracks in Group</li><li>• Show/Hide Only Tracks in Group</li><li>• Show/Hide All Tracks</li></ul>

### Edit Window Right-Click Commands and Menus

Right-click Shortcut	Task
Timeline or point in region previously selected with Selector tool	Access commands: <ul style="list-style-type: none"><li>• Separate</li><li>• Matches (Channels or Alternates)</li><li>• Expand to New Tracks</li></ul>



### *Edit Window Right-Click Commands and Menus*

<b>Right-click Shortcut</b>	<b>Task</b>
Region or region selection	Access Edit and Region commands: <ul style="list-style-type: none"><li>• Cut</li><li>• Copy</li><li>• Paste</li><li>• Clear</li><li>• Matches (Channels or Alternates)</li><li>• Separate</li><li>• Delete Fades</li><li>• Snap to Next</li><li>• Snap to Previous</li><li>• Spot</li><li>• Group Regions</li><li>• Ungroup Regions</li></ul>
Control-Right-click region (Windows) Command-Right-click region (Mac)	Access Move Region commands: <ul style="list-style-type: none"><li>• Move Region Start to Selection Start</li><li>• Move Region Sync to Selection Start</li><li>• Move Region End to Selection Start</li></ul>

### *Transport Window Right-Click Commands and Menus*

<b>Right-click Shortcut</b>	<b>Task</b>
Transport Play button	Access Playback modes: <ul style="list-style-type: none"><li>• Half Speed</li><li>• Prime for Playback</li><li>• Loop</li><li>• Dynamic Transport</li></ul>
Transport Record button	Cycle through Record modes: <ul style="list-style-type: none"><li>• Normal</li><li>• Loop</li><li>• Destructive</li><li>• QuickPunch</li></ul>

### *Universe Window Right-Click Commands and Menus*

<b>Right-click Shortcut</b>	<b>Task (Pro Tools LE with DV Toolkit 2 Only)</b>
Universe window	Access Universe window commands: <ul style="list-style-type: none"><li>• Video Universe</li><li>• Increase</li><li>• Decrease</li></ul>

## Video Window Right-Click Commands and Menus

Right-click Shortcut	Task (Pro Tools LE with DV Toolkit 2 and Pro Tools Academic Only)
Video window	Access Video window commands: <ul style="list-style-type: none"><li>• Online</li><li>• Video Out FireWire</li><li>• Half Size</li><li>• Actual Size</li><li>• Double Size</li><li>• Fit Screen</li></ul>

## New and Enhanced Right-Click Functions

The following Right-click functions are new or have changed in Pro Tools 7.3.

### Scrolling a Track into View

You can scroll a track into view on-screen by Right-clicking its name in any of several locations.

#### To scroll a track into view:

- In the Track List, or Mix or Edit window, Right-click the track name and select Scroll into View.

The track is selected, and the windows scroll as follows:

- The Mix window scrolls to bring the selected track as close to the left as possible.
- The Edit window scrolls to bring the selected track as close to the top as possible.



*Start-Shift-click (Windows) or Control-Shift-click (Mac) on a track in the Track List, or Mix or Edit window, to scroll a track into view on-screen.*

### Send to Sibelius

You can export the MIDI data from one or more MIDI or Instrument tracks and automatically import that MIDI data into Sibelius by Right-clicking its name in any of several locations.



*For more information, see “Send to Sibelius” on page 52.*

### Export MIDI

You can export the MIDI data from one or more MIDI or Instrument tracks by Right-clicking the track name in any of several locations.



*For more information, see “Export MIDI” on page 53.*

## Renaming I/O Paths from the Edit or Mix Window


You can rename I/O paths directly from the Edit or Mix windows by Right-clicking, without opening the I/O Setup dialog.


### To rename an I/O path:

- 1 In the Edit or Mix window, Right-click the Input selector or Output selector for a track, and choose Rename from the pop-up menu.
- 2 In the Rename I/O dialog, enter a name for the I/O Path, and click OK.

## Snapping Regions or Selections to Regions in the Edit Window

You can snap a region or Edit selection to other regions in a track by Right-clicking.

 For more information, see “Snapping Regions or Selections to the Preceding or Next Region” on page 61.

 In previous versions of Pro Tools, Right-clicking in a region with the Selector tool would scrub at the insertion point. To scrub in a region, Start-click (Windows) or Control-click (Mac).

## Separating Regions in the Edit Window

You can separate regions in the Edit window by Right-clicking.


### To separate a region:

- 1 Do one of the following:
  - Left-click in a region with the Selector tool to place the cursor at the separation point.
  - or –
  - Drag to select the area you want to separate in a region.
- 2 Right-click near the cursor position or selection and choose Separate from the pop-up menu.

## Selecting Alternate Channels from the Matching Takes List

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


When working with audio files imported from a field recorder, you can replace a mono region on a track (or selected portion of a mono region) with a matching segment of an alternate channel that was recorded simultaneously. Any fades performed on the original region are automatically recalculated against the replacement region, and any pre-existing automation on that track is unchanged.

 See also “Selecting an Alternate Channel for a Specific Region” on page 68.

## Expand to New Tracks

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

Pro Tools 7.3 lets you import monophonic and polyphonic audio files recorded by a field recorder. Multichannel audio files imported from a field recorder that reside on a single audio track can be expanded to new tracks, so that every channel resides on its own mono audio track. Pro Tools also automatically conforms all expanded tracks to the edits in the guide track. You can expand multichannel files to new tracks ordered by channel name, by channel number, or by channel name and number.

 For more information, see “Expanding Alternate Channels to New Tracks” on page 69.

## Right-Click Commands and Selections

You can use Right-click commands with key combinations to perform operations on objects while maintaining selections in the Edit and Mix windows. For example, you can maintain selections in the following areas while carrying out certain commands:

- Region selections in the Timeline
- Region name selections in the Region List
- Track selections

**To apply a command to an object while keeping the current selection:**

- Control-Right-click (Windows) or Command-Right-click (Mac) the object and choose a command from the pop-up menu.

## Right-Click Commands and Moving Regions

You can use Right-click commands with a key combination to spot regions in a track.



*In previous versions of Pro Tools, Right-clicking in a region with the Grabber tool would spot the region to a selection.*

**To spot a region to a selection:**

- 1 Click or drag with the Selector tool to locate the cursor or make a selection in the track where you want to spot the region.
- 2 Control-Right-click (Windows) or Command-Right-click (Mac) the region and choose any of the following from the pop-up menu:
  - Move Region Start to Selection Start
  - Move Region Sync to Selection Start
  - Move Region End to Selection Start

---

## New Right-Click Pop-Up Menus

### Track Name Pop-Up Menus

(Edit Window, Mix window, or Track List)

When you Right-click a track name in the Edit window, Mix window, or the Track List, a pop-up menu provides access to the following commands:

**Hide** Hides the track (or selected tracks if any).

**Hide and Make Inactive (audio, Aux, Master, and Instrument Tracks Only)** Hides the track and makes it inactive (or selected tracks if any).

**Make Active/Inactive (audio, Aux, Master, and Instrument Tracks Only)** Toggles the active status of the track (or selected tracks if any).

**Scroll Into View** Scrolls the track to the top of the Edit window or the left of the Mix window.

**Send to Sibelius (MIDI and Instrument Tracks Only)** Send the selected track to Sibelius.

**Export to MIDI (MIDI and Instrument Tracks Only)** Exports the selected track as a MIDI file.

**Locked (Video Track Only)** Toggles the locked/unlocked status of the video track (or selected video tracks if any).

**Rename** Opens the Track Name dialog.

**Duplicate** Duplicates the track (or selected tracks if any).

**Delete** Deletes the track (or selected tracks if any).

**Expand to New Tracks (Pro Tools LE with DV Toolkit 2 and Pro Tools Academic Only)** Expands all matching channels recorded by a field recorder to new tracks, so that every channel resides on its own mono audio track. Pro Tools also automatically conforms all expanded tracks to the edits in the guide track.

### Region Name Pop-Up Menu

(Region List)

When you Right-click a region name in the Region List, a pop-up menu provides access to the following commands:

**Clear** Removes selected regions from the session.

**Rename** Renames selected regions.

**Time Stamp** Redefines the time stamp of selected regions.

**Replace Region (Pro Tools LE with DV Toolkit 2 Only)** Replaces multiple instances of a region with another region.

**Compact** Compacts selected regions.

**Export Region Definitions** Exports definitions for selected regions.

**Export Regions as Files** Exports selected regions as files.

**Recalculate Waveform Overviews** Redraws waveforms for selected regions.

**Select Parent in Workspace** Highlights the parent file of selected region in the DigiBase Workspace Browser.

**Object Select in Edit Window** Selects region as an object in the Edit window.

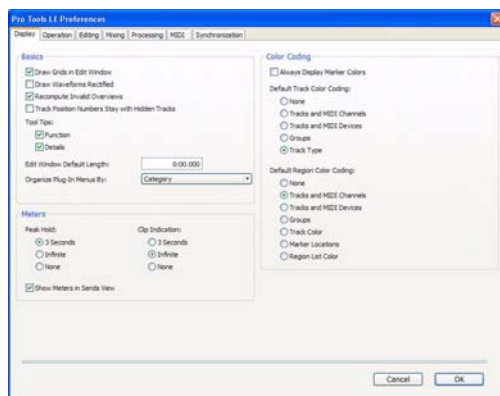


## chapter 3

# Pro Tools Preferences

In Pro Tools 7.3, the Preference pages and many of their options have been reorganized for easier navigation and to support new features.

## Display Preferences



### Basics Section

- Draw Grids in Edit Window
- Draw Waveforms Rectified
- Recompute Invalid Overviews
- Track Position Numbers Stay with Hidden Tracks
- Tool Tips Display Options
- Edit Window Default Length (Pro Tools LE with DV Toolkit 2 only)
- “Organize Plug-in Menus By” Options

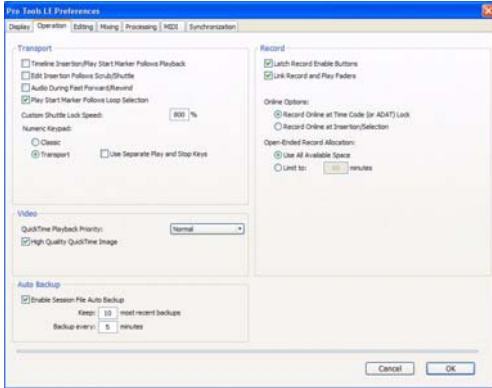
### Meters Section

- Peak Hold Options
- Clip Indication Options
- Show Meters in Sends View Option

### Color Coding Section

- Default Track Color Coding Options
- Default Region Color Coding Options

# Operation Preferences




## Transport Section

- Timeline Insertion/Play Start Marker Follows Playback
- Edit Insertion Follows Scrub/Shuttle
- Audio During Fast Forward/Rewind
- Play Start Marker Follows Timeline Selection: When selected, the Play Start Marker follows the Timeline Selection in Loop Playback mode.
- Custom Shuttle Lock Speed
- Numeric Keypad Mode
  - Classic
  - Transport
- 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: In Pro Tools 7.3, QuickTime Playback Priority options are named Normal, Medium, and Highest.


 *In previous versions of Pro Tools, the “Medium” setting was called “Higher.”*

## High Quality QuickTime Image

When enabled, Pro Tools decompresses both fields of each interlaced frame of QuickTime video. When viewing a QuickTime movie in the Pro Tools Video window, select this option to display the movie at the highest possible resolution. Deselecting this option can help improve performance if your system experiences problems playing back a session with QuickTime video.

## Auto Backup Section

- Enable Session File Auto Backup

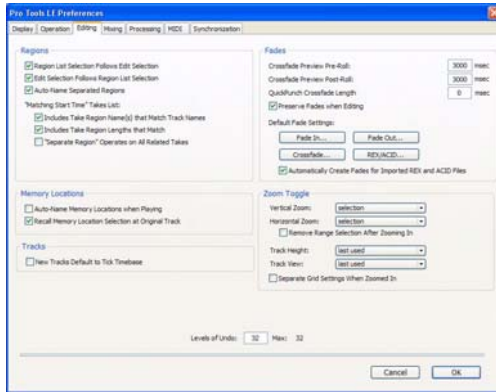
 *In previous versions of Pro Tools, the “Auto Backup” feature was called “AutoSave.”*

## Record Section

- Latch Record Enable Buttons
- Link Record and Play Faders
- Online Options
- Open Ended Record Allocation Options



# Editing Preferences



## Regions Section

- Region List Selection Follows Edit Selection
- Edit Selection Follows Region List Selection
- Auto-Name Separated Regions
- “Matching Start Time” Takes List Options

## Memory Locations Section

- Auto-Name Memory Locations When Playing
- Recall Memory Location at Original Track

## Tracks

- 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
- Crossfade Preview Post-Roll
- QuickPunch/TrackPunch Crossfade Length
- 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
- Fade Out
- Crossfade
- REX/ACID: This new setting lets you specify 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 new 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 shape applied to REX/ACID files follow the Default Fade Settings for REX/ACID.)

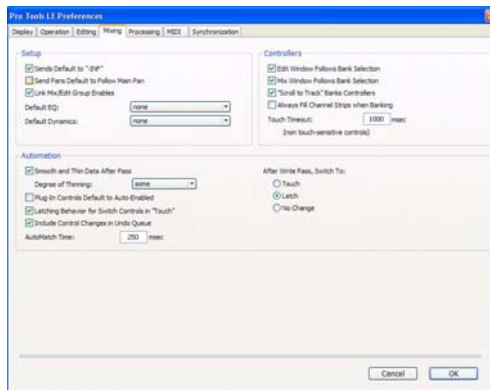
## Zoom Toggle


- 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, Last Used, or No Change 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 option lets you change the maximum number of undos. It defaults to the maximum of 32.


## Mixing Preferences




 *In previous versions of Pro Tools, this Preferences page was named "Automation."*

## Setup Section

- Sends Default to -INF

 *In previous versions of Pro Tools, the Sends Default to -INF option was in the Operation Preferences page.*


- 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

 *In previous versions of Pro Tools, the Link Mix and Edit Group Enables option was in the Operation Preferences page.*

- Default EQ: Lets you choose any installed EQ plug-in as the default, which makes it available for quick assignment. The plug-in appears on-screen at the top of the Insert selector pop-up menu.

- **Default Dynamics:** Lets you choose any installed Dynamics plug-in as the default, which makes it available for quick assignment. The plug-in appears on-screen at the top of the Insert selector pop-up menu.

## Controllers Section


 *In previous versions of Pro Tools, the following three options were in the Display Preferences page.*

- **Edit Window Follows Bank Selection**
- **Mix Window Follows Bank Selection**
- **“Scroll to Track” Banks Controllers**
- **Always Fill Channel Strips When Banking:** If you are using a control surface (such as a Control|24), 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**


## Automation Section

- **Smooth and Thin Data After Pass**
- **Degree of Thinning**
- **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.

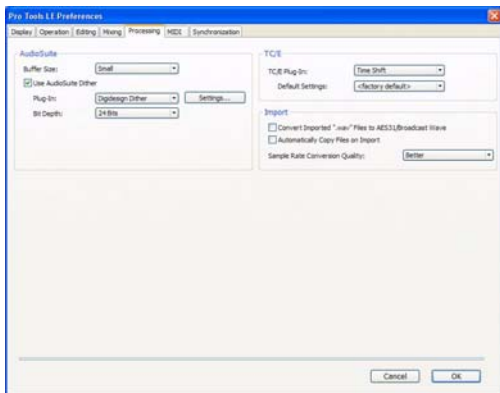
- **Latching Behavior for Switched Controls in “Touch”:** This option determines the behavior of switched controls (such as mute or plug-in bypass) when writing automation in Touch mode.
  - When selected, controls in Touch mode will latch in their current state. If an existing breakpoint is encountered, writing of automation stops. If the transport is stopped while writing, the control automatically matches to the underlying value.
  - When not selected, controls in Touch mode will not latch.
- **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 do not appear in the undo queue, letting you undo other types of operations without losing the current mixer settings.

 *Any set to default operations that affect mixer controls are always entered into the Undo queue.*

- **AutoMatch Time Setting**
- **After Write Pass, Switch To**

 *The following preferences have been moved to the Create Group and Edit Group dialogs, as group behavior of these controls is now covered by the new Group features in Pro Tools 7.3: Solos Follow Groups, Mutes Follow Groups, Send Levels Follow Groups, and Send Mutes Follow Groups. See “New Group Dialog and Commands” on page 71.*

## Processing Preferences




### AudioSuite Section

- AudioSuite Buffer Size
- Use AudioSuite Dither
- Plug-in
- Bit Depth


### TC/E (Time Compression/Expansion) Section

- TC/E Plug-in: Defaults to the new DigiRack Time Shift plug-in.
- Default Settings

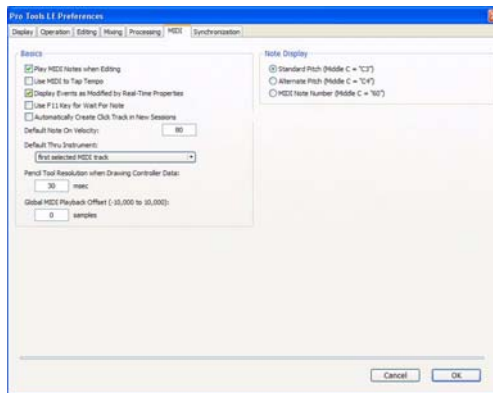
### Import Section

 *In previous versions of Pro Tools, the following two options were in the Operation Preferences page.*

- Convert Imported “.wav” Files To AES31/BroadcastWave
- Automatically Copy Files on Import
- Sample Rate Conversion Quality


 *In previous versions of Pro Tools, the Sample Rate Conversion Quality option was in the Editing Preferences page.*

## MIDI Preferences



### Basics Section

- Play MIDI Notes When Editing
- Use MIDI to Tap Tempo
- Display Events as Modified by Real-Time Properties
- Use F11 Key for Wait for Note

 *In previous versions of Pro Tools, the Use F11 Key for Wait for Note option was in the Operation Preferences page.*

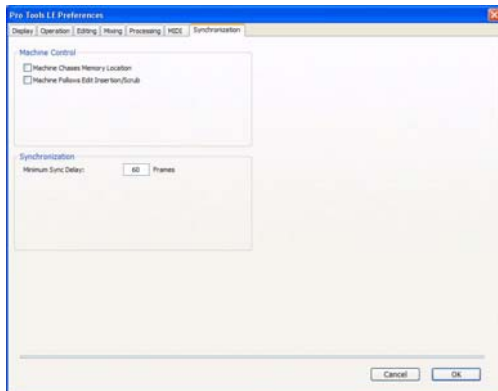
- Automatically Create Click Track in New Sessions: When enabled, Pro Tools automatically creates a new click track in new sessions.
- Default Note On Velocity
- Default Thru Instrument
- Pencil Tool Resolution When Drawing Controller Data
- Global MIDI Playback Offset

### Note Display Options

- Standard Pitch (Middle C = “C3”)
- Alternate Pitch (Middle C = “C4”)
- MIDI Note Number (Middle C = 60)

---

## Synchronization Preferences



💡 *In previous versions of Pro Tools, this Preferences page was named "Machine Control."*

### **Machine Control Section**

- Machine Chases Memory Location
- Machine Follows Edit Insertion/Scrub

### **Synchronization Section**

- Minimum Sync Delay



## chapter 4

# Music Creation Features and Enhancements


## Dynamic Transport Mode


Dynamic Transport 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.

When Dynamic Transport mode is enabled, the Main Timebase ruler expands to double-height and reveals the new Play Start Marker. The Play Start Marker determines where playback starts when the Transport is engaged. You can position the Play Start Marker independently of the Timeline Selection. You can reposition the Play Start Marker during playback and playback continues from the new location.

**To enable or disable Dynamic Transport mode:**

- Select or deselect Options > Dynamic Transport.

 Press **Control+Start+P (Windows)** or **Command+Control+P (Mac)** to toggle Dynamic Transport mode on or off.

 **Enabling Dynamic Transport mode automatically disables Link Timeline and Edit Selection, and automatically enables Loop Playback mode.**


Play Start Marker strip  
Play Start Marker      Timeline selection



*Dynamic Transport mode, Play Start Marker shown in expanded Main Timebase ruler*

**To reposition the Play Start Marker, do one of the following:**


- With any Edit tool selected, click in the Play Start Marker strip in the Main Timebase ruler.
- With any Edit tool selected, click and drag the Play Start Marker to a new location.
- Click Fast Forward or Rewind in the Transport to relocate the Play Start Marker forward or backward by the standard Fast Forward and Rewind increment amount.

 *Double-click anywhere in the Play Start Marker strip in the Main Timebase ruler to move the Play Start Marker to that location and start playback.*

**To change the Timeline Selection Start or End Markers:**

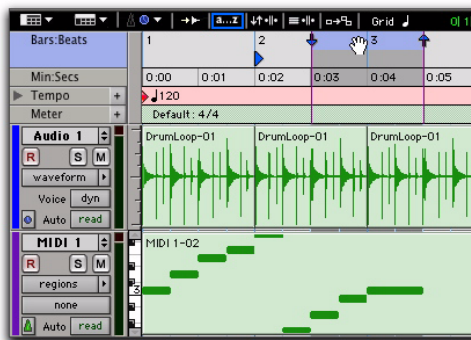
**1** Make a Timeline selection with the Selector tool by clicking and dragging in the Main Timebase ruler. If Link Timeline and Edit Selection is enabled (Options > Link Timeline and Edit Selection), you can make an Edit selection with the Selector or any of the Grabber tools.

**2** With any Edit tool selected, click and drag either the Timeline Selection Start or End Markers left or right, extending or constricting the Timeline selection.


 *Changes to the Timeline selection during playback temporarily interrupts playback. To minimize this interruption, reduce the DAE Playback Buffer size in the Playback Engine dialog.*

**To move the Timeline selection:**

- With any Edit tool selected, click and drag the selection on the Main Timeline ruler to another location.



*Dynamic Transport mode, moving the Timeline selection*

 *When the Link Timeline and Edit Selection option is disabled, press Alt-click (Windows) or Option-click (Mac) and drag the Timeline selection to snap the Edit selection to the Timeline selection and move both in tandem.*



## Play Start Marker Follows Timeline Selection

When enabled, the Play Start Marker snaps to the Timeline Selection Start Marker when you move the Timeline Selection, draw a new Timeline Selection, or adjust the Timeline Selection Start. When disabled, the Play Start Marker doesn't move with the Timeline selection.

### To have the Play Start Marker always snap to the Timeline Selection Start Marker:

- 1 Choose Setup > Preferences.
- 2 Click the Operation tab.
- 3 Select Play Start Marker Follows Timeline Selection.
- 4 Click OK.

## Timeline Insertion/Play Start Marker Follows Playback

When enabled, the Play Start Marker moves to the point in the Timeline when playback stops. When disabled, the Play Start Marker does not follow playback.

When not in Dynamic Transport mode, the Timeline Insertion follows playback.

### To have the Timeline Insertion and the Play Start Marker follow playback:

- 1 Choose Setup > Preferences.
- 2 Click the Operation tab.
- 3 Select Timeline Insertion/Play Start Marker Follows Playback.
- 4 Click OK.

## Using Dynamic Transport Mode with Loop Playback

Use Dynamic Transport mode in conjunction with Loop Playback to specify the loop start and end points with the Timeline selection while using the Play Start Marker to specify where playback begins. This is especially useful for auditioning loop transitions.

Enabling Dynamic Transport mode automatically enables Loop Playback mode.

### To audition a loop transition:

- 1 Enable Dynamic Transport mode (Options > Dynamic Transport).
- 2 Ensure that Loop Playback mode is enabled (Options > Loop Playback).
- 3 Make a Timeline selection to loop. If Link Timeline and Edit Selection is enabled (Options > Link Timeline and Edit Selection), you can make an Edit selection instead.
- 4 Reposition the Play Start Marker before the Timeline Selection End Marker.



*Dynamic Transport mode, auditioning the loop transition*

- 5 Start playback.


Playback starts before the loop end point and continues across the loop point through the loop start. You can reposition the Timeline Selection Start and End Markers by clicking and dragging them left or right, even during playback.

## Using Separate Play and Stop Keys

When enabled, the Use Separate Play and Stop Keys option lets you start playback with the Enter key and stop playback with the 0 key on the numeric keypad. This is useful for quickly starting and stopping playback when auditioning loop transitions.

### To use separate play and stop keys on the numeric keypad:

- 1 Choose Setup > Preferences.
- 2 Click the Operation tab.
- 3 Select Transport for the Numeric Keypad.
- 4 Select Use Separate Play and Stop Keys.

 *When this option is enabled, it overrides using the Enter key to add Memory Location markers. Press Period (.) and then Enter on the numeric keypad to add a Memory Location marker. The new marker is created when you press Enter.*

- 5 Click OK.

The Enter key starts playback. The Zero key stops playback. Pressing Zero twice locates the Play Start Marker to the Timeline Selection start.

## Keyboard Shortcuts for Relocating the Play Start Marker

In Dynamic Transport mode, you can use keyboard shortcuts to quickly relocate the Play Start Marker either during playback or when the Transport is stopped.

### To move the Play Start Marker to the Timeline Selection Start:

- Press Period (.) on the numeric keypad and then the Left Arrow.

### To move the Play Start Marker to the Timeline Selection End:

- Press Period (.) on the numeric keypad and then the Right Arrow.

### To move the Play Start Marker to the Edit Selection Start:

- Press Period (.) on the numeric keypad and then the Down Arrow.

### To move the Play Start Marker to location of the Playhead:

- Press Period (.) on the numeric keypad and then the Up Arrow.

### To nudge the Play Start Marker backward (rewind):

- Press 1 on the numeric keypad.

### To nudge the Play Start Marker forward (fast forward):

- Press 2 on the numeric keypad.

### To move the Play Start to a specific bar:

- With Bars:Beats selected as the Main Timebase ruler, do the following on the numeric keypad:
  - Press Asterisk (\*).
  - Type the bar number.
  - Press Enter.

## Recording in Dynamic Transport Mode

Recording in Dynamic Transport mode lets you start playback independently of the Timeline selection. Recording punches in and out based on the Timeline selection.

## New Edit Selection Commands

Pro Tools 7.3 provides the following commands in the Edit > Selection submenu (previously, these commands were only available with Pro Tools HD):

**Change Timeline To Match Edit** Copies the Edit selection to the Timeline selection.

**Change Edit To Match Timeline** Copies the Timeline selection to the Edit selection.

**Play Edit** Plays the Edit selection.

**Play Timeline** Plays the Timeline selection.

In Dynamic Transport mode, these commands let you play the Edit or Timeline selection without repositioning the Play Start Marker.

---

## Loop Trim Tool

Pro Tools 7.3 provides a new Loop Trim tool. You can use the Loop Trim tool to create or trim looped regions.



*Loop Trim tool*

**To select the Loop Trim tool:**

- 1 Click the Trim tool icon in the Edit window to access the Trim Tool Selector pop-up menu.
- 2 Select the Loop Trim tool.



*Selecting the Loop Trim tool*

## Creating Loops with the Loop Trim Tool

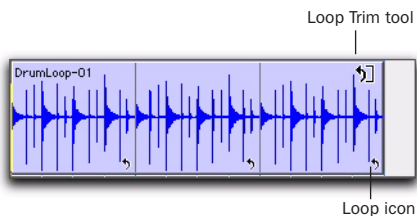
To create loop regions using the Loop Trim tool:

- 1 Select the Loop Trim tool.
- 2 Position the cursor over the top half of an un-looped audio or MIDI region, or region group. The cursor changes to indicate that you can loop trim the region. (Positioning the cursor over the bottom half of the region results in the Standard Trim cursor.)



Loop Trim cursor

- 3 Do one of the following:
  - Click at the end of the region, and drag left or right to the point you want the loop to stop.
  - or –
  - Click at the beginning of the region, and drag left or right to the point you want the loop to start.



Looped region

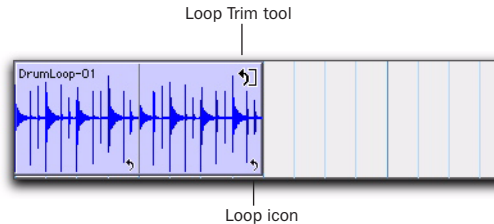
## Trimming Looped Regions

You can trim looped regions in two ways:

- Loop Trim a looped region to change how long the region is looped. For example, Loop Trim a looped region from 2 bars to four bars. With a 1 bar region, the number of loops changes from 2 to 4. Each loop iteration remains the same length, but the length of the entire looped region changes.
- Trim the source region (loop iteration) while keeping the overall loop length unchanged. The number of loop iterations within the looped region changes accordingly. For example, trim a 2 bar loop iteration of a 4 bar looped region to 1 bar. The 4 bar looped region remains constant, but the number of loop iterations changes from 2 to 4. Each loop iteration's length changes, but how long the region is looped does not.

To Loop Trim a looped region:

- 1 Select the Loop Trim tool.
- 2 Move the cursor over the top half of the looped region (not over a Loop icon). The cursor indicates the Loop Trim tool.



Looped region

### 3 Trim the looped region.

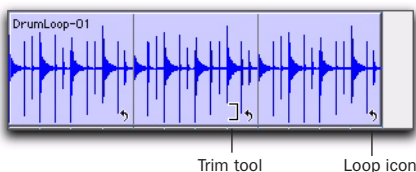


#### *Loop trimming a looped region*

The number of loops increases or decreases to fill the new length of the entire looped region.

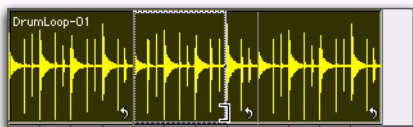
#### **To trim the source region (loop iteration) of a looped region:**

- 1 Select the Loop Trim tool.
- 2 Move the cursor over a Loop icon in the looped region, or anywhere along the bottom of the region. The cursor indicates the Trim tool icon.



#### *Looped region*

- 3 Trim the start or end of the loop iteration.



#### *Trimming a looped region*

The number of trimmed loop iterations increases or decreases to fill the original length of the entire looped region.



#### *Trimmed looped region*

## Default Track Timebase

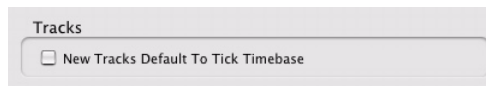
Pro Tools 7.3 provides a new preference that lets you set the default timebase for all new tracks to ticks. This is useful for quickly setting up a new session for loop-based music projects where you are working extensively with tick-based audio (such as REX and ACID files) and MIDI material.

### **New Tracks Default To Tick Timebase**

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

#### **To have new tracks default to ticks:**

- 1 Choose Setup > Preferences.
- 2 Click the Editing tab.
- 3 Select New Tracks Default to Tick Timebase.



#### *New Tracks Default to Tick Timebase preference, Editing tab*

This preference is enabled by default for Pro Tools M-Powered, and is disabled by default for Pro Tools LE and Academic.

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## Create Click Track

Pro Tools 7.3 provides a new command to quickly and easily create a new click track.

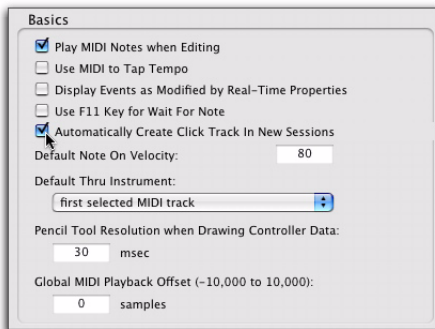
### To create a new click track:

- Choose Track > Create Click Track.

Pro Tools creates a new Auxiliary Input track named “Click” with the Click plug-in already inserted. In the Edit window, the click track’s Track Height is set to Mini. You can create more than one click track and each subsequent click track is named in sequence Click 1, Click 2, and so on.

## Automatically Create Click Track In New Sessions

Enable the Automatically Create Click Track In New Sessions option (Setup > Preferences, MIDI tab) to have Pro Tools automatically create a click track when you create a new session.



**Selecting the Automatically Create Click Track In New Sessions option**

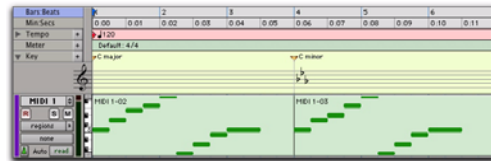
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## Key Signatures

Pro Tools 7.3 provides a new Key Signature ruler for adding key signatures to Pro Tools sessions. Key signatures can be imported and exported with MIDI data. This is especially useful when exporting MIDI sequences for use in notation programs like Sibelius. The default key signature is C major.

## Key Signature Ruler

The new Key Signature ruler lets you add, edit, and delete key signatures. You can use key signatures to indicate key and key changes in your Pro Tools session. Key signatures can also be used for certain diatonic functions, such as transposing in key or constraining pitches to the specified key.



### Key Signature ruler

**To view the Key Signature ruler, do one of the following:**

- Select View > Rulers > Key Signature.
  - OR –
- From the View selector in the Edit window, select Key Signatures.

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

### To view the staff for the Key Signature ruler:

- 1 Show the Key Signature ruler.
- 2 Do one of the following:
  - Select View > Rulers > Key Signature Staff.– or –
  - Click the Show/Hide triangle on the Key Signature ruler.

## Changing Key Signatures

You can add, edit, or delete key signatures.

### To add a key signature:

- 1 Place the cursor in the Timeline where you want to add a key signature.
- 2 Do one of the following:
  - Choose Event > Add Key Change.– or –
  - Click the Plus (+) button in the Key Signature ruler.
- 3 In the Key Change dialog, select the mode (major or minor), the key, its location and range, and how you want it to affect pitched tracks.
- 4 Click OK.

### To edit a key signature:

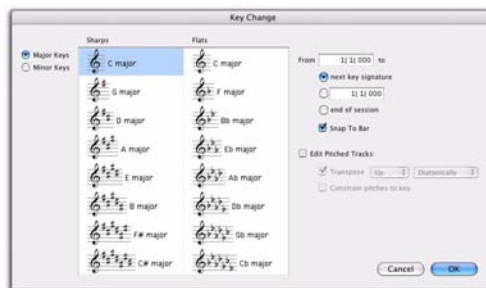
- 1 Double-click the Key Signature marker in the Key Signature ruler.
- 2 In the Key Change dialog, make the desired changes.
- 3 Click OK.

### To delete a key signature, do one of the following:

- Alt-click (Windows) or Option-click (Mac) the Key Signature marker in the Key Signature ruler.
  - or –
- Make a selection in the Key Signature ruler that includes the key signature you want to delete and choose Edit > Clear or press Delete.

## Key Change Dialog

The Key Change dialog 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 or not existing MIDI notes on pitched tracks are transposed or constrained to key (see “Pitched Tracks” on page 50). The Key Change dialog opens whenever you add or edit a Key Signature marker.



### Key Change dialog

**Major Keys** Displays the major keys from seven flats to seven sharps.

**Minor Keys** Displays the minor keys from seven flats to seven sharps. Pro Tools only applies the natural minor mode.

**Sharps** Lets you select any of the sharp keys to seven sharps and C major (or A minor).

**Flats** Lets you select any of the flat keys to seven flats and C major (or A minor).

**From** Lets you specify where to place the Key Signature marker in Bars|Beats.

**To** Lets you specify to where you want the key change to take effect: to the next Key Signature marker, to a selection, or to the end of the session.

**Snap To Bar** Snaps the Key Signature marker to the bar line.

## Edit Pitched Tracks

Enabling the Edit Pitched Tracks option lets you transpose existing MIDI notes on Pitched tracks up or down, either diatonically or chromatically based on the key change, or constrain pitches to the new key. For more information on Pitched tracks, see “Pitched Tracks” on page 50.

**Transpose** Lets you transpose existing MIDI notes on Pitched tracks up or down, diatonically or chromatically. For example, if the session is in C major and you are adding a key change to D minor, select Edit Pitched Tracks, Transpose, Up, and Diatonically to transpose notes on Pitched tracks up a whole step and then lower the third, sixth, and seventh scale degrees by a half step. The sequence C, D, E is transposed to D, E, F (natural, rather than sharp as happens when transposing chromatically).

When transposing diatonically, chromatic notes are maintained when changing key. For example, when changing key from C major to E major, the note B-flat is transposed to D-natural. This lets you maintain “blue-notes” when changing keys and applying diatonic transposition.

**Constrain Pitches To Key** Lets you constrain pitches to the notes of the new key. This means that any diatonic pitches of the old key on Pitched tracks that are not in the new key are in-

dividually transposed to the nearest diatonic pitch of the new key. For example, when changing from C major to D major, the sequence C, D, E, F, G changes to C-sharp, D, E, F-sharp, G.

Constraining pitches to key also constrains any chromatic pitches to the new diatonic scale. For example, when changing from C major to D major, the sequence C, D, D-sharp, E changes to C-sharp, D, D, E.

## Pitched Tracks

Pitched tracks are MIDI or Instrument tracks that can be affected by transpositions due to key changes (including constrain to key). MIDI and Instrument tracks are “pitched” by default. However, if you have MIDI or Instrument tracks assigned to drum machines or samplers, you do not want those tracks to be affected by key changes because of key mappings. You can deselect the Pitched option for specific MIDI and Instrument tracks so that they won’t be affected by key changes.

### To deselect Pitched tracks:

- Click the track’s Playlist selector and deselect the Pitched option.



*Pitched enabled in Playlist selector*



## Importing Key Signatures

When importing MIDI, Pro Tools 7.3 lets you select whether or not to import any key signatures stored in MIDI files.

### Import MIDI

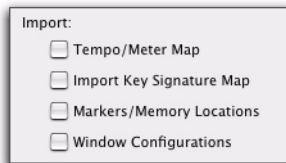
The Import MIDI dialog adds the Import Key Signature from MIDI File option. When selected, key signatures (if present) are imported into the session with any other MIDI data.



*Import MIDI dialog*

### Import Session Data

The Import Session Data dialog adds the Import Key Signature Map option. When selected, key signatures (if present) are imported into Pro Tools with the imported session data.



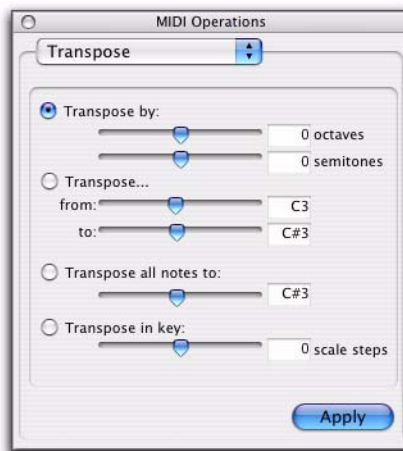
*Import Session Data*

## Diatonic Transposition

Pro Tools 7.3 lets you transpose in key (diatonically). New diatonic transposition options have been added to the MIDI Operations window and Real-Time MIDI Properties.

### Transpose

The Transpose MIDI Operation window adds the option to transpose in key up or down by scale steps. For example, if you have a passage that you want doubled in thirds, you can copy the sequence to a new track, select the MIDI notes on the new track, and transpose them up by two scale steps. In C major, the sequence C, D, E is transposed up to E, F, G.



*MIDI Operations window, Transpose*

### To transpose selected notes in key:

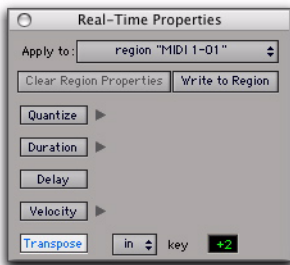
- 1 Select the notes you want to transpose.
- 2 Choose Event > MIDI > Transpose.
- 3 Select Transpose in key.
- 4 Adjust the slider (or type a number) for the number of scale steps (+ or -) by which you want to transpose the selection.
- 5 Click Apply.

## Real-Time Properties

Both track-based Real-Time Properties and the Real-Time Properties window add the option to transpose in key up or down by scale steps. For example, if you have a passage that you want to transpose in key up by thirds, enable Transpose in key by +2 (scale steps) in Real-Time Properties.



Real-Time Properties, Transpose in key



MIDI Real-Time Properties window, Transpose in key

## Send to Sibelius

The Send to Sibelius command exports selected MIDI and Instrument tracks to Sibelius or G7 notation software. If Sibelius is installed on your computer, it launches Sibelius. If Sibelius is not installed, but G7 is, G7 launches. You can then further edit the notation in Sibelius (or G7) and print a score or parts from your session.

For example, if you are working in Pro Tools with a sampled trumpet part, but you want to bring in a real trumpet player to play the part, you can send just the trumpet track to Sibelius and print the part for the trumpet player. You can then record the trumpet player reading the part.

### To send all Pro Tools Instrument and MIDI tracks to Sibelius:

- Choose File > Send to Sibelius.

Pro Tools exports all Instrument and MIDI tracks to Sibelius (or G7) as a MIDI file. Sibelius (or G7) prompts you to import the MIDI file exported from Pro Tools with the Open MIDI File dialog. You can then further edit the notation in Sibelius and print the score of your session.



Sibelius Open MIDI File dialog

If your Pro Tools session uses key signatures and meters, they are exported with the MIDI file and imported into Sibelius.

MIDI files exported from Pro Tools using the Send to Sibelius command are saved in an automatically created “MIDI Files” folder in the Pro Tools session folder. MIDI files are named after the session, or if only one track is exported, MIDI files are named after the track.

### **To send a single Pro Tools Instrument or MIDI track to Sibelius:**

**1** Do one of the following:

- Right-click the Track name of an unselected track in the Edit or Mix window, or in the Track List.

– or –

- In the Track List, or Mix or Edit window, Control-Right-click (Windows) or Command-Right-click (Mac) the track name.

**2** From the Right-click pop-up menu, select Send to Sibelius.

The track is selected and sent to Sibelius.

### **To send all selected Pro Tools Instrument or MIDI tracks to Sibelius:**

**1** Select the tracks you want to send to Sibelius.

**2** Right-click the Track name of one of the selected tracks in the Edit or Mix window, or in the Track List.

**3** From the Right-click pop-up menu, select Send To Sibelius.

All selected tracks are sent to Sibelius.



*Alt-Right-click (Windows) or Option-Right-click (Mac) to send all tracks to Sibelius.*

---

## **Export MIDI**

Pro Tools lets you export your Pro Tools session or one or more MIDI or Instrument 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 session.

Exporting individual MIDI and Instrument tracks as MIDI files 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.

If your Pro Tools session uses key signatures and meters, they are exported with the MIDI file.

### **To export your Pro Tools session as a MIDI file:**

**1** Choose File > Export > MIDI.

**2** Set the Export MIDI Settings.

**3** Click OK.

**4** In the Save dialog, type a name for the MIDI file, specify where you want to save it, and click Save.

### **To export a single MIDI or Instrument track as a MIDI file:**

**1** Do one of the following:

- Right-click the Track name of an unselected track in the Edit or Mix window, or in the Track List.

– or –


- In the Track List, or Mix or Edit window, Control-Right-click (Windows) or Command-Right-click (Mac) the track name.

- 2 From the Right-click pop-up menu, select Export MIDI.
- 3 Set the Export MIDI settings.




*Export MIDI Settings dialog*

- 4 Click OK.
- 5 In the Save dialog, type a name for the MIDI file, specify where you want to save it, and click Save.

 *Alt-Right-click (Windows) or Option-Right-click (Mac) to export all tracks to a single MIDI file.*

#### **To export all selected Pro Tools Instrument or MIDI tracks as a MIDI file:**

- 1 Select the tracks you want to send to Sibelius.
- 2 Right-click the Track name of one of the selected tracks in the Edit or Mix window, or in the Track List.
- 3 From the Right-click pop-up menu, select Export MIDI.
- 4 Set the Export MIDI Settings as desired.
- 5 Click OK.
- 6 In the Save dialog, type a name for the MIDI file, specify where you want to save it, and click Save.

 *Alt-Shift-Right-click (Windows) or Option--Shift-Right-click (Mac) to export all selected tracks as a single MIDI file.*

---


## **MIDI Regions Created on Barlines**

When recording MIDI, or when manually entering MIDI data, the beginning and ending of resulting MIDI regions are constrained to bar boundaries. This greatly facilitates arranging MIDI regions in a musically meaningful way, in whole bar lengths.

The beginning of a recorded MIDI region always starts on the barline immediately before the first MIDI event (such as a MIDI note) of the region. Likewise, the MIDI region ends on the barline immediately following the last MIDI event of the region.

### **Recording Over Existing MIDI Regions**

Unlike audio regions, existing MIDI regions are never overwritten even though MIDI data within regions can be overwritten. When MIDI Merge mode is disabled and recording MIDI on a track with existing regions, newly recorded MIDI data overwrites existing MIDI data within existing regions, but the existing region boundaries remain. New MIDI regions are only created to fill the gaps between existing MIDI region boundaries. Typically, new MIDI regions are always created on barlines. However, if existing region boundaries are not on barlines, newly created regions are bound by the existing regions.

 *It is possible to have the note on of a MIDI note be in one MIDI region, and its note off be in a subsequent MIDI region. It is also possible to have the region end before the note off, resulting in notes that extend beyond the region boundary. However, note ons can never precede the beginning of a region.*

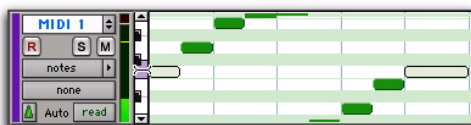
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## Selecting and Playing Notes with the Mini-Keyboard


Use the mini-keyboard on MIDI and Instrument tracks to select and play notes on that track by simply clicking. You can use any of the Edit tools to click on the mini-keyboard.


**To play a note on a MIDI or Instrument track, and select all notes of that pitch (if present):**

- With any Edit tool selected, click a key on the mini-keyboard.



*Playing a note with the mini-keyboard and selecting all notes of that pitch*

 *Alt-click (Windows) or Option-click (Mac) to play notes without making a selection.*


 *Control-click (Windows) or Command-click (Mac) to select or deselect notes, and to make noncontiguous selections.*

**To select and play a range of notes on a MIDI or Instrument track:**

- With any Edit tool selected, click a key and drag up or down on the mini-keyboard.



*Playing a note with the mini-keyboard and selecting all notes of that pitch*

 *You can also Shift-click on the mini-keyboard to extend or contract the range of notes selected.*



## chapter 5

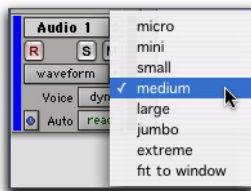
# Editing Features and Enhancements

### New Track Heights


Pro Tools 7.3 adds the following new track heights:


**Micro** Is the smallest possible Track Height.

**Fit To Window** Fills the entire height of the tracks portion of the Edit window (at whatever window size) with the selected track. This setting can be useful to focus on a single track for editing (especially when editing MIDI notes on a single MIDI or Instrument track).



Track Height pop-up menu, audio track

 To fit all tracks with an Edit selection to the window, press **Control+Start+Up** or **Down Arrow** (Windows) or **Command+Control+Up** or **Down Arrow** (Mac).

 To fit all selected tracks to the window, **Alt-Shift-click** (Windows) or **Option-Shift-click** (Mac) the Track Height pop-up menu and select **Fit to Window**.

### Continuously Variable Track Height

In the Edit window, Pro Tools 7.3 lets you continuously resize the Track Height of any given track by simply clicking and dragging the lower boundary of the Track Controls column.


**To resize the Track Height of any track in the Edit window:**


- Click and drag the bottom line of any given track's Track Controls column up or down.

The track's Track Height changes incrementally.



Adjusting the Track Height of an audio track

 Press and hold **Control** (Windows) or **Command** (Mac) while adjusting track height for continuous, non-incremental adjustments.

 To continuously resize all tracks, **Alt-click** (Windows) or **Option-click** (Mac) and drag.



To continuously resize all selected tracks, *Alt-Shift-click (Windows) or Option-Shift-click (Mac) and drag.*

---

## Customizable Zoom Toggle Functions

Pro Tools 7.3 provides new Zoom Toggle preferences and zoom behavior when changing the Edit selection or Track selection.

### New Zoom Toggle Preferences

Pro Tools 7.3 provides new preferences for Zoom Toggle that let you customize Zoom Toggle to fit your workflow.

#### Vertical Zoom

**Selection** When selected, zoom toggling in zooms vertically to the current Edit Selection.

**Last Used** When selected, zoom toggling in zooms vertically to the last stored Zoom Toggle state for MIDI notes in Notes view only.

#### Horizontal Zoom

**Selection** When selected, zoom toggling in zooms horizontally to the current selection. This is especially useful for audio editing.

**Last Used** When selected, zoom toggling in zooms horizontally to the last stored Zoom Toggle state. This option can emulate a separate editor window. This is especially useful for editing MIDI notes.

#### Remove Range Selection After Zooming In

When the Remove Range Selection After Zooming In option is selected, the current Edit selection collapses into an insertion point after zoom toggling in.

#### Track Height

**Last Used** When selected, zoom toggling in changes all tracks containing an Edit Selection to the last used Track Height.

**Medium** When selected, zoom toggling in changes all tracks containing an Edit Selection to the Medium Track Height.

**Large** When selected, zoom toggling in changes all tracks containing an Edit Selection to the Large Track Height.

**Jumbo** When selected, zoom toggling in changes all tracks containing an Edit Selection to the Jumbo Track Height.

**Extreme** When selected, zoom toggling in changes all tracks containing an Edit Selection to the Extreme Track Height.

**Fit To Window** When selected, zoom toggling in changes all tracks containing an Edit Selection to the Fit To Window Track Height.

#### Track View

**Waveform/Notes** When selected, zoom toggling in changes the Track View for audio tracks to Waveform view, and changes the Track View for Instrument and MIDI tracks to Notes view.

**Last Used** When selected, zoom toggling in changes the Track View to the last used Track View that was stored with Zoom Toggle.

**No Change** When selected, the track view does not change when zoom toggling in or out.

**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.



💡 For MIDI Editing, set the Zoom Toggle preferences as follows: Vertical Zoom to Last Used, Horizontal Zoom to Last Used, Track View to Waveform/Notes, and Track Height to Fit to Window.

💡 For audio editing, set the Zoom Toggle preferences as follows: Vertical Zoom to Selection, Horizontal Zoom to Selection, Track Height to Fit to Window, and Track View to No Change.

## Auto-Toggle When Changing Selection

When Zoom Toggle is enabled, selecting a different range of material, or selecting material on a different track affects Zoom Toggle as follows:

- Changing the selection length does not re-zoom the window, the current zoom level is maintained.
- Changing the selection to a different track sets the toggle-in state for track height and view. However, horizontal zoom remains unchanged. When moving the selection from a toggled in track, the toggled out track height and view are restored.

⚠️ *Auto-Toggle does not work for Edit selections across multiple tracks that are Zoom toggled to Fit to Window.*

---

## Shuffle Lock Mode

With certain workflows, it is important to exclude Shuffle mode in order to ensure you do not inadvertently move other regions on a track while editing.

Shuffle Lock mode prevents you from entering Shuffle mode by disabling all key commands and control surface switches for Shuffle mode.

### To enter Shuffle Lock mode:

- While in any Edit mode other than Shuffle mode, Control-click (Windows) or Command-click (Mac) the Shuffle button on-screen. A lock icon appears in the Shuffle button.



Lock icon indicating Shuffle Lock

### To exit Shuffle Lock mode:

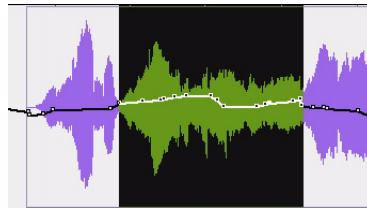
- Control-click (Windows) or Command-click (Mac) the locked Shuffle button on-screen.

---

## Region-Based Editing in Automation Views

In Pro Tools 7.3, you can perform certain region-based edit commands and create fades in Automation views. The commands available in Automation view include:

- Separate Region commands
- Trim Region to Selection commands
- Heal Separation
- Create Fades



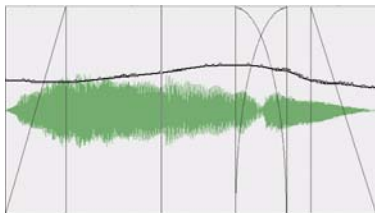
Separating a region in Automation view

💡 *You cannot use the Trim Tool to adjust regions in automation views.*

---

## Display of Fade Boundaries and Shapes in Automation View

In Pro Tools 7.3, fade boundaries and fade shapes are shown in Automation views, allowing for more precise viewing and editing of automation data.



*Fade information in Automation view*

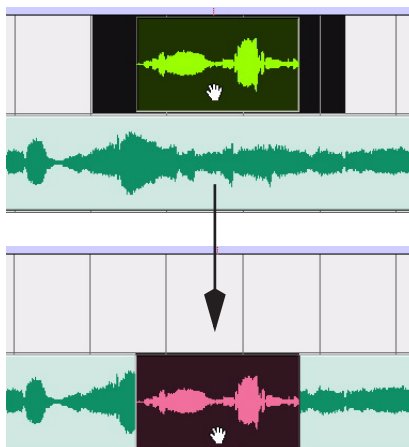
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## Enhanced Region Copy/Paste Behavior with Grabber Tools

In Pro Tools 7.3, the behavior of the Grabber tools has been enhanced to let you choose how moved or copied selections replace data in destination tracks.

### Time Grabber and Object Grabber

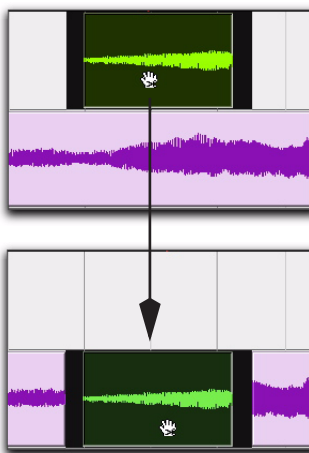
The Time Grabber and Object Grabber tools overlay only the audio data on the destination track.



*Moving a selection with the Time Grabber*

### Separation Grabber

The Separation Grabber replaces the entire selected range on the destination track timeline.



*Moving a selection with the Separation Grabber*

---

## Snapping Regions or Selections to the Preceding or Next Region

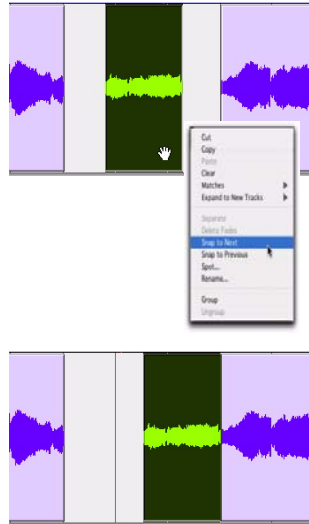
In Pro Tools 7.3, you can snap a region (or Edit selection containing whole regions) to the end of the preceding region or to the beginning of the next region in a track. This is useful for “butt splicing” successive elements on a track.

### To snap a region or Edit selection to the end of the preceding region on a track:

- 1 Do one of the following:
  - With the Time Grabber, select a region.
  - or –
  - With the Selector, select an area in a track that contains whole regions. The regions do not need to be adjacent.
- 2 Do one of the following:
  - Choose Edit > Snap To > Previous.
  - or –
  - Right-click the region or Edit selection and choose Snap to Previous in the pop-up menu.

### To snap a region or Edit selection to the beginning of the next region on a track:

- 1 Do one of the following:
  - With the Time Grabber, select a region.
  - or –
  - With the Selector, select an area in a track that contains whole regions. The regions do not need to be adjacent.
- 2 Do one of the following:
  - Choose Edit > Snap To > Next.
  - or –
  - Right-click the region or Edit selection and choose Snap to Next in the pop-up menu.



*Snapping a region to the next region in a track*

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## Enhanced Editing of Fades

Pro Tools 7.3 allows for greater flexibility in editing regions that contain or are adjacent to fades.

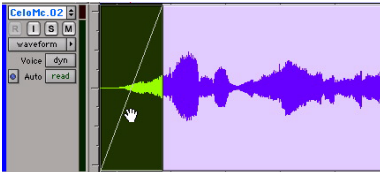
### Moving and Nudging Fades

Fades can be moved or nudged in tracks, independently of their contributing regions.

Moving or nudging fade-ins or fade-outs reveals or hides audio as the fade is moved from the edge of a contributing region. Moving or nudging crossfades changes the overlap point of the contributing regions.

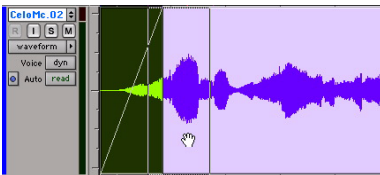
**To move or nudge a fade or cross-fade within its contributing regions:**

- 1 Select the fade or crossfade by doing one of the following:
  - Use the Time Grabber tool to select the fade.
  - Use the Selector tool to select a range that includes the fade.

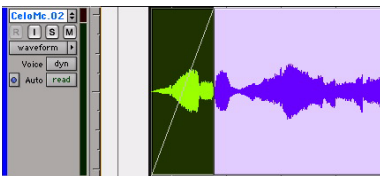


*Selecting a fade with the Time Grabber*

- 2 Move the fade by doing one of the following:
  - Drag the fade with the Time Grabber tool to a new location on the track.
  - Nudge the fade by pressing Plus (+) or Minus (-) on the numeric keypad to move the fade forward or backward on the track.



*Dragging the fade with the Time Grabber*



*Result of moved fade*

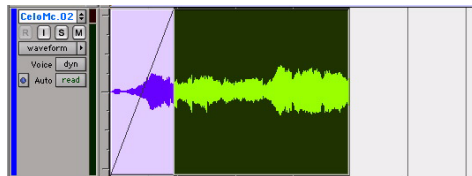
## Moving and Nudging Regions with Fades

### Nudging Regions Adjacent to Fade-Ins or Fade Outs

When you nudge a region selection adjacent to a fade in or fade out, but do not select the fade, the adjacent fade stretches to maintain the fade start or end point. The amount of stretch depends on the amount of audio material outside the fade start or end point.

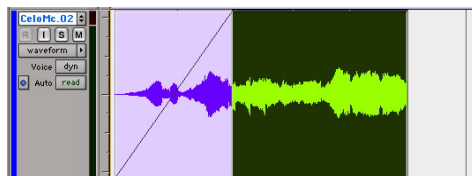
**To a nudge region without its fade:**

- 1 Select a region by doing the following:
  - Make sure Tab to Transients is off.
  - Using the Selector tool, press the Tab key to locate the start of the region.
  - Hold Shift and press Tab to select to the end of the region.



*Selecting a region without its fade*

- 2 Nudge the region by pressing Plus (+) or Minus (-) on the numeric keypad.



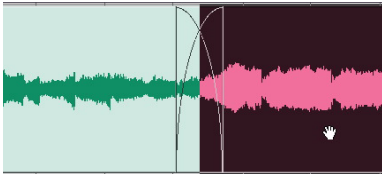
*Nudging a region without its fade*

## Moving Regions Adjacent to Crossfades

When you move either of the regions that contribute to a crossfade, the regions separate. The status of the fade depends on the Preserve Fades when Editing preference.

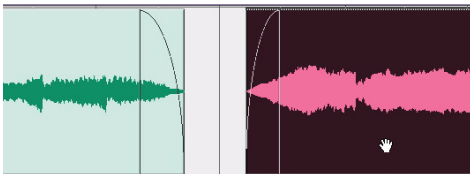
### To move crossfaded regions and retain the corresponding fades:

- 1 Choose Setup > Preferences and click Editing.
- 2 Under Fades, select Preserve Fades when Editing.
- 3 Click OK to close the Preferences dialog.
- 4 Use the Time Grabber or Separation Grabber tool to select one of the contributing regions to a crossfade.



Selecting a region with a crossfade

- 5 Drag the selected region with the Grabber.

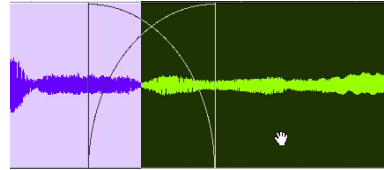


Moving regions while preserving fades

### To move crossfaded regions and remove the fade:

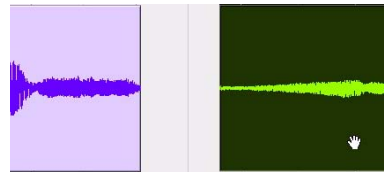
- 1 Choose Setup > Preferences and click Editing.
- 2 Under Fades, deselect Preserve Fades when Editing.
- 3 Click OK to close the Preferences dialog.

- 4 Use the Time Grabber or Separation Grabber tool to select one of the contributing regions to a crossfade.



Selecting a region with a crossfade

- 5 Drag the selected region with the Grabber.



Moving regions while removing fades

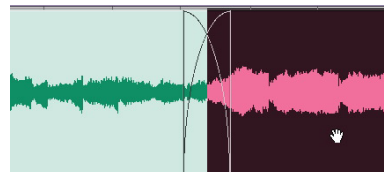
## Nudging Regions Adjacent to Crossfades

When you nudge either of the regions that contribute to a crossfade, the fade stretches to preserve the relative position of the crossfade start and end points. The amount of stretch depends on the amount of overlap between the contributing regions.

If you nudge a region beyond the boundary of available audio for the crossfade, the fade is removed.

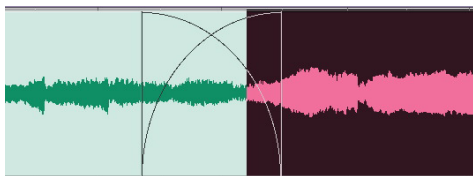
### To nudge a region and stretch its crossfade:

- 1 Use the Time Grabber tool to select one of the contributing regions to the crossfade.



Selecting a region with a crossfade

2 Nudge the region by pressing Plus (+) or Minus (-) on the numeric keypad.



*Stretching the crossfade by nudging*

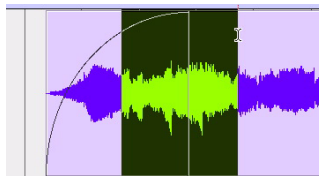
## Separating Regions That Include Fades

When you create regions from track material that overlaps with fades, the status of the fade depends on the Preserve Fades when Editing preference.

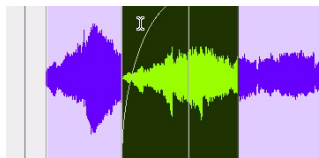
**To separate a region that overlaps with a fade or crossfade and preserve the fades:**

- 1 Choose Setup > Preferences and click Editing.
- 2 Under Fades, select Preserve Fades when Editing.
- 3 Click OK to close the Preferences dialog.
- 4 With the Selector tool, place the cursor at the separation point or drag to select the material for the new region.
- 5 Do one of the following:
  - Choose Edit > Separate Region > At Selection
  - or –
  - Press Control+E (Windows) or Command+E (Mac).

Where your selection overlaps any fade-ins or fade-outs, the fade is trimmed to fit the selection.

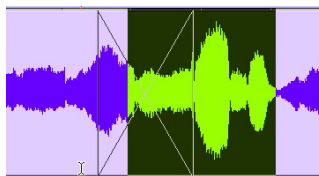


*Selecting material that overlaps a fade-in*

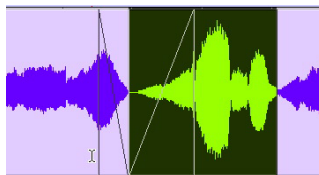


*Separating a region while preserving fades*

Where your selection overlaps a crossfade, the crossfade is separated into a fade-out and fade-in at the selection boundary.



*Selecting material that overlaps a crossfade*

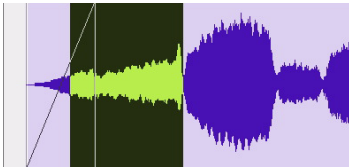


*Separating a region while preserving fades*

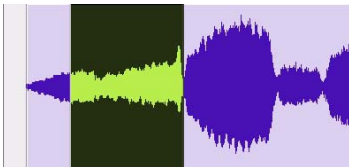
**To separate a region that overlaps with a fade or crossfade and remove the fades:**

- 1 Choose Setup > Preferences and click Editing.
- 2 Under Fades, deselect Preserve Fades when Editing.
- 3 Click OK to close the Preferences dialog.
- 4 With the Selector tool, place the cursor at the separation point or drag to select the material for the new region.
- 5 Do one of the following:
  - Choose Edit > Separate Region > At Selection
  - or –
  - Press Control+E (Windows) or Command+E (Mac).

Where your selection overlaps any fade-ins or fade-outs, the fade is removed.

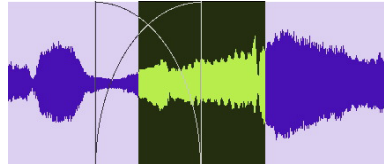


*Selecting material that overlaps a fade-in*

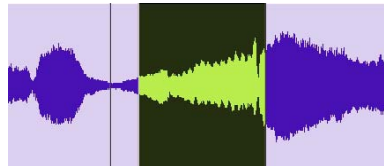


*Separating a region while removing fades*

Where your selection overlaps a crossfade, the crossfade is removed.



*Selecting material that overlaps a crossfade*



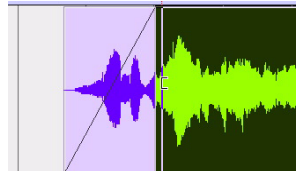
*Separating a region while removing fades*

## Trimming Regions That Include Fades

In Pro Tools 7.3, you can trim regions that are adjacent to fade boundaries.

**To trim a region on a fade boundary:**

- With the Trim tool, click the region boundary and drag to trim the region. The fade remains constant and follows the new region boundary.



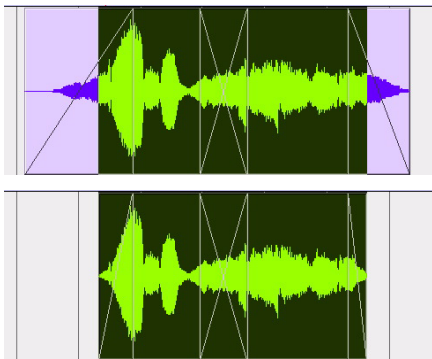
*Dragging a region boundary with the Trim tool*

## Trimming to a Selection Across Fades

You can trim regions to selections that include fades or crossfades.

### To trim a region to a selection that includes fades:

- Do any of the following:
  - Make a selection in the track and choose Edit > Trim Region > To Selection. You can Trim across multiple regions and fades.



*Trimming to a selection across multiple fades*

- Click with the Selector in the region and choose Edit > Trim Regions > Start to Insertion or End to Insertion. You can trim to a region or fade boundary in the track.

---

## Automatic Fades for Imported REX and ACID Files

Pro Tools 7.3 adds a preference to automatically apply real-time fades to the regions or “slices” in imported REX and ACID format files.

### To apply real-time fades to REX and ACID files:

- 1 Choose Setup > Preferences and click Editing.
- 2 Select the “Automatically Create Fades For Imported REX and ACID files” option.
- 3 Click REX/ACID and choose the shapes for the fades, and click OK.
- 4 Click OK to close the Preferences dialog.

---

## Region List Enhancements for Searching

The Find Regions dialog provides two options for defining a region search in a session. These options can be used individually or in tandem to suit different workflows.

**By Name** Filters the display of region names to show only those that contain the entered text.

**Include Subsequently Added Regions** Filters the display of region names to show only those regions added to the session since the previous Find command.



*Find Regions dialog*




**To find and display regions in the Region List:**

- 1 Click the Region List pop-up menu and choose Find.
- 2 In the Find Regions dialog, do any of the following:
  - Select By Name and type the name, or any portion of the name, for regions you want to find. The search string appears at the top of the Region List.
  - Select “Include Subsequently Added Regions” to limit the display to newly added regions. A plus (+) sign appears at the top of the Region List to indicate this option is selected.
  - Select both options to start with a list of named regions and allow display of added regions.
- 3 Click OK.

---

## Importing Audio Files from a Field Recorder

Pro Tools 7.3 lets you use any of the import methods to import monophonic and polyphonic audio files recorded by a field recorder. When you import these types of files, they must be converted to an audio format compatible with Pro Tools.

 *For more information on importing files from a field recorder, refer to the Field Recorder Workflow Guide.*

### Importing Monophonic Audio Files

A monophonic audio file contains one mono channel and relevant metadata from a single multichannel recording.

When you import monophonic audio files that were recorded simultaneously, they are converted to multichannel regions and displayed together in the Region List. Any metadata is also imported with the files.

### Importing Polyphonic Audio Files

A polyphonic audio file contains multiple mono channels and relevant metadata recorded simultaneously in a multichannel recording.

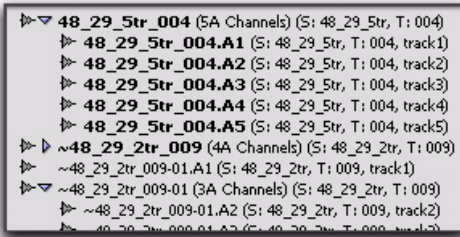
When imported into Pro Tools, a polyphonic audio file is divided into individual monophonic audio files written to disk—one file for each channel. Regions for each channel appear in the playlist, and a multichannel region appears in the Region List with the channels expandable underneath. Any metadata is also imported with the files.

---

## Region List Enhancements for Multichannel Metadata

In Pro Tools 7.3, the Region List has been enhanced to display the following metadata in multichannel region headers, as follows:

- The header and collapsed channel items in the Region List now display Scene and Take, and Channel Name metadata.
- With multichannel regions, the number of channels in a region displays in the multichannel header. For example, a multichannel region called “Argument Scene” with eight channels would display as, “Argument Scene (8A Channels).”



Multichannel regions organized in the Region List

## Selecting an Alternate Channel for a Specific Region

(Pro Tools LE with DV Toolkit 2, and Pro Tools Academic Only)

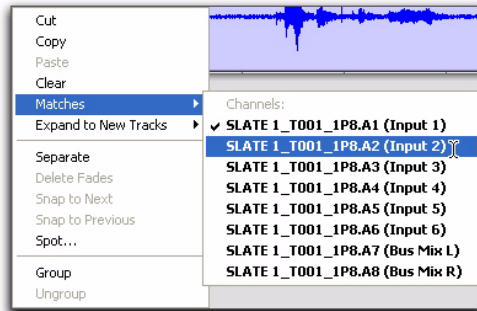
You can replace a mono region (or selected portion of a mono region) with a matching segment of an alternate channel that was recorded simultaneously. Any fades performed on the original region are automatically recalculated against the replacement region, and any pre-existing automation on that track is unchanged.

**To replace a region with a matching alternate channel:**

- 1 In the Timeline, make a selection that includes or overlaps the region or portion of the region you want to replace.
- 2 Do one of the following:
  - With any Edit tool, Right-click (Windows or Mac) or Control-click (Mac) the selection you want to replace, then select Matches from the pop-up menu.
  - or –
  - With the Selector tool, Control-click (Windows) or Command-click (Mac) the selection you want to replace.


The Matches submenu displays matching alternate channels under the Channels header. (This submenu also displays any available alternate takes under the Alternates header.)

- 3 From the Matches submenu, select the name of the alternate region that you want to use to replace the original region.



Selecting an alternate matching channel to replace a region

- 4 Repeat this procedure for every region you want to replace on each track.

 For detailed information on working with multichannel recordings made with field recorders, see the *Field Recorder Workflow Guide*.


---

## Expanding Alternate Channels to New Tracks

(Pro Tools LE with DV Toolkit 2, and Pro Tools Academic Only)

When working with a mono region that is part of a multichannel recording, you can expand that region (or a selected portion of it) to new tracks that reflect its matching alternate channels while preserving any edits or fades.

For example, you can use this feature to easily create different versions of an edited dialogue track corresponding to multiple channel inputs (microphones) that were recorded simultaneously.

 *Matching alternate channels are mono channels that were recorded simultaneously with the original region (such as multichannel recordings made by one or more field recorders). For detailed criteria that alternate matching channels must meet, see the Field Recorder Workflow Guide.*

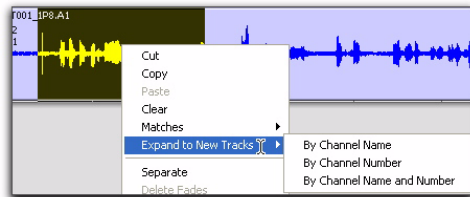
### To expand alternate channels to new tracks:

1 In the Timeline, do one of the following:


- To expand only a portion of the regions on the track, make a selection that includes or overlaps any number of regions on a track, and Right-click (Windows or Mac) or Control-click (Mac) the selection.
- or –
- To expand all of the regions on the track, Right-click (Windows or Mac) or Control-click (Mac) the track name.

2 Choose the Expand to New Tracks pop-up menu, and select one of the following methods by which to expand alternate channels for the selection to new tracks:

- By Channel Name
- By Channel Number
- By Channel Name and Number



*Expanding a selection to new tracks*

 *For detailed information on how each of these options expand to new tracks, see the Field Recorder Workflow Guide.*

If alternate channels are available, Pro Tools expands them to new tracks (including the channel represented in the original track) according to the chosen parameters.



*Result of expanding a selection to new tracks*

---

## Half-Frame Grid/Nudge Capability

**(Pro Tools LE with DV Toolkit 2 and Pro Tools Academic Only)**

Pro Tools 7.3 provides an additional grid/nudge resolution of 1/2 Frame to allow for quick alignment of material against the Time Code ruler.

---

## Secondary Time Code Ruler

**(Pro Tools LE 7.3 with DV Toolkit 2 Only)**

Pro Tools LE 7.3 with DV Toolkit 2 provides an additional time code ruler, labeled Time Code 2, in the Pro Tools Edit window.

This secondary time code ruler lets you reference video frame rates in the timeline that are different from the session time code rate. However, you cannot Spot to the Time Code 2 ruler.

The secondary time code ruler can be set to show any of the following rates:

- 23.976 FPS
- 24 FPS
- 25 FPS
- 29.97 FPS
- 29.97 FPS Drop
- 30 FPS
- 30 FPS Drop
- 50 FPS
- 59.94 FPS
- 59.94 FPS Drop
- 60 FPS
- 60 FPS Drop

The Time Code 2 ruler cannot be set to the Main Timebase ruler in Pro Tools.

**To display the Time Code 2 ruler:**

- Select View > Rulers > Time Code 2.

**To set the Time Code 2 ruler frame rate:**

- 1 Choose Setup > Session.
- 2 Select the rate from the Time Code 2 Rate pop-up menu.

## chapter 6

# Grouping Features and Enhancements

## Increase in Number of Available Mix and Edit Groups

In Pro Tools 7.3, a total of 104 groups are available, arranged in 4 banks of 26 Group IDs.

## New Group Dialog and Commands

In Pro Tools 7.3, an expanded Group dialog and new Group commands let you create, modify, duplicate, delete, and assign attributes (Linked Within Groups) to groups.



Create Group dialog

## Creating Groups

In Pro Tools 7.3, you can select the tracks you want to add to a group before creating it, as well as add and remove tracks from a group after it has been created.

**⚠** *In previous versions of Pro Tools, to add or remove tracks from a group, you had to select tracks and overwrite the group.*

**To create a group:**

- 1 Select the tracks you want to include in the group. (If you do not select tracks at this time, you can add tracks later.)
- 2 Do one of the following:
  - Choose Track > Group.
  - or –
  - Choose New Group from the Group List pop-up menu.
- 3 Enter a name for the group.
- 4 Select the type of group to create: *Edit* group, *Mix* group, or *Mix/Edit* group.



Selecting a Group Type

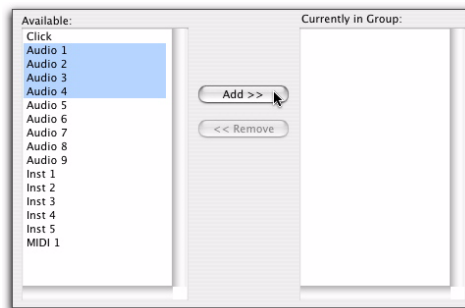
5 (Optional) Choose a Group ID from the ID pop-up menu. Four banks of 26 are available: a–z, 2a–z, 3a–z, 4a–z. (If you don't choose a Group ID, Pro Tools automatically assigns the next available ID to a new group.)




### Choosing a Group ID

6 Select Tracks in the Group dialog, and do any of the following:

- To add the tracks that are currently selected in the session to the group, click the Add button at the bottom of the Group dialog.
- To add tracks to the group, select the track names in the Available track list, and click Add or press A on the computer keyboard.
- To remove tracks from the group, select the track names in the Currently In Group list, and click Remove or press R on the computer keyboard.
- Double-click track names in either list to move them to the opposite column.
- To replace all tracks in the group with the tracks that are currently selected in the session, click the Replace button at the bottom of the Group dialog.



### Selecting track names to add to a group

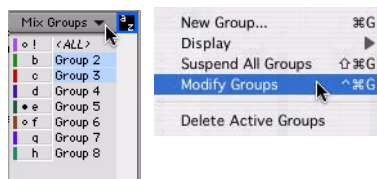
 In either list, Shift-click to select a range of track names. Control-click (Windows) or Command-click (Mac) to select noncontiguous track names.

7 Click OK.

## Modifying Groups

To modify a group:

- 1 Do one of the following:
  - Choose Modify Groups from the Group List pop-up menu.
  - In the Mix window, click the Group ID indicator on a track and choose Modify from the pop-up menu.
  - Right-click the Group name in the Group List and choose Modify from the pop-up menu.



### Group List pop-up menu

2 In the Groups dialog, choose the group you want to modify from the ID pop-up menu.

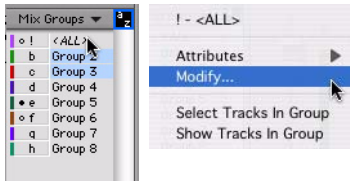
3 Change any of the following for the current group:

- Group name
- Group type (Edit, Mix or Mix/Edit)
- Track membership
- Linked Within Groups (Mutes, Solos, Send Mutes, and Send Levels)

4 Click OK.

#### To modify the settings for the “All” group:

1 Right-click the “All” group name in the Group List and choose Modify from the pop-up menu.



All Group pop-up menu

2 In the Group dialog, select Edit, Mix, or Mix/Edit to change the settings for the ALL group. If you select Edit only or Mix only, the ALL group will apply only to that Group type.



Modify ALL Group dialog

3 For Mix or Mix/Edit groups, you can change any of the following Linked Within Groups options:

- Mutes
- Solos
- Send Mutes
- Send Levels

4 Click OK.

## Deleting Groups

You can delete groups in several ways.

**⚠** *Deleting a group is not undoable.*

#### To delete a single group:

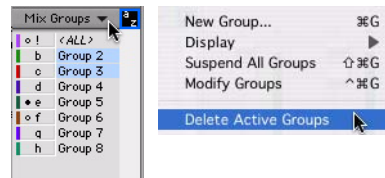
■ In the Mix window, click the Group ID indicator on a track and choose Delete from the pop-up menu.

– OR –

■ Right-click the Group name in the Group List and choose Delete from the pop-up menu.

#### To delete all currently active groups

■ Choose Delete Active Groups from the Group List pop-up menu.



Group List pop-up menu

**💡** *The ALL group cannot be deleted.*

## Duplicating Groups

You can duplicate a group and modify its settings in order to quickly set up a mix.

### To duplicate a group:

- 1 Do one of the following:
  - Click the Group ID indicator on a track and choose Duplicate from the pop-up menu.
  - Right-click the Group name in the Group List and choose Duplicate from the pop-up menu.
- 2 Change any of the following for the current group:
  - Group name
  - Group type (Edit, Mix, or Mix/Edit)
  - Track membership
  - Attributes
- 3 Click OK.

---

## Enhanced Group Menus

In Pro Tools 7.3, the following menus have been added or enhanced.

### Group List Pop-Up Menu

The pop-up menu at the top of the Group List provides the following commands:

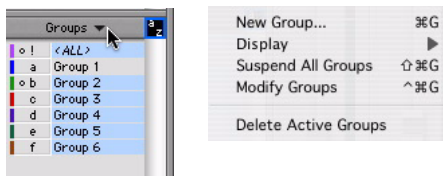
**New Group** Executes Track > Group command.

**Display Options** Provides commands to show Edit Groups only, Mix Groups only, or all groups (Edit, Mix and Mix/Edit groups).

**Suspend All Groups** Suspends group behavior for all Edit, Mix and Mix/Edit groups.

**Modify Groups** Opens Group dialog to modify existing groups only.

**Delete Active Groups** Deletes only currently active groups.



*Group List pop-up menu*



## Group Name and Track Group ID Pop-Up Menus

When you click a group name in the Groups list, or click the Group ID indicator in a track, a pop-up menu provides the following commands:

**Tracks** Displays track membership in group.

**Modify** Opens Group dialog to modify existing groups only.

**Duplicate** Opens Group dialog for duplicated group.

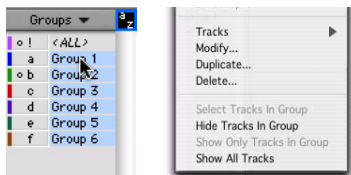
**Delete** Deletes a single group.

**Select Tracks in Group** Selects tracks in the group.

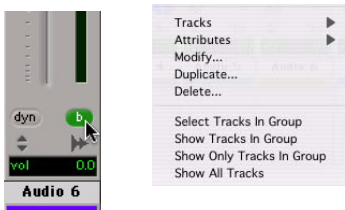
**Show/Hide Tracks in Group** Shows or hides track in the current group.

**Show Only Tracks in Group** Shows only the tracks in the group and hides all other tracks.

**Show All Tracks** Shows all tracks in the session.



### Group Name pop-up menu



Track Group ID indicator pop-up menu

## Grouped Control Offsets

In Pro Tools 7.3, when the following controls are grouped with offsets, and moved to their extremes, relative offsets are preserved when the controls are moved back from their extremes:

- Main Volume
- Main Pan
- Send Level
- Send Pan

For example, when a grouped Volume fader is moved to its maximum value, any other faders in that group that had higher values will remember their relative offset whenever the first fader is pulled down again.

In Automation views, this “overflow” is indicated on the automation playlist by blue automation breakpoints at the extremes of the automation playlist.

---

## Linking Main Pan and Send Pan Controls

In Pro Tools 7.3, you can link pan controls of individual Sends to the Main pan controls of their corresponding track, allowing for fast setup of cue mixes or effects panning.

### To link a Send's Pan controls to the Main Pan controls of track:

- 1 Click the Send Assignment button for the Send you want to link to open the Send window.
- 2 In the Send window, click the FMP (Follow Main Pan) button.



*Linking Send Pan to Main Pan*

Linked Send pan controls appear in light grey.

### To change the default FMP setting for newly created sends:

- 1 Choose Setup > Preferences and click Mixing.
- 2 Under Setup, select or deselect Sends Pans Default to Follow Main Pan.

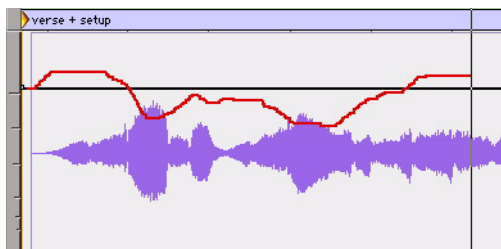
## chapter 7

# Automation Features and Enhancements

### Automation Data Displayed in Real Time

In Pro Tools 7.3, when automation is being written and the corresponding automation playlist is displayed in the Edit window, the automation data is displayed in real time.

In all automation modes, automation moves are shown as a red line in the corresponding automation playlist while the transport is moving.



Display of Volume automation writing in real time

### New Automation Indicator Behavior

In Pro Tools 7.3, the way Pro Tools indicates enabling of automation and writing of automation has changed.

On-screen indicators now light solid with normal text to denote automation-enabled status and light with bold text to indicate writing of automation.

On control surfaces, channel and Automation Enable indicators now light solid to denote automation-enabled status and flash to indicate writing of automation. See “Automation Mode Indication” on page 104.



*Previous versions of Pro Tools used the opposite scheme: indicators flashed to indicate automation enabled status, and lit solid to indicate writing of automation.*

## Track Automation Mode Selectors

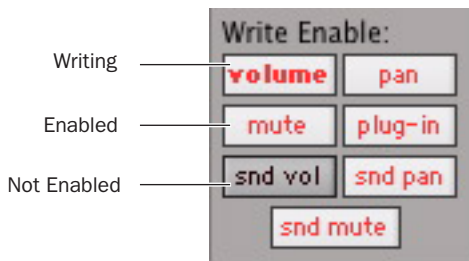
- ◆ When a track is enabled for automation but not writing automation, the Automation mode indicator shows the mode in normal red text.
- ◆ When any control on a track is writing automation, the Automation mode indicator shows the mode in bold red text.



Automation Mode selector showing enabled state (left) and writing state (right)

## Automation Window Buttons

- ◆ When an automation type is writing automation on any track in the session, the corresponding button in the Automation window displays bold red text.
- ◆ When an automation type is enabled but is not writing anywhere in the session, the corresponding button in the Automation window displays normal red text.



Automation window showing possible automation states

---

## New Preference to Automatically Enable Plug-ins for Automation

You can set Pro Tools to automatically enable all controls of a plug-in for automation when you add the plug-in to your session.

**To automatically enable all plug-in controls for automation:**

- 1 Choose Setup > Preferences and click Mixing.
- 2 Select “Plug-in Controls Default to Auto-Enabled.”
- 3 Click OK to close the Preferences window.

---

## Behavior of Switched Controls in Touch Mode

In Pro Tools 7.3, when automating switched controls (including mute, plug-in bypass, and any switched control on a plug-in) in Touch mode, these controls will latch in their current state after they are touched.

However, to preserve any automation for that switched control later in the timeline, this latched behavior ends if either of the following occurs:

- If an existing automation breakpoint is encountered, Pro Tools stops writing automation at that point.
- If you stop playback or punch out of writing automation before reaching an existing automation breakpoint, Pro Tools automatically matches to the underlying automation state.

## **Setting Switched Controls for Momentary Behavior**

In some cases, such as when overwriting or extending Mute automation, you may want to momentarily write automation for a control by holding it down, and not have the control latch.

### **To set switched controls for momentary behavior:**

- 1** Choose Options > Preferences and click Mixing.
- 2** Deselect Latching Behavior for Switch Controls in Touch.



## chapter 8

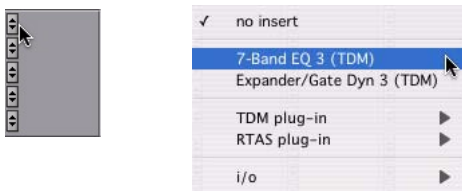
# Plug-in Features and Enhancements

### Default Plug-in Preferences

In Pro Tools 7.3, you can set a default EQ plug-in and Dynamics plug-in, which places them at the top of the Insert selector pop-up menu on-screen.

#### To set a default plug-in:

- 1 Choose Setup > Preferences and click Mixing.
- 2 Under Setup, choose a plug-in from the Default EQ or Default Dynamics pop-up menu.
- 3 Click OK to close the Preferences window.



Default plug-in display in Insert selector menu

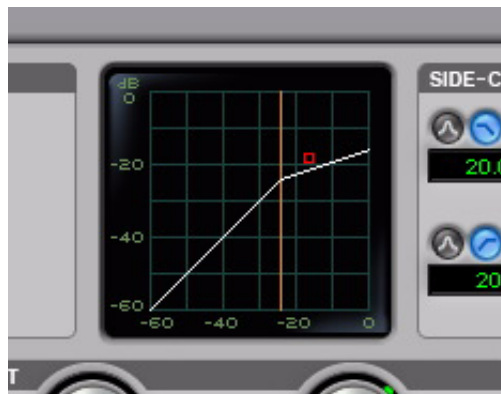
### Plug-in Settings File Support in DigiBase Browsers

Pro Tools 7.3 provides support for dragging and dropping plug-in settings files from a DigiBase browser to Inserts and plug-in windows. For more information, see “Support for Plug-in Settings Files” on page 22.

### Enhanced Dynamics III Display

In Pro Tools 7.3, the DigiRack Dynamics III Compressor/Limiter and Expander/Gate plug-ins feature an animated, multi-color cursor in their gain transfer curve displays.

The gain transfer curve of the Compressor/Limiter and Expander/Gate plug-ins shows a moving ball cursor that shows the amount of input gain (x-axis) and gain reduction (y-axis) being applied to the incoming signal.



Gain transfer curve and cursor showing amount of compression

To indicate overshoots (when an incoming signal peak is too fast for the current compression setting) the cursor temporarily leaves the gain transfer curve.

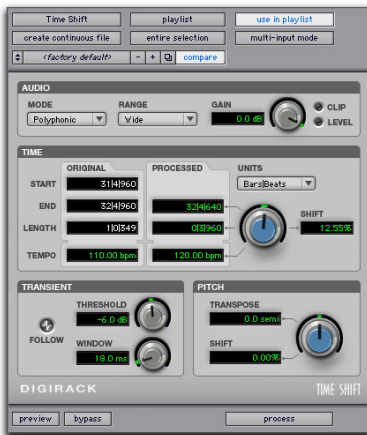
The cursor changes color to indicate the amount of compression applied, as follows:

**Dynamics III Plug-in Compression Amount**

Cursor Color	Compression Amount
white	no compression
light orange	below full ratio
dark orange	full ratio amount

## DigiRack Time Shift Enhancements


The new Digidesign DigiRack Time Shift plug-in for time-compression/expansion and pitch shifting is an AudioSuite plug-in that is installed with Pro Tools 7.3.



**DigiRack Time Shift**

DigiRack Time Shift is ideal for music production, sound design, and post-production applications. Use it to manipulate audio loops for tempo matching and formant correct pitch

shifting. DigiRack Time Shift also provides high quality time compression and expansion algorithms for post-production pull up and pull down conversions.

 For more information on using plug-ins in Pro Tools, see the Pro Tools Reference Guide.

## DigiRack Time Shift Enhancements

Pro Tools 7.3 supports the following enhancements with DigiRack Time Shift:


- ◆ Pro Tools TCE Trim Tool support for increased time stretching and pitch shifting workflow efficiency.
- ◆ The Original Tempo field automatically displays the current tempo from the Pro Tools Timeline.
- ◆ DigiRack Time Shift displays all timebase values (Bars|Beats and Feet+Frames were not displayed in Pro Tools 7.0 or 7.1, and were displayed only as “N/A”).

## AudioSuite TCE Plug-in Preference

The DigiRack Time Shift plug-in provides high quality time compression and expansion algorithms that can be used with the Pro Tools TCE Trim Tool. The Pro Tools TC/E Plug-in preference defaults to Time Shift.



*TC/E Plug-in option in Processing Preferences page*

 Refer to the Pro Tools Reference Guide for more information about the TCE Trim tool.

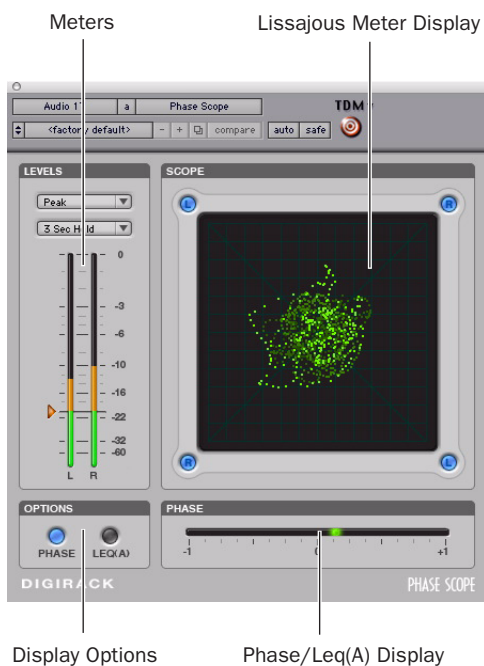


## New SignalTools Plug-in

Pro Tools 7.3 supports the new DigiRack SignalTools metering RTAS plug-in, PhaseScope.

### PhaseScope

PhaseScope is a multichannel metering plug-in that provides signal level and phase information for stereo tracks only. (Mono tracks are not supported.)

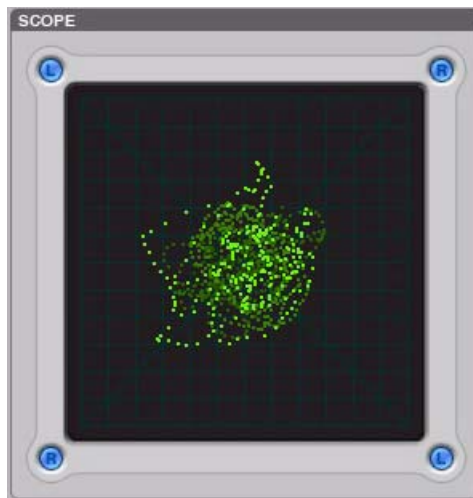


### PhaseScope

## Lissajous Meter Display

The PhaseScope Lissajous Meter displays the relationship between the amplitude and phase of a stereo signal, enabling you to monitor stereo imaging graphically.

💡 A “Lissajous curve” (also known as a Lissajous figure or Bowditch curve) is a type of graph that is able to describe complex harmonic motion. To learn more, search the Web or your local library for information on its origins and its two principal developers, Jules Antoine Lissajous, and Nathaniel Bowditch.



PhaseScope Lissajous Meter Display

The Lissajous Meter display is divided into four quadrants, with left and right channels arranged diagonally. When audio is panned predominantly to a particular speaker channel, a diagonal line appears, indicating the channel.

The Lissajous Meter displays in-phase material as a vertical line and out-of-phase material as a horizontal line.

## SignalTools Display Options

Both SignalTools plug-ins offer two display options: Phase Meter Display and Leq(A) Meter Display.

### To choose a display option:

- Click the corresponding button in the Options section of the plug-in window.



SignalTools display options

### Phase Meter Display

The Phase Meter indicates the phase coherency of two channels of a multi-channel signal.



SignalTools Phase Meter

The Phase Meter is green when the channels are positively out of phase (values from 0 to +1) and red when the channels are negatively out of phase (values from 0 to -1).

At the center or zero position, the signal is a perfect stereo image. At the +1 position, the signal is a perfect mono image. At the -1 position, the signal is 100% out of phase.

**PhaseScope** With PhaseScope, the left and right channels are always compared.

### Leq(A) Meter Display

The Leq(A) Meter display lets you view the *true weighted average* of the power level sent to any channel or combination of channels in a stereo track.

The Leq (A) Meter display shows a floating average for the level over the interval chosen in the Window menu. For example, with a setting of 2 seconds, the display shows the average value for the most recent 2 seconds of audio playback.



SignalTools Leq(A) meter and controls

### Selecting Channels for Leq(A) Metering

**PhaseScope** With PhaseScope, you can select either or both channel for Leq(A) metering by clicking the channel buttons in the corners of the Lissajous display. Selected channels are indicated in green.



Selecting PhaseScope channels for Leq(A) metering

### Leq(A) Metering Controls


**Window** The Leq(A) window menu lets you choose the length of time the signal is measured before an average value is calculated. Settings range from 1 second to 2 minutes.

When the Leq(A) meter is in INF (infinite) mode it is constantly averaging the signal without a floating averaging window.

**Reset** The Reset button lets you manually reset the start time of the Leq(A) measurement window.

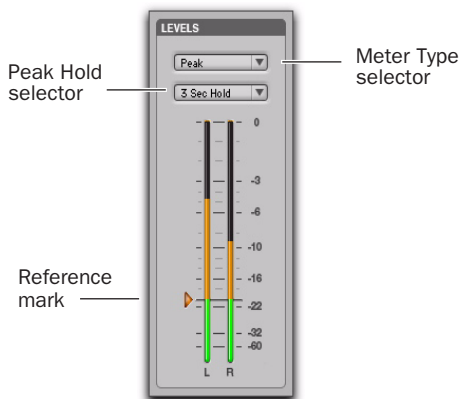
**Auto Reset** When enabled, causes the start time of the Leq(A) measurement window to be automatically reset whenever playback starts in Pro Tools.

**Hold on Stop** When enabled, causes the Leq(A) measurement window timer to pause when playback stops, and resume when playback begins again.

 In any of the Dynamic Transport modes, the measurement start time is automatically reset each time playback goes back to the beginning of the loop.

## SignalTools Level Meters

The SignalTools plug-ins let you choose the type of metering to use. Each meter type has a different metering scale and response.




*SignalTools level meters*

### Meter Types

**Peak** (Default meter type) Uses the metering scale in DigiRack EQ III and Dynamics III plug-ins.

**RMS** (Root Mean Square) was used in previous versions of the Digidesign SurroundScope plug-in and uses the same “true” RMS metering scale.

 The “true” RMS meter scale is not the same as the AES 17 RMS scale. For a sine wave with a peak value of  $-20$  dBFS, the “true” RMS meter will show a value of  $-23$  dBFS. (The same sine wave will show a value of  $-20$  dBFS on an AES 17 RMS meter.,

**Peak + RMS** Uses a multi-color display to show both types of metering. Peak metering is shown in conventional green color, while RMS metering is shown in blue.


**VU** (Volume Unit) Uses AES standards for signal level indication.

**BBC** Uses IEC-IIa standards for signal level indication. This style of metering suppresses short duration peaks that would not affect broadcast program material. Reference calibration (4 dB) is  $-18$  dBFS.

**Nordic** Uses IEC Type I standards for signal level indication and provides greater resolution for readings between  $-10$  dBu and  $+4$  dBu. Reference calibration (0 dB) is  $-18$  dBFS.

**DIN** Uses IEC Type I standards for signal level indication and provides greater resolution for readings between  $-10$  dBu and  $+5$  dBu. Reference calibration ( $-9$  dB) is  $-18$  dBFS.

**VENUE** Provides Peak metering behavior with a meter scale calibrated specifically for Digidesign VENUE systems. Reference calibration (0 dB) is  $-20$  dBFS.

 Meter values are always displayed on control surfaces in dBFS values, regardless of the Meter Type setting.

## Meter Peak Hold Options

Each of the SignalTools plug-ins lets you choose the style of peak hold when peaks are shown in the plug-in meters.

**3 Second** Displays peak levels for 3 seconds

**Infinite** Displays peak levels until meters are cleared

**No Peak Hold** Does not display peak levels

## Reference Mark Options

Each SignalTools meter type lets you adjust the level of the reference mark on the side of the meter display. The mark is set by default to the reference level for the corresponding meter type.



*SignalTools meters also change color to show different ranges of level. The relative range of color automatically adjusts to follow the current Reference Mark setting in all meter types (except Peak+RMS).*

### To change the reference level of a SignalTools meter:

- Drag the reference mark to a different location on the meter scale.

## chapter 9

# General Video Improvements for Pro Tools 7.3


This chapter describes general improvements to video capabilities for Pro Tools 7.3.

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## New Video Track

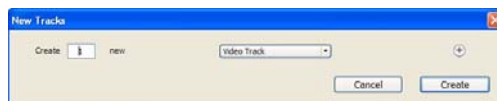
With Pro Tools 7.3, the video track lets you add or import QuickTime video to the Timeline, as follows:

- Pro Tools LE and Pro Tools M-Powered let you add or import one video track per session, with a limit of one video playlist and one QuickTime movie on that track.
- Pro Tools LE with DV Toolkit 2 and Pro Tools Academic let you add multiple video tracks to the Timeline, with multiple video playlists and multiple QuickTime movies per track.

 See “Enhanced Video Track” on page 88 for detailed information on added support for video tracks with Pro Tools LE with DV Toolkit 2 or Pro Tools Academic.

**To create a new video track:**

- 1 Choose Track > New.



*New Tracks dialog*

- 2 In the New Tracks dialog, select Video Track from the Track Type pop-up menu.
- 3 Enter the number of new video tracks (if available).
- 4 Click Create.

A new, empty video track appears.



*Video track*

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## Enhanced Video Track


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

Pro Tools 7.3 with DV Toolkit 2 and Pro Tools Academic add the following support for video tracks:

- Multiple video tracks in the Timeline
- Multiple QuickTime movies on individual video tracks
- Multiple playlists for video tracks
- Multiple Codecs on an individual video track

## Multiple Video Tracks in the Timeline

You can add multiple video tracks to the Timeline, but only one video track can be played back at a time.

 See “Selecting the Main Video Track” on page 90 for information on switching a video track online or offline.

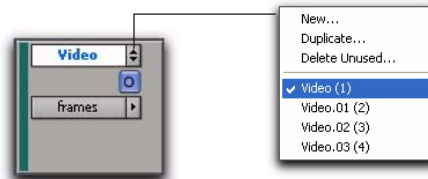
## Multiple QuickTime Movies on Individual Video Tracks

You can add multiple QuickTime movies to any individual video track. QuickTime video data appear in the Timeline as video regions.

 See “Video Regions” on page 94.

## Multiple Video Track Playlists


Playlists provide an easy way of changing between alternate versions of a video track.



*Playlist selector*

You can perform all of the same operations with video playlists as you can with audio playlists, including:

- Duplicating a playlist
- Creating a playlist
- Assigning a playlist to another video track
- Renaming a playlist
- Deleting a playlist

 See the Pro Tools Reference Guide for detailed information on playlists.

## Multiple Codecs on an Individual Video Track

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

A single video track can contain video regions compressed with different video codecs. However, once the first video file has been added to a session, all additional video files added to the Timeline must have the same video engine rate as the first video file.

---

## Video Track Controls

In Pro Tools 7.3, controls have been added or improved, as follows:

- Video track locking
- New Video Online button (see “New Video Online Button” on page 90)
- New Video Engine Rate indicator (see “New Video Engine Rate Indicator” on page 90)

### Locking Video Tracks

You can lock one or more video tracks to prevent any video regions on those tracks from being edited.

When a video track is locked, Pro Tools restricts all editing operations involving the track (except for locking and unlocking video regions).

#### To lock a video track:

- 1 Select the video track or tracks you want to lock.
- 2 Do one of the following:
  - Start-click (Windows) or Control-click (Mac) the name of any selected video track, and select Locked.
  - or –
  - Right-click the name of any selected video track, and select Locked.



Locked video track

A small lock appears in the video track, indicating it has been locked and cannot be edited. (The lock does not appear if the Track Height of the video track is set to Mini.)


Locking or unlocking a video track does not alter the lock status of individual regions. If a region was locked before you locked the track, the region remains locked when you unlock the track. However, unlocking a region in a locked track will not allow you to edit that region. It behaves as if the region were locked until you unlock the track.

---

## Setting the Video Engine Rate


In Pro Tools 7.3, the *video engine rate* represents the number of video frames output by Pro Tools per second, and is determined automatically by the frame rate of the first video file added to a session. Video files subsequently added to the session must have the same video frame rate as the video engine rate.

The video frame rate is displayed for each video file in the DigiBase browsers, and the current video engine rate is displayed in the main video track.

 See “New Video Engine Rate Indicator” on page 90 for information on the Video Engine Rate indicator in the I/O view.

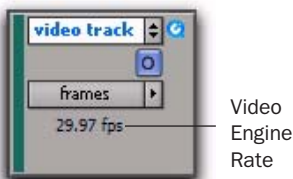
The video engine rate is independent of the session's time code rate, which determines the number of frames displayed per second in grids, rulers, and counters. You can set the session time code rate manually with the Time Code Rate pop-up menu in the Session Setup window. In order for the grids and rulers to align with the

actual frames of the video files in the Timeline, the session's Time Code Rate setting should be set to match the video engine rate (the frame rate of the first video clip added).

 See the *Pro Tools Reference Guide* for detailed information on changing the Time Code Rate setting.

## New Video Engine Rate Indicator

The Video Engine Rate indicator displays only in the main video track (whether it is online or offline) and shows the video engine rate.



### Video Engine Rate

The Video Engine Rate indicator is normally black, but turns red if one of the following conditions are present:

- The video engine rate does not match the session's current Time Code Rate setting.
- or –
- A pull-up has been applied to the video, causing the video engine rate to differ from the session Time Code Rate.

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## Selecting the Main Video Track

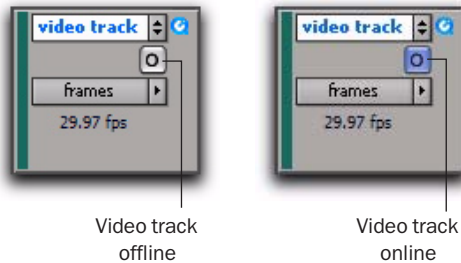
In Pro Tools 7.3, the *main* video track is the video track that is currently online, and will be played back with any audio in the session. Only one video track at a time can be online in the same session.

When the main video track is offline, you can play back the audio in your session without playing back the video. When the video is offline, the Video Online button changes to grey so you can tell at a glance whether your video is offline or simply playing black fill.


If no video track is currently online, the main video track is the video track last online.

## New Video Online Button

The Video Online button lets you select the main video track, switch that track online or offline, and see at a glance by color whether a video track is offline (grey) or online (blue).



Video Online button (offline and online, respectively)

 In Pro Tools 7.3, the Video Online button and command replace the Offline button and command from previous versions of Pro Tools.



**To select or deselect the main video track, do one of the following:**

- Click the Video Online button of any track that is offline (grey) to put it online (blue), making that track the main video track.
- Click the Video Online button of the main video track to take it offline, and Pro Tools will not output video.
- Select Options > Video Online.
- Press Control+Shift+J (Windows) or Command+Shift+J (Mac).

---

## New Options for Importing Video

Pro Tools 7.3 provides the following new methods of importing video files into the Region List, Timeline, and new or existing video tracks:

- Using the Import Video menu command
- Dragging from DigiBase, Windows Explorer, or Mac Finder to Pro Tools
- Dragging from the Region List to the Timeline (Pro Tools LE with DV Toolkit 2 or Pro Tools Academic only)



*The new import options replace the Import QuickTime Movie command in previous versions of Pro Tools LE.*



*In general, audio and video media should be stored on separate dedicated drives. When importing audio and video at the same time, however, Pro Tools may copy both to the same drive. To avoid performance problems, move the video to the desired video playback drive before importing the audio and video into your session.*

## Importing Video into Pro Tools Using the New Import Video Command

In Pro Tools 7.3, the Import Video menu command replaces the Import QuickTime Movie command.

The Import Video menu command lets you choose one or more video files to import into Pro Tools.

**To use the Import Video command to import video into Pro Tools:**

**1** Do one of the following:

- Choose File > Import > Video.

– or –

- Press Alt+Control+Shift+I (Windows) or Command+Control+Shift+I (Mac).

**2** In the Select Video File to Import dialog, select one or more video files, and click Open.



*Pro Tools LE and M-Powered let you import only one video file, while Pro Tools LE with DV Toolkit 2 and Pro Tools Academic let you import multiple video files at once.*

When you use this method to select a video file to import video into Pro Tools, the Video Import Options dialog appears. This dialog contains multiple options for customizing how files are imported.



*See “Configuring Video Import Options” on page 92 for detailed instructions.*

## Dragging and Dropping Video Files to Pro Tools

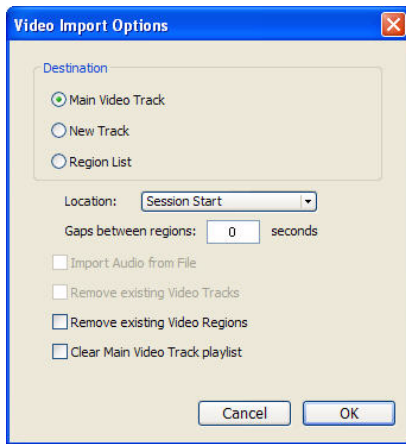
You can drag and drop video files from a DigiBase browser, Windows Explorer, or the Mac Finder to Pro Tools.

When you use this method to import video into Pro Tools, the Video Import Options dialog appears. This dialog contains multiple options for customizing how files are imported.


 See “Configuring Video Import Options” on page 92 for detailed instructions.

## Configuring Video Import Options

The Video Import Options dialog appears when you import video into Pro Tools by using the Import Video command or dragging video files from a DigiBase browser, Windows Explorer, or Mac Finder.



**Video Import Options dialog**

 See “Bypassing the Video Import Options Dialog” on page 93 for details on bypassing the Video Import Options dialog when dragging and dropping video files.

## Destination Section

The Destination section of the Video Import Options dialog lets you choose a general destination for imported video in Pro Tools.

**Main Video Track** Imports the video file directly to the track that is currently online (known as the main video track). If no track is currently online, the video file will be imported to the last existing video track that was online.

**New Track** Creates a new video track where the video file will be imported.

**Region List (Pro Tools LE with DV Toolkit 2 and Pro Tools Academic Only)** Imports the video file directly into the Region List, where it will be available to drag and drop into Pro Tools.

## Location Pop-up Menu

If the Region List is not selected as the destination, the Location pop-up menu lets you choose precisely where Pro Tools places the imported video in the Timeline.

**Session Start** Places the video file at the start of the session.

**Song Start** Places the video file at the Song Start position.

**Selection** Places the video file at the edit cursor position or within the selection (if one was made).

**Spot** Displays the Spot dialog, which lets you spot video to precise locations based on any of the Time Scales.

## Additional Video Import Options


### Gaps Between Regions (Pro Tools LE with DV Toolkit 2 and Pro Tools Academic Only)

When you import more than one video file into a track, they will be shuffled together by default. This option lets you indicate the number of seconds by which each video clip will be separated when imported into the video track.

**Import Audio from File** When selected, the audio from the QuickTime movie you are importing will be extracted and placed into new mono or stereo audio tracks in the Timeline. (Mono or stereo with a sampling rate of 48 kHz or lower are supported.) When unselected, only the video portion of the QuickTime movie will be imported into Pro Tools.

**Remove Existing Video Tracks** When selected, all existing video tracks will be deleted before Pro Tools imports video into the session.

**Remove Existing Video Regions** When selected, all existing video regions will be removed from Pro Tools (but left on disk) before video is imported into the session. This option is useful if you want to import a video file into the session with a video frame rate that does not match the current video engine rate.

 See “Setting the Video Engine Rate” on page 89 for more information.

**Clear Main Video Track Playlist** When selected, all existing video regions in the currently-selected playlist on the main video track will be removed from the track before Pro Tools imports video into the session. No other playlists, video tracks, or video regions will be affected. (This option is only enabled if the main video track is selected as the Destination option.)

3 Click OK.

## Bypassing the Video Import Options Dialog

You can bypass the Video Import Options dialog when dragging video files from DigiBase browsers only. In Slip mode, Pro Tools adds video files exactly where you drop them on the Timeline.

### To bypass the Video Import Options dialog when importing video into Pro Tools:

- Alt-drag (Windows) or Option-drag (Mac) one or more video files from a DigiBase browser into the Region List (Pro Tools LE with DV Toolkit 2 and Pro Tools Academic only) or the Timeline.

## Dragging Video Files from the Region List to the Timeline

### (Pro Tools LE with DV Toolkit 2 or Pro Tools Academic Only)

You can add QuickTime movies to the Timeline by dragging and dropping directly from the Region List to a video track.

### To add video files to a video track by dragging them from the Region List:

- 1 Select one or more video files in the Region List.
- 2 In any Edit mode, drag the selected video files to a blank area in the Timeline (to create a new video track) or an existing video track (to place it within that track).


---

## Extracting Audio from QuickTime Movies

In Pro Tools 7.3, the Import Audio from Current Movie command, which let you import audio from QuickTime movies in previous versions of Pro Tools, has been replaced.

### To import audio from a QuickTime movie without importing the video:

- 1 Choose File > Import > Audio.
- 2 In the Import Audio dialog, navigate to the QuickTime movie from which you want to import audio, and select it.
- 3 Under the Region section, click the name of the audio region you want to extract from the QuickTime movie, and click Convert Region or Add Region.
- 4 Select other audio files as desired, and click Done to import the audio.
- 5 In the Audio Import Options dialog, select whether to import the audio to a new track (and the Region List) or just the Region List.

 See “Importing Audio, MIDI, Video, and Region Groups” on page 17 or the *Pro Tools Reference Guide* for detailed information on using the Import Audio dialog.

---

## Video Regions

You can create video regions that function in much the same way as audio regions.



*Video region as displayed in Frames view in the Timeline*

A video region is a segment of video data, and can be a portion of video or an entire video file. In Pro Tools LE, video regions are created from QuickTime files, and can be arranged in corresponding video track playlists. Video regions can also be grouped, looped, and color coded.

When using Pro Tools LE with DV Toolkit 2, you can add, edit, and change the view options for video regions in the same way as audio regions. All edits to video regions are non-destructive. For more information, see “General Video Editing” on page 95.

When using Pro Tools LE or M-Powered, the following limitations apply to video regions:

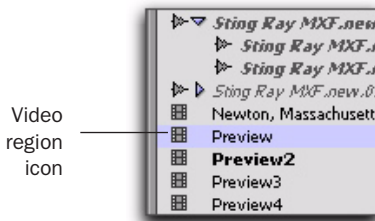
- You can add only one video region to a session. It can be played back, but cannot be edited and will not be listed in the Region List.
- When you import video or open a session created by Pro Tools HD, Pro Tools LE with DV Toolkit 2, or Pro Tools Academic, only the main or first available video track containing QuickTime regions will be imported. You can play back and view multiple regions, and tab through region boundaries. However, you cannot edit them. (For more information, see “Using Pro Tools LE to Import Video from Other Versions of Pro Tools” on page 101.)

When using Pro Tools LE with DV Toolkit 2 or Pro Tools Academic, you can add and edit multiple video regions. All edits to video regions are nondestructive. (For more information, see “General Video Editing” on page 95.)

## Video Regions in the Region List

(Pro Tools LE with DV Toolkit 2 or Pro Tools Academic Only)

A video region displays in the Region List with a small video icon next to its name.



Video region as displayed in the Region List

See the Pro Tools Reference Guide for detailed information on working with regions in the Region List.

## Showing or Hiding Video Regions in the Region List

The Region List pop-up menu provides commands that let you show or hide video regions in the Region List.

**To show or hide video regions in the Region List:**

- 1 In the Edit window, click the Region List pop-up menu, and choose Show.
- 2 Select the Video option to show or hide video regions.

---

## General Video Editing

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

Most editing operations that are available for audio regions can be applied to video regions. This section describes all available video editing operations. Unless noted, the procedure for each video editing operation is the same as its audio editing counterpart.

See the Pro Tools Reference Guide for detailed information on performing editing operations.

### Basic Video Editing Features

- Nondestructive editing
- Display of region names, times, and other metadata in playlists
- Multiple video playlists
- Multiple Undo
- Video regions and video region groups in the Region List
- All Edit modes
- All Edit Tools (except for Time Compression Expansion and Pencil tools)

### Playing and Selecting Video Track Material

- Selecting within video frame boundaries (see “Selecting within Video Frame Boundaries” on page 97)
- Selecting and editing across multiple video and audio tracks (see “Selecting and Editing Across Multiple Audio and Video Tracks” on page 97)
- Link or unlink track and edit selections
- Auto-scroll video tracks
- Loop playback

## Working with Regions and Selections

- Capture regions
- Separate regions and Separate Grabber Tool
- Region overlap and underlap
- All trimming commands except for TCE
- Heal separated regions
- Place, align, slide, shuffle, and spot regions
- Sync points
- Nudging
- Shift command
- Quantize region to Grid (rounds to nearest video frame)
- Replace region command
- Cut, Copy, Paste, and Clear commands
- Special Cut, Copy, Paste, and Clear commands
  - Repeat to fill selection
  - Editing across multiple tracks
- Duplicate command
- Repeat command
- Region groups (see “Video Region Groups” on page 98)
- Region looping

## Managing Regions

- Insert “silence” (see “Using the Insert Silence Command to Insert Space in Video Tracks” on page 97)
- Compact Selected (nothing happens to the video, and at least one audio track must be selected)
- All naming and displaying of region commands

## Editing Caveats

The following caveats apply to video editing in Pro Tools:

- MPEG-2 video in the Timeline cannot be edited.
- If you create and enable a track group containing audio and video tracks—and any audio track has region boundaries that do not line up with video frame boundaries—you cannot tab through those region boundaries.

## General Editing Operations Not Applicable to Video Regions

The following editing operations are applicable to audio regions, but are not applicable to video regions:

- Renaming disk files in the Region List or Timeline (see “Renaming Video Disk Files” on page 97)
- Fades
- Mute/unmute regions
- AudioSuite plug-ins
- Waveform Repair with the Pencil tool
- Strip silence
- Consolidate regions

## Selecting and Editing Across Multiple Audio and Video Tracks

You can create a selection across multiple audio and video tracks, group video regions, and cut, copy, or paste audio and video simultaneously.



Before

After

*Selecting and editing across multiple tracks (Slip mode shown)*

Audio and video that is selected and cut, copied, or pasted follow the current Edit mode.

## Selecting within Video Frame Boundaries

Pro Tools does not let you select, play back, or edit a partial video frame. The following rules apply when selecting or editing video:

- When you make a selection in a video track, the selection boundaries follow the current Grid setting but round to the nearest video frame boundary, as follows:
  - If the selection includes more than half of a video frame, the video frame is included within the selection.
  - If the selection includes less than half of a video frame, it is not included in a video selection.
- When you paste a selection containing video to a video track, the insertion point automatically aligns with the closest video frame boundary.

**A** When you paste audio and video simultaneously, this video frame re-alignment may result in the audio not being positioned exactly where you placed it. A warning dialog displays when this occurs.

---

## Renaming Video Disk Files

When renaming audio regions in either the Timeline or the Region List, you have the option of also renaming the audio files on disk. However, this does not apply to video files on disk.

To rename video files on disk, you must rename them in a DigiBase browser, Windows Explorer, or Mac Finder.

---

## Using the Insert Silence Command to Insert Space in Video Tracks

In Pro Tools 7.3, the Insert Silence command has been modified to let you insert space into a video track. When played back on a video monitor, this space appears black.

This command lets you make a selection on a track (or tracks) and insert precisely that amount of space. You can also select across video and audio tracks, and use the Insert Silence command to insert audio silence and space simultaneously.

In Shuffle mode, all video data on the track is shuffled later in the track by an amount equal to the selection. In Slip, Grid, or Spot mode, the Insert Silence command works just like the Edit > Clear command.

### To insert space into a video track:

- 1 Make a selection in a track or tracks. The length of the selection determines the duration of the space inserted.
- 2 Choose Edit > Insert Silence.


---

## Video Region Groups

### (Pro Tools LE with DV Toolkit 2 and Pro Tools Academic Only)

You can include video regions within region groups for the following operations:


- Creating region groups
- Creating multitrack region groups (including audio tracks)
- Editing region groups
- Creating fades and crossfades for audio files in region groups
- Importing and exporting region group files

 See the Pro Tools Reference Guide for detailed information on working with region groups.

---

## Multiple Undo for Video Operations

Pro Tools 7.3 has added support to the Undo queue for tracking video-related operations.


 In previous versions of Pro Tools LE, the Undo queue tracked only audio-related undoable operations.

### To undo the last operation, do one of the following:


- Choose Edit > Undo.  
– or –
- Press Control+Z (Windows) or Command+Z (Mac).

### To redo the last undone operation, do one of the following:

- Choose Edit > Redo.  
– or –
- Press Control+Shift+Z (Windows) or Command+Shift+Z (Mac).

 You can also undo or redo multiple operations at once. See the Pro Tools Reference Guide for detailed information.

### To show (or hide) the Undo History window:

- Choose Window > Undo History.  
 See the Pro Tools Reference Guide for detailed information about using the Undo History window.

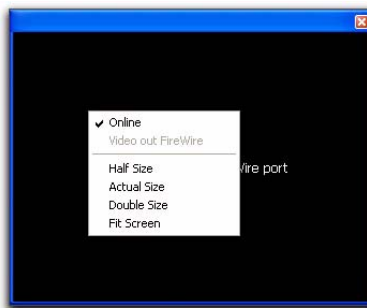
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## Video Window

In Pro Tools 7.3, the Video window replaces the QuickTime Movie window.

### To display the Video window, do one of the following:

- Select Window > Video.  
– or –
- Press Control+9 (Windows) or Command+9 (Mac).



Video window (with pop-up menu shown)



## Changing Video Window Options

The Video window provides a pop-up menu that lets you do the following:

- Toggle online status of the main video track
- Toggle output of QuickTime movies between the Video window and an external monitor via the FireWire port
- Resize the Video window

**To toggle the online status of the main video track:**

- Right-click (Windows or Mac) or Control-click (Mac) the Video window, and select Online.

**To toggle output of QuickTime movies between the Video window and FireWire, do one of the following:**

- Choose Options > Video Out FireWire.  
– or –
- Right-click (Windows or Mac) or Control-click (Mac) the Video window, and select Video Out FireWire.

## Resizing the Video Window

You can resize the Video window by dragging or using the Video Window pop-up menu.

**To resize the Video window by dragging:**

- Place the cursor at the bottom left or bottom right of the Video window, and drag the window to the size you want.

**To resize the Video window using the Video Window pop-up menu:**

- Right-click (Windows or Mac) or Control-click (Mac) the Video window, and choose from the following resize options:
  - Half Size
  - Actual Size
  - Double Size
  - Fit Screen

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## Updates to FireWire Playback of QuickTime DV Movies

In Pro Tools 7.3, the QuickTime DV Out FireWire command in the Options menu has been renamed to Video Out FireWire.

**To toggle the output of QuickTime movies, do one of the following:**

- Right-click (Windows or Mac) or Control-click (Mac) the Video window, and select Video Out FireWire.  
– or –
- Choose Options > Video Out FireWire.

---

## Playback of HD QuickTime Movies

Pro Tools 7.3 with QuickTime 7.1.2 and higher lets you import and play back QuickTime High-Definition video files.

### Setting Session Time Code Rate for HD QuickTime Movie Import

When playing back QuickTime movies with frame rates higher than 30 fps, Pro Tools synchronizes properly only if the Time Code Rate in the Session Setup window is set to half of the video frame rate of the video files.

For example, to properly play back a QuickTime HD movie at 59.94 fps, change the session's Time Code Rate to 29.97 frames per second.

#### To set the session's Time Code Rate:


- 1 Choose Setup > Session.
- 2 In the Session Setup window, select the appropriate time code rate in the Time Code Rate pop-up menu.


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## Bouncing the Video Track to a QuickTime Movie

Pro Tools 7.3 with QuickTime 7.1.2 or higher lets you bounce the main video track and a mono or stereo mixdown of your session to a new QuickTime movie. As a QuickTime file, the new movie is supported by all software applications that support QuickTime movies.

You can choose from a variety of standard QuickTime codecs, which are fully compatible with other QuickTime applications.

 *Because all formats and codecs have not been tested, you should verify the QuickTime movie bounced successfully.*

 *Pro Tools cannot bounce audio or video to an MPEG-2 video file.*

#### To bounce video and audio in the video track to a QuickTime movie:

- 1 Finalize your mix.
- 2 Make sure the video track you want to bounce is currently the main video track. (The track's Video Online button must be highlighted blue.)
- 3 Make sure that all of the audio tracks you want to include in the bounce are audible (not muted or inactive).
- 4 Assign the output of each of the tracks you want to include in your bounce to the same stereo output or bus path.

5 Do one of the following:


- To bounce the entire session, click Return to Zero in the Transport window to go to the beginning of the session.
- or –
- To bounce a portion of the session, enable Options > Link Timeline and Edit Selection, and make a selection in the Edit window.


6 Choose File > Bounce to > QuickTime Movie.

The Bounce dialog appears.

7 Select your mix's output or bus path from the Bounce Source selector.

8 Configure other settings as appropriate.

 *Pro Tools is qualified to bounce to QuickTime DV25. Bouncing to other formats may work but has not been tested.*

 *See Apple documentation for detailed information on configuring QuickTime movie settings.*

9 Click Bounce.

10 Select a destination for the new QuickTime movie, enter a new name, and click Save.

Bouncing video may take quite a bit longer than real-time, depending on the format of the source video, the format of the bounced video, and processing speed.


## Using Pro Tools LE to Import Video from Other Versions of Pro Tools

When you use Pro Tools LE or M-Powered to import video or open a session created by Pro Tools HD, Pro Tools LE with DV Toolkit 2, or Pro Tools Academic, some components of the session may open differently or not open at all, as follows:

- Only the main video track is displayed. If no video track was selected as the main video track when the session was saved, the first video track containing QuickTime movies in that session is displayed.
- Only the playlist that was chosen when the session was saved will be displayed.
- All QuickTime movies on the main video track will be displayed, but the video track will be locked and cannot be edited.
- All additional video tracks, playlists, and video regions will not be shown. However, they will continue to be saved with the session, and will be available if the session is opened on a system that supports these features.

When using Pro Tools LE or M-Powered to work with video in such a session, you can do the following:

- Use the Tab key to move the Location Cursor to video region boundaries.
- Add and edit audio tracks.
- Bounce the video track to disk as a QuickTime movie.
- Export the session, including the full video track.

 *See "Bouncing the Video Track to a QuickTime Movie" on page 100.*

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## Export of AAF Sequences at HD Frame Rates

(Pro Tools LE 7.3 with DV Toolkit 2 and Pro Tools Academic Only)

When exporting to an AAF sequence, Pro Tools 7.3 supports HD rates as target time code formats, to ensure compatibility with Avid workstations that support HD rate AAF files. The Pro Tools Export to AAF command can export sequences at the following rates:

- 23.976 FPS
- 24 FPS
- 25 FPS
- 29.97 FPS
- 29.97 FPS Drop
- 50 FPS
- 59.94 FPS
- 59.94 FPS Drop
- 60 FPS
- 60 FPS Drop

**⚠** *HD projects that are interlaced have an actual frame rate that is half that implied by the format description. For example, a 1080i/50 project has a frame rate of 25 fps and thus, Pro Tools users exporting a sequence destined for this project should export a 25 fps AAF. In a progressive HD project, the true frame rate is implied in the project name. For example, a 720p/59.94 project has a frame rate of 59.94 fps and therefore Pro Tools users exporting a sequence destined for this project should export a 59.94 fps AAF.*

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## Changes to Synchronization and MIDI Machine Control Options

In Pro Tools 7.3, several synchronization options have been moved or renamed in order to provide the most logical organization and clearest naming of these options.

The following synchronization options have been changed:

- The MTC Generator Port selector has been moved from Setup > Session to Setup > Peripherals > Synchronization.
- The Enable Control of Pro Tools Via MMC option has been moved from Setup > Peripherals > Synchronization to Setup > Peripherals > Machine Control and renamed as MIDI Machine Control Remote (Slave).
- The Minimum Sync Delay option has been moved from Peripherals > Synchronization to Preferences > Synchronization.
- In Peripherals > Machine Control, the MIDI Machine Control option has been renamed to MIDI Machine Control (Master).

## chapter 10

# Control Surface Features

This chapter provides information about new features and enhancements in Pro Tools 7.3 for the Control|24™, Digi 002, and Command|8.

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## Control|24 Enhancements for Pro Tools LE

### Ethernet Drivers for Control Surface Support Installed Automatically

(Windows Only)

With Pro Tools 7.3, Digidesign Ethernet software for support of Digidesign Control Surfaces is automatically installed with Pro Tools for Windows XP. It is no longer necessary to install the Ethernet software separately.

### Scrolling in Pro Tools Windows

You can scroll the contents of the Edit window (in all scroll modes) and the Mix window with the Scrub/Shuttle wheel.

#### To scroll the contents of the Edit window or Mix window horizontally:

- 1 Focus the window you want to scroll by clicking in it or bringing it forward.
- 2 Hold Alt (Windows) or Option (Mac) while turning the Scrub/Shuttle Wheel.

#### To scroll the contents of the Edit window or Mix window vertically:

- 1 Focus the window you want to scroll by clicking in it or bringing it forward.
- 2 Hold Shift (Windows) or Shift (Mac) while turning the Scrub/Shuttle Wheel.

#### To drop the cursor in the Edit window while in Continuous Scroll Mode:

- Hold Control+Alt+Start (Windows) or Command+Option+Control (Mac) and press the Mark In/Out switch.

### Continuous Zooming in the Edit Window

You can use the Scrub/Shuttle Wheel to zoom continuously in the Edit window.

#### To zoom continuously (horizontal zoom):

- Hold Control (Windows) or Command (Mac) while turning the Scrub/Shuttle Wheel.

#### To zoom continuously (vertical zoom):

- Hold Control+Alt (Windows) or Command+Option (Mac) while turning the Scrub/Shuttle Wheel.

## Scrubbing in the Edit Window

You can use the Scrub/Shuttle Wheel to scrub without entering Scrub mode.

### To scrub during playback:

- 1 Click in a track you want to scrub.
- 2 Hold Start (Windows) or Control (Mac) while turning the Scrub/Shuttle Wheel.

### To latch the Scrub/Shuttle Wheel in scrub:

- Press Start (Windows) or Control (Mac) momentarily (less than 1/2 second) while turning the Scrub/Shuttle Wheel.

### To scrub with fine resolution:

- Hold Control+Start (Windows) or Command+Control (Mac) while turning the Scrub/Shuttle Wheel.

## Selecting with the Scrubber

You can use the Scrub/Shuttle Wheel to select track material with the Scrubber.

### To scrub while adding to the front of a selection:

- Hold Start+Shift (Windows) or Control+Shift (Mac) while scrubbing the front of the selection.

### To scrub while adding to the end of a selection:

- Hold Alt+Start+Shift (Windows) or Option+Control+Shift (Mac) while scrubbing the end of the selection.

### To scrub with fine resolution while adding to the front of a selection:

- Hold Control+Start+Shift (Windows) or Command+Control+Shift (Mac) while scrubbing the front of the selection.

### To scrub with fine resolution while adding to the end of a selection:

- Hold Control+Alt+Start+Shift (Windows) or Command+Option+Control+Shift (Mac) while scrubbing the end of the selection.

## Automation Mode Indication

Control|24 now indicates automation mode in the following ways:

### Track Automation Mode Indicators

- ◆ When a track is enabled for automation but not writing automation, the Automation mode indicator on its channel lights solid.
- ◆ When any control on a track is writing automation, the Automation mode indicator on its channel flashes.

### Automation Enable Switches

- ◆ When an automation type is enabled but is not writing anywhere in the session, the corresponding switch in the Automation Enable controls lights solid.
- ◆ When an automation type is writing automation on any track in the session, the corresponding switch in the Automation Enable controls flashes.

## Selecting an Automation Mode

You can now cycle forward and backward through automation modes on channels.


**To select an automation mode for a channel, do one of the following:**

- To cycle forward through the automation modes, press the Automation Mode switch on the channel.
- or –
- To cycle backward through the automation modes, hold Shift and press the Automation Mode switch on the channel.

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## Access to Sends F–J in Channel View on Digi 002 and Command|8

When displaying the sends on a focused track in Channel View, both the Digi 002 and Command|8 can only display five sends at a time. Pro Tools lets you display either Sends A–E or Sends F–J on a focused track in Channel View with both the Digi 002 and Command|8. Send A–E are displayed by default.

 *Previous versions of Pro Tools could only display Sends A–E on a focused track in Channel View with both the Digi 002 and Command|8.*

**To toggle the display on a focused track in Channel View between Sends A–E and Sends F–J with either the Digi 002 or Command|8:**

- 1** Press the Pan/Send switch (on Digi 002) or the Pan/Send/PRE switch (on Command 8) in the Channel View section. Channels with Send assignments are identified by lit Channel Select switches.
- 2** Press a track’s lit Channel Select switch to show the Sends for that track:
  - When Send positions A–E for that track are displayed on channel strips 3–7, the Page > switch lights to indicate there is a second page of Sends (F–J) available for display.
  - When Send positions F–J for that track are displayed on channel strips 3–7, the Page < switch lights to indicate that the first page of Sends (A–E) is available for display.
- 3** Press the corresponding lit Page switch to toggle the display between Sends A–E and Sends F–J.



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