Pro Tools
Menus Guide

Version 6.1 for TDM or LE Systems on Windows XP and Mac OS X

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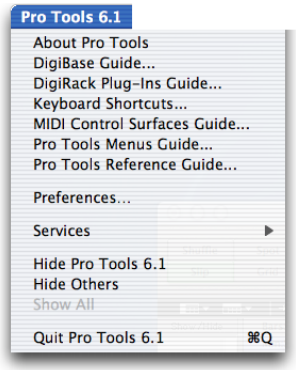
chapter 1

Pro Tools Menu

Pro Tools Menu

(Mac OS X Only)

The Pro Tools menu commands include links to online Pro Tools documentation, Pro Tools Preferences, access to Macintosh OS X application management, and the Quit command.



Pro Tools menu

Pro Tools Online Documentation

The Pro Tools application menu provides links to important Pro Tools documentation, including the *Pro Tools Reference Guide*, the *DigiRack Plug-Ins Guide*, the *MIDI Control Surfaces Guide*, and others.

Select the title of the desired guide from the Pro Tools menu to launch the document in Adobe Acrobat Reader (the Adobe Acrobat Reader installer can be found on your Pro Tools Installation CD-ROM or can be downloaded from www.adobe.com).

Preferences

Pro Tools Preferences are available from both the Pro Tools Menu and the Setups menu. For more information, see “Preferences” on page 41.

Services

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

Quit Pro Tools

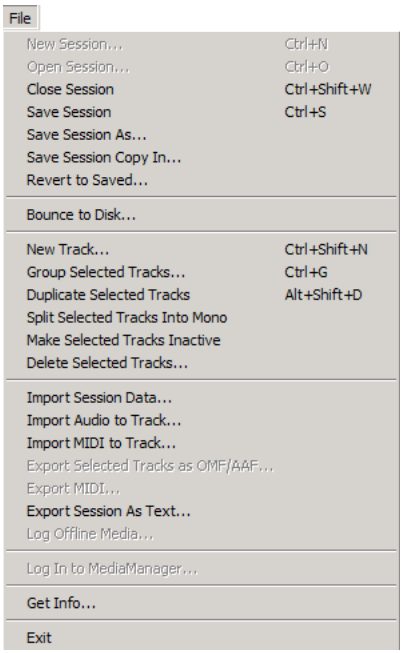
The Quit Pro Tools command ends your Pro Tools session and closes the Pro Tools application.

chapter 2

File Menu

File Menu

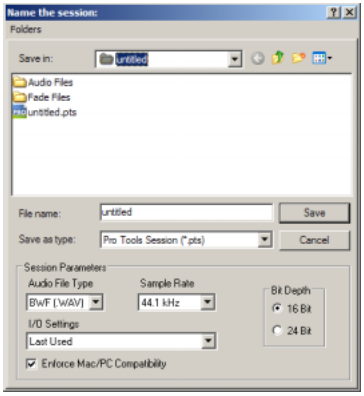
File menu commands are used to create and maintain Pro Tools sessions.



File menu

New Session

The New Session command creates a new Pro Tools session. Before the session is created, you must name the session and choose its Audio File type, Sample Rate, Bit Depth, and I/O Settings. Selecting the Enforce Mac/PC Compatibility option ensures proper interchange of sessions and their associated media between Macintosh and Windows-based systems. Specific file-naming and audio format restrictions apply.



New Session dialog

Open Session

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

Close Session

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

Save Session

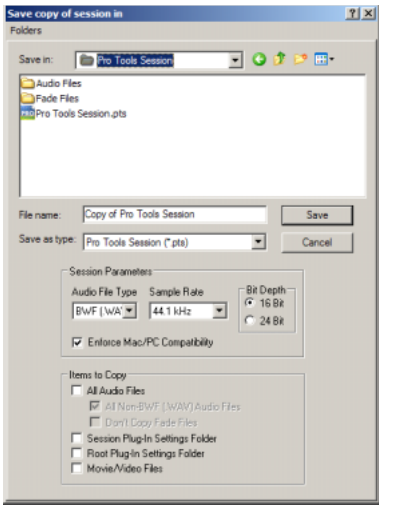
The Save Session command saves changes made since the last time the session was saved. You cannot undo the Save Session command.

Save Session As

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

Save Session Copy In

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



Save Session Copy In dialog

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

When you Save Session Copy In with a lower bit rate, the built-in Pro Tools Dither with Noise Shaping will be applied.

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

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

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

Root Plug-In Settings Folder When this option is selected, the Root Plug-In Settings Folder is copied to the new location. The references to these plug-in settings in the session are redirected to the copied files.

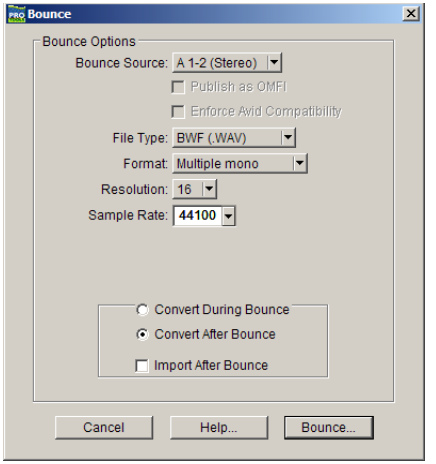
Movie/Video Files When this option is selected, the session's video files are copied to the new location, and the references in the session are redirected to the copied movie or video file.

Revert To Saved

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

Bounce to Disk

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



Bounce to Disk dialog

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

File Type Selects the audio file type. Choices are SDII, BWF (.WAV), AIFF, MPEG-1 Layer 3 (MP3), QuickTime, and Sound Resource (Macintosh) or Windows Media (Windows). Certain file types are restricted in regards to format, resolution, and sample rate.

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

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

Sample Rate Selects the sample rate.

Whenever a Bounce to Disk is configured to a different file type, file format, resolution, or sample rate, additional options become available to convert during, or after, the bounce. See "Additional Bounce Options" on page 6 for more information.

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

The Import After Bounce option is not available when converting during or after Bounce.

Additional Bounce Options

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

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

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

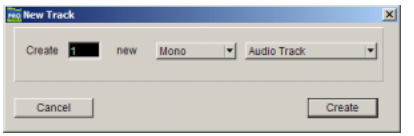
Convert During Bounce Automatically performs file type, sample rate, and bit resolution conversion as the file is being bounced.

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

New Track

The New Track command adds one or more new audio tracks, Auxiliary Inputs, Master Faders, or MIDI tracks to a session. Tracks can be mono, stereo, or any one of a variety of multichannel formats.

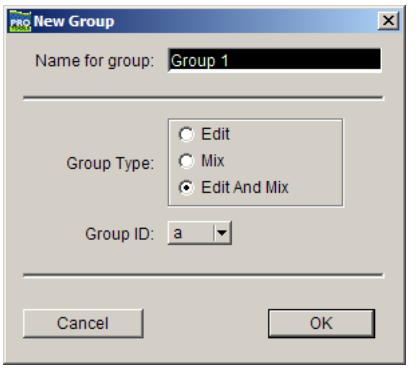
Greater-than-stereo multichannel tracks are not supported on Pro Tools|24 or Pro Tools LE systems.



New Track dialog

Group Selected Tracks

This command groups the currently selected tracks together so that their controls are linked together in either or both the Mix and the Edit window. Groups can be nested so that subgroups are contained within larger groups.



Group Selected Tracks dialog

Duplicate Selected Tracks

This command duplicates a selected track, including its audio or MIDI data, playlists, automation, and other attributes.

Split Selected Tracks Into Mono

This command splits a selected stereo or multichannel track into individual mono tracks that can be edited and manipulated independently. The Split Selected Tracks Into Mono command cannot be undone.

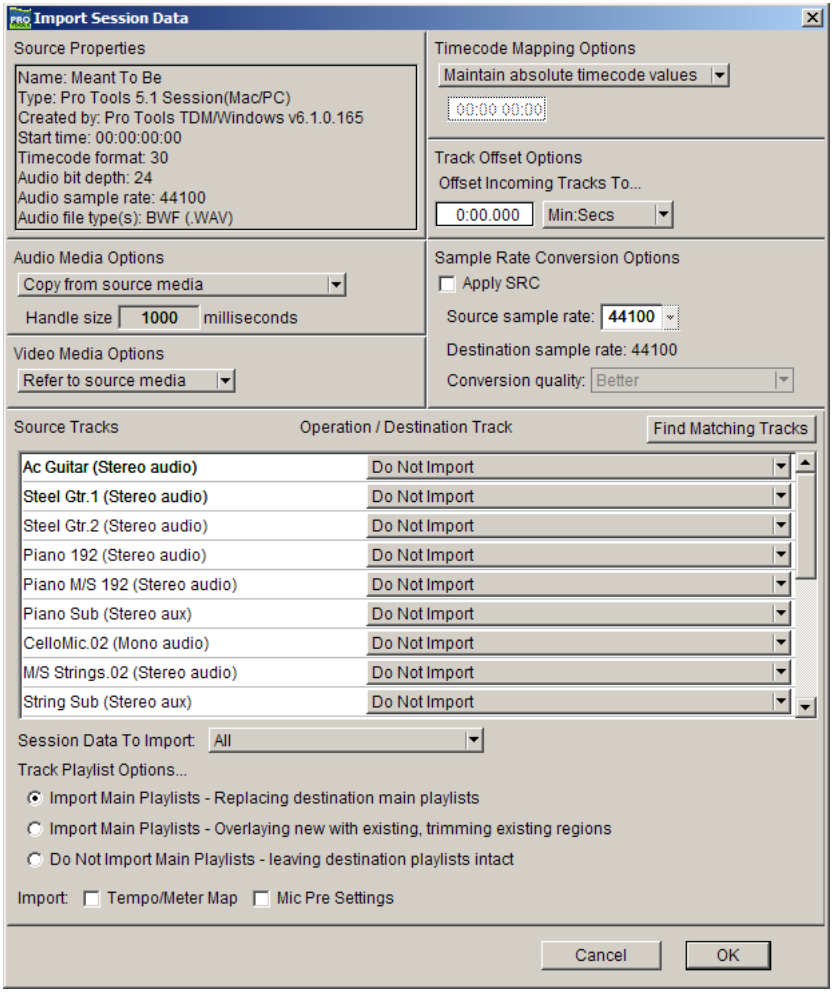
Make Selected Tracks Inactive or Make Selected Tracks Active

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

Delete Selected Tracks

This command removes tracks from a session. While audio or MIDI region data will remain in the Regions List, the track and its playlists will be deleted.

Import Session Data



Import Session Data dialog

This command lets you import selected session data from an existing session into the current session. Options are provided for time code mapping, sample rate conversion, and copying, converting, and referencing audio and video source files. The Import Session Data command also provides the ability to import specific playlists, routing assignments, and automation—either adding them as new tracks or overlaying elements onto existing tracks.

The Import Session Data command replaces the Import Tracks command in previous versions of Pro Tools.

Import Audio to Track

This command loads audio files or regions into the current session. Each imported audio file will appear on its own individual track. To import audio files without automatically creating new tracks for them, use the Import Audio command in the Audio Regions List pop-up menu.

Import MIDI to Track

The Import MIDI to Track command imports all tracks from a Standard MIDI file into Pro Tools and automatically places them in new MIDI tracks. To import MIDI regions to a session without automatically creating new tracks for them, use the Import MIDI command in the MIDI Regions List pop-up menu. The Import MIDI to Track command allows you to import tempo data contained in the sequence or apply existing tempo data in the session to the imported file.

Export Selected Track as OMF

(DigiTranslator Option Only)

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

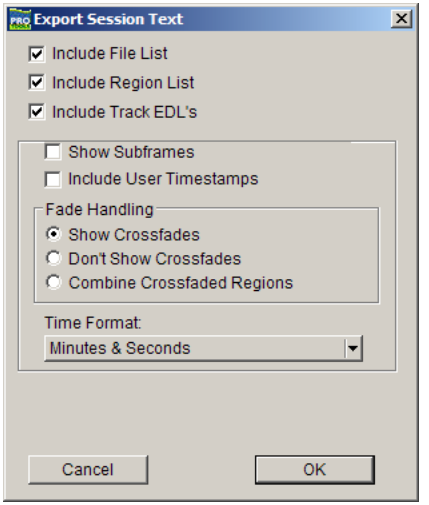
For more information, see the DigiTranslator 2.0 Integrated Option Guide.

Export MIDI

This command exports all currently audible MIDI tracks in a session as a standard MIDI file. Muted MIDI tracks will not be exported. You can export the file as a Type 1 (multitrack) or Type 0 (merged) Standard MIDI file.

Export Session As Text

This command exports the current session as a tab-delimited text file containing region and file names, and SMPTE start times. This command will not print or format session events to any particular standard; it simply provides the data in a text format.



Export Session As Text dialog

Log Offline Media

This command creates a text file listing the media used on selected tracks. Media is offline if it is unavailable to the session (such as when on sever to which you are not connected or on a drive that has been removed from the system).

Get Info

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

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

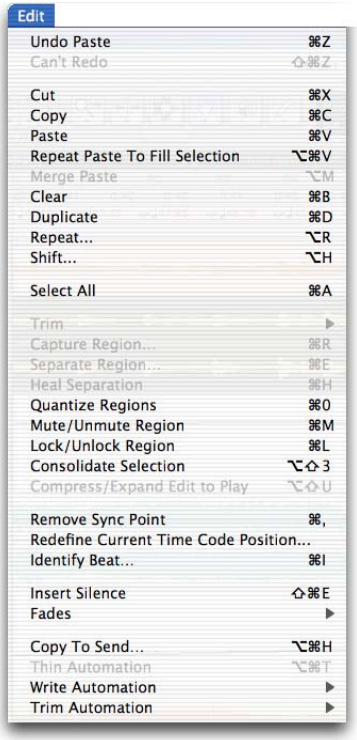
Right-column text fields are information fields and are session specific and will be saved with the session.

chapter 3

Edit Menu

Edit Menu

Edit menu commands are used to edit and manipulate regions.



Edit menu

Undo

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

Redo

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

Cut

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

Copy

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

Paste

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

Repeat Paste to Fill Selection

(TDM Systems Only)

This command repeatedly pastes copied data until it completely fills a selection. If you select an area that is not an exact multiple of the copied region size, the remaining selection area is filled with a trimmed version of the original selection. This allows you to easily create drum loops and other repetitive effects. Before the data is pasted, Pro Tools prompts you to specify a crossfade to smooth transitions between regions.

Merge Paste

This command pastes MIDI data into a track without replacing existing data by merging the pasted data with the existing data. This can be useful for consolidating MIDI data from several tracks into a single MIDI track.

Clear

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

Duplicate

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

Repeat

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

Shift

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

Select All

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

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

Trim

This command removes audio before and after a selection, leaving only the selection. This provides a convenient means of quickly removing all data within a region except the current selection.

Capture Region

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

Separate Region

This command defines a selection as a new region (or the current insertion point as a region split point), and in the process, separates it from adjacent data in the track where it was created. By separating a region you will also create by-product regions from data on either side of the separation.

Heal Separation

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

Quantize Regions

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

Mute/Unmute Region

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

Lock/Unlock Region

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

Consolidate Selection

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

Compress/Expand Edit to Play

(TDM Systems Only)

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

Identify Sync Point and Remove Sync Point

This command places a Sync Point at the current cursor location. A triangle indicates the Sync Point's position. This Sync Point can then be used as the reference point—nudge, spot, move, and so on—instead of the region start or end. On TDM systems, when you choose this command, the current SMPTE time is automatically entered as the SMPTE location for the Sync Point.

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

Redefine Current Time Code Position

(MachineControl Option Only)

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

Identify Beat

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

Identify Beat dialog

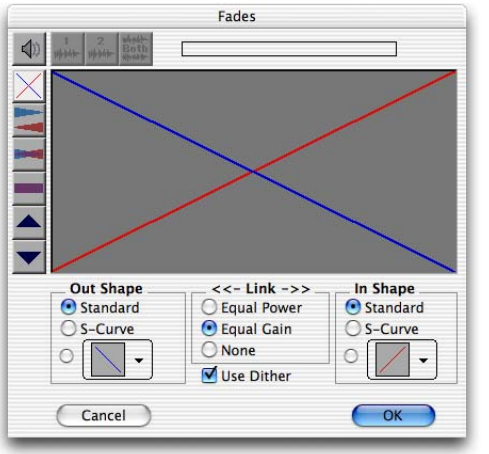
The Identify Beat command analyzes a selection range (usually with a distinct number of beats or measures) and calculates its tempo based on the specified meter. In doing this, Bar|Beat markers for the calculated tempo are inserted and appear in the Tempo Ruler at the beginning and end of the selection.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

Insert Silence

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

Fades

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



Fades dialog

Create Fades

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

Delete Fades

The Delete Fades command removes a crossfade between adjacent regions.

Fade to Start

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

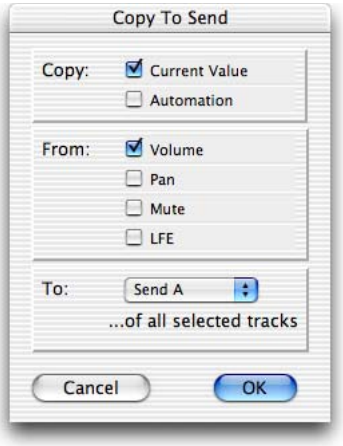
Fade to End

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

Copy to Send

(TDM Systems Only)

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



Copy to Send dialog

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

Thin Automation

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

Write Automation

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

To Current Parameter

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

To All Enabled Parameters

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

Trim Automation

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

To Current Parameter

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

To All Enabled Parameters

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

chapter 4

AudioSuite Menu

AudioSuite Menu

The AudioSuite menu allows you to access all AudioSuite plug-ins currently installed in your system's Plug-Ins folder. AudioSuite plug-ins are non-real-time, file-based processing plug-ins for Pro Tools. For detailed information on each of the AudioSuite plug-ins, refer to the *DigiRack Plug-Ins Guide*.

AudioSuite menu

1-Band EQ II and 4-Band EQ II

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

Chorus

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

Compressor

The Compressor plug-in provide dynamics processing. This type of processing allows you to control the dynamic range of audio material, increasing or decreasing gain as needed.

D-Verb

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

DC Offset Removal

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

DeEsser

The DeEsser plug-in reduces sibilants (“s,” “sh,” and “t” sounds) and other high frequency noises that can occur in vocals, voice-overs, and some wind instruments. These sounds can cause peaks in an audio signal and lead to distortion.

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

Delay

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

Duplicate

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

Expander-Gate

The Expander-Gate plug-in provides dynamics processing. This type of processing allows you to control the dynamic range of audio material, increasing or decreasing gain as needed.

Flanger

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

Gain

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

Gate

The Gate plug-in provides dynamics processing. This type of processing allows you to control the dynamic range of audio material, increasing or decreasing gain as needed.

Invert

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

Limiter

The Limiter plug-in provides dynamics processing. This type of processing allows you to control the dynamic range of audio material, increasing or decreasing gain as needed.

Multi-Tap Delay

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

Normalize

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

Ping-Pong Delay

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

Pitch Shift

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

Reverse

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

Signal Generator

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

Time Compression/Expansion

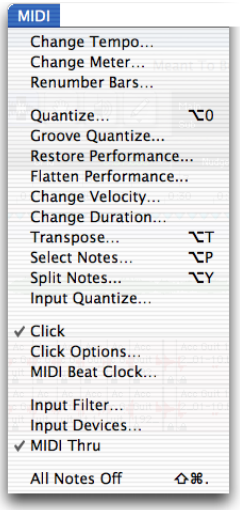
The Time Compression/Expansion plug-in changes the length (duration) of the currently selected region, with or without changing its pitch.

chapter 5

MIDI Menu

MIDI Menu

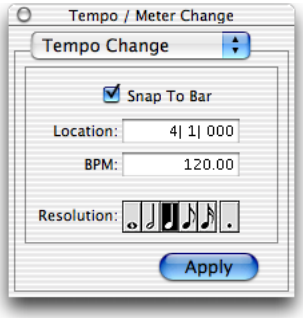
The MIDI menu contains commands for MIDI editing.



MIDI menu

Change Tempo

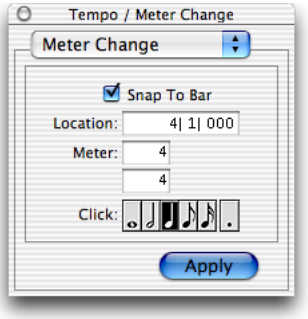
This command lets you insert a tempo event into the Tempo Track to define or change the tempo of a session. Pro Tools allows multiple tempo changes within a session.



Tempo/Meter Change dialog, Tempo Change option

Change Meter

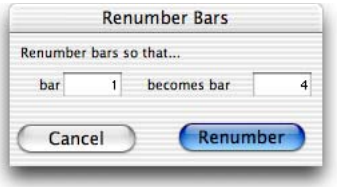
This command lets you insert a Meter event into the Meter Track to define or change the meter of a session. Pro Tools allows multiple meter changes within a session.



Tempo/Meter Change dialog, Meter Change option

Renumber Bars

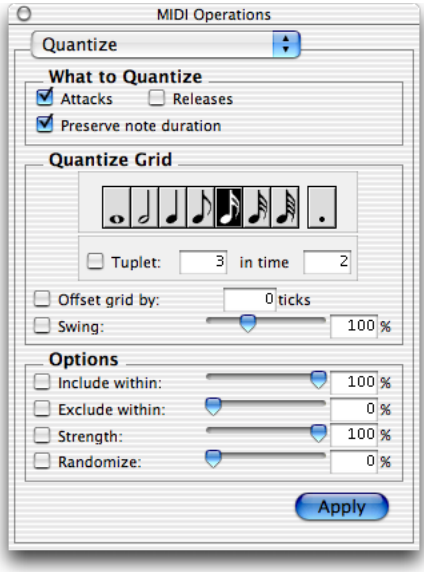
This command lets you renumber the bars in a session. To do this, change the numbering of bar 1, and all subsequent bars are renumbered accordingly.



Renumber Bars dialog

Quantize

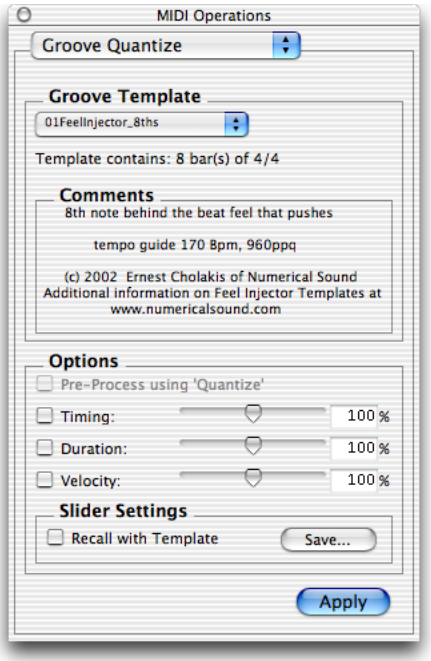
This command lets you adjust the placement of selected MIDI events in a track so that their start or end points precisely align to the quantization value chosen.



MIDI Operations dialog, Quantize option

Groove Quantize

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



MIDI Operations dialog, Groove Quantize option

Restore Performance

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

MIDI Operations dialog, Restore Performance option

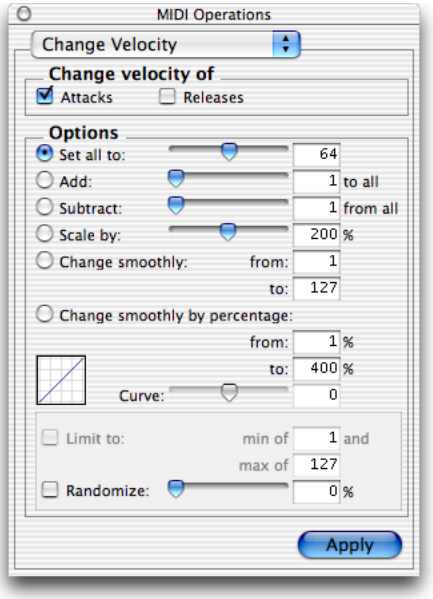
Flatten Performance

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

MIDI Operations dialog, Flatten Performance option

Change Velocity

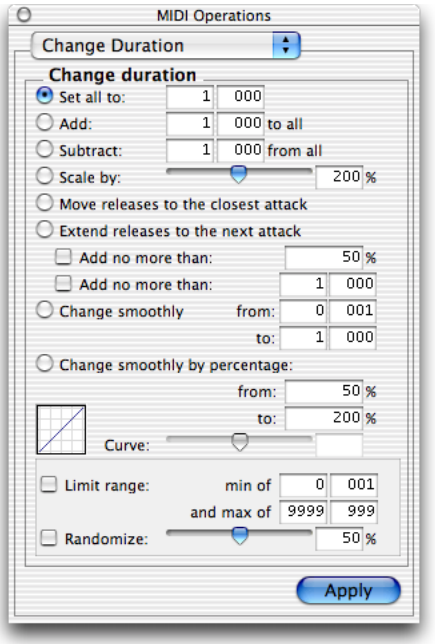
This command lets you adjust attack and release velocities for selected MIDI notes. Use it to make notes louder or softer, or to create a crescendo or diminuendo.



MIDI Operations dialog, Change Velocity option

Change Duration

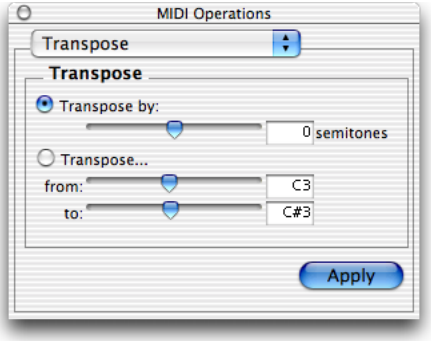
This command lets you adjust the duration for selected MIDI notes. It can be used to make melodies and phrases more staccato or more legato.



MIDI Operations dialog, Change Duration option

Transpose

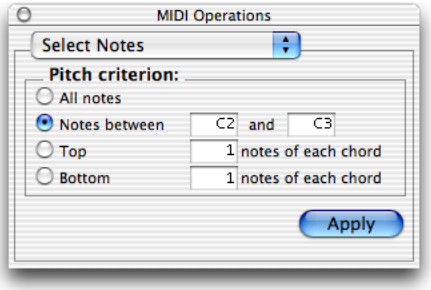
This command transposes selected MIDI notes up or down the musical scale by a specific number of semitones (half steps). With this feature, you can easily add key changes and other transposition effects to MIDI tracks.



MIDI Operations dialog, Transpose option

Select Notes

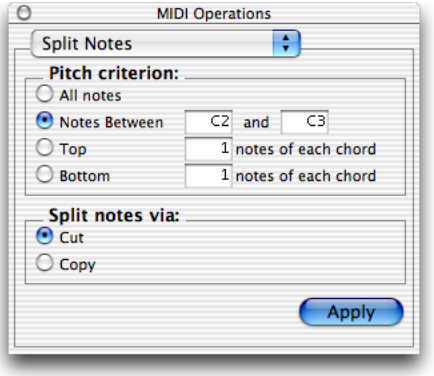
This command lets you select MIDI notes based on pitch. It can be used to select a single note or note range for the entire length of a region or track, or to select the upper or lower notes within chords.



MIDI Operations dialog, Select Notes option

Split Notes

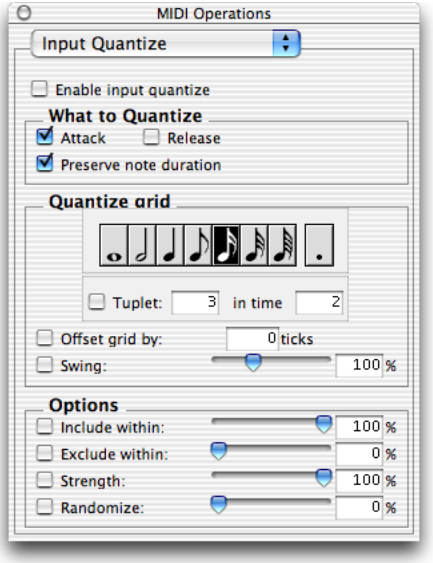
This command is similar to the Select Notes command, but also lets you automatically cut or copy the selected notes. One use for this command is in the case where you have recorded a track with chords in the left hand and melody in the right. You can cut the melody notes and paste them to another track to assign them to play on a different device or channel.



MIDI Operations dialog, Split Notes option

Input Quantize

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



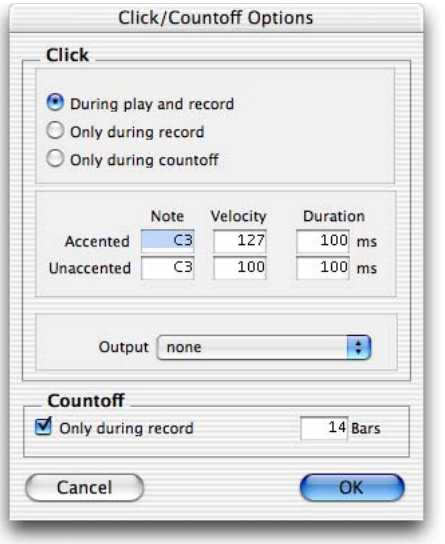
MIDI Operations dialog, Input Quantize option

Click

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

Click Options

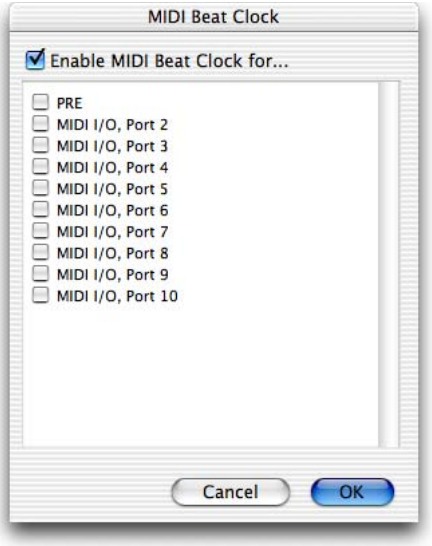
This command lets you configure metronome parameters such as MIDI note, velocity, duration, and output. If you are using the Click plug-in, set the output to None.



Click Options dialog

MIDI Beat Clock

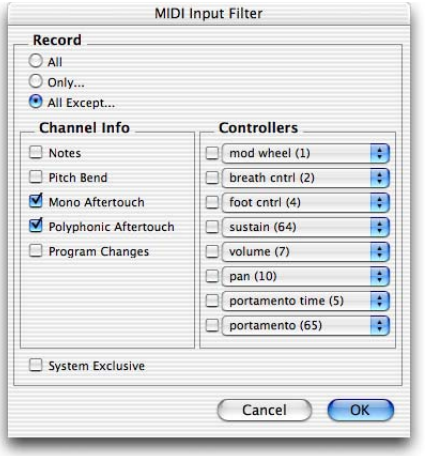
This command enables synchronization for certain MIDI devices (such as drum machines, software synthesizers, and hardware sequencers) to MIDI Beat Clock. Devices selected in this dialog will receive the MIDI Beat Clock signal. If your MIDI interface does not support transmitting MIDI Beat Clock to separate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



MIDI Beat Clock dialog

Input Filter

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

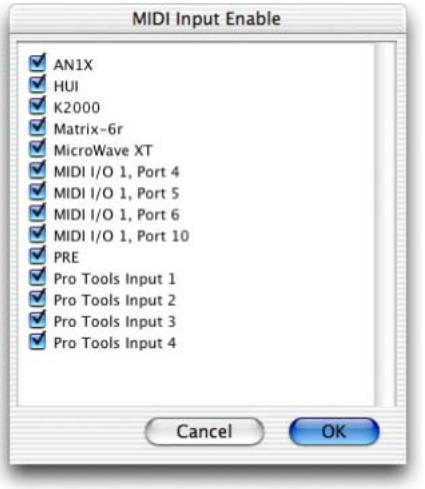


MIDI Input Filter dialog

Input Devices

(Macintosh Only)

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



MIDI Input Enable dialog

MIDI Thru

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

All Notes Off

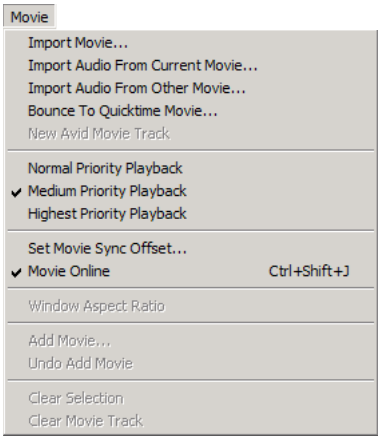
This command sends an All Notes Off MIDI message to all MIDI devices connected to your system to silence any stuck notes.

chapter 6

Movie Menu

Movie Menu

Movie menu commands are used for adding QuickTime movies and other audio formats to a session, and managing movie playback.



Movie menu

Import Movie

This command imports a QuickTime movie into the current session. Once imported, a QuickTime movie is displayed in its own Movie track in the Edit window, and in a floating Movie window. With a QuickTime movie in a session, Pro Tools serves as a fast, random-access visual reference for "sweetening" the movie by adding sound effects, music, Foley, dialog, or other audio.

Import Audio From Current Movie

This command imports audio directly from a QuickTime movie currently loaded into a session. Pro Tools will convert the audio to the current session sample rate and bit resolution.

Import Audio From Other Movie

This command imports audio from a QuickTime movie on your hard drive. If necessary, Pro Tools will convert the audio to the current session sample rate and bit resolution. This command can also be used to import audio files from audio CDs.

Bounce to QuickTime Movie

This command compiles a new QuickTime movie with the current session as the audio soundtrack. Pro Tools will convert the audio tracks to the selected sample rate and bit resolution, then create a new flattened movie with the bounced audio. As a QuickTime file, the new movie is supported by all software applications that support QuickTime video.

Bounce to QuickTime Movie (Pro Tools 6.1) replaces the previous Bounce to Movie command (Pro Tools 6.0.x and prior).

New Avid Movie Track

(Avoption and AVoption|XL Only)

This command creates a new empty movie track into which you can record or import Avid video.

Normal Priority Playback

This is the default setting for QuickTime movie playback. It gives no extra priority to movie playback over other screen update tasks such as metering, moving faders, and so on. In most cases you should use this setting. If, however, you are running QuickTime movies without a video capture card, you may need to use the Medium or High Priority Playback setting.

Medium Priority Playback

This command gives QuickTime movie playback a higher priority relative to other Pro Tools screen update tasks. This yields better movie playback performance if you are running QuickTime movies without a video capture card.

Highest Priority Playback

This command gives QuickTime movie playback highest priority. In this mode, Pro Tools disables screen activity such as metering during movie playback. This yields the highest movie playback performance if you are running QuickTime movies without a video capture card.

Set Movie Sync Offset

When you import a QuickTime movie into a session, by default, the first frame of the movie is set to the start time of the session. In some cases, you may need to offset the movie earlier or later so you can accurately spot audio to it. The Set Movie Sync Offset command allows you to set this offset in 1/4-frame increments. This is more accurate than dragging the movie track, and is especially useful in cases where a movie track begins with a partial frame.

Movie Online

This command enables and disables movie playback. You may want to do this to have the Movie frozen at a particular point in time relative to Pro Tools playback, or to give highest screen update priority to other Pro Tools tasks such as metering, moving faders, and so on.

Play DV Out FireWire Port

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

For a list or supported DV FireWire transcoders, visit the compatibility pages on the Digidesign Web site (www.digidesign.com).

Window Aspect Ratio

(AVoption and AVoption|XL Only)

This command lets you change the dimensions or *aspect ratio* of the Movie window.

Add Movie

(AVoption and AVoption|XL Only)

This command adds additional movie clips to the Movie track. You will be prompted to spot the clip to a SMPTE location. If the clip is spotted to a location that already contains a movie clip, the first clip will be truncated.

Undo Add Movie

This command undoes the Add Movie command and other Movie track editing functions such as moving, copying, or clearing clips. These actions cannot be undone by choosing the standard Undo command from the Edit menu.

Clear Selection

This command clears a selection in the Movie track. This allows simple editing of movie clip content.

Clear Movie Track

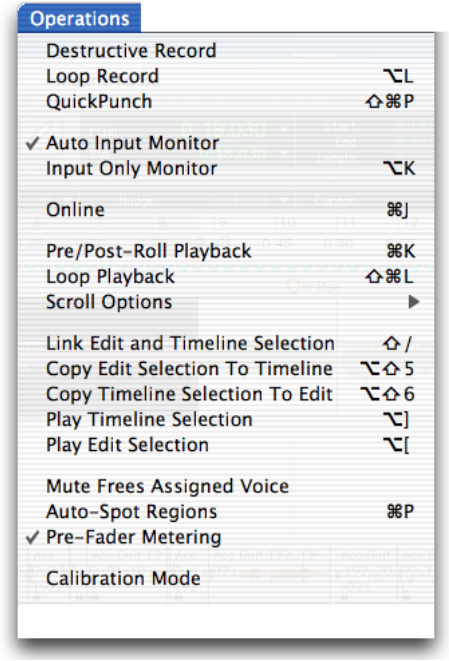
This command clears the entire Movie track.

chapter 7

Operations Menu

Operations Menu

The Operations menu commands lets you toggle on or off several editing, recording, monitoring, playback, and display options.



Operations menu (TDM Systems)

Destructive Record

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

Loop Record

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

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

QuickPunch

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

Auto Input Monitoring

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

Input Only Monitoring

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

Low Latency Monitoring

(LE Systems Only)

Digi 002, Digi 001, and Audiomedia III systems can use the Low Latency Monitoring option to record with an extremely small amount of monitoring latency, to as many tracks as each system supports.

Online

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

Pre/Post-Roll Playback

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

Loop Playback

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

Scroll Options

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

No Auto-Scrolling

The No Auto-Scrolling option disables scrolling during and after playback. With this option enabled, the playback cursor moves across the Edit window, indicating the playback location, up to the right edge of the Edit window. When the play point moves beyond the right edge of the Edit window, the Playback Cursor Locator icons appear at the right edge of the Main Timebase Ruler.

Scroll After Playback

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

Page Scroll During Playback

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

Continuous Scroll During Playback

(TDM Systems Only)

The Continuous Scroll During Playback option causes the Edit window's contents to scroll continuously past the playback cursor, which remains in the center of the window. With this option enabled, playback is always based on the Timeline selection (unlike Continuous Scroll With Playhead). This option is available only on Pro Tools TDM systems.

Continuous Scroll With Playhead

(TDM Systems Only)

Causes the Edit window's contents to scroll continuously past the *Playhead*, which is a blue line in the center of the window (red when recording). This option is available only on Pro Tools TDM systems.

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

Link Edit and Timeline Selection

This command lets you link or unlink Timeline selections. When the Edit and Timeline selections are unlinked, you can make a selection within a track for editing purposes that is distinct from the selection in the Timeline (which determines the playback and recording range).

When the Edit and Timeline selections are linked, making a selection in a track's playlist (an Edit selection) also defines the play and record range (the Timeline selection).

Copy Edit Selection to Timeline

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

Copy Timeline Selection to Edit

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

Play Timeline Selection

(TDM Systems Only)

This command plays a Timeline selection when Continuous Scroll with Playhead is enabled.

Play Edit Selection

(TDM Systems Only)

This command plays an Edit selection when Continuous Scroll with Playhead is enabled.

Mute Frees Assigned Voice

(TDM Systems Only)

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

Auto-Spot Regions

(TDM Systems Only)

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

Pre-Fader Metering

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

Calibration Mode

(TDM Systems Only)

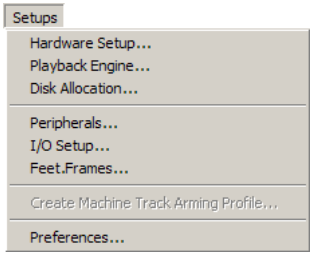
Use the Calibration mode in Pro Tools to adjust the input and output levels for your audio interface (such as the 192 I/O or the 888|24 I/O) so they match those of your mixing console and other audio devices in your studio.

chapter 8

Setups Menu

Setups Menu

This menu lets you configure various Pro Tools hardware and software parameters.

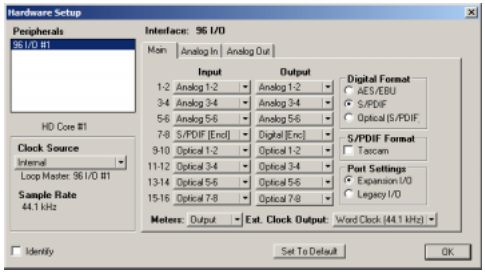


Setups menu

Hardware Setup

The Hardware Setup dialog has several tabbed pages in which you can specify your preferred settings for your hardware and sessions. Configure the settings for any audio interface connected to your Pro Tools system by selecting it from the Peripherals list.

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

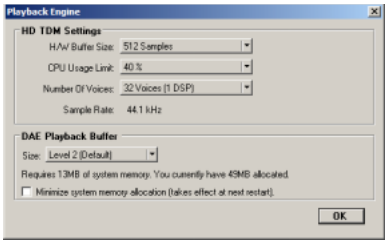


Hardware Setup dialog, Main page

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

Playback Engine

Use the Playback Engine dialog to set Hardware Buffer Size, CPU Usage Limit (for RTAS plug-ins), the Number of Voices (and voiceable tracks), Sample Rate, and DAE Playback Buffer Size for your system and its sessions.

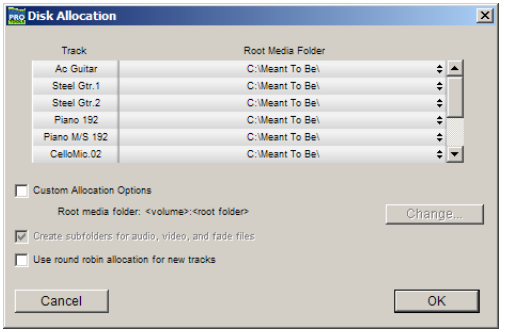


Playback Engine dialog

If you change the Number Of Voices setting mid-session, the session will be saved, closed, and reopened to enable the new settings. For details on using this feature, refer to the *Getting Started Guide* for your Pro Tools system.

Disk Allocation

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



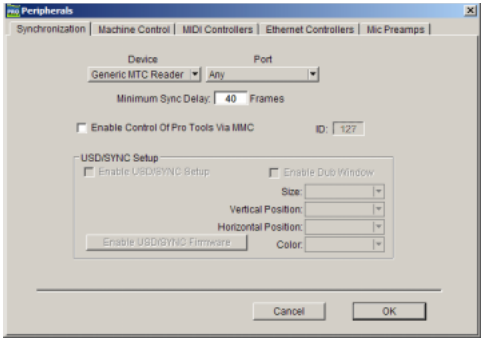
Disk Allocation dialog

Peripherals

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

Synchronization

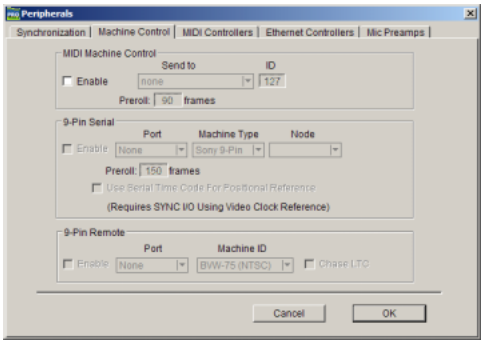
This page configures synchronization devices such as Digidesign's SYNC I/O to synchronize Pro Tools to SMPTE Time Code. It also provides MIDI Machine Control (MMC) configuration for slaving Pro Tools to MMC.



Peripherals dialog, Synchronization page

Machine Control

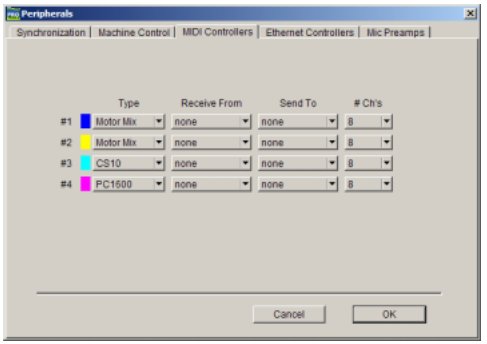
This page configures MIDI Machine Control and 9-pin machine control devices for use with Pro Tools. MIDI Machine Control is supported on all Pro Tools systems. 9-pin Serial and Remote 9-Pin Deck Emulation modes require Digidesign MachineControl™.



Peripherals dialog, Machine Control page

MIDI Controllers

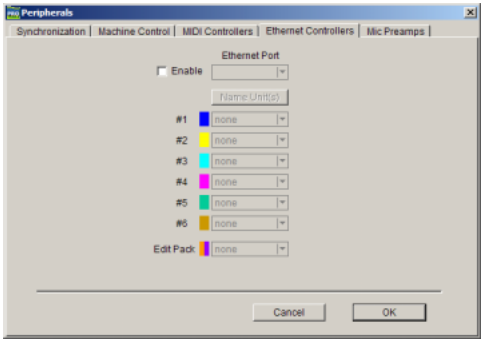
This page configures MIDI control surfaces such as the CM Labs MotorMix™, Mackie Designs HUI™, JL Cooper CS-10 family, and the Peavey PC-1600.



Peripherals dialog, MIDI Controllers page

Ethernet Controllers

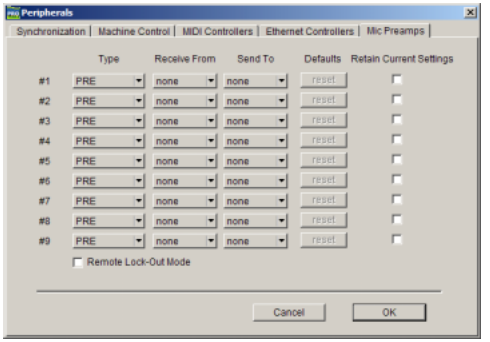
This page configures ProControl, Fader Packs, Edit Pack, or Control|24 for use with Pro Tools.



Peripherals dialog, Ethernet page

Mic Preamps

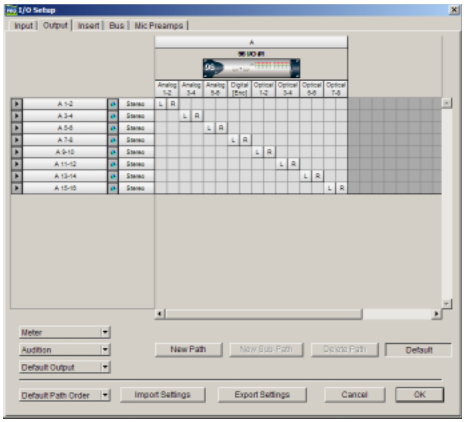
This page configures one or more Digidesign PREs for use with Pro Tools.



Peripherals dialog, Mic Preamps page

I/O Setup

I/O Setup provides tools to label and map Pro Tools input, output, insert, and bus signal paths.



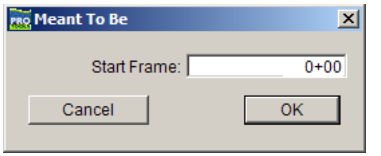
I/O Setup dialog, Output page

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

Feet.Frames

(TDM Systems and Pro Tools LE with DV Toolkit Option Only)

For sessions in which feet and frames are the time scale of reference, this command lets you enter a Start Frame based on an appropriate frame location at the beginning of your project tape. The Feet.Frames Ruler will then use this value as its start reference.



Feet.Frames dialog

Create Machine Track Arming Profile

(MachineControl Option Only)

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

Edit MIDI Studio Setup

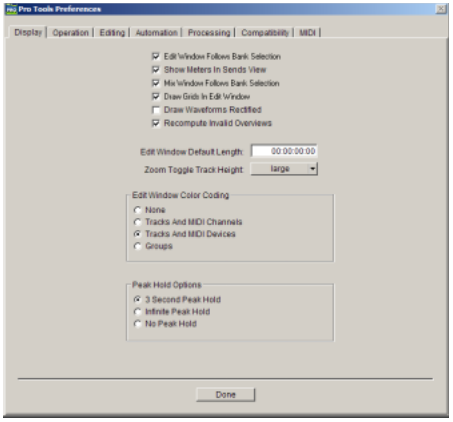
(Macintosh Only)

Selecting the Edit MIDI Studio Setup command launches the Apple Audio MIDI Setup application. Use Audio MIDI Setup to identify the MIDI devices connected to your MIDI interface.

Preferences

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

Display Preferences



Edit Window Follows Bank Selection Causes Pro Tools to scroll the Edit window to display the selected bank of tracks when you switch banks on the MIDI controller, ensuring that the current selection of tracks in the current bank is viewable on-screen. This option is only available if you are using ProControl, Control|24, or a MIDI control surface that supports Bank chasing.

Show Meters in Sends View Shows send level meters when the Sends View is displaying individual send controls. If you are using a slower computer, you can disable this option to reduce the processing load on your CPU.

Mix Window Follows Bank Selection Causes Pro Tools to scroll the Mix window to display the selected bank of tracks when you switch banks on the MIDI controller, ensuring that the current bank is viewable on-screen. This option is only available if you are using ProControl, Control|24, or a MIDI control surface that supports Bank chasing.

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

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

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

Edit Window Default Length Lets you set a default length for the Edit window in hours, minutes, seconds, and frames (the frames value is only available on Pro Tools TDM systems). This capability is useful if you wish to assemble a session of a particular length or leave extra room to expand the Edit window's work area in your session. There is a 13 hour maximum limit for the length of a Pro Tools session.

Zoom Toggle Track Height Lets you specify a default track height when using Control+Minus to toggle audio tracks between Waveform and Volume view, or to toggle MIDI tracks between Notes and Regions view.

Edit Window Color Coding

Edit Window Color Coding determines how colors are assigned to the waveform displays in the Edit window. Choices are:

None Turns off color assignment to the waveform display of tracks in the Edit window.

Tracks and MIDI Channels Assigns a color to the waveform display of each track in the Edit window according to its voice number and MIDI channel assignment.

Tracks and MIDI Devices Assigns a color to the waveform display of each track in the Edit window according to its voice number and MIDI device type.

Groups Assigns a color to the waveform display of each track in the Edit window according to its group ID. If groups are suspended using the Suspend Groups command, all waveforms will be displayed in black.

Peak Hold Options

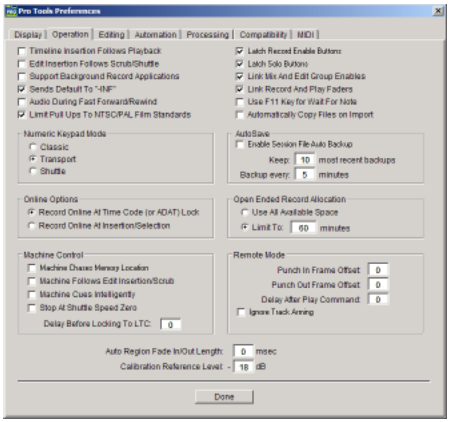
These options determine how long the peak indicators on track meters stay lit after a peak is detected. Choices are:

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

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

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

Operation Preferences



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

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

Support Background Record Applications When selected, allows other audio recording applications to run in the background concurrently with Pro Tools. Files recorded in the background can be imported into Pro Tools, and then trimmed and viewed while recording continues.

Sends Default to –INF When selected, sets the initial fader level of newly-created Sends to –∞ (no audible signal level).

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

Limits Pull Ups To NTSC Film Standards When deselected, all pull rates are available in the Session Setup window, regardless of session frame rate. This option is only available on Pro Tools TDM systems.

Latch Record Enable Buttons When deselected, prevents multiple tracks from being record-enabled: Record-enabling a track takes any other track out of record-enabled mode.

Latch Solo Buttons When deselected, prevents multiple tracks from being soloed. Soloing a track mutes any track that is soloed.

Link Mix and Edit Group Enables When selected, links enabling and disabling of Mix and Edit groups: Enabling Group A in the Edit Window automatically enables Group A in the Mix window.

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

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

Numeric Keypad Mode

Numeric Keypad Mode determines how the numeric keypad functions. You can always use the numeric keypad to select and enter values in the Event Edit Area, Location Indicators, and Transport fields.

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

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

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

Autosave

This preference determines how the Autosave feature functions.

Enable Autosave Sets Pro Tools to automatically saves sessions while you work. Use the Keep and Save Every fields to specify the total number of incremental backups that are kept and how often the session is saved.

Online Options

Record Online at Time Code (or ADAT) Lock When selected, online recording begins as soon as Pro Tools receives and locks to time code or ADAT sync.

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

Open Ended Record Allocation

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

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

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

Machine Control

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

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

Machine Follows Edit Insertion/Scrub When selected, navigating to a specific location in a session by moving the selection point or by scrubbing a track will cause a connected transport to chase to that location. Enabling Machine follows Edit Insertion/Scrub is only recommended when slaving a non-linear device to Pro Tools.

Machine Cues Intelligently When selected, if you navigate to a cue point that is more than 10 seconds from the current location, Pro Tools will command a connected transport to shuttle to the desired location at full speed to within 10 seconds of the cue point. Cueing will then slow to normal speed until the point is reached. This significantly speeds up tape cueing.

Stop At Shuttle Speed Zero When selected, Pro Tools sends a Stop command when shuttle speed equals zero.

Delay Before Locking To LTC Sets a number of frames of delay for Pro Tools to wait before attempting to lock to Linear Time Code, to compensate for the amount of time needed for the master machine to stabilize. This setting can be especially useful in a multi-machine environment.

Remote Mode

(TDM Systems Only)

These settings affect Remote 9-Pin Deck Emulation Mode only, which requires MachineControl™.

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

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

Delay After Play Command Sets a number of frames of delay for Pro Tools to wait before attempting to lock, to compensate for the amount of time needed for the master machine to stabilize. This setting can be especially useful in a multi-machine environment.

Ignore Track Arming Allows Pro Tools to respond to all 9-pin remote commands except track arming. Requires the Pro Tools MachineControl option.

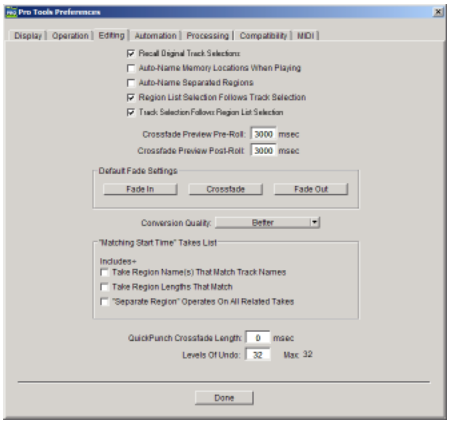
Auto Regions Fade In/Out Length

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

Calibration Reference Level

Sets a default calibration reference level in dB when Pro Tools is in Calibration mode. This option is only available on Pro Tools TDM systems. See the *Pro Tools Reference Guide* for details on using Calibration mode.

Editing Preferences



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

Auto-Name Memory Locations When Playing When selected, Pro Tools gives new memory locations default names based on their time location in the session. The time units currently chosen in the Display menu determine the units for the names.

Auto-Name Separated Regions When selected, Pro Tools automatically names newly separated regions by appending a number to the region's name.

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

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

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

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

Default Fade Settings

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

Crossfade Selects the default envelope shape for crossfades.

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

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

"Matching Start Time" Takes List

Command-clicking (Macintosh) or Control-clicking (Windows) in a track, will display a list of regions whose time stamp matches the current cursor location. The preferences that follow determine which takes appear in this list:

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

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

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

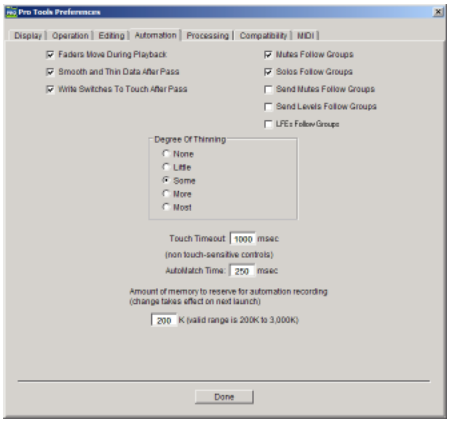
QuickPunch Crossfade Length

This options lets you specify a default length for crossfades created by QuickPunch recording. Crossfades occur before the punch in and after the punch out.

Levels Of Undo

This option lets you set the maximum number of actions (up to 32) that can be undone with the multiple undo feature.

Automation Preferences



Faders Move During Playback When selected, faders move on-screen when automated. When deselected, faders do not move, but automation is still functioning.

Smooth and Thin Data After Pass When selected, automation is automatically smoothed and thinned by the amount specified with the Degree of Thinning option.

Write Switches To Touch After Pass After an automation pass in Auto Write mode, Pro Tools automatically switches to Auto Touch mode. On TDM systems you can choose to stay in Auto Write mode by deselecting this option.

Mutes Follow Groups When selected, muting a track that belongs to a Mix group mutes all other members of the group. When deselected, tracks must be muted individually.

Solos Follow Groups When selected, soloing a track that belongs to a Mix group solos all other members of the group. When deselected, tracks must be soloed individually.

Send Mutes Follow Groups When selected, muting a Send that belongs to a group mutes all other members of the group. When deselected, Sends must be muted individually.

Send Levels Follow Groups When selected, adjusting the level of a Send that belongs to a group adjusts the Send levels of all other members of the group. When deselected, Send levels must be adjusted individually.

LFEs Follow Groups When selected, adjusting or editing an LFE control that belongs to a group adjusts the LFE controls of all other members of the group. When deselected, LFE controls must be adjusted individually.

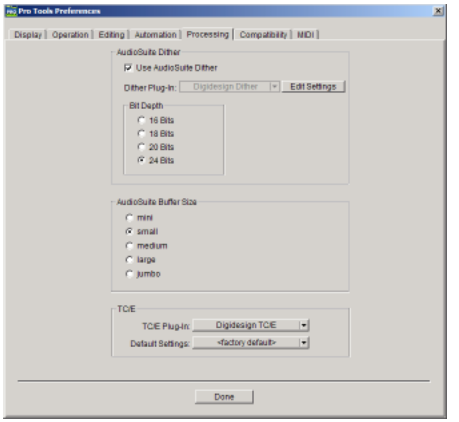
Degree of Thinning Specifies the amount of automation data thinning applied when automation is recorded. Avoid over thinning automation data or it may no longer accurately reflect the original pass.

Touch Timeout Specifies how quickly automation recording stops or "times out" after you stop moving a control surface in Touch mode.

AutoMatch Time Specifies how quickly Pro Tools returns a fader or other control to its previously automated level after automation recording stops.

Amount of Memory for Automation Recording Lets you reserve additional memory for recording automation. If you have dense automation data or a large number of automated tracks, increase this amount. Relaunch Pro Tools for this setting to take effect.

Processing Preferences



AudioSuite Dither

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

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

Edit Settings When a Digidesign dithering plug-in is used, allows you to apply either normal or noise-shaping dither.

Bit Depth

16-, 18-, 20-, and 24-Bit Lets you select a bit depth for the dithered audio.

AudioSuite Buffer Size

Audio Suite Buffer Size sets the size of the memory buffer used for audio processing and previewing with AudioSuite plug-ins. Generally, choosing a smaller buffer speeds up AudioSuite audio previewing functions. Choosing a larger buffer speeds up AudioSuite processing functions. Set the buffer according to your current task. Before auditioning an AudioSuite plug-in, set the buffer to Mini or Small. When you process a file, set it to Large or Jumbo.

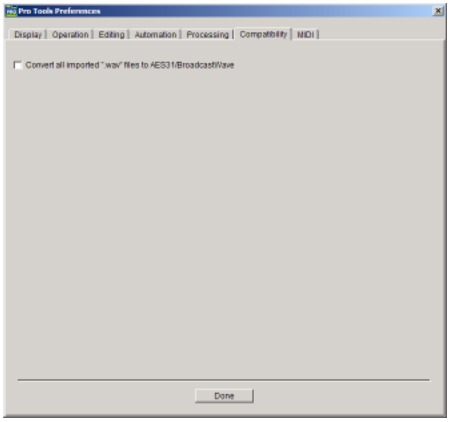
TC/E

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

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

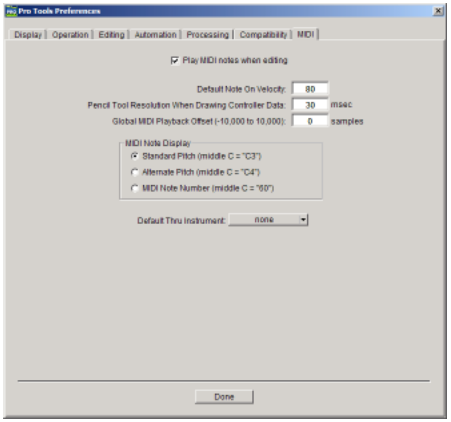
Compatibility Preferences

(Pro Tools 6.0.x and Lower)



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

MIDI Preferences



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

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

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

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

MIDI Note Display Sets the reference for middle C as C3, C4, or MIDI note number 60.

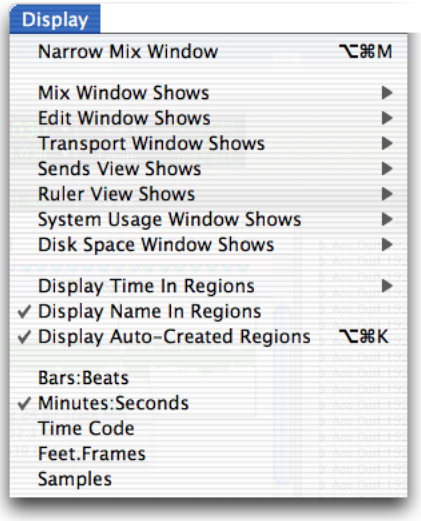
Default Thru Instrument Sets the default MIDI Thru instrument from your available MIDI instruments.

chapter 9

Display Menu

Display Menu

Display menu commands control the display of Pro Tools windows, tracks, and track data. Some commands display or hide various Pro Tools windows or data. These act as toggles: selecting the command displays the data and deselecting it hides the data.



Display menu

Narrow Mix Window

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

Mix Window Shows

This command selectively displays Comments, Inserts, Sends, and Mic Preamps views in the Mix window.

Edit Window Shows

This command selectively displays Comments, I/O, Inserts, Sends, and Mic Preamps views in the Edit window.

Transport Window Shows

This command selectively displays Counters, MIDI Controls, and Expanded controls in the Transport window.

Sends View Shows

This command displays either send assignments for all sends, or the controls for individual sends (Sends A–E).

Ruler View Shows

This command selectively displays various Timebase and Conductor Rulers in the Edit window. In addition to providing a timing reference for track material, Timebase Rulers are used to define Edit and Timeline selections.

System Usage Window Shows

(TDM Systems Only)

This command sets the display format for the System Usage window. The System Usage window shows the usage of DSP and CPU resources during a session.

Disk Space Window Shows

This command specifies either a text-based or "gas-gauge" style display format for the Disk Space window. The Disk Space window shows how much recording time is currently available on each hard drive connected to your system.

Display Time in Regions

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

None Disables time stamp display in regions.

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

Original Time Stamp Displays the Original Time Stamp of all regions in all tracks.

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

Display Name in Regions

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

Display Auto-Created Regions

Deselecting this command streamlines the display of region names in the Regions Lists by hiding automatically created regions. These are regions that were created as a by-product of cutting, pasting, and separating other regions. Since these by-product regions can become numerous, hiding them helps you to avoid scrolling through unnecessarily long Regions Lists.

Bars:Beats

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

Minutes:Seconds

This command displays the time scale in minutes and seconds.

Time Code

(TDM Systems and Pro Tools LE with DV Toolkit Option Only)

This command displays the Time Scale in SMPTE frames. The Frame Rate and Session Start time are set from the Session Setup window. Pro Tools supports the following frame rates: 24, 25, 29.97 Non-Drop, 29.97 Drop, 30 Non-Drop, and 30 Drop frames per second.

Feet.Frames

(TDM Systems and Pro Tools LE with DV Toolkit Option Only)

This command displays the Time Scale in feet and frames for referencing audio-for-film projects. The Feet.Frames time display is based on the 35 millimeter film format.

Samples

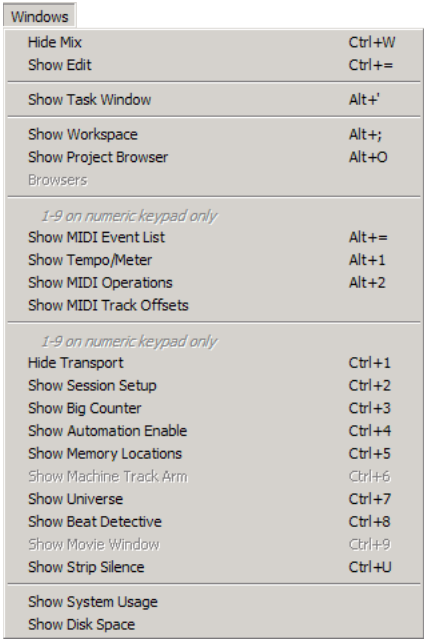
This command displays the Time Scale in samples. This format is useful for high-resolution sample editing.

chapter 10

Windows Menu

Windows Menu

The Windows menu has commands that show or hide various Pro Tools windows. They act as toggles: Selecting the command displays the desired window (the menu item will change from Show to Hide); selecting it again hides the window (the menu item will change from Hide to Show).



Windows menu

For Windows menu items, keyboard shortcuts (including numbers 1–9) only work using the numeric keypad on your computer.

Show Mix

This command displays the Mix window, used for recording and mixing tasks. Show Mix is available when the Edit window is active. Hide Mix is available when the Mix window is active.

Show Edit

This command displays the Edit window, used for graphical editing and arranging of audio, MIDI and automation. Show Edit is available when the Mix window is active. Hide Edit is available when the Edit window is active.

Show Task Window

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

Show Workspace

This command displays the Workspace browser, used for Pro Tools file management. The Project, Volume, and Catalog (TDM systems only) browsers can be accessed from the Workspace browser.

Show Project Browser

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

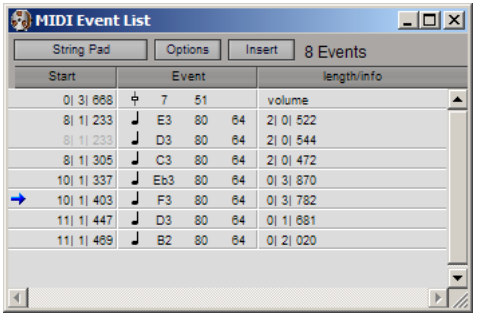
For more information on the Task window, Workspace, Project, and other browsers, see the DigiBase and DigiBase Pro Guide.

Browsers

Use the Browsers sub-menu to select a currently open browser and bring it to the front. The Browsers sub-menu can also be used to bring all currently open browsers to the front, or send all browsers to the back.

Show MIDI Event List

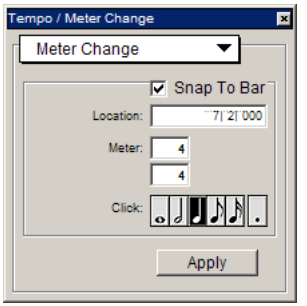
This command opens the MIDI Event List window. This floating window shows the contents of a MIDI track in a single, easy to read list. Using the MIDI Event List, you can quickly and precisely insert, edit, or locate any type of MIDI data using your computer keyboard.



MIDI Event List

Show Tempo/Meter

This command opens the Tempo/Meter window. This window lets you manipulate MIDI data using the Tempo Change and Meter Change commands.

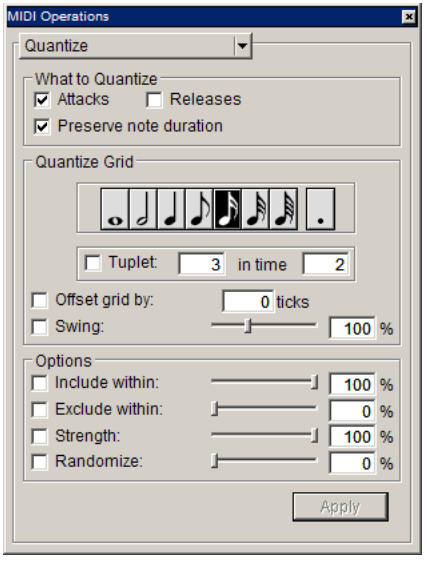


Tempo/Meter window

Show MIDI Operations

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

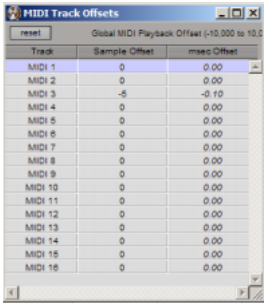
- Quantize
- Groove Quantize
- Restore Performance
- Flatten Performance
- Change Velocity
- Change Duration
- Transpose
- Select Notes
- Split Notes
- Input Quantize



MIDI Operations window

Show MIDI Track Offsets

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



MIDI Track Offsets window

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

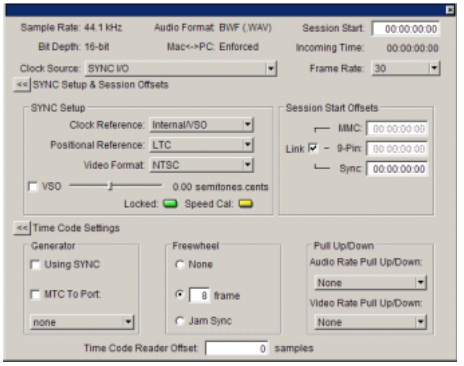
Show Transport

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

Transport window

Show Session Setup

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



Session Setup window

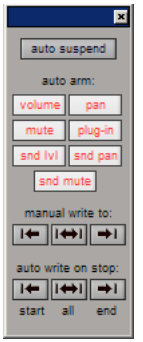
Show Big Counter

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

Big Counter window

Show Automation Enable

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

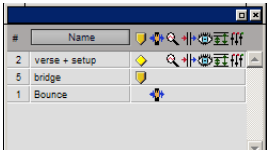


Automation Enable window

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

Show Memory Locations

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



Memory Locations window

Show Machine Track Arm

(MachineControl Option Only)

This command opens the Machine Track Arm window. When using MachineControl, this window lets you record-arm external recording devices from within Pro Tools.

Show Universe

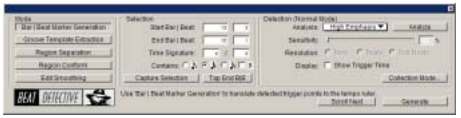
(TDM Systems Only)

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

Show Beat Detective

(TDM Systems Only)

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



Beat Detective window

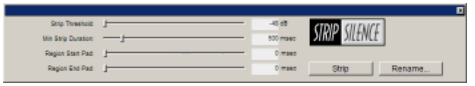
Show Movie Window

This command opens the Movie window. This window displays QuickTime movies imported into the current session using the Import Movie command. The movie serves as a sample-accurate, random-access reference for spotting sound effects, music, Foley, dialog, or other audio to the QuickTime movie.

Movie window

Show Strip Silence

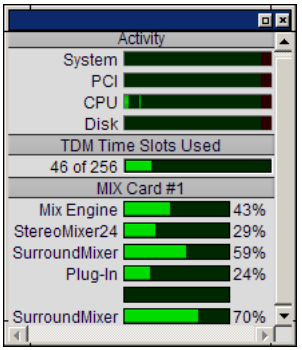
This command opens the Strip Silence window. Use this window to remove areas of silence from a selection. Strip Silence automatically divides a selection into regions, which can be useful for quantizing audio to musical values or SMPTE locations.



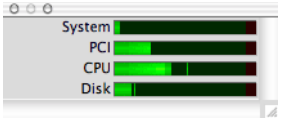
Strip Silence window

Show System Usage

This command opens the System Usage window. This window shows how much of your system's DSP and CPU processing capacity is in use by the current session.



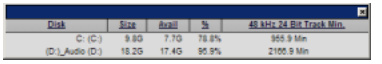
System Usage window, TDM systems (MIX shown)



System Usage window, LE systems

Show Disk Space

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



Disk Space window

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