

# Pro Tools

## Addendum

**Version 6.3 for HD Systems on Windows**

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**digidesign**

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# chapter 1

## Introduction

This addendum is a supplement to the Pro Tools 6.1 guides. It documents new and changed features in Pro Tools TDM 6.3 for Pro Tools|HD systems on Windows.

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### New Features

Pro Tools 6.3 includes support for the following new or enhanced features. Descriptions of these features are covered in Chapter 2, “What’s New in Pro Tools 6.3.”

#### Support for AVOption|V10 with Pro Tools|HD Systems

Pro Tools with AVOption|V10 combines the powerful audio post-production features of Pro Tools|HD with integrated support for import and playback of Avid video media. Avid Media Station|V10 software (a limited version of Avid Media Station) is included with AVOption|V10, providing video capture and reconform, AAF/OMF render and export of Avid sequences, and professional audio and video layback.

#### Additional Features

- Support for mixed video resolutions in the Movie track
- Scrub Movie Window
- Updated Movie Track Controls

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## System Requirements

### Compatibility Information

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

For a list of Digidesign-qualified computers, operating systems, hard drives, and third-party devices, refer to the latest compatibility information on the Digidesign Web site ([www.digidesign.com/compato](http://www.digidesign.com/compato)).



# What's New in Pro Tools 6.3

This chapter describes the new and changed features in Pro Tools TDM 6.3 for Pro Tools|HD systems on Windows.


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## Pro Tools|HD with AVoption|V10

Pro Tools with AVoption|V10 combines the powerful audio post-production features of Pro Tools|HD with integrated support for import and playback of Avid video media.

Pro Tools with AVoption|V10 lets you:

- Import and play back Avid video on the Pro Tools Movie track with near sample-accurate precision against audio tracks.
- Spot individual video clips to new locations in the Movie track.
- View video edits and clip definitions in the Movie track.
- View the Movie track as a series of picture frames.
- Play video on an external NTSC or PAL monitor.
- Import mixed video resolutions to the Movie track.
- Import and play back true 24P and 25P (Progressive Scan) picture media created in Avid video workstations.


 *For more information, refer to the Pro Tools AVoption|V10 Guide.*


## Avid Media Station|V10

Avid Media Station|V10 software (a limited version of Avid Media Station) is included with AVoption|V10, providing video capture and re-conform, AAF/OMF render and export of Avid sequences, and professional audio and video layback.

Avid Media Station|V10 software with AVoption|V10 lets you:

- Capture NTSC or PAL video.
- Import QuickTime clips as Avid video for easier handling.
- Open, batch digitize, and render Avid sequences, then export them as AAF sequences to Pro Tools.
- Digitize audio and video from an EDL by creating an Avid sequence with Avid EDL Manager™.
- Lay back audio and video simultaneously with Digital Cut.
- Export audio and video sequences as QuickTime or other format digital files.

 *Pro Tools output to AVoption|V10 is intended for monitoring purposes only, and is not suitable for professional layback or broadcast, regardless of the resolution or frame rate of the video clip. Output from Avid Media Station|V10 is professional quality.*

 *For more information, refer to the Pro Tools AVoption|V10 Guide.*

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## Mixed Video Resolutions

Pro Tools 6.3 with AVoption|V10 can play back Avid video clips of mixed resolutions in the Movie track. For example, a track may contain an Avid DV25 clip and a 15:1s clip.

Mixed video resolutions are supported with the following restrictions:

- All clips must be Avid clips of the same frame rate.
- Mixed frame rate clips are not supported.
- Mixing Avid with Quicktime is not supported.

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## Import QuickTime DV25 as Avid Video with Avid Media Station|V10

With Avid Media Station|V10, you can import and convert QuickTime DV25 to Avid DV25, which can then be exported as OMFI media, or as part of an AAF sequence, and imported into Pro Tools.



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## Scrub Movie Window

Pro Tools with AVOption|V10 provides a Scrub window on the desktop, which displays the video at quarter-resolution, which lets you accurately scrub video. When the Scrub window is open, video output alternates automatically between the Scrub window and the video reference monitor depending on whether or not you are scrubbing.

When the Scrub Window is open, the video reference monitor is black. The Scrub window only opens when Pro Tools is in Scrub mode. When not in Scrub mode, the Scrub window disappears and video is routed to the video reference monitor.

### To open the Scrub window:

- Choose Movie > Scrub Window.

**⚠** *The Scrub window is only available in Pro Tools with AVOption|V10 when there is Avid video in the Movie track. There is no Scrub window for QuickTime video.*

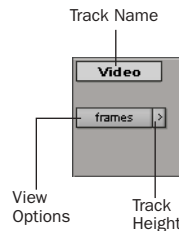
### To place and resize the Scrub window:

- 1 Stop playback.
- 2 Choose Movie > Set Scrub Window Size/Location. The Scrub Movie window opens.
- 3 Place and resize the Scrub Movie window as desired.
- 4 Close the Scrub Movie window. Window placement and size are saved for the next time the window is opened. The window closes automatically if you start playback.

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## Updated Movie Track Controls

Pro Tools with AVOption|V10 can import Avid video files created in a compatible Avid video application (such as Media Station|V10) into the Pro Tools Movie track. The Pro Tools Movie track provides Track Name and Track Height controls (just like any other type of track in Pro Tools). The Pro Tools Movie track also provides the View Options selector.



### Movie track controls

Using the View Options pop-up menu, you can select Frames view or Blocks view. Frames view lets you see an overview of the actual video content in a session. Blocks view lets you see where clips begin and end, and the names of clips.



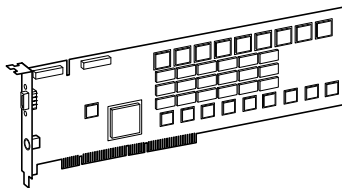
## chapter 3

# What's New in Pro Tools 6.2

This chapter describes the new and changed features in Pro Tools TDM 6.2 for Pro Tools|HD systems on Windows.

### New HD Accel Cards

Pro Tools 6.2 provides support for the new HD Accel card. HD Accel cards feature the fastest, most powerful DSP chips ever available for Pro Tools|HD.




HD Accel card

**Compatibility** HD Accel cards are *expansion* cards only (they require an HD Core card). HD Accel cards are fully compatible with HD Core and HD Process cards, and can be added to existing Pro Tools|HD-series systems for increased DSP resources. HD Accel cards also provide a standard DigiLink port. See the *Getting Started with HD Guide* for information about this port.

**Systems** HD Accel cards are included with Pro Tools|HD 2 Accel and Pro Tools|HD 3 Accel systems (see “Pro Tools|HD Systems” on page 9).

**Plug-Ins** The increased processing power and memory capacity of HD Accel cards, combined with plug-in optimizations let you use more plug-ins per session. For plug-in instance counts available with HD Accel cards, see “Plug-Ins on HD Accel Cards” on page 10. For information about new plug-in features available only with HD Accel cards, see “New HD Accel Plug-Ins” on page 12.

 *Plug-ins must be updated to be compatible with HD Accel cards. Contact the manufacturer of your plug-ins to determine if they have been updated.*

**Voices** Pro Tools|HD Accel-equipped systems let you allocate up to six DSP chips for voicing, resulting in more voices and larger sessions. See “System Capabilities” on page 9.

**Mixers** The DSP chips on HD Accel cards support larger, more complex mixers. (See “Mixers and HD Accel Cards” on page 8.)

By efficiently balancing mixer allocation across HD Accel and HD Core DSP chips, the maximum amount of HD Accel DSP resources remain available for plug-ins.

## HD Accel Cards and DSP

Each HD Accel card includes nine DSP chips:

- ◆ Seven of the chips on HD Accel cards are 220 MHz Motorola DSP chips, which are more than twice as fast as the chips on HD Process cards. These chips are provided in the following two memory configurations:
  - Four of the seven chips are configured with 512k of external SRAM to accommodate long delays and reverbs, even at 88.2 kHz and higher sample rates.
  - The remaining three chips provide 160k of internal memory, capable of supporting a wide variety of plug-ins with more instances that previously available.
- ◆ Two chips are original Pro Tools|HD-series DSP chips. These chips are used for mixers and plug-ins.

 See the *Getting Started with HD Guide for HD Accel installation instructions.*

## Mixers and HD Accel Cards

When a mixer is utilizing one of the four HD-series DSP chips on an HD Accel card, the Standard and Dithered mixer plug-ins provide the following usage, according to the sample rate:

### Standard Mixers

#### HD Accel Card, Standard mixers

Mixer	Sample Rate (kHz)	Usage
Stereo	44.1 and 48	124x2
	88.2 and 96	54x2
	176.4 and 192	16x2
Surround, 5.1	44.1 and 48	46x6
	88.2 and 96	34x6
	176.4 and 192	8x6
Surround, 7.1	44.1 and 48	34x8
	88.2 and 96	25x8
	176.4 and 192	4x8

### Dithered Mixers

#### HD Accel Card, Dithered mixers

Mixer	Sample Rate (kHz)	Usage
Stereo Dithered	44.1 and 48	113x2
	88.2 and 96	54x2
	176.4 and 192	16x2
Surround Dithered, 5.1	44.1 and 48	44x6
	88.2 and 96	27x6
	176.4 and 192	8x6
Surround Dithered, 7.1	44.1 and 48	34x8
	88.2 and 96	20x8
	176.4 and 192	4x8

## Pro Tools|HD Systems

Pro Tools 6.2 supports the following systems:

### Pro Tools|HD 1

Includes:

- HD Core card
- Pro Tools TDM software

### Pro Tools|HD 2 Accel

Includes:

- HD Core card
- HD Accel card
- TDM FlexCable
- Pro Tools TDM software


### Pro Tools|HD 3 Accel

Includes:

- HD Core card
- Two HD Accel cards
- Two TDM FlexCables
- Pro Tools TDM software

### About Audio Interfaces

All systems require at least one Pro Tools|HD-series audio interface (sold separately). Each audio interface includes a DigiLink cable (to connect the Pro Tools|HD card to an audio interface).

 For a list of supported audio interfaces, refer to the Digidesign Web site ([www.digidesign.com/compato](http://www.digidesign.com/compato)). For installation instructions, see the *Getting Started with HD Guide*.

## System Capabilities

### All Pro Tools|HD systems provide:

- TDM digital mixing and DSP plug-in environment
- Non-linear, random-access editing and mix automation
- MIDI recording, playback, and editing

### Voices

Pro Tools|HD 1 systems provide recording and playback of 24-bit and 16-bit audio files with the following track counts:

- Up to 96 tracks at 44.1 kHz or 48 kHz
- Up to 48 tracks at 88.2 kHz or 96 kHz
- Up to 12 tracks at 176.4 kHz or 192 kHz

Pro Tools|HD 2 Accel and Pro Tools|HD 3 Accel systems provide recording and playback of 24-bit and 16-bit audio files with the following track counts:

- Up to 192 tracks at 44.1 kHz or 48 kHz
- Up to 96 tracks at 88.2 kHz or 96 kHz
- Up to 36 tracks at 176.4 kHz or 192 kHz

 To achieve maximum voice counts and performance, check the compatibility pages of the Digidesign Web site for supported computers, hard drives, and other requirements ([www.digidesign.com/compato](http://www.digidesign.com/compato)).

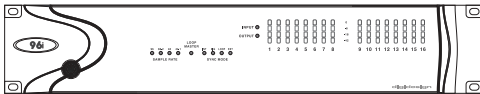
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## 96i I/O Audio Interface

The 96i I/O is the ideal audio interface to input multiple MIDI sound modules, samplers, synthesizers, and other sound sources into Pro Tools|HD.

### 96i I/O Features

- 16 discrete input channels and two output channels, with 4-segment LED meters on each input channel. Input and output features include:
  - 16 channels of 24-bit A/D converters at sampling rates of 44.1 kHz, 48 kHz, 88.2 kHz, and 96 kHz
  - Two channels of 24-bit D/A converters
  - Two channels of S/PDIF digital input and output
- Loop Sync
- External Clock input and output
- Simultaneous use of up to six 96i I/O units, for a maximum of 96 channels of input at 48 kHz



**96i I/O audio interface**

Legacy audio interfaces cannot be connected to a 96i I/O audio interface (the 96i I/O does not provide a Legacy port).

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## Plug-Ins and Optimizations

New plug-in features and optimizations include:

- Increased numbers of plug-ins on Pro Tools|HD Accel systems, for more plug-ins per session. See “Plug-Ins on HD Accel Cards” on page 10 for more information.
- More than double the previous number of voices are available with Bruno, Reso, and Access Virus Indigo. The new Bruno, Reso, and IndigiV40 plug-ins are among the first plug-ins that take full advantage of the most powerful DSP chips available on HD Accel cards. See “New HD Accel Plug-Ins” on page 12 for more information.
- Tempo Sync, for automatic synchronizing plug-in tempo, delay, and similar parameters to the session tempo. See “Tempo Sync” on page 12 for more information.

### Plug-Ins on HD Accel Cards

There are a total of nine DSP chips on a Pro Tools|HD card (HD Core, HD Process, or HD Accel). HD Core and HD Process cards provide identical, original Pro Tools|HD-series chip sets. HD Accel cards provide newer, more powerful DSP chips, including four 220 MHz Motorola DSP chips with 512k of external SRAM, making the HD Accel card ideal for memory-intensive plug-ins. (For more information about the chips on HD Accel cards, see “HD Accel Cards and DSP” on page 8.)

Not all plug-ins are supported on all types of chips.

## DigiRack Plug-Ins

The following table compares the total number of instances of each DigiRack TDM plug-in that can be powered by a single DSP chip on an HD Accel card to that of HD Core and HD Process cards.

*Maximum instances of real-time TDM plug-ins per DSP chip for Pro Tools|HD cards at 44.1 and 48 kHz*

Plug-In	HD Accel		HD Core and HD Process	
	mono/stereo		mono/stereo	
EQ II (1-band)	145	72	135	68
EQ II (4-band)	84	32	36	18
Compressor II	30	20	26	17
Click	18	n/a	3	n/a
De-esser	46	n/a	20	n/a
Dither	46	43	34	18
D-Verb	6	6	4	4
Limiter II	60	40	16	17
Gate II	56	61	59	20
Expander/Gate II	54	46	24	20
Mod Delay II (short)	74	36	43	21
Mod Delay II (slap)	73	36	32	16
Mod Delay II (medium)	36	18	16	8
Mod Delay II (long)	17	7	8	4
Mod Delay II (extra long)	4	2	2	1
Pitch	1	1	1	1
POW-r Dither	22	10	9	4
Time Adjuster (short)	146	72	117	58
Time Adjuster (medium)	32	52	114	56
Time Adjuster (long)	72	36	32	16
Trim	145	n/a	119	n/a
Signal Generator	48	n/a	25	n/a

Maximum instances are roughly half at 88.2 kHz and 96 kHz, and a quarter at 176.4 and 192 kHz.

## New HD Accel Plug-Ins

The following plug-ins have been updated to take advantage of the most powerful DSP chips on HD Accel cards.


### Bruno and Reso

Digidesign's Bruno and Reso on HD Accel offer increased voices at their maximum voice settings.

The following table shows the number of voices available in Bruno/Reso when running on HD Accel chips or HD chips.

*Bruno/Reso voices at each sample rate*

Sample Rate	Maximum Voices, HD Accel Chip	Maximum Voices, HD Chips
44.1/48 kHz	62	28
88.2/96 kHz	30	14
176.4/192 kHz	13	6

 For more information, see the *Digidesign Plug-Ins Guide*.

### New Access Virus IndigoV40 for HD Accel


The Access Virus Indigo is now available in two modules, the standard Indigo 20-voice module, and the 40-voice IndigoV40 version.

Access Virus IndigoV40 requires one of the HD Accel DSP chips available only on HD Accel cards.

The following table compares the number of voices available at different sample rates in IndigoV40 to Indigo.

*Virus Indigo voices, by sample rate*

Sample Rate	IndigoV40	Indigo
44.1/48 kHz	40	20
88.2/96 kHz	20	10
176.4/192 kHz	10	N/A

 For details on other plug-ins, see the *Digidesign Plug-Ins Guide*, or the documentation that came with your plug-in.

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## Tempo Sync

Pro Tools 6.2 provides *Tempo Sync* to enhance MIDI Beat Clock support and overall tempo capabilities of plug-ins that utilize MIDI Beat Clock.

Tempo Sync provides a direct connection between session tempo and plug-in parameters that support MIDI Beat Clock. This direct connection lets plug-in parameters such as delay, auto-pan, and other time-domain effects automatically synchronize to, and follow changes in, session tempo.

Tempo Sync simplifies MIDI Beat Clock configuration by making session tempo available to relevant plug-in parameters directly from within the plug-in window. For plug-ins that do not support Tempo Sync, the original MIDI Beat Clock window (MIDI > MIDI Beat Clock) remains available in Pro Tools.



## Compatibility and Settings

When opening older sessions that included MIDI Beat Clock-subscribing plug-ins, Tempo Sync will be automatically enabled. Note that any plug-ins that used automation for tempo change should have that automation suspended or deleted to avoid conflict with Tempo Sync.

**⚠** *Tempo Sync is not available in plug-ins with which it would limit functionality. For example, for the Virus Indigo and IndigoV40 plug-in, use the Pro Tools MIDI Beat Clock window (MIDI > MIDI Beat Clock). See the Pro Tools Reference Guide for more information.*

### To utilize Tempo Sync:

- 1 Insert a plug-in that supports Tempo Sync, such as the DigiRack Mod Delay II.
- 2 Click the Tempo Sync icon. The tempo shown will change to match the current session tempo.



*Tempo Sync icon (Mod Delay II shown)*

- 3 To set a rhythmic delay, do any of the following:
  - Click an available note value (half, quarter, eighth, or sixteenth note).
  - To enable triplet delay timing, click the 3 button so that it is lit.
  - To set a dotted delay value, click to enable the dotted icon.
  - To apply some swing to the delay value, adjust the Groove slider.


## Support for Windows Media Audio 9 Encoding

### (Windows Systems Only)

Pro Tools 6.2 includes Windows Media Audio 9 encoding using the Bounce to Disk or Export Selected As Files commands. Pro Tools TDM supports mono, stereo, and multi-channel (up to eight channels) of 16- or 24-bit encoding at sample rates of 44.1 kHz, 48 kHz, and 96 kHz.

### To encode Windows Media 9 using Bounce To Disk:


- 1 Make a selection in the Pro Tools Edit window.
- 2 Choose File > Bounce to Disk.
- 3 In the Bounce dialog, select Windows Media from the File Type pop-up menu.
- 4 Choose the appropriate Bounce Source path, and format (Stereo, 5.1 or 7.1).
- 5 Configure the remaining Bounce Options as desired.

 *For complete information on the Pro Tools Bounce Options, see the Pro Tools Reference Guide.*

- 6 Click Bounce. The Windows Media Audio Encoder dialog opens.
- 7 Configure the Windows Media Audio Encoder dialog (see “Windows Media Audio Encoder” on page 14) and click OK.
- 8 In the Save dialog, specify a location, type a name for the encoded file, and click Save.

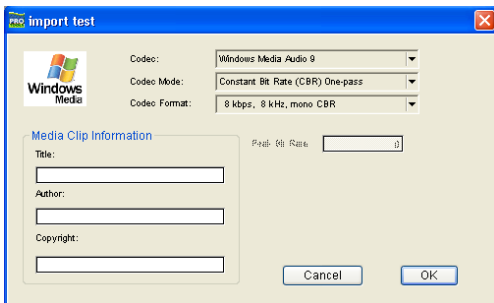
## To encode Windows Media Audio 9 using Export Selected As Files:

- 1 Select an audio region in the Pro Tools Audio Regions List.
- 2 From the Audio Regions List pop-up menu, select Export Selected As Files.
- 3 In the Export Selected dialog, select Windows Media from the File Type pop-up menu.
- 4 Configure the remaining Export Options as desired.

 For complete information on the Pro Tools Export Options, see the Pro Tools Reference Guide.

- 5 Click Export.
- 6 Configure the Windows Media Audio Encoder dialog (see “Windows Media Audio Encoder” on page 14) and click OK.
- 7 In the Save dialog, specify a location, type a name for the encoded file, and click Save.

## Windows Media Audio Encoder



*Windows Media Audio Encoder dialog*

### Media Clip Information

Use the Media Clip Information section of the Windows Media Audio Encoder dialog to enter the Title, Author, and Copyright metadata to be stored with the encoded file.

## Codec

Use the Codec pop-up menu to select one of the following codecs for encoding Windows Media Audio 9:

**Windows Media Audio 9** Supports variable bit rate and is qualitatively better than Windows Media 8. Windows Media Audio 9 is backwards compatible with older versions of Windows Media Audio-compatible decoders, allowing playback of new content on older players and operating systems.

**Windows Media Audio 9 Voice** Offers superior quality for low-bit-rate streaming (less than 20 Kbps) of both voice and music.

**Windows Media Audio 9 Professional** Supports full resolution audio, up to 24-bit and 96 kHz, for streaming or download-and-play delivery at 128–768 Kbps. Supports stereo, 5.1, and 7.1 multichannel audio. Playback on older decoders will compensate for differences in the player’s capabilities and playback correctly at lower bit depths, sample rates, and channel formats (stereo, 5.1, or 7.1).

**Windows Media Audio 9 Lossless** Is useful for archiving audio in a lossless format for optimal storage.

## Codec Mode

Use the Codec Mode pop-up menu to select one of the following Codec Modes for encoding Windows Media Audio 9:

**Constant Bit Rate (CBR) One-Pass** Should be used when targeting older Windows Media decoders.

**Constant Bit Rate (CBR) Two-Pass** Should be used when encoding for on-demand streaming audio.

**Variable Bit Rate (VBR) Quality Based** Ensures a constant level of quality. The bit rate spikes arbitrarily to maintain constant quality throughout a single encoding pass. Use this mode for archiving content.

**Variable Bit Rate (VBR) Unconstrained** Variably allocates bandwidth according to the amount of data at any point in the file. This mode requires a lower-average bit rate and file size for optimal sound quality.

**Variable Bit Rate (VBR) Constrained** Achieves the best-quality level while remaining within a predictable average bandwidth. Use this two-pass mode to encode files that can be downloaded before being played, or when you want to control the size of the encoded file.

## Codec Format

Use the Codec Format pop-up menu to select from the available bit rates for the selected Codec and Codec Mode. Higher bit rates result in higher quality audio, but require higher bandwidths. Lower bit rates require less bandwidth, but result in lower quality audio.

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## Custom Shuttle Lock Speed


Pro Tools 6.2 adds a Custom Shuttle Lock Speed preference to specify the speed for fixed-speed shuttle mode operations.

Shuttle Lock mode lets you use the numeric keypad to shuttle forward or backwards at specific speeds: 5 is normal speed, 6–9 provide increasingly faster fast-forward speeds, and 1–4 provide progressively faster rewind speeds (4 is the slowest rewind Shuttle Lock speed, 1 is the fastest).

Using the Custom Shuttle Lock Speed preference, you can customize the highest fast-forward Shuttle Lock speed (key 9) to better match your editing and auditioning needs.

### To configure Custom Shuttle Lock Speed:

- 1 In Pro Tools, select **Setups > Preferences**, and click the **Operations** tab.
- 2 Be sure that the **Numeric Keypad** mode is set to **Transport**, or **Classic** (not **Shuttle**).
- 3 Enter a desired percentage for the **Custom Shuttle Lock Speed** setting. The range for this setting is 50–800%. You can use the **Up** and **Down Arrow** keys to increase or decrease the setting.
- 4 Click **OK**. The new **Custom Shuttle Lock Speed** will be saved with your Pro Tools preferences (not with the session).
- 5 The new **Custom Shuttle Lock Speed** can be activated by pressing **Start+9** (Windows) or **Control+ 9** (Mac OS) on the numeric keypad.

 For more information on Shuttle Lock, see the *Pro Tools Reference Guide*.

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## **Auto-Scrolling Tracks in the Edit and Mix Windows**

If you are working with more tracks than can be displayed at one time in the Edit or Mix windows, you can select a track in one window and Pro Tools will automatically scroll to that track in the other window.

### **To auto-scroll the Mix window to show a selected track in the Edit window:**

- In the Edit window, Start-click (Windows) or Control-click (Mac OS) the track name.

The track becomes selected, and the Mix window scrolls to display the selected track.

### **To auto-scroll the Edit window to show a selected track in the Mix window:**

- In the Mix window, Start-click (Windows) or Control-click (Mac OS) the track name.

The track becomes selected, and the Edit window scrolls to display the selected track.

## chapter 4

# Corrections

This chapter lists corrections to the Pro Tools 6.1 guides, and also documents some items not covered in those guides.

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### PRE Guide

(PN 910610789-00 Rev A 12/02)

Page 2 of the PRE Guide lists incomplete requirements and support for remote control.

#### *Correction*

For remote control within Pro Tools, PRE requires the following Pro Tools TDM hardware and software:

- Pro Tools|HD or Pro Tools|24 MIX system, running Pro Tools TDM 6.1 or later on Windows XP
- Pro Tools|HD or Pro Tools|24 MIX system, running Pro Tools TDM 6.0 or later on Mac OS X
- Pro Tools|HD system, running Pro Tools TDM 5.3.3 on Windows XP
- Pro Tools|HD system, running Pro Tools TDM 5.3.1 on Mac OS 9

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### AVoption|XL Guide

(PN 932711597-00 Rev A 06/01)

The AVoption|XL Guide omitted Pro Tools|24 MIX support for Mac OS X in its list of supported configurations:

#### *Correction*

#### **Supported Systems**

The following Pro Tools TDM systems support AVoption|XL:

- Pro Tools|HD 6.1, 5.3.3, or 5.3.1 on Windows
- Pro Tools|HD 6.1 on Mac OS X
- Pro Tools|HD 5.3.1 on Mac OS 9.1 or 9.2
- Pro Tools|MIX 6.1 on Mac OS X
- Pro Tools|24 MIX 5.1.3 on Mac OS 9.1 or 9.2

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## Control|24 Guide

(PN 932709088-00 Rev A 3/01)

### Installing Software for Control|24

(Windows Only)

Control|24 installation instructions do not include software installation of the DigiNet.inf file. This file is required in order for Control|24 to be available from an enabled Ethernet port. After confirming that the appropriate Ethernet port is enabled, do the following to ensure the correct files are installed:

*Omission:*

#### To install Digidesign Ethernet support for ProControl or Control|24:

- 1 On the desktop, right-click the My Network Places icon, and then choose Properties.
- 2 Right-click the relevant Local Area Connection icon, and then choose Properties.
- 3 Click Install, select Protocol, and click Add.
- 4 Click Have Disk.
- 5 Select the DigiNet.inf file in either the ProControl or Control|24 directory (on your Pro Tools Installer CD-ROM in Additional Files\Controllers\Controllers), and click OK.

The Installer installs the DigiNet.inf files in the ProControl or Control|24 directory in Digidesign\DAE\Controllers.

- 6 Click Close.

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## ProControl Guide

(PN 910611598-00 REV A 06/03)

The following information corrects or augments the *ProControl Guide* version 6.1.

### F-Key Switches

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Starting with Pro Tools 5.3.1 on Macintosh and Pro Tools 5.3.3 on Windows, the function of the following F-Keys on ProControl has changed.

#### F2 Switch

**Pro Tools 5.3 and earlier:** To temporarily indicate which Pro Tools channels strips have active plug-ins assigned to them by lighting their INS/SEND switches, press the F2 switch on ProControl.

**Pro Tools 5.3.1 and later:** To toggle between control of Mic Preamp channels on PRE and Insert focus in the DSP Edit/Assign section, press the F2 switch on ProControl.

To temporarily indicate which Pro Tools channels strips have active plug-ins assigned to them by lighting their INS/SEND switches, press OPT(ALT)ALL + F2 on ProControl.

#### F3 Switch

**Pro Tools 5.3 and earlier:** To toggle the Rotary Encoders in the DSP Edit/Assign section between Fixed and Velocity-Sensitive modes, press the F3 switch on ProControl.

**Pro Tools 5.3.1 and later:** To enable channel-wide gain control mode for PRE, press the F3 switch on ProControl.

To toggle the Rotary Encoders in the DSP Edit/Assign section between Fixed and Velocity-Sensitive modes, press OPT(ALT)ALL + F3 on ProControl.

## Overview of Plug-Ins

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Starting with Pro Tools 5.3.1 on Macintosh and Pro Tools 5.3.3 on Windows, the function of the F3 key on ProControl has changed.

**Pro Tools 5.3 and earlier:** To toggle the Rotary Encoders in the DSP Edit/Assign section between Fixed and Velocity-Sensitive modes, press the F3 switch on ProControl.

**Pro Tools 5.3.1 and later:** To toggle the Rotary Encoders in the DSP Edit/Assign section between Fixed and Velocity-Sensitive modes, press OPT(ALT)ALL + F3 on ProControl.

## Firmware Information

With each Pro Tools release, any new ProControl firmware is included in the software installation. However, it is a good idea to visit the Digidesign Web site ([www.digidesign.com](http://www.digidesign.com)) to verify that you have the latest ProControl firmware. For more information about updating ProControl firmware, refer to the *ProControl Guide*.

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## SYNC I/O Guide

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On page 7 of the SYNC I/O Guide, the following text was omitted that clarifies DigiSerial port connections to HD Core cards.

### Omission

If your HD Core card has two DigiSerial ports, always use the one closest to the DigiLink port. (Some of the earliest HD cards had two DigiSerial ports.)