

Pro Tools®  
**Menus Guide**

Version 8.0



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Guide Part Number 9329-52920-00 REV A 11/08

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# chapter 1

## Introduction

This guide summarizes Pro Tools® menus and their commands, and options. The Region List and its commands and tools are also covered.

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

 *References to Pro Tools LE® in this guide are usually interchangeable with Pro Tools M-Powered™, except as noted in the Pro Tools M-Powered Setup Guide.*



## chapter 2

# Pro Tools Menu (Mac Only)

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



*Pro Tools menu*

---

## About Pro Tools

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

---

## Preferences

Pro Tools Preferences are available from both the Pro Tools Menu and the Setup menu. For more information, see “Preferences” on page 69.

---

## Mac Application Management Commands

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

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

---

## Quit Pro Tools

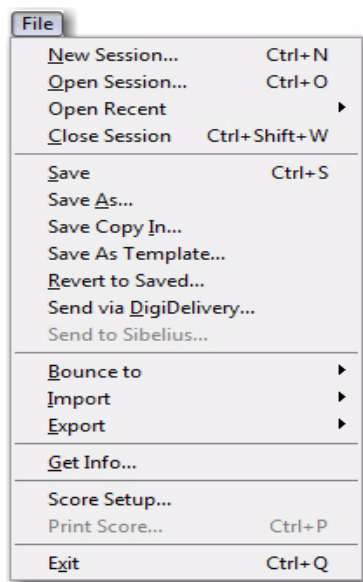
The Quit Pro Tools command ends your Pro Tools session and closes the Pro Tools application.



## chapter 3

# File Menu

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



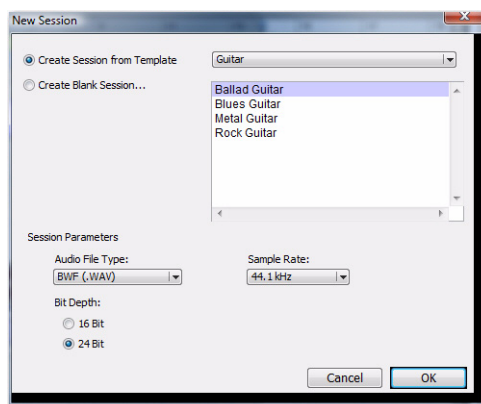
File menu (Windows shown)

## New Session

The New Session command creates a new Pro Tools session. You can choose to either create a session from a template (Create Session From Template) or create a blank session (Create Blank Session).

If you choose to create a new session from a template, the available templates appear in the Session Template List.

Before the session is created, you must also name the session and choose its Audio File type, Sample Rate, Bit Depth, and I/O Settings in the New Session dialog.



New Session dialog

---

## Open Session

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

---

## Open Recent

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

---

## Close Session

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

---

## Save

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

---

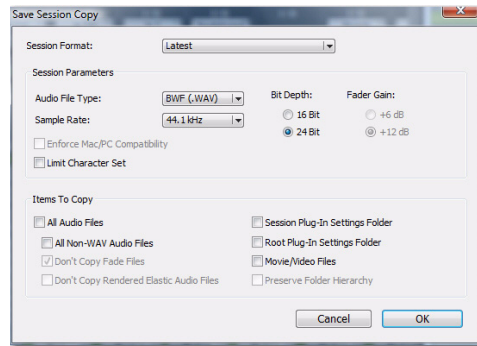
## Save As

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

---

## Save Copy In


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



### Save Copy of Session In dialog

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

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

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



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

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

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

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

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

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

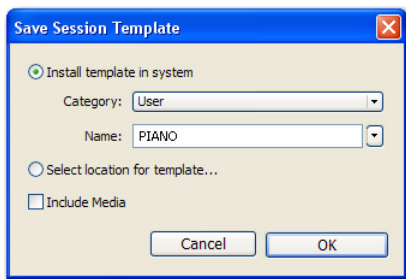
When this option is not selected, the Save Copy In command copies all files of the same type, regardless of their location, into a single destination folder.

---

## Save As Template

The Save As Template command allows you to save the current session as a Pro Tools Session Template (a .ptt file).

The Save Session Template provides several options for saving the session as a template.



### Save Session Template dialog

**Install Template in System** When selected, this option saves the session as a template in the folder referenced by the Pro Tools Quick Start dialog (the Session Templates folder). From the Category pop-up menu, you can select a category (or create a new one), or you can open the Session Templates folder using the Reveal Session Templates Folder command. You can also name the template.

**Select Location for Template** When selected, the Save As dialog opens, allowing you to save the session template in any directory location.

**Include Media** When selected, audio and video files are saved along with the template.

---

## Revert to Saved

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


---

## Send via DigiDelivery

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

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

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

 For more information about DigiDelivery, go to the digidesign website ([www.digidesign.com](http://www.digidesign.com)).

---

## Send to Sibelius

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

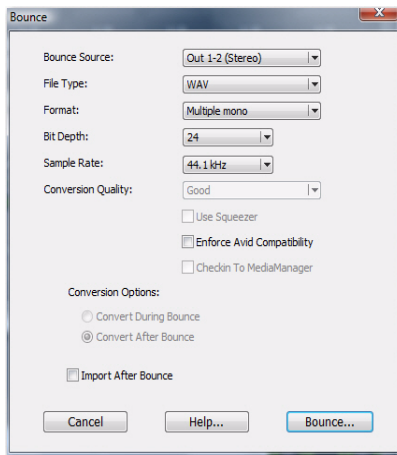
---

## Bounce to Commands

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

### Bounce to Disk

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



#### **Bounce to Disk dialog**

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

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


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

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


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

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

**Sample Rate** Selects the sample rate.

 *Whenever a Bounce to Disk is configured to a different file type, file format, resolution, or sample rate, additional options become available to convert during or after the bounce. See “Additional Bounce Options” on page 10 for more information.*

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

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

## Additional Bounce Options

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

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

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

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

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

## Bounce to QuickTime Movie

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

---

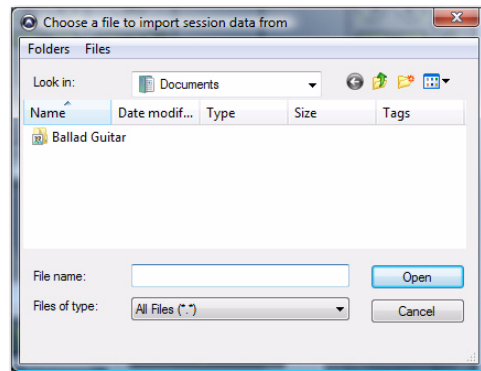
## Import

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

### Import Session Data

This command lets you import selected session data from an existing session into the current session. Options are provided for text encoding, time code mapping, track offset options, sample rate conversion, and copying, converting, and referencing audio and video source files. The Import Session Data command also lets you import the Tempo Meter Map, and any Key Signature Maps, Markers/Memory Locations, and Window Configurations.

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



*Import Session Data dialog*

## Import Audio

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

## Import MIDI

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

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

## Import Video

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

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

## Import Region Groups

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

---

## Export

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

### Export Selected Tracks as AAF/OMF

#### (DigiTranslator Option Only)

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



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

### Export MIDI

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

Muted MIDI tracks will not be exported.

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

## Export Sibelius

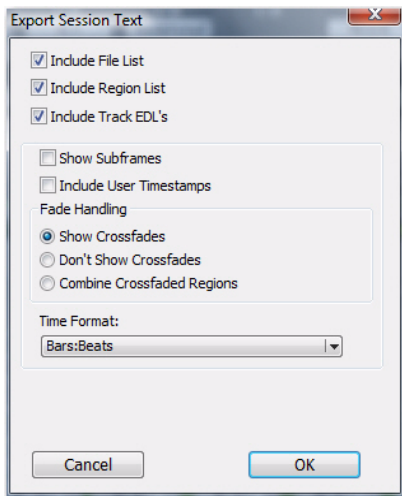
This command exports the score from your session as a Sibelius (.sib) file. You can then open your score in Sibelius as transcribed by Pro Tools, edit the notation in Sibelius as desired, and print the score and parts from Sibelius.

## Export Session Info as Text

### (Pro Tools HD Only)

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

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



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

---

## Get Info

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

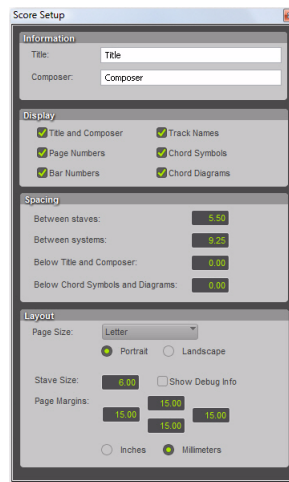
Left-column text fields are topic fields. Text entered there is saved with your Pro Tools Preferences and will appear in all sessions, allowing you to preset the field to topics that you commonly use.

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

---

## Score Setup

Selecting Score Setup opens the Score Setup window. This window lets you set up the page layout and staff spacing of your score, viewable in the Score Editor window. You can also enter the Title and Composer for the score and select what elements of the score to display. Changes to the Score Setup update dynamically in the Score Editor.



Score Setup window

The following options are available in the Score Setup window:

## Information

**Title** Enter the Title for the score. This appears at the top of the first page.

**Composer** Enter the Composer for the score. This appears in the upper right-hand corner of the first page.

## Display

The Display options determine which score elements you want displayed in the score. Deselect the elements you do not want displayed in the score.

**Title and Composer** Select to display the Title and Composer on the score.

**Page Numbers** Select to display Page Numbers at the bottom of each page.

**Bar Numbers** Select to display Bar Numbers at the beginning of each system above the top staff.

**Track Names** Select to display Track Names for each staff at the beginning of the score.

**Chord Symbols** Select to display chord symbols in the score.

**Chord Diagrams** Select to display Chord Diagrams to display guitar tablature in the score

## Spacing

**Between Staves** Enter the desired amount of spacing (in staff spaces) between staves.

**Between Systems** Enter the desired amount of spacing (in staff spaces) between systems.

**Below Title and Composer** Enter the desired amount of spacing (in staff spaces) between the Title and Composer and the first staff of the score.

**Below Chord Symbols and Diagrams** Enter the desired amount of spacing (in Inches or Millimeters) between Chord Symbols and Diagrams, and the top staff of each system.

## Layout

**Page Size** Select the page size (Letter, Legal, Tabloid, or A4).

**Portrait** Select to set the page orientation to Portrait.

**Landscape** Select to set the page orientation to Landscape.

**Staff Size** Enter the Staff Size (in Inches or Millimeters).

**Page Margins** Enter the size (in Inches or Millimeters) for the top, bottom, left, and right page margins.

**Inches** Select to enter Stave Size, Page, Margins, and Spacing in inches.

**Millimeters** Select to enter Stave Size, Page, Margins, and Spacing in millimeters.

---

## **Print Score**

The Print Score command lets you print the score from your Pro Tools session. Pro Tools provides WYSIWYG (“what you see is what you get”) printing. Configure the Score Setup as desired and show or hide any MIDI and Instrument tracks as desired. Only those tracks that are shown in the score will be printed.

---

## **Exit**

### **(Windows Only)**

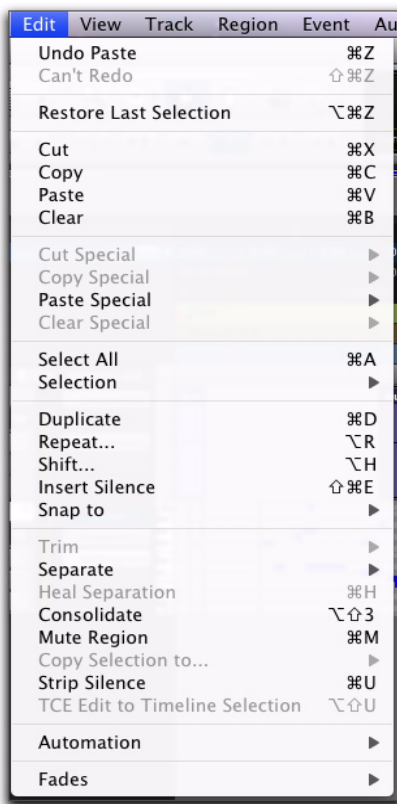
The Exit command ends your Pro Tools session and closes the Pro Tools application.



## chapter 4

# Edit Menu

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



*Edit menu*

---

## Undo

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

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

---

## Redo

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

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

---

## Restore Last Selection

If you lose the current Edit (or Timeline) selection and want to restore it, use the Restore Last Selection command.

If no actions are available to restore, the menu displays a grayed out Restore Last Selection.

---

## Cut

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

---

## Copy

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

---

## Paste

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

---

## Clear

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

---

## Cut Special

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

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

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

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

---

## Copy Special

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

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

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

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

---

## Paste Special

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

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

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

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

---

## Clear Special

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

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

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

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

---

## Select All

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

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

---

## Selection

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

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

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

**Play Edit** This command plays an Edit selection.

**Play Timeline** This command plays a Timeline selection.

---

## Duplicate

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

---

## Repeat

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

---

## Shift

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

---

## Insert Silence

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

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

---

## Snap To

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

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

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

---

## Trim Region

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

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

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

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

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

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

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

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

---

## Separate Region

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

Separate Region includes the following commands:

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

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

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

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

---

## Heal Separation

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

---

## Consolidate

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

---

## 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.

---

## 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*

---

## TCE Edit to Timeline Selection

**(Pro Tools HD, and Pro Tools LE with Complete Production Toolkit or DV Toolkit 2 Only)**

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

---

## Automation

### Thin

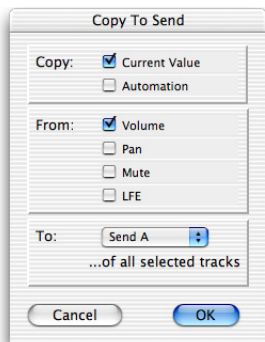
**(Pro Tools LE Only)**

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

## Copy to Send

(Pro Tools HD Only)

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



*Copy to Send dialog*

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

## Write to Current and Write to All Enabled

(Pro Tools HD, and Pro Tools LE with Complete Production Toolkit or DV Toolkit 2 Only)

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

## Write to Current Parameters

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

## Write to All Enabled Parameters

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

## Trim to Current and Trim to All Enabled

(Pro Tools HD, and Pro Tools LE with Complete Production Toolkit or DV Toolkit 2 Only)

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

## Trim to Current Parameter

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


## Trim to All Enabled Parameters

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

## Glide to Current and Glide to All Enabled

(Pro Tools HD, and Pro Tools LE with Complete Production Toolkit or DV Toolkit 2 Only)

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

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

### Glide to Current Parameter

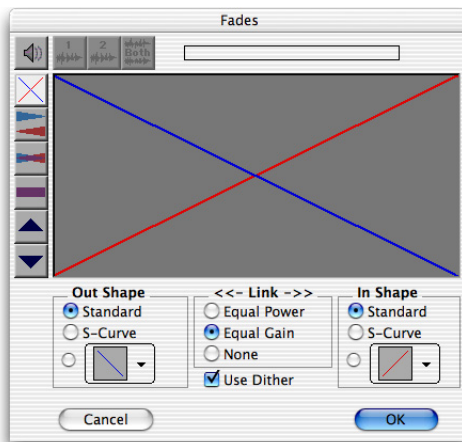
This command applies Glide Automation only to the currently displayed automation parameter.

### Glide to All Enabled Parameters

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

## Fades

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



*Fades dialog*

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

**Delete** The Delete command removes a crossfade between adjacent regions.

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

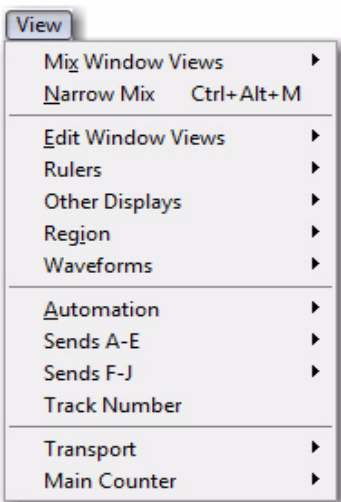
**Fade to End** The Fade to End command creates a fade-out from the current insertion point to a region's end point.



## chapter 5

# View Menu

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



View menu

---

## Mix Window

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

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

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

---

## Narrow Mix

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

---

## Edit Window Views

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

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

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

---

## Rulers

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

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

### Timebase Rulers

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

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

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

### Conductor Rulers

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

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

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

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

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

---

## Other Displays

These options allow you to show or hide the Universe view, the Track List, Regions List, or the MIDI Editor. A check mark indicates an open display.

**Universe** The Universe view displays an overview of the entire session, representing audio and MIDI material on all tracks that are not hidden (including tracks that are inactive, or that contain offline regions). The order in which material is displayed in the Universe view corresponds to the track order in the Edit window.

In the Universe view, audio, MIDI, and video regions on tracks are represented by horizontal lines that are the same colors as the regions on the tracks. Additionally, each channel in a stereo or multichannel audio track is represented individually.

**Track List** This option shows or hides the Track List.

**Regions List** This option shows or hides the Regions List.

**MIDI Editor** This option opens a MIDI Editor docked within the Edit window. This option appears grayed out if no MIDI editor window is available.

---

## Region

These options selectively display various data in regions.

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

**Warp Indicator** This option lets you display or hide the Warp Indicator on Elastic Audio regions. When selected, any regions on Elastic Audio-enabled tracks that have been warped display the Warp Indicator icon.

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

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

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

**Rating** This option lets you display the ratings given to regions.

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

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

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

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

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

---

## Waveforms

Waveforms can be displayed normally (as positive and negative shapes around the zero crossing) or rectified. They can also be calculated as Peak or Power whether displayed normally or rectified. Any waveform can have an Outline.

**Peak** When selected, the waveform display is calculated based on the sample-by-sample peak level. Peak view is traditionally how Pro Tools calculates the waveform overview and can be used for normal or rectified views. Peak view clearly displays any clipping in the waveform

**Power** When selected, the wave form display is calculated according to the Root Mean Square (RMS). Power view can be used for normal or rectified views. When zoomed in to the sample level, Pro Tools always displays Peak view, but Power view is useful for better seeing the characteristics of the audio in the waveform represen-

tation when zoomed out beyond the sample level. For mastering applications in particular, it can be more revealing of the sonic characteristics of the audio than Peak view.

**Rectified** When selected, 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. Rectified Waveform view is an option that can be enabled in Peak or Power views.

**Outline** When selected, audio waveforms are outlined.

---

## Automation

### (Pro Tools HD Only)

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

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

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

---

## Sends A–E

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

---

## Sends F–J

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

---

## Track Number

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

---

## Transport

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

---

## Main Counter

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

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

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

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

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

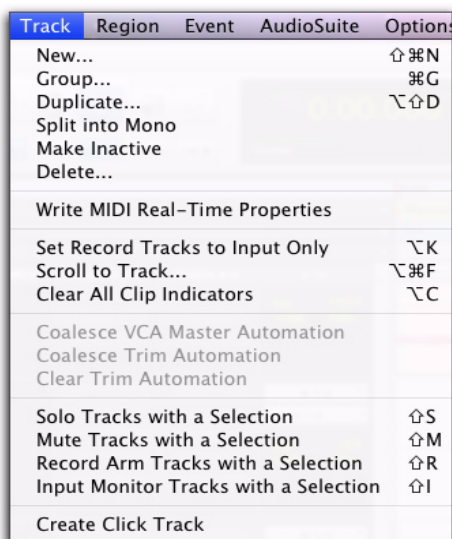
**Samples** This option displays the Time Scale in samples. This format is useful for high-resolution sample editing.



## chapter 6

# Track Menu

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



Track menu

## New Track

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

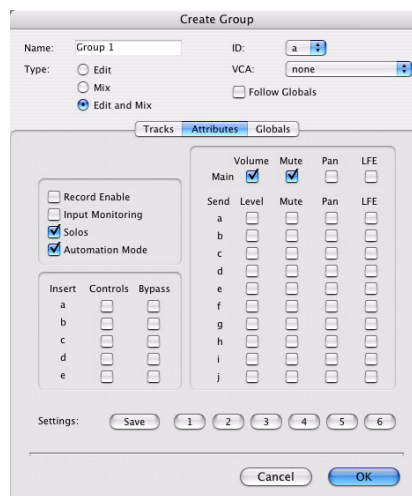
Audio tracks, Auxiliary Inputs, and Master faders can be mono or stereo, or a greater-than-stereo multichannel format (Pro Tools HD only).



New Track dialog

## Group

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



Group dialog

## Mix Groups, Edit Groups, and Mix/Edit Groups

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

### Mix Groups in Pro Tools HD

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

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

### Mix Groups in Pro Tools LE

Mix Groups in Pro Tools LE always affect the following:

- Main volume
- Automation mode

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

- Main Mute
- Solo
- Send Level
- Send Mute

### Edit Groups

Edit Groups affect the following items in the Edit window:

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

---

## Duplicate

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

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

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

---

## Split into Mono

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



---

## **Make Inactive or Make Active**

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

---

## **Delete**

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

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

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

---

## **Write MIDI Real-Time Properties**

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

---

## **Set Record Tracks to Input Only**

**(Pro Tools HD Only)**

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

---

## **Set Record Tracks to Auto Input**

**(Pro Tools HD Only)**

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

---

## Auto Input Monitoring or Input Only Monitoring

(Pro Tools LE and M-Powered Only)

### Auto Input Monitoring

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

### Input Only Monitoring

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

---

## Scroll To Track

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

---

## Clear All Clip Indicators

This command clears all clip indication from all meters.

---

## Coalesce VCA Master Automation

(Pro Tools HD Only)

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

---

## Coalesce Trim Automation

(Pro Tools HD Only)

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

---

## Clear Trim Automation

(Pro Tools HD Only)

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

---

## Solo, Mute, Record Arm, and Input Monitor Tracks with a Selection Commands

Pro Tools provides commands for record enabling, input monitor enabling, soloing, and muting any tracks that contain the Edit cursor or an Edit selection.

**Solo Tracks with a Selection** This command toggles solo on or off. Toggling is only supported when the Solo mode (Options > Solo Mode) is set to either X-OR or Momentary mode.

**Mute Tracks with a Selection** This command toggles mute on or off.

**Record Arm Tracks with a Selection** This command toggles Record enable on or off.

**Input Monitor Tracks with a Selection (Pro Tools HD Only)** This command toggles input monitoring on or off.

---

## Create Click Track

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



## chapter 7

# Region Menu

Region menu commands are used to manage and edit regions.



Region menu

## Edit Lock/Unlock Region

If you have a region or group of regions that you want to protect from being inadvertently edited, you can Edit-lock them. Regions that are Edit-locked cannot be edited (such as cutting, deleting, separating, or trimming) or moved to a different time location. Copied edit-locked regions can be pasted to any track or time location, but the copy will also be Edit-locked at the new time location.

## Time Lock/Unlock

For regions that you want to lock to a particular location in a track (a beat, SMPTE frame, or sample location), you can lock it in place so it cannot be moved accidentally. Time-locked regions cannot be moved or deleted. However, they can be edited in ways that do not move or delete the region sync point to a different time location (such as separating, trimming, AudioSuite™ processing, or even moving the region to another track). When separating a Time-locked region, any new regions will also be locked to their time locations

---

## Send to Back

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

---

## Bring To Front

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

---

## Rating

Using this command, you can rate different regions on a scale of 1 to 5, where 5 is the highest and 1 is the lowest. Region rating is useful for identifying which takes (regions) you like the most when compositing playlists. You can display or hide the region rating in regions to facilitate track compositing or regular editing. You can also show or hide Playlist lanes based on the ratings of regions in the playlist.

---

## Group

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

---

## Ungroup

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



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

---

## Ungroup All

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



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

---

## Regroup

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

---

## Loop

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

---

## Unloop

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

---

## Capture

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

---

## Rename

This command lets you rename the selected region. When renaming a region that was auto-created during editing, the region becomes a user-defined region and is displayed in the Region List even when auto-created regions are hidden.

---

## Identify Sync Point and Remove Sync Point

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

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

---

## Quantize to Grid

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

---

## Elastic Properties

This command lets you view the Elastic Audio properties of any region on an Elastic Audio-enabled track. You can also edit Event markers for Elastic Audio.

---

## **Conform to Tempo**

This command lets you conform regions on Elastic Audio–enabled tracks (both sample- and tick-based) to the session tempo. If necessary, the Conform to Tempo command analyzes the selected region to determine its tempo and duration (in bars and beats), and then applies Elastic Audio processing to conform the region to match the session tempo.

---

## **Remove Warp**

This command removes warping applied to a region, but leaves underlying Warp markers intact. This feature will only remove warping created by Warp markers (that is, warping caused by quantization or tempo mapping). This can be useful if you are not satisfied with the results and want to revert to the pre-warped region.

---

## **Remove Pitch Shift**

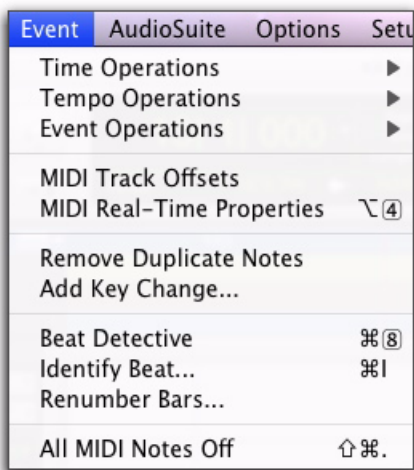
This command removes pitch shifts applied to Elastic Audio–enabled regions using the Pitch Shift option in the Elastic Properties dialog.



## chapter 8

# Event Menu

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



Event menu

## Time Operations

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

### Time Operations Window

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

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



Time Operations window, Change Meter option

## Change Meter

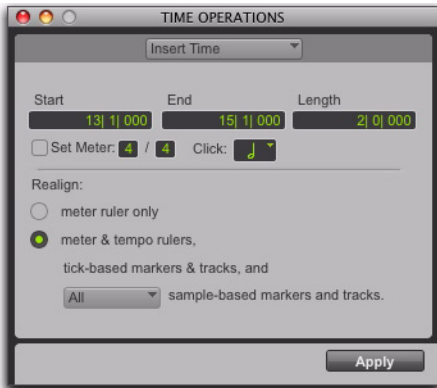
The Change Meter command lets you specify complex meter changes for Bar|Beat-based material. You can enter meter changes at a particular bar, make a meter change over a selected area of time, or add meter changes sequentially one bar at a time.



*Time Operations window, Change Meter option*

## Insert Time

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



*Time Operations window, Insert Time option*

## Cut Time

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



*Time Operations window, Cut Time option*

## Move Song Start

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



*Time Operations window, Move Song Start option*

---

## Tempo Operations

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

### Tempo Operations Window

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

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



*Tempo Operations window, Constant page*

### Constant

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

### Linear

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

### Parabolic

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

### S-Curve

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

### Scale

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

### Stretch

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

---

## Event Operations

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

### Event Operations Window

The Event Operations window provides commands to transform groups of MIDI notes to affect pitch, timing, and phrasing. The Quantize and Restore Performance Event Operations can also be applied to audio region start times (or sync points) or Elastic Audio events.

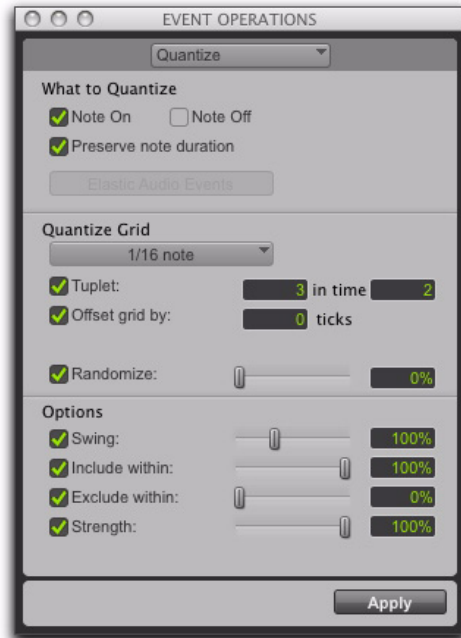
- Quantize
- Change Velocity
- Change Duration
- Transpose
- Select/Split notes
- Input Quantize
- Step Input
- Restore Performance
- Flatten Performance



Event Operations window, Transpose page

## Quantize

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



Event Operations window, Quantize page

Quantize lets you choose from two different types of quantization.

- Grid Quantize lets you adjust the placement of selected MIDI events, Elastic Audio events, or audio regions in a track so that their start or end points precisely align to the quantization value chosen.
- Groove Quantize lets you adjust the placement of selected MIDI events, Elastic Audio events, or audio regions in a track so that their timings, durations, and velocities align to the selected groove template grid. Pro Tools installs several pre-defined groove templates for use on all Pro Tools systems. With Pro Tools HD, DigiGroove templates can be created using Beat Detective.

## Restore Performance

This command lets you restore the original MIDI or audio performance regardless of how many edits you have made or whether or not the undo queue has been cleared (for example, by saving the session). Restore Performance can also be applied to quantized Elastic Audio Events or quantized audio regions.

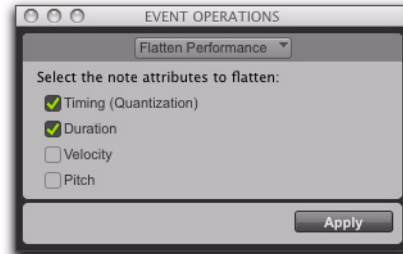
For MIDI, one or more of the following note attributes can be restored: Timing (Quantization), Duration, Velocity, and Pitch. For audio, only Timing (Quantization) can be restored.



*Event Operations window, Restore Performance page*

## Flatten Performance

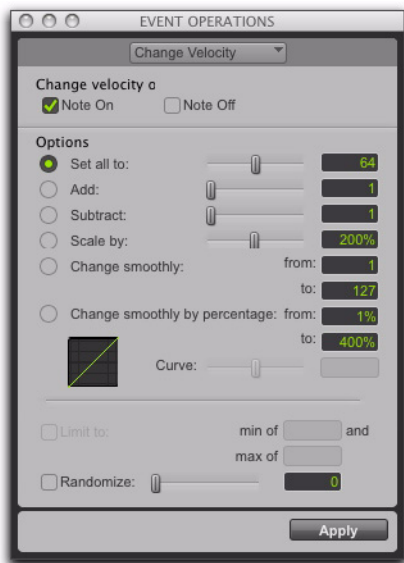
This command lets you lock the specified current note parameters as the “restore to” state, overriding the original performance. One or more of the following note attributes can be flattened: Timing (Quantization), Duration, Velocity, and Pitch. Flatten Performance can be undone.



*Event Operations window, Flatten Performance page*

## Change Velocity

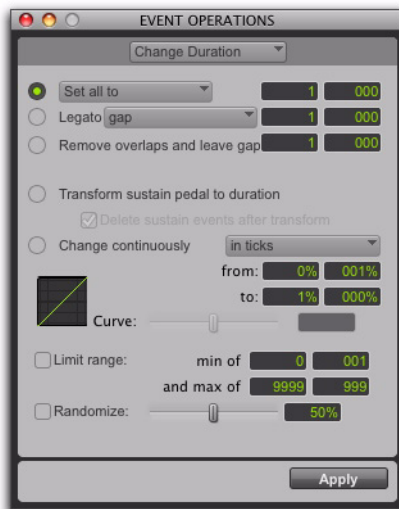
This command lets you automatically adjust Note On (attack) and Note Off (release) velocities for selected MIDI notes. Use it to make notes louder or softer, or to create a crescendo or diminuendo.



Event Operations window, Change Velocity page

## Change Duration

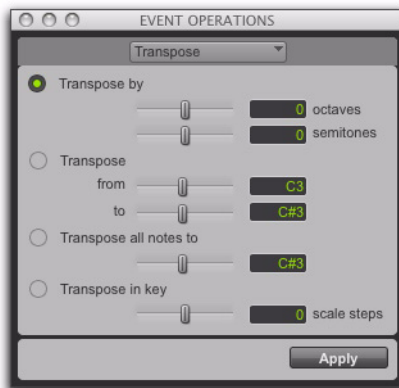
This command lets you adjust the duration for selected MIDI notes. It can be used to make melodies and phrases more staccato or more legato.



Event Operations window, Change Duration page

## Transpose

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



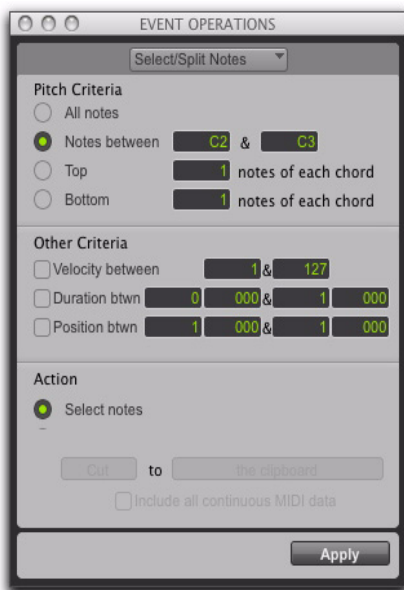
Event Operations window, Transpose page

## Select/Split Notes

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

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

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



Event Operations window, Select/Split Notes page

## Input Quantize

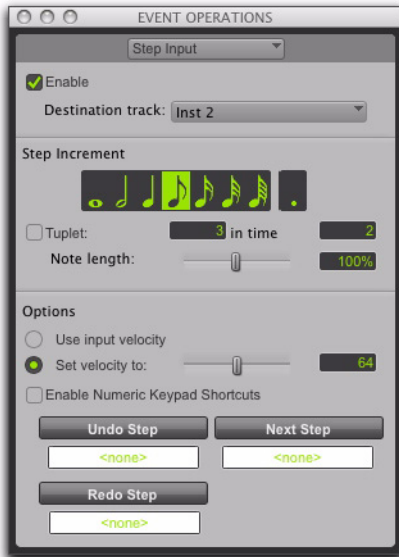
This command lets you quantize MIDI notes as they are performed and recorded. While this will improve the strict rhythmic accuracy of a performance, it can also give it a stiff, mechanical feel. To preserve the original rhythmic nuances of a performance, experiment with lower Strength settings, or deselect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



Event Operations window, Input Quantize page

## Step Input

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



Event Operations window, Step Input page

## MIDI Track Offsets

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



MIDI Track Offsets window

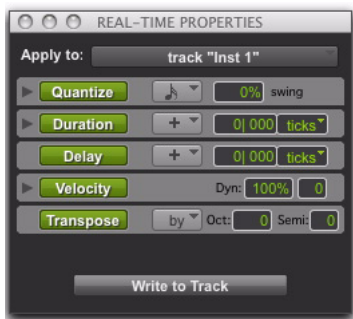
By configuring a MIDI offset, you can make MIDI tracks play back slightly earlier (by a specific number of samples), thereby compensating for any audio monitoring latencies. MIDI offsets affect playback only and do not alter how MIDI data is displayed in the Edit window.



---

## MIDI Real-Time Properties

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



*MIDI Real-Time Properties window*

---

## Remove Duplicate Notes

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

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

---

## Add Key Change

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

---

## Beat Detective

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

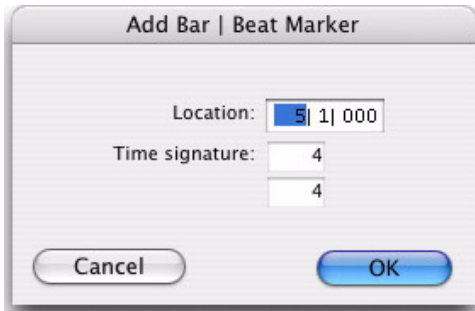


*Beat Detective window*

---

## Identify Beat

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



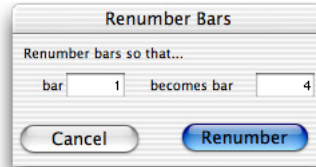
*Identify Beat dialog*

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

---

## Renumber Bars

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



*Renumber Bars dialog*

---

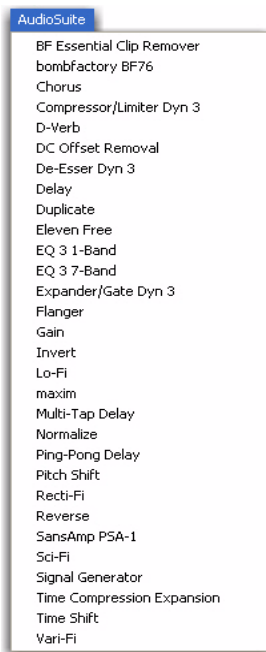
## All MIDI Notes Off

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

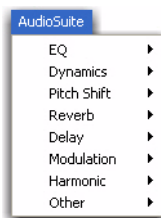
## chapter 9

# AudioSuite Menu

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




**AudioSuite menu (plug-ins organized by Flat List)**



**AudioSuite menu (organized by Category)**

This chapter includes all the AudioSuite plug-in categories and the DigiRack™ plug-ins that are included in them, in addition to the free Bomb Factory plug-ins.

 For details on each of the AudioSuite plug-ins, refer to the *DigiRack Plug-ins Guide* and the *Bomb Factory® Guide*

---

## EQ Plug-ins

### 1 Band, 2–4 Band, and 7 Band EQ III

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

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

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

---

## Dynamics Plug-ins

### Compressor/Limiter III

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

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

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

### De-Esser III

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

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

### Expander/Gate III

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

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

### Bomb Factory BF76

The Bomb Factory BF76 plug-in applies compression to audio material, depending on the ratio of compression used.

Four selectable compression ratios are provided, along with controls allowing variable attack and release times.

When using the AudioSuite version of the Bomb Factory BF76, be sure to select a side-chain input (normally the track you are processing). The default is “None” and if you leave it set like this, there’s nothing feeding the detector and you won’t hear any compression action.

### Maxim

The Maxim compressor and limiter plug-in applies either compression or limiting to audio material, depending on the ratio of compression used. Maxim is ideal for critical mastering applications, as well as standard peak-limiting tasks.

---

## Pitch Shift Plug-ins

### Pitch Shift

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

### Time Shift

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

### Vari-Fi

Vari-Fi is an AudioSuite-only plug-in that provides a pitch-change effect similar to a tape deck or record turntable speeding up from or slowing down to a complete stop. Vari-Fi preserves the original duration of the audio selection.

---

## Reverb Plug-ins

### D-Verb

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

---

## Delay Plug-ins

### Delay

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

### Multi-Tap Delay

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

### Ping-Pong Delay

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

---

## Modulation Plug-ins

### Chorus

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

### Flanger

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

### Sci-Fi

Sci-Fi adds synth-like effects such as ring modulation, resonance, and sample & hold to your audio region. These effects are typically found on older, modular analog synthesizers. Sci-Fi is ideal for adding a synth edge to a track.

---

## Harmonic Plug-ins

Harmonic plug-ins include plug-ins that change the harmonic quality of audio.

### Eleven Free

Eleven Free provides amplifier simulation. You get two custom guitar amplifiers and two cabinet models, selected from among the “best of the best” vintage and contemporary gear provided in the full version of Eleven. Ideal for fattening up guitar or bass tracks that have been recorded directly into Pro Tools.

### Lo-Fi

Lo-Fi down-processes audio by reducing its sample rate and bit resolution. It is ideal for emulating the grungy quality of 8-bit samplers.

### Recti-Fi

Recti-Fi provides additive synthesis effects through waveform rectification. Recti-Fi multiplies the harmonic content of an audio track and adds subharmonic or superharmonic tones.

### SansAmp PSA-1

The SansAmp PSA-1 provides amplifier simulation, harmonic generation, cabinet simulation and equalization tone shaping. It is ideal for fattening up guitar or bass tracks that have been recorded directly into Pro Tools.

---

## Noise Reduction Plug-ins

Noise Reduction plug-ins (such as Sonic NoN-OISE) are used for removing pops, clicks, hum, and other unwanted noise that occur in audio.

---

## Instrument Plug-ins

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

---

## Other Plug-ins

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

### BF Essential Clip Remover

The BF Essential Clip Remover repairs clipped audio recordings.

### DC Offset Removal

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

### Duplicate

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

### Gain

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

### Invert

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

### Normalize

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

### Reverse

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

### Signal Generator

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

### Time Compression/Expansion

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

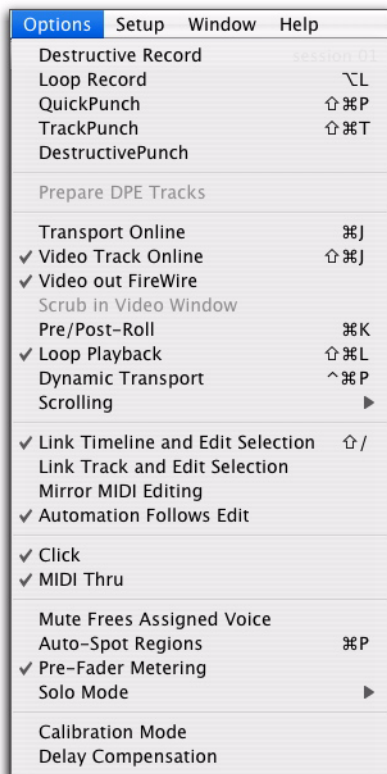




## chapter 10

# Options Menu

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



Options menu (Pro Tools HD)

## Destructive Record

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

## Loop Record

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

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

---

## QuickPunch

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

---

## TrackPunch

(Pro Tools HD Only)

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

---

## DestructivePunch

(Pro Tools HD Only)

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

---

## Prepare DPE (DestructivePunch-Enabled) Tracks

(Pro Tools HD Only)

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

---

## Transport Online

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

---

## Video Track Online

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

---

## Video Out FireWire

### (QuickTime Movies Only)

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


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

---

## Scrub in Video Window

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

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

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

---

## Pre/Post-Roll

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

---

## Loop Playback

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

---

## Dynamic Transport Mode

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

---

## Scrolling

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

### No Scrolling

The No 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.

### After Playback

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

### Page

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

## Continuous

**(Pro Tools HD, and Pro Tools LE with Complete Production Toolkit or DV Toolkit 2 Only)**

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

## Center Playhead

**(Pro Tools HD Only)**

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

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

---

## Link Timeline and Edit Selection

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

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

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

---

## Link Track and Edit Selection

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

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

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

---

## Mirror MIDI Editing

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

---

## Automation Follows Edit

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

---

## Click

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

---

## MIDI Thru

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

---

## Mute Frees Assigned Voice

**(Pro Tools HD Only)**

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

---

## Auto-Spot Regions

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

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

---

## Pre-Fader Metering

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

---

## Solo

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

### Solo Modes

#### (Pro Tools HD Only)

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

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

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

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

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

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

### Solo Latch Options

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

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

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

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

---

## Calibration Mode

#### (Pro Tools HD Only)

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

---

## Delay Compensation

#### (Pro Tools HD Only)

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

---

## Low Latency Monitoring

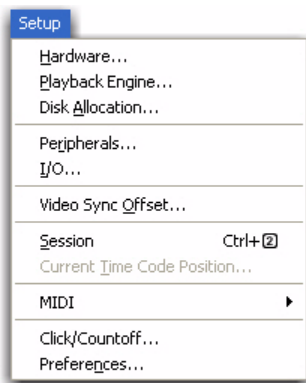
#### (003 Family, Digi 002, Digi 002 Rack, and Mbox 2 Pro Only)

003® family, Digi 002®, Digi 002 Rack and Mbox® 2 Pro systems can use the Low Latency Monitoring option to record with an extremely small amount of monitoring latency, to as many tracks as each system supports.

## chapter 11

# Setup Menu

This menu provides commands to open dialogs and windows for configuring various Pro Tools hardware and software parameters.

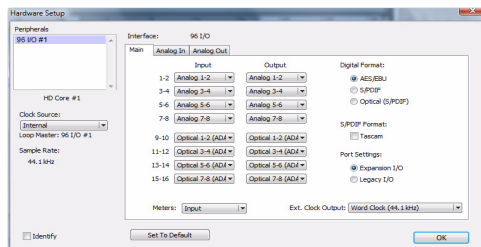


Setup menu

## Hardware

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

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



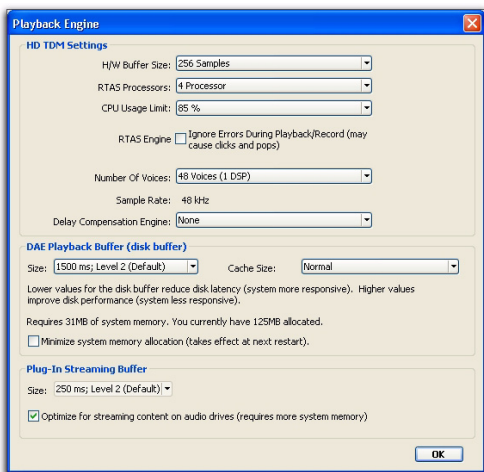
Hardware Setup dialog, Main page (96 I/O shown)

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

## Playback Engine

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

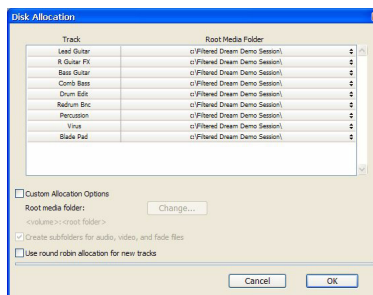
On Pro Tools|HD systems, you can select the number of voices and voiceable tracks for your system and its sessions. Voice count choices are based on how much DSP processing you want to allocate for voicing. If you change the Number Of Voices setting (Pro Tools HD only) mid-session, the session will be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



Playback Engine dialog

## Disk Allocation

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



Disk Allocation dialog

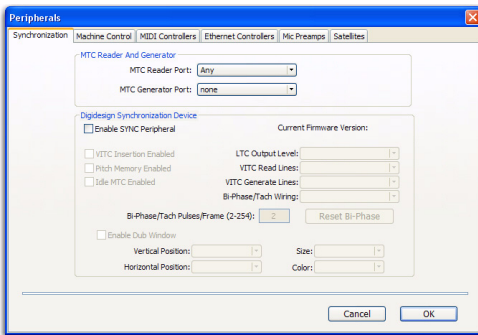


## Peripherals

This Peripherals dialog provides several tabbed pages (Synchronization, Machine Control, MIDI Controller, Ethernet Controller, and Microphone Preamp) for configuring various peripheral device for use with Pro Tools (such as Digidesign's SYNC I/O™, Command|8®, or PRE)™.

### Synchronization

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

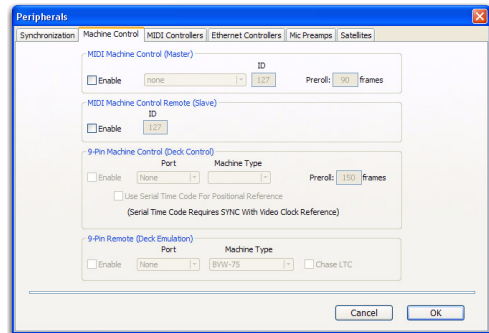


Peripherals dialog, Synchronization page

### Machine Control

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

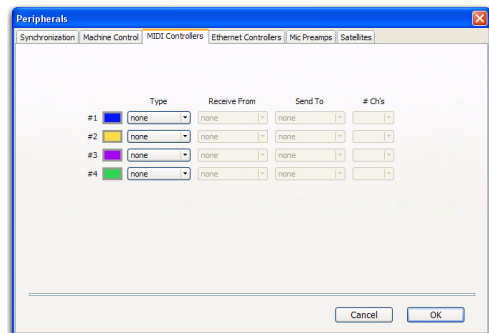
Slaving Pro Tools to MIDI Machine Control is supported on all Pro Tools systems. 9-pin Machine Control (Deck Control) and 9-Pin Remote (Deck Emulation) modes require Digidesign MachineControl™.



Peripherals dialog, Machine Control page

### MIDI Controllers

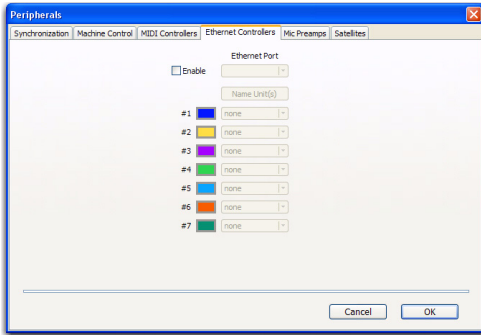
This page configures MIDI control surfaces such as the Command|8.



Peripherals dialog, MIDI Controllers page

## Ethernet Controllers

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

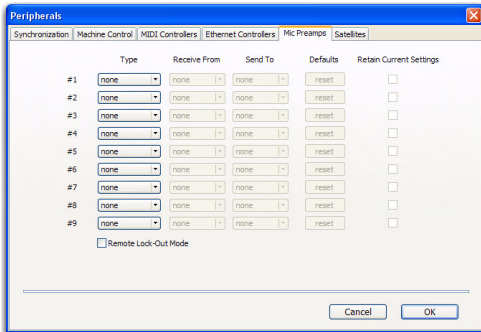


*Peripherals dialog, Ethernet page*

## Mic Preamps

**(Pro Tools HD Only)**

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

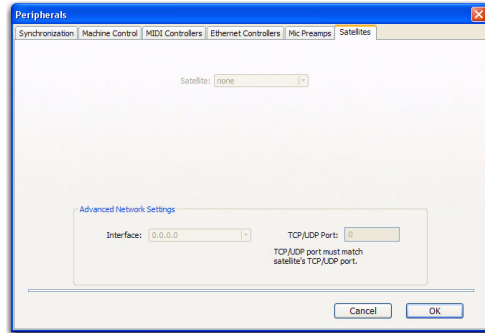


*Peripherals dialog, Mic Preamps page*

## Satellite

**(Pro Tools HD Only)**

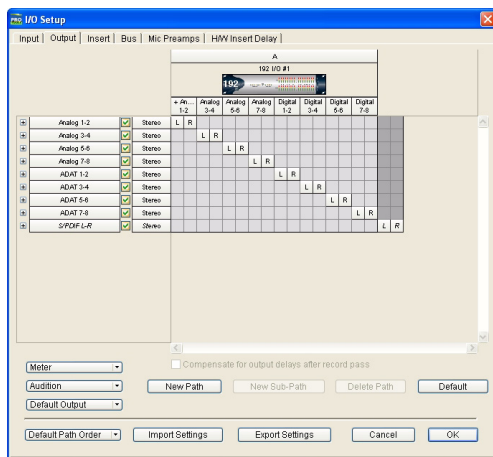
This page configures Pro Tools for the Video Satellite HD option, which synchronizes playback and capture between Pro Tools and Media Station|PT.



*Peripherals dialog, Satellites page*

## I/O

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



### I/O Setup dialog, Output page

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

## Machine Track Arming Profiles

### (Pro Tools HD with MachineControl Option Only)

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

## Video Sync Offset

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

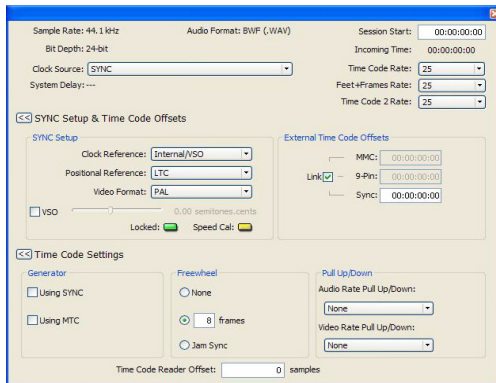
**Avid Video Offset** When playing Avid video through an Avid video peripheral, Pro Tools automatically compensates for the delay introduced by the peripheral. This means you can leave the setting at 0 frames and the output of the Avid video peripheral will be in sync with the audio. If you have a plasma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

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

---

## Session

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

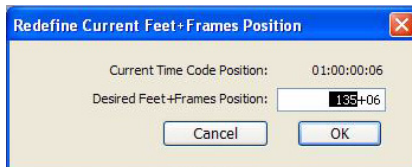


Session Setup window

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## Current Feet+Frames Position

(Pro Tools HD, and Pro Tools LE with Complete Production Toolkit or DV Toolkit 2 Only)



Current Feet+Frames dialog

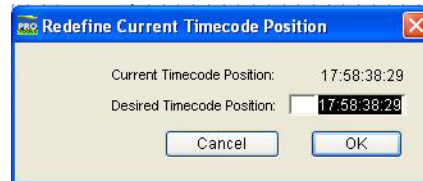
This command lets you specify a Feet+Frames value based on the current Edit cursor time code location. Typically, this feature lets test tones, pre-roll, Academy leader, and similar pre-program material to be more easily integrated into Pro Tools sessions.

---

## Current Time Code Position

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

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



Current Time Code Position dialog

---

## External Time Code Offset

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

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

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

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

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

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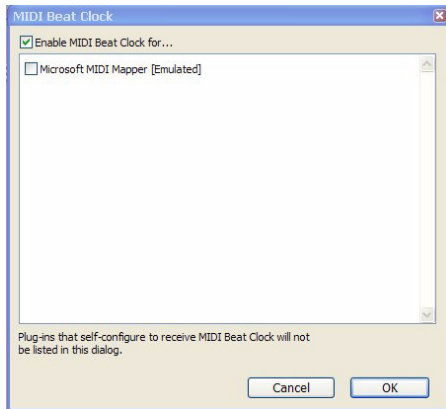
# MIDI

## MIDI Studio

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

## MIDI Beat Clock

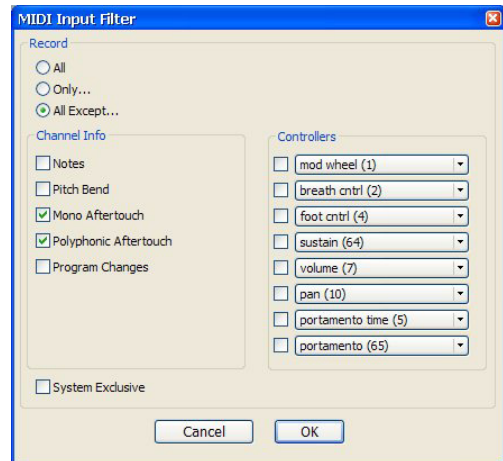
This command lets you enable synchronization for certain MIDI devices (such as drum machines, software synthesizers, and hardware sequencers) to MIDI Beat Clock. Devices selected in the MIDI Beat Clock dialog will receive the MIDI Beat Clock signal. If your MIDI interface does not support transmitting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



*MIDI Beat Clock dialog*

## Input Filter

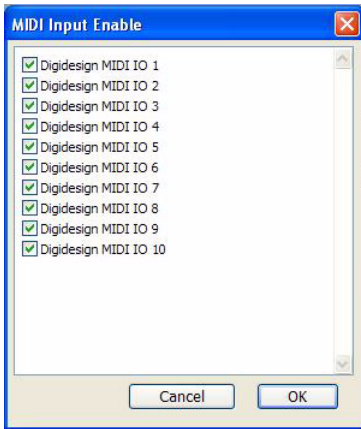
This command provides settings for filtering out selected MIDI messages from your recording. The Input Filter can be set to record all messages, only the specified messages, or all except the specified messages. When using the Only option, only the MIDI messages that are selected will be recorded. Conversely,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



*MIDI Input Filter dialog*

## Input Devices

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

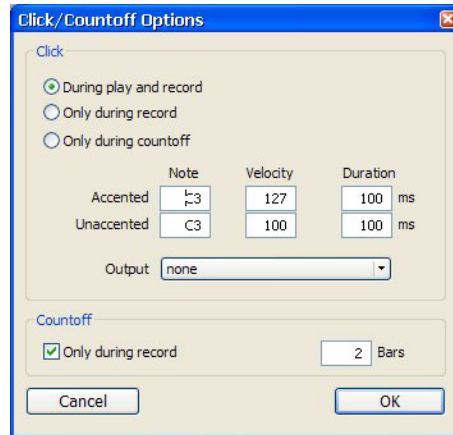


*MIDI Input Enable dialog*

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## Click/Countoff

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

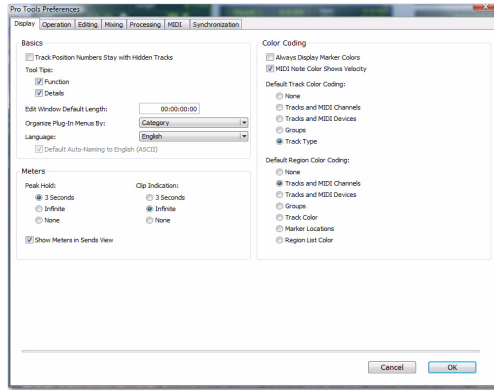


*Click/Countoff Options dialog*

# Preferences

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

## Display Preferences



### Basics Section

**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.

### Track Position Numbers Stay with Hidden Tracks

When selected, tracks keep their track numbers even when hidden. When not selected, numbers are only assigned to tracks that are shown. In this case, active tracks are then numbered sequentially, and hidden tracks are not numbered.

### Tool Tips Display Options

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

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

### Edit Window Default Length

This preference sets a default length for the Edit window in hours, minutes, seconds, and frames (Pro Tools HD or Pro Tools LE with DV Toolkit 2 only). This is useful if you want to assemble a session of a particular length or leave extra room to expand the Edit window's work area in your session. The maximum length is 12 hours and 25 seconds at 48 kHz, and proportionally less at higher sampling rates. For best scrollbar sensitivity, set the length to slightly longer (a minute or more) than the total session or song length.

### “Organize Plug-In Menus By” Options

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

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

**Category** Organizes plug-ins by process category (such as EQ, Dynamics, and Delay), with individual plug-ins listed in the category submenus. Plug-ins that do not fit into a standard category

(such as the DigiRack Signal Generator), or third-party plug-ins that have not had a category designated by their developers, appear in the Other category. Plug-ins can appear in more than one category.

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

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

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

## Meters Section

### Peak Hold Options

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

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

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

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

### Clip Indication Options

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

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

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

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

### Show Meters in Sends View

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

## Color Coding

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

**MIDI Note Color Shows Velocity** When enabled, MIDI notes display varying shades of the assigned track color in MIDI notes view in the Edit window. Notes with high velocities are darker (more saturated) and notes with lower velocities are lighter (less saturated)

### Default Track Color Coding Options

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

**None** Turns off color assignment for tracks.



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

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

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

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

### Default Region Color Coding Options

These color coding options determine the default color coding assignment for tracks, Marker Locations, and regions residing in the track playlist and Region List. Choices are:

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

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

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

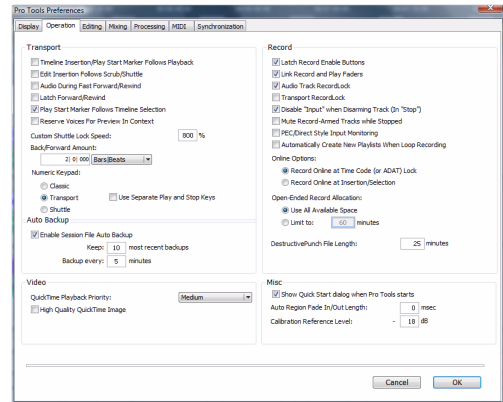
**Groups** Assigns a color to each region according to the Group ID of its track. If groups are suspended using the Suspend Groups command, all regions display black waveforms or MIDI notes on a light gray background.

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

**Marker Locations** Assigns a unique color to each marker area in the Marker ruler, including the area preceding the first marker.

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

## Operation Preferences



### Transport Section

**Timeline Insertion/Play Start Marker Follows Playback** When selected, the Timeline Insertion and the Play Start Marker both move to the point in the Timeline where playback stops. When deselected, the Timeline Insertion and Play Start Marker do not follow playback, but return to the point in time where playback began.



Press **Start+N (Windows)** or **Control+N (Mac)** to toggle the Timeline Insertion/Play Start Marker Follows Playback preference on and off.

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

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

**Latch Forward/Rewind** When selected, fast forward and rewind latch and continue until you start or stop playback. When disabled, the Fast Forward and Rewind only last as long as you hold down the mouse after clicking either button on the Transport (or hold down the corresponding switch on a Control Surface).

#### **Play Start Marker Follows Timeline**

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

#### **Reserve Voices for Preview in Context (Pro Tools HD Only)**

When enabled, Pro Tools reserve the appropriate number of voices for preview in context (previewing audio files in DigiBase™ during session playback). The number of available voices is reduced by the channel width of the selected Audition Paths on the Output page of the I/O Setup window. For example, if the number of playback voices is set to 48 in the Playback Engine, and you have a stereo audition path selected in the I/O Setup, only 46 voices will be available for tracks. If you have a 5.1 audition path, only 42 voices will be available. When this option is disabled, you will not be able to preview in context if there are not enough available voices.

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

**Back/Forward Amount** Sets the default length of Back, Back and Play, Forward and Forward and Play. The timebase of the Back/Forward Amount settings follows the Main Time Scale by default, or you can deselect Follow Main Time Scale and select another timebase format: Bars:Beats, Min:Sec, Time Code, Feet+Frames, or Samples.

#### **Numeric Keypad Mode**

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


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

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

**Shuttle (Pro Tools HD Only)** Selects a type of shuttling different from that of Shuttle Lock mode. With the Numeric Keypad mode set to Shuttle, playback is triggered by pressing and holding the keys on the numeric keypad—playback stops once the keys are released. Various

playback speeds are available in both forward and reverse. You can also recall Memory Locations by typing Period (.), the Memory Location number, and Period (.) again.

**Use Separate Play and Stop Keys** When enabled, this option lets you start playback with the Enter key and stop playback with the 0 key on the numeric keypad. This is useful for quickly starting and stopping playback when auditioning loop transitions. Use Separate Play and Stop Keys is only available in Transport Numeric Keypad mode.

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

## Video Section

### QuickTime Playback Priority Options

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

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

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

### High Quality QuickTime Image

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

### Avid Video Errors Stop Playback

#### (Pro Tools HD with Avid Video Engine Only)

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

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

### Avid Video NTSC Has Setup (NTSC-J)

#### (Pro Tools HD with Avid Video Engine Only)

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

## Auto Backup Section

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

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

**Backup Every** Specifies how often the session is saved.

## Record Section

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

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

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

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

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

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

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

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

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

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

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

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

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

**Automatically Create New Playlists When Loop Recording** Copies loop recorded alternate takes to new playlists in the track. This is especially useful to prepare for track compositing in Playlist View after loop recording multiple alternate takes.

## Online Options

### **Record Online at Time Code (or ADAT)**

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

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

### **Open Ended Record Allocation**

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

**Use All Available Space** When selected, the drive’s entire available space is allocated. Generally, this is a good setting for recording longer takes, as it provides the maximum amount of drive space. Additionally, when recording multiple tracks, the files are spread across your drive. 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 for one take. This can help reduce the time it takes to begin recording by allocating only a portion of your hard drive. The number of minutes specified is allocated for each record-enabled track. You may want to experiment with this number to achieve the recording performance you want.

If you do not regularly record longer takes, set a smaller length (such as a low multiple of the song’s total length).

### **DestructivePunch File Length (Pro Tools HD Only)**

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

## Misc (Miscellaneous) Section

### (Pro Tools HD Only)

#### Show Quick Start Dialog When Pro Tools Starts

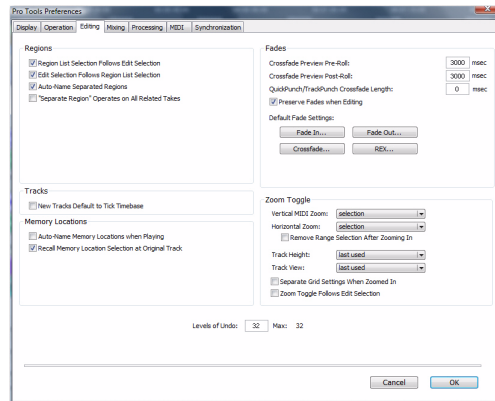
When selected, Pro Tools shows the Session Quick Start dialog on launch.

**Auto Region 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 means that no auto-fading will occur. The Auto Fade value is saved with the session, and is automatically applied to all free-standing region boundaries until you change it.

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

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

## Editing Preferences



## Regions Section

#### Region List Selection Follows Edit Selection

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

#### Edit Selection Follows Region List Selection

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

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

#### “Separate Region” Operates On All Related Takes

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

## Tracks Section

**New Tracks Default to Tick Timebase** When selected, all new tracks default to ticks. When deselected, audio, Auxiliary Input, Master Fader, and VCA (Pro Tools HD only) tracks default to samples.

## Memory Locations Section

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

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

## Fades Section

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

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

**QuickPunch/TrackPunch Crossfade Length** Specifies a default length for crossfades created by QuickPunch or TrackPunch (Pro Tools HD only) recordings. Crossfades occur before the punch in and after the punch out.

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

## Default Fade Settings

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

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

**Crossfade** Selects the default envelope shape for crossfades.

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

## Zoom Toggle Section

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

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

**Remove Range Selection After Zooming In** When selected, the current Edit selection collapses into an insertion point after zoom toggling in. Zoom toggling back out reverts to the previous selection.

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

**Track View** Selects Waveform/Notes, Last Used, or No Change for the Zoom Toggle Track View.

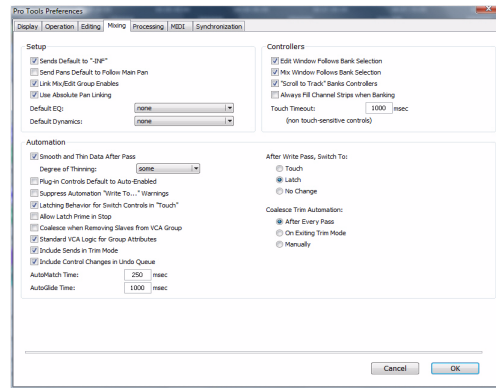
**Separate Grid Settings When Zoomed In** When selected, this option retains the same (current) grid setting when zoom toggling in or out. When this option is deselected, the grid setting stored with Zoom toggle is recalled when zoom toggling in.

**Zoom Toggle Follows Edit Selection** When selected, zoom toggle automatically follows the current edit selection. When disabled, changing the edit selection has no affect on the currently toggled-in track.

## Levels of Undo

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

## Mixing Preferences



## Setup Section

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

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

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



### **Use Absolute Pan Linking (Pro Tools HD**

**Only)** This option affects behavior of grouped pan controls.

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

### **Default EQ**

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

### **Default Dynamics**

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

## **Controllers**

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

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

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

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

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

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

## Automation Section

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

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

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

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

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

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

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

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

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

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

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

**Include Sends in Trim Mode (Pro Tools HD**

**Only)** This option determines the Trim status of Send faders when a track is put in Trim mode.

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

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

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

Any set to default operations that affect mixer controls will be entered into the Undo queue.

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

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

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

**Coalesce Trim Automation Options****(Pro Tools HD Only)**

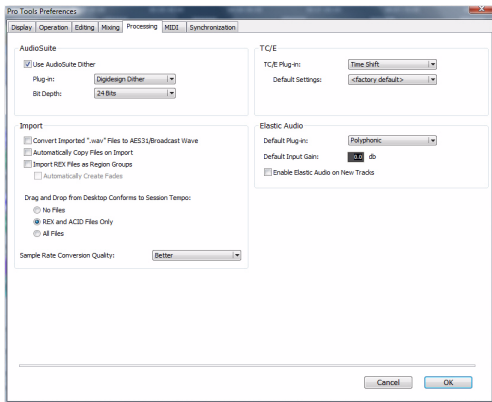
These options determine when Trim automation is committed to the main automation playlist on a track.

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

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

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

## Processing Preferences



### AudioSuite Section

**Use AudioSuite Dither** When selected, certain AudioSuite plug-ins automatically apply dither when processing. AudioSuite plug-ins that support automatic dithering include: Gain, Normalize, Smack!, and Sonic NoNOISE.

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

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

### Import Section

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

**Automatically Copy Files on Import** When selected, all audio files that are imported by dragging and dropping are copied to the current session’s Audio Files folder, regardless of whether the files need to be converted to the current session’s file type, bit depth or sample rate. Additionally, when selected, the Import Session Data dialog defaults to “Copy from Source Media.” The Automatically Copy Files on Import preference does not affect the Import Audio command.

**Import REX Files as Region Groups** When selected, REX files are imported as region groups, all the underlying slices are imported as individual regions contained within the region group. When this option is not selected, importing REX files into a session converts them to the session’s audio file format, the individual slices are consolidated, and the slice information is used for Elastic Audio analysis. These files remain tick-based after import and conversion.

**Automatically Create Fades** When selected, crossfades are applied automatically to the sliced regions within region groups created by importing REX files. If the Import REX Files as Region Groups option is not selected, the Automatically Create Fades option is not available.

To change the default fade settings for REX files, click the REX button in the Default Fade Settings section on the Editing Preferences page.

### **Drag and Drop From Desktop Conforms to Session Tempo**

The Drag and Drop From Desktop Conforms to Session Tempo options determine whether or not REX, ACID, and audio files are imported as tick-based Elastic Audio and conformed to the session tempo.

**None** When enabled, REX and ACID files, and all other audio files are not conformed to the session tempo when imported by drag and drop from Windows Explorer or the Mac Finder. They are imported as sample-based files and converted to the sessions audio file format.

**REX and ACID Files Only** When enabled, only REX and ACID files are conformed to the session tempo when imported by drag and drop from Windows Explorer or the Mac Finder. REX files are imported either as tick-based Elastic Audio or, if the Import REX Files as Region Groups option is enabled, as tick-based region groups.

**All Files** When enabled, all audio files imported by drag and drop from Windows Explorer or the Mac Finder are imported as tick-based Elastic Audio and conform to the session tempo.

### **Sample Rate Conversion Quality**

The Sample Rate Conversion Quality preference lets you select the default sample rate conversion quality for importing audio files by drag and drop from any DigiBase browser, or Windows Explorer, or Mac Finder. The higher the quality of sample rate conversion you choose, the longer Pro Tools will take to process the audio file.

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

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

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

### **Elastic Audio Section**

These preferences determine Elastic Audio usage and settings on new tracks, as well as for previewing and importing tick-based audio.

**Default Plug-in** Lets you select any Real-Time Elastic Audio plug-in as the default for previewing and importing Elastic Audio. The selected Default Elastic Audio plug-in is also used when new tracks are created with the Enable Elastic Audio on New Tracks option enabled.

**Default Input Gain** Lets you attenuate the signal input to Elastic Audio plug-ins by 0 to -6 dB for preview and import. If you experience clipping due to Elastic Audio processing during preview or after import, you may want to set the Default Input Gain to slightly attenuate the audio signal input for Elastic Audio processing. This preference also applies to any audio imported to an Elastic Audio-enabled track.

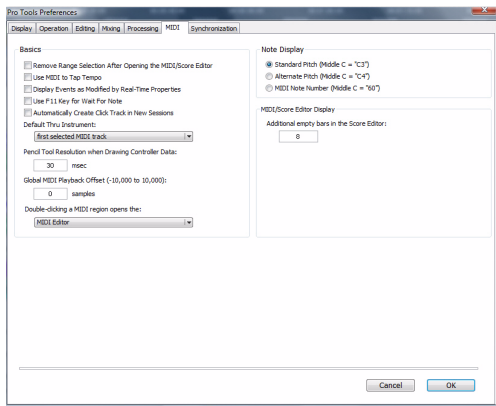
The Elastic Properties window inherits the Default Input Gain preference. To apply further region-based Input Gain for Elastic Audio processing, select the region and adjust the Input Gain setting in the Elastic Properties window.

**Enable Elastic Audio on New Tracks** When selected, new tracks are created with Elastic Audio enabled. The selected Default Plug-in is used.



*If the Enable Elastic Audio on New Tracks option is selected, you may want to also select the New Tracks Default to Tick Time-base option in the Editing Preferences page.*

## MIDI Preferences



### Basics Section

**Remove Range Selection After Opening the MIDI/Score Editor** When selected, the current Edit selection collapses into an insertion point after opening either a MIDI Editor window or the Score Editor window.

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

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

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

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

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

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

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

### “Double-clicking a MIDI Region Opens...”

This option lets you specify what happens when you double-click MIDI regions on MIDI and Instrument tracks in the Edit window.

**MIDI Editor** Opens the MIDI region in a MIDI Editor window.

**Score Editor** Opens the MIDI region in the Score Editor window.

**MIDI Event List** Opens the MIDI region in the MIDI Event List.

**Name Dialog** Opens the Name dialog for the MIDI region.

## Note Display Options

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

## Delay for External Devices Section (Pro Tools HD Only)

These options only apply when a Delay Compensation Engine is chosen in the Playback Engine dialog and Delay Compensation is enabled in Pro Tools. These options are distinct from the hardware offsets available for hardware inserts in the I/O Setup.

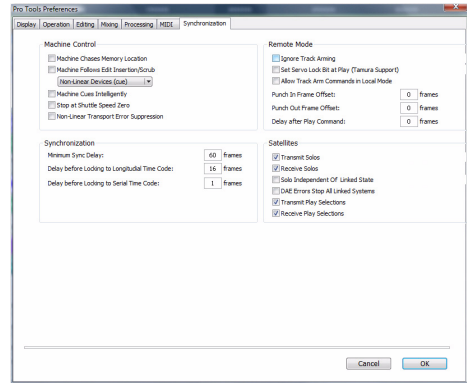
**MIDI Time Code** When selected, Pro Tools applies Delay Compensation to Pro Tools-generated MIDI Time Code.

**MIDI Beat Clock** When selected, Pro Tools applies Delay Compensation to Pro Tools-generated MIDI Beat Clock.

## MIDI/Score Editor Display

**Additional Empty Bars in the Score Editor** Lets you specify the default number of empty bars that appear in the Score Editor window after the end of the last MIDI region in the session.

## Synchronization Preferences



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

## Machine Control Section

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

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

When the connected device is a linear device (such as a tape deck), choose “Linear Devices (jog)” to set Pro Tools to send jog commands.

When the connected device is a non-linear device (such as a random-access video recorder or another Pro Tools system), choose “Non-Linear Devices (cue)” to set Pro Tools to send cue commands.

**Machine Cues Intelligently (Pro Tools HD**

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

**Stop at Shuttle Speed Zero (Pro Tools HD**

**Only)** Causes Pro Tools to send a Stop command whenever you stop shuttling. This is useful if you have a machine that requires an explicit stop command to park correctly.

**Non-Linear Transport Error Suppression (Pro Tools**

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

**Delay Before Locking to Time Code (Pro Tools HD**

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

**Remote Mode (9-Pin Deck Emulation) Section**

**(Pro Tools HD Only)**

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

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

**Allow Track Arm Commands in Local Mode**

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

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

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

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

**Synchronization Section**

**Minimum Sync Delay** Sets the initial amount of prime time (in frames) your system's devices need to achieve synchronization "lock."

This amount varies for each device. Pro Tools lock up delay is set by entering a value for Minimum Sync Delay in the Synchronization page of the Preferences dialog. The lowest value available is 15 frames. Find the shortest possible lock-up time that your equipment can operate at consistently, and set this as the Minimum Sync Delay. On systems utilizing Digidesign MachineControl, enabling the Use Serial Time Code setting will make machines lock up much faster. (Serial time code requires both a Digidesign-qualified synchronization peripheral and external devices to be locked to house video reference.)



**Delay Before Locking to Longitudinal Time Code (Pro Tools HD Only)** Sets the amount of time (in frames) for Pro Tools to lock to incoming LTC. Use this option when locking Pro Tools to a stable time code source (such as a non-linear tape machine or LTC generator) and not a linear tape machine.

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

## **Satellite Link Section**

### **(Pro Tools HD with Satellite Link Option on Mac Only)**

Satellite Link lets you link and unlink networked systems, assign names to systems, and see the link status of other connected systems.

**Transmit Solos** Causes a linked Pro Tools system to send the solo status of its tracks to all other linked Pro Tools systems. On other linked systems that are set to receive solos, tracks follow solo behavior as if the solo were on the local system.

**Receive Solos** Causes a linked Pro Tools system to receive solos from all other linked Pro Tools systems that are set to transmit solo status of their tracks. Tracks on the receiving system follow solo behavior as if the solos were on the local system.

**Solo Independent of Linked State** Causes a Pro Tools system to send the solo status of its tracks to other satellite systems even when it is unlinked. This allows control of solo status across systems even when transport control is not enabled.

**DAE Errors Stop All Linked Systems** Causes a DAE error on any linked Pro Tools system to stop the transport on all linked systems. When this option is not selected, linked systems will not stop if a DAE error occurs on one system.

**Transmit Play Selections** Causes a linked Pro Tools system to send the Edit window selection to all other linked Pro Tools systems. On other linked systems that are set to receive play selections, the selection is mirrored in the Edit window.

**Receive Play Selections** Causes a linked Pro Tools system to receive Edit window selections from all other linked Pro Tools systems that are set to transmit play selections.



## chapter 12

# Window Menu

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



Window menu



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

## Configurations

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

### Window Configuration List

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

### New Configuration

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

### Update Active Configuration

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

### Auto-Update Active Configuration

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

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## Arrange

The Arrange commands tile or cascade all open windows. Floating windows (such as plug-in, output, and send windows) and the Transport window are not affected by these commands.

**Tile** Arranges all open windows in a tiled pattern on the screen.

**Tile Horizontal** Arranges all open windows in a horizontally-tiled pattern on the screen. This option is not available if there are too many windows open.

**Tile Vertical** Arranges all open windows in a vertically-tiled pattern, side by side, on the screen. This option is not available if there are too many windows open.

**Cascade** Arranges all open windows in a cascading pattern on the screen.

---

## Hiding All Floating Windows

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

---

## Mix

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

---

## Edit

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

---

## MIDI Editor

This command displays a MIDI Editor window, which is used to display and edit MIDI data for one or more MIDI or Instrument tracks. A check mark indicates that the MIDI Editor is the foremost window in the display. A diamond indicates that the MIDI Editor is not in front. You can have multiple MIDI Editor windows open.

---

## Score Editor

This command displays a Score Editor window, which is used to view, edit, arrange, and print MIDI from your session as music notation. A check mark indicates that the Score Editor is foremost window in the display. A diamond indicates that the Score Editor is not in front. You can have multiple Score Editor windows open.

---

## MIDI Event List

This command opens the MIDI Event List window. This floating window shows the contents of a MIDI track in a single list, so you can quickly insert, edit, or locate any type of MIDI data using your computer keyboard. A check mark indicates that the MIDI Event List is the foremost window in the display. A diamond indicates that the MIDI Event List is not in front.

---

## MIDI Editors

These commands allow you to choose which MIDI Editor or Score Editor window is foremost on the screen.

**Bring to Front** This command brings the MIDI Editor or Score Editor window to the front.

**Send to Back** This command sends the MIDI Editor or Score Editor window to the back, behind the Edit window.

**Midi Editor Window List** This list shows any open MIDI Editor or Score Editor windows. Selecting a window from the list brings the window to the front.

---

## Task Manager

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

---


## Workspace

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

---

## Project

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

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

---

## Browsers

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

---

## Transport

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



*Transport window*

---

## Big Counter

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



*Big Counter window*

---

## Automation

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



*Automation window (Pro Tools HD shown)*

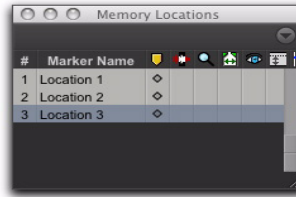
Before you can record automation, an automation type must be enabled. Buttons are highlighted when enabled. To suspend writing of automation, deselect the button for the automation type.

---

## Memory Locations

This command opens the Memory Locations window. Here you can store up to 200 time location markers, selections, zoom settings, pre- and post-roll times, track show and hide states, track height states, and group enables. To recall a

memory location, click the button for the location or, on your computer's numeric keypad, press the number of the location followed by a period (.).



*Memory Locations window*

---

## Machine Track Arming

**(Pro Tools HD with MachineControl Option Only)**

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

---

## Video Universe

**(Pro Tools HD, and Pro Tools LE with Compete Production Toolkit or DV Toolkit 2 Only)**

This command opens the Video Universe window. The Video Universe lets you view, navigate, zoom, and select video regions on the main video track.

The Video Universe window displays the center video frame of each video region in the main video track. Video frames are ordered sequentially according to their order in the Timeline, and the colored strip under each frame represents the color coding for that region.

---

## Video

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

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



*Video window*

---

## Color Palette

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

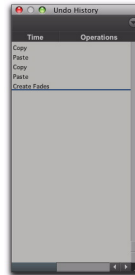


*Color Palette window*

---

## Undo History

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

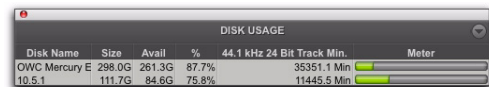


*Undo History window*

---

## Disk Space

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



DISK USAGE						
Disk Name	Size	Avail	%	44.1 kHz 24 Bit	Track Min.	Meter
OWC Mercury E	298.0G	261.3G	87.7%		35351.1 Min	<div style="width: 87.7%;"></div>
10,5,1	111.7G	84.6G	75.8%		11445.5 Min	<div style="width: 75.8%;"></div>

*Disk Space window*

---

## System Usage

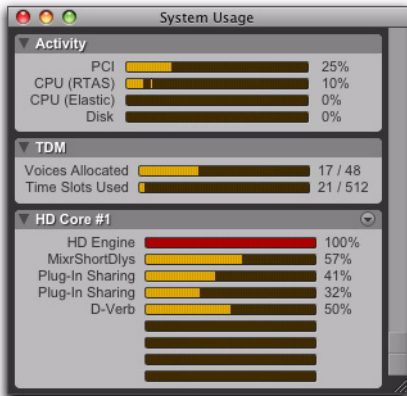
This command opens the System Usage window. This window provides meters that indicate how much of your system's processing power is being used in processing audio, and when writing and playing back automation.

Pro Tools HD, LE, and M-Powered have four common system activity meters:

- PCI
- CPU (RTAS)
- CPU (Elastic)
- Disk

With Pro Tools HD, there are additional meters:

- TDM Voices Allocated
- TDM Time Slots Used
- DSP Chip Usage (Accel Core, HD Core™, HD Accel, and HD Process™ cards)



*System Usage window (Pro Tools HD shown)*

With Pro Tools HD, there is also the DSP Cache pop-up menu, which allows you to Use DSP Cache (facilitating quicker session loading times) or Purge Cache (giving you a more accurate display of current DSP usage).



*DSP Cache pop-up menu (Pro Tools HD shown)*

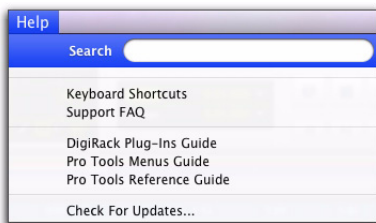


## chapter 13

# Help Menu

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

Select the title of the document from the Pro Tools menu to open the document in Adobe Reader (available from [www.adobe.com](http://www.adobe.com)).



*Help menu*

---

## Check For Updates

This command allows you to check for Pro Tools application and Digidesign plug-in updates, either automatically or manually. An internet connection is required to be able to check for updates.

If updates are available for Pro Tools or any plug-ins, you are notified about what is available and how important the updates are for your system. You can then visit the Digidesign website to locate, download, and install the appropriate updates for your Pro Tools system.

---

## About Pro Tools

### (Windows Only)

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



## chapter 14

# Region List

## Region List

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

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



*Region List pop-up menu*

## Find

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

## Clear Find

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

## Select Parent in Project Browser

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

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

## Show Options

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

### Region Types

**Audio** Shows Audio regions in the Region List.

**MIDI** Shows MIDI regions in the Region List.

**Video** Shows video regions in the Region List.

**Groups** Shows region groups in the Region List.

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

### Region Information

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

**File Type** Shows whether regions are audio, MIDI or video files.

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

**Processing State** The icon indicates that a region is an Elastic Audio region.

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

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

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

**Channel Name** Shows channel names of each multichannel region.

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

## Select Options

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

**All** Selects all regions in the Region List.

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

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

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

## Sort By Options

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

Audio regions can be sorted by:

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

MIDI regions can be sorted by:

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

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

## Clear

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

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

## Rename

This command lets you rename selected regions.

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

## Auto Rename

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

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

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

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

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

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

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

## Time Stamp

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

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

## Replace Region

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

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

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

## Compact

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

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

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

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

## Export Region Definitions

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

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

## Export Regions as Files

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

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

## Export Region Groups

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

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

## Recalculate Waveform Overviews

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

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

## Timeline Drop Order

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

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

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





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