

Pro Tools HD 7.4 on Mac for Pro Tools|HD and Pro Tools|HD Accel Systems on Mac OS X 10.4 ("Tiger") Only

This Read Me documents important compatibility information, known issues, error codes, and corrections to the guides for Pro Tools HD 7.4 on Digidesign-qualified Mac systems running a Digidesign-qualified version of Mac OS X. For the latest compatibility information, visit the Digidesign website (www.digidesign.com).

Compatibility

Digidesign can only assure compatibility and provide support for Digidesign-qualified hardware and software configurations. For a list of Digidesign-qualified computers, operating systems, and third-party devices, visit the Digidesign website (www.digidesign.com).

Installing an HD Card into Slot 4 on the Mac Pro

While installing an HD Card into slots 2 and 3 in the Mac Pro is straightforward, slot 4 requires additional steps:

To install an HD Card into Slot 4 on the Mac Pro:

- 1 Remove all SATA drive trays from the Mac Pro.
- 2 Move the card into the area where the SATA trays were.
- 3 Place the rear of the card first into the slot at the back of the PCIe slots.
- 4 Maneuver the front of the card up and around; line it up with the PCIe slot and seat it.
- 5 Replace the SATA drives.
- 6 Close the computer case.

Database File Compatibility

Pro Tools 7.x requires a new Digidesign database file format. Database files created with Pro Tools version 6.x will be deleted upon launching Pro Tools 7.x for the first time. Please re-index your drive(s) for faster searches. Refer to the *Pro Tools Reference Guide* for information on indexing DigiBase databases.

Note that DigiBase Pro catalog files will not be deleted, but have to be updated. Launching Pro Tools will post a dialog allowing you to convert or delete existing catalogs.

Pro Tools Cannot Record To Drives Formatted as Case-Sensitive (Item #66749)

Pro Tools cannot record to Mac OS X drives which have been formatted as "Case-Sensitive." Format the Mac OS X record volumes as "Mac OS X Extended (Journaled)" in order to record properly.

UL5D Host Bus Adapter and ATTO Configuration Tool

If you have a UL5D host bus adapter installed in your system, you should use the ATTO Configuration Tool to verify you have the correct drivers, firmware and settings. Instructions can be found in the Read Me file contained in the ATTO Utilities folder on the Pro Tools Installer disc. Visit the Digidesign website to see which versions of the ATTO drivers are approved. The latest drivers may be downloaded from the ATTO Technologies website if necessary.

Known Issues

The following sections document known issues you may encounter when using Pro Tools 7.4, along with workarounds if they exist.

Pro Tools

Increased Number of Characters in Memory Locations Comments Field (Item # 83593)

In Pro Tools 7.3 and higher, the number of characters allowed in the Comments field for Memory Locations has been increased. When opening Pro Tools 7.3 and higher sessions in previous versions of Pro Tools, any characters beyond 258 will be dropped from the Memory Locations Comment text.

Main Outputs (Stems) Are Delayed when Routed to Audio Tracks Via a Bus (Item #86709)

Main outputs of AOS-capable Virtual Instruments are not aligned when connected via bus to the input of an audio track. This happens when creating AOS routing in a session or when opening an existing session that has the routing. The workaround is to toggle Delay Compensation on and off.

Video Satellite Doesn't Support Loop Playback when Selection is Less than One Second (Item #93743)

When looping playback with Video Satellite, if the selection is less than one second, playback may stop after a few loops or Media Station may post a "Pro Tools cannot currently play" dialog. The workaround is to make a selection that is 1 second or longer.

Fix for Delay Compensation (Item# 97571)

Previous versions of Pro Tools sometimes applied incorrect delay when using "Always Compensate" mode. This has been fixed. "Always Compensate" mode refers to the ability to apply Delay Compensation to a track where Delay Compensation was suspended. Note that to maintain proper monitoring latency on audio tracks with Delay Compensation, it is always necessary to enable "Always Compensate" mode when recording from a source internal to Pro Tools. This makes disk tracks behave like Auxiliary Input tracks with regards to Delay Compensation. To enable "Always Compensate" mode, Start-Control-click (Windows) or Command-Control-click (Mac) the Track Compensation indicator (located in the Mix Window when Delay Compensation View is enabled).

CPU Usage Limit May Be Reached when Error Suppression is Enabled (Item #83343)

When enabling Error Suppression at CPU Usage Limit 85% or higher, it may be possible to overload your computer to a point at which it is no longer recoverable. To avoid this state, keep your CPU Usage Limit set to 80% or lower when Error Suppression is enabled.

Screen Redraw May Slow Down at Higher CPU Usage Limit Settings when RTAS Error Suppression is On (Item #82915)

In some cases, you may experience a slowdown in screen redraw or background CPU tasks when RTAS Error Suppression is engaged and the CPU Usage Limit is set to 85 percent or above. If you encounter this behavior while using RTAS Error Suppression, open the Playback Engine Dialog and lower the CPU Usage Limit by 5 to 10 percent.

Software Instrument Does Not Emit Sound when Inserted on an Instrument Track or Auxiliary Input (Item #65797)

Some software instruments will not emit sounds and will not play unless they have a valid hardware input or MIDI output assignment. If this occurs, manually assign a hardware input to the Instrument track or Auxiliary Input, and/or manually assign a MIDI output to the Instrument.

Audio Interfaces Connected to Cards 5–7 at 176.4 kHz/192 kHz (Item #67475)

The 176.4 kHz and 192 kHz sample rates support a maximum of four HD Accel or HD Process cards. To use these sample rates, any extra I/O interfaces must be removed from the Pro Tools system.

To reconfigure:

- 1 Power down the computer and interfaces
- 2 Remove DigiLink and Loop Sync/Word clock connections from all interfaces connected to HD cards #5 and higher.
- 3 Be sure to reconfigure Loop Sync and Word clock connections on the supported interfaces.
- 4 Start up your computer and launch Pro Tools. You may then use the 176.4 kHz or 192 kHz sample rates on your Pro Tools system.

Declaring Legacy Peripherals (Item #68381)

In certain I/O configurations, after declaring legacy peripherals in the Hardware Setup dialog, the legacy peripherals may not appear in the I/O Setup dialog. They will appear after you quit and re-launch Pro Tools.

Changing Settings on Legacy Peripherals (Item #69070)

In some hardware configurations after using Pro Tools at sample rates higher than 48 kHz, some legacy peripherals may not be identified and peripherals settings won't be modifiable in the Hardware Setup dialog, although such peripherals can be used in the session. If this occurs, un-declare legacy peripherals in the Hardware Setup dialog and declare them again.

Mac Pro Energy Saver Setting Optimization (Item #63888)

Deselect the “Put hard disks to sleep when possible” checkbox in order to optimize Pro Tools performance on Mac OS X 10.4.

Certain Audio Files Cannot Be Calculated or Cleared of Elastic Analysis in Workspace Browser (Item #89026)

There are some rare cases where a file will have a file suffix of a file format supported by elastic audio (either .WAV or .AIF), but the Pro Tools Workspace Browser will not allow calculation or clearing of elastic analysis. The browser menu items Calculate Elastic Analysis and Clear Elastic Analysis will be greyed out. In these cases, the file may actually be in a non-supported format. To check the file's format, look at the Format column in the Workspace browser. If a file format other than WAV or AIFF is shown (such as QuickTime), then the file cannot be calculated or cleared of elastic analysis. Note that these non-supported files can still be previewed in tempo, as well as elasticized once imported into a session.

Dropped Region Loops when Saving Sessions as Pro Tools 5.1 to 6.9 Format (Items #90102, 90079)

When saving a session as a 5.1 to 6.9 format a dialog appears informing the user that “Region Loops will be dropped.” As a workaround, highlight all audio files and choose Region > Unloop > Flatten before saving the session as a lower version of Pro Tools.

Drift in an Audio File May Occur when Using Elastic Audio and the Monophonic or X-Form algorithms (Item #96151)

Drift in an audio region may occur when using elastic audio depending on how much the regions is expanded or compressed when using the Monophonic or X-Form algorithms. If you are using elastic audio with material that contains transient information in it that you would like to keep from drifting, you should use the Polyphonic or Rhythmic algorithms.

Audio Regions on Tick-Based Tracks Do Not Play at the Correct Tempo after Opening a Reason Song with a Different Tempo (Item #96710)

Audio regions on tick-based tracks do not play at the correct tempo after opening a Reason song with a tempo that is different from the one in your session. To correct this, make any tempo change via the Conductor track or the Manual Tempo input and the regions will play back correctly.

Tempo Maps Made from Bar|Beat Marker Generation in Beat Detective Cause Region Groups in Rendered Mode to Fall Offline (Item #97993)

A tempo map made from Bar|Beat Marker Generation in Beat Detective will cause region groups in Rendered mode to fall offline. The workaround is to make an edit to the offline region and then toggle the Elastic Audio from rendered to real-time and then back to rendered.

Real-Time Elastic Audio Tracks Do Not Show Accurate Waveforms (Item #98343)

When using Elastic Audio Real-Time Processing, Pro Tools displays the varispeed waveform in Waveform view no matter which algorithm you are using. This is done because all of the Elastic Audio processing is done in real-time and the waveform is a prediction of what it will sound like. Switching to Rendered mode will give you an actual representation of the audio as rendered by the algorithm you are using.

Import Audio Incorrectly Splits a Stereo Interleaved WAV file that contains IXML Metadata into Two Separate Mono Tracks (Item #98841)

Import Audio incorrectly splits a stereo interleaved WAV file that contains IXML metadata into two separate mono tracks. Please use the workspace instead to drag the file into the Edit window or directly onto a stereo track.

Default Input Gain Preference Is Only for Elastic Audio Imported at Session Tempo (Item #96725)

The Default Input Gain preference in the Elastic Audio section of the Processing Preferences page is for Elastic Audio Imported at Session Tempo only. This preference option will not function unless Preview in Context is enabled in Workspace, and/or “Drag and Drop from Desktop Conforms To Session Tempo” is enabled in the Processing Preferences page.

Region Groups Containing Elastic Audio Are Not Recognized as Elastic if the Region Group Itself Has Not Had Any Elastic Functions Applied (Item #92770, #97107)

If a region group contains Elastic Audio inside it, but no Elastic Audio operations have been performed on the outermost level of the region group itself, then the region group will not register as Elastic Audio. When used to create a new track, the track will not automatically be Elastic Audio-enabled, and the elastic audio inside the region group will be rendered using the default Elastic Audio plug-in for the session. As a workaround, add a warp marker to the region group to force it to register as an elastic region. Or, create an Elastic Audio-enabled track first, then add the region group to it.

Cannot Import Elastic Audio Tracks with the Consolidate From Source Media Option (Item #96404)

Use Copy from Source Media to import Elastic Audio tracks.

AudioSuite and Region Groups (Item #64410)

AudioSuite plug-ins handle Region Groups slightly differently than audio files. With audio files, an AudioSuite process can be applied to all copies of a unique Audio file which appear in your session by selecting your target as Region List in the AudioSuite plug-in window and selecting Use in Playlist. However, if your target is set to Region List in the AudioSuite plug-in window while you have a region group selected, Pro Tools does not recognize the Region Group as processable audio and will present a No Audio Was Selected error. This is because a Region Group is not treated as audio until it is actually used in a track.

To apply an AudioSuite process to all copies of a Region Group in a session at once, do the following:

- 1 Select the Region Group to be processed.
- 2 From the Region menu, select Ungroup All. All elements of the group will remain selected.
- 3 Perform AudioSuite processing.
- 4 From the Region menu, select Regroup.

When prompted, select Modify to apply the AudioSuite process to all copies of the Region Group in the session, or select Copy to apply it only to the selected Region Group.

Accessing Playback Engine after Opening a Recovered Session (Item #54319)

A recovered session from the Session File Backups folder must first be saved with a new session name before it is possible to access the Playback Engine dialog.

Opening a Session with a QuickTime Movie as a Non-Administrator User Can Prevent the Movie from Playing Back (Item #47053)

If you open a session as a non-administrator user and you do not have permissions for the QuickTime movie file, Pro Tools will tell you that the movie file cannot be found and prompt you to relink. In the relink window the movie can be found and Pro Tools will *appear* to relink to it but it will still not play back. For correct playback, make sure you have permission to use the QuickTime movie file.

Compacting Large Numbers of Selected Regions (Item #40541)

Compacting all selected regions in a large session may result in the following error: "Assertion in Cmm_Interval.cpp, line 103." If this situation occurs repeatedly for a particular session, the workaround is to use the File > Save Copy In command to save the session onto another drive and try again.

Timestamping and DestructivePunch-Prepared Tracks (Item #67054)

Since it is possible to change the session start after tracks prepared for DestructivePunch have been created, the original time stamp for the track(s) may be inaccurate. If accurate time stamps are a priority, "prepare" the tracks again by using the Prepare DPE Tracks command.

MP3 Codec Exports Non-Copyright Files Only (Item #68985)

The MP3 codec in Pro Tools 7.3 and higher does not have the ability to encode an attribute for the file to be copyrighted. This is a limitation of the new codec from Fraunhofer.

48 kHz Bounce to MP3 in Pro Tools 7.x Results in a 44.1 kHz MP3 File (Item #72617)

Bouncing to MP3 while using the "Highest Quality Encoding, Slower Encoding Time" setting with any bit rate other than 320kbps will result in a 44.1kHz file. This is a known limitation of the encoder.

Some QuickTime Audio Formats Cannot Be Imported (Items #58792, 73064)

The audio from QuickTime movies with Apple Lossless or AMR audio compression cannot be imported into Pro Tools. Use QuickTime Pro or another application to convert the audio to another format prior to import.

Apple Lossless Codec Is Not Supported for Bounce to QuickTime Movie (Item #75224)

Pro Tools 7.3 and higher does not support the Apple Lossless audio codec. Choosing it from the Bounce to QuickTime Movie Audio Compression dialog will result in a movie without usable audio.

DigiBase

Conversion of Large DigiBase Catalogs May Take Hours (Item #77636)

Converting legacy Catalogs can take hours for extremely large catalogs (10,000+ referenced files). Because of this we suggest you plan on converting your catalogs at an appropriate time that will not interfere with normal productivity. You will be prompted at each launch of Pro Tools until the Catalogs are converted, and you may choose to ignore such prompts until you are ready to convert them. Once converted, you will not see this problem again.

AAF Sequences and MXF Media Files with Time Code Formats Greater than 30 fps Are Displayed Incorrectly in the DigiBase Frame Rate Column (Item #72538)

If an AAF sequence references MXF media files with frame rates greater than 30 fps, DigiBase displays values that are half of the correct frame rate. For example, a 59.94 fps file will be displayed as 29.97 and 50 fps as 25 fps. The Time Code 2 ruler setting in the Session Setup window can be used to display the full frame rate.

“File Is Busy (–47)” Error in the Task Window (Item #22832)

When attempting to delete a file for which you do not have permissions, you will encounter a “File is busy (–47)” error in the Task Window and you will not be able to delete the file. You cannot delete a file or directory for which you do not have Read and Write permissions.

Out of Memory (–108) Error (Item #27391)

If you attempt to update the index on a volume with little or no disk space, you will encounter an “Out of memory (–108)” error.

Plug-ins

X-Form AudioSuite Preview Performance (Item #96728)

If the formant In/Out switch is engaged while in Polyphonic mode and previewing, formant processing will not take effect until the loop starts over again. Additionally, if formant correction is used while previewing in Polyphonic mode, audio drop outs may occur due to slow processing.

Users Who Have Already Installed Xpand! Plug-in from a Standalone Xpand! Installer Disc Should Not Reinstall Xpand! from the Pro Tools 7.4 Installer Disc (Item #78805)

The version of the Xpand! installer on the root level of the Pro Tools 7.4 Installer disc places the 600 MB sample archive in a different place than the original Xpand! Installer disc, instead of overwriting it. The Xpand! plug-in has not been updated for Pro Tools 7.4; there is no reason to reinstall the plug-in.

Demo Mode with 7.x Plug-ins and Software Options

Digidesign 7.x plug-ins and Pro Tools 7.x software options no longer include time-limited demos. Instead, plug-in and option demos require an iLok USB Key and an iLok license for evaluation. If you would like to obtain a demo license, please visit the individual product pages located on the Digidesign website (www.digidesign.com).

SignalTools Support at 192kHz TDM and RTAS (Item #79188)

SignalTools TDM 6.1-, 7.0-, and 7.1-channel versions used in sessions with a sample rate 192 kHz will produce a DAE -7077 error. Use an RTAS version of SignalTools with a HW Buffer setting of 512 or higher, as the RTAS version produces pops and clicks with lower buffer sizes.

SignalTools Lissajous Meter Graphic Artifacts (Items #73263)

Lissajous Meter produces graphic artifacts when feeding audio into the plug-in. Unlike the TDM version, the RTAS version of SignalTools draws halo-like graphic artifacts when fewer than the maximum number of available processors is selected in the Playback Engine.

Click TDM Plug-in Does Not Emit Sound at 4096 and 8192 HW Buffer Sizes (Item #79313)

The Click TDM plug-in does not emit sound at 4096 and 8192 HW buffer sizes if an Expansion chassis is present. Use the RTAS version of the plug-in instead.

File and Disk Management

Missing Files when Opening a Session that Was Saved Using Save Copy In with Preserve Folder Hierarchy (Item #74454)

The Preserve Folder Hierarchy feature is designed so that sessions with media split between multiple volumes can be easily moved between systems while retaining folder hierarchy. In order for media files to be automatically found, manually copy or create a folder at the root level of each volume with the session name that contains the Audio Files or Video Files folder. Or, manually relink to the missing files at their current location.

Session Copy Saved with Preserve Folder Hierarchy in which Multiple Files Have the Same Name Does Not Relink Properly (Item #79868)

When saving a session copy with Preserve Folder Hierarchy checked, files with the same name may not relink properly when using Manual Relink. When opening the session copy, use Automatically Relink to locate the correct files. If the session has already been opened using Manual Relink and some files are still offline, select Relink Offline in the Project Browser to manually relink the remaining files.

Control Surfaces

Downloading Firmware for D-Control or D-Command (Items #46015, #46990, #58102)

While downloading firmware updates on D-Control or D-Command, do not adjust any controls in the main unit's monitoring section, or transfer files on your computer. Doing so may interfere with a successful firmware download.

Resetting Plug-in Parameters from D-Control or D-Command (Item #62263)

You can now reset plug-in parameters from D-Command or D-Control using standard Pro Tools keyboard shortcut keys and touching the encoder mapped to that parameter. On Windows, hold the Alt key while touching the encoder for the parameter you want to reset; on Mac, hold the Option key while touching the encoder for the parameter you want to reset.

Shortcuts for Zooming on D-Control or D-Command

D-Control and D-Command now support the following:

To zoom in on the current selection:

- Alt-press (Windows) or Option-press (Mac) the Zoom switch.

To zoom out to show the entire session:

- Double-press the Zoom switch.

SignalTools Meter Ballistics on Control Surfaces (Item #74340)

SignalTools RMS, VU, BBC, Nordic and DIN meters will display inaccurate decay times when viewed on a control surface. Unaffected types are Peak, VENUE, and Peak + RMS, which only reports the Peak meter to the control surface. The attack times of the affected meters are not affected, only the decay times. All meter types display accurately in the plug-in window.

Pro Tools Transport Must Be Stopped when Recalibrating ICON Faders (Item #78074)

The transport in Pro Tools must be stopped when recalibrating faders on D-Command and D-Control. If one or more faders need calibration do the following: Stop playback, enter Utility mode, press TEST, press FADER, and press RECAL. After recalibrating faders. exit Utility mode.

MIDI

When Recording MIDI, Wait for Note Does Not Respond to MIDI Input from Rewire (Items #90724, #97444)

When performing a MIDI record, Wait for Note will not respond to any MIDI received from Rewire. If you are recording MIDI generated from a Rewire application, you will have to start the transport manually or use a countoff instead of Wait for Note.

When Using Import Session Data on a MIDI Track with Real-Time Properties Enabled and Set to Using Diatonic Transposition, Transposition is Based on the First Key Signature in the Session Only (Item #81666)

When importing session data from a session that includes multiple key signatures and a MIDI or Instrument track with the "Transpose in Key" Real-Time property enabled, the transposition will be based only on the first key in the session. This can be corrected by toggling the Real-Time Properties off and on, at which point the diatonic transposition will be correct for each key.

Problems when Using Virtual Instruments for MIDI Click (Item #43057)

When using a virtual instrument for a MIDI click, the instrument does not play during Wait for Note. Additionally, the first click does not sound. The workaround is to assign the Click to a different MIDI instrument, or use the Click plug-in.

Synchronization and Machine Control

Recording with Serial Time Code (Item #64636)

Occasionally, it is possible for the Tascam DA-98 servo lock bit behavior to cause Pro Tools to think the DA-98 is servo locked before it actually is. This could cause a synchronization offset when Pro Tools locked to serial time code generated from a DA-98. Pro Tools will now handle these cases, but if you experience this problem, try increasing the amount of frames to 10 in the “Delay before locking to Timecode” preference.

Soundmaster Controller May Not Update Picture Fast Enough with SSL Console (Item #52394)

When rewinding and fast-forwarding from an SSL console connected to a Soundmaster controller, Pro Tools may not update the picture fast enough. This may be a Soundmaster settings issue. Make sure the Self Goto Rate value setting on the Soundmaster controller is set to zero. (See your Soundmaster documentation for more information.)

Video

Video Capture Aborted Due to Dropped Frames (Item #82895)

Sessions with medium to large CPU loads may be unable to capture video reliably. Deactivate CPU heavy tasks, such as Virtual synths and heavy timeline automation for as long as you need to record video. Video playback will not be affected and previous CPU tasks can be restored.

Unsupported QuickTime Video Formats (Items #72933, 72956, 72958, 72961)

Several video formats supported in QuickTime are not supported in Pro Tools. These include .DivX, .flc, .m4v and .3gp format movies. Attempting to import these will generate errors or will fail to import.

Dragging from Mac Finder in Shuffle Mode Does Not Work Correctly with Video (Item #78451)

Dragging a Video file from the desktop to the Edit window while in Shuffle mode will always place the video at session start, overwriting existing video regions in that location.

Several QuickTime Codecs Are Distorted when Played Out Through an Avid Mojo (Items #73328, 73332, 73334, 73344)

Pro Tools 7.3 and higher will play most standard QuickTime files via Avid peripherals; however, only DV25 and h.264 format streams have been thoroughly tested, Several legacy QuickTime codecs are distorted when played back through the Avid Mojo. These include:

- Uncompressed .avi files
- Uncompressed .mov files (i.e. Apple “none” compression), except 32-bit movies.
- QuickTime movie (.mov) files using the Graphics, Animation, Cinepak, or Video codecs.

These formats will display properly when played back on the desktop.

Pro Tools UI May Slow Down with Densely Edited QuickTime Movie Track (Item #77720)

Pro Tools may begin to respond more slowly and update less often as a session with one or more QuickTime video tracks becomes more and more densely edited. If, while working with heavily edited QuickTime clips, Pro Tools responsiveness begins to decline, use the Bounce to QuickTime Video command, then import the bounced movie.

MPEG-1 and MPEG-2 Video Freezes at Edit Points (Item #79182)

Editing MPEG-1 & MPEG-2 video is not officially supported. If you experience this problem, try switching playback to the Video window, or convert the movie to a supported format using a 3rd party application. Removing the audio from an MPEG-1 or MPEG-2 movie with a 3rd party application may also fix the problem.

Audio from “Muxed” MPEG-1 and MPEG-2 Movies Cannot Be Imported and Will Be Heard in a Bounced Movie (Item #76063)

Unlike other QuickTime formats, MPEG-1 and MPEG-2 movies store audio and video in a single multiplexed track, called a “muxed.” track. Pro Tools cannot separate the audio from video for these types of movies. As a result, you will not be able to import the audio from an MPEG-1 or MPEG-2 movie. Also, if you Bounce to QuickTime using an MPEG-1 or MPEG-2 movie as a source movie, the original audio from the movie will be present in the bounced movie (even though it will not be heard while working with the movie in Pro Tools). To import audio from an MPEG-1 or MPEG-2 file, use a third party application to “demux” the MPEG stream.

When Using Bounce to QuickTime, Do Not Bounce to an Existing Movie Name (Item #76768)

If you use the Bounce to QuickTime command and use the same name as an existing movie, the bounce may fail. It is best to use a unique name for each bounce, or delete the previous movie from the drive prior to bouncing with the same name (rather than choosing to replace the existing file).

Video Track's Video Format Does Not Match Session's Video Format when Switching Between NTSC and PAL (Item #77328)

In some cases when switching from NTSC to PAL or from PAL to NTSC, a newly created Avid video track will display the wrong video format. Trying to record to this track will give the error, “Session frame rate must be compatible with either PAL or NTSC.” Toggling the Video Format selector from NTSC to PAL or from PAL to NTSC in the Session Setup window will clear this problem.

Last Recorded Video File Cannot Be Deleted (Item #58642)

Pro Tools does not let you delete the last video file recorded while the current session is open. The workaround is to close the session and then delete the file.

Unrecognized Movies in Pro Tools (Item #46792)

QuickTime and DV movies can lose their .mov or .dv suffix in Mac OS X when transferring a movie from OS 9. If a Pro Tools session contains a movie that has lost its suffix, the movie will not be recognized as a valid file by Pro Tools and will not be opened. To work around this, close the session, manually add the .dv or .mov suffix to the movie, and then re-open the session.

Avid Interoperability/DigiTranslator

Media Appears Offline in Avid Media Composer when Importing a 59.94 Drop Frame AAF Exported from Pro Tools Using Sample Rate Conversion (Item #81960)

Media may be offline in a shared storage environment when Pro Tools exports an AAF at 59.94 drop frame with sample rate conversion, and writes the MXF media directly to the Avid MediaFiles folder (Avid MediaFiles/MXF/1). To bring media online, manually Refresh Media Directories on the Avid system.

Media is Offline in Avid when Importing a 59.94 Non-Drop Frame AAF with MXF Media (Item #81961)

Media may be offline in a shared storage environment when Pro Tools exports an AAF at 59.94 non-drop frame, and writes the MXF media directly to the Avid MediaFiles folder (Avid MediaFiles/MXF/1). To bring media online, manually Refresh Media Directories on the Avid system.

General Localization

AAF/OMF Sequences with Non-English Characters Import with Garbled Region Names or Won't Relink (Items #95851, #95857, #96279)

If an AAF/OMF sequence containing files or region names with non-English characters is exported from a Mac-based Pro Tools 7.3.1 system (or lower), it may not import correctly into Avid Media Composer, XP-based Pro Tools systems, or Pro Tools 7.4 systems on Windows or Mac. Conversely, AAF/OMF sequences with non-English characters exported from any Pro Tools 7.4 system (or higher) may not import correctly into a Mac-based Pro Tools 7.3.1 (or lower) system. To relink the files, select "Manually Find and Relink," then deselect all options except "Find by file ID." Region names may appear garbled.

Certain Chinese Characters Need to Be Initiated in the Mac OS Before They Can Be Used for Naming in Pro Tools (Item #95008)

If you cannot use certain characters for naming in Pro Tools, use Text Edit in Mac OS X to initiate the characters. In Text Edit, type the same characters you were trying to use, then use the mouse to select the correct ones from the pop up menu. You should now be able to use them in Pro Tools.

Pro Tools Asian Version Cannot Launch on English OS (Item #59794)

When your computer OS is set to English, you cannot launch the Japanese, Korean or Simplified Chinese Localized version of Pro Tools. Attempting to do so will result in the following message: "To run Japanese version of Pro Tools, the Finder's system preferences International settings must be set to Japanese. Please refer to Digidesign's documentation for more information." The workaround is to launch the Asian Localized application and change the languages setting of the Finder to the appropriate Asian language.

Error Messages

Error -5000 (Unknown Error) when Launching Pro Tools (Item #36130)

On a system with multiple partitions, if different Interlok Pace versions are installed on different partitions, Pro Tools will report an "Unknown -5000 error" on launch. To avoid this problem, install the same Pace components on all partitions on your system.

Error -6031 During Playback (Item #32637)

If you encounter a -6031 error while playing back a session with especially dense MIDI or automation, try increasing the Hardware Buffer Size. You may also need to stop playback, save and close the session, quit and re-launch Pro Tools, and re-open the session before resuming playback.

Error -6042

If you repeatedly encounter -6042 errors, open the System Usage window and check the PCI gauge. If the gauge is peaked, you will need to reset the PCI bus. To reset the PCI bus, make all tracks inactive and start playback. If you still encounter a -6042 error, quit and relaunch Pro Tools, open the Playback Engine dialog, and change the Number of Voices to a setting that uses fewer voices per DSP.

Error -6074 When Toggling All Plug-ins Between Active and Inactive Mode During Playback (Item #55049)

In large sessions, deactivating and reactivating all plug-ins simultaneously can cause Pro Tools to post the following error: "The engine DSP ran into the TDM2 deadband. Too many I/Os to the TDM2 chip (-6074)." To resolve the problem, activate and deactivate plug-ins in smaller groups.

Error -6074 when Running Pro Tools|HD Accel in 32-bit PCI Expansion Chassis (Item #41705)

For best performance when running Pro Tools|HD Accel hardware in 32-bit chassis configurations, use Playback Engine sizes of 5 DSP, medium voices, or less. Switching between 48 kHz and 192 kHz (or lower) while running a Playback Engine size of 6 DSP, max voices, can result in DAE error -6074 and Pro Tools auto-quitting. The auto-quit is not a crash, it is simply an accidental rapid quit by Pro Tools.

DAE Error –9073 when Recording to a FireWire Drive and the 2 GB File Limit is Reached (Item #42611)

When the 2 GB file limit is reached during recording to FireWire drives, a –9073 error is posted instead of the expected “Recording has been terminated because a disk is full” dialog. This error is benign, and does not signal any data loss or problem with the hard drive.

DAE Error –9073 other than when Recording to a FireWire Drive and the 2 GB File Limit is Reached

If you encounter a –9073 error, refer to the Answerbase for possible causes and solutions (<http://answerbase.digidesign.com>).

DAE Error –9128

In sessions with high sample rates (96 kHz or higher), you may need to set the Hardware Buffer Size to 512 or more to avoid –9128 errors during playback with RTAS plug-ins or dense automation.

DAE Error –9131 (Items #92747, #20843)

GUID partitioned drives will not allow you to record beyond the third partition when running on OS X. A workaround is to partition audio drives using Apple Partition Map instead of GUID.

– or –

Recording to or playing from a UNIX File System (UFS) formatted drive is not supported in Pro Tools.

DAE Error –9132 (Item #32397)

If a –9132 error occurs during Bounce To Disk (even with the highest Hardware Buffer setting selected), bus the appropriate tracks to the appropriate number and format of audio tracks, and record to disk. You can then use the resulting audio files as you would have used bounced files.

DAE Error –9155

In sessions with high sample rates of 96 kHz or more, you may need to set the Hardware Buffer Size to 512 or more to avoid –9155 errors during playback with dense automation.

DAE Error –9735

When Pro Tools reaches the end of its time limit in the session Timeline, or if Pro Tools has been in continuous play for longer than the maximum time limit, you will encounter a DAE error –9735. The maximum time limit for Pro Tools depends on the session sample rate. For more information, see the *Pro Tools Reference Guide*.

Corrections to Pro Tools Guides

What’s New Guides

PN 9320-56790-00 REV A 08/07 and PN 9320-56791-00 REV A 08/07

The following identifies corrections to and omissions from both the *What’s New in Pro Tools HD 7.4 Guide* and the *What’s New in Pro Tools LE and M-Powered 7.4 Guide*.

Elastic Audio

On page 5 of the *What’s New in Pro Tools HD 7.4 Guide* and the *What’s New in Pro Tools LE and M-Powered 7.4 Guide*, the third paragraph of the first column incorrectly states that, “Elastic Audio is useful in several common workflows: working with loops, correcting performances, remixing, sound design and special effects, and film music and post production.”

Corrections:

The paragraph should read, “Elastic Audio is useful in several common workflows: working with loops, correcting performances, remixing, sound design and special effects, and film scoring.”

Film Music and Post Production

On page 6 of the *What's New in Pro Tools HD 7.4 Guide* and the *What's New in Pro Tools LE and M-Powered 7.4 Guide*, the section on Film Music and Post Production is incorrectly titled and incorrectly states that you can “use Elastic Audio to adjust for pull-up or pull-down factors.”

Corrections:

The section should be titled “Film Scoring” and should read as follows (including the tip and warning):

If you are scoring a film scene, use Elastic Audio to fit the music to the required duration. You can even use tempo changes to achieve accelerandos and ritardandos.



Remember, when using tempo adjustments for sessions that include multiple cues, tempo changes may affect the time code position of other cues later on the timeline.



Elastic Audio is not recommended for pull-up and pull-down workflows. Use the Session Setup window real time pull-up or pull downs, or the plug-in settings included with DigiRack Time Shift or X-Form AudioSuite plug-ins.

Varispeed

On page 18 of the *What's New in Pro Tools HD 7.4 Guide* and the *What's New in Pro Tools LE and M-Powered 7.4 Guide*, the section on Varispeed plug-in incorrectly states that it can be used for “post production workflows.”

Corrections:

The section on the Varispeed plug-in should read, “Use the Varispeed plug-in to link time and pitch changes for tape-like speed change effects. The Varispeed plug-in provides no plug-in specific controls.”

Pro Tools Reference Guide

PN 9106-56837-00 REV A 08/07

The following identifies corrections to and omissions from the Pro Tools Reference Guide.

DAE Playback Buffer Size

On page 40 of the *Pro Tools Reference Guide* the second bulleted paragraph fails to mention that higher settings affect preview in context.

Corrections:

This paragraph should read, “DAE Playback Buffer Size settings higher than 1500 msec (Level 2) allow higher track count, higher density of edits in a session, or the use of slower hard drives. However, a higher setting may increase the time lag when starting playback or recording, starting preview in context from DigiBase browsers, or cause a longer audible time lag while editing during playback.”

Default Fade Settings

On page 82 of the *Pro Tools Reference Guide*, the Default Fade Settings section fails to mention that the Fade In, Fade Out, and Crossfade preferences are used by the Smart Tool.

Corrections:

The Fade In, Fade Out, and Crossfade preferences descriptions should read as follows (including the keyboard shortcut tip):

Fade In Selects the default envelope shape for fade-ins when using the Smart Tool.

Fade Out Selects the default envelope shape for fade-outs when using the Smart Tool.

Crossfade Selects the default envelope shape for crossfades when using the Smart Tool.



To apply a Fade In, Fade Out, or Crossfade to an Edit selection using the Default Fade settings, and without opening the Fades dialog, press Control+Start+F (Windows) or Command+Control+F (Mac).

Rendered Files Folder

On page 96 of the *Pro Tools Reference Guide*, the section about the Rendered Files Folder fails to include mention of .aan files.

Corrections:

The section on about the Rendered Files Folder should read, “The Rendered Files folder contains any temporary files created by Rendered Elastic Audio processing in the session. It may also contain temporary filtered analysis files (.aan) as a result of any changes to Elastic Audio analysis.”

Don't Copy Fade Files

On page 104 of the *Pro Tools Reference Guide*, the second paragraph of the Don't Copy Fade Files section is incorrect.

Corrections:

The second paragraph of the Don't Copy Fade Files section should read, “Pro Tools opens the copied session with all available media and any missing Fades are regenerated automatically.”

Don't Copy Elastic Audio Rendered Files

On page 104 of the *Pro Tools Reference Guide*, the second paragraph of the Don't Copy Elastic Audio Rendered Files section is incorrect.

Corrections:


The second paragraph of the Don't Copy Elastic Audio Rendered Files section should read, “Pro Tools opens the session with all available media and any missing Rendered files are regenerated automatically.”

Consolidate from Source Media

On page 268–269 of the *Pro Tools Reference Guide*, an important warning is omitted from the section about Consolidate from Source Media.

Corrections:

The following warning should be added to the end of the section about Consolidate from Source Media:

 Consolidate From Source Media is not available when importing Elastic Audio tracks.

Film Music and Post Production

On page 268 of the *Pro Tools Reference Guide*, the section on Film Music and Post Production is incorrectly titled and incorrectly states that you can “use Elastic Audio to adjust for pull-up or pull-down factors.”

Corrections:

The section should be titled “Film Scoring” and should read as follows (including the tip and warning):

If you are scoring a film scene, use Elastic Audio to fit the music to the required duration. You can even use tempo changes to achieve accelerandos and ritardandos.



Remember, when using tempo adjustments for sessions that include multiple cues, tempo changes may affect the time code position of other cues later on the timeline.



Elastic Audio is not recommended for pull-up and pull-down workflows. Use the Session Setup window real time pull-up or pull downs, or the plug-in settings included with DigiRack Time Shift or X-Form AudioSuite plug-ins.

Varispeed

On page 510 of the *Pro Tools Reference Guide*, the section on Varispeed plug-in incorrectly states that it can be used for “post production workflows.”

Corrections:

The section on the Varispeed plug-in should read, “Use the Varispeed plug-in to link time and pitch changes for tape-like speed change effects. The Varispeed plug-in provides no plug-in specific controls.”