

Pro Tools M-Powered 7.4.2 on Mac for Pro Tools M-Powered Systems on Mac OS X 10.5.3 “Leopard” Only

This Read Me documents important compatibility information, known issues, error codes, and corrections to the guides for Pro Tools M-Powered 7.4.2 on Digidesign-qualified computers running Mac OS X 10.5.3.

Compatibility

Digidesign can only assure compatibility and provide support for Digidesign-qualified hardware and software configurations.



For the latest compatibility information—including Digidesign-qualified computers, operating systems, and third-party products—visit the Digidesign website (www.digidesign.com/compatibility).

Disable Mac OS X 10.5.3 Keyboard Shortcuts Used by Pro Tools (Item #100718, 100111, and 101127)

To have the full complement of Pro Tools keyboard shortcuts, you need to disable or remap any conflicting Mac OS X 10.5.3 Keyboard Shortcuts System Preferences, including the following:

- “Show Help menu”
- Under “Dock, Exposé, and Dashboard”
 - “All windows”
 - “Application windows”
 - “Desktop”
 - “Dashboard”
 - “Spaces”
- Under “Spotlight”
 - “Show Spotlight search field”
 - “Show Spotlight window”

Third-party Plug-in Compatibility

Some currently shipping versions of third-party plug-ins are incompatible with Pro Tools 7.4.2 running on Mac OS X 10.5.3. Digidesign cooperates with Development Partners to maximize compatibility of their products with Pro Tools, however Digidesign does not officially test or certify these products. Visit the Digidesign website (www.digidesign.com) for the latest compatibility information for third-party products. Compatibility information concerning third-party products running under OS X 10.5.3 and Pro Tools 7.4.2 will be made available as soon as possible.

- Some third-party products offered in Ignition Pack 2 and Ignition Pack 2 Pro require updates for compatibility with Mac OS X 10.5.3. Visit the Digidesign website (www.digidesign.com) for information about updates for these products.
- If there are any old versions of ReWire client applications installed (including older versions of Melodyne, Live, and Reason), Pro Tools will hang when loading ReWire. Please make sure you have the most current versions of ReWire client applications installed to ensure compatibility.



Visit our Development Partners’ websites for the most up to date information concerning their products.

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.

Known Issues with Pro Tools 7.4.2 on Mac OS X 10.5.3

The following section documents known issues you may encounter when using Pro Tools 7.4.2 on Mac OS X 10.5.3, along with workarounds if they exist.

Spotlight Indexing Can Interfere With Long Record Passes (Item #97151)

There are known incompatibilities with Spotlight indexing drives while recording audio. If you will be recording to a large number of tracks for over an hour, set all of your drives to private in the Mac OS X System Preferences to ensure maximum performance. Failure to do this may result in Pro Tools reporting an error and ending the record pass when Spotlight indexes the drives.

Known Issues from Pro Tools 7.4

The following sections document known issues that were present in Pro Tools 7.4 and that you may encounter when using Pro Tools 7.4.2, 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.

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.

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.

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.

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.

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.

Plug-ins

Structure and Goliath Installers Do Not Automatically Install Sample Content (Item #99595)

The installers for Structure and Goliath do not automatically install their sample content. You must manually copy the sample content from the installer DVDs to your hard drive.

To install Structure sample content:

- 1 Run the Structure installer.
- 2 After Structure is installed, manually copy the folder “Samples DVD 1” from the Structure DVD1 installer disc to the following location on your hard drive:
/Structure/Structure Factory Libraries/Structure Encrypted Samples
- 3 Insert the remaining installer discs to your computer and manually copy the “Samples DVD” folders on each disc to the Structure Encrypted Samples folder on your hard drive.

To install Goliath sample content:

- 1 Ensure that Structure is already installed.
- 2 Run the Goliath installer.
- 3 After running the Goliath, manually copy the folder “Samples DVD 01” from the Structure DVD1 installer disc to the following location on your hard drive:
/Goliath - Structure Edition/Samples
- 4 Insert the remaining installer discs to your computer and manually copy the “Samples DVD” folders on each disc to the Samples folder on your hard drive.

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 affect 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.

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).

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.

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.

Video

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.

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).

General Localization

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.

Error Messages

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.

DAE Error –9073 Without Reaching the 2 GB File Limit

If you encounter a –9073 error, and you have not reached the 2 GB file size limit, please 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 the Pro Tools Guides

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."