

Pro Tools HD 8.0.1 on Mac for Pro Tools|HD Systems on Mac OS X 10.5 “Leopard” Only

This Read Me documents important compatibility information, known issues, error codes, and corrections to the guides for Pro Tools HD 8.0.1 on Digidesign-qualified computers running Mac OS X 10.5.5, 10.5.6, or 10.5.7.

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).

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.

PPC-Based Macs and Drive Compatibility (Item #108071)

On PPC-based Macs, Pro Tools is unable to record to drives partitioned with the GUID partition mapping scheme. You may experience –9131 errors if you attempt to do so. It is recommended that all audio drives be partitioned using Apple Partition Map through Disk Utility instead of the default GUID.

C|24 May Be Unable to Communicate with Pro Tools When Parallels is Installed (Item #101232)

If you use a C|24 with Pro Tools, do not install Parallels on your Mac. If Parallels is installed on your computer, please uninstall it. This is an unsupported configuration.

Automatic Update Notification (Item #108837)

Software Updater will not find an active internet connection when behind a proxy server that requires authentication to gain internet access. To work around this, the client machine with Software Updater needs to be moved out from behind the proxy or the proxy needs to allow HTTP access via port 80 without requiring authentication.

Slot Order for BlackMagic Design DeckLink Extreme II PCIe Card and Pro Tools|HD PCIe Cards (Item #106661)

BlackMagic Design recommends placing the DeckLink Extreme II video playback and capture card in Slot 3 of your PCI-e Macintosh. You may have difficulty placing the HDMI daughter card in an unused slot between slots 0 and 1 in your Power Mac computer due to the full size of Pro Tools HD cards. In order to accommodate an additional Pro Tools|HD Accel card, Digidesign Test Engineering extensively tested the DeckLink Extreme II in PCI-e slot 1 as well. No decrease in performance was found.

Known Issues

The following section documents known issues you may encounter when using Pro Tools 8.0.1 on Mac OS X 10.5, along with workarounds if they exist.

 For known issues specific to any of the software options for Pro Tools HD, see the *DigiTranslator Read Me*, the *Satellite Link Read Me*, the *Video Satellite Read Me*, or the *Video Satellite LE Read Me* accordingly.

Pro Tools

Pro Tools Menus and Interface are Grayed Out on Launch (Item #101891)

Pro Tools can appear unresponsive at launch, with the Menus grayed out and browsers inoperable. This can happen because of Spaces. If Pro Tools is launched in any other Space than the first one, the Session Quick Start dialog still opens in the first Space. You can temporarily disable Spaces, launch Pro Tools and disable the Session Quick Start dialog in the Preferences to avoid this problem.

Launching Pro Tools Results in a “Digidesign Hardware is in Use by Another Application” Error Message (Item #99576)

There are known issues with CoreAudio and Mac OS X 10.5.5. Setting your computer's audio Input in the Mac OS X System Preferences to Digi HW causes the Digidesign Core Audio Manager to launch whenever you open the Mac OS X Sound Preferences. You must quit the CoreAudio Manager before you can launch Pro Tools. To avoid this problem, do not set the audio Input to Digi HW in the Mac OS X System Preferences.

Session Templates Retain I/O Settings and Some Preferences, Display Settings, and Window Layouts (Item #111605)

Pro Tools Session Templates retain the I/O settings and some of the preferences, display settings, and window layouts from the system on which the template was created. Consequently, created a new session based on a template restores several session properties from the original system. These properties are retained by Pro Tools until you change them or another session or template is opened that replaces them. This also means that if a new blank session is created after using a template, the properties from the template will be used for the new session.

The properties retained from templates include default track height, view settings, window size and position, and I/O Setup. You can update templates by making the desired changes, using the File > Save as Template command (be sure to select the “Install template in system” option), and then selecting the template you want to replace.

Unable to Open Sessions Created with Pro Tools 7.4 or Lower that Use the Maximum Available DSP in Pro Tools 8.0.1 (Item #111490)

Since the surround mixer plug-in is installed by default with Pro Tools 8.0.1, some stereo sessions that use mono output paths may use a different DSP allocation than in Pro Tools 7.4 and lower. Older sessions that use mono output paths *and* use all of the available DSP and may not open in Pro Tools 8.0.1. The workaround is to remove the surround mixer plug-in from the “Plug-Ins” folder and move it to the “Plug-ins (Unused)” folder so Pro Tools does not use the surround mixer to build your mixer. This should make the necessary DSP available to open the session.

Opening Session Created with Pro Tools 7.4 or Lower (Item #: 106746)

When opening sessions created with Pro Tools 7.4 or lower in Pro Tools 8.0.1, all waveform overviews are recalculated. This is because Pro Tools now features 16-bit waveform overviews, so all old 8-bit overviews will need to be recalculated. This recalculation only needs to happen once.

Possible Performance Issues with New Waveform Overviews (Item #110041, 106801, and 106577)

Calculating waveform overviews in Pro Tools 8.0.1 may cause some one time issues with various operations. Once the overviews are calculated, system performance will return to normal. Areas where you may notice this are:

Legacy Sessions (Item #110041) When opening Legacy Pro Tools sessions for the first time, if you immediately start playback, you may encounter various errors advising you to increase the H/W Buffer size, or to delete tracks, or to remove some RTAS plug-ins. This is due to the fact that Pro Tools is re-calculating of the session's waveform overviews in the background. Pausing this task in task manager, or waiting until this task is complete, will resolve the issue. Once the waveform is calculated, you will not experience this issue again.

Playback of Newly Created Regions (Item #106801 and 106577) You may notice a slight drop in normal playback performance immediately following a record take or after creating or importing new regions. This is due to the fact that Pro Tools is calculating waveform overviews in the background, and is mostly only encountered when recording or creating many regions with long durations. Pausing this task in task manager, or waiting until this task is complete, will resolve the issue. Once the waveform is calculated, your session playback performance will return to expected levels.

Some Sessions that use Reason with ReWire Don't Open in Pro Tools 8.0.1 (Item #111757)

Opening some Sessions that contain Reason ReWire will result in the following Reason error: "Engine not responding. Please check your ReWire host." To workaround this problem, launch Pro Tools and create a new session. Then, insert Reason ReWire on any track. Close the session, but keep Reason open. Then, open the session that uses Reason with ReWire that you couldn't open before.

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.

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.

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 is normally set to "0" (such as an audio track in Input). 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.

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.

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.

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.

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.

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 codec from Fraunhofer.

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.

Automation Window Update when Writing Automation (Item #111105)

When writing automation on Volume, Pan, and so on, the corresponding buttons in the Automation window provide no indication that automation on the related control is being written. You will need to observe the automation buttons on tracks in Mix or Edit windows to see an indication that automation is being written.

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.

Unavailable MIDI Input Paths for MIDI and Instrument Tracks are not Indicated (Item #111221)

The device or path name for MIDI Input on MIDI and Instrument tracks is *not* italicized and grayed out when opening a session on a system where the device or path are not actually present.

Elastic Audio

Changes to Elastic Audio Algorithms in Pro Tools 8.x (Item #109141)

Several changes have been made to Elastic Audio signal processing in Pro Tools 8.0 and higher. In some cases, you may notice improvements with timing accuracy of events when time warping audio using the Polyphonic algorithm. In other cases, you may notice sustained low frequency content sounds smoother when time stretching using the Rhythmic algorithm. The X-Form algorithm was upgraded as well, and exhibits better pitch coherency on certain polyphonic audio sources. While the aim was to improve sonic performance, it is important to note that sessions using Elastic Audio processing can sound different when played in Pro Tools 8.x than the same sessions did in Pro Tools 7.4. To reproduce Elastic Audio processing identical to Pro Tools 7.4, you can replace Elastic Audio version 8.0.1 with version 7.4 and commit your audio tracks if necessary. Note that version 7.4 does not support Elastic Pitch.

Change Between Pro Tools 7.4 and 8.x in how Transient and Warp Markers Affect Sound Quality (Item #105159)

Both the Polyphonic and Rhythmic Elastic Audio algorithms rely on transient analysis to achieve optimal fidelity and timing accuracy. Reducing event sensitivity, and consequentially removing Analysis or Warp markers, may adversely affect the sound quality and timing of elastic regions. Conversely, an overabundance of Analysis markers or Warp markers, can also adversely affect sound quality. For best results, make sure that Analysis markers are reasonably correct vis a vis the musical events in an audio region. Note that to achieve the highest sound quality, the Polyphonic algorithm in Pro Tools 8.x is more reliant upon Analysis markers than in Pro Tools 7.4.

Unusual Audio “Warble” with Polyphonic Elastic Audio (Item #103038 and #108845)

In some cases, some audio that is being processed with the Polyphonic Elastic Audio algorithm may sound “warbly.” If this occurs, try adjusting the Window Length control in the Polyphonic Elastic Audio Plug-in window until the warble goes away. If you are opening a session that previously used the default Window Length setting in Pro Tools 7.4.x, which was 30 ms, a recommended starting point would be 40 ms. 40 ms is also the new default parameter value for the Polyphonic Elastic Audio algorithm in Pro Tools 8.x.

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.

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.

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.

Maintaining Phase Coherency with Elastic Audio Pitch Processing (Item #106002)

When there is Elastic Audio Pitch processing enabled on a track, switching from Polyphonic, Rhythmic, or X-Form to Monophonic or Varispeed can disrupt phase coherency. To preserve phase coherency in this case, be sure to clear all Elastic Audio Pitch processing from the track before switching to the Monophonic or Varispeed algorithm.

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.

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.

Displayed Timebase is Incorrect after Importing Elastic Audio Tracks (Item #111299)

The incorrect timebase is displayed after importing Elastic Audio tracks to existing tracks with opposite timebase. You will need to manually select the correct timebase for the affected tracks.

Area: Track comping

Elastic Audio Regions on Playlist Lanes Are Not Rendered (Item #111882)

In Playlists View, any Elastic Audio regions on Playlist lanes are not rendered (waveform is “off-line”) when changing the track’s Elastic Audio processing from Real-Time to Rendered.

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.

Timing Inaccuracy in Audio Files Converted from CAF and MP3 with Preview In Context Enabled (Item: 111064)

Audio files converted from CAF and MP3 with Preview In Context enabled can cause timing inaccuracies (gaps in the audio and inner-region asynchronous transients issues). This is inherent with compressed file formats.

Plug-ins

 *For known issues about specific plug-ins, see the [Digidesign Plug-ins Read Me](#).*

AudioSuite and Region Groups (Item #64410)

AudioSuite plug-ins handle Region Groups in the Region List 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 List menu, select Ungroup All. All elements of the group will remain selected.
- 3 Perform AudioSuite processing.
- 4 From the Region List menu, select Regroup.

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

Plug-in Find and Relink with File Types not Supported by Pro Tools (Item #111704)

Find and Relink will not be triggered by plug-ins in situations where plug-ins supporting Find and Relink are missing links to file types that are not natively supported by Pro Tools (such as REX files). To have full Plug-in Find and Relink support, the file types used in plug-ins must also be supported by Pro Tools.

Control Surfaces

Trim Scrub and Trim Shuttle Don't Work on Regions with Fades (Item #111316)

If a region has fades, Trim Scrub and Trim Shuttle don't work when trying to trim using a control surface. To work around this problem, remove any fades on the region, then execute the Trim Scrub or Trim Shuttle, and then restore the fades.

Used HW Output Path Indication (Item #101095)

In Assign Matrix, Insert mode the used HW output path will not have amber background indicating that it's already assigned after switching to a different insert on the same track.

Color Indication on Plug-in Controls in Learn Mode (Item #102710)

When a plug-in is in Learn mode and the track with this plug-in is not focused on the main ICON unit, all automation LEDs in the Plug-in window will be red if the track is in one of auto write modes. This conflicts with red color indication on the Plug-in control, which is armed for mapping. The workaround is to set the track with plug-ins to Read automation mode.

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.

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.

Video

Playback Start Time is Delayed with QuickTime Video (Item #100550)

In Pro Tools sessions with QuickTime video, playback start time is significantly increased. This is an issue with QuickTime on Mac OS X 10.5.5. To avoid this problem, do the following before launching Pro Tools:

- 1 Open the Mac System Preferences.
- 2 Click Sound.
- 3 Click Output.
- 4 Select any input device other than Digidesign HW.

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.

Standard Definition QuickTime Movies Are Rendered as 16:9 Anamorphic Play Back in Pro Tools at 4:3 (Item #109076)

Standard Definition QuickTime movies rendered with 16:9 an anamorphic Scaled Size of 853x480 play back in Pro Tools at 4:3 or 720x486 resolution. The Scaled Size attribute of QuickTime movies is ignored by Pro Tools. To workaround this problem, render the movie letterbox natively within the 720x486 pixel dimension.

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).

System Instability when Running Multiple Applications Using Blackmagic Design Hardware for QuickTime Video Output (Item #104497)

When Pro Tools is running with a Blackmagic DeckLink II Extreme or Intensity video capture and playback PCI-e card installed, launching Blackmagic Design’s Deck Capture utility, Final Cut Studio, or any other application which supports Black Magic hardware for video output, can result in system instability. To avoid any potential system instability only use one Blackmagic DeckLink-aware application at a time.

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.

CoreAudio

Digidesign Hardware May Not Play Sound from QuickTime or Safari with CoreAudio (Item #100022 and 104124)

If you do not hear sound when playing back audio through Digidesign hardware from QuickTime or Safari with the Digi CoreAudio Manager, try one the following:

- Open the Mac System Preferences and click Sound. While QuickTime or Safari is playing back audio, change the Output from Digidesign HW to Internal, and then back to Digidesign HW.
 - or –
- Launch iTunes before launching QuickTime or Safari.

General Localization

Session Notes or Session Info Text Files Saved in Japanese May Not Open in TextEdit (Item #111038)

Session Notes (you can generate these if you are missing plug-ins or have problems when opening a session) or Session Info (File > Export > Session Info as Text) text files may not open in TextEdit, depending on the TextEdit preference settings. This can happen because the files use different text encoding. As a workaround, you can use the Console application to open files or you can use the Open menu item in TextEdit, then choose the correct encoding, as follows:

- Session Notes - UTF-8
- Session Info - Japanese (MacOS)

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.

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 (Item #20843)

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

Part Number 9327-59101-00 REV A 11/08

The following identifies corrections to and omissions from the *What's New in Pro Tools HD 8.0 Guide*.

Time Locking Regions

On page 38 of the *What's New in Pro Tools HD 8.0 Guide*, the keyboard shortcut tip for Time Locking regions incorrectly states, "Press Shift+T to Time lock or unlock the selected region."

Corrections:

The keyboard shortcut tip should read, "Press Alt+Start+L (Windows) or Option+Control+L (Mac) to Time lock or unlock the selected region."

Pro Tools Reference Guide

Part Number 9106-59126-00 REV A 11/08

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

Toolbar Focus

On page 25 of the Pro Tools Reference Guide, documentation of Toolbar focus is incorrectly omitted.

Corrections:

The following section for "Toolbar Focus" should be added right after the section on "Keyboard Focus:"

Toolbar Focus

In the Edit window, the MIDI Editor pane can be displayed in addition to the Tracks pane (View > Other Displays > MIDI Editor). When the MIDI Editor pane is displayed, there are two separate Toolbars and Timelines in the Edit window: one for the Tracks pane and one for the MIDI Editor pane. Only one Toolbar and Timeline can be focused for Menu and Toolbar commands (including the corresponding keyboard shortcuts) at a time. The focused Toolbar displays a orange outline.

If Keyboard Focus for the Edit window is enabled, it follows the selected Toolbar focus.

To enable Toolbar focus for the Tracks pane, do one of the following:

- Click the Toolbar at the top of the Edit window.
– or –
- Press Control+Alt+4 (Windows) or Command+Option+4 (Mac).

To enable Toolbar focus for the MIDI Editor pane, do one of the following:

- Click the Toolbar right above the MIDI Editor pane.
– or –
- Press Control+Alt+5 (Windows) or Command+Option+5 (Mac).

Zoom Toggle Preferences

On page 90 and also on page 455 of the *Pro Tools Reference Guide*, the paragraph on the “Separate Grid Settings When Zoomed In” preference incorrectly states:

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.

Corrections:

The paragraph should read:

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

Pro Tools LE System Capabilities

On page 34 of the *Pro Tools Reference Guide*, the final paragraph incorrectly states, “Pro Tools LE systems provide up to 128 Auxiliary Input tracks, a total of 32 internal mix busses, and up to 5 inserts and 10 sends per track (depending on your computer’s processing capacity). In addition, Pro Tools LE systems support up to 32 Instrument tracks and 256 MIDI tracks. Pro Tools LE also supports a single QuickTime video track.”

Corrections:

The paragraph should read, “Pro Tools LE systems provide up to 128 Auxiliary Input tracks, a total of 32 internal mix busses, and up to 10 inserts and 10 sends per track (depending on your computer’s processing capacity). In addition, Pro Tools LE systems support up to 32 Instrument tracks and 256 MIDI tracks. Pro Tools LE also supports a single QuickTime video track.”

Notes View for MIDI and Instrument Tracks

On page 435 of the *Pro Tools Reference Guide*, the ability to use a mouse with a scroll wheel to scroll up or down in Notes View is omitted.

Corrections:

The following step should be added to the procedure for scrolling the Notes display up or down for a MIDI or Instrument track: “If you have a mouse with a scroll-wheel, move the cursor over the track and Control-Alt-Start-scroll (Windows) or Command-Option-Control-scroll (Mac) up or down to scroll the notes display up or down.”

Time Locking Regions

On page 731 of the *Pro Tools Reference Guide*, the keyboard shortcut tip for Time Locking regions is incorrectly states, “Press Shift+T to Time lock or unlock the selected region.”

Corrections:

The keyboard shortcut tip should read, “Press Alt+Start+L (Windows) or Option+Control+L (Mac) to Time lock or unlock the selected region.”

Dragging and Dropping Plug-in Settings Files

On page 891 of the *Pro Tools Reference Guide*, the section on “Dragging and Dropping Plug-in Settings Files” erroneously states that you can drag and drop plug-in settings files from Windows Explorer or the Mac Finder to inserts and plug-in windows.

Corrections:

The section on “Dragging and Dropping Plug-in Settings Files” should read:

To insert a plug-in by drag and drop:

- Drag and drop a plug-in settings file from a DigiBase browser to an Insert in the Mix (or Edit) window.

To change a plug-in preset by drag and drop:

- Drag and drop a plug-in settings file from a DigiBase browser to the plug-in window. The plug-in settings file must be for the same plug-in name. For example, you cannot replace a 1-Band EQ 3 with a plug-in setting for 4-Band EQ 3.

Menus Guide

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

Track Menu

On page 33 of the *Pro Tools Menus Guide*, the following menu items are not available (however, the keyboard shortcuts for these items remain functional):

- Solo Tracks with a Selection
- Mute Tracks with a Selection
- Record Arm Tracks with a Selection
- Input Monitor Tracks with a Selection (Pro Tools HD Only)

Corrections:

The entire “Solo, Mute, Record Arm, and Input Monitor Tracks with a Selection Commands” section should be deleted.

Trillium Lane Labs Plug-ins Guide

Part Number 9329-59303-00 REV A 11/08

Introduction

The TL Labs AutoPan™ is incorrectly listed as a paid plug-in, but it is included free and installed with Pro Tools 8.0.1.

Corrections:

TL Labs AutoPan should be listed under Free Trillium Lane Labs Plug-ins and should be deleted from under Paid Trillium Lane Labs Plug-ins.