

Pro Tools HD 7.4.2 on Mac

for Pro Tools|HD 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 HD 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.

- All TDM versions of our Development Partner products appear to be compatible with Pro Tools 7.4.2 and 10.5.3.
- All third party plug-ins currently included in Massive Pack 6 and all HD Pack promotions are compatible with Pro Tools 7.4.2 with Mac OS X 10.5.3.
- 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.

ATTO SCSI Host Bus Adapter Compatibility Issues with Pro Tools 7.4.2 on Mac OS X 10.5.3 (Item #102690)

There is a potential interoperability issue when using ATTO SCSI Host Adapters with Digi Pro Tools 7.4.2 on MAC OS 10.5.3 that can cause screen redraw issues. Apple, ATTO, and Digidesign are working together to resolve this as quickly as possible. Please check the Digidesign website (www.digidesign.com/compatibility) for the latest information and updates.

▲ *If you are currently using Pro Tools 7.4.1 with SCSI hard drives on Mac OS X 10.5.1, it is recommended that you do not upgrade to Pro Tools 7.4.2 until this issue is resolved.*

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.

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.

Installation

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 the following 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.

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.

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 10.5.3. To avoid this problem, do the following before launching Pro Tools:

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

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 10.5.3. 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.

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.

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.

Changing Track Output Assignments Takes a Long Time (Item #102062)

If your Pro Tools system uses a Mojo and a Magma PE6R4 expansion chassis, changing a track Output assignment can take between 4–8 seconds with a decent sized 24-bit, 96 kHz session. Pro Tools systems with a Mojo and other expansion chassis may also exhibit this behavior. Changing track Input assignments, as well as deactivating and reactivating tracks, takes effect almost immediately.

Converting the Slightly Rude Compressor from RTAS to TDM Plug-in Formats Results in a –4 Error (Item #100660)

Do not convert the Slightly Rude Compressor from RTAS to TDM plug-in formats. To change the Slightly Rude Compressor from RTAS to TDM plug-in formats, re-insert the RTAS plug-in as a TDM plug-in.

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.

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 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.

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 region 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 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.

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 (Item #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.

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. 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.

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).

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.

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."

New D-Control Features Starting from Pro Tools HD 7.4.1cs1

Pro Tools HD 7.4.2 for Mac OS X includes controller personality file and firmware updates for D-Control™ worksurfaces. The personality and firmware updates in this release include the following new or updated features. For complete information on these features, see “D-Control Addendum 7.4.pdf.”

Changes to the “Auto Write To” Switches

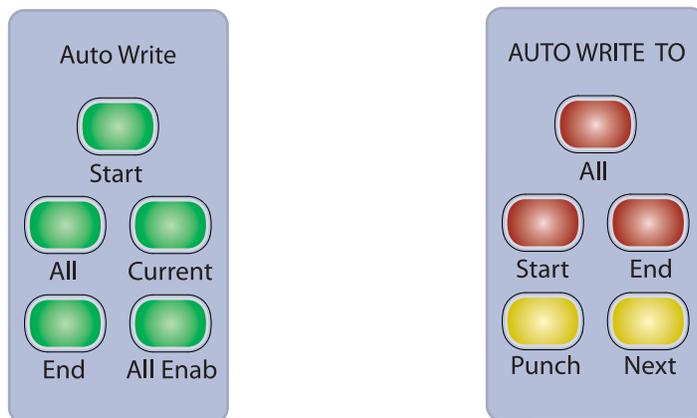
(All D-Control Systems)

The “Auto Write To” switches have been remapped on D-Control. The new switch mapping now includes all of the Manual Write and Write on Stop commands available in the Pro Tools Automation window.

The “Write/Trim/Glide to Current” and “Write/Trim/Glide to All Enabled” commands remain available from the D-Control Soft Keys.

If you purchased a D-Control unit before October 1, 2007, you will need Lexan overlays to update the two “Auto Write” sections on your Main Unit (which are in the left and right Channel Strip Master sections). For information on obtaining these Lexan overlays, contact Digidesign Customer Service. To find the number of your local Digidesign Customer Service office, visit the Digidesign website at www.digidesign.com.

 The switch LED color changes shown below apply to D-Control ES only.



Old (left) and new (right) “Auto Write To” switch mapping on D-Control

Changes to the Soft Keys Section

(All D-Control Systems)

In the D-Control Soft Keys section, the soft keys invoked by the Actions and Modes switches now have a new layout of pre-existing commands, to correspond with the above arrangement of the “Auto Write To” switches on D-Control.

Dual Transport Mode

(All D-Control Systems)

With Digidesign MachineControl, you can now place D-Control in *Dual Transport mode*, which activates the second set of Transport controls on D-Control (in the section labeled “Machine Transport”). Dual Transport mode assigns the upper set of transport controls to a 9-pin or MMC device using MachineControl.

- ◆ In Dual Transport mode, you toggle the Transport Master directly from the D-Control Transport switches, instead of the Machine 1 Online (Mach 1) switch in the Online section of the Transport controls.
- ◆ In Single Transport mode, you toggle the Transport Master using the Machine Online switch in the Transport Mode controls.

A new D-Control Console preference lets you switch between Single (legacy) and Dual Transport modes.

LED Test Mode Color Changes

(D-Control ES Only)

The D-Control Utility mode LED test now activates D-Control switch LEDs according to the new D-Control ES color scheme.

D-Control Multi-Mode

(D-Control with updated Comm board Only)

Pro Tools HD 7.4cs1 adds the ability to enter *D-Control Multi-mode*, which lets you use a single D-Control console to access up to four Pro Tools|HD systems on a network. Multi-mode lets you quickly switch worksurface control from one Pro Tools system to another by pressing a single switch on the D-Control console.

Multi-Mode Compatibility

D-Control Multi-mode is qualified on a subset of systems qualified for Pro Tools 7.4. For complete details, visit the compatibility pages on the Digidesign website (www.digidesign.com/compatibility).

 *D-Control Multi-mode is not supported on Windows-based Pro Tools systems.*

D-Control Multi-mode can be enabled only on D-Control consoles comprised of Main and Fader units that have current Comm boards.

For information on updating the Comm boards in your D-Control units, contact Digidesign Customer Service. To find the number of your local Digidesign Customer Service office, visit the Digidesign website at www.digidesign.com.

To determine the Comm board version in your D-Control unit:

- 1 If Pro Tools is running, quit Pro Tools.
- 2 Turn off the D-Control unit.
- 3 Turn on the D-Control unit and hold the Select, Solo and Mute switches in the Focus Channel Strip (on a Main Unit) or on the left-most channel strip (on a Fader Module) during power-up. This restarts the unit in a special “bootloader” mode.
- 4 After the unit is powered up, put the unit in Utility mode by doing one of the following:
 - On a Main Unit, press the Utility switch in the Session Management section.
 - On a Fader Module, press and hold the modifier keys in the lower left of the unit in the following sequence: Shift+Alt/Command+Win/Option.
- 5 Press the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to “System.”
- 6 Hold the Soft Key (Main Unit) or encoder Select switch (Fader Module) that corresponds to “FW ver.”
- 7 The Comm board firmware version appears in the channel display of the unit.
 - If the Comm board firmware version is “b7.2.0.92,” the unit has a current Comm board, and supports Multi-mode operation.
 - If the Comm board firmware version is “b2.59,” the unit does *not* have a current Comm board, and will not support Multi-mode operation.
- 8 Exit Utility mode and power cycle the D-Control unit to start the unit in normal mode.

 *Regardless of how the multiple Pro Tools systems are named in the Peripherals dialog, their names will always have suffixes “1,” “2,” “3,” and “4” at the end of the name.*

Mac OS Leopard File Sharing Setup for Video Satellite Workflows

To enable file sharing on Mac OS 10.5.x Pro Tools systems:

1 Enable the volumes or folders you want to share by doing one of the following:

- Get Info on the volume or folder you want to share and check the Shared Folder box.

– OR –

- Go to System Preferences > Sharing and use the “+” icon under Shared Folders to navigate to the volume or folder you want to share.

2 In System Preferences > Sharing, check and select File Sharing. Note the computer’s name. Under Users, set the permissions appropriately for each shared folder or volume.



3 Choose Options, and make sure that Share files and folders using SMB are checked along with all account names to be shared.



To map the shared volumes on the Satellite PC:

1 On the Satellite PC, choose My Computer > Tools > Map Network Drive.

2 Choose Browse and go to Microsoft Windows Network > Workgroup. Here, you should see the name of the shared Macintosh, or an abbreviated version of the name.

3 Click the “+” icon next to your Macintosh’s name to display all shared volumes and folders. Select the volume or folder you want to map and click OK.

4 Select the volume letter you want to assign and click Finish. The shared folder should now appear in My Computer.

Troubleshooting and Known Issues

Mac Pro Tools System Appears as a Generic Mac Name on the PC

When mapping volumes on PC, the Mac Pro Tools system may appear as a generic Mac name such as “Mac000a958ce06c.” If this occurs, try renaming the Macintosh Computer Name in System Preferences > Sharing > File Sharing and then rebooting the Mac.

Macintosh Not Seen by PC

If the Macintosh is not seen by the PC, try rebooting one or both systems.

Media Station|PT 2.7 Posts an Exception: FILE_OTHER Error

UDevC00090818—Media Station|PT 2.7 posts an Exception: FILE_OTHER error when exporting AAF or OMF with copy or consolidate media to a shared Macintosh network volume. The workarounds are as follows:

- Export an embedded OMF or AAF.
- Share the Video Satellite storage and mount it on the Macintosh Pro Tools system, then export the OMF or AAF to the video storage.
- Export the OMF or AAF to local storage, then manually copy the sequence and media files to the shared audio storage.