



What's New in Pro Tools[®] | Software and Pro Tools | HD Software

Version 12.3

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Chapter 1: What's New in Pro Tools and Pro Tools | HD Software Version 12.3

New Features and Improvements in Pro Tools

Pro Tools® and Pro Tools | HD Software version 12.3 provide the following features and enhancements for qualified versions of Mac OS X and Windows:

- Commit tracks
- Bounce tracks
- Fade presets
- Enhanced batch fades
- Default Format setting in I/O Setup
- Path Order setting in I/O Setup (Pro Tools HD only)
- Import MIDI to Instrument or MIDI tracks
- Audio and MIDI clip graphic overlay
- “Select Unused” Ignores Parent Clip option
- Glide Pan Automation Only command (Pro Tools HD only)
- Pitch Shift Legacy Plug-in

System Requirements and Compatibility Information

Avid can only assure compatibility and provide support for hardware and software it has tested and approved.

For complete system requirements and a list of qualified computers, operating systems, hard drives, and third-party devices, visit:

www.avid.com/compatibility

Conventions Used in Pro Tools Documentation

Pro Tools documentation uses the following conventions to indicate menu choices, keyboard commands, and mouse commands:

Convention	Action
File > Save	Choose Save from the File menu
Control+N	Hold down the Control key and press the N key
Control-click	Hold down the Control key and click the mouse button
Right-click	Click with the right mouse button

The names of Commands, Options, and Settings that appear on-screen are in a different font.

The following symbols are used to highlight important information:



User Tips are helpful hints for getting the most from your Pro Tools system.



Important Notices include information that could affect your Pro Tools session data or the performance of your Pro Tools system.



Shortcuts show you useful keyboard or mouse shortcuts.



Cross References point to related sections in this guide and other Avid documentation.

Chapter 2: Commit Tracks and Track Bounce

Commit Tracks

Pro Tools lets you “commit” tracks, where a new track is created containing the audio rendered from the output of the source track. This is useful for freeing up processing power on your system, as well as for sharing sessions with other systems that may not have all of the plug-ins used in the session.

You can commit the following track types: audio, Auxiliary Input, MIDI (only when routed to an Instrument plug-in), and Instrument tracks. Committing a track is undo-able.

To commit one or more tracks:

- 1 Select one or more tracks and do one of the following:
 - Choose Track > Commit.
 - Right-click a track and choose Commit Tracks.
 - Press Option+Shift+C (Mac) or Alt+Shift+C.
- 2 Configure the resulting Commit Tracks dialog as desired (see Figure on page 4).
- 3 Click OK.

What Gets Committed

Committing a track always renders the following:

- Clip Gain
- All Inserts (or Commit to Insert)
- HEAT, if Pre-Insert (Pro Tools HD only)
- Elastic Audio

The following source track data is always copied to the new track when committed:

- Timebase
- Elastic Audio Algorithm
- Solo Safe
- Track Input assignment (unless the channel width changes)
- Track Output assignment
- HEAT settings (Pro Tools HD only)

The following source track data can optionally be rendered if selected in the Commit Tracks dialog:

- Pan automation
- Volume automation

The following source track data can optionally be copied if selected in the Commit Tracks dialog:

- Sends
- Group assignments

Clip Boundaries Maintained on Committed Tracks

When committing a track, clip boundaries are maintained with different results depending on the following criteria:

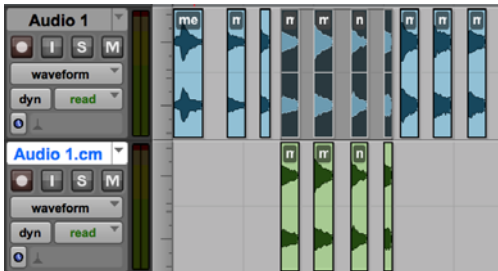
When Commit is set to Selected Tracks, the start and end of each clip on the track is maintained in the rendered copy.

When Commit is set to Edit Selection, the start and end of the edit selection determine the start of the first clip and the end of the last clip on the rendered copy. All clip boundaries in between are maintained.

When the Consolidate Clips option is selected, the rendered copy results in a single consolidated clip.



Source Track (top) and Committed track (bottom) with Commit set to Selected Tracks and the Consolidate Clips option enabled



Source Track (top) and Committed track (bottom) with Commit set to Edit Selection and the Consolidate Clips option disabled

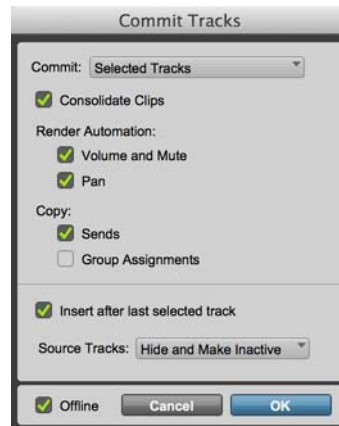
If the audio signal from a source track remains above -144 dBFS after the end of a clip due to plug-in processing (such as with time base effects like reverb or delay), the rendered clip is extended to include the ongoing audio signal. Once the audio signal drops below -144 dBFS, the rendered clip ends. If the audio signal from the source track continues past the end of one clip and into the beginning of the next, the rendered track merges the source clips into a single clip.

Note that plug-ins with intentionally high noise floors, such as amp modeling plug-ins, may extend rendered clip boundaries.

Committed Auxiliary Input tracks reference the clip boundaries from audio tracks routed to the input of the Auxiliary Input track and preserve them whenever possible.

Commit Tracks Dialog

The Commit Tracks dialog provides several options for how you want selected tracks committed.




Commit Tracks dialog

Commit

Select either Selected Tracks or Edit Selection to determine what is committed.

Selected Tracks Commits all selected tracks from the beginning of the first clip on the track to the end of the last clip on the track. If the Consolidate Clips option is disabled, all clip boundaries are maintained.

Edit Selection Commits only the current Edit selection. If the Consolidate Clips option is disabled, all clip boundaries within the edit selection are maintained.

 *If there is an Edit selection in the session, press Command+Up/Down Arrow (Mac) or Control+Up/Down Arrow (Windows) to switch between the Commit options.*

Consolidate Clips

Select to consolidate all clips on a track (or all clips in the edit selection) into a single new complete file clip.

Render Automation

The Render Automation options determine whether or not Volume and Mute or Pan automation is rendered in committed tracks.


Volume and Mute Select to render Volume and Mute automation to committed tracks. If this option is selected, Volume automation is reset to unity and Mute automation is reset to unmuted for all committed tracks. If it is not enabled, Volume and Mute automation playlists are copied to committed tracks.

Pan Select to render Pan automation to committed tracks. If this option is selected, Pan automation playlists are reset to the defaults for all committed tracks. If it is not enabled, Pan automation playlists are copied to committed tracks.

Copy

The Copy options determine whether or not sends or Group assignments are copied to committed tracks.

Sends Select to copy sends from the source track to the committed track.

 *Sends cannot be copied if pan automation is rendered resulting in a different channel width and follow main pan (FMP) is not enabled, or if volume automation is rendered and the send is set to pre-fader (PRE).*

Group Assignments Select to copy Group Assignments from the source track to the committed track.

Insert After Last Selected Track

Select the Insert After Last Selected Track option to have new committed tracks placed after the last selected track. When disabled, each committed track is placed immediately following the source track.

Source Tracks


The Source Tracks options determine what happens to the source tracks that are committed to new tracks.

Hide and Make Inactive Select to hide and make the source tracks inactive.

Make Inactive Select to make the source tracks inactive (without hiding them).

Delete Select to delete the source tracks.

Do Nothing Select to leave the source tracks intact.

 *Press Command+Left/Right Arrow (Mac) or Control+Left/Right Arrow (Windows) to move through the Source Track options.*

Offline

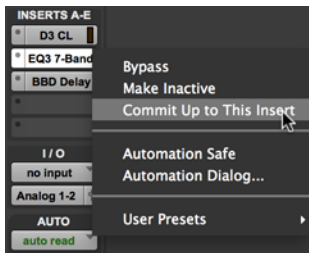
Select to commit selected tracks offline. When this option is deselected, Pro Tools commits selected tracks in real time. Any source tracks that use Hardware Inserts include their processing as well.

Commit Up To This Insert


Pro Tools lets you commit a track or Edit selection up to an individual plug-in insert on a track. For example, you might want to commit a virtual instrument plug-in, but continue to adjust processing plug-ins, like EQ or dynamics.

To commit a track up to a single insert:

- 1 Ensure that Inserts view is shown in either the Edit or Mix window.
- 2 Right-click on the insert up to which you want to commit the track and choose Commit Up To This Insert.



Commit Up To This Insert

 Press and hold the Option key (Mac) or the Alt key (Windows) to Commit all tracks up to the selected insert.

- 3 Configure the resulting Commit Tracks dialog as desired (see “Commit Tracks Dialog” on page 4).
- 4 Click OK.

Committing MIDI

Pro Tools lets you commit MIDI tracks as long as the MIDI output assignment is set to an Instrument plug-in on another track. Commit is unavailable for MIDI tracks assigned to external MIDI devices.



Source MIDI Track (middle) assigned to a Virtual Instrument plug-in on the Instrument track (top) and the Committed track (bottom)

When more than one MIDI track are routed to the same Instrument plug-in, you can commit one, some, or all of the MIDI tracks. Only selected MIDI tracks are committed. For example, if you have four MIDI tracks routed to a single Instrument plug-in on another track (audio, Auxiliary Input, or Instrument), and you select only MIDI tracks 1–3, the committed track will include only the notes from those tracks while the notes from MIDI track 4 are excluded. Similarly, if you have a complex MIDI arrangement and you only want to commit one part of it, select the MIDI track you want to commit and the rendered audio will only include the MIDI performance from that track.

Committing MIDI Clips by Drag and Drop

You can commit MIDI clips on Instrument tracks by dragging and dropping the MIDI clip from the source track to an audio track of the same channel width.



Audio rendered by dragging and dropping a MIDI clip from an Instrument Track (top) to an audio (bottom)

Committing Tracks with Multiple Output Assignments

If the source track is assigned to multiple output paths of different channel widths, and Pan automation is rendered, a new track with committed audio is created for each channel width. For example, if the output of the source track is assigned to a mono output path, a stereo output path, and a 5.1 output path, three separate tracks with separate committed files are created, each with the corresponding channel width. If the track output is assigned to multiple output paths of the same channel width, only one track and committed file is created.

If Pan automation is *not* rendered, and the source track is assigned to multiple output paths, the track output assignments are copied to a single committed track.

Committing Tracks with Inserts that Have Auxiliary Output Stems

Some plug-ins, such as Pro Multiband Dynamics and many Virtual Instrument plug-ins, let you assign Auxiliary Output Stems (AOS) from the plug-in to track inputs of other tracks (such as audio or Auxiliary Input tracks). When committing a track that has a plug-in that is assigned to Auxiliary Output Stems, you are prompted to also commit any tracks that are assigned to the plug-in Auxiliary Outputs. Choose Yes to commit those tracks as well or No to commit only the source track.

Rendered File Bit Depth Preference

The Rendered File Bit Depth preference on the Processing Preferences page (Setup > Preferences > Processing) determines the bit depth of new audio files created using the Track Commit command.

Always Use 32-bit

When this option is selected, new audio files created using Track Commit are 32-bit files regardless of the session bit depth. Since the mixer in Pro Tools is 32-bit floating point, it is recommended that you use the default Always Use 32-bit option. This ensures that what you hear on the source track is what you get on the committed track.

Follow Session Settings

When this option is selected, new audio files created using Track Commit command are the same bit depth as the session. If you select the Follow Session Settings option, it is possible the committed audio may clip (since you are truncating from 32-bit floating point to 24- or 16-bit). However, you may want to select this option if you need to have all audio generated by the session follow a particular bit-depth.

Bounce Track

Pro Tools lets you bounce individual tracks from your session. Track Bounce is useful for delivering audio files from tracks in the session without having to re-route sub-master stems or individual tracks for bus recording. You can just select the desired source tracks and Bounce them to disk.

You can Bounce the following track types: audio, Auxiliary Input, Master Fader, and Instrument tracks.

To bounce a track from your session:

- 1 Do one of the following:
 - Select the track you want to bounce and then choose Track > Bounce.
 - Right-click the track you want to bounce and select Bounce.
 - Press Command+Option+Shift+B (Mac) or Control+Alt+Shift+B (Windows).
- 2 In the Track Bounce dialog, configure the options as desired.
- 3 Click Bounce.

If there is a timeline selection, the bounce includes only the selection. Otherwise, the bounce starts at the beginning of the session and ends with the last sample of audio on the track.

If the source track is assigned to multiple output paths of different channel widths, and Pan automation is rendered, a new file is created for each channel width. For example, if the output of the source track is assigned to a mono output path, a stereo output path, and a 5.1 output path, three separate files are created, each with the corresponding channel width. If the track output is assigned to multiple output paths of the same channel width, only one

file is created. If Pan automation is not rendered, only one new file is created and it will have the channel width of the Format selected in the Track Bounce dialog.

Track Bounce Dialog

The Track Bounce dialog provides the same options as the Bounce dialog, but with the additional option to render (or not render) track volume and pan automation.



Track Bounce dialog

Render Automation

The Render Automation options determine whether or not Volume or Pan automation is rendered for bounced tracks.

Volume Select to render Volume automation from bounced tracks.

Pan Select to render Pan automation from bounced tracks.

EUCON Soft Keys for Commit and Bounce Tracks

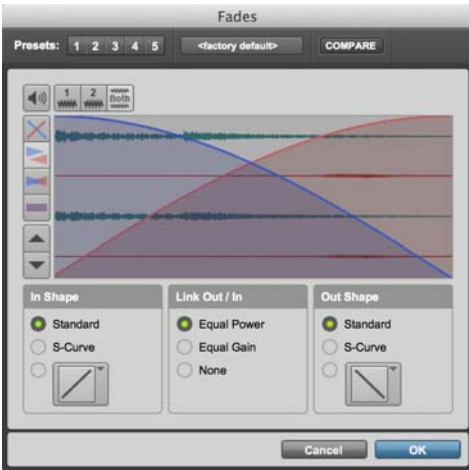
EUCON control surfaces provide the following new Soft Keys for Commit Tracks and Bounce Tracks:

Commit Track	Track Menu >	Commit Track
Bounce Track	Track Menu >	Bounce Track

Chapter 3: Fade Improvements

Fade Presets

Pro Tools provides five Fade Presets so that you can easily store and recall your most commonly used fade settings. You can also save and import Fade Preset settings.




Presets at the top of the Fades dialog

To store a Fade preset:

- 1 Configure the Fades dialog as you like.
- 2 Command-click (Mac) or Control-click (Windows) the Preset button where you want to store the current Fades dialog settings.

To recall a Fade preset:

- Click the Preset button that contains the settings you want to recall.

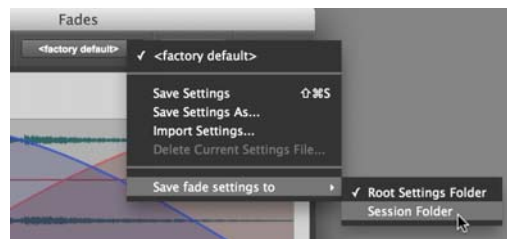
 Press 1–5 on the numeric keypad to recall the corresponding preset.

To store a Fade preset:

- 1 Configure the Fades dialog as you like.
- 2 Command-click (Mac) or Control-click (Windows) the Preset button where you want to store the current Fades dialog settings.

Fade Settings Menu

Use the Fade Settings menu commands to save, copy, paste, and manage fade settings as presets (plug-in settings files).



Fade Settings menu

Fades Settings menu commands include:

<factory default> Restores the default settings for the Fades dialog.

Save Settings Saves the current settings. This command overwrites any previous version of the preset.

Save Settings As Saves the current settings as a new preset under a different name.

Import Settings Imports a fade settings file (.tfx) from a location other than the Root Settings folder or Session folder.

Delete Current Settings File Permanently deletes the current fade settings file (.tfx) from disk.

Save Fade Settings To Selects the folder where Fades preset files (.fdpreset) are saved. If you select Session Folder, the settings are saved in a folder named “Fades Presets” within the current Session folder. If you select Root Settings Folder, the settings are saved in the Pro Tools Root folder specified in the Operation preferences.

Enhanced Batch Fades

The Batch Fades dialog lets you specify different settings for Fade In, Crossfades, and Fade Out.



Batch Fades dialog

Create New Fade In/Crossfades/Fade Out Enable the corresponding option to create a new fade in, new crossfades, or a new fade out. When disabled, the corresponding fade type is not created (if a corresponding fade already exists, it is maintained).

Adjust Existing Fade In/Crossfades/Fade Out Shape & Slope Enable the corresponding option to adjust existing fade in, crossfades, or a fade out shape and slope. When disabled, the corresponding fade type is not created (if a corresponding fade already exists, the original shape and slope are maintained).

Adjust Existing Fade In/Crossfades/Fade Out Length Enable the corresponding option adjusts the existing fade in, crossfades, or fade out. When disabled, the corresponding fade length is not altered (if a corresponding fade already exists, the original duration is maintained).

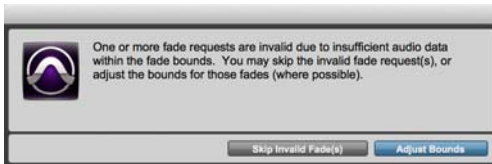
Auto Accept Adjust Bounds Preference

The Editing page of Pro Tools Preferences includes the Auto Accept Adjust Bounds option.



Auto Accept Adjust Bounds preference enabled

When enabled, the Auto Accept Adjust Bounds option automatically adjusts fade boundaries without presenting the Invalid Fades dialog. This lets you move quickly through many common fade workflows without being interrupted by the Invalid Fades dialog.



Invalid Fades dialog

Save Session Copy

The Save Session Copy dialog lets you save a copy of the Session Fade Settings folder or the Root Fade Settings folder.



Save Session Copy dialog

Session Fade Settings Folder

When this option is selected, the session's Fade Settings folder is copied to the new location. The references to these fade settings in the session are redirected to the copied settings files.

Root Fade Settings Folder

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

EUCON Soft Keys for Fade Dialog

EUCON control surfaces provide the following new Soft Keys for Fade dialogs:

Fade In Preset	Edit Menu >	Fades >	Create
Fade Out Preset	Edit Menu >	Fades >	Create
Crossfade Preset	Edit Menu >	Fades >	Create
Preset 1–5	Edit Menu >	Fades >	Create
Cancel Fade dialog	Edit Menu >	Fades >	Create

Chapter 4: Miscellaneous Improvements

I/O Setup Improvements

Default Format

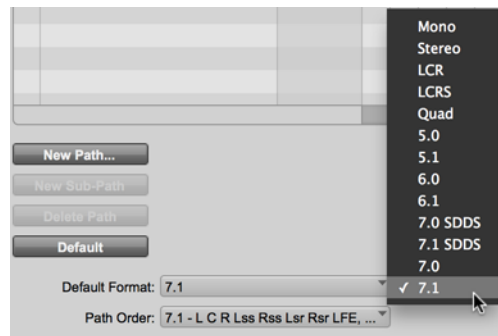
The Default Format pop-up menu lets you select the default format (Mono, Stereo, and all multichannel formats) for new paths and for when you click the Default button.

The Default Format selector is available in the Input, Output, and Insert pages of I/O Setup. The Default Format settings on each page are set independently of one another. The Input and Insert pages only provide Mono and Stereo options. The Output page provides all available formats.

Depending on the I/O Setup page, the Default Format setting determines the width of the first output (or input or insert) when clicking the Default button. If mono or stereo is selected, all outputs (or inputs or inserts) are created accordingly.

To choose a Default Format:

- Select the channel mapping from the Default Format pop-up menu.



Selecting 7.1 as the Default Format

⚠ Surround formats are only available with Pro Tools HD.

Path Order (Pro Tools HD Only)

The Path Order pop-up menu lets you specify the default channel order for all new paths created. The selected Path Order setting determines the channel order for the following:

- Channels added to newly created path (first paths) when hitting the Default button.
- Channels added to empty paths when penciling in channel assignments.
- Channels added when creating a new path and selecting the Add default channel assignments option.

The Path Order selector is available in the Input, Output, and Insert pages of I/O Setup. Setting the Path Order on any page of I/O Setup affects the other pages.

To choose a new default path order (track layout):

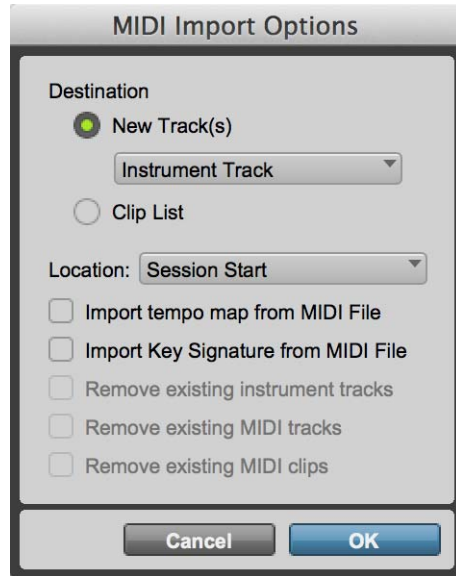
- 1 Choose Setup > I/O.
- 2 Click the Output tab.
- 3 Use the Default Path Order setting to select the channel order you want for the corresponding channel width.



Selecting 7.1 (Film) as the Path Order

Improved MIDI Import Options

When the New Track(s) option is selected in the MIDI Import Options dialog, you can specify whether new Instrument tracks or new MIDI tracks are created.



MIDI Import Options dialog

New Track(s)

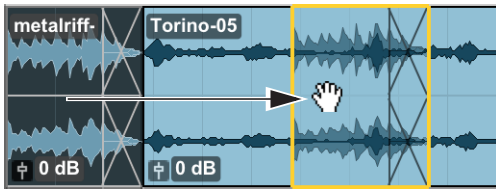
The New Track(s) option creates new tracks for imported MIDI

Instrument Track Select this option to create new Instrument tracks for imported MIDI.

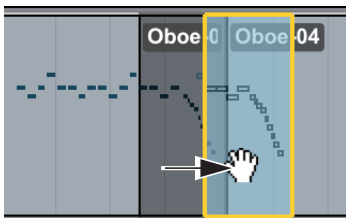
MIDI Track Select this option to create new MIDI tracks for imported MIDI.

Audio and MIDI Clip Graphic Overlay

When moving audio or MIDI clips in the Edit window, Pro Tools displays a transparent overlay of the waveform or MIDI data as you move and place it. This is useful for visually lining up audio transients or MIDI notes over other audio or MIDI data that you want to replace, or when attempting to line up transients or notes on the grid (while not in Grid mode).



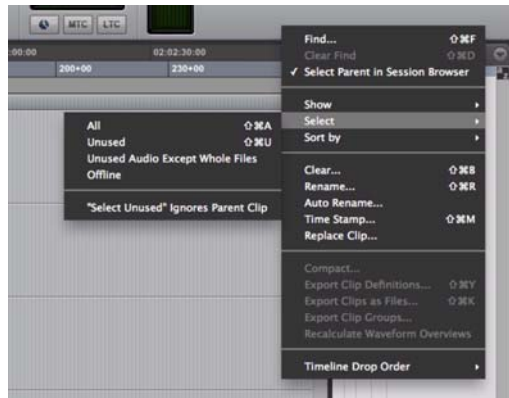
Audio waveform overlay when moving an audio clip



MIDI data overlay when moving a MIDI clip

“Select Unused” Ignores Parent Clip Option

Enabling the “Select Unused” Ignores Parent Clip option affects the behavior of the Select Unused command. When it is enabled, all unused clips are selected except for any unused whole clips that have related sub-clips currently on tracks in the session.




“Select Unused” Ignores Parent Clip option

Glide Pan Only Command (Pro Tools HD Only)

The Glide Pan Only command lets you glide all pan automation parameters without affecting other automation enabled playlists. This is particularly useful for surround tracks. With the Glide Pan Only command, you can glide only pan automation, but with any or all other automation options enabled.

To apply a Glide Automation to pan only:


- 1 In the Automation window, make sure that Pan automation is write-enabled.
- 2 Click the Track View selector to choose Pan automation.
- 3 Drag with the Selector tool in the track to select the area you want to write the glide to.
- 4 Change the pan automation to the value you want at the end of the selection.
- 5 Choose Edit > Automation > Glide Pan Only.

 You can also press Control+Shift+Forward Slash (/) (Mac) or Start+Shift+Forward Slash (/) (Windows).

Chapter 5: Plug-ins

Pitch Shift Legacy

Pitch Shift Legacy is a pitch-processing AudioSuite plug-in with unique sonic characteristics. Pitch Shift Legacy adjusts the pitch of any source audio file with or without a change in its duration.

 For more information about Pitch Shift Legacy, see the *Audio Plug-ins Guide*.



Pitch Shift Legacy plug-in



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Mountain View, CA 94043 USA

Technical Support (USA)
Visit the Online Support Center at
www.avid.com/support

Product Information
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