

Preferences Primer

Version 8.0



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chapter 1

Introduction


Welcome to the Preferences Primer. This document provides important information about Preferences in Pro Tools®.

Chapter 2, “Preferences” includes:

- ◆ The differences between global (system-wide) and local (current session) preferences.
- ◆ Detailed descriptions of the preferences in each tabbed Preferences page.

Chapter 3, “Noting Your Preferences” includes:

- ◆ Tips for saving your preferences settings prior to installing an upgrade.
- ◆ Tables for noting your current preferences settings.

 *When you upgrade to a higher version of Pro Tools, your preferences are reset to the factory default settings.*

chapter 2

Preferences

The settings in the Preferences dialog define how Pro Tools features work by default. The Preferences dialog has several tabbed pages in which you can specify your preferred settings for various types of session parameters. Each Preferences page is covered in detail in this chapter.

To change Pro Tools preferences:

- 1 Choose Setup > Preferences.
- 2 Click the tab for the page that has preferences you want to change.
- 3 Change preferences as desired.
- 4 Click OK to save your changes and close the Preferences dialog.

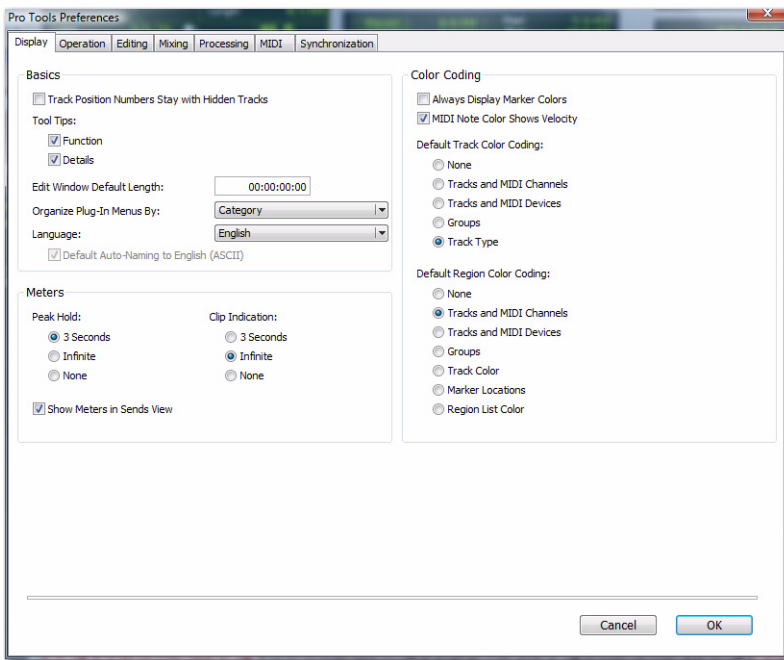


Figure 1. Pro Tools Preferences dialog on a Pro Tools|HD system (Display Preferences page shown)

Global and Local Preferences

Pro Tools preferences are either global (system-wide) or local (for the current session only).

Global (System-Wide) Preferences

Global preferences are applied to all sessions. These preferences become the default preferences for any existing sessions that you subsequently open or any new sessions that are created.

Local (Current Session) Preferences

Local preferences are applied to the current session (if one is open). Local preferences are not applied to older sessions that are subsequently opened.

Preferences and New Sessions

New sessions use global preference settings, plus the most recent local preference settings. The most recent local settings refer to the last open session (unless subsequent changes were made in the Preference dialog from the application window).

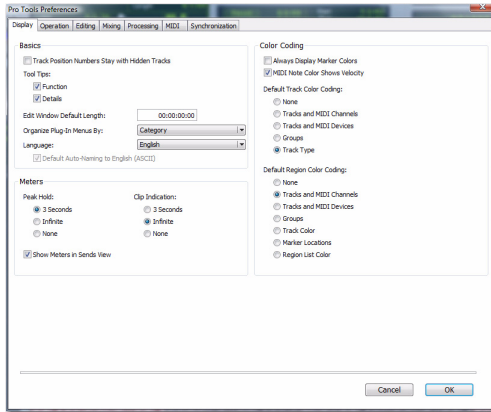
Local (Current Session) Preferences List

All preferences are global, except for the following, which are local:

- Display Preferences
 - Edit Window Default Length
 - Always Display Marker Colors
 - Default Track Color Coding options
 - Default Region Color Coding options

- Operation Preferences
 - Custom Shuttle Lock Speed
 - Back/Forward Amount (Pro Tools HD only)
 - QuickTime Playback Priority options
 - PEC/Direct Style Input Monitoring (Pro Tools HD only)
 - DestructivePunch File Length (Pro Tools HD only)
- Editing Preferences
 - None
- Mixing Preferences
 - Coalesce Trim Automation Options (Pro Tools HD only)
- Processing Preferences
 - Convert Imported “WAV” Files To AES31/BroadcastWave
- MIDI Preferences
 - Play MIDI Notes When Editing
 - Display Events as Modified by Real-Time Properties
 - Automatically Create Click Track in New Sessions
 - Default Thru Instrument
 - Pencil Tool Resolution When Drawing Controller Data
 - Delay for External Devices Options (Pro Tools HD only)
- Synchronization Preferences
 - None

Display Preferences



Basics Section

Track Position Numbers Stay with Hidden Tracks When selected, tracks keep their track numbers even when hidden. When not selected, numbers are only assigned to tracks that are shown. In this case, shown tracks are then numbered sequentially, and hidden tracks are not numbered.

Tool Tips Display Options

Function Configures Tool Tips to show the basic function of the item.

Details Configures Tool Tips to show the complete name of an abbreviated name or item (such as a track name). Details view can also show the hidden or abbreviated value of parameters, as well as input and output assignments.

Edit Window Default Length

This preference sets a default length for the Edit window in hours, minutes, seconds, and frames (Pro Tools HD or Pro Tools® LE with Complete Production Toolkit or DV Toolkit™ 2 only). This is useful if you want to assemble a session of a particular length or leave extra room to expand the Edit window's work area in your session. The maximum length is 12 hours and 25 seconds at 48 kHz, and proportionally less at higher sampling rates. For best scrollbar sensitivity, set the length to slightly longer (a minute or more) than the total session or song length.

“Organize Plug-in Menus By” Options

These options customize how plug-in menus are organized in the Insert selector or Plug-in selector.

Flat List Organizes plug-ins in a single list, in alphabetical order.

Category Organizes plug-ins by process category (such as EQ, Dynamics, and Delay), with individual plug-ins listed in the category submenus. Plug-ins that do not fit into a standard category (such as the DigiRack Signal Generator), or third-party plug-ins that have not had a category designated by their developers, appear in the Other category. Plug-ins can appear in more than one category.

Manufacturer Organizes plug-ins by their manufacturer (such as Bomb Factory®, Digidesign®, Focusrite, or TL Labs), with individual plug-ins listed in the manufacturer submenus. Plug-ins that do not have a Manufacturer defined will appear in the “Other” manufacturer folder.

Most Digidesign-distributed third-party plug-ins will be grouped under Digidesign when Manufacturer view is enabled.

Category and Manufacturer Organizes plug-ins in two levels of menus. The top menus display plug-ins by process category (such as EQ, Dynamics, and Delay), with individual plug-ins listed in the category submenus. The bottom menus display plug-ins by manufacturer (such as Bomb Factory, Digidesign, Focusrite, or TL Labs), with individual plug-ins listed in the manufacturer submenus.

Language Options (Windows Only)

Language Sets the language to use in the Pro Tools application, independently of what language version of Windows is used.

Default Automatic Naming to English Causes automatically named session elements in a session to be named in English even when working with the Pro Tools application set to another language.

Meters Section

Peak Hold Options

These options determine how long the peak indicators on track meters stay lit after a peak is detected.

3 Seconds When selected, track meters display the last peak level for three seconds.

Infinite When selected, track meters display the last peak level until you click them to clear them.

None When selected, track meters do not hold the peak level.

Clip Indication Options

These options determine how long the clip indicators on plug-in, send, and track meters stay lit after a clip is detected.

3 Second Clip Hold When selected, meters display the last clip indication for three seconds.

Infinite Clip Hold When selected, meters display the last clip indications until you click them to clear them.

No Clip Hold When selected, meters do not hold the clip indication.

Show Meters in Sends View

When the Sends View is displaying individual send controls, you can select this option to show send level meters. Deselecting this option can help speed up screen redraws and processing.

Color Coding

Always Display Marker Colors Lets you choose to view Marker colors in the Markers ruler, regardless of the settings you choose for Default Region Color Coding.

MIDI Note Color Shows Velocity When enabled, MIDI notes display varying shades of the assigned track color in MIDI notes view in the Edit window and in MIDI Editor windows. Notes with high velocities are darker and notes with lower velocities are lighter.

Default Track Color Coding Options

These color coding options determine the default color coding assignment for tracks in the Edit and Mix windows. The options are:

None Turns off color assignment for tracks.

Tracks and MIDI Channels Assigns a color to each track in the Mix or Edit window according to its voice assignment or MIDI channel assignment.

Tracks and MIDI Devices Assigns a color to each track in the Mix or Edit window according to its voice assignment or MIDI device assignment.

Groups Assigns a color to each track according to its Group ID. If groups are suspended using the Suspend Groups command, the tracks color bars are not shown.

Track Type Assigns a color to each track according to its type (audio, Auxiliary Input, Master Fader, VCA Master, MIDI, Instrument, or Video).

Default Region Color Coding Options

These color coding options determine the default color coding assignment for tracks, Marker Locations, and regions residing in the track playlist and Region List. The options are:

None Turns off color assignment for regions. Regions are drawn with black waveform or MIDI notes on a light gray background.

Tracks and MIDI Channels Assigns a color to each region in the Edit window according to its voice or MIDI channel assignment.

Tracks and MIDI Devices Assigns a color to each region in the Edit window according to its voice assignment or MIDI device assignment.

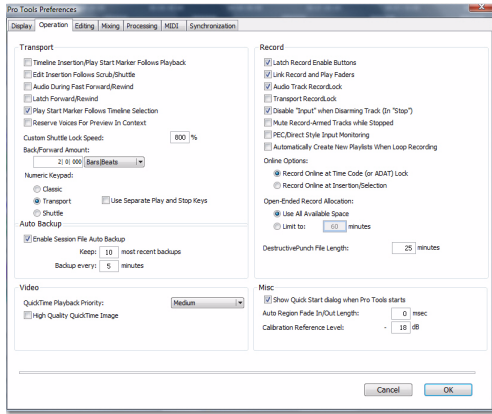
Groups Assigns a color to each region according to the Group ID of its track. If groups are suspended using the Suspend Groups command, all regions display black waveforms or MIDI notes on a light gray background.

Track Color Assigns a region color based on the color assigned to the track.

Marker Locations Assigns a unique color to each marker area in the Marker ruler, including the area preceding the first marker.


Region List Color Assigns a color to each region based on its color in the Region List.

Operation Preferences



Transport Section

Timeline Insertion/Play Start Marker Follows Playback When selected, the Timeline Insertion and the Play Start Marker both move to the point in the Timeline where playback stops. When deselected, the Timeline Insertion and Play Start Marker do not follow playback, but return to the point in time where playback began.

 Press **Start+N (Windows)** or **Control+N (Mac)** to toggle the Timeline Insertion/Play Start Marker Follows Playback preference on and off.

Edit Insertion Follows Scrub/Shuttle When selected, the edit cursor automatically locates to the point where scrubbing stops.

Audio During Fast Forward/Rewind When selected, audio is audible during fast forward or rewind.

Latch Forward/Rewind When selected, fast forward and rewind latch and continue until you press Stop, Play, Return To Zero, or Go To End on the Transport. When disabled, the Fast For-

ward and Rewind only last as long as you hold down the mouse after clicking either button on the Transport (or hold down the corresponding switch on a Control Surface).

Play Start Marker Follows Timeline Selection When enabled, the Play Start Marker snaps to the Timeline Selection Start Marker when you move the Timeline Selection, draw a new Timeline Selection, or adjust the Timeline Selection Start. When disabled, the Play Start Marker doesn't move with the Timeline selection.

Reserve Voices for Preview in Context (Pro Tools HD Only) When enabled, Pro Tools reserves the appropriate number of voices for preview in context (previewing audio files in DigiBase during session playback). The number of available voices is reduced by the channel width of the selected audition paths on the Output page of the I/O Setup window. For example, if the number of playback voices is set to 48 in the Playback Engine, and you have a stereo audition path selected in the I/O Setup, only 46 voices will be available for tracks. If you have a 5.1 audition path, only 42 voices will be available. When this option is disabled, you will not be able to preview in context if there are not enough available voices.

Custom Shuttle Lock Speed Sets the highest fast-forward Shuttle Lock speed (key 9) for Shuttle Lock modes (Classic or Transport). The range for this setting is 50–800%.

Back/Forward Amount (Pro Tools HD Only) Sets the default length of Back, Back and Play, Forward and Forward and Play. The timebase of the Back/Forward Amount settings follows the Main Time Scale by default, or you can deselect the Follow Main Time Scale option and select another timebase format: Bars:Beats, Min:Sec, Time Code, Feet+Frames, or Samples.

Numeric Keypad Mode

Numeric Keypad mode determines how the numeric keypad functions. You can always use the numeric keypad to select and enter values in the Event Edit Area, Edit Selection indicators, Main and Sub Counters, and Transport fields.


Classic Selects a Shuttle Lock mode that emulates the way Pro Tools worked in versions lower than 5.0. With the Numeric Keypad mode set to Classic, you can play up to two tracks of audio in Shuttle Lock mode. Press the Start key (Windows) or Control (Mac), followed by 0–9 for different play speeds. Press Plus (+) or Minus (–) to reverse direction. Recall Memory Locations by typing the Memory Location number, followed by Period (.).

Transport Selects a Shuttle Lock mode that lets you set a number of record and play functions, and also operate the Transport from the numeric keypad. With the Numeric Keypad mode set to Transport, you can play up to two tracks of audio in Shuttle Lock mode. Press the Start key (Windows) or Control (Mac), followed by 0–9 for different play speeds. Press Plus (+) or Minus (–) to reverse direction. Recall Memory Locations by typing Period (.), the Memory Location number, and Period (.) again.

Shuttle (Pro Tools HD Only) Selects a type of shuttling different from that of Shuttle Lock mode. With the Numeric Keypad mode set to Shuttle, playback is triggered by pressing and holding the keys on the numeric keypad—playback stops once the keys are released. Various playback speeds are available in both forward and reverse. You can also recall Memory Locations by typing Period (.), the Memory Location number, and Period (.) again.

Use Separate Play and Stop Keys

When enabled, this option lets you start playback with the Enter key and stop playback with the 0 key on the numeric keypad. This is useful for quickly starting and stopping playback when auditioning loop transitions. The Use Separate Play and Stop Keys option is only available in Transport Numeric Keypad mode.

 *When this option is enabled, it overrides using the Enter key to add Memory Location markers. Instead, press Period (.) and then Enter on the numeric keypad to add a Memory Location marker.*

Auto Backup Section

Enable Session File Auto Backup When selected, Pro Tools automatically saves backups of your Pro Tools session file while you work. Backups are saved to in the Session Files Backup folder in your session folder.

Keep specifies the total number of incremental backups that are kept.

Backup Every Specifies how often the session is saved.

Video Section

QuickTime Playback Priority Options

Normal This is the default setting for QuickTime Playback Priority. It gives no extra priority to movie playback over other screen update tasks such as metering, moving faders, and so on. In most cases you should use this setting.

Medium This setting gives QuickTime movie playback a higher priority relative to other Pro Tools screen update tasks. Use this setting if you experience inconsistent QuickTime movie playback with the Normal setting.

Highest This setting gives QuickTime movie playback highest priority. In this mode, Pro Tools disables screen activity and requires you to use the Spacebar to stop playback. Use this setting if you require uninterrupted QuickTime movie playback.

High Quality QuickTime Image

When enabled, Pro Tools decompresses both fields of each interlaced frame of QuickTime video. When viewing a QuickTime movie in the Pro Tools Video window, select this option to display the movie at the highest possible resolution. Deselecting this option can help improve performance if your system experiences problems playing back a session with QuickTime video.

Avid Video Errors Stop Playback

(Pro Tools HD with Avid Video Engine Only)

When selected, Pro Tools automatically stops playback of audio and video if a single frame of video is dropped.

When not selected, Pro Tools continues playback of audio even if frames are dropped. In most cases, video playback will recover within a few frames and continue playing audio and video in sync.

Avid Video NTSC Has Setup (NTSC-J)

(Pro Tools HD with Avid Video Engine Only)

This preference lets you adjust the level of NTSC video black output between 7.5 IRE (standard) or 0 IRE. When this option is selected, output level is 0 IRE.

Record Section

Latch Record Enable Buttons When selected, multiple audio tracks can be record-enabled. When not selected, multiple audio tracks cannot be record-enabled. Record-enabling an audio track takes all other audio tracks out of record-enabled mode.

Link Record and Play Faders When selected, Pro Tools does not remember separate fader levels for tracks when they are record-enabled, allowing you to maintain the same monitoring level for tracks during recording and playback.

Audio Track RecordLock (Pro Tools HD Only)

This option configures Pro Tools tracks to either emulate a digital dubber, or to maintain legacy behavior for track record status.

- When selected, the record-enabled audio tracks remain record-enabled when playback or recording stops.
- When not selected, record-enabled audio tracks are taken out of record enable when Pro Tools is stopped. This prevents tracks from remaining armed from pass to pass, emulating track record behavior of a digital dubber.

Transport RecordLock (Pro Tools HD Only) This option lets the Transport Record (the Record button in the Transport controls) be configured to either emulate a digital dubber, or to maintain legacy behavior for the Transport master Record.

- When selected, the Transport Record remains armed when playback or recording stops. This saves having to re-arm the Transport between takes, emulating digital dubber behavior.
- When not selected, the Transport Record disarms when Pro Tools is manually stopped or stops due to a loss of time code. This replicates standard Pro Tools recording behavior.

The Transport RecordLock option is automatically disabled and grayed out when Destructive Record mode is enabled.

Disable “Input” When Disarming Track (In “Stop”) (Pro Tools HD Only) For flexibility, TrackInput monitoring can be customized to remain selected regardless of track record status, or to automatically switch to Auto Input monitoring after a recording pass. This lets you optimize monitoring for a typical dubbing workflow (in which you might want tracks to remain in Input Only mode until explicitly switched to Auto Input monitoring) or a typical music tracking workflow (in which leaving a track in Input Only monitoring mode after recording can result in accidental double-monitoring).

- When selected, taking an audio track out of record enable (any mode) takes it out of Input Only mode, regardless of the global monitor mode, and switches it to monitor audio from disk only.
- When not selected, audio tracks remain in Input Only monitoring mode until explicitly switched to Auto Input monitoring.

Mute Record-Armed Tracks While Stopped (Pro Tools HD Only) This setting determines monitor status of record-armed tracks.

- When selected, Pro Tools mutes all record-enabled tracks when the transport is stopped. Input can still be monitored while stopped using the TrackInput Monitor button.
- When not selected, Pro Tools does not mute audio input on record-enabled tracks when the transport is stopped.

PEC/Direct Style Input Monitoring (Pro Tools HD Only) This option changes the way the TrackInput monitoring mode is indicated on-screen (and on supported control surfaces) to emulate “PEC” (playback) and “Direct” (input/bus) indication on some large format consoles.

- When not selected, the TrackInput button shows the letter “I.” The button remains gray to indicate Auto Input mode and lights green to indicate Input Only mode.
- When selected, the TrackInput button remains gray and shows the letter “D” to indicate Input Only mode (“Direct”); it lights green and shows the letter “P” to indicate Auto Input mode (“Pec” or playback).

Automatically Create New Playlists When Loop Recording When selected, copies loop recorded alternate takes to new playlists in the track. This is especially useful to prepare for track compositing in Playlists View after loop recording multiple alternate takes.

Online Options

Record Online at Time Code (or ADAT)

Lock When selected, online recording begins as soon as Pro Tools receives and locks to incoming time code.

Record Online at Insertion/Selection When selected, online recording begins at the edit cursor location. Recording continues until Pro Tools stops receiving time code. If you make a selection, Pro Tools records online for the length of the selection.

Open Ended Record Allocation

This preference determines how much of your available hard drive space is allocated for recording.

Use All Available Space When selected, the drive's entire available space is allocated. Generally, this is a good setting for recording longer takes, as it provides the maximum amount of drive space. Additionally, when recording multiple tracks, the files are spread across your drive. This can sometimes slow down the recording process for hard drives that use certain file systems, including HFS+ and NTFS.

Limit To Sets the maximum allowable recording duration for one take. This can help reduce the time it takes to begin recording by allocating only a portion of your hard drive. The number of minutes specified is allocated for each record-enabled track. You may want to experiment with this number to achieve the recording performance you want.

If you do not regularly record longer takes, set a smaller length (such as a low multiple of the song's total length).

DestructivePunch File Length (Pro Tools HD Only)

This preference sets the duration of consolidated audio files when preparing tracks for DestructivePunch mode. The default value for this setting is 25 minutes.

Misc (Miscellaneous) Section

Show Quick Start Dialog When Pro Tools

Starts When selected, Pro Tools shows the Session Quick Start dialog on launch.

Auto Region Fade In/Out Length (Pro Tools HD Only)

Sets a default length for fade-ins and fade-outs automatically applied to region boundaries. Using automatic fade-ins and fade-outs saves you the trouble of editing to zero-crossings or creating numerous rendered fades in order to eliminate clicks or pops in playback. Autofades are not written to disk. Value range is from 0–10 ms for the Auto Region Fade In/Out Length setting. A value of zero means that no auto-fading will occur. The Auto Fade value is saved with the session, and is automatically applied to all free-standing region boundaries until you change it.

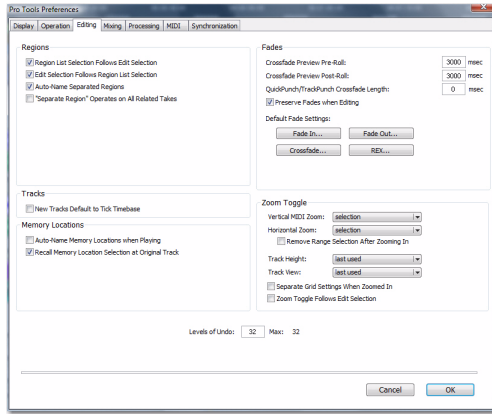
Calibration Reference Level (Pro Tools HD

Only) Sets a default calibration reference level in dB when Pro Tools is in Calibration mode. For audio interfaces that have trims (such as the 192 I/O), see the interface's guide for calibration instructions.

Delay Compensation Time Mode (Pro Tools HD Only)

This option lets you choose whether information in the Delay Manager is displayed in milliseconds or samples. This option is only available when Delay Compensation is enabled (Options > Delay Compensation).

Editing Preferences



Regions Section

Region List Selection Follows Edit Selection When selected, selecting a region in a track also selects it in the Region List.

Edit Selection Follows Region List Selection When selected, selecting a region in the Region List causes Pro Tools to highlight that region's occurrence in a track.

Auto-Name Separated Regions When selected, Pro Tools automatically names newly separated regions by appending a number to the region's name.

"Separate Region" Operates On All Related Takes When selected, editing a region with the Separate Region command also affects all other related takes (recording passes) with the same User Time Stamp. This option helps you compare different sections from a group of related takes.

Tracks Section

New Tracks Default To Tick Timebase When selected, all new tracks default to ticks. When deselected, audio, Auxiliary Input, Master Fader, and VCA (Pro Tools HD only) tracks default to samples.

Memory Locations Section

Auto-Name Memory Locations When Playing When selected, Pro Tools gives new Memory Locations default names based on their time location in the session. The time units currently chosen in the View menu determine the units for the names.

Recall Memory Location at Original Track When selected, Memory Locations that recall a selection also recall the track in which the selection was made.

Fades Section

Crossfade Preview Pre-Roll This setting specifies the amount of pre-roll to be added when you are auditioning crossfades in the Fades dialog.

Crossfade Preview Post-Roll This setting specifies the amount of post-roll to be added when you are auditioning crossfades in the Fades dialog.

QuickPunch/TrackPunch Crossfade Length Specifies a default length for crossfades created by QuickPunch or TrackPunch (Pro Tools HD only) recordings. Crossfades occur before the punch in and after the punch out.

Preserve Fades when Editing This option preserves fade-ins and fade outs, and converts separated crossfades into corresponding fade-ins and fade-outs.

Default Fade Settings

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).

REX Selects the default envelope shape for fades and crossfades between regions (“slices”) in imported REX files.

Zoom Toggle Section

Vertical Zoom Selects either Selection or Last Used for the Zoom Toggle Vertical Zoom setting.

Horizontal Zoom Selects either Selection or Last Used for the Zoom Toggle Horizontal Zoom setting.

Remove Range Selection After Zooming

In When selected, the current Edit selection collapses into an insertion point after zoom toggling in. Zoom toggling back out reverts to the previous selection.

Track Height Selects Last Used, Medium, Large, Extreme, or Fit To Window for the Zoom Toggle Track Height setting.

Track View Selects Waveform/Notes, Warp/Notes, Last Used, or No Change for the Zoom Toggle Track View setting.

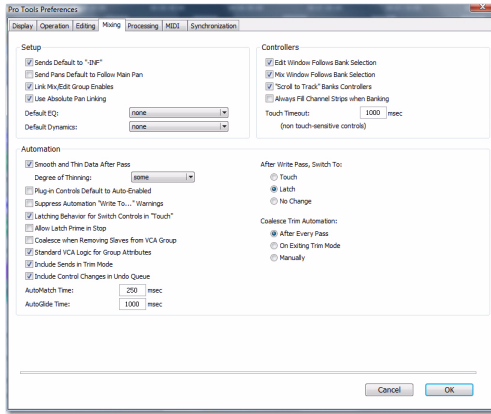
Separate Grid Settings When Zoomed In When selected, this option retains the same (current) grid setting when zoom toggling in or out. When this option is deselected, the grid setting stored with Zoom toggle is recalled when zoom toggling in.

Zoom Toggle Follows Edit Selection When selected, zoom toggle automatically follows the current Edit selection. When disabled, changing the Edit selection has no effect on the currently toggled-in track.

Levels of Undo

This preference sets the maximum number of actions that can be undone with the multiple undo feature. Setting this to a lower number can speed up the performance of slower computers. Pro Tools supports up to 32 Levels of Undo.

Mixing Preferences



Setup Section

Sends Default to $-\infty$ When selected, the initial fader level of newly-created sends is set to $-\infty$ (no audible signal level). When not selected, the initial fader level of newly-created sends is set to 0 dB.

Send Pans Default to Follow Main Pan When selected, newly created sends have Follow Main Pan turned on, so the Send Pan controls follow the pan controls of the track. When not selected, newly created sends have Follow Main Pan turned off.

Link Mix and Edit Group Enables When selected, this option links enabling and disabling of Mix and Edit Groups. For example, enabling Group A in the Mix Window automatically enables Group A in the Edit window.

Use Absolute Pan Linking (Pro Tools HD Only) This option affects behavior of grouped pan controls.

- When selected, grouped pan controls do not maintain relative offsets when any of the grouped pan controls is adjusted. All grouped pan controls snap to the absolute value of the adjusted control.
- When not selected, grouped pan controls maintain relative offsets when any of the linked controls is adjusted.

Default EQ

This preference lets you choose any installed EQ plug-in as the default, which makes it available for quick assignment, both on-screen and on ICON worksurfaces (Pro Tools HD only). On-screen, the plug-in appears at the top of the Insert selector pop-up menu. On ICON worksurfaces, the plug-in appears first in the list of menu choices on the rotary encoders.

Default Dynamics

This preference lets you choose any installed Dynamics plug-in as the default, which makes it available for quick assignment, both on-screen and on ICON worksurfaces (Pro Tools HD only). On-screen, the plug-in appears at the top of the Insert selector pop-up menu. On ICON worksurfaces, the plug-in appears first in the list of menu choices on the rotary encoders.

Controllers

Edit Window Follows Bank Selection If you are using a supported control surface with Pro Tools, this option scrolls the Edit window to display the selected bank of tracks when you switch banks on the control surface, ensuring that the current bank is viewable on-screen.

Mix Window Follows Bank Selection If you are using a supported control surface with Pro Tools, this option scrolls the Mix window to display the selected bank of tracks when you switch banks on the control surface, ensuring that the current bank is viewable on-screen.

“Scroll to Track” Banks Controllers When using a control surface (such as D-Control or ProControl) you can select this option to bank control surface faders to a numbered track when using the Scroll to Track command.

Always Fill Channel Strips When Banking If you are using an ICON worksurface (Pro Tools HD only), or other supported Digidesign control surface, you can select this option to maximize the number of channels displayed when banking. This setting optimizes the Bank commands to prevent the display of a small number of channels at the extremes of the surface.

Touch Timeout If you are writing automation in Touch mode and you stop moving a non-touch sensitive fader or encoder, Pro Tools continues to write automation for the Touch Timeout value.

After the Touch Timeout period, writing of automation stops and the automation data returns to its previous automation value at the rate specified in the AutoMatch Time setting.

Automation Section

Smooth and Thin Data After Pass When selected, Pro Tools automatically smooths and then applies the specified amount of thinning to the automation data created in an automation pass.

Degree of Thinning Specifies the amount of thinning performed on automation data when you using the Thin Automation command, or if you have selected the Smooth and Thin Data After Pass option.

Plug-in Controls Default to Auto-Enabled When selected, all applicable controls of newly added plug-ins are enabled for automation. When not selected, the controls of newly added plug-ins must be manually enabled for automation.

Suppress Automation “Write To” Warnings (Pro Tools HD Only) When selected, Pro Tools suppresses the warnings that appear after invoking any of the Write Automation To Start, Selection, End, or Punch commands and then stopping the transport.

Latching Behavior for Switch Controls in

“Touch” This option determines the behavior of switch-type controls (such as mute or plug-in bypass) when writing automation in Touch mode.

- When selected, controls in Touch mode will latch in their current state. If an existing breakpoint is encountered, writing of automation stops. If the transport is stopped while writing, the control will AutoMatch to the underlying value.
- When not selected, controls in Touch mode will not latch.

Allow Latch Prime in Stop (Pro Tools HD

Only) When selected and any tracks are in Latch mode, any automation-enabled controls on those tracks can be set to new values while the transport is stopped by touching or moving controls, to prepare for the next automation pass.

Coalesce when Removing Slaves from VCA Group

(Pro Tools HD Only) This option determines the behavior when removing slave tracks from a VCA-controlled group.

- When selected, any automation on the VCA Master is automatically coalesced (without confirmation) to its slave tracks when the tracks are removed from the group.
- When not selected, a confirmation dialog lets you choose whether or not to coalesce the VCA Master automation to the slave tracks.

Standard VCA Logic for Group Attributes

(Pro Tools HD Only) This option determines which Mix group attributes may be selected in the Group dialog when the group is assigned to a VCA Master.

- When selected, the Main Volume, Mute, Solo, Record Enable, and Input Monitoring controls on slave tracks follow the VCA Master only and are not available to be independently linked. (This emulates the behavior of analog console VCA masters.)
- When deselected, the Main Volume, Mute, Solo, Record Enable, and Input Monitoring controls follow the VCA Master, but also remain available for independent linking with groups.

Include Sends in Trim Mode (Pro Tools HD

Only) This option determines the Trim status of Send faders when a track is put in Trim mode.

- When selected, Send faders go into Trim mode along with the Main Volume fader.
- When deselected, the Main Volume fader goes into Trim mode, but the Send fader stays in the corresponding standard Automation mode.

Include Control Changes in Undo Queue This option determines whether certain mixer control changes, such as moving a fader or pan control, are entered into the Undo queue.

- When selected, mixer control changes appear in the Undo queue, and are undone if any prior operation is undone.
- When deselected, mixer control changes will not appear in the undo queue, allowing you to undo other types of operations without losing the current mixer settings.

Any set to default operations that affect mixer controls will be entered into the Undo queue.

AutoMatch Time If you are writing automation in Touch mode, when you release a fader or control, writing of automation stops and the automation data returns to its previous value. The rate of return to the previous value is the AutoMatch Time.

AutoGlide Time (Pro Tools HD Only) Specifies how quickly Pro Tools transitions (glides) from one automation value to another, when AutoGlide mode is used.

After Write Pass, Switch To Options

These options select the Automation mode that Pro Tools tracks automatically switches to after an automation pass in Write (or Write Trim) mode. Select one of the following options:

Touch Switches to Touch mode after an automation pass in Write (or Write Trim) mode.

Latch Switches to Latch mode after an automation pass in Write (or Write Trim) mode.

No Change Stays in Write mode after an automation pass in Write (or Write Trim) mode.

After an automation pass in Write Trim mode, tracks automatically switch to the Trim version of the specified setting.

Coalesce Trim Automation Options

(Pro Tools HD Only)

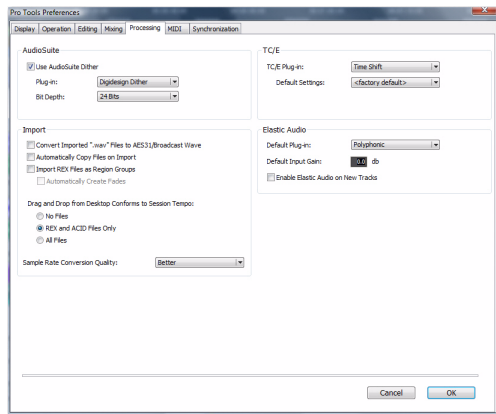
These options determine when Trim automation is committed to the main automation playlist on a track.

After Every Pass Sets Trim automation to coalesce when the transport is stopped at the end of each Trim automation pass. No Composite Playlist is indicated.

On Exiting Trim Mode Sets Trim Automation to coalesce on a track when the track is taken out of Trim mode. A Composite Playlist can be viewed before committing Trim moves.

Manually Trim Automation can be coalesced only with the Coalesce Trim Automation command. A Composite Playlist can be viewed before committing Trim moves.

Processing Preferences



AudioSuite Section

Use AudioSuite Dither When selected, certain AudioSuite™ plug-ins automatically apply dither when processing. AudioSuite plug-ins that support automatic dithering include: Gain, Normalize, Smack!, and Sonic NoNOISE.

Plug-in Specifies the plug-in used for dither processing when the Use AudioSuite Dither option is selected.

Bit Depth Lets you select a bit depth for the dithered audio (24-bit, 20-bit, 18-bit, or 16-bit).

Import Section

Convert Imported “WAV” Files To AES31/BroadcastWave When selected, this option applies to all newly imported WAV files, making them compliant with the AES31/EBU Broadcast standard.

Automatically Copy Files on Import When selected, all audio files that are imported by dragging and dropping are copied to the current session’s Audio Files folder, regardless of whether the files need to be converted to the current ses-

session’s file type, bit depth or sample rate. Additionally, when selected, the Copy from Source Media option is automatically enabled in the Import Session Data dialog. The Automatically Copy Files on Import preference does not affect the Import Audio command.

Import REX Files as Region Groups When selected, REX files are imported as region groups, all the underlying slices are imported as individual regions contained within the region group. When this option is not selected, importing REX files into a session converts them to the session’s audio file format, the individual slices are consolidated, and the slice information is used for Elastic Audio analysis. These files remain tick-based after import and conversion.

Automatically Create Fades When selected, crossfades are applied automatically to the sliced regions within region groups created by importing REX files. If the Import REX Files as Region Groups option is not selected, the Automatically Create Fades option is not available.

To change the default fade settings for REX files, click the REX button in the Default Fade Settings section on the Editing Preferences page.

Drag and Drop From Desktop Conforms to Session Tempo

The Drag and Drop From Desktop Conforms to Session Tempo options determine whether or not REX, ACID, and audio files are imported as tick-based Elastic Audio and conformed to the session tempo.

No Files When enabled, REX and ACID files, and all other audio files are not conformed to the session tempo when imported by drag and drop from Windows Explorer or the Mac Finder. They are imported as sample-based files and converted to the sessions audio file format.

REX and ACID Files Only When enabled, only REX and ACID files are conformed to the session tempo when imported by drag and drop from Windows Explorer or the Mac Finder. REX files are imported either as tick-based Elastic Audio or, if the Import REX Files as Region Groups option is enabled, as tick-based region groups.

All Files When enabled, all audio files (including REX and ACID files) imported by drag and drop from Windows Explorer or the Mac Finder are imported as tick-based Elastic Audio and conform to the session tempo.

Sample Rate Conversion Quality

The Sample Rate Conversion Quality pop-up menu lets you select the default sample rate conversion quality for importing audio files by drag and drop from any DigiBase browser, or Windows Explorer or Mac Finder. The higher the quality of sample rate conversion you select, the longer Pro Tools will take to process the audio file.

TC/E (Time Compression/Expansion) Section

TC/E Plug-in Lets you select the plug-in used for Time Compression and Expansion when you edit audio with the Time Compression/Expansion Trim tool. This Trim tool works by using Time Compression/Expansion to match an audio region to the length of another region, a tempo grid, a video scene, or other reference point. The DigiRack Time Shift plug-in is selected by default.

Default Settings Specifies the default settings used by the chosen Time Compression/Expansion plug-in.

Elastic Audio Section

These preferences determine Elastic Audio usage and settings on new tracks, as well as for previewing and importing tick-based audio.

Default Plug-in Lets you select any Real-Time Elastic Audio plug-in as the default for previewing and importing Elastic Audio. The selected default Elastic Audio plug-in is also used when new tracks are created with the Enable Elastic Audio on New Tracks option enabled.

Default Input Gain Lets you attenuate the signal input to Elastic Audio plug-ins by 0 to -6 dB for preview and import. If you experience clipping due to Elastic Audio processing during preview or after import, you may want to set the Default Input Gain to slightly attenuate the audio signal input for Elastic Audio processing. This preference also applies to any audio imported to an Elastic Audio-enabled track.

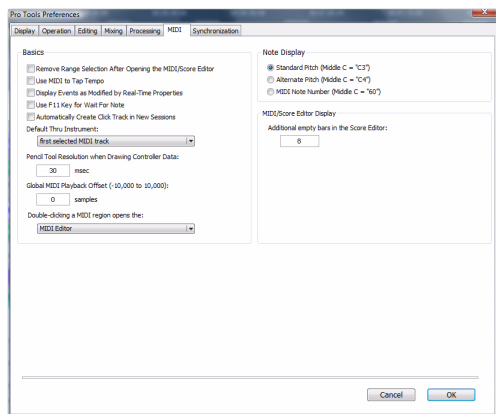
The Elastic Properties window inherits the Default Input Gain setting. To apply further region-based input gain attenuation for Elastic Audio processing, select the region and adjust the Input Gain setting in the Elastic Properties window .

Enable Elastic Audio on New Tracks When selected, new tracks are created with Elastic Audio enabled. The selected default Elastic Audio plug-in is used.



If the Enable Elastic Audio on New Tracks option is selected, you may want to also select the New Tracks Default to Tick Time-base option in the Editing Preferences page.

MIDI Preferences



Basics Section

Remove Range Selection After Opening the MIDI/Score Editor When selected, the MIDI Editor and Score Editor open with no Edit selection. When this option is disabled, the MIDI Editor and Score Editor open with the current Edit selection intact.

Use MIDI to Tap Tempo When enabled, you can tap a MIDI keyboard to enter a new tempo value into a tempo field.

Display Events as Modified by Real-Time Properties When enabled, Pro Tools displays the effects of Real-Time Properties in the Edit, MIDI Editor, and Score Editor windows, and the MIDI Event List.

Use F11 Key for Wait for Note When enabled, pressing the F11 Function key puts MIDI recording in Wait for Note mode.

Automatically Create Click Track in New Sessions When enabled, Pro Tools automatically creates a new click track in new sessions.

Default Thru Instrument

This option lets you set the default MIDI Thru instrument. You can select a predefined device from your available MIDI instruments, or select First Selected MIDI Track to use the assigned MIDI output of the first selected MIDI or Instrument track. When multiple MIDI or Instrument tracks are selected, the instrument in the selected track that is closest to the top of the Edit window (or closest to the left edge of the Mix window) is used. Select None to only route MIDI Thru record enabled MIDI and Instrument tracks.

Pencil Tool Resolution When Drawing Controller Data

This option lets you set the default resolution for MIDI controller data created with the Pencil tool. Setting this to a lower resolution helps avoid creating controller data that is unnecessarily dense. The value range is from 1 to 100 milliseconds.

Global MIDI Playback Offset

This option lets you set an offset in samples to compensate for MIDI latency. Entering a value here has the same effect as setting an offset with the MIDI Track Offsets command. Offset values can be positive (later) or negative (earlier).

Double-Clicking a MIDI Region Opens

This option lets you specify what happens when you double-click MIDI regions on MIDI and Instrument tracks in the Edit window.

MIDI Editor Opens the MIDI region in a MIDI Editor window.

Score Editor Opens the MIDI region in the Score Editor window.

MIDI Event List Opens the MIDI region in the MIDI Event List.

Name Dialog Opens the Name dialog for the MIDI region.

Note Display Options

These options set the reference for middle C as C3, C4, or MIDI note number 60.

Delay for External Devices Section

(Pro Tools HD Only)

These options only apply when a Delay Compensation Engine is selected in the Playback Engine dialog and Delay Compensation is enabled in Pro Tools. These options are distinct from the hardware offsets available for hardware inserts in the I/O Setup.

MIDI Time Code When selected, Pro Tools applies Delay Compensation to Pro Tools-generated MIDI Time Code (MTC). Enable this option when synchronizing video to Pro Tools using MTC.

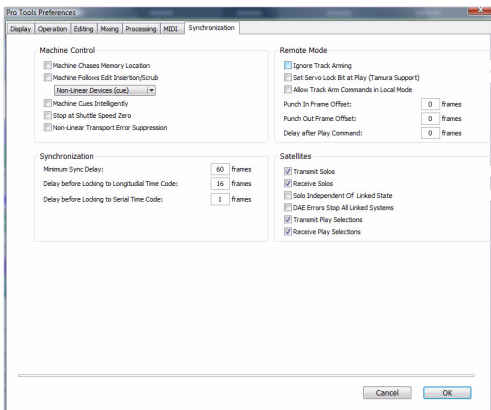
MIDI Beat Clock When selected, Pro Tools applies Delay Compensation to Pro Tools-generated MIDI Beat Clock.

MIDI/Score Editor Display

Additional Empty Bars in the Score Editor

This setting lets you specify the default number of empty bars that appear in the Score Editor window after the end of the last MIDI region in the session.

Synchronization Preferences



Machine Control Section

Machine Chases Memory Location When selected, navigating to a specific location in a session with a Memory Location causes a connected transport to chase to that location.

Machine Follows Edit Insertion/Scrub When selected, navigating to a specific location in a session by moving the selection point or by scrubbing a track will cause a connected transport to chase to that location.

When the connected device is a linear device (such as a tape deck), select Linear Devices (jog) to set Pro Tools to send jog commands.

When the connected device is a non-linear device (such as a random-access video recorder or another Pro Tools system), select Non-Linear Devices (cue) to set Pro Tools to send cue commands.

Machine Cues Intelligently (Pro Tools HD Only) When selected, if you navigate to a cue point that is more than 10 seconds from the current location, Pro Tools will command a connected transport to fast wind to the new location at full speed to within 10 seconds of the cue point. Cueing will then slow to normal speed until the point is reached. This can significantly speed up tape cueing with certain video transports.

Stop at Shuttle Speed Zero (Pro Tools HD Only) Causes Pro Tools to send a Stop command whenever you stop shuttling. This is useful if you have a machine that requires an explicit stop command to park correctly.

Non-Linear Transport Error Suppression (Pro Tools HD Only) When Transport = Pro Tools, keeps Pro Tools from sending a Stop command when taken offline. This prevents Pro Tools from stopping any other 9-pin devices connected to the system.

Synchronization Section

Minimum Sync Delay Sets the initial amount of prime time (in frames) your system's devices need to achieve synchronization "lock." This amount varies for each device. Pro Tools lock up delay is set by entering a value for Minimum Sync Delay in the Synchronization page of the Preferences dialog. The lowest value available is 15 frames. Find the shortest possible lock-up time that your equipment can operate at consistently, and set this as the Minimum Sync Delay. On systems using Digidesign MachineControl™, enabling the Use Serial Time Code option will make machines lock up much faster. (Serial time code requires both a Digidesign-qualified synchronization peripheral and external devices to be locked to house video reference.)

Delay Before Locking to Longitudinal Time Code (Pro Tools HD Only) Sets the amount of time (in frames) for Pro Tools to lock to incoming LTC. Use this option when locking Pro Tools to a stable time code source (such as a non-linear tape machine or LTC generator) and not a linear tape machine.

Delay Before Locking to Serial Time Code (Pro Tools HD Only) Sets the amount of time (in frames) for Pro Tools to wait before attempting to lock to machines that issue servo lock messages. This setting allows time for the servo mechanisms to achieve stable lock.

Remote Mode Section

(Pro Tools HD Only)

Ignore Track Arming Sets Pro Tools to ignore incoming track arming (record enable) commands. This is useful if you are using a master controller to arm tracks on other machines, but you do not want to arm tracks in Pro Tools.

Set Servo Lock Bit at Play (Tamura Support) Enable this option when using a Tamura synchronizer to control Pro Tools in Remote mode to minimize lock-up times during recording.

Allow Track Arm Commands in Local Mode Sets Pro Tools to respond to incoming track arming (record enable) commands even when the system is not in Remote mode. This is useful if you are using a paddle device to control Pro Tools track arming or punching.

Punch In Frame Offset Sets an offset (in frames) to compensate for punch in timing advances or delays.

Punch Out Frame Offset Sets an offset (in frames) to compensate for punch out timing advances or delays.

Delay After Play Command Sets the amount of time (in frames) for Pro Tools to wait after receiving a Play command before starting the audio engine. This can prevent false starts when locking to synchronizers that are not fully supported by Pro Tools.

Satellite Link Section

(Pro Tools HD Only)

These preferences are only available with the Satellite Link option. The Pro Tools Satellite Link option lets you link up to 5 Pro Tools systems (or 4 Pro Tools systems and an Avid® Media Composer® with the Video Satellite option or a Video Satellite LE system) over an Ethernet network so that you can cue, play, and stop the transport, make play selections, and solo tracks across any of the systems from any linked workstation.

Transmit Solos Causes a linked Pro Tools system to send the solo status of its tracks to all other linked Pro Tools systems. On other linked systems that are set to receive solos, tracks follow solo behavior as if the solo were on the local system.

Receive Solos Causes a linked Pro Tools system to receive solos from all other linked Pro Tools systems that are set to transmit solo status of their tracks. Tracks on the receiving system follows solo behavior as if the solos were on the local system.

Solo Independent of Linked State Causes a Pro Tools system to send the solo status of its tracks to other satellite systems even when it is unlinked. This allows control of solo status across systems even when transport control is not enabled.

DAE Errors Stop All Linked Systems Causes a DAE error on any linked Pro Tools system to stop the transport on all linked systems. When this option is not selected, linked systems will not stop if a DAE error occurs on one system.

Transmit Play Selections Causes a linked Pro Tools system to send the Edit window selection to all other linked Pro Tools systems. On other linked systems that are set to receive play selections, the selection is mirrored in the Edit window.

Receive Play Selections Causes a linked Pro Tools system to receive Edit window selections from all other linked Pro Tools systems that are set to transmit play selections.

chapter 3

Noting Your Preferences

When you upgrade your Pro Tools software, preferences are reset to their default settings. The default settings may differ from your existing preferences settings. Therefore, you may want to note your current preferences settings before upgrading.

To note your current Preferences settings, you can do one the following:

- Take a picture, a *screenshot*, of the existing tabbed pages in the Preferences dialog. See “Taking Screenshots of Your Preferences Pages” on page 27.
 - or –
- Note your preference settings using the tables provided here. See “Preference Tables” on page 29.

Taking Screenshots of Your Preferences Pages

Mac and Windows both offer the capability of taking a screenshot of whatever appears on your computer screen. Follow the instructions below for your computer platform.

Taking Screenshots on a Mac

Use the Mac application Grab to take and save your screenshots.

To take screenshots of your Preferences pages on a Mac:

- 1 Open Pro Tools and choose Setup > Preferences.
- 2 Open the Grab application on your Mac.
- 3 In Grab, choose Capture > Window.
- 4 When the Window Grab dialog opens, click Choose Window.
- 5 Click the Preference dialog to take the screenshot.
- 6 In Grab, choose File > Save As to name and save the screenshot.
- 7 Repeat this procedure for each tabbed page in the Preferences dialog.

Taking Screenshots in Windows

Use the Print Screen key on your keyboard to take your screenshots, and use the Paint application to save them.

To take screenshots of your Preferences pages in Windows:

- 1 Open Pro Tools and choose Setup > Preferences.
- 2 Press the Print Screen key on your computer's keyboard.
- 3 Open the Paint application.
- 4 In Paint, choose Edit > Paste.
- 5 After the screenshot appears in Paint, choose File > Save As to name and save the screenshot.
- 6 Repeat this procedure for each tabbed page in the Preferences dialog.

Preference Tables

Display Preferences

Preference	Setting
Basics	
Track Position Numbers Stay with Hidden Tracks	
Tools Tips	
Function	
Details	
Edit Window Default Length	
Organize Plug-in Menus By	
Flat List	
Category	
Manufacturer	
Category and Manufacturer	
Language	
Default Auto-naming to English (ASCII)	
Meters	
Peak Hold	
3 Seconds	
Infinite	
None	
Clip Indication	
3 Seconds	
Infinite	
None	

Preference	Setting
Color Coding	
Always Display Marker Colors	
Midi Note Color Shows Velocity	
Default Track Color Coding;	
None	
Tracks and MIDI Channels	
Tracks and MIDI Devices	
Groups	
Track Type	
Default Region Color Coding	
Tracks and MIDI Channels	
Tracks and MIDI Devices	
Track Color	
Groups	
Marker Locations	
Region List Color	

Operation Preferences

Preference	Setting
Transport	
Timeline Insertion/Play Start Marker Follows Playback	
Edit Insertion Follows Scrub/Shuttle	
Audio During Fast Forward/Rewind	
Latch Forward/Rewind	
Play Start Marker Follows Timeline Selection	
Reserve Voices for Preview in Context (Pro Tools HD)	
Custom Shuttle Lock Speed	
Back/Forward Amount (Pro Tools HD)	
2 seconds	
5 Seconds	
10 Seconds	
15 Seconds	
20 Seconds	
30 Seconds	
Bars Beats	
Min:Secs	
Time Code	
Feet+Frames	
Samples	
Follow Main Time Scale	

Preference	Setting
Numeric Keypad	
Classic	
Transport	
Shuttle	
Use Separate Play and Stop Keys	
Auto Backup	
Enable Session File Auto Backup	
Keep	
Every	
Video	
Quick Time Playback Priority	
Normal	
Medium	
Highest	
High Quality QuickTime Image	
Avid Video Errors Stop Playback (Pro Tools HD with Avid Video Engine Only)	
Avid Video NTSC Has Setup (NTSC-J) (Pro Tools HD with Avid Video Engine Only)	

Preference	Setting
Record	
Latch Record Enable Buttons	
Link Record and Play Faders	
Audio Track RecordLock (Pro Tools HD)	
Transport RecordLock (Pro Tools HD)	
Disable "Input" When Disarming Track (In "Stop") (Pro Tools HD)	
Mute Record-Armed Tracks While Stopped (Pro Tools HD)	
PEC/Direct Style Input Monitoring (Pro Tools HD)	
Automatically Create New Playlists When Loop Recording	
Online Options	
Record Online at Time Code (or ADAT) Lock	
Record Online at Insertion/Selection	
Open-Ended Record Allocation	
Use All Available Space	
Limit to	
Destructive Punch File Length	

Preference	Setting
Misc.	
Show Quick Start dialog when Pro Tools Starts	
Auto Region Fade In/Out Length	
Calibration Reference Level	
Delay Compensation Time Mode	
Samples	
Seconds	

Editing Preferences

Preference	Setting
Regions	
Region List Selection Follows Edit Selections	
Edit Selection Follows Region List Selection	
Auto-Name Separated Regions	
“Separate Region” Operations on All Related Takes	
Tracks	
New Tracks Default to Tick Timebase	
Memory Locations	
Auto-Name Memory Locations when Playing	
Fades	
Crossfade Preview Pre-Roll	
Crossfade Preview Post-Roll	
QuickPunch/TrackPunch Crossfade Length	
Preserve Fades when Editing	
Default Fade Settings	
Fade In...	
Fade Out...	
Crossfade...	
REX...	

Preference	Setting
Zoom Toggle	
Vertical Midi Zoom	
selection	
last used	
Horizontal Zoom	
selection	
last used	
Remove Range Selection After Zooming In	
Tack Height	
last used	
medium	
large	
jumbo	
extreme	
fit to window	
Track View	
waveform/notes	
warp/notes	
last used	
no change	
Separate Grid Settings When Zoomed In	
Zoom Toggle Follows Edit Selection	
Levels of Undo	

Mixing Preferences

Preference	Setting
Setup	
Sends Default to “-INF”	
Send Pans Default to Follow Main Pan	
Link Mix/Edit Groups Enables	
Use Absolute Pan Linking	
Default EQ	
none	
TDM plug-in	
RTAS® plug-in	
Default Dynamics	
none	
TDM plug-in	
RTAS plug-in	
Automation	
Smooth and Thin Data After Pass	
Degree of Thinning	
none	
little	
some	
more	
most	
Plug-in Controls Default to Auto-Enabled	
Suppress Automation “Write To...” Warnings	

Preference	Setting
Latching Behavior for Switch Controls in “Touch”	
Allow Latch Prime in Shop	
Coalesce when Removing Slaves from VCA Group	
Standard VCA Logic for Group Attributes	
Include Sends in Trim Mode	
Include Control Changes in Undo Queue	
AutoMatch Time	
AutoGlide Time	
After Write Pass, Switch To	
Touch	
Latch	
No Change	
Coalesce Trim Automation	
After Every Pass	
On Existing Trim Mode	
Controllers	
Edit Window Follows Bank Selection	
Mix Window Follows Bank Selection	
“Scroll to Track” Banks Controllers	
Always Fill Channel Strips when Banking	
Touch Timeout	

Processing Preferences

Preference	Setting
AudioSuite	
Use AudioSuite Dither	
Plug-in	
Bit Depth	
16 Bits	
18 Bits	
20 Bits	
24 Bits	
Import	
Convert Imported “.wav” Files to AES31/Broadcast Wave	
Automatically Copy Files on Import	
Import REX Files as Region Groups	
Automatically Create Fades	
Drag and Drop from Desktop Conforms to Session Template	
No Files	
REX and ACID Files Only	
All Files	
Sample Rate Conversion Quality	

Preference	Setting
TC/E	
TC/E Plug-in	
Default Settings	
Elastic Audio	
Default Plug-in	
Polyphonic	
Rhythmic	
Monophonic	
Varispeed	
Default Input Gain	
Enable Elastic Audio on New Tracks	

MIDI Preferences

Preference	Setting
Basics	
Remove Range Selection After Opening the MIDI/Score Editor	
Use MIDI to Tap Tempo	
Display Events as Modified by Real-Time Properties	
Use F11 Key for Wait for Note	
Automatically Create Click Track in New Sessions	
Default Thru Instrument	
Pencil Tool Resolution when Drawing Controller Data	
Global MIDI Playback Offset (-10,000 to 10,000)	
Double-clicking a MIDI Region Opens	
MIDI Editor	
Score Editor	
MIDI Event List	
Name Dialog	

Preference	Setting
Note Display	
Standard Pitch Middle	
Alternate Pitch Middle	
MIDI Note Number	
Delay Compensation for External Devices	
MIDI Time Code	
MIDI Beat Clock	
MIDI/Score Editor Display	
Additional Empty Bars in the Score Editor	

Synchronization Preferences

Preference	Setting
Machine Control	
Machine Chases Memory Locations	
Machine Follows Edit/Insertion Scrub	
Linear Devices (jog)	
Non-Linear Devices (cue)	
Machine Cues Intelligently	
Stop at Shuttle Speed Zero	
Non-Linear Transport Error Suppression	
Synchronization	
Minimum Sync Delay	
Delay before Locking to Longitudinal Time Code	
Delay before Locking to Serial Time Code	
Remote Mode	
Ignore Track Arming	
Set Servo Lock Bit at Play	
Allow Track Arm Commands in Local Mode	
Punch in Frame Offset	
Punch Out Frame Offset	
Delay after Play Command	

Preference	Setting
Satellites	
Transmit Solos	
Receive Solos	
Solo Independent Of Linked State	
DAE Errors Stop All Linked Systems	
Transmit Play Selections	
Receive Play Selections	



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