



PRO TOOLS BASICS



CREATING NEW TRACKS

MENU > TRACK > NEW TRACK OR "COMMAND+SHIFT+N"

AUDIO TRACK – USED TO RECORD AUDIO TO (E.G. FROM A MICROPHONE) AND PLAY BACK AUDIO FILES

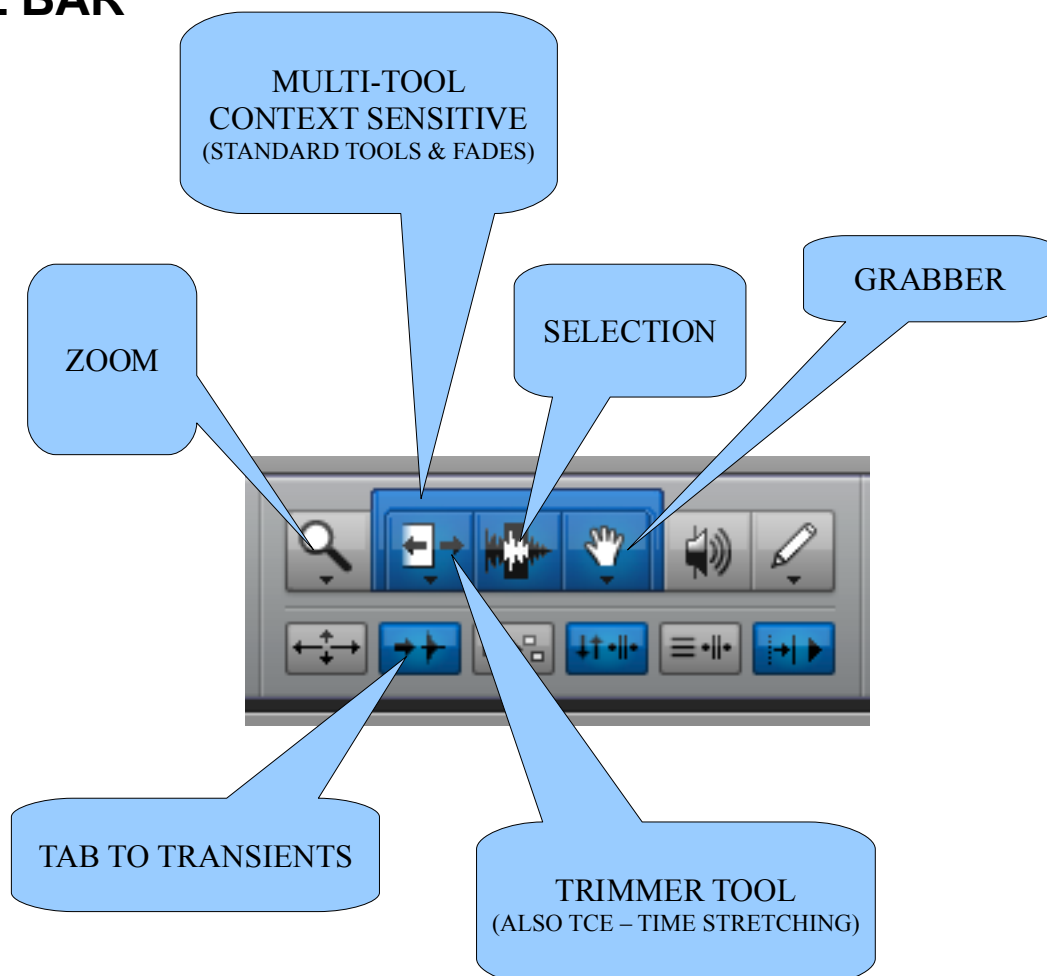
AUX INPUT – SIMILAR TO AUDIO TRACK IN BEHAVIOR, BUT GET ITS SOUND SOURCE FROM A BUS/SOFT SYNTH/OR THE OUTPUT OF AN AUDIO TRACK INSTEAD OF AN AUDIO FILE

MASTER FADER – USED TO CONTROL OVERALL LEVEL OF THE TRACKS. ALL AUDIO PASSES THROUGH THIS MASTER FADER (ASSUMING IT IS ASSIGNED TO THE SAME OUTPUT AS THE AUDIO TRACKS)

MIDI TRACK – USED TO RECORD/PLAYBACK/PROGRAM MIDI PARTS

INSTRUMENT TRACK – A COMBINATION OF A MIDI TRACK AND AN AUXILIARY INPUT, WHERE THE MIDI INFORMATION IS AUTOMATICALLY ASSIGNED TO THE 1ST CHANNEL OF AN INSTRUMENT PLUGIN, INSERTED ON THE TOP MOST INSERT OF THE CHANNEL

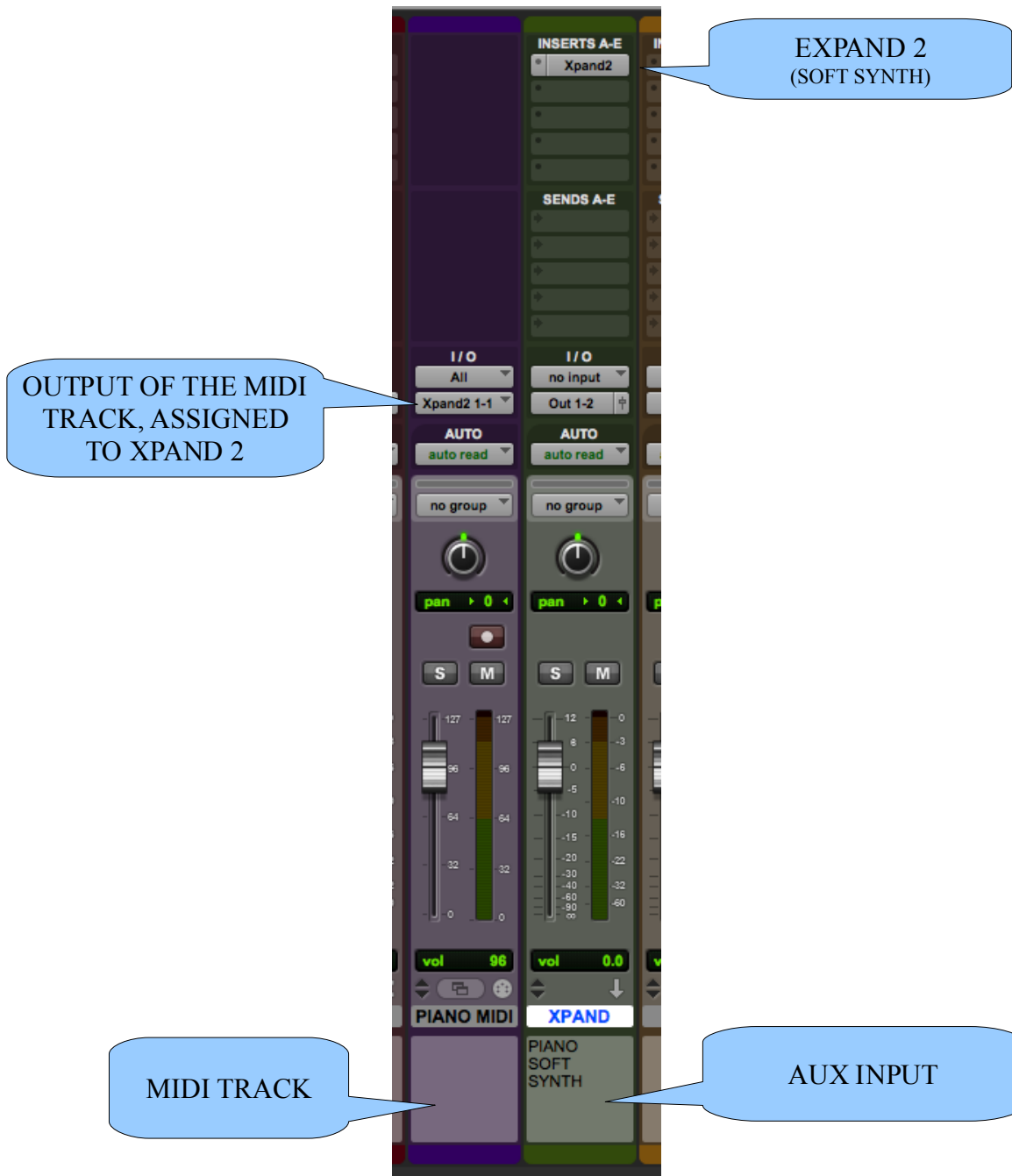
TOOL BAR



CREATING A MIDI/AUX TRACK COMBINATION

- CREATE A NEW AUX INPUT AND MIDI TRACK
- INSERT A SOFT SYNTH ON THE AUX INPUT TRACK (IN THIS CASE, XPAND 2)
- ASSIGN THE OUTPUT OF THE MIDI TRACK TO THE DESIRED CHANNEL OF 'EXPAND 2'

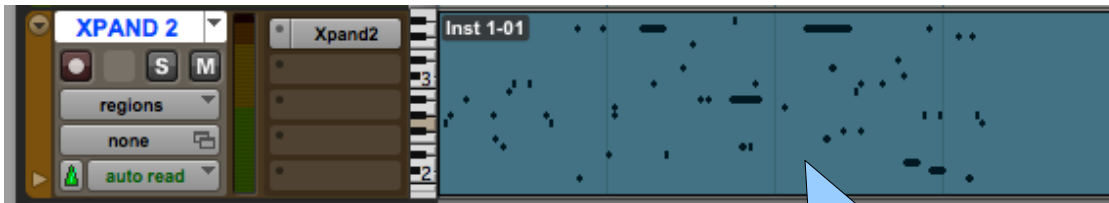
EXPAND CAN HOST UP TO FOUR SEPERATE SOUNDS ON DISCRETE MIDI CHANNLS, WHICH MEANS YOU CAN CREATE 4 MIDI TRACKS, AND RECORD/IMPORT FOUR SEPERATE PARTS AND ASSIGN EACH PART (VIA THE MIDI TRACK'S OUTPUT) TO A SEPERATE CHANNEL ON XPAND 2. THIS MEANS EACH PART WILL BE PLAYED BY A DIFFERENT SOUND, AS SELECTED IN 'XPAND 2'



CREATING AN INSTRUMENT TRACK

AN INSTRUMENT TRACK IS USED TO RECORD AND PLAYBACK MIDI INFORMATION. IT IS THE BEST TRACK CHOICE FOR RECORDING/PLAYING MIDI FOR USE WITH A SINGLE INSTRUMENT. E.G A PIANO OR A SYNTH MELODY, ETC

- CREATE A NEW INSTRUMENT TRACK
- INSERT A SOFTSYNTH ON THE 1ST INSERT SLOT
- RECORD/WRITE MIDI TO THE TRACK



MIDI PART RECORDED
TO THE SAME TRACK THAT
HOSTS THE SYNTH

XPAND 2 (SOFT SYNTH)
INSERTED ON THE
TRACK



AUX TRACKS

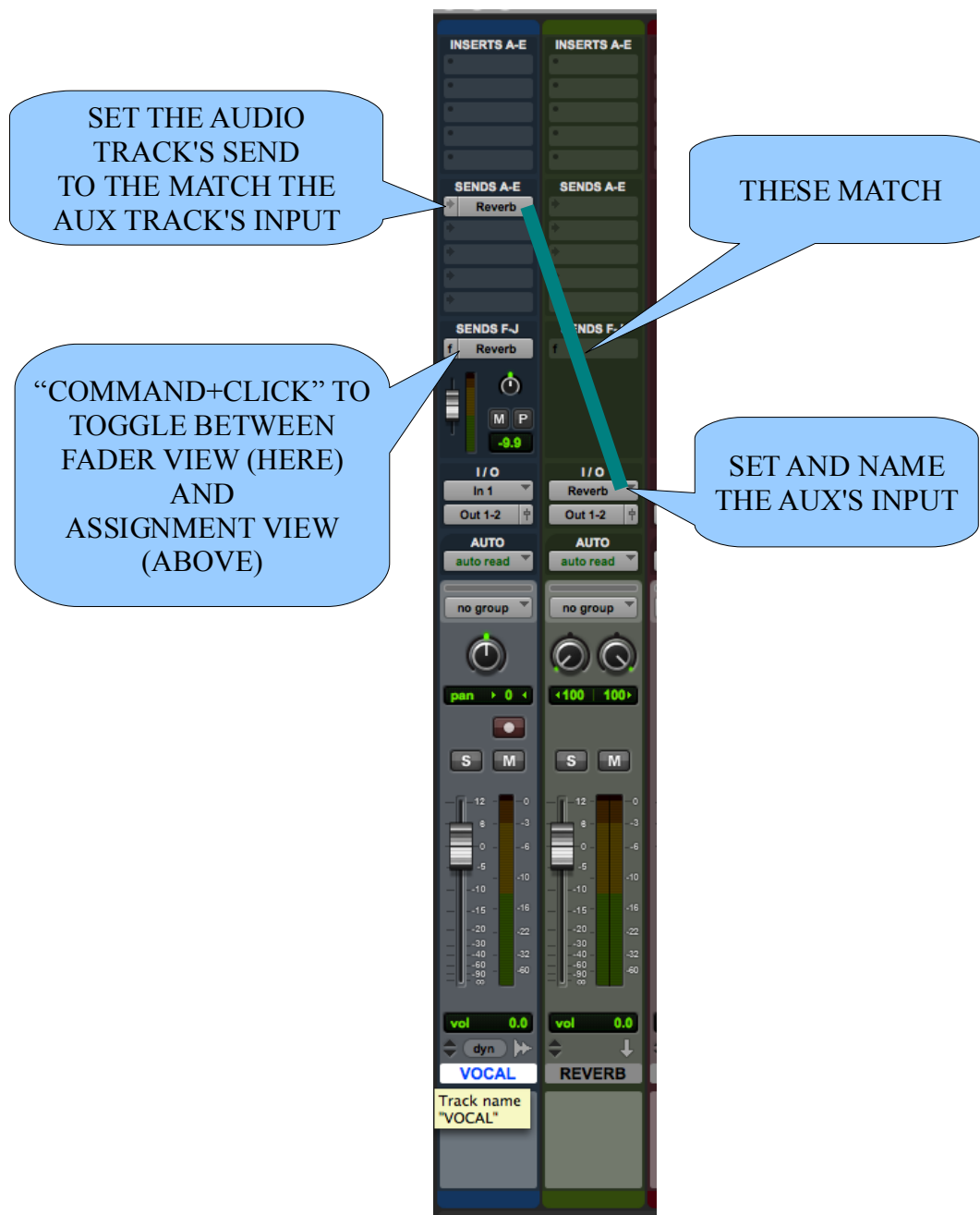
THE MAIN USES OF AN AUX TRACK INCLUDE:

- HOSTING A SOFT SYNTH
- HOSTING AN EFFECT (SO SEND AN AUDIO TRACK TO)
- ACTING AS A SUB GROUP FOR MULTIPLE AUDIO TRACKS TO BE FEED INTO

HOSTING A SOFT SYNTH (SEE "CREATING A MIDI/AUX TRACK COMBINATION")

HOSTING A EFFECT

- CREATE AN AUX TRACK
- SET THE INPUT OF THE AUX TRACK AND NAME IT. NOTE: THIS WILL USUALLY BE A BUS.
- CHOOSE THE AUDIO/INSTRUMENT THAT YOU WANT TO SEND TO THE EFFECT, AND SET THE AUX SEND TO MATCH THAT OF THE AUX TRACK'S INPUT.
- INCREASE THE LEVEL OF THE AUX SEND ON THE AUDIO/INSTRUMENT TRACK



AUX TRACK ACTING AS A SUB GROUP

- CREATE AN AUX TRACK
- ASSIGN AND NAME THE AUX TRACK'S INPUT
- SELECT MULTIPLE AUDIO AND INSTRUMENT TRACKS IN WHICH TO FEED TO THE AUX 'SUB GROUP'
- CHANGE THE OUTPUT OF THE AUDIO/INSTRUMENT TRACKS TO MATCH THE INPUT OF THE AUX TRACK
- HOLD COMMAND AND CLICK THE SOLO BUTTON ON THE AUX TRACK. THIS WILL ENSURE THAT IF YOU SOLO A SINGLE TRACK IN THE GROUP, YOU WILL HEAR IT. IF THIS STEP IS LEFT OUT, ONE WOULD HAVE TO SOLO THE INDIVIDUAL TRACK **AND** THE AUX TRACK EVERY TIME. THIS IS CALLED 'SOLO SAFE'



THE OUTPUTS OF THE GUITAR TRACKS ARE ALL SET TO MATCH THE AUX TRACK'S INPUT

THE AUX TRACK'S INPUT IS SET TO "GUITARS"

SHADED SOLO BUTTON INDICATES 'SOLO SAFE' MODE (CTL/CMD + CLICK)

USEFUL SHORTCUTS AND EFFECTS!

GRID MODES



GRIDE MODE: EDITS, ETC ARE LOCKED TO THE USER DEFINED GRID

SLIP MODE: EDITS CAN BE MADE FREELY

SPOT MODE: USER MUST MANUALLY TYPE IN THE NUMERICAL REFERENCE AS TO THE DESIRED LOCATION OF A REGION'S PLACEMENT

SHUFFLE MODE: REGIONS WILL AUTOMATICALLY SHUFFLE BACK AND FORTH... USEFUL WHEN DELETING A WHOLE SECTION OF A SONG. RATHER THAN LEAVE A BIG GAP (AS IN GRID OR SLIP MODE) IT WILL SHUFFLE THE TWO PARTS OF THE SONG BACK TOGETHER

KEYBOARD SHORTCUTS (ON WINDOWS SYSTEMS, USE "CONTROL" IN PLACE OF "COMMAND")

COMMAND+"=" - TOGGLE BETWEEN MIX AND EDIT WINDOWS

COMMAND+"1" (NUMERICAL KEYPAD) – SHOW TRANSPORT CONTROLS

SHIFT+COMMAND+"N" – CREATE NEW TRACK

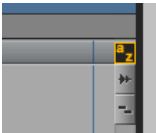
COMMAND+"S" - SAVE

SPACE – PLAY/STOP

RETURN – RETURN TO ZERO, I.E PLAYBACK WILL BEGIN FROM THE START

KEYBOARD FOCUS

TO ENABLE USEFUL KEYBOARD SHORTCUTS, THE 'KEYBOARD FOCUS' SETTING MUST BE ENGAGED. THIS IS DONE BY CLICKING THE "A-Z" SYMBOL IN THE TOP RIGHT OF THE EDIT PAGE.



WHEN THIS IS ENGAGED:

T = ZOOM IN

R = ZOOM OUT

B = SEPARATE REGION

C = COPY

X = CUT

V = PASTE

, = NUDGE ONE 'NUDGE VALUE' LEFT (HINT, THESE ARE THE "<" ">" KEYS)

M = NUDGE TWO 'NUDGE VALUES' LEFT

. = NUDGE ONE 'NUDGE VALUE' RIGHT

/ = NUDGE TWO 'NUDGE VALUES' RIGHT

(NOTE: "COMMAND" IS NOT REQUIRED FOR THESE)

EFFECTS TYPES

EQ/EQUALIZATION:

FOR PROCESSING THE FREQUENCY CONTENT OF A SOUND. "EQUALIZER" IS THE BROAD TERM. THESE COME IN MANY TYPES INCLUDING:

- GRAPHIC
- FILTER
- SHELVING
- PARAMETRIC
- SEMI-PARAMETRIC
- NOTCH

DYNAMICS:

FOR PROCESSING THE DYNAMICS (LOUD/SOFT) OF A SOUND. TYPES OF DYNAMICS PROCESSORS INCLUDE:

- COMPRESSOR
- EXPANDER/NOISE GATE
- DE-ESSER
- LIMITER

PITCH SHIFT:

FOR PROCESSING THE PITCH COMPONENT OF A SOUND. THIS INCLUDES: PITCH SHIFT AND PITCH CORRECTION TOOLS (SUCH AS MELODYNE OR AUTO TUNE)

REVERB:

FOR CREATING OR EMULATING A SPACE/REAL WORLD REVERBERATION DEVICE. REVERBS COME IN MANY DIFFERENT TYPES, AND OFTEN DIGITAL REVERBS ATTEMPT TO EMULATE REAL WORLD DEVICES.

DIFFERENT TYPES INCLUDE:

- ROOM
- HALL
- CATHEDRAL
- CHAMBER
- SPRING
- PLATE
- NON-LINEAR
- REVERSE
- AMBIENT

DELAY:

FOR PROCESSING THE TIME BASED COMPONENT OF A SOUND. THE MOST COMMON USE OF A DELAY IS TO CREATE AN ECHO. JUST AS WITH REVERB, THERE ARE DIFFERENT TYPES OF DELAYS, WHICH HAVE DIFFERENT CHARACTERISTICS. THESE MAY INCLUDE:

- SHORT
- MEDIUM
- LONG
- PING-PONG
- SLAP
- TAPE
- MULTI-TAP

MODULATION:

MODULATION EFFECTS MODULATE A SIGNAL USING A COMBINATION OF TIMING AND PHASE RELATED PROCESSING. THESE ARE PROCESSERS BEGIN TO TRANSFORM A SOUND, MUCH MORE THAN AN EQ OR COMPRESSOR WOULD.

SUCH EFFECTS INCLUDE:

- CHORUS
- FLANGER
- PHASER
- RING-MODULATOR
- TREMOLO
- WAH-WAH

HARMONIC:

THESE PROCESSORS EFFECT THE HARMONIC CONTENT OF A SIGNAL. THEY CREAT HARMONICS BASED ON THE SOUNDS EXISTING FREQUENCY CONTENT. THESE EFFECTS INCLUDE:

- DISTORTION
- EXCITER (ADDS HIGH END HARMONICS RESULTING IN PERCIEVED PRESENCE)
- GUITAR/AMP SIMULATIONS
- ANALOG TAPE SIMULATORS
- TUBE SIMULATORS

SOUND FIELD:

SOUND FIELD PROCESSOR EFFECT THE SIGNALS POSITION IN THE STEREO FIELD. THEY CAN BE USED TO MAKE A STEREO SIGNAL SOUND EVEN WIDER, AND EVEN AS IF IT'S COMING FROM OUTSIDE OF THE SPEAKERS!!

DITHER:

DITHERING TOOLS ARE USED TO TRUNCATE A HIGH BIT DEPTH AUDIO FILE (EG. 24 BIT) TO A LOWER ONE (E.G. 16 BIT) WITH MINIMAL QUALTY LOSS.