Avid Pro Tools Software v2026.11

ReadMe for macOS

This Read Me documents important compatibility information and known issues for all tiers of Pro Tools® software, version 2026.4 on macOS 14.8.x (“Sonoma”), 15.7.x ("Sequoia"), and 26.6.x ("Tahoe").

For detailed compatibility information, including supported operating systems, visit the Pro Tools compatibility pages online.

Compatibility

Avid can only assure compatibility and provide support for qualified hardware and software configurations.

For the latest compatibility information—including qualified computers, operating systems, and third-party products—visit the Avid website (www.avid.com/compatibility).

Support for macOS 15.1 (“Sequoia”)

Pro Tools | Carbon Systems

macOS Sequoia 15.1 is supported with Carbon standalone, using Audio MIDI Setup (AMS) for device configuration.

macOS Sequoia 15.0 and 15.1 are not supported with Carbon Central (Carbon Standalone or Carbon Expanded).

Pro Tools with Avid NEXIS

Avid NEXIS 2025.3 supports on-premises clients running macOS Sequoia with 1 or 2x1GbE network adapters on Apple Silicon (M1, M2, M3, and M4) and Intel-based Mac computers.

Avid NEXIS 2025.3 supports clients with 1Gb NICs only.

Performance Improvements

The work to qualify macOS Sequoia and Sonoma has also resulted in significant performance improvements utilizing Efficiency Cores in M1, M2, and M3 systems. Pro Tools 2024.10 and later, and HDX systems are supported with macOS 15.2 and 14.7.x.

Support for macOS 14.4.1 (“Sonoma”)

Pro Tools 2024.3 and later provides support for macOS “Sonoma” with certain caveats. Please visit the Avid Knowledge Base for the latest information and a list of known issues as of macOS 14.4.1.

➤ **PTSW-318903:** Intermittent errors (–6126 and –6128) while using the Dolby Atmos Renderer application with Aux I/O devices.

Intermittent –6126 and –6128 errors may occur while using the Dolby Atmos Renderer application connected to Pro Tools using the Dolby Audio Bridge and/or Pro Tools Audio Bridge Aux I/O devices on Mac OS Sonoma 14.x. This is related to a recent change in Apple Core Audio and is currently under investigation.

➤ Pro Tools | Carbon Systems

Carbon Central (Carbon Standalone or Carbon Expanded) is not supported on macOS Sonoma.

General Compatibility

Avid lets you install an endpoint detection and response solution on your Pro Tools client. While Avid does not support any specific solution, you can find general guidelines and information related to CrowdStrike Falcon on the following Avid Knowledge Base page:
https://kb.avid.com/articles/en_US/troubleshooting/en239659

➤ **PT-362254:** Pro Tools text may appear as numbers on macOS 27.2 when the macOS language is not English.

Workaround: When the macOS language is set to a language other than English on macOS 27.2, text in Pro Tools menus, buttons, and text fields may appear as numbers. To correct this issue: Set the macOS language to English in System Settings › General › Language & Region.

➤ **PT-321737:** Pro Tools quits unexpectedly when loading an AAX plugin on launch.

Workaround: If Pro Tools quits unexpectedly when loading an AAX plugin, you are prompted to move the plugin to the "Plugins (Unused)" folder.

➤ **PT-296248:** "Launch using Rosetta" is not enabled by default for secondary user accounts.

Workaround: On Apple silicon computers, Pro Tools opens using Rosetta by default only for the administrator account that performed the installation. To ensure Pro Tools opens using Rosetta for other accounts, log in to the desired user account and navigate in the Finder to the Pro Tools application icon. "Get Info" on the Pro Tools application and enable the **`Open using Rosetta`** option.

➤ **PT-262226:** "Pro Tools Helper must be closed" dialog interrupts Pro Tools installation.

Workaround: The Pro Tools installation process may be interrupted by a dialog indicating, "The Pro Tools Helper must be closed before the software can be installed." If you encounter this dialog, launch the macOS Activity Monitor (/Applications/Utilities/), select the **`Pro Tools Helper`** process, choose **`View > Quit Process`**, and then use the **`Force Quit`** option. Once the process quits, Pro Tools installation proceeds until completed.

➤ **PT-263475:** MacBook Pro Headphone jack can interrupt recording.

Workaround: While recording, avoid disconnecting headphones from the MacBook Pro built-in headphone jack. Disconnecting headphones has been found to interrupt recording (regardless of the current device chosen in the Playback Engine). Avid is working with Apple to address this issue.

➤ **PT-289806:** Poor Pro Tools playback performance on macOS Ventura when running Spotlight.

Workaround: Running Spotlight on macOS Ventura can impact Pro Tools playback performance. The impact on Pro Tools is worse in recent macOS releases because of additional tasks now performed by Spotlight such as parsing images for image recognition. To avoid performance issues, do one of the following:

- Exclude any folder or drives from Spotlight indexing and parsing that may be causing Spotlight to parse files during audio playback. This is particularly relevant when parsing large image or video files.

- In the Terminal, run “sudo mdutil -a -I off” to turn off Spotlight until the next reboot. Consider running this command when you know you will be using Pro Tools on startup.
- To permanently disable Spotlight, in the Terminal, run “sudo launchctl unload -w /System/Library/LaunchDaemons/com.apple.metadata.mds.plist”.

➤ **PT-247965:** Pro Tools session closes unexpectedly when removing headphones from the headphone jack on newer MacBook Pros.

Workaround: When working with the built-in audio of some newer MacBook or MacBook Pros, unplugging headphones during use may trigger a dialog that the I/O layout has been changed by another application. There is currently no workaround for this, so be sure to save and close your session before unplugging from the headphone jack.

➤ **PT-260818:** On some macOS systems Pro Tools may display the warning dialog “IO channel count for current playback device has changed. Please restart Pro Tools” at first launch during Audio Engine initialization.

Workaround: When Pro Tools is installed on a clean macOS system, the very first launch may result in a warning dialog shown during Audio Engine initialization: “IO channel count for current playback device has changed. Please restart Pro Tools.” After the restart, Pro Tools launches normally using the available playback engine.

➤ **UME-1223:** Avid Video Engine (AVE) is not supported with drives that are case-sensitive formatted.

Workaround: The Avid Video Engine (AVE) will not load on macOS if the OS drive/volume is formatted as macOS Extended (Case-sensitive, Journaled). In order for AVE to load, the OS drive/volume must be formatted as macOS Extended (Journaled).

➤ **PT-270744:** Cannot import audio-only MOV file using Import Video or drag and drop.

Workaround: When importing a MOV file which contains only audio, dragging and dropping the file to the timeline or using the Import Video command results in an error. To import an audio-only MOV, use the Import Audio command.

➤ **PT-266359:** Audio cannot be imported from a video file with an unsupported video codec.

It is not possible to import audio from a video file if the video codec is unsupported.

➤ **PT-224790:** Grid mode shortcut (F4) doesn't select or toggle Grid mode on late 2016 MacBook Pro with Touch Bar if a web browser is launched with a web page loaded.

Workaround: The “F4” function key on a TouchBar of the 4th generation MacBook Pro (late 2016) doesn't select or toggle Grid mode if a Web Browser (e.g., Safari or Google Chrome) is launched with a web page loaded (e.g., Google Homepage). Close the Web browser while working in Pro Tools to avoid this issue.

➤ **PT-218014:** Some contextual menus are not accessible using a key modifier and Left-click.

Workaround: Not all contextual menus can be viewed using a key modifier and Left-click (primary click). For example, Control-clicking a plugin parameter cannot access its contextual menu because Control is an isolating modifier for plugins. Be sure to enable Secondary Click in the Mouse System Preferences (Apple menu › System Preferences › Mouse), and the use the secondary button on your two-button mouse (typically Right-click) to access all contextual menus in Pro Tools.

➤ **PT-204548:** After creating a new user account on macOS, you can initially only save a Pro Tools session in a non-local folder called “Documents”.

Workaround: To avoid this issue, create a folder named “Documents,” save a session there, then you can save the session and all other subsequent sessions wherever you wish.

➤ **PT-235980:**HD Driver kernel extension does not load if allowed during driver installation.

Workaround: When Open Security preferences button appears during installation, click OK. After restart, the HD Driver kernel extension should load.

➤ **PT-210366:** Nudge Selected Clip Gain shortcuts may conflict with the default macOS shortcuts for Mission Control.

Workaround: Performing the Nudge Selected Clip Gain Up/Down shortcuts may trigger Mission Control functions in some versions of macOS. To avoid this conflict, click the Keyboard icon in System Preferences, select the Shortcuts tab and then Mission Control from the sidebar. Disable or reassign the Mission Control and Application Windows shortcuts.

➤ **PT-183818:** Enable Spotlight for best performance when relinking files and indexing in the Workspace.

Workaround: For best performance with relinking and Workspace indexing, unless you're running Venutura, enable Spotlight. While enabling Spotlight is not required, it will improve performance in this area with Pro Tools.

⚠ **When Spotlight is enabled, long record passes (over 50 minutes) may stop recordings after 50+ minutes. Consider disabling Spotlight for long recording sessions and then re-enable it when you are done recording.**

➤ **PT-224341:** macOS VoiceOver does not work with Revision History or Soundbase.

Workaround: The Versions list in the Revision History window and Soundbase do not support macOS VoiceOver (**`System Preferences > Accessibility > VoiceOver`**) at this time.

➤ **PT-228201:** Changing Waveform Cache Versions preference blocks certain features within Soundminer.

Workaround: If Soundminer is installed, keep the “Waveform Cache Versions” preference setting at zero, its default value. Setting this preference to a different value may prevent Soundminer from determining the path to the currently open Pro Tools session, which will block certain features within Soundminer.

➤ **PT-230027:** Soundminer “Spot to DAW” does not work if Pro Tools preferences are corrupted.

Workaround: If you can no longer spot to Pro Tools from Soundminer even though audio files are actually copied to the audio files folder. If this issue occurs, quit Pro Tools, clear the Pro Tools preferences, and relaunch Pro Tools.

Pro Tools | HDX and Pro Tools | HD Native Systems

➤ **PT-256268:** When running the Uninstall HD Driver.command, macOS claims that the command is from an unidentified developer and prevents it from running.

Workaround: If you encounter this issue, right-click the command and choose **`Open`**.

➤ **PT-247759:** Installing HDX Firmware reset can result in a Kernel Panic or Blue Screen if more than one card is reset in quick succession.

Workaround: If an HDX firmware update fails and you reset your hardware to factory default to try again, you may find that attempting to reset more than one card at a time can result in a kernel panic on macOS or a blue screen error on Windows. If you encounter this issue, reset the firmware on one card at a time. Launch Pro Tools to install the latest firmware on one card, then shutdown and repeat the process on each additional card in the system.

- **PT-245082** HDX firmware downgrade dialog does not appear in the foreground.

  Workaround: If the HDX firmware downgrade dialog does not appear in the foreground, it may be hidden behind another application's Window. Use the macOS keyboard shortcut Command+Tab to bring the Pro Tools application to the foreground and show the HDX firmware downgrade dialog.

- **PT-250326:** Slow HDX firmware upgrades or downgrades when running in the background.

  Workaround: If you switch to other applications while upgrading or downgrading your HDX firmware, the firmware upgrade/downgrade process runs much slower than expected. To avoid this issue, leave Pro Tools in the foreground and do not run other applications while upgrading or downgrading your firmware.

- **PT-247346** If a DigiReWire client is open when a firmware downgrade is requested, a "Pro Tools quit unexpectedly" warning is displayed after quitting Pro Tools.

  Workaround: If a DigiReWire client (such as Reason or Live) is open when an HDX firmware downgrade is performed, Pro Tools may not quit correctly. This dialog can safely be ignored. Should you need to upgrade and downgrade your HDX firmware regularly, avoid having a DigiReWire client open when doing so.

- **PT-245084:** In rare instances, powering up after a machine shutdown triggered by a firmware downgrade presents a dialog stating, "Your computer was restarted because of a problem."

  Workaround: Upon reboot at the completion of a HDX firmware downgrade, you may encounter a dialog stating that your computer was shut down because of a problem. This dialog can safely be dismissed and ignored.

- **PT-248242** HDX firmware update failure on MacBook Pro with Akito Node ThunderBolt 3 PCIe Expansion chassis.

  Workaround: While the Akito Node ThunderBolt 3 PCIe Expansion chassis, like all ThunderBolt 3 chassis without a ThunderBolt 2 host card, remains unsupported, it is worth noting that attempting a firmware upgrade and downgrade on ThunderBolt 3 chassis may fail and is not recommended.

- **PT-248851** Printing interleaved files with more than 8 channels per track on HDX 2 or greater system results in AAE error -9060.

  Workaround: Printing interleaved files with more than 8 channels per track (such as 7.1.2) on a system with more than one HDX card will fail with AAE error -9060. To avoid this issue, print multi-mono files.

- **PT-156545** Some Mac Pro computers with certain video cards may not have power connections available for Pro Tools | HDX cards.

  Workaround: Some video cards require power from the motherboard, which is also a requirement for HDX cards. If you have a video card that requires both power connections on the motherboard, a power connection for your HDX cards will not be available. To avoid this problem, use a video card that does not require more than one power connection to the motherboard.

Pro Tools | Carbon

⚠ **Pro Tools | Carbon is not yet fully supported on macOS Sonoma.**

For the latest support information for Pro Tools | Carbon, visit at www.avid.com/carbon-support.

For detailed Pro Tools | Carbon system requirements, visit https://kb.avid.com/articles/compatibility/Carbon-Requirements.

A direct Network Interface connection between Pro Tools | Carbon and your computer is required. Network equipment such as routers, hubs, and switches are not supported.

When using Pro Tools | Carbon with EUCON peripherals (such as S1), use a dedicated Network Interface to your Mac for Pro Tools | Carbon.

➤ Avid-Qualified AVB-capable Thunderbolt to Ethernet Adapters Required for Pro Tools | Carbon

If your computer only has Thunderbolt ports, use an Avid-qualified AVB-capable Thunderbolt to Ethernet adapter.

- Thunderbolt 2

  Use an AVB-capable Thunderbolt 2-to-Gigabit Ethernet adapter, such as the Apple Thunderbolt to Gigabit Ethernet Adapter.

- Thunderbolt 3 (USB-C)

  Use an AVB-capable Thunderbolt 3-to-Gigabit Ethernet adapter, such as the Apple Thunderbolt 3 (USB-C) to Thunderbolt 2 Adapter connected to the Apple Thunderbolt to Gigabit Ethernet Adapter or the Sonnet Thunderbolt AVB Adapter.

Not all Thunderbolt to Ethernet adapters are AVB-capable. For the latest information on connecting Pro Tools | Carbon to your computer, visit the Avid Knowledge Base for Pro Tools | Carbon.

Third-Party Video Hardware

➤ **AJA-186** Pro Tools video playback stutters on Apple M1 with AJA hardware.

Workaround: When using a system with an Apple M1 processor and AJA video hardware with driver version 16.1, video hardware output will occasionally stutter or enter a state where a few seconds of playback loops continuously. There is no workaround at this time.

Known Issues

The following sections document known issues you may encounter when using Pro Tools, along with workarounds if they exist.

General Pro Tools Issues

➤ **PT-362254** Pro Tools text may appear as numbers on macOS 27.2 when the macOS language is not English.

Workaround: When the macOS language is set to a language other than English on macOS 27.2, text in Pro Tools menus, buttons, and text fields may appear as numbers. To correct this issue: Set the macOS language to English in System Settings › General › Language & Region.

➤ **PT-357016** Track outputs are cleared after round-trip from Pro Tools 2026.4 to Pro Tools 2025.10.x and back.

Workaround: A session saved in Pro Tools 2026.4, opened and re-saved in 2025.10.x, and then reopened in 2026.4 will have track outputs reset to “none.” This only affects session interchange between 2026.4 and 2025.10.x (not 2025.12.x). After opening the session in Pro Tools 2025.10.x, save it, and then reopen and save it again in either Pro Tools 2025.10.x or 2025.12.x. Once the session has been opened and saved twice in this manner output assignments will be present when next opened in 2026.4.

➤ **PT-346242** Pro Tools cannot open various application windows after updating Workspace Database file

Workaround: When updating your currently installed Pro Tools version to a newer one, the Workspace Database file may need to be updated. After updating this file, Pro Tools might be unable to open various application windows.

To correct this issue, try the following:

- Quit and relaunch Pro Tools
- Click somewhere outside of the Pro Tools application and then switch back to Pro Tools

➤ **PT-336324** Clicking outside an open modal dialog while Pro Tools is stopped results in any audio passing through the Pro Tools to cut out momentarily.

Workaround: Clicking outside an open modal dialog while Pro Tools is stopped results in a system alert chime and any audio passing through Pro Tools cuts out momentarily.

➤ **PT-320541** When launching Pro Tools while logged in with a non-administrator account you are prompted for an administrator password.

Workaround: Install Pro Tools using an administrator account and launch at least once to prevent non-administrator users from being asked for an administrator password.

➤ **PT-323988** New Pro Tools icons for files not displayed after install of 2024.6.

Workaround: While macOS finder windows are open, you may not see Pro Tools session and related file formats update to new graphics for version 2024.6 and later. To correct this issue, close all windows that were open at install and re-open as needed. They will use the new icons from this point forward.

➤ **PT-268070** Input signal is briefly audible when starting playback with a record-armed track.

Workaround: If any record-armed track is receiving input signal, that signal may be briefly audible when starting playback. If you encounter this issue, disable record-arm on that track.

➤ **PT-278731** Changing the Playback Engine with a project open requires that you quit and restart Pro Tools.

Workaround: Changing the Playback Engine with a project open requires that you quit and restart Pro Tools even if the selected Playback Engine does not normally require this. To avoid this issue, change the Playback engine before opening or creating a project. If you do encounter this issue, quit Pro Tools as required, relaunch Pro Tools, and then reopen the project (**`File > Open Recent`**).

➤ **PT-256794** No signal on tracks in a session after switching sample rates in the Playback Engine.

Workaround: Audio signal can be lost on tracks in a session if you change the sample rate before creating the session. Opening sessions with different sample rates should fix this issue for the failed session.

➤ **PT-276783** While using the Create Session from VENUE command to create a 64-track session, it is possible that Pro Tools may not be able to create the new session.

Workaround: If you encounter this issue, use **`Create Session from VENUE`** again, but use a new (unique) name for the Session file.

➤ **PT-285001** With both LLM and the Allow sends to persist during LLM preference enabled, Pre-roll and Post-roll are only heard when Pro Tools is in a punch record mode.

Workaround: When both **`Low Latency Monitoring`** and the **`Allow sends to persist during LLM`** preference are enabled, Pre-roll and Post-roll are only audible while in QuickPunch, TrackPunch, or DestructivePunch record mode. Prior to Pro Tools 2022.4, Pre-roll and Post-roll were not audible in any record mode while in this state.

➤ **PT-271255** When bus recording cascaded stems in any punch mode on HDX systems, recorded audio is not properly aligned.

Workaround: When bus recording multiple cascaded tracks in any punch mode on HDX systems, recorded audio may not punch in at the correct time and may include some signal bleed from intermediate tracks. With HDX Classic, enable Input Monitoring on the intermediate tracks to avoid this issue. With the HDX Hybrid Engine, enable Input Monitoring to avoid signal bleed from intermediate tracks, but phase offsets may occur between recorded audio on cascaded tracks.

➤ **PT-269111** Bus recording from a source track with a hardware insert and No Input results in early offset of recorded audio.

Workaround: Internal bussing from one audio track to another audio track with a hardware insert and No Input on source track results in audio being recorded 700 to 1024 samples early. To avoid this issue, select any hardware input or bus for input on the source track.

➤ **PT-252207** Playback and recording fails after switching sessions with H/W Buffer Size set to 2048.

Workaround: Depending on the session Sample Rate, it is possible to use 2048 H/W Buffer Size in Pro Tools (sessions with Sample Rate set to 88.2 kHz or higher). If you then open a session that uses lower Sample Rate setting that does not support a H/W Buffer Size setting of 2048 (such as 48 kHz), Pro Tools does not playback or record. If you encounter this issue, select a supported H/W Buffer Size, such as 1024, in the Playback Engine dialog (**`Setup > Playback Engine`**).

➤ **PT-267468** 32 Sample Hardware Buffer Size is not available.

Workaround: In some cases when creating or opening a 44.1kHz or 48kHz sample rate session after previously quitting Pro Tools from a 176.4kHz or 192kHz sample rate session, the 32 sample Hardware Buffer size may not be available. If you encounter this issue, re-launch Pro Tools and open your 44.1/48 kHz session and the 32 sample Hardware Buffer size will be available.

➤ **PT-267227** 2048 HW Buffer Size setting not available at higher sample rates.

Workaround: After switching to a session with a higher sample rate, the highest hardware buffer setting may not be shown in the Playback Engine. Quit and relaunch Pro Tools to resolve this issue.

➤ **PT-267891** Playback does not start after switching from a higher sample rate session.

Workaround: In certain cases with the HDX Playback Engine, when closing a session with a sample rate of 176.4/192 kHz and a Hardware Buffer Size of 2048 samples, and then opening a 44.1/48 kHz sample rate session, you may not be able to play back the session. If this occurs, open the Playback Engine and change the Hardware Buffer Size to a different setting to resolve this issue.

➤ **PT-236038** The Mix Window cannot be expanded past a certain vertical size.

Workaround: The Pro Tools Mix Window has a vertical size limit. As a result, the window may not be stretched to fill the entire screen on high resolution monitors without scaling. If you encounter this issue, it is recommended that either the display be scaled to more fully fit the screen, or that you scroll through the Mix Window to view areas that might otherwise be out of view.

➤ **PT-30818)** Changing width of a track that has Track markers causes the Marker Lane to be removed and can cause assertion errors.

Workaround: Changing Width of a Track that has Track markers causes the Marker Lane to be removed and can cause assertion errors. To avoid any assertion error, save and re-open session after this issue occurs.

- **PT-348832 and PT-350210:** Opening a session saved in Pro Tools 2025.6.1 or earlier, tracks with FMP (Follow Main Pan) sends wider than the main output path or if you change a track output path to a wider format, the Front/Rear position will be centered with zero divergence.

  Workaround: When opening a legacy session (such as Pro Tools 2025.6) containing a track with an FMP send wider than the main output path, all pan settings other than front and rear position will be zeroed in PT 2025.10. However, audio does not pass to rear channels until the main L/R panner is moved. Replace the main output with a path of equal or greater width to the send, then adjust pan parameters as desired.

  If after changing the track's output path to a wider format and the main output pan parameters reset to zero, save the session under a new name. Then, use the Global Renderer Management menu to clear the track's pan automation. Import Session Data from the original session, selecting only the main pan and match the track.

- **PT-276702** Short automation lines to –inf attenuate audio too early.

  Workaround: If you are using automation lines that attenuate to or from –inf, and the line is approximately 60ms or less, add additional breakpoints along the line to improve accuracy and avoid this issue. This can help even though the added breakpoints do not change the curve of the line.

- **PT-264403** Shifting an Edit Group containing frozen tracks removes clips and effect automation on non-frozen tracks.

  Workaround: Shifting the contents of an Edit Group with Frozen Tracks can remove Clips and effect automation on non-frozen tracks. To avoid this issue, suspend the group before Shifting the contents.

- **PT-273775** Mute/unmute with dense automation causes level drop.

  Workaround: In certain conditions, the Volume level may be lower than the original (~7dB) on the tracks with dense automation while toggling the Mute button, or changing automation mode from “Read” to “Off” and back to “Read” during the playback.

- **PT-263781** Data lost while shifting automation across multiple tracks with mixed channel widths.

  Workaround: When using the Shift command to move automation data on multiple tracks, if one of the tracks is a wider channel width than mono, automation on one track can be replaced by automation from another. In some cases, automation can be lost. If this occurs, Shift automation on tracks of different channel widths separately.

- **PT-258820 and PT-260627** Session saved with Edit window closed may result in hidden tracks being shown and closed folders being opened upon session reopening.

  Workaround: If a session was saved in a state with some tracks explicitly hidden and an Edit window closed, reopening it may result in hidden tracks being shown. The workaround is to always save the session with the Edit window open.

- **PT-236979** Key command to toggle between Edit and Mix windows (Command+=).

  Workaround: When either the Mix or Edit window appears fully expanded it is necessary to press Command+= twice to toggle between windows. To avoid this issue, Option-click when zooming in the Mix or Edit window to prevent it from expanding to full screen. Also, the app “Moom” can be used to more efficiently navigate windows on Mac and avoid this issue.

- **PT-249098** Dense automation results in –9155 Error.

Workaround: Due to higher voice counts available on Pro Tools Native systems, you might encounter AAE –9155 errors when many automation parameters are written to multiple tracks on the same sample. If you regularly encounter "AAE –9155 Automation Too Dense" error messages at the exact same point try the following:

- Select all automation and choose **Edit > Thin All Automation**.
- If the session contains many parameters written at the exact same spot, try removing some of the unnecessary automation by deleting it or changing the Automation mode from **Read** to **Off** on respective tracks.
- If the Automation was written to any unnecessary tracks in the session, make those tracks **Inactive**.
- Select the suspect automation and nudge it by a sample or two.

➤ **PT-235174** OK button in the Tempo Change dialog is grayed out after using manual tempo in a previous session.

Workaround: If you encounter this issue, toggle the Conductor button off and on. The **OK** button should then be usable in the Tempo Change dialog.

➤ **PT-237395** Opening and closing windows using the macOS tabs feature can result in UI artifacts.

Workaround: If System Preferences › Dock › "Prefer tabs when opening documents" is set to "Always," graphic artifacts may be encountered when opening and closing new windows. To avoid this issue, use any other setting in the System Preferences. If you encounter this issue, resizing the Pro Tools window forces a graphic redraw and any artifacts will disappear.

➤ **PT-272392** Importing AAC audio from some QuickTime source files may be slow and produce unwanted artifacts.

Workaround: AAC audio from certain QuickTime files may not import correctly. When this occurs, the Processing Audio stage moves slower than expected and the resulting audio in Pro Tools contains a small section of the source material repeated many times. This is rare and only occurs with certain files, and in some cases only 10 with certain system configurations. To avoid this issue, try transcoding the source file outside of Pro Tools before import.

➤ **UME-905** Pro Tools does not play back immediately after importing a large and complex AAF sequence.

Workaround: Importing a complex AAF sequence that contains many video files and edits may cause Pro Tools to be in a Play/Pause state after all files have finished linking. This may also happen when reopening the session. If you encounter this, stop the transport, wait 30 seconds, and then attempt playback again. To avoid this problem completely, you can bounce the video and re-import, or request that the video editor flatten the video upon export.

➤ **PT-257172** Pro Tools 19.10 and later does not automatically link to WAV files upon OMF import.

Workaround: When importing an OMF that references BWF WAV media into Pro Tools 19.10 and later, the associated WAV files do not link automatically and are identified as missing. This occurs even if the media is placed in the same folder as the OMF, and all file attributes match. To bring the media online, perform a manual relink when prompted. Note this only occurs with OMF; AAF is unaffected.

➤ **PT-236697 and PT-237166** When Saving a Track Preset, the parent folder cannot be selected with mouse click or arrow key in the Add Category menu if there is a selection in nested sub-folder.

Workaround: If there is a selection in a nested folder in the Add Category menu in the Save Track Preset dialog, you must first navigate to the parent folder and deselected the nested sub-folder in order to be able to select the parent folder.

➤ **PT-210384** Pro Tools reports AAE Error 2.

Workaround: You may encounter AAE Error 2 if you have two or more volumes on your system with the same name. To avoid this issue, ensure that each volume on your system is uniquely named.

➤ **PT-217391** Pro Tools becomes unresponsive when bouncing certain multichannel paths to MP3.

Workaround: The only multichannel format Pro Tools supports for bouncing to MP3 is 5.1. Bouncing any other multichannel format to MP3 (LCR, LCRS, QUAD, 5.0, 6.1, 7.0 SDDS, 7.1 SDDS, 7.0, and 7.1) results in Pro Tools becoming unresponsive and you will have to force quit.

➤ **PT-202888** Offline Bounce takes much longer than expected.

Workaround: Offline Bounce times can increase significantly in sessions that have output and input assignments cascaded across tracks (for example: Track 1 output is assigned to Track 2 input, Track 2 output is assigned to Track 3 input, and so on).

➤ **PT-237050** Three-hour Bounce to QuickTime results in timeout.

Workaround: When bouncing to QuickTime at a length of 3 hours (or more), the bounce may fail due to a timeout waiting for AVE. This is issue occurs intermittently, and rarely. The only known workaround is to simply Bounce to QuickTime again.

➤ **PT-266089** Bouncing Mix from UHD or 4K raster J2K source to H.265 fails.

Workaround: Pro Tools displays an error when attempting a bounce to a H.265 with UHD or 4K raster J2K source on the timeline. To avoid this error, either re-encode the source J2K clip to a different codec, or choose a different destination codec.

➤ **PT-229609** No sound when previewing audio files in Workspace if Delay Compensation was enabled during playback.

Workaround: If you enable Delay Compensation during both session playback and audio file preview in a Workspace browser, Workspace preview is silent until session playback is stopped. To avoid this issue, enable Delay Compensation before starting session playback and preview in a Workspace browser.

➤ **PTSW-157960** Automatic Delay Compensation cannot not be applied to tracks recording from different types of sources.

Workaround: Automatic Delay Compensation cannot compensate for cascaded records that use both I/O and bus inputs to recording tracks. An example of this is feeding an audio track (in record) from an audio input, and then bussing the output of the track to another audio track also in record. The first audio track will be compensated but the second cascaded track will not be. (This is not a common workflow.)

➤ **PTSW-149273** When importing session data, automation is replaced instead of overlaid when using Adjust Session Start Time to Match Source Start Time.

Workaround: Automation can sometimes be replaced instead of overlaid when using Adjust Session Start Time to Match Source Start Time when importing session data. This issue may occur if the source session start time (of the session being imported) is earlier than the current session start time. This issue can be avoided if you instead import the session data from the session with the later start time into the session with the earlier start time. You must also not enable the Adjust Session Start Time to Match Source Start Time option, and select Maintain Absolute when prompted.

➤ **PTSW-133070** Cannot run Reason as ReWire clients if they have not first been launched and set up as a standalone application.

Workaround: Reason needs to be launched and setup as a stand-alone applications before running them as a ReWire clients with Pro Tools. Do the following:

1. Launch Reason in stand-alone mode and follow the on-screen instructions.
2. Quit Reason.
3. Launch Pro Tools and insert Reason as a ReWire plugin on an audio, Auxiliary Input, or Instrument track.

➤ **PTSW-151579** Exporting interleaved BWF files from Pro Tools 10 or higher and importing into Pro Tools 9.0.x and lower may cause Pro Tools to quit unexpectedly.

Workaround: When exporting any greater-than-stereo multichannel interleaved WAV (BWF) files other than 5.1 from Pro Tools 10 or higher and then importing them into Pro Tools 9.x or lower, Pro Tools quits unexpectedly. To avoid this problem, export audio files for import into lower versions of Pro Tools in another file format (such as AIFF or multi-mono).

➤ **PTSW-182322** AAF files that contain AMA-linked audio cannot be imported.

Workaround: Pro Tools cannot import AAF files that contain AMA-linked audio files. AMA-linked audio must be imported or transcoded in Media Composer before the AAF is exported.

➤ **PT-214780** Rendering Clip Gain or Clip Effects on multi-channel audio clips in an interleaved session results in multi-mono files.

Workaround: In an interleaved session, rendering Clip Gain or Clip Effects on a multichannel audio clip creates mono audio files for each channel rather than the expected single interleaved, multichannel audio file.

➤ **PT-220418** Real-Time Fade Adjustment Tool can display the fade preview outside of the Timeline under certain Window Scrolling conditions.

Workaround: If the area before the start of the Timeline is visible when using Continuous Window Scrolling or if the Center Playhead option is enabled, and the area before the start of the timeline appears on-screen, then adjusting a fade using the Real-Time Fade Adjustment Tool can cause the fade preview to appear outside of the fade boundary or Timeline. To avoid this issue, only use the Real-Time Fade Adjustment Tool in No Scrolling, After Playback, Page scrolling modes, or when the start of the Timeline is off-screen.

➤ **PT-222834** Recording track group output featuring 90° volume automation changes while writing VCA automation can result in unwanted fades

Workaround: If audio clips on a track within a track group feature sharp 90° volume automation changes and the track group has a VCA assigned to it, bus recording the output of the audio track to another audio track while VCA automation is being written may result in the new recorded audio fading in and out around the 90° volume automation changes. As of Pro Tools 2025.6, this has been improved on native tracks and Playback Engines . Decreased accuracy now occurs only for approximately 900ms after touching or releasing a VCA fader. The behavior on DSP tracks is unchanged. To avoid this issue, record any VCA automation first and then record the track group output in a separate record pass.

➤ **PTSW-181825**Unrendered mix and match AAFs will not properly import.

Workaround: If the error “A video file and its associated clips were removed because its timecode rate is incompatible with the project type” appears, it is likely that your AAF contains unrendered mix and match video. To avoid this, render mix and match AAFs from Media Composer before or during export.

➤ **PTSW-136012** Clip names appear incorrect after selecting Field Recorder channel matches, or expanding to new tracks.

Workaround: This can occur if the file name of a Field Recorder channel match contains a hyphen followed by a number greater than zero. Pro Tools names new clips by incrementing the number after the hyphen. If a field recorder file is already named in this way (such as "Filename-01"), then new clips created by selecting a Field Recorder channel match or by expanding a track may have names different from the parent file. To avoid this situation, avoid using hyphens in Field Recorder file names.

- **PTSW-152147** Field Recorder matches appear offset after AudioSuite rendering if the session timecode rate does not match the file timecode rate.

  Workaround: If a portion of a file has been rendered with an AudioSuite plugin, an offset can occur when expanding field recorder matches in cases where the session timecode rate does not match the timecode rate of the audio file. To avoid this issue, you can either render the whole file with AudioSuite (rather than only a portion of the file), or use Whole File mode when rendering AudioSuite processing.

- **PTSW-180659** External Field Recorder matches do not show up after an initial index pass.

  Workaround: If external field recorder matches do not show up on a field recorder track after the initial index pass, save and reopen the session.

- **PT-362185** Select › Offline does not select collapsed stereo and multichannel clips in the Clip List.

  Workaround: When you choose Select › Offline from the Clip List menu, Pro Tools selects offline mono clips but skips offline stereo and multichannel clips that are collapsed. To correct this issue: Expand all clips in the Clip List, and then choose Select › Offline.

Editing

- **PT-332175** Edit window does not scroll when dragging a clip outside of the window if a plugin window is open.

  Workaround: Holding any modifier key while dragging a clip outside of the Edit window allows scrolling. However, dropping a clip into a plugin is prohibited if a modifier key is held.

- **PT-207491** Fades are not restored after moving clips using the Grabber tool

  Workaround: With **`Layered Editing`** enabled, moving a clip that partially covers a fade on another clip with the Grabber tool so that it no longer covers the fade does not restore the fade to its original duration. You will need to manually trim the fade to its original duration

- **PT-222824** The Undo command does not remove a clip copied to a playlist by virtue of the Send Overlapped Clip to New Playlist preference.

  Workaround: When the **`Send Overlapped Clip to New Playlist`** preference is enabled, and you move a clip completely over another, the overlapped clip is moved to a new playlist. However, if the track is not in Playlists view, **`Undo`** restores the clip on the main playlist, but it does not remove the clip from the alternate playlist. You will have to manually remove that clip from the alternate playlist if you so desire.

- **PT-237313** No indication of designated target playlist in Playlist selector menu.

  Workaround: When a track contains one playlist that is the Target playlist, the blue target icon does not appear next to the playlist name in the Playlist menu. This issue is resolved once another playlist is created.

- **PT-219668** Looping clips does not send fully overlapped clips to an available playlist.

Workaround: With both **Layered Editing** option (**Options > Layered Editing**) and the **Send Fully Overlapped Clips to Available Playlist While Editing** preference enabled (**Setup > Preferences > Editing**), clips that are fully overlapped by a looped clip (**Clip > Loop**) are not sent to an available playlist. Manually move clips that will be fully overlapped by the looped clip to another playlist before looping the clip.

- **PT-220888** Fully overlapped clip not sent to new playlist if the clip is overlapped by creating a fade.

  Workaround: When a clip is fully overlapped by the creation of a Fade In or Fade Out, the overlapped clip is not sent to a new playlist even though the Send Fully Overlapped Clips to Available Playlist While Editing preference is enabled. To avoid this issue, create a shorter fade and then extend it to fully overlap the clip in question. That clip is sent to a new playlist. Alternatively, manually move the clip to a new playlist.

- **PT-220491** With Layered Editing enabled, deleting overlapping clips that were created with Duplicate or Repeat can result in some overlapped clips being unexpectedly edited as well.

  Workaround: With Layered Editing enabled, deleting overlapping clips that were created with Duplicate or Repeat can result in some overlapped clips being unexpectedly edited as well depending on the order in which the overlapping clips are deleted. To avoid this issue, delete any overlapping clips in order from left to right.

Projects and Collaboration

- It is strongly recommended that you do not log in to the same project on multiple systems using the same Avid Master Account login

  When you are connected to the internet and then you open a Pro Tools Project, Pro Tools checks to see if there are any other machines that are logged in to the same Avid Master Account and both with the same project open. If the project is detected as being open on another system it should be closed. This prevents the project bundle on the cloud from becoming corrupted by competing updates from multiple systems using the same account. To avoid this situation, it is strongly advised that you close projects when leaving systems idle if it is possible that you will be working on the same project from another computer with the same Avid Master Account.

- **PT-285685** Cannot download or open any Cloud Collaboration Projects using a Non-Admin account.

  Workaround: Cloud Collaboration Projects are not supported on guest accounts at this time. Administrative rights are required.

- **PT-264649** Cloud Client Services window not show and shared track data fails to upload.

  Workaround: When Pro Tools is installed on a clean macOS system, and you then sign in to your Avid Account, create a project from a template, and share tracks, the Cloud Client Services window is not always shown and shared data is not uploaded. To correct this issue, save and close the project, then click **OK** when the Cloud Client Services window appears. Restart Pro Tools, and open the project to finish uploading data to cloud.

- **MP-5538** Pro Tools doesn't indicate incoming contact requests.

  Workaround: When using Avid Link in Pro Tools, as opposed to using the desktop client, incoming contact request notifications are visible in the Home screen under the **Notifications** tab. Go to the Avid Link menu and choose **Home**, then navigate to the Notifications section by clicking **Notifications**.

- **MP-5590** “Send Email Invitation” button not present in the Avid Link Find Talent window.

  Workaround: The **Send Email Invitation** button in the Avid Link Find Talent window might not be visible when it is first opened. Refresh the page by clicking on a profile and then clicking the back button. The **Send Email Invitation** button should now be visible underneath the **Search Community** field.

➤ **PT-255960** Playing back recorded MIDI CC data incorrectly triggers the Upload Track Change button.

Workaround: When playing back MIDI CC data on a shared MIDI or Instrument track, Pro Tools may incorrectly indicate changes on that track for upload. Since clicking the Upload Track Changes button synchronizes the track with server, it is recommended do this until you have made additional changes to the track.

➤ **PT-219746** Additional Playlists indicator does not appear on shared tracks with collaborators' systems.

Workaround: If you duplicate a playlist on a shared track, the Additional Playlists indicator does not light for collaborators. Subsequently making a change to the alternate playlist, however, does notify collaborators.

➤ **PT-220208** Projects may not synchronize to Avid Cloud after remaining open overnight.

Workaround: After a Project has been open for a protracted period of time, saving to the Avid Cloud may not succeed. If you see a Project upload not completing in the Task Manager, it is recommended that the Project be saved and closed, and that you sign-out and then back in again. You should then be able to complete the Project upload.

➤ **PT-220170** After canceling a Project upload, it can take up to two minutes before any remaining uploads in the Task Manager begin.

Workaround: If Project uploads are canceled and other upload tasks remain in the queue, it can take up to two minutes for these uploads to begin. If this issues occurs, simply wait for the remaining projects to begin uploading.

➤ **PT-213652** Assertions and AAE errors may occur when Project Media Cache exists on multiple identical volumes.

Workaround: Assertions and AAE errors may occur when the Project Media Cache folder exists on multiple identical volumes. To avoid this issue, ensure that the Project Media Cache remains set to different locations on each volume, rename each volume if possible, or unmount any identical volumes while working with projects in Pro Tools.

➤ **PT-202643** Disconnecting from the internet or closing a project during project synchronization can result in failed project synchronization.

Workaround: To prevent potential synchronization with projects, do not disrupt the project synchronization while it is in progress. Avoid disconnecting from the internet, turning off WiFi, shutting your laptop, or quitting Pro Tools | First during this time. To monitor the progress of project synchronization, choose **`Window >Task Manager`**.

➤ **PT-211627** Removing a collaborator from your project may not relinquish ownership of tracks claimed by that collaborator.

Workaround: When a collaborator who has ownership over shared tracks is removed from a project that you own, their track ownership may not be automatically relinquished. Should this issue occur, click the Track Ownership button for these tracks and ownership should be returned to you after about five minutes.

➤ **PT-213277** Project uploads may pause while Shuttle Lock is active.

Workaround: Entering Shuttle Lock mode while project uploads are in progress may temporarily prevent uploads from finishing until the playhead comes to a stop. To avoid this issue, confirm that all uploads have completed in the Task Manager before using Shuttle Lock mode in a project.

➤ **PT-220200** Edit selection moved to the wrong playlist on a shared track.

Workaround: On a shared audio track received from a collaborator who reordered the track's playlist lanes (by click-dragging the lanes up and down), the Move To... commands in the Right-click menu sends the selection to the wrong playlist. The collaborator reordering lanes and sharing can be on a Mac or Windows system, however, only Windows systems will have the issue on the receiving end. To avoid this issue, make sure that collaborators do not manually reorder playlist lanes on shared tracks.

- **PT-279522** DestructivePunch Enable does not check available disk space before processing, which leads to Pro Tools becoming unresponsive if all available space is used.

  Workaround: When preparing tracks for DestructivePunch, Pro Tools will attempt to use any necessary disk space to create contiguous files for each record-enabled track. If all available disk space is used before processing completes, Pro Tools becomes unresponsive. To avoid this issue, be sure there is enough disk space before enabling DestructivePunch. To conserve space, adjust the "DestructivePunch File Length setting in the Operation Preferences (**`Setup > Preferences`**) to cover only the necessary length.

- **PT-212577** DestructivePunch record passes are not transmitted to collaborators.

  Workaround: Using Destructive Punch to update a shared file does not transmit a track change and the file is not updated on collaborator systems.

- **PT-209796** Changed Display Name in Artist Chat is not updated in the Dashboard until signing out and signing back in.

  Workaround: After making a change to the Display Name in your Artist Chat profile, the Pro Tools Dashboard is not updated with the new user name until you sign out and sign out and back in.

- **PT-211701 and PT-214391** Artist Chat messages of 1,800 characters or more may not be received or even sent.

  Workaround: Attempting to send an Artist Chat message of 1,800 or more characters can appear to send but may not be received by other users in the chat or they may not be sent at all. The actual maximum limit for Artist Chat messages is 2 kilobytes per message. It is recommended that uncommonly long messages be posted in shorter segments.

- **PT-211627** Dropped Keystrokes in Artist Chat and Sign On Window.

  Workaround: In some cases keyboard keystrokes will fail to be transmitted to the Sign On and Artist Chat windows.

- **PT-CLOUD-3285** Pasting a text string inside of the "‹ ›" characters into Artist Chat results in a blank entry.

  Workaround: Any text in contained by "‹" and "›" is disallowed for security reasons. Please do not use these characters in Artist Chat messages.

- **PT-212607** When sharing a track with plugins such as Melodyne or Space, only the waveform cache inside the plugin is uploaded and shared, but not the referenced audio file.

  Workaround: Media assets for Plugins (such as Melodyne or Space) that use external media, like a waveform cache or impulse responses, may not always be copied with the shared tracks to the cloud for use by other collaborators.

Ableton Link

- Count Off is unavailable with Ableton Link.

  Count Off is unavailable with Ableton Link. If Count Off is enabled, enabling Ableton Link disables Count Off.

- **PT-263560** Pro Tools goes out of sync with an Ableton Link session after receiving a tempo change.

Workaround: When Pro Tools receives a tempo change while synced to other peers with Ableton Link, it may lose phase alignment synchronization. It remains tempo locked, but the position in the cycle is incorrect. This can be corrected by restarting the Pro Tools transport to re-establish sync.

- **PT-270144** Ableton Link is disabled with Sync X or SYNC HD.

  Workaround: Because Ableton Link can interfere with the operation of synchronization peripherals it is disabled with Sync X or SYNC HD enabled.

I/O Setup

- **PT-288714** When using Aux I/O and errors happen any non-synced device, it applies to all members of the Aggregate Device.

  Workaround: When using Aux I/O with an Aggregate Device that includes non-synced devices, any synchronization issues that occur apply to the entire Aggregate Device. To avoid this issue, use Pro Tools Audio Bridge or make sure your hardware devices used with Aux I/O follow the Pro Tools Master Clock.

- Master Faders assigned to mapped output buses function only on that specific bus, not for the output channel as a whole (PTSW-127517)

  Because a Master Fader works on a bus, not on an output path or output channel, there may be certain configurations in which the level sent to the physical I/O is not reflected on any meters in the Pro Tools application. If the configuration includes output subpaths or has multiple buses assigned to a single output path, the overall signal level from these combined sources (including any clipping indication) will only be displayed on the interface itself. You can avoid using multiple output paths or output buses simultaneously by routing your sources to a single mapped output bus and assign a Master Fader to that.

- **PTSW-47133** Session templates retain Bus settings and some preferences, display settings, and window layouts.

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

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

- **PT-252964** 2nd port of MTRX DigiLink I/O card does not show inactive in the I/O Setup in 192 kHz sessions.

  Workaround: The second DigiLink Mini port on MTRX DigiLink I/O expansion cards is unavailable at sample rates of 176.4 kHz and 192 kHz.

- **PTSW-194443** Opening a session saved to .ptf (Pro Tools 7–9) from Pro Tools 12.x or higher in Pro Tools 8.1 or lower results in incorrectly mapped IO.

  Workaround: For any session saved to .ptf (Pro Tools 7–9) from Pro Tools 12.x or higher requires that IO Settings be manually corrected when opening that session with Pro Tools versions 8.1 and lower. Manually map the correct IO settings in the IO Setup before playing back the session.

File and Disk Management

- **PT-231812** Auto-backups are not created during playback or recording.

Workaround: Auto-backups are not saved while Pro Tools is playing back or recording. To ensure your work is saved during long periods of playback or recording, either manually save during playback or recording, or after stopping playback or recording. Auto-backups continue to function as expected when the transport is stopped.

- **PT-251446** Pro Tools quits unexpectedly when indexing Workspace or Field Recorder Search outside of a session.

  Workaround: If Pro Tools consistently quits unexpectedly when indexing a directory with the Workspace, or when using the **`Select Areas to Search`** functionality with field recorder workflows, this might be resolved by trashing your Workspace database files. To do this, clear the contents of the following folder: ***`<boot drive>`*`/Users/Shared/Pro Tools/`**.

- **PT-267125** OP-1a MXF files appear only as audio files in the Workspace.

  Workaround: OP-1a MXF files may contain both video and audio media. However, OP-1a MXF files only appear as audio files in the Workspace.

- **PTSW-178130** After Relinking files the Relink window does not retain its “revealed/open” status.

  Workaround: Although the checkbox remains selected, the reveal status of volumes is not retained if the Relink window is automatically reopened. Be sure to reveal the volumes so that the enabled checkboxes are visible in order to reliably relink to missing files.

- **PTSW-189868** When relinking audio files, mismatched channel widths are not found.

  Workaround: When relinking audio files, it is possible to link files with different channel widths. This is not a supported workflow and may have unpredictable results. Ensure that the channel width of linked files match the channel widths of clips in the session to avoid this issue.

Importing Multichannel Files

Pro Tools 2026.4 addresses issues around channel ordering and naming of multichannel files on import and export that were caused by discrepancies between different channel ordering methods (iXML channel info metadata, WavEXT channel mask metadata, and the physical order of channels within files). The solution has been designed to reconcile this information whilst maintaining backwards compatibility with legacy versions of Pro Tools. As a result, files created by third-party applications will now import to the correct track format in Pro Tools and with the correct channel order, and furthermore, files created by Pro Tools will be recognized correctly by other applications.

- **PT-346519** Importing certain third-party immersive files (that specifically use WavEXT channel mask metadata rather than iXML) into a session without consolidating or converting, and then opening that session in Pro Tools 2025.12.2 or older, plays back with an improper channel order.

  Workaround: Consolidate the files before opening the session in older Pro Tools versions (this is easiest to do at the import stage).

- **PT-346587** Importing or opening a session created by Pro Tools 2025.12.2 or older that links to certain third-party immersive files (that specifically use WavEXT channel mask metadata rather than iXML) and have been manually reordered to address incorrect channel order, will play with improper channel order in the later Pro Tools version.

  Workaround: The easiest solution is to right-click the affected clip, choose "matching alternates" and re-select the same clip. Alternatively, consolidate the affected files in Pro Tools 2025.12.2 or older before opening in the later Pro Tools version.

➤ **PT-347779** Importing or opening a session created by Pro Tools 2025.12.2 or older that contains certain third-party 5.x.x files (that use WavEXT channel mask metadata) that were created by import/convert workflow, will play with improper channel order.

Workaround: Manually reorder the files into the correct channel order.

Exporting Multichannel Files

➤ **PT-320398** 5.1 audio bounced as part of a multi-stem (PolyWAV) file always uses Film channel order.

Workaround: Bounce the stems separately. Alternatively, use a third-party metadata editing utility to manually reorder the channels as desired.

Elastic Audio

➤ **PTSW-20602** Maintaining phase coherency with Elastic Audio pitch processing.

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

➤ **PTSW-33768** Drift in an audio file may occur when using Elastic Audio and the Monophonic or X-Form algorithms.

Workaround: Drift in an audio clip may occur when using elastic audio depending on how much the clips is expanded or compressed when using the Monophonic or X-Form algorithms. If you are using elastic audio with material that contains transient information in it that you would like to keep from drifting, you should use the Polyphonic or Rhythmic algorithms.

➤ **PTSW-34096** Default Input Gain preference is only for Elastic Audio imported at session tempo.

Workaround: The Default Input Gain preference in the Elastic Audio section of the Processing Preferences page is for Elastic Audio Imported at Session Tempo only. This preference option will not function unless Preview in Context is enabled in Workspace, and/or “Drag and Drop from Desktop Conforms To Session Tempo” is enabled in the Processing Preferences page.

➤ **PTSW-46897** Displayed Timebase is incorrect after importing Elastic Audio tracks.

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

➤ **PTSW-47311** Elastic Audio clips on Playlist lanes are not rendered.

Workaround: In Playlists View, any Elastic Audio clips on Playlist lanes are not rendered (waveform is “off-line”) when changing the track’s Elastic Audio processing from Real-Time to Rendered. Using the object grabber to select any off-line clips, promoting them to the main playlist or copying and pasting the clips in place will render using the selected Elastic Audio algorithm.

➤ **PTSW-33894** Cannot import Elastic Audio tracks with the Consolidate From Source Media option.

Workaround: Use Copy from Source Media to import Elastic Audio tracks.

➤ **PTSW-34335** Clip Groups containing Elastic Audio are not recognized as Elastic if the Clip Group itself has not had any Elastic functions applied.

Workaround: If a clip group contains Elastic Audio inside it, but no Elastic Audio operations have been performed on the outermost level of the clip group itself, then the clip group will not register as Elastic Audio. When used to create a new track, the track will not automatically be Elastic Audio–enabled, and the

elastic audio inside the clip group will be rendered using the default Elastic Audio plugin for the session. As a workaround, add a warp marker to the clip group to force it to register as an elastic clip. Or, create an Elastic Audio–enabled track first, then add the clip group to it.

- **PTSW-46707** Timing inaccuracy in audio files converted from CAF and MP3 with Preview In Context enabled.

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

Melodyne Editing and ARA Processing

- **PT-288978** "Monitor when editing blobs" (preview) feature does not work on the Record armed or InputMonitor-enabled tracks for HDX, HDX Hybrid, and Carbon Playback Engines since the Melodyne plugin is Native-only.

  Workaround: Melodyne preview is unavailable with Pro Tools | HDX and Pro Tools | Carbon systems for tracks in DSP mode (when Record armed or InputMonitor-enabled) since Melodyne is a Native only plugin. Exit DSP mode (disable Record or InputMontoring) to be able to preview Melodyne editing.

- **PT-286468** When playback over a Melodyne-analyzed clip starts, sample-accuracy is maintained until reaching any Melodyne-edited note(s). From there on, Melodyne minimizes phase errors of adjacent notes ("blobs") and thus is no longer sample accurate until reaching the next "hard" note separation.

  Workaround: If you add a hard separation after the edited blobs (rightmost tool in the toolbox, first sub-tool: "separation type tool"), from there after the separation and onward it will again be phase-aligned. Note that there actually needs to be a gap where the hard separation is in order to reset note transitions and to play the unmodified audio accurately. In addition to adding a hard separation after the edits as described, shorten either note left or right of the hard separation slightly so that there is a small gap, then audio will be phase-aligned following the edits. Alternatively, you can insert a manual fade with the fade tool to reset note transition tracking.

- **PT-291848** Every "Copy" operation over the same partially selected Melodyne audio clip adds a new redundant record to the Clip List.

  Workaround: To avoid redundant records in the Clip List do not press Command+C more than once if the selection has not changed.

- **XSOUNDRADI-62** Freezing or un-freezing tracks drops their alignment state if the tracks had been ARA processed with Auto-Align plugin.

  Workaround: Freezing or un-freezing tracks drops their alignment state if the tracks had been ARA processed with Auto-Align plugin. For more information, including possible workaround, please see https://soundradix.freshdesk.com/support/solutions/articles/5000889289.

Track Commit and Track Freeze

- **PT-210026** Relinking to missing rendered "frozen" Auxiliary Input tracks does not yield any results when reopening a session.

  Workaround: If there is missing rendered audio from frozen Auxiliary Input tracks, they cannot be relinked after first time of reopening a session. Task Manager will report: "Some Files to relink Not Found." To correct this issue, close and reopen the session, and try to relink to the missing files again.

- **PT-210128** Frozen tracks are not translated by AAF and Interplay unless committed.

Workaround: Only the unprocessed source audio on frozen tracks is translated by AAF and Interplay To ensure that the desired track audio processing is translated accurately for AAF sequences (and Avid Interplay), commit those tracks rather than freeze them.

➤ **PT-207317** Committing clips on Instrument tracks by dragging them to audio tracks with the Downmixer plugin may render an incomplete clip.

Workaround: Committing MIDI clips on Instrument tracks by dragging them to audio tracks with Downmixer may render an incomplete clip. Using the Grabber tool on these incomplete clips may not function over the incomplete areas of the clip. To avoid this issue, Commit Instrument track clips to new Audio tracks before inserting the Downmixer plugin.

➤ **PT-208300** When committing from two or more Instrument tracks in a session with tempo changes by dragging and dropping to audio tracks, and where the Instrument tracks include a mix of sample-based and tick-based tracks, the tick-based committed clip is trimmed to match the source MIDI original duration even though the audio committed from tick-based MIDI follows the tempo changes.

Workaround: To avoid this issue, use the Trim tool to reveal the rest of the committed audio or commit sample-based MIDI clips and tick-based clips separately.

MIDI

➤ **PT-345735:** With MIDI Live Mode enabled and plugins on Master Fader track, record-enabled or input-monitored Instrument tracks play out of sync and late (depending on the Master Fader delay).

Workaround: When MIDI Live Mode is enabled and you have plugins on Master Fader tracks, record-enabled or input-monitored Instrument tracks may play out of sync with the rest of the tracks in the session and be delayed depending on the reported delay of the Master Fader. Disable plugin delay compensation on the Master Fader track in the Mix Window to avoid this issue.

➤ **PT-337234:** With MIDI Live mode enabled, MIDI Beat Clock Virtual Instruments do not synchronize the internal sequencer with the disk MIDI data when the Instrument track is record-enabled and routed to an Auxiliary Input track.

Workaround: With MIDI Live mode enabled, MIDI Beat Clock Virtual Instruments like drum machines do not synchronize their internal sequencer with the MIDI notes on the timeline when the Instrument track is record-enabled and routed to an Auxiliary Input track. Disable MIDI Live mode to avoid this issue.

➤ **PT-341237:**When an Individual Target Instrument track is controlled by another Instrument or MIDI track, live-recorded MIDI notes are positioned earlier on the timeline even when MIDI Live Mode is on.

Workaround: When an Individual Target Instrument track is controlled by another Instrument or MIDI track, live-recorded MIDI notes are positioned earlier on the timeline even when MIDI Live Mode is activated. To avoid this issue, use Chain-in mode instead of Individual Target mode.

➤ **PT-266337** Clip Gain and Clip Effects are ignored when converting audio to MIDI by drag and drop from the Clip List.

Workaround: If an audio clip on the timeline includes Clip Gain and/or Clip Effects, dragging the same clip from the Clip List to a MIDI or Instrument track ignores Clip Gain and/or Clip Effects when the MIDI data is extracted. To include Clip Gain and/or Clip Effects when the MIDI data is extracted, drag and drop the audio clip from the audio track instead of the Clip List.

➤ **PT-250083** Score Editor is illegible with hundreds of MIDI tracks are in a session.

Workaround: Avoid opening the Score Editor when there are hundreds of MIDI tracks in your session. The Score Editor will be illegible when opened with many tracks in a session and the showing and hiding of tracks may result in Pro Tools freezing.

➤ **PT-PTSW-30511 and PTSW-34550** When recording MIDI, Wait for Note does not respond to MIDI input from ReWire.

Workaround: When performing a MIDI record, Wait for Note will not respond to any MIDI received from ReWire. If you are recording MIDI generated from a ReWire application, you will have to start the transport manually or use a countoff instead of Wait for Note.

➤ **PTSW-49297** When using Import Session Data on a MIDI track with Real-Time Properties enabled and set to using Diatonic transposition, transposition is based on the first key signature in the session only.

Workaround: When importing session data from a session that includes multiple key signatures and a MIDI or Instrument track with the "Transpose in Key" Real-Time property enabled, the transposition will be based only on the first key in the session. This can be corrected by toggling the Real-Time Properties off and on; then the diatonic transposition will be correct for each key.

➤ **PT-235307** Key commands to trim MIDI Note On (Control+Left/Right Arrow) conflict with macOS default key commands for switching Spaces.

Workaround: Due to this conflict, the trim MIDI Note On key commands may not work. To enable these key commands: Open MacOS System Preferences and select Keyboard; select the Shortcuts tab; and then in the left column, select Mission Control. Next, disable or change "Move left a space" and "Move right a space" in the right column. Note, you may have to click on the reveal triangle next to Mission Control.

➤ **PT-320605** MIDI and Instrument tracks using 'Chain In' are unassigned when session is opened on earlier versions of Pro Tools.

Workaround: Sessions opened on Pro Tools 2023.12 (or earlier) lose their MIDI output assignment if the MIDI output was assigned to 'Chain In'. You can re-assign the MIDI output or you can preemptively assign the track to an 'Individual Target', if you know that your session will be opened in an earlier version of Pro Tools.

➤ **PT-320241** Online track bounce or commit of a tempo synchronized virtual instrument will be out of sync after an offline bounce or commit, if the track is using MIDI chain in.

Workaround: Online track bounce or commit of a tempo synchronized virtual instrument will be out of sync after an offline bounce or commit, if the track is using MIDI chain in. To avoid this issue, save and reopen the session before performing an online track process if you know that you've done an offline process previously.

➤ **PT-318934** Not all supported Virtual Instrument plugins provide MIDI Out (MIDI Thru) with Pro Tools MIDI Chains. The following plugins do not currently provide MIDI Out (MIDI Thru) with Pro Tools MIDI Chains:

- Noise Engineering
- Spitfire all plugins
- Waves OVox
- Waves Electric 200
- Waves Flow Motion
- Arturia Pigments 5
- Arturia Korg MS-20 V
- Arturia Jun 6 V
- Arturia Prophet 5 V
- Arturia Analog Lab V Play (free)
- Fabfilter Twin

- ADSR Sample Manager
- Baby Audio Atoms
- Minimal Audio Current
- DiscoDSP Discovery Pro
- Newfangled Audio Generate
- UAD Minimoog
- UAD Opal
- UAD PolyMax
- Unfiltered Audio Lion

MIDI Live Mode

➤ **PT-342676:** When MIDI Live Mode is enabled, the signal from the Virtual Instrument on the record-armed track may experience latency, causing it to be misaligned with other tracks that are routed to the same bus.

Workaround: When MIDI Live Mode is enabled, the signal from the Virtual Instrument on the record-armed or input-monitored track may be delayed on playback and misaligned with other tracks that are routed to the same bus. This issue arises particularly when there is a track in the session that has high latency plugins but is not routed to the bus. MIDI recorded on this Instrument track may be placed incorrectly, but sound in sync with other tracks routed to the Auxiliary Input track until the Instrument track is rec-enabled. Disable the delay compensation on the Instrument track or keep all your tracks routed to the same final Auxiliary Input track to avoid this issue.

➤ **PT-342678:** MIDI is recorded early with MIDI Live Mode on the Instrument track routed to an Auxiliary Input track if the session has high latency plugins on other tracks that are not routed to the Auxiliary Input track.

Workaround: When MIDI Live Mode is enabled, MIDI may be recorded earlier on the Instrument track routed to an Auxiliary Input track if the session has high latency plugins on other tracks that are not routed to that Auxiliary Input track. While it sounds fine and aligns well with other tracks routed to the Auxiliary Input track when the track is record-enabled, it plays early once the track is disarmed, resulting in a sound that reflects its original recording timing. To avoid this issue, disable the MIDI Live Mode when working with this type of session routing or route all tracks to the same Auxiliary Input track.

➤ **PT-336324:** With MIDI Live Mode enabled, MIDI loopback may be late depending on the Hardware Buffer Size.

Workaround: When MIDI Live Mode is enabled, MIDI notes recorded from one track to another using either virtual or hardware MIDI loopback may appear late on the timeline, depending on the Hardware Buffer Size. To avoid this issue, disable MIDI Live Mode before re-recording MIDI.

➤ **PT-336000:** With MIDI Live mode enabled, simultaneously recorded MIDI and audio from an external hardware synth are not aligned.

Workaround: When MIDI Live mode is enabled, MIDI and audio recorded live from an external synthesizer may not align on the timeline depending on the Hardware Buffer Size. As a result, the MIDI data may appear late compared to the audio. This misalignment is a known design limitation of MIDI Live Mode, Disable MIDI Live Mode when simultaneously recording MIDI and audio from an external hardware MIDI instrument to avoid this issue.

➤ **PT-343542:** Audio from Vienna Ensemble Pro (and other instrument hosts) is recorded late when using AOS if Instrument track input monitoring and MIDI Live mode are both enabled. (PT-343542)

Workaround: When recording audio from Vienna Ensemble Pro (VEP) using AOS, the recorded audio may be late if input monitoring is enabled on the Instrument track and MIDI Live Mode is active. To ensure proper timing when printing audio from VEP, disable input monitoring on the Instrument track during recording, or turn off MIDI Live mode.

Plugins

For known issues about specific plugins, see the Audio Plugins Read Me.

- **PT-313911:** When the Plugin menu organization is changed before opening a session, AudioSuite plugins are grayed out and cannot be instantiated.

  Workaround: When the plugin menu categorization is changed in the Preferences prior to opening a session, all AudioSuite plugins appear grayed out and cannot be instantiated after loading a session. Restart Pro Tools to us AudioSuite plugins.

- **PT-331469** New "plugin" spelling breaks compatibility with some SoundFlow scripts.

  Workaround: In Pro Tools 2024.10, throughout the user interface, the old spelling "plugin" has been updated to "plugin." This change affects SoundFlow scripts and macros where users have manually specified label names or UI element titles that use the word "plugin." You will need to adjust these scripts to the new spelling to keep the scripts and macros working properly with 2024.10.

- **PT-318442** Updating existing plugins while Pro Tools is running may result in unexpected behavior.

  Workaround: Although it is now possible to install and immediately use plugins without having to restart Pro Tools, it is not recommended to update existing plugins as this can result in undesired behavior, for example graphical issues or even Pro Tools quitting unexpectedly.

- **PT-325577** Click II Plugin is not delay compensated on Instrument tracks.

  Workaround: Automatic Delay Compensation is not applied to Instrument tracks with MBC Plugins inserted, when the MIDI output selector of Instrument track is set to None. In case of the Click II Plugin, use Aux Input or Audio tracks instead or Disable Plugin Delay on the Instrument track hosting the Click II Plugin to turn on Automatic Delay Compensation for this track in session.

- **PT-314181** Plugin license dialogs appear twice during Pro Tools launch.

  Workaround: Certain third-party plugin license dialogs appear twice when launching Pro Tools. This occurs if the license is not present during the first launch of Pro Tools after installing the plugin. On subsequent launches, the license dialog appears only once. This issue may occur with Plugin Alliance products.

- **PT-319086** Pro Tools hangs during initialization of EON-Arp Plugin when Corwdstrike Falcon is installed.

  Workaround: In case when corporate Antivirus software is used, such as Crowdstrike Falcon, inserting EON-Arp Plugin on an Instrument track might cause Pro Tools to become unresponsive for up to one minute.

- **PT-272796** Plugins cannot be inserted once the maximum number of voices are used.

  Workaround: Once the maximum number of voices have been used, plugins can no longer be inserted on tracks. To be able to insert plugins, reduce voice usage (such as by making some tracks inactive). Once voice usage is reduced from the maxim limit, you can once again insert plugins.

- When Pro Tools is running under Rosetta on Apple M1 machines, performance errors (-9171, -9093, -6101) may occur when adding plugins during playback.

  Workaround: You should only encounter this issue when you first insert a plugin, If you encounter this issue, reinsert the plugin.

- **XSTEINBERG-33, AMPT-13074 , XNATIVEINS-24 , XBLEASS-5** Some plugins/products may still appear as Installed in Avid Link after uninstallation.

  Workaround: Most plugins/products do not have uninstallers on Mac. If you manually delete a plugin from Library\Application Support\Avid\Audio\Plug-Ins (where Pro Tools looks for plugins), it may still appear as "Installed" in the Product tab on Avid Link. Delete the product's xml file from /Library/Application Support/Avid/CustomDataAppMan.

- **PT-268663** Signal generator plugin is not bypassed for a moment when duplicating a track.

  Workaround: A short, audible pop may occur in monitors when duplicating a muted track with Signal Generator plugin. To avoid this, inactivate the track before duplicating it.

- **PT-250123** Using Plug & Mix plugins after a DSP insert on HDX systems can result in Pro Tools quitting unexpectedly or freezing, and offline Bounce issues.

  Workaround: Inserting Plug & Mix Native plugins after a DSP insert can result in Pro Tools quitting unexpectedly. It is recommended that use Plug & Mix plugins only before any DSP insert on a track. If your session already has a DSP plugin preceding Plug & Mix Native insert, remove Native Plug & Mix plugin first and then switch the order of inserts to avoid this issue. It is a known issue that Offline Bounce will fail if Plug & Mix plugins are preceded by DSP inserts on one or more tracks. In this case, use Online Bounce to Disc.

- When opening legacy sessions, the 4-band EQ III plugin is converted to the 7-band EQ III plugin

  The AAX EQ III plugin does not have a 4-band option. Pro Tools will automatically convert 4-band EQ III instances into 7-band instances if you are using only AAX plugins.

- **PT-234259** When minimizing sections of the Channel Strip plugin, graphical artifacts may occur that obscure other controls in the plugin window.

  Workaround: Minimizing the Dynamics or Equalizer sections of the Channel Strip plugin may result in graphical artifacts that obscure the controls in other panes. If you encounter this issue, either moving the plugin window or closing and reopening the plugin window will force a redraw of the window that shows all controls correctly.

  (This issue occurs with other plugins as well, such as Bluecat's Patchwork plugin.)

- **PT-319494** Pro Tools quits unexpectedly when loading the AIR Transfuser plugin.

  Workaround: On macOS Intel systems, and when running Pro Tools in Rosetta on Apple Silicon machines, the AIR plugin, Transfuser can cause Pro Tools to quit unexpectedly when loading it for the first time in a session or when adjusting parameters in its user interface.

- **PT-233584** Pro Tools quits unexpectedly when opening any Facebook Audio 360 plugin after installing the FB360 video player while connected over remote desktop.

  Workaround: To avoid this issue, do not operate sessions with Facebook Audio 360 plugins over a remote desktop connection.

- **PT-237401** The inputs of tracks fed by plugin Auxiliary Output Sends may become unassigned if the plugin is recalled as a Track Preset on another track.

  Workaround: If a track containing a plugin feeding other tracks using Auxiliary Output Sends (AOS) is saved as a Track Preset, recalling that Track Preset elsewhere in a Session or Project may interfere with the routing of the tracks being fed by the original instance of the plugin. It is recommended that Track Presets containing plugins with AOS assignments either be avoided or created in with "Plugin Assignments" unchecked in the "Track Data to Recall" dialog.

➤ **PT-273287** With a plugin with Auxiliary Output Sends is inserted after a hardware insert on a non-DSP Mode enabled track, AOS output signal may be offset by the amount of the System Delay.

(HDX Hybrid Engine and Carbon Systems Only)

Workaround: With the HDX Hybrid Engine or Pro Tools | Carbon, audio signal may be offset by the amount of the system delay on AOS plugin output if there is a hardware insert before the plugin on non-DSP tracks. To avoid this issue, insert any AAX plugin between the hardware insert and the AOS plugin.

➤ **PT-272192** Using the DSP version of the Pro Multiband Splitter plugin results in signal loss when routed to an Auxiliary Input track with a Native plugin inserted.

(HDX Classic Only)

Workaround: When using the DSP version of the Pro Multiband Splitter plugin on a stereo audio track with one of its Auxiliary Output Sends routed to a stereo Auxiliary Input track with a Native plugin inserted, audio may not pass. To avoid this issue, use a DSP version of the plugin on the stereo Auxiliary Input track.

➤ **PT-273158** Internally bused tracks from an AOS plugin are missing from offline bounce.

(HDX Classic Only)

Workaround: Internally bussed tracks with outputs from multichannel plugins (such as AOS plugins) assigned to their inputs will be missing when performing an off-line bounce. Use real-time bounce to ensure that these tracks are included in the bounce.

➤ **PT-202826** When replacing one plugin with another, the new plugin inherits previously auto-enabled parameters.

Workaround: With the **`Plugin Controls Default to Auto-Enabled`** preference enabled, all available automation parameters become unexpectedly re-enabled (merged) after replacing one instance of the plugin with another. Disable this preference before replacing one plugin with another to avoid this issue.

➤ **PT-262935** Some plugin automation may be delayed on playback.

Workaround: At some sample rates and hardware buffer size configurations, plugin automation may play back out of time. If you encounter this issue, you may be able to correct this issue by increasing the HW Buffer Size in the Playback Engine.

➤ **PT-236149** It is not possible to recall an insert from a Track preset that contains third-party multichannel plugins on a track of a smaller channel width than that from which the preset was created.

Workaround: When attempting to recall an insert from a Track preset that contains third-party multichannel plugins on a track of a smaller channel width than that from which the preset was created, Pro Tools does not load the preset. Instead, you are presented with a warning message stating that “Pro Tools cannot convert the following multichannel plugins that were originally saved in this track preset to the format of the current track. The original format of the track was “X”.” If you encounter this issue, create an instance of the Track preset for each needed stem format. Also, note that if an insert from a mono Track preset is recalled on a multichannel track, any third-party plugins are converted to multi-mono instead of remaining multichannel. This is only an issue with certain third-party plugins.

➤ **PT-PTSW-131965** Pro Tools stops working when opening a session with Structure Free.

Workaround: When opening a Pro Tools session that uses Structure Free, Pro Tools may hang temporarily if Structure Free is looking for files in a directory where the files are not present.

➤ **PT-PTSW-187501** Custom location for Avid Virtual Instrument content is not remembered.

Workaround: When installing AIR Creative Collection, if you choose a custom location for the content, that location is not remembered, resulting in error messages when you try to use a virtual instrument plugin (Boom, Mini Grand, or Xpand) that references a ".big" content file. The location is not remembered after quitting and relaunching Pro Tools.

To avoid this error, move or reinstall the AIR Creative Collection content to the default location.

➤ **PTSW-154614** Some plugins require exclusive use of a DSP chip on HDX hardware-accelerated systems.

Workaround: Certain plugins, such as ReVibe and Reverb One, use direct memory access (DMA) on HDX cards. DMA plugins cannot share HDX DSP chips with other plugins. Additionally, even though DMA plugins of the same type can share a single HDX DSP chip (for example, multiple ReVibe plugins can use the same HDX DSP chip), they must be of the same channel width (DMA plugins of the same type cannot share the same HDX DSP chip if they have different channel widths).

➤ **PTSW-57457** AudioSuite and Clip Groups

Workaround: AudioSuite plugins handle Clip Groups in the Clip List slightly differently than audio files. With audio files, an AudioSuite process can be applied to all copies of a unique audio file which appear in your session by selecting your target as Clip List in the AudioSuite plugin window and selecting Use in Playlist. However, if your target is set to Clip List in the AudioSuite plugin window while you have a Clip Group selected, Pro Tools does not recognize the Clip Group as processable audio and will present a No Audio was Selected error. This is because a Clip Group is not treated as audio until it is actually used in a track.

To apply an AudioSuite process to all copies of a Clip Group in a session at once, do the following:

1. Select the Clip Group to be processed.
2. From the Clip List menu, select Ungroup All. All elements of the group will remain selected.
3. Perform AudioSuite processing.
4. From the Clip List menu, select Regroup.
5. When prompted, select Modify to apply the AudioSuite Process to all copies of the Clip Group in the session, or Copy to apply it only to the selected Clip Group.

➤ **PT-214987** Rapidly showing and hiding the clip effects display during playback may cause temporary graphics artifacts.

Workaround: Rapidly showing and hiding the Clip Effects display during playback may cause areas of the Edit Window to appear partially missing or in an otherwise incomplete state. Should this issue occur, stopping playback and then hiding or showing the Clip Effects display will return all on-screen elements to their expected locations.

➤ **PT-218043** Clip effects may be rendered when rendering clip gain.

Workaround: When rendering clip gain for a clip, any active clip effects may also be rendered. To avoid unintentionally rendering clip effects, bypass clip effects for the clip before rendering clip gain.

➤ **PT-329056** Files unnecessary rendered when dragging audio clips into an AAX plugin that does not support audio file import.

Workaround: Dragging and dropping an audio clip from a track into a plugin that does not support import of audio files may result in a new file to be unnecessarily rendered.

➤ **PT-330262** There is no indication (such as a drop shadow) when dragging and dropping a clip to an AAX plugin.

Workaround: Pro Tools on the Mac does not show an indicator when dragging a clip to an AAX plugin. However, after dragging and dropping a clip, a progress bar is shown indicating that the drop is successful.

- **PT-329978** Drag and Drop to plugin sampler from a muted audio track results in silent audio (no sound).

  Workaround: Dragging a clip from a muted track results in a muted clip in the sampler. Unmute the track before dragging the clip so that all the processing (such as plugin inserts, ARA, EA, automation, and so on) are inherited by the clip after drag and drop.

- **PT-329346** Clip not imported when dragging and dropping from a Pro Tools track to the Waves CR8 sampler plugin.

  Workaround: In Pro Tools 2024.10 we added the ability to drag and drop clips from a track in Pro Tools directly to AAX plugins, such as samplers. Currently this functionality is not available with the Waves CR8 sampler plugin.

Pro Tools Extensions

- **PT-361956 and PT-341568:**Installing Extensions while a session is opened is not fully supported.

  Workaround: When installing any Pro Tools Extension, make sure that no Pro Tools session is open. Installing an Extension while a session is open may result in Extensions loading incorrectly in the side panel. To avoid this issue, close the open session before installing any Pro Tools Extension or reload the session if you have already installed new Extension while the session was opened.

Splice

- **XSPLICE-59:** Pro Tools freezes and requires manual restart if import from Splice is canceled immediately after dropping a clip from the Splice panel to the timeline.

  Workaround: When an audio clip is dragged from the Splice Panel and dropped onto the Pro Tools timeline, canceling the import operation immediately after the drop, when the progress bar dialog appears, may cause Pro Tools to freeze, requiring a manual force quit. To avoid this issue, wait for a couple of seconds, until the progress bar starts to fill up, before canceling the import.

- **PT-342202:**The Splice window is not recalled with Window Configurations.

  If a Window Configuration is created while Splice is open in a detached window, the size and position of the Splice window is not be retained when recalling the Window Configuration.

- **PT-340273:** Splice scaling does not match Pro Tools when Windows scaling is changed.

  Workaround: Changing the Windows scaling value while Pro Tools is running causes the Splice plugin to look oversized compared to the rest of the application. Restart Pro Tools to resolve this issue.

- **XSPLICE-64:** Splice always previews in 4/4 meter.

  Splice always preview in 4/4 meter. If working with other meters this may result in a short silence at the end of a loop, or the preview starting the next loop on any beat other than the first beat of the bar.

- **XSPLICE-50:** Splice reports “There was an error uploading your audio.”

  Workaround: This can be caused by uploading a selection that contains a significant tempo change. “Search with Sound” requires an audio selection to be exactly 1, 2, 4, or 8 bars in duration to ensure that relevant matches can be identified, and tempo deviation over a certain threshold will be rejected.

Transcription

- **PT-331541:** Transcribing dialects takes longer than expected.

Workaround: The Transcription Settings window (Setup menu) includes a "Language Hint" setting which is set to Multilingual by default. In many cases this is the best option to use, but when working with speech of a dialect in a single language it will likely analyze the file more quickly and accurately if this is set to the target language being spoken. if a file contains a mixture of languages, the best results can be obtained by cutting the different languages into separate clips and rendering them as new files before transcribing.

- **PT-331541:** Transcribed words in fades cannot be edited on the timeline.

  Workaround: Transcription data within a fade in, fade out, or crossfade region in the Edit window cannot be edited with the Edit Word, Join Words and Clear Word(s) commands. To edit words within a fade region, either use the editing functions for that clip from the Transcript window or temporarily remove the fades from the track you want to edit.

DSP Mode

(HDX Hybrid Engine and Pro Tools | Carbon Only)

- **PT-281621** Inserting Default EQ/DYN plugins on DSP Mode–enabled track results in no plugin processing.

  Workaround: When an AAX-DSP plugin is selected as the **`Default EQ`** or **`Default Dynamics`** plugin in the Pro Tools Preferences (**`Setup > Preferences > Mixing`**), recalling that plugin on a DSP Mode–enabled track results in no plugin processing. Adjusting the plugin controls has no effect the signal and the Plugin DSP indicator displays incorrectly ("Native" on a green background). If you encounter this issue, disable and then enable DSP Mode on the track or re-insert the DSP version of the plugin on the track.

- **PT-274120** InputMonitoring incorrectly enabled on some tracks.

  Workaround: In sessions that use all the available Hybrid Output channels, enabling InputMonitoring on a track may incorrectly cause InputMonitoring to be enabled on other tracks as well. To avoid this issue, toggle the InputMonitor button on tracks with InputMonitoring incorrectly enabled.

- **PT-273811** Pro Tools does not report a lack of output channels when a Hardware Insert is inserted on any audio track in the session.

  Workaround: Pro Tools does not report a lack of output channels after enabling DSP Mode on all audio tracks when a Hardware Insert is inserted on any audio track in the session. In this case, the output of out-of-resource tracks appears active. Reassign the output of the track with the Hardware Insert or move the Hardware Insert to the insert above (for example, from slot b to slot a), and the warning dialog appears and the outputs of the out-of-resource tracks to appear inactive. Also, note that if a Hardware Insert is inserted on an out-of-resource track, the track remains unvoiced even after disabling DSP Mode on the track.

- **PT-272552** When a DSP Mode–enabled track is routed to any subpath of a multichannel path, DSP Mode is automatically enabled for all tracks that use that multichannel path or any of its subpaths.

  Workaround: Enabling DSP Mode on a track that is routed to any subpath of a multichannel path automatically enables DSP Mode on all tracks that use that multichannel path or any of its subpaths. Enable DSP Mode Safe on any affected tracks that you do not want in DSP Mode.

- **PT-273251** Native to DSP cascade bus recording over mono subpaths early by 3–5 samples depending on sample rate.

  Workaround: When cascade bus recording over mono subpaths to DSP Mode–enabled tracks from a source track that is not in DSP Mode, the recorded audio may start early by 3–5 samples depending on the sample rate. To avoid this issue, do not use mono subpaths with cascade routing or enable DSP Mode on the source track.

- **PT-274282** Playback signal delayed on a record-enabled audio track in DSP Mode with a Send to Auxiliary Input track.

Workaround: In a session that combines tracks with DSP and Native plugins, the playback signal may be delayed by the amount of the System Delay on a record-enabled track in DSP Mode that has a Send or additional output routed to Auxiliary Input track. To avoid this issue, either disable Delay Compensation on the Auxiliary Input track or enable DSP Mode Safe on the Auxiliary Input track.

- **PT-271985** Sound artifacts present while disabling DSP Mode for a source track in an internal buss connection.

  Workaround: When a DSP Mode–enabled source track is bussed to another DSP Mode–enabled track with input monitoring, and then DSP Mode is disabled for the source track, a buzz can be heard on input-monitored track's output. To avoid this issue, deactivate InputMonitoring on the destination track prior to disabling DSP Mode on the source track.

- **PT-274329** With Delay Compensation disabled, bus recording is offset on Native tracks.

  Workaround: With Delay Compensation disabled, bus recording is delayed on Native tracks by 2,048–8,192 samples depending on the session sample rate. To minimize the offset, record to DSP Mode–enabled tracks.

- **PT-274324** Streaming Errors at Low Buffer Sizes with oversampling enabled in plugins.

  Workaround: When using lower buffer sizes with plugins that offer Oversampling, you may experience streaming errors. If you encounter this issue, disabling Oversampling in these plugins may improve streaming performance.

- **PT-279297** After enabling DSP Mode on a track with Wholegrain Trio DynPEQ and Quartet DynPEQ plugins, Pro Tools quits unexpectedly.

  Workaround: After enabling DSP Mode on a track with Wholegrain Trio DynPEQ and Quartet DynPEQ plugins, Pro Tools quits unexpectedly. To avoid this issue, enable DSP Mode Safe for the track and use the Native versions of these plugins.

HDX Systems

- **PT-325048** HDX card firmware reset seems to be unsuccessful.

  Workaround:

  Pro Tools does not prompt you to update HDX firmware after a firmware reset is performed on shipping HDX cards. This is because the firmware that the HDX card is reset to is the most up to date version. This is true for any HDX card with Sub Assembly part number of 9150-58905-06. This part number can be found printed on the card itself or from the DigiTest Slot Info tab. This is expected, and does not indicate a failure to update the firmware.

- **PTSW-156651** Pro Tools does not play back when an invalid Word Clock or AES/EBU sync source is selected on SYNC HD.

  Workaround: When attempting to initiate playback, playback will fail if a SYNC HD is connected to an HDX card and an Avid audio interface with no connections to either the word clock or AES/EBU ports. Ensure that the clock is set to a working clock source to resolve this issue.

- **PTSW-155373** In Avid DigiTest, the reported slot number may not correspond to the physical slot number in the computer.

  Workaround: In Avid DigiTest, the slot number reported for HDX cards starts from 0 on up. For example, "Slot 1" does not necessarily correlate to the first physical slot in the machine. If you have an HDX card that is having problems, match the Serial Number ID on the back of the card with the Serial Number ID displayed on the Slot Info page in Avid DigiTest.

➤ **PTSW-155010** Pro Tools does not use HDX hardware if a Core Audio application is using HDX hardware.

Workaround: When launching Pro Tools HD on an HDX hardware accelerated system, Pro Tools will use the Pro Tools Aggregate I/O as the Playback Engine if a Core Audio application has already engaged the HDX hardware. Be sure to quit all Core Audio applications before launching Pro Tools HD to ensure that Pro Tools HD can use HDX hardware.

➤ **PT-304157** Disabling Avid Audio Sever to Prevent Clock Disruptions with Sync Peripherals.

Workaround: When you quit Pro Tools, the Loop Master changes from your Sync peripheral to the primary audio interface in the system, and the HDX or HD Native Core Audio driver becomes the Clock Master for the primary audio interface in the system rather than your Sync peripheral. These changes may disrupt audio outputs of Loop Synced interfaces or those following word clock generated by your Sync peripheral (such as MTRX II). Disruptions are more significant if the Core Audio driver is set to a different sample rate than Pro Tools. Once Pro Tools is relaunched, the Loop Master and Clock Master revert to your Sync peripheral.

With no Sync peripheral, the first interface remains Loop Master, but there is a momentary disruption as the clock resets. If the sample rate of the AvidAudioServer is different from Pro Tools, then the sample rate changes for all interfaces when you quit Pro Tools.

To prevent the Loop Master and Clock Master from changing (thereby stabilizing the clock) when quitting Pro Tools, disable the Avid Audio Server.

To disable Avid Audio Server:

1. Locate Avid Audio Server at /Applications/Avid/AvidAudioServer.
2. Rename Avid Audio Server (for example, rename it to "#AvidAudioServer").
3. Reboot your computer.

To revert to the default behavior, reinstall the Avid HD Driver and reboot your computer.

To disable and restore the Avid Audio Server without rebooting:

1. Rename the AvidAudioServer folder to #AvidAudioServer and enter your Administrator password when prompted.
2. Open Terminal and enter **`sudo killall AvidAudioServer`** and enter your Administrator password when prompted.
3. To restore the AvidAudioServer rename #AvidAudioServer folder to AvidAudioServer and enter password when prompted.
4. Open the AvidAudioServer folder and double-click AvidAudioServerLauncher.app.

HD Native PCIe Systems

➤ **PT-PTSW-125715** Audible pops and clicks occur when changing buffer sizes.

Workaround: Pops and clicks may occur when changing the Hardware Buffer Size (**`H/W Buffer Size`**) in the Playback Engine dialog while monitoring live audio through HD Native hardware. Avid recommends not changing the Hardware Buffer Size while monitoring live audio to avoid this problem. If you must change the Hardware Buffer Size while monitoring live audio, be sure to lower the monitoring volume to avoid any possible damage to your speakers.

➤ **PT-202108** There is no visual indication of bypassed plugins when Low Latency Monitoring is enabled with HD Native PCI.

Workaround: When using Low Latency Monitoring on a system with HD Native PCI, there may be no visual indication for bypassed plugins. Despite this, enabling the Low Latency Monitoring option will in fact bypass all plugins in the session.

HD Native Thunderbolt Systems

- **PTSW-169936** HD Native Thunderbolt headphone output stops working when low latency monitoring is enabled.

  Workaround: The headphone output on the HD Native Thunderbolt does not function when low latency monitoring is enabled. In this case, use alternative monitoring source (such as an Avid HD OMNI or MTRX Studio).

- **PTSW-169172** HD Native Thunderbolt prevents the computer from waking after sleep (–9171 error).

  Workaround: Pro Tools HD and HD Native Thunderbolt do not support the sleep function of macOS. If encountered, disconnect HD Native Thunderbolt to wake the computer. Disable all sleep functions in System Preferences (except display) and shut down the computer. Reconnect HD Native Thunderbolt and start the computer.

- **PTSW-168819** HD Native Thunderbolt reports a clock error at higher sample rates

  Workaround: With some computers, you may encounter an audio clock error when recording at higher sample rates (such as 96 kHz) and with lower HW Buffer Size settings (such as 128 samples or less). In general, higher HW Buffer Size settings are recommended at higher sample rates. For example, at 96 kHz, a HW Buffer Size setting of 256 samples or higher is recommended.

- **PTSW-168229** HD Native Thunderbolt is only supported as the first or second thunderbolt device in a thunderbolt chain at sample rates up to 96 kHz, and it must be the only Thunderbolt device in a chain at any sample rate above 96 kHz.

  Workaround: HD Native Thunderbolt is only supported as the first or second Thunderbolt device in a Thunderbolt chain at sample rates up to 96 kHz, and must be the only thunderbolt device in a chain at any sample rate above 96 kHz. Visit the compatibility pages on the Avid website for more information (*www.avid.com/compato*).

- **PTSW-167511** Pro Tools quits unexpectedly when selecting HD Native Thunderbolt in the Playback Engine.

  Workaround: After disconnecting and reconnecting HD Native Thunderbolt from your computer, Pro Tools quits unexpectedly when selecting HD Native Thunderbolt in the Playback Engine. After disconnecting and reconnecting HD Native Thunderbolt, restart your computer to avoid this problem.

- **HDM-13** Using the HD Native Thunderbolt headphone output with surround monitoring.

  Workaround: Headphone monitoring with HD Native Thunderbolt is set to mirror Pro Tools output channels 1 and 2 on the first audio interface. To use HD Native Thunderbolt headphone monitoring with sessions that use surround formats (such as 5.1),change the surround monitoring path in I/O Setup so that the Left channel is mapped to Output channel 1 and the Right channel is mapped to Output channel 2.

Control Surfaces

- **PT-248711** Performance issues may occur when using EuControl with the H/W Buffer Size set to 32 in large sessions on macOS.

  Workaround: Working with large sessions with the H/W Buffer Size set to 32, and with EUCON enabled, may result in CPU spikes and AAE –6101 errors during playback. If your session exceeds 500 audio tracks it is recommended that you use H/W Buffer Size of 64 or larger when EUCON is enabled.

- **PT-278737** Improper selection response for Input type and Link controls on S1 surface with Avid PRE or Pro Tools | Carbon Mic Preamp controls.

  Workaround: When running Pro Tools with an S1 control surface connected over EUCON and Pro Tools | Carbon or Avid PRE hardware, and with the Preamp Control settings displayed on S1 surface, the Input Type and Link controls behave improperly. For example, when changing the Input source from Mic to Line, the display should show Line while you are touching the knob, but instead changes from Mic to Inpt Type and then stops responding further until you touch it again. Link control behaves similarly. To work around this issue, re-touch the knob each time you want to change either of these settings.

- **PT-278363 and PT-278682** Mic Preamp controls disappear unexpectedly from S6 Knob and Display Modules.

  Workaround: Mic Preamp controls for Avid PRE and Pro Tools | Carbon may become unavailable with the S6 Knob and Display modules after performing certain operations, such as creating new tracks in Pro Tools or selecting Input Types from the associated modules. The display can usually be restored by switching to a different view on the affected S6 channel strip (such as EQ) and then switching back to Input, or in some cases re-selecting the affected track's input in Pro Tools.

- **PTSW-46911** Trim Scrub and Trim Shuttle do not work on clips with fades.

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

- **101095** Used HW output path indication.

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

- **PTSW-18480** Color indication on plugin controls in Learn mode with D-Command/D-Control.

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

- **PTSW-52799** SignalTools meter ballistics on control surfaces.

  Workaround: SignalTools RMS, VU, BBC, Nordic and DIN meters will display inaccurate decay times when viewed on a control surface. Unaffected types are Peak, VENUE, and Peak + RMS, which only reports the Peak meter to the control surface. The attack times of the affected meters are not affected, only the decay times. All meter types display accurately in the plugin window.

- **PTSW-150897** Channel Strip plugin Expander/Gate meters appear in the Compressor/Limiter meter Instead of in the Expander/Gate meter in D-Control Dynamics section (Main Unit).

  Workaround: The Avid Channel Strip plugin uses shared meters for Expander/Gate and Compressor/Limiter processing. Because of this, both Expander/Gate and Compressor/Limiter metering appear only in the Compressor/Limiter meter in D-Control Dynamics Section (Main Unit).

- **PT-253045** D-Control and D-Command timecode counter does not display first hours digit with a greater than 100 fps timeline.

Workaround: If the session timecode rate is over 100 fps, the first hours digit will be truncated on the ICON timecode counter (though it can still be viewed on the main counter in Pro Tools). This is a hardware limitation because the ICON counter only contains 8 digits whereas 9 digits would be required to display all possible frame values.

Video

- **PT-360672:** Linked OMF exports may reference WAV files with incorrect SMPTE IDs, resulting in missing files on import.

  Workaround: When exporting a session as a linked OMF using WAV media and then importing that OMF into a new session, Pro Tools may report missing audio. The linked WAV files are present, but their SMPTE IDs may not match those referenced by the OMF file. As a result, automatic relinking fails and the audio appears missing after import. AAF exports are not affected. To avoid this issue, relink the media using Name Only matching instead of SMPTE ID matching. Alternatively, use AAF instead of linked OMF export when possible.

- **PT-344751:** AVE reports an error at the completion of audio/video export when bouncing some files as Same as Source.

  Workaround: To avoid this error, use the "Transcode" option instead of "Same as Source".

- **UME-1729:** DVCProHD video files do not import on Apple silicon.

  Workaround: Files encoded as DVCProHD do not import into Pro Tools on an Apple silicon computer and need to be re-encoded into a supported format.

- **UME-1693 and PT-302249** Bounced .mov file may result in subtle metadata differences in the resulting file.

  Workaround: When doing a Same As Source bounce from MOV files that contain the "Clean Aperture" metadata attribute, or are "Thin Raster," the bounce will re-transcode the files using the same codec rather than copying the existing data. This may result in subtle metadata differences in the resulting file.

- **UME-1587** Video Engine quits unexpectedly when bouncing DNxHD SQ material Same as Source with blank space included in selection.

  Workaround: When bouncing DNxHD SQ material (such as DNxHD 80 at 1080p24) to QuickTime using Same as Source, the Video Engine quits unexpectedly if an area of blank space is included in the bounce selection. To avoid this, do one of the following: do not select any blank space, do not choose Same as Source in Bounce Settings, add black video to the blank space before bouncing, or use a different DNxHD bit rate as source material.

- **UME-1582 and UME-1583** Same as Source Bounce to QuickTime is not possible with ProRes, H.264, or PJPEG source media if the timeline selection contains blank space.

  Workaround: If blank space is included in the timeline selection, and the source video codec is Apple ProRes, H.264, or PJPEG, then **`Same as Source`** QuickTime export is not be permitted. If it is necessary to bounce **`Same as Source`**, either use DNx source material or replace any blank space with black frames before bouncing. Note that bouncing from ProRes to ProRes is possible by adjusting the QuickTime Settings in the QuickTime Bounce dialog.

- **ETE-6771** Media Composer cannot play files bounced from Pro Tools using Same as Source if there is filler at the beginning or the end of media in the exported selection.

  Workaround: Pro Tools does not currently support Long GOP video files (such as H.264) that contain filler (e.g. blank space) at the end of the file. Importing such a file causes the video engine to crash. When attempting to bounce a H.264 file on the timeline with a selection that extends past the end of the clip/file, the **`Same as Source`** option is unavailable. You must transcode the file.

➤ **PT-260602** Video displays black.

Workaround: If video is importing successfully without error, but only black picture and blank thumbnails are displayed, make sure that the "Shared LUTs" folder exists on your system. If the folder does not exist, create it and relaunch Pro Tools:

<boot drive>/Users/Shared/AvidVideoEngine/Shared LUTs

➤ **UME-1580** Video fails to import with multiple codecs in a single file.

Workaround: A missing codec error may be encountered when importing a QuickTime video that contains multiple codecs in a single file. To avoid this issue, use different files for each codec.

➤ **PT-258888** Video clips in the AAF are in the wrong timeline location.

Workaround: Video clips on the timeline will not be in the correct location if there are any other unrendered video clips included in the sequence. To avoid this issue, make sure that the AAF has all video rendered upon export from Media Composer.

➤ **PT-281250** Video track color space from an AAF may follow first clip.

Workaround: When importing an AAF, Pro Tools uses the color space information from the AAF, if it exists, to set the color space on the video track. However, not all AAFs contain color space information, in which case Pro Tools uses the first clip in the sequence to determine the color space instead.

➤ **PT-256019** Video appears squished during playback on the video hardware display when using 720x486 or 720x586 raster sizes with certain frame rates.

Workaround: When using 720x486 with 23 or 24 fps, or when using 720x586 with 24 or 25 (progressive) fps, video output may display squished during playback on the hardware display. To avoid this issue, try setting the engine Raster Size (in the I/O section of the video track) to an HD raster size (such as 1080x1920).

➤ **UME-1529** SD video will not stretch to a 16:9 aspect ratio on the desktop display.

Workaround: When using 720x486 and 720x586 raster sizes, and the aspect ratio is set to 16:9 with the Stretch setting enabled, the video window size updates to 16:9, but the picture does not stretch. You can workaround this by setting the engine Raster Size to an HD raster, such as 1920x1080. This can be done by Command-clicking (Mac) or Control-clicking (Windows) on the engine Raster Selector (in the I/O section of the video track).

➤ **PT-252007** DNxIP automatically displays 2Kp50, 2Kp59.94, or 2Kp60 video as 1080p when outputting through the HDMI or SDI connections.

Workaround: DNxIP only outputs 2Kp50, 2Kp59/94, and 2Kp60 video over IP using the SMPTE 2110 standard. The HDMI and SDI outputs will not display these formats. Instead, DNxIP switches to 1080p in order to maintain the higher frame rate. Additionally, you must have installed the latest firmware update that is included with the driver. Visit www.avid.com for the latest driver compatibility information.

➤ **UME-835** QuickTime files that contain multiple CODECs may not import.

Workaround: If the Pro Tools tells you that a file cannot be imported because it may be unsupported, check to see if the file contains more than one CODEC. This can be done by opening the file in QuickTime player and examining the file properties. QuickTime files that contain more than one CODEC are not officially supported for import into Pro Tools.

➤ **PT-266982** QuickTime movies with MP3 encoded audio cannot be imported.

Workaround: It is not possible to import video from a QuickTime file that contains MP3 encoded audio. In order to import the audio from one of these files, use the Import Audio command.

- **PT-265173, PT-265173, PT-266358, and PT-266834**Audio from a QuickTime movie imports in the wrong channel order.

  Workaround: Pro Tools 2020.11 (and higher) uses QuickTime channel descriptor metadata when importing audio from a QuickTime file. This is used to place audio channels on the timeline in the correct order. Pro Tools always places audio channels on the timeline in Film order (L C R Ls Rs LFE), regardless of the physical channel order in the file. If a QuickTime file does not contain channel descriptor metadata, the file will be assumed to be in SMPTE order (L R C LFE Ls Rs).

  Pro Tools 2020.9.1 (and earlier) exports QuickTime files in Film order, but it put channel descriptors in SMPTE order. Pro Tools 2020.9.1 (and earlier) does not respect channel descriptors and assumes files are in Film order. As a result, channel orders are incorrect when importing QuickTime files generated between 2020.11 and 2020.9.1.

- **PT-255898** 1080p50 AVC-Intra100 causes an "The Avid Video Engine stopped unexpectedly" error.

  Workaround: 1080p50 AVC-Intra100 QuickTime media causes an "The Avid Video Engine stopped unexpectedly" error. To avoid this issue, use another application to transcode the media to another codec, such as DNxHD.

- **UME-1459** 1080p50 XDCAM 50MBPS will not draw thumbnails or display picture.

  Workaround: 1080p50 XDCAM 50MBPS QuickTime media will not draw thumbnails, and the video window displays black. To avoid this, use another application to transcode the media to another codec, such as DNxHD or H.264.

- **PT-236136 and PT-235110** 1080p50 video can only be bounced as "Same as Source"

  Workaround: Pro Tools can only bounce 1080p50 video using the "Same as Source" method. Transcode is not allowed at this time. If you would like to change the codec or attributes of the exported video, use another application.

- Playback of QuickTime video in Pro Tools may stutter or drop frames.

  Workaround: When monitoring QuickTime playback in the Pro Tools Video Window on the computer screen, the video image may stutter or drop frames. To improve results with QuickTime playback, try any of the following:

  - Disable Continuous Scrolling.
  - Close unnecessary UI windows.
  - Try using the DNxHD codec.
  - A second Pro Tools or Media Composer Video Satellite option offers guaranteed performance for Avid video playback with a primary HDX or HD Native system.

- **UME-1529** "No valid same as source resolution found" when bouncing DNxHR MXF files as Same As Source.

  Workaround: DNxHR MXF files cannot be bounced using Same as Source at this time. Instead, it is possible to re-transcode the bounced file to QuickTime DNxHR, or you can use DNxHR QuickTime in your workflows to utilize the Same as Source bounce option with DNxHR media.

- **UME-1394** Pro Tools presents the following error: "The Video Engine has reported an error. More information is in the Video Engine log file" when attempting to play back video files with a resolution of 1080p50 using the AVC-Intra100 and 200 CODECs.

Workaround: Pro Tools cannot play back video files with a resolution of 1080p50 using the AVC-Intra100 and 200 CODECs. Doing so results in the following error: "The Video Engine has reported an error. More information is in the Video Engine log file." There is currently no workaround for this issue, so you must transcode the media to another CODEC, such as DNxHR or Apple Pro Res.

- **UME-1392** Video media using XDCAM CODECs displays only black in a 1080p50 video project type.

  Workaround: XDCAM codecs display only black when using a 1080p50 project type. There is currently no workaround. Transcode the media to another CODEC, such as DNxHR or Apple Pro Res for use with Pro Tools.

- **PTSW-183056** Playback of PhotoJPEG-encoded video experiences dropped frames or stuttering.

  Workaround: PhotoJPEG is not a preferred CODEC for video playback in Pro Tools. It you experience performance issues with this CODEC, please transcode to a preferred Avid CODEC, such as DNxHD or DV25. This can be done by bouncing the file to QuickTime from within Pro Tools and choosing the "Advanced Settings" in the bounce window.

- **PTSW-180554** Video pull factor may become invalid when video hardware is enabled.

  Workaround: If a software video pull factor of 0.1% is set while video hardware is disabled, enabling the video hardware may create an illegal pull setting. Video hardware only supports 0.1% pull ups at 24pPAL rates, and 0.1% pull downs at 25pPAL rates. If the pull rate is set to 0.1% at any other rate while video hardware is enabled, manually select an available option from the pull menu, which may be "none."

- **PTSW-178722** Video may not stay in sync when video hardware is attached and Pro Tools is locked to an external clock.

  Workaround: If both Pro Tools and an attached video peripheral are each resolved to an external clock, but the clock is not derived from the same source, video will not stay in sync. An example of this would be if the video peripheral is locked to black burst, and the audio peripheral is locked to an audio clock not derived from the same video black burst, such as SPDIF. In this scenario, setting the video peripheral to lock to its own internal clock will allow Pro Tools to compensate for video drift over time.

- **PTSW-52140, PTSW-52155, PTSW-52156, PTSW-53625, 72961** Unsupported QuickTime video formats.

  Workaround: Several video formats supported in QuickTime are not supported in Pro Tools. These include .DivX, .flc, .m4v and .3gp format movies. Attempting to import these will generate errors or will fail to import.

- **PT-178017** "Error reading video in the QuickTime files" when importing some MPEG 1 and 2 video files in Pro Tools.

  Workaround: Some MPEG1 and MPEG2 files cannot be opened by Avid applications, including Pro Tools. Transcode these files to one of our primary CODEC such as DNxHD or AppleProRes for use in Pro Tools to avoid this issue.

- **PT-245451** Video file frame rates may not appear in the Workspace for files with frame rates above 60 fps.

  Workaround: Video file frame rates may not appear in the Workspace for files with frame rates above 60 fps. If you encounter this, delete the Workspace.wksp database file to correct this issue.

Third-Party Video Peripherals

The following issues may occur with third-party video hardware. Please contact your hardware vendor for support.

- In some cases, video will not stay in sync over time if the video peripheral is not, or cannot, lock to video reference. If you experience this, a workaround is to set the Pro Tools clock to internal. This will cause the video peripheral to slew overtime and stay in sync with Pro Tools. (THPV-2)
- When Pro Tools is running with a Blackmagic DeckLink II Extreme or Intensity video capture and playback PCI-e card installed, launching Blackmagic Design's Deck Capture utility, Final Cut Studio, or any other application which supports Black Magic hardware for video output, can result in system instability. To avoid any potential system instability only use one Blackmagic DeckLink–aware application at a time. (PTSW-19486)
- With some peripherals video playback will be one frame out of sync with Pro Tools audio. To compensate for this, choose **Setup > Video Sync Offset** and enter a 1 frame offset. (THPV-9)
- With some video peripherals, the video output will be scrambled when video is not loaded in Pro Tools, or when the video peripheral is disabled. (THPV-32)

Video Satellite

➤ 23.976 or 24 fps Sequence Start Time Ending In Digits Other than ":00" Causes Time Code Offset

Workaround: Media Composer uses NTSC or PAL time code when setting the sequence start time regardless of the format selected by the user for display. When you are working on a video satellite project at 23.976 or 24 fps, a Media Composer sequence with a start time that ends in a value other than :00 causes an offset between Pro Tools and Media Composer at the session start. For example, the start time 45:02:10:15 (ending in :15) would cause an offset, but the start time 45:02:10:00 (ending in :00) would not. As a workaround, always set your Media Composer sequence start time to a time code value ending in *00*.

➤ **98460** Cueing from Media Composer in a 720p Project Causes 1-Frame Offset.

Workaround: In 720p projects, Media Composer counts at 50 or 60 (59.94) progressive fps—depending on the project type—while Pro Tools counts at 25 or 29.97 frames per second. When you cue a sequence from the video satellite in a 720p project, the Pro Tools edit cursor can be offset by as much as one frame.

As a workaround, cue and play back from Pro Tools when working with a 720p project in a video satellite system. This ensures that the two applications are always in sync. It is not possible to cue to odd 50 or 60 frame boundaries (for example, frame 47) from Pro Tools.

➤ **UME-870** When scrubbing with a Video Satellite, video may be offset by several frames.

Workaround: Audio/video sync is not frame accurate when scrubbing a Video Satellite. An offset of several frames may be seen between the Media Composer system and the Pro Tools system. To monitor frame accurate video when scrubbing, use the Pro Tools Video window. When done scrubbing, you can continue to monitor frame accurate video on the Video Satellite.

➤ **UDevC00090064, UDevC00090078, UDevC00088666, UDevC00089437, UDevC00087542** Audio and video may drift out of sync In Satellite Mode in certain conditions.

Workaround: When operating in Satellite mode, audio and video output from Media Composer may drift out of sync by as much as one frame in any of the following conditions:

- When viewing video full screen in 1394 mode. This is due to the difference between the monitor's refresh rate and the video reference rate.
- When the Edit Play Rate of the video differs from the frame rate of the video reference signal. (For example, this occurs with a 24p NTSC project with 23.976 Edit Play Rate and NTSC reference signal.)
- When looping a selection that is not aligned to video frame boundaries in Pro Tools. As a workaround, make your selection in Pro Tools using Grid mode with the Grid value set to 1-frame increments—especially when it is necessary to loop several times without stopping.

Pro Tools Satellite Systems

PT-248378 Saving logs only saves logs for linked satellite systems.

Workaround: It is possible to gather log files across a set of Satellite Linked systems. This can be done by going to **`Setup > Preferences > Operation`**, and clicking **`Save Logs`** button. When this is done, it will zip the needed logs on each of the satellite systems, but it will not zip the logs on the system that executed the Save command. To gather logs on that system you need to unlink satellites and save the logs again. Saving logs only needs to be done when instructed to do so by Avid Customer Care.

Synchronization and Machine Control

- **PT-261032** When updating Sync X or SYNC HD firmware, DigiTest defaults to the wrong card with more than one HDX card installed.

  Workaround: DigiTest may default to second or third installed HDX card rather than lead. When using DigiTest to update Sync X or SYNC HD firmware, you will need to select the right card before the firmware upgrade can be successfully run.

- **PTSW-153187** With Sync X at 192k, a VSO value of .5 is selectable but it can never successfully play.

  Workaround: With Sync X at 192k, the VSO Up range is only about .2 semitones even though greater values can be selected.

- **PT-266430** While Video Ref Source is Sync X, enabling or disabling Generate LTC causes momentary fluctuations in Detected Rate and Clock Ref display as the clock resets. Clock Ref may briefly display as unlocked.

  Workaround: There is currently no workaround for this issue.

- **PT-259487** Sync X front panel Page 4 – Position Ref displays "Generate" when Serial Timecode is selected for Positional Reference in Pro Tools.

  Workaround: There is currently no workaround for this issue.

- **PT-260473** Session Setup window does not update when switching from Sync X to Sync HD without quitting Pro Tools.

  Workaround: If you want to switch between Sync X and Sync HD, quit Pro Tools before making the cabling changes.

- **PT-246213** Intermittently out of sync when chasing LTC with high frame rate video reference.

  Workaround: Systems that are locked to video reference above 30 fps may experience intermittent sync offsets that can vary between each playback pass. These offsets may be a frame or more, depending on the frame rate. To avoid this, lock Pro Tools systems to 30 fps or lower video reference whenever locking to LTC or generating LTC that another system may be chasing.

  Recording is not sample accurate when re-triggering play by clicking into the Timecode ruler of a 9-pin Master without issuing a Stop command first. (PT-262678)

  Do not click in the Timecode ruler of the Master system to re-trigger play. Either use a 9-pin controller or issue Stop and then Play commands from the Master system.

- **PTSW-153187** When using Serial Timecode, if Play is triggered at a timecode location before session start, no audio is output when session start is reached.

  Workaround: To avoid this issue, insert time at the session start so that Pre-Roll does not start before session start.

Dolby Atmos

- **PT-317083** If a 5.1 and a 7.1.2 bed are both active, the 5.1 Bed's Ls/Rs Binaural Mode is controlled by the 7.1.2 bed's Lsr/Rsr channels when rendering.

  Workaround: When 5.1 and 7.1 or 7.1.2 beds are used in I/O Setup in the same session, the Binaural Mode settings in the Ls and Rs channels of a 5.1 bed and the Lrs/Rrs and Lss/Rss channels of any 7.1 and 7.1.2 beds can affect each other, with one of the settings overwriting the other. As a workaround, do not use 5.1 beds and 7.1 or 7.1.2 beds in the same session.

- **PT-315662** Dolby Audio Renderer loses signal when outputting to Core Audio Device after making input connections to Pro Tools Audio Bridge in Pro Tools.

  Workaround: When Dolby Audio Bridge is used as an output Aux device, and Pro Tools Audio Bridge is used as an Aux Input device, the Dolby Atoms Renderer application must use this Pro Tools Audio Bridge as its output, or signal may not pass. If this is not the case, it is recommended that you choose a different type of audio bridge for your input or output device.

- **PT-311522** Dolby Atmos Music Panner with Internal Renderer.

  Workaround: The Dolby Atmos Music Panner is not currently available for use with Pro Tools when using the Dolby Atmos internal renderer. It is still possible to use the plugin with an external Dolby Atmos Renderer application. If you have used the plugin to control pan automation with the Dolby Atmos Renderer application, it is possible to convert the plugin pan automation to Pro Tools pan automation for use with the internal renderer in Pro Tools.

  To convert Dolby Atmos Music Panner plugin automation to Pro Tools pan automation:

  1. Set the plugin parameters to be automation. Command-Option-Control-click (Mac) or Control-Alt-Start-click the **`Plugin Automation Enable`** button in the top of the plugin header to enable all plugin parameters.
  2. In the plugin, set the automation mode to **`Write`**.
  3. On the corresponding Pro Tools track, set the automation mode to **`Latch`**.
  4. Playback the Pro Tools session at the location and for the duration of where you would like the automation to be present.
  5. Make sure the track is selected.
  6. Select **`Edit > Automation > Duplicate Dolby Atmos Plugin Automation to Pan Automation`**.

  This also disables the plugin and Pro Tools now controls the Dolby Atmos pan automation, but your plugin and its automation is not be lost. If you have multiple Dolby Atmos Music Panner plugins across different tracks, these steps may be accomplished across multiple tracks at the same time. Once you have done this, you can use the internal renderer with the Pro Tools pan automation.

- **PT-312441** Importing a .pio file created in Pro Tools 2023.9 or earlier results in Dolby Atmos objects being imported into the Bus page of the I/O Setup.

  Workaround: Importing an I/O Setup (.pio) file, that was created in Pro Tools 2023.9 or earlier, results in any Stereo Dolby Atmos objects being imported into the Bus page of the I/O Setup. It is recommended that you regenerate any previous .pio files that contain Dolby Atmos objects and beds in Pro Tools 2023.12 or later.

- **PT-312611** Invalid Object assignments are removed resulting in lost automation when opening a session created in Pro Tools 2023.12 and later in earlier Pro Tools versions.

Workaround: Pro Tools 2023.12 and later allow Dolby Atmos object paths which are otherwise invalid (indicated by red elements in the I/O Setup Dolby Atmos page). If a session is saved with an invalid object path assigned to a track, and then opened in Pro Tools 2023.9 or earlier, the invalid object assignment will be removed from the track without warning along with any associated pan automation. Be sure all necessary object assignments are valid before sharing a session with a legacy Pro Tools system.

- **PT-305751** Mono tracks routed to Atmos Bed LFE Sub Paths will output to center channel of Bed/Object Fold Down Path when active.

  Workaround: If a mono track is routed to the LFE Sub Path of an Atmos Bed, when Bed/Object Fold Down is engaged, that track will route to the Center channel of the Fold Down path. This does not affect routing to the main Bed Path. To work around this issue, either mult the mono LFE track to an LFE sub path of the Fold Down Output path, or route the mono LFE track to an x.1.x aux which is then routed to the main bed output.

- **PT-263665** 7.1.2 audio is heard out the incorrect channels.

  Workaround: 7.1.2 interleaved files that were created in Pro Tools 2019.6 (and earlier), play audio out incorrect channels if opened in Pro Tools 2019.10 (or later). Please visit the following knowledge-base article for more details: https://kb.avid.com/articles/readme/Pro-Tools-7-1-2-Channel-Order-Change.

- **PT-245884** Recording audio from Pro Tools to Atmos Local Renderer with no pre-roll results in missing audio and fade in at start of recording.

  Workaround: When recording audio from Pro Tools to the Atmos Local Renderer, if the record pass begins at the start of the source audio, then some data (around 200 samples worth) from the beginning of the source audio will not be recorded. There will also be a short fade-in added to the recording. If an ADM containing the recording is then exported from the Renderer and imported back to Pro Tools, the missing audio will be apparent. To avoid this loss of audio data and associated fade in, always add some pre-roll by beginning the record pass at least 1 frame before the start of the source audio.

- **PT-228845** Cannot map buses to Objects when connected to a VPN.

  Workaround: You can map buses to Objects even when not connected to a Renderer as long as Atmos is enabled in the Peripherals dialog. However, you may not be able to map buses to Objects if you are using a Virtual Private Network (VPN). To map buses to Objects when offline, disconnect from the VPN, map buses to Objects, and then reconnect to the VPN.

- **PT-266332** Some Bed assignments are not imported when importing session data from another Dolby Atmos session.

  Workaround: In a Dolby Atmos workflow, it is possible to map more than one bus to a single bed. This happens automatically if the buses share the same output. However, only one of these buses maintains an explicit assignment to the Renderer. This is indicated on the Bus page of the I/O Setup by the Mapping to Renderer checkbox only being available for the one explicitly assigned/assignable Bed bus. These buses have no functional difference except when importing session data. To ensure all buses are imported, be sure to check both “Main Output Assignments” and “Bed/Object assignment and Toggle Settings” in the Track Data to Import section.

- **PT-267073** Multichannel beds are imported in the wrong channel order if a Dolby Atmos ADM BWF file is dragged and dropped to the timeline.

  Workaround: Multichannel beds are imported in the wrong channel order if a Dolby Atmos ADM BWF file is dragged and dropped to the timeline. To avoid this, use **`Import Session Data`**.

- **PT-253887** An audio driver error may be seen in the Dolby Atmos Renderer upon quitting Pro Tools.

Workaround: When using Pro Tools Ultimate with the Dolby Audio Bridge in conjunction with the Dolby Atmos Renderer and HD Hardware, quitting Pro Tools may cause an "Audio Driver Error" in the Dolby Atmos Renderer. If you encounter this while using the Dolby Atmos Renderer 3.2 and below, you should reclaim the input/output device in the Dolby Atmos Renderer. If you encounter this while using the Dolby Atmos Renderer 3.3 and above, the error is benign and does not require action.

- **PT-324528** Dolby Atmos pan automation is rendered slightly later when online-bouncing live renderer outputs with a low HW Buffer Size.

  Workaround: Some online bounce/commit operations result in pan data being rendered late by 2x the HW Buffer Size. This occurs if the HW Buffer Size is 128 or less (at 48 kHz) or 256 or less (at 96 kHz), when track-bouncing an Aux with a live custom re-render input or bouncing the physical Monitor Output using Bounce Mix. To avoid this, use the highest HW Buffer Size when online-bouncing, bounce custom re-renders from the Bounce Mix window instead of from a track, or bounce offline (which does not have this issue).

- **PT-324327** Automatic Delay Compensation is incorrectly applied to online Dolby Atmos ADM and re-render bounces.

  Workaround: When real-time-bouncing Dolby Atmos ADM and/or Re-Render files, plugin delay is not accurately compensated if Renderer mode is External. To avoid this, bounce offline or enable the Internal Dolby Atmos Renderer. As of Pro Tools 2024.6, online bounce is compensated correctly in Internal Renderer mode.

- **PT-347416:** Automatic Delay Compensation is incorrectly applied to online Dolby Atmos ADM and re-render bounces. Moving an assignment from a send slot shared with a Dolby Atmos bed will cut and paste automation.

  Workaround: If a send slot contains both a Dolby Atmos bed assignment and a bus assignment for another immersive renderer (360RA), moving the send from one slot to another results in automation (pan, volume, mute) to be removed from the original slot and pasted to the new one. This results in loss of automation data from the original bed send when switching back to Dolby Atmos, since only one automation playlist exists per send slot. Copy the send instead of moving it to maintain automation for the slot.

- **PT-252814** AAE –6101 errors with virtual Core Audio devices when Minimize Additional I/O Latency is enabled.

  Workaround: Minimize Additional I/O Latency may result in AAE -6101 errors when used in conjunction with some Core Audio devices, such as the Dolby Audio Bridge or Sound Flower. To avoid this issue, disable Minimize Additional I/O Latency when one of these devices is selected for the Pro Tools Playback Engine.

- **PT-255944** AAE –6101 error encountered while using Dolby Audio Bridge with the Dolby Atmos Production Suite.

  Workaround: To avoid AAE –6101 errors, it is recommended to run at the highest possible hardware buffer size when using the Dolby Audio Bridge with the Dolby Atmos Production Suite: 1,024 samples at 48 kHz and 2,048 samples at 96 kHz.

- **PT-321811** Custom Live Binaural Re-Render is affected by Personalized Head Related Transfer Function (PHRTF).

  Workaround: Custom binaural re-renders are affected by the active PHRTF profile. This is only true for live re-renders appearing on track inputs. Offline and online binaural re-renders created through the Bounce Mix window always use the default profile.

AAX Immersive Audio Plugins

- **PT-356794** Master fader bed assignments may not migrate when converting between renderers unless tracks assigned to the same beds are migrated simultaneously.

Workaround: When migrating bed assignments between immersive renderers using the Global Render Management menu's Convert command, or by switching renderers, bed assignments on master faders may not follow if only the master faders are selected for conversion. The migration dialog appears, but the master faders receive no output assignments.

This occurs when non-master fader tracks assigned to the same beds are not included in the migration. The issue can occur with both bed sends and bed outputs. To avoid this issue, include in the conversion tracks assigned to the same beds as the master faders.

- **PT-352254** Pan automation does not automatically convert to the Pro Tools mixer after splitting multichannel AAX object tracks to mono.

  Workaround: After splitting a multichannel AAX object track into mono object tracks, the mono tracks may fail to receive Pro Tools mixer pan data when switching to a Dolby Atmos Renderer. Only the Center channel converts correctlywhile all other channels may default to static positional values. Use the Global Renderer Management menu to convert immediately or to clear Pro Tools mixer pan data first, then change renderers.

- **PT-348828** Installing an immersive plugin while Pro Tools is running requires closing and reopening session to use the Renderer.

  Workaround: When an immersive plugin is installed while Pro Tools is running, it loads like any other plugin. However, the renderer cannot be enabled until you close and reopen the session. You can then select the newly installed Renderer.

- **PT-351578** Newly added sends do not migrate when switching to a previously used renderer.

  Workaround: When switching between renderers (such as Dolby Atmos to WalkMix 360RA), any send outputs added after initially changing the renderer do not automatically appear in the same slot when switched to the other renderer. If the same send path is desired for both renderers, manually re-assign the same path after switching renderers. Assignments are recalled per-renderer. Also note that automation persists with the send slot, not the assignment, so the same automation will apply to any assignment made to that slot, regardless of the current renderer.

- **PT-351236** If multiple tracks are assigned to the same Atmos Object, and that object path has a Master Fader, then on migration to another renderer, only one of the objects will be routed through the Master Fader.

  Workaround: If you have several tracks assigned to the same Atmos Object controlled by a Master Fader track, only one random Object will be routed through the Master Fader after switching to a different renderer.

- **PT-354521** Send assignments are duplicated after moving between send slots and then switching renderers.

  Workaround: Moving a send assignment between slot positions after changing renderers can result in duplicated sends when switching back to the original renderer. Explicitly assign a send slot or set it to "no send" when switching renderers. This prevents the send assignment from cloning when switching back to the original renderer. Note that selecting "no send" also clears all automation for the slot (affecting assignments for that send for all renderers).

360RA Immersive Audio

- **PT-349776** No indication in Pro Tools that Sony 360RA WalkMix Renderer does not support sample rates other than 48kHz and 96kHz.

  Workaround: When running the 360RA WalkMix Renderer at sample rates other than 48kHz and 96kHz, Pro Tools does not indicate that the current sample rate is unsupported. Additionally, the 360RA WalkMix Renderer name is not italicized in the I/O Setup Window and Renderer controls in the Edit Window toolbar

(unlike the Dolby Atmos Renderer). You can assign tracks to the 360RA WalkMix Renderer and open the 360RA WalkMix panner, but no signal appears in the renderer. The 360RA WalkMix Renderer plugin window does communicate sample rate support.

- **PT-348509** "Select/Show/Show Only assignments" options in the output right-click menu does not affect all 360RA Object tracks.

  Workaround: Unlike regular output assignments, 360RA Object tracks are treated independently. As a result, outputs' right-click menu commands "Select/Show/Show only assignments to 360RA WalkMix Renderer: Object" do not behave as they do with the standard output routing.

- **PT-348809** 360RA WalkMix Renderer Pan Automation is lost when moving clips between single multichannel and multiple mono tracks.

  Workaround: When moving clips between a single multichannel track and multiple mono tracks (or the other way around), Pan Automation for 360RA WalkMix Renderer on those clips is lost. To avoid this issue, split the multichannel track into multiple mono tracks (**`Track > Split into Mono`**). This is also workaround for migrating greater-than-stereo tracks assigned to objects in 360RA to Dolby Atmos.

- **XS-165** Exporting Master ADM with 360RA WalkMix Renderer takes a long time.

  With 360RA WalkMix Renderer, exporting the Master ADM file may take longer than exporting a Dolby Atmos ADM, depending on the Pro Tools session size. This happens because of the complex calculations performed by the 360RA WalkMix Renderer. For a moderately large session, exporting can take up to 30 minutes with longer times for larger sessions.

- **PT-348230** Tracks assigned to 360RA WalkMix Renderer are not audible during the online track bounce.

  Tracks assigned to 360RA WalkMix Renderer are not audible during the online track bounce. There is no workaround.

- **PT-347698**Converting assignment from immersive renderer to Pro Tools Mix may remove the main output assignment.

  Workaround: When using the Global Renderer Management right-click menu to convert an immersive assignment from WalkMix to Atmos, the existing main output may be unassigned. If the conversion is performed while Atmos is the Active renderer, only bed assignments will be removed. If converted while WalkMix is active, the assignment is removed regardless of type. Instead of using the Global Renderer Management convert function, manually assign an object output to avoid losing the main output.

- **PT-349390**Duplicate track ignores Object Toggle and LFE automation if WalkMix is the active renderer.

  Workaround: When duplicating a track while WalkMix is the active renderer, LFE and Object toggle automation do not carry over to the duplicate track. Switch to Atmos before duplicating the track to ensure all automation, including LFE and Object toggle, is preserved.

- **PT-349391**Object toggle automation is deleted if session is reopened while Object output is unassigned.

  Workaround: If a session is saved and reopened while an Object output is unassigned, any existing Object toggle automation is lost. Reassign the Object output before closing the session to preserve automation.

- **PT-349380** Object control mode is off after converting assignment from WalkMix to Atmos using the Global Renderer Management menu.

  Workaround: When converting an object assignment from WalkMix to Atmos using the Global Renderer Management right-click menu while Atmos is the active renderer, the Object control mode is unexpectedly turned off. Manually re-enable Object control mode after conversion to correct this.

- **PT-348972** ICON and MIDI panners do not control 360RA WalkMix.

Workaround: ICON surfaces and MIDI devices currently do not control the 360RA WalkMix Panner. While these devices can manipulate panning in Dolby Atmos, switching to 360RA WalkMix disables their control capabilities. Use the mouse or Eucon-based control surfaces to manipulate 360RA WalkMix panning.

- **PT-345511** Multiple tracks assigned to same Dolby Atmos object receive individual pan conversion to WalkMix 360RA spherical format.

  Workaround: When switching the renderer from Dolby Atmos to WalkMix 360RA, if multiple mono or stereo tracks are assigned to the same Dolby Atmos object, each will have their own pan setting and automation converted to WalkMix 360RA spherical format and the object control mode master setting is ignored. If you want to maintain the object control mode master behavior, before making the conversion either route all tracks sharing the same object assignment to a single Auxiliary Input track and copy the Object Control master's automation to the track or copy the Object Control master's automation to each track individually.

- **PT-346672** No dialog shown when reopening sessions saved with 360RA WalkMix Renderer on HDX Classic; renderer drop-down appears blank.

  When reopening a session saved with 360RA WalkMix as the active renderer on an HDX Classic system, no compatibility dialog appears, and the renderer drop-down in I/O Setup may be blank. Manually reselect 360RA WalkMix from the Renderer drop-down in I/O Setup to populate the Renderer selector. However, note that 360RA WalkMix Renderer does not function on HDX Classic.

Audio Vivid

- **XU-95** If Pro Tools is set to a language other than English, Audio Vivid Renderer is in Chinese.

  Workaround: The Audio Vivid renderer currently supports only English and Chinese. When Pro Tools is set to any language other than English in Pro Tools Preferences › Display › Language, the renderer defaults to Chinese.

- **XU-64** Import ADM Menu is not available if Pro Tools is set to any language other than English.

  Workaround: The **`File > Import > To Audio Vivid`** option is only available when Pro Tools is set to English (**`Pro Tools > Preferences > Display > Language`**).

- **XU-30** Signal passes only when the Transport is running.

  Workaround: With the Audio Vivid Renderer enabled, Pro Tools does not pass audio to the Master Fader or hardware outputs while the transport is idle. Audio signal flow to physical outputs is initiated only once the transport engages playback.

- **XU-81** Signal disappears on tracks assigned to Audio Vivid Renderer.

  Workaround: Signal may disappear on tracks assigned to Audio Vivid Renderer after some time. If this happens, disable and re-enable the Audio Vivid Renderer.

- **XU-99** Enabling DSP mode, adding a hardware insert, or record-enabling tracks assigned to Audio Vidid Renderer causes signal loss in the renderer.

  Workaround: When tracks are assigned to Audio Vivid Renderer, enabling DSP mode, adding a hardware insert, or record-enabling these tracks causes signal loss in the renderer making all assigned tracks silent. Disable the Renderer first, then enable DSP mode, add a hardware insert, or record on a track, and then re-enable the renderer.

- **XU-43** Monitoring formats in Audio Vivid Renderer can exceed the width of the Pro Tools monitor path.

Workaround: It is recommended that you set the Audio Vivid Renderer Monitor setting to match the Monitor Path width and format configured in I/O Setup. Audio may not pan to the expected output channels if the Audio Vivid Renderer is set to a wider monitor path than that specified in I/O Setup.

➤ **XU-62** Audio Vivid Renderer Bounce window does not open when the Audio Vivid Renderer window is open.

Workaround: Close the Audio Vivid Renderer window before executing a Bounce Mix operation with Export Type is set to Audio Vivid Renderer.

➤ **XU-107** Audio Vivid Renderer latency varies across channels.

The first two channels of Audio Vivid Renderer that were assigned and enabled are not time-aligned with the others and are early by 1024 samples. This regularly occurs with the first channel, but less frequently with the second.

➤ **XU-116** Mirror setting in stereo Audio Vivid panner always reverts to Y Mirror when reopening a session.

Workaround: The Mirror setting in the stereo Audio Vivid panner always reverts to Y Mirror when reopening a session. This results in the panner displaying an inaccurate R channel location. Open the Audio Vivid panner and set it back to the expected mirror mode if you encounter this issue.

➤ **XU-110** Mirror setting in stereo Audio Vivid panner always reverts to Y Mirror when reopening a session.

Workaround: \When the Audio Vivid renderer is active, offline bounce of the physical monitor path may contain artifacts. For best results, use the Audio Vivid Export Type in the Bounce Mix dialog.

➤ **XU-109** When reopening a session, Pro Tools quits unexpectedly if both object output and path are inactive.

Workaround: When initially reopening a session where an Audio Vivid object output and the track to which it is assigned have both been deactivated, Pro Tools may quit unexpectedly. If you encounter this issue, relaunch Pro Tools and reopen the session, and the session should load normally.

➤ **XU-85** Automating one channel of a stereo Audio Vivid panner overwrites the automation of the other channel.

Workaround: When automating one channel of a stereo Audio Vivid panner in Free Drag mode, both channels write automation. The untouched channel writes a flat line, erasing any previously written data. This prevents separate passes for each channel. To avoid this issue, complete automation for both channels in a single pass

➤ **XU-75** Audio Vivid object ID may not be preserved in panner instances.

Workaround: When reopening a session, panner windows may display different Audio Vivid Object IDs than originally assigned. This can also occur when tracks are reordered and reactivated after being deactivated. Be aware that object assignments may shift after session reopen or track reordering/reactivation.

➤ **XU-106** Audio Vivid is not delay compensated in exported files.

Workaround: When bouncing tracks assigned to the Audio Vivid renderer, the resulting audio signal is late compared to the source, depending on the delay applied to the tracks. You can manually edit the exported file after bounce to shift the offset audio earlier by the delayed amount.

➤ **XU-119** Imported Audio Vivid Bed tracks do not get bed output assignments during Audio Vivid ADM import.

Workaround: When importing an Audio Vivid ADM file, Bed tracks receive standard output assignments instead of being assigned to Audio Vivid beds. If you encounter this, add the bed assignments manually.

MPEG-H Renderer

- **XFR-101** Recalling an MPEG-H track preset deletes all current presets in the renderer and reassigns all components.

  Recalling a track preset assigned to the MPEG-H renderer clears all current presets, overwrites the MPEG-H scene, and breaks previous connections. If possible, recall MPEG-H track presets before configuring the MPEG-H renderer.

- **XFR-58** Pro Tools may not display a dialog when exceeding the number of supported inputs on the MPEG-H renderer.

  Workaround: If the session exceeds the maximum number of supported MPEG-H tracks, a warning dialog may not appear, and track outputs stay active. To avoid this issue, ensure that you do not exceed the MPEG-H renderer's input limit and check for errors in the renderer window.

- **XFR-37** Changing the MPEG-H renderer's interactivity controls during playback may cause audio artifacts.

  The Interactivity Settings of the MPEG-H renderer are static scene information and should not be changed dynamically during playback. Modifying these controls while transport runs may cause audio artifacts.

- **XFR-39** MPEG-H automation jitters.

  Timing of MPEG-H automation is not sample-accurate. It exceeds typical AAX plugin jitter of 32 samples and can reach up to 1000 samples. There is currently no workaround for this issue.

- **XFR-62** MPEG-H renderer Online bounce is muted.

  MPEG-H assigned tracks are not audible and are muted during online mix bounce or track bounce. This does not affect the final bounced file. There is currently no workaround for this issue.

- **XFR-97** After importing MPEG-H file, the panning data given to the renderer are the default track positions.

  Workaround: After importing an MPEG-H file, the Immersive Panner may display panning at the default track position instead of the position set in the pan automation lanes. Start the transport or relocate the playhead to update the pan position.

- **XFR-64** MPEG-H Master import is blocked if existing beds or objects are present in the session.

  Workaround: When importing an MPEG-H Master file, the import operation is blocked if there is any MPEG-H bed or object assignment in the session, even if the assignment is inactive or the corresponding component has been removed from the renderer UI. This prevents importing multiple MPEG-H Master files with overlapping object or bed names in the same session. Remove all MPEG-H assignments from track output selectors before importing an MPEG-H Master file. Be sure to delete any MPEG-H beds using the output selector on any audio or Auxiliary Input track.

- **XFR-79** Pro Tools Immersive Panner movement is limited when the anchor is positioned beyond a room wall.

  Workaround: When using the MPEG-H renderer, renaming a bed component in the renderer UI does not update the corresponding I/O path name in Pro Tools. Rename the bed or I/O path directly in Pro Tools if a name change is required there.

- **XFR-119** Freezing or committing an MPEG-H assigned track removes it from selected components in the preset.

  Currently, freezing or committing an MPEG-H Renderer assigned track results in its removal from the selected components list of the MPEG-H renderer preset. There is not workaround at this moment.

- **XFR-122** LFE from x.1 / x.1.x source renders to Center channel when assigned to MPEG-H object.

Workaround: When a source track containing LFE content (5.1, 7.1.4, etc) is assigned to an MPEG-H object, the LFE signal is incorrectly rendered to the Center channel instead of being discarded or mapped appropriately. LFE automation lanes (X/Y/Z) are available and active, allowing positional control, but anchor and channel-linking settings have no effect on the LFE signal.

Use one of the following before routing to an MPEG-H object:

- Insert a multi-mono plug-in on the source track to attenuate or mute the LFE channel.
- Route the source x.1 track to an x.0 aux, then route the aux to the object.
- If the source is an audio track, split the track to mono, then move the non-LFE channels to an x.0 track, and route that track to the object.

Pro Tools Immersive Panner

➤ **PT-351575** Pro Tools Immersive Panner movement is limited when the anchor is positioned beyond a room wall.

Workaround: When using the Pro Tools Immersive Panner, if the anchor coordinates exist beyond a wall boundary, the panner abject cannot be moved across the full room. This behavior is by design and reflects internal automation range limits. Position the anchor at or within the wall boundary (for example, X ≤ 100) to ensure that the panner ball can reach the opposite wall.

➤ **XFR-95** Some default click-to-pan positions do not map precisely to MPEG-H speaker locations.

Workaround: In some cases, when using the Pro Tools Immersive Panner, using the click-to-pan feature results in signal being distributed between multiple speakers. For example, when using the MPEG-H renderer with a 9.1 monitoring format, clicking **`Lw`** sends some audio to the L channel, rather than placing it entirely in Lw. This is due to differences between the default 9.x.6 speaker locations in the panner, and positioning within specific renderers. If necessary, you can manually adjust the panner position to place the signal fully into the desired speaker. For example, set **`Y`** to 50 for Lw/Rw positions.

➤ **PT-355255** Coalesce Pan Guide does not affect Pro Tools Immersive Panner height automation.

Workaround: The Coalesce Pan Guide command does not apply height automation data when tracks are using the Pro Tools Immersive Panner Height and Shape modes (such as Sphere). The command remains available for mono and stereo object tracks, but is currently only supported with the legacy Pro Tools 3D panner. Migrate the object track to a Dolby Atmos renderer (internal or external) to automatically coalesce the data, if needed. The session can then be converted back to MPEG-H or Audio Vivid.

➤ **PT-355504** Pro Tools Immersive Panner Size controls do not affect MPEG-H objects.

Workaround: When using the MPEG-H renderer, adjusting the **`Size`** or **`Size All`** controls in the Pro Tools Immersive Panner has no effect on object rendering. MPEG-H does not currently respond to these size parameters, and changes are ignored.

➤ **PT-355420** In Immersive Panner, with Allow Latch Prime on Stop enabled and the anchor unlinked, changing Manipulate controls rewrites and flattens individual channels automation.

Workaround: When writing pan automation in Immersive Panner with **`Allow Latch Prime on Stop`** enabled and the anchor unlinked, changing controls in the Manipulate section rewrites and flattens individual channel automation. To avoid losing pan data when using **`Allow Latch Prime on Stop`** with an unlinked anchor, do not change meta controls when transport is stopped.

➤ **PT-354023** The position of objects in the Pro Tools Immersive Panner is altered by position of the unlinked anchor and the objects may not restore their positions when the anchor is placed to its original position.

Workaround: When changing the position of the unlinked anchor of the Pro Tools Immersive Panner, the unlinked anchor still affects object positions due to the Immersive Panner's room scaling logic. Object positions may differ and may not be restore when the anchor returns to its original spot.

- **PT-356923**Beat-synced **Spin** does not work after reopening a closed Immersive Panner, but only after stopping and restarting the transport.

  Workaround: Due to the design of beat detection in the Immersive Panner, the **Spin** control stops its rotation upon closure of the panner window and does not resume upon reopening. When writing *Spin* automation, keep the Immersive Panner window open if possible.

- **PT-356898:** MPEG-H exports may not contain pan automation if the Pro Tools Immersive Panner's Spin feature is enabled

  Workaround: When exporting content to MPEG-H, object pan automation may not be included in the exported file if the Immersive Panner **Spin** option is enabled, and playback has occurred since opening the session. To correct this issue do one of the following:

  - After opening the session, export before performing playback.
  - Disable the Immersive Panner **Spin** option before exporting to MPEG-H by setting the **Spin** control to **0**.

Ambisonics

- **PT-304740** High-order Ambisonics tracks and buses use excessive amounts of DSP with the HDX Hybrid Playback Engine.

  Workaround: If the Playback Engine is set to HDX Hybrid, high-order Ambisonics tracks (especially 6th and 7th Order) in DSP mode consume more HDX resources than expected. To avoid this issue, keep all Ambisonics tracks in Native mode.

- **PT-232689** Do not assign the Audition path to Ambisonics Output paths.

  Workaround: Ambisonics Output paths should not be used for audition paths. If you assign an Ambisonics Output path as the Audition path, it will not work. Only use non-Ambisonics Outputs paths for the assigned Audition path.

- **PT-264995** Pro Tools quits unexpectedly when using FB360 Ambisonics plugins.

  Workaround: If you are using FB360 Ambisonics plugins and also have sessions set to 88.2 or 176.4 kHz sample rates, please be aware that there is a known issue where may quit unexpectedly if adding the Control plugin following the instantiation of the Spatialiser plugin. To avoid this issue, use a different sample rate for your session.

Pro Tools and Media Composer

- **PT-247229** Single track direct output exports from Media Composer may appear in the wrong channel when imported to Pro Tools.

  Workaround: (Pro Tools Ultimate and Media Composer Ultimate Only)

  Using Pro Tools 2018.12 or higher and Media Composer 2018.10 or higher, if a single track is exported from Media Composer and the Direct Output, One File, .Wav file export options are enabled, the file may import into Pro Tools with the wrong channel order. To avoid this issue, select the File Per Track, 5.1, or 7.1 export options in Media Composer. This results in a single file that will import into Pro Tools with the correct channel order. Another option is to export multiple tracks with the Direct Output setting enabled. This results in a single file that Pro Tools treats as consisting of all mono channels.

- **PT-233109** "The plugin could not be made active because an AAE error was encountered. AAE error –7054 was encountered."

  Workaround: With Pro Tools 2019.5 (or higher) and Media Composer 2018.12 or Media Composer 2018.12.1 co-installed on your computer, you will encounter the following after uninstalling Media Composer, and then launching Pro Tools and creating or opening a session: "The plugin could not be made active because an AAE error was encountered. AAE error –7054 was encountered." If this occurs, quit and relaunch Pro Tools, and the error will not occur again.

- **PT-256851** AAF-associated WAV files exported from Pro Tools 2019.12 will not AMA-Link in Media Composer 2019.11.

  Workaround: If an AAF referencing WAV files is exported from PT 2019.12 and then imported into Media Composer 2019.11 (and earlier) using AMA-Linking, the WAV media is offline. To bring the media online, place the exported WAV media into an OMFI MediaFiles folder accessible by Media Composer.

- **PT-316655** Pro Tools Sketches are not rendered or present in Media Composer compatible .PTXM files.

  Workaround: When exporting to the .PTXM file format, Sketches are not rendered. You must manually print sketches prior to .PTXM export.

General Localization

- **PT-264670** Problems Rendering Online Help if Pro Tools Language Support is set to Simplified Chinese.

  Workaround: Avid's Online Help Center is not rendered correctly inside of Pro Tools when the Language Support is set to Simplified Chinese. To View the Help content either switch Pro Tools language to English or open the page in an external browser.

- **PTSW-33569, PTSW-99570, and PTSW-33826** AAF/OMF sequences with non-English characters import with garbled clip names or won't relink.

  Workaround: If an AAF/OMF sequence containing files or clip names with non-English characters is exported from a Mac-based Pro Tools 7.3.1 system (or lower), it may not import correctly into Avid Media Composer, or Pro Tools 7.4 and higher systems on Windows or Mac. Conversely, AAF/OMF sequences with non-English characters exported from any Pro Tools 7.4 or higher system (or higher) may not import correctly into a Mac-based Pro Tools 7.3.1 (or lower) system. To relink the files, select "Manually Find and Relink," then deselect all options except "Find by file ID." Clip names may appear garbled.

Known Issues with Core Audio Hardware Drivers

- **PT-268978** Core Audio streaming artifacts when Pro Tools starts and quits.

  Workaround: Sound artifacts may occur on all core audio channels if core audio streaming is in progress while Pro Tools is being opened or closed.

- Limitations of the Avid CoreAudio Driver

  Workaround: When using Pro Tools Ultimate software with HDX or HD Native hardware, Pro Tools Ultimate software requires exclusive access to the hardware. Consequently, you cannot use CoreAudio applications and Pro Tools Ultimate software at the same time on these systems. The Avid CoreAudio Driver and the operating system handle transitioning between applications automatically, so there is no need to quit all CoreAudio applications before launching Pro Tools Ultimate as with previous versions of this driver.

  The Avid CoreAudio Driver cannot be used for playback of Mac System Sounds.

- **PTSW-58770** Pops when changing sample rates.

Workaround: With the CoreAudio Manager, your Pro Tools hardware may produce a “pop” or “click” sound if Pro Tools was last used at a sample rate different from the one the new CoreAudio client is set to use.

➤ **PTSW-154719** Audio streaming problems when using very low H/W Buffer Sizes with 3rd party Core Audio applications (such as Logic)

Workaround: You may experience audio streaming problems when using Avid hardware with 3rd party applications such as Cubase or Logic and playing back at the lowest buffer size. The lowest supported buffer sizes when using Avid hardware are 64 at 44.1 and 48 kHz sessions, and 128 at 88.1 and 96 kHz.

➤ **PT-223463 and PT-237198** Pro Tools fails to launch if video hardware is seen as the default audio interface for Pro Tools.

Workaround: If video hardware is installed after installing drivers for your audio interface, Pro Tools may hang on launch. Should this occur, force quit Pro Tools in task manager and relaunch Pro Tools while holding down the N key on your computer keyboard. This will cause the Pro Tools Playback Engine dialog to launch. Change the playback engine from the video hardware to any supported audio interface.

➤ **PTSW-159325** Pro Tools reports a –6101 error connecting or disconnecting headphones or audio cables from the audio output jack on your computer while using Pro Tools,

Workaround: You may encounter a –6101 error when connecting or disconnecting headphones or audio cables from the audio output jack on your computer while using Pro Tools. To avoid this problem, quit Pro Tools before connecting or disconnecting your headphones or audio cables.

➤ **39542** Buffer sizes incompatible with Pro Tools hardware ()

Workaround: In Cubase, Traktor, Live, and certain other applications, you can select Buffer Sizes that may be incompatible with your Pro Tools hardware. Selecting incompatible buffer sizes results in distorted sound and may cause other problems. Please make sure to select Buffer Sizes listed in the following chart:

Cubase SX Buffer Sizes Supported by Avid Audio Hardware

Avid Audio Hardware	Supported Buffer Sizes
HDX	128, 256, 512, 1024
HD Native	128, 256, 512, 1024
003, 003 Rack, 003 Rack+, Eleven Rack	64, 128, 256, 512, 1024
Mbox® and Mbox 2-series interfaces	32, 64, 128, 256, 512, 1024

Known Issues with Audio Interfaces

Pro Tools | MTRX Studio

➤ **PT-259483** Hardware Setup displays “Loop Master: N/A”,

Workaround: If two MTRX Studio units are connected to a single Pro Tools system, Hardware Setup displays “Loop Master: N/A.” To avoid this issue, use only one unit per Pro Tools system (select the unit you want to use in the DADman Device List and deselect all other units).

HD OMNI

➤ **PT-303824** Pro Tools quits unexpectedly after activating or deactivating the Main and ALT monitors in the Hardware Setup when one of the formats is higher than another.

Workaround: Pro Tools may quit unexpectedly after activating or deactivating the Main and ALT monitors in the Hardware Setup when using HDX with HD OMNI as the Playback Engine if one of the two formats is higher by the channel count than the other monitor format. Restart Pro Tools to correct this issue.

- **PTSW-1614** Noise in the output signal from HD OMNI with digital input.

  Workaround: If HD OMNI is connected to a digital source with a mismatched clock and Sample Rate Conversion (SRC) is not enabled, you will hear noise (including loud "pops") in the output signal. To correct this problem, either enable SRC or ensure that the clock of the digital source and HD OMNI are matched correctly.

- **PTSW-125692** HD OMNI front panel Setup menus are unresponsive after Pro Tools quits unexpectedly.

  Workaround: HD OMNI will not automatically recover "stand-alone" mode if Pro Tools quits unexpectedly (or if you disconnect the DigiLink cable from HD OMNI while Pro Tools is running). As a result, some of the SETUP functions accessible from the front panel will be unavailable. Power cycle HD OMNI to recover stand-alone mode.

- **PTSW-122690, PTSW-1346, and PTSW-1235** Graphic redraw problems in the Hardware Setup dialog.

  Workaround: When changing the Hardware Setup configuration for HD OMNI, it is possible to encounter graphics redraw problems in some cases. To force a graphics redraw of the Hardware Setup dialog, close and reopen the Hardware Setup dialog.

- **PTSW-127313** Loss of Monitor path when launching Pro Tools with HD OMNI off or disconnected.

  Workaround: When launching Pro Tools and opening I/O Setup after powering off HD OMNI or disconnecting it from the system, the inactive Monitor path is not present in Output tab. You may need to restore the default I/O Settings and remap the corresponding Output buses.

- **PTSW-126575** No sound on output after hardware reset.

  Workaround: After resetting the HD OMNI interface to the default factory settings using the front panel controls, the HD OMNI interface stops emitting sound in sessions where the outputs are not assigned to the Monitor output path. To correct this problem, press the ALT monitor button to switch to the ALT Monitor path, and then press it again to switch back to the Main Monitor path.

- **PTSW-127559** Output paths are not automatically created in the Output page of the I/O Setup after disabling the corresponding Monitor path in the Monitor page of the Hardware Setup and re-assigning the Outputs from "None" to physical outputs in the Main page of the Hardware Setup.

  Workaround: After disabling the Monitor path in the Monitor page of the Hardware Setup and re-assigning the corresponding Outputs from "None" to physical outputs (such as "A 1-2") in the Main Page of the Hardware Setup, these Output paths are not automatically created in the Output Page of the I/O Setup. You will have to manually create the appropriate Output paths in the I/O Setup (or click Default).

- **PTSW-127563** Changing Monitor path Output assignments in the Hardware Setup does not update the Output paths in the Output page of the I/O Setup.

  Workaround: When changing Monitor path Output assignments in the Monitor page of the Hardware Setup (such as setting the Monitor path Format to None or assigning the Monitor to different physical outputs), the Output paths in the Output page of the I/O Setup do not reflect the corresponding changes. You will have to manually create the appropriate Output paths in the I/O Setup (or click Default).

- **PTSW-123896** When creating new sessions, using the I/O Settings selector can result in unexpected Output assignments if HD OMNI has an assigned Monitor path.

Workaround: If HD OMNI has an assigned Monitor path, Output paths created by the selected I/O Settings option in the New Session dialog may be offset by the channel width of the Monitor path. If this happens, you will have to manually create the appropriate Output paths in the I/O Setup (or click Default).

➤ **PTSW-127739** I/O Setup Bus page erroneously adds monitor paths.

Workaround: With both MAIN and ALT Monitor paths declared, toggling one of the CR Monitor paths from the current format to "None" and then back to the starting Monitor format from within the Hardware Setup Monitor page, causes the Bus page in I/O Setup to erroneously add an extra Monitor path with the abbreviation with "(1)." This can happen numerous time and each new Monitor abbreviation increments accordingly.

Pro Tools | Carbon, Carbon Pre, and Carbon Expanded Systems

The following sections document known issues you may encounter when using Pro Tools | Carbon, Pro Tools | Carbon Pre, and Pro Tools | Carbon Expanded systems, along with workarounds if they exist. Pro Tools | Carbon systems are only supported on macOS 10.15.7 ("Catalina") and later.

If you encounter issues with Pro Tools | Carbon, visit the Troubleshooting Pro Tools | Carbon article on the Avid Knowledge Base. If you are unable to resolve the issue, please open up a Support Case.

➤ **PT-335724** On macOS "Sequoia, Pro Tools requires that Carbon Expanded be re-selected as the Playback Engine after Carbon Central is launched or refreshed.

Workaround: On MacOS 15.x (Sequoia), any time Carbon Central is launched or refreshed, Pro Tools requires that Carbon Expanded be reselected as the Playback Engine.

➤ **PT-330028** macOS "Sequoia" Voice Isolation and Carbon.

Workaround: Pro Tools quits unexpectedly when Voice isolation mode is selected with Carbon as the Playback Engine. Do not engage Voice Isolation while running Pro Tools.

➤ **PT-289973** Security software may flag Avid Carbon Central as an unsafe application.

Workaround: Certain security software may flag Avid Carbon Central to system administrators with a warning. For example, CrowdStrike software may raise the warning that "An unexpected process loaded a KEXT." This is related to necessary functions which Avid Carbon Central must perform in order to operate as an AVB 1722.1 controller application. To avoid this issue, the system administrator should configure the security software to treat Avid Carbon Central as a known safe application.

➤ **PT-309429** "Status: Error" when switching between AVB configurations with different sample rates in Carbon Central.

Workaround: In Avid Carbon Central, switching between AVB configurations with different sample rates may result in a Status Error and the Pro **`Tools | Carbon Expanded`** device not appearing in AMS (consequently, it cannot be used with Pro Tools or other Core Audio-compatible audio applications). Click the **`Refresh`** button (it may take several clicks) next to the Pro Tools | Carbon Expanded Status on the Avid Carbon Central to resolve the issue. If using the **`Refresh`** button does not help, quit Carbon Central and restart your computer.

If "Status: Error" occurs while working in Pro Tools, Pro Tools does not report the standard "Cannot communicate" warning that prompts you to save the session and quit Pro Tools but presents a reconnection warning dialog with a progress bar instead. Click Cancel on the dialog and the standard "Cannot communicate" warning appears.

➤ **PT-302884** Carbon Central macOS notifications are turned off by default after installation.

Workaround: After installing Carbon Central for the first time the macOS notifications may be disabled. You can enable notifications manually in macOS Notifications settings.

➤ **PT-269384** Unnecessary dialog “Native plugins have been bypassed because the DSP version is not available...” appears after enabling DSP mode on a track.

Workaround: A warning dialog reporting that “Native plugins have been bypassed because the DSP version is not available. Disable DSP Mode to allow Native plugins to remain active.” appears after enabling DSP mode on a track even though the plugin is already inactive. Check the “Don't show again” checkbox to ignore this warning in the future.

➤ **PT-268685** Pro Tools sample rate conflict with Core Audio using Carbon.

Workaround: If another application is using Core Audio with Carbon before Pro Tools is launched, Pro Tools may have an issue when creating a session at a sample rate that is different from the sample rate set by the other application in Core Audio. To avoid this issue, launch Pro Tools before launching the other application so the Pro Tools can set the Carbon device sample rate for in Core Audio.

➤ **PT-304182** Uninstall script is blocked by macOS security.

Workaround: The uninstall script presented after mounting the Carbon Central disk image is blocked by macOS security. Running the uninstall script requires user approval in Security & Privacy tab of the macOS settings.

➤ **PT-293511** Cannot run UninstallAvidCarbonCentral.command from the installer DMG due to notarization issues.

Workaround: The UninstallAvidCarbonCentral.command cannot be run because it is not able to be notarized with Apple. To run the uninstall command anyway, Option-right-click UninstallAvidCarbonCentral.command to open and run it.

➤ **PT-288921** When using an Expanded AVB configuration with Pro Tools | Carbon connected via Audio MIDI Setup, Automatic Delay Compensation is inaccurate by 3–5 samples.

Workaround: When using a Pro Tools | Carbon device connected to a Mac using Audio MIDI Setup, if the Carbon’s AVB configuration is selected in Audio Midi Setup for a Carbon Expanded system then Automatic Delay Compensation in Pro Tools does not properly compensate for the Carbon latency. The error for ADC is within 3–5 audio samples, depending on the configuration. Expanded configurations should not be used for Carbon when connected using Audio MIDI Setup. To correct this, right click on the Carbon device in Audio MIDI Setup, select Configure Device, and choose an AVB configuration that does not include the word “Expanded” in its name.

➤ **PT-293833** The Command+H shortcut does not work after opening the Carbon Central window by the top menu icon right-click on macOS Catalina.

Workaround: The Command+H shortcut does not hide Carbon Central when before that, the Carbon Central window was shown by the top menu application's icon right-click. To correct this issue restart Carbon Central.

➤ **PT-301704** An Aggregate I/O device appears in Hardware Setup Peripherals dialog after attempt of changing Playback Engine to Aggregate I/O has failed.

Workaround: If you change the Playback Engine to invalid Aggregate I/O device, Pro Tools prevents you from changing the Playback Engine as is expected. However, it then displays the Aggregate I/O device in the Hardware Setup. No negative impact of this behavior has been found so far.

➤ **PT-304454** Carbon Central remains localized in the previously set language after system language has been changed to one that is not supported.

Workaround: Having Carbon Central localized in a supported language and than changing OS language to an unsupported one leaves Carbon Central localized in the previously set language instead of being re-set to English (the default). To workaround this issue change application language in the macOS General/Language & Region settings.

Connection Issues

- **PT-327376** Communication issue with high Hardware Buffer size on macOS "Sequoia."

  Workaround: On macOS "Sequoia," Pro Tools may encounter an error communicating with Carbon when instantiating plugins in DSP mode with a Hardware Buffer of 1024 samples. Reduce the Hardware Buffer size or enable the "Limit Number of Real-Time Threads" option in the Playback Engine dialog to avoid this issue.

- **PT-3357150** Carbon Pre is not displayed in the Hardware Setup.

  Workaround: If Carbon Central is restarted or refreshed, and once Carbon Expanded is recovered as the Playback Engine, Carbon Pre may not be displayed in the Hardware Setup. To resolve this issue, restart Pro Tools.

- **PT-331074** Carbon unit to unit Delay Compensation

  Workaround: Pro Tools 24.10 does not properly compensate delays for routes between Carbon outputs and Carbon Pre inputs, or Carbon Pre outputs to Carbon inputs, and must be adjusted for manually. Inserts or routes on the same piece of hardware are properly compensated for.

- **PT-300743** Standalone Carbon Pre units are still available for assignment in the Peripherals dialog when Carbon Central is running (Expanded device exists) but another device is used as a Playback Engine.

  Workaround: If there is Carbon Expanded device present in Audio Midi Setup, Carbon Pre devices that are part of an expanded system are still available for assignment as a standalone preamp device in the Pro Tools Peripherals dialog. This can create confusion, as in this situation Carbon Pres have a different routing mode not proper for standalone preamp use. To workaround this issue unassign Carbon Pres from expander slots in Carbon Central or close Carbon Central.

- **PT-300454** Carbon does not appear in the Network Device Browser after waking from sleep. (Thunderbolt Ethernet port connection, M1 Apple Silicon)

  Workaround: Sometimes the Pro Tools | Carbon device connected using Apple Thunderbolt 3 to Thunderbolt 2 and Thunderbolt to Gigabit Ethernet Adapters does not appear in the Network Device Browser after waking Mac from sleep. To correct this issue, reboot the Carbon device.

- **PT-295314** On macOS Ventura, a long hang followed by an AAE –6001 error may occur during the Initializing Audio Engine phase of the Pro Tools launch process when starting Pro Tools after changing the Carbon AVB entity config.

  Workaround: On macOS Ventura, if you change the Carbon device's AVB entity config setting from Audio MIDI Setup while Pro Tools is using the Carbon device, and are prompted to quit and restart Pro Tools, then sometimes a long hang that ends with an AAE error –6001 will occur during the subsequent relaunch of Pro Tools. To correct this issue, reboot the Carbon device.

- **PT-285433** After a firmware update while Carbon Pre is in ADAT mode, input and output signal routing may be lost.

  Workaround: With Carbon Pre operating in ADAT mode, not all device routing paths may be restored after a Firmware update. This can result in the loss of signal routing on all of the device inputs and outputs. To correct this issue, change the device sample rate or reboot the device.

- **PT-291453** On macOS Ventura, Pro Tools | Carbon devices may occasionally become de-acquired in Network Device Browser.

Workaround: On macOS "Ventura" the Network Device Browser in AMS may occasionally lose connection with Pro Tools | Carbon after rebooting the device. To reacquire the device it is recommended that you manually change the device sample rate AMS to any other than what is currently selected.

➤ **PT-282876** No ADAT output with Carbon Pre.

Workaround: To avoid this issue, ensure that ADAT connections are solid and that the clock is properly configured.

➤ **PT-273439** In certain circumstances, Pro Tools does not show a warning if Pro Tools | Carbon cannot be found on the local network.

Workaround: In most cases, network or AVB configuration errors with Pro Tools | Carbon are noted in the Playback Engine selector in the Playback Engine dialog. However, for certain types of discovery failure, such as if mDNS is disabled on the Mac or the device is not discoverable over mDNS, Pro Tools | Carbon is unavailable to Pro Tools and no error reported in the Playback Engine dialog. For troubleshooting steps and information regarding network connection requirements with Pro Tools | Carbon, visit www.avid.com/carbon-support.

➤ **PT-266468** Pro Tools does not recognize a connected Pro Tools | Carbon after powering on.

Workaround: After booting Pro Tools | Carbon and quickly launching Pro Tools, Pro Tools | Carbon may not be recognized by Pro Tools. This should not occur if you wait for 1–2 minutes between powering on Pro Tools | Carbon and launching Pro Tools.

➤ **PT-268881** Pro Tools | Carbon disconnects from the Mac during use.

Workaround: In rare circumstances on certain Mac systems, Pro Tools | Carbon may disconnect from the Mac during use. If Pro Tools is open when this happens, a "Pro Tools cannot communicate with the selected Playback Engine device" error dialog appears. If this occurs, the device no longer appears in the Audio MIDI Setup Audio Devices window, but it does appear in the Network Device Browser window. To resolve this issue, un-check and then re-check the Pro Tools | Carbon device in the Network Device Browser window.

➤ **PT-268736** "Cannot communicate" error when disconnecting Carbon regardless of selected Playback Engine.

Workaround: "Pro Tools cannot communicate with the selected Playback Engine device." error may occur if you disconnect Carbon from your Mac while Pro Tools is running with different Playback Engine (such as Built-In). To avoid this, perform all Carbon connectivity changes while Pro Tools is closed.

➤ **PT-264470, PT-266750, and PT-261459** "Pro Tools cannot communicate..." message appears after updating Pro Tools | Carbon firmware or after enabling Carbon in the AMS Network Device Browser while Pro Tools is open.

Workaround: After updating Pro Tools | Carbon firmware, Pro Tools may display one of the following messages:

- "Pro Tools cannot communicate with the selected Playback Engine device. Please quit Pro Tools, reconnect the unit, and then relaunch Pro Tools."

  - or -

- "Pro Tools cannot communicate with Pro Tools | Carbon. Please quit Pro Tools, reconnect the unit, and then relaunch Pro Tools."

If this occurs, disconnect from any VPN, verify that Pro Tools | Carbon is connected to the Mac AVB and that the NET light is illuminated on Pro Tools | Carbon, then re-launch Pro Tools. Similarly, if Pro Tools is launched

on a system with Pro Tools | Carbon attached but not yet enabled in the AMS Network Device Browser, an initial dialog prompting the you to enable the device appears. When then enabling Pro Tools | Carbon, an error dialog may appear and you must quit and relaunch Pro Tools.

- **PT-277378** Audio problems when moving a Carbon device between different Mac systems.

  Workaround: After moving a Carbon interface between multiple running Mac systems, audio may become distorted or silent with that Carbon device. If this occurs, restart the connected Mac to restore audio with the Carbon device.

- **PT-264788** VPN may disconnect unexpectedly when connecting Pro Tools | Carbon.

  Workaround: If you are connected to a VPN (Virtual Private Network) when you are connecting to Pro Tools | Carbon, you may lose connection to your VPN intermittently. The computer's network connection behavior can vary with different VPN configurations and with different VPN client software. VPN connections are not recommended when using Pro Tools | Carbon.

- **PT-264712** Internet connection may be lost when connecting Pro Tools | Carbon.

  Workaround: When connecting Pro Tools | Carbon to your system, it is possible to lose the internet connection for that system. If this occurs, change which physical ports you use to connect Pro Tools | Carbon.

- **PT-271284** Logic Pro may affect a sample rate in Pro Tools when both DAWs run simultaneously at different sample rates using Carbon on Mac OS 10.15.

  Workaround: Streaming errors may occur or Pro Tools may become unresponsive when running Pro Tools | Carbon with different sample rates for Pro Tools and Logic Pro on Mac OS 10.15. To avoid this issue, create a project in Logic Pro at a sample rate that matches the Pro Tools session and, only then, change the sample rate of that project to a different one.

Routing Issues

- **PT--307186** Missing track output or just R channel when flipping DSP mode on/off with all Headphones set to NOT mirror MON L-R. (PT-349383)

  Workaround: When using Pro Tools Carbon, if all headphones (HP1-4) are set not to mirror MON L-R in hardware setup, it may happen that the track output loses the R channel or both channels after disabling DSP mode on the last DSP-enabled track in session.

  To avoid this issue:

  - Enable DSP mode at least on one track in session.
  - Set at least one Headphone to mirror MON L-R.

- **PT--307186** The Default Format cannot be changed to a format above stereo when Carbon stereo monitoring controls are enabled.

  Workaround: The **`Default Format`** cannot be changed to a format wider than stereo in the Input, Output, and Insert tabs of the I/O Setup when the **`Main (MON L-R)`** monitor is enabled in the Monitors section in the Main tab of the Hardware Setup. Disable the **`Main (MON L-R)`** monitor in the Hardware Setup to be able to set the **`Default Format`** to a format wider than stereo.

- **PT-304915** No signal in MON L-R when 10-ch surround monitoring is enabled and each surround subpath is assigned to 10 mono audio tracks.

Workaround: If there is a 6 or 8 channel surround monitoring path already enabled in the session and the surround output path is in use, enabling 10 channel surround and assigning its mono subpaths to separate mono audio tracks can result in loss of signal on Carbon Main Outputs. To correct this issue, open and close the Hardware Setup.

➤ **PT-305142** Buses with unavailable output paths are re-mapped to MON L-R (also possible with surround) instead of having output marked as N/A in the Bus tab of the I/O Setup.

Workaround: When re-opening a session that previously had buses mapped to unavailable outputs, those buses will be mapped to MON L-R by default or to any active surround output. To correct this issue, click Default in the Bus tab of the I/O setup.

➤ **PT-274433** PEC/Direct Style Input Monitoring option is unavailable with Pro Tools | Carbon.

Workaround: Since PEC/Direct Style Input Monitoring option is not available in the Preferences with Pro Tools | Carbon, it cannot be disabled after opening a session created on another system with this option enabled (such as Pro Tools | Ultimate on HDX). To avoid this issue, disabled the PEC/Direct Style Input Monitoring option on the system of origin before saving the session if you plan to open it on a Pro Tools | Carbon system. Alternately, create a new session and import session data from the session with PEC/Direct Style Input Monitoring (the PEC setting will not be imported).

➤ **PT-266766** Input monitoring can remain in effect after recording in DSP Mode.

Workaround: After recording in DSP Mode with Count Off engaged, and while the **`Mute Record-Armed Tracks While Stopped`** preference is enabled, it is possible for the input signal to still be audible (though at lesser volume). If this occurs, toggle tracks out and then back in to DSP Mode.

➤ **PT-266587** Not all plugins are fully supported in DSP Mode.

Workaround: Some AAX plugins, including Avid Space and Nugen VisLM, are incompatible with DSP Mode and are only available with Pro Tools | Carbon in Native Mode. These plugins will be bypassed on tracks in DSP Mode.

➤ **PT-266762** Audition Path deactivated under certain conditions.

Workaround: It is possible for the Audition Path assigned to **`MON L-R`** to become deactivated under certain conditions, such as re-opening the Hardware Setup or Playback Engine while the system is out of resources. To correct this, assign the Audition Path to any output except **`MON L-R`**. After applying this workaround, the Audition Path remains active while the first track in the session will be inactivated due to insufficient resources.

➤ **PT-266109** Inserting multiple instances of certain plugins on tracks in DSP mode can result in AAE errors.

Workaround: You may encounter AAE errors after trying to insert three or more instances of certain plugins (such as Avid Fairchild 670, Avid Impact, and Avid Revibe II) on a track in DSP Mode.

➤ **PT-266108** Bus-record MIDI to audio offset.

Workaround: When bus-recording MIDI controlled audio to an audio track, it is possible that the recorded audio file will be slightly offset from the MIDI data.

➤ **PT-265540** I/O Setup Default Format only allows mono or stereo.

Workaround: When stereo monitor paths are enabled (such as when using Pro Tools | Carbon), the Default Format can only be set to a mono or stereo path. Attempting to assign a greater-than-stereo path is ignored.

➤ **PT-265347** The input source signal is not muted during Count Off for record tracks in DSP Mode.

Workaround: When Count Off is enabled in Pro Tools, the source signal of a DSP Mode–enabled record track can still be heard during Count Off. This does not occur if the record track is in Native Mode.

➤ **PT-267217** Unvoiced tracks set to DSP Mode are swapped when exiting the Hardware Setup.

Workaround: When more tracks are DSP Mode–enabled than there are available resources for voicing, Pro Tools may change which tracks are unvoiced when exiting the Hardware Setup. This can be corrected by enabling DSP Mode for no more than the number of tracks that the selected AVB configuration can support. For more information about managing system resources, refer to the *Pro Tools | Carbon Guide.pdf*.

➤ **PT-264521** Rewire plugins can cause an unexpected AAE error.

Workaround: Inserting a Rewire plugin, or opening a session that includes an instance of a Rewire plugin, may result in an AAE error message and the Rewire plugin being made inactive when using Pro Tools | Carbon. This can happen if the other Rewire application (such as Ableton® Live™) is launched before launching Pro Tools or opening a Pro Tools session that has an instance of the Rewire plugin. If this occurs, try quitting Pro Tools and your other Rewire application, then launch only Pro Tools and try inserting the Rewire plugin again.

➤ **PT-264442** Inactive sends after enabling DSP Mode on Auxiliary Input tracks.

Workaround: When an Auxiliary Input track has both Native-only and DSP-capable plugins and that track is placed in DSP Mode, sends on that track may become inactive if there are no available Output Channels. If this occurs, quit Pro Tools, launch Audio MIDI Setup, and select an AVB Audio Entity Configuration that supports more device Output Channels.

➤ **PT-262209** The "Automatically Enable DSP Mode for Record-Armed and TrackInput-Enabled Tracks" setting is saved with the session.

Workaround: The **`Automatically Enable DSP Mode for Record-Armed and TrackInput-Enabled Tracks`** preference is enabled by default for new sessions, however the setting of this preference is saved with the session. If you find that this preference is not set the way you left it, set it as desired and save the session again.

➤ **PT-260869** Unexpected number of Input and Output Channels shown in System Usage window.

Workaround: Pro Tools reserves certain channels for internal communication and also applies internal optimizations to minimize the use of Input and Output Channels. As a result, the number of Input and Output Channels in use as shown in the System Usage window can be higher or lower than expected. For more information, see the *Pro Tools | Carbon Guide.pdf*.

➤ **PT-253813** When enabling a track for record or input monitoring whose input is a sub-path of a wider bus, DSP Mode is automatically enabled if tracks whose output is a sub-path of the same bus are DSP Mode–enabled.

Workaround: If the described behavior is not desired, use dedicated mono bus paths instead of mono sub-paths when routing mono audio signals with tracks in DSP Mode. You will need to specifically create mono bus paths in the I/O Setup since the default bus paths will always be stereo with mono sub-paths.

➤ **PT-267190** Pro Tools | Carbon does not show locked to external Word Clock.

Workaround: Pro Tools | Carbon reverts back to internal clock if it does not detect a valid word clock signal when word clock is selected. Select the desired sample rate for Pro Tools | Carbon in AMS and configure your external word clock generator to deliver a matching sample rate signal before selecting external word clock as your source for Pro Tools | Carbon in Audio MIDI Setup.

Surround Monitoring

- **PT-301591** Monitor paths can be duplicated when restoring them from session and then enabling them in the Hardware Setup.

  Workaround: If you are running a session that has surround monitoring path saved, re-storing output paths from this session in I/O setup first and then enabling surround monitoring in Hardware Setup results in a duplicate output path being created for surround monitoring instead of using the existing path. To avoid this issue, first enable surround monitoring in Hardware Setup and than restore the Output path from the session in the I/O Setup.

Playback and Recording Issues

- **PT-282647** Frequent –6101 errors with Carbon Expanded AVB streaming at 192 kHz an with a low HW Buffer Size.

  Workaround: Frequent AAE –6101 errors occur in 192 kHz sessions with a large number of tracks, using a HW Buffer Size of 128 samples or less, using Carbon Expanded as Playback Engine. If you encounter this issue, increase the HW Buffer Size.

- **PT-279359** Audio dropouts can occur when using Pro Tools | Carbon with a Mac Pro (Late 2013) if Wi-Fi is enabled.

  Workaround: If you are using Pro Tools | Carbon with a Mac Pro (Late 2013), audio dropouts can occur while streaming audio when Wi-Fi is enabled. If you encounter this issue, disable Wi-Fi while using Pro Tools | Carbon.

- **PT-273548** Delay on the track output as if the Delay Compensation is off after toggling record on/off with Carbon.

  Workaround: A phase shift (or "delay") on the same signal between a Native track and DSP track with the plugin inserted. The behavior is related to a known Delay Compensation issue.

- **PT-290981, PT-285508, and PT-282777** Variable latency of 1–3 samples with Carbon Pre units in an Expanded system.

  Workaround: When using a Carbon Expanded system as the Playback Engine with Pro Tools, the hardware I/O latency with Carbon Pre units is not compensated within an error range of 1–3 audio samples. This discrepancy varies between 1–3 samples in non-deterministic way when changing sample rates.

- **PT-285508** Changing clock source to ADAT disables HW insert and loopback Automatic Delay Compensation until rebooting the device.

  Workaround: Changing the clock source disables Automatic Delay Compensation for Carbon. Changing the clock source to Internal or Word Clock results in an ADC error between 1–3 samples, while changing to ADAT (and switching between different ADAT ports) results in accumulated delay offset. To correct this issue is, quit Pro Tools, change the clock source back to Internal, and then re-launch Pro Tools.

- **PT-269195** Out-of-resources tracks leak sound to active tracks, replacing their original audio.

  Workaround: If you enable DSP mode in batch mode for multiple channels and run out of available device channels, some of the tracks become inactive but their input monitoring signal will replace the signal of the consecutive active tracks. Disable DSP mode on the inactive tracks and re-activate them to fix this issue.

- **PT-273527** Non-audio signal present on unused Optical In port channels 3–8 with detected S/PDIF input.

Workaround: When monitoring all 8 audio inputs for each available optical input port, non-audio signal can appear on channels 3–8 after making a valid optical S/PDIF signal connection. The avoid this issue, change the format on source device's output from S/PDIF to ADAT and then back to S/PDIF without unplugging the connection from Pro Tools | Carbon. Alternatively, avoid input-monitoring of channels 3-8 for the optical In port in question.

- **PT-267046** When using Pro Tools | Carbon, no Input Only Monitor signal will be monitored for an Audio Track that is created during playback until playback is stopped.

  Workaround: When an Audio Track is created during playback and Input Only Monitor mode is enabled for the track by toggling the track's TrackInput Monitor button On, the track's assigned input signal will not be monitored for the track until playback is stopped.

- **PT-267026** When recording using Pro Tools | Carbon, a short audio dropout may occur at the beginning of a recorded clip when printing through an Auxiliary Input track to an audio track.

  Workaround: When audio is routed through an Auxiliary Input track to an audio track and recorded on the Audio Track, a short audio dropout may occur very close to the beginning of the recorded program material. To avoid this issue, either enable DSP Mode on the audio track while recording, disable both the Audition Path and the AFL/PFL Path in the I/O Setup, or start the record pass earlier in time to avoid dropouts in the recorded program material.

- **PT-271299** Pro Tools can lose communication with Carbon during long record times.

  Workaround: During long recording takes (10 min+), Pro Tools can lose communication with Carbon. A warning dialog will appear, stopping the recording, and you will be prompted to save before closing Pro Tools. This is very intermittent, but may be more likely to happen if the OS is unattended during a very long record pass.

- **PT-266686** Apple Display may emit loud noise under certain conditions.

  Workaround: It is possible for Apple Displays to briefly emit loud noise when switching the Playback Engine between Pro Tools | Carbon and other devices such as Dolby Core Audio Bridge, Dolby Atmos Production Suite Renderer, and Display Audio.

- **PT-264867 and PT-264857** Enabling or disabling Input Monitoring on a source track in Native Mode during recording or playback results in clicks or dropouts.

  Workaround: Toggling Input Monitoring on a source track in Native Mode can result in artifacts such as clicks or dropouts audible during playback as well as in the recorded material.

- **PT-266523** Mixer and plugin automation missing breakpoints.

  Workaround: In rare occasions with high-density automation, breakpoints may be missed during playback. If this occurs, thinning your automation will resolve this.

- **PT-267129** Inserting plugins on Auxiliary Input tracks in DSP Mode during playback may result in an "Automation is too dense" error.

  Workaround: It is possible for Pro Tools to display an "Automation is too dense" error if you try to insert certain resource-intensive plugins (such as some reverb and delay plugins) during playback. If this occurs, stop playback and then insert the plugin.

- **PT-262919** Adding a single plugin insert to an Auxiliary Input track with live signal results in approximately 150 samples delay.

Workaround: When adding a plugin insert to an Auxiliary Input track while it is passing signal you may see a greater delay on that signal. If you encounter this, placing the Auxiliary Input track into DSP mode should correct that delay.

- **PT-263698** Plugin output doubled and distorted while in DSP Mode.

  Workaround: Though extremely rare, certain third-party plugins may be louder or distorted when placed on a track in DSP Mode. If this occurs, it is recommended that you do not use the affected plugin on tracks in DSP Mode; either bypass the plugin until the track can be taken out of DSP Mode or place the track in DSP Mode Safe.

- **PT-259887** Unexpected latency when cascade recording through multiple tracks in Native Mode.

  Workaround: When cascade recording through mono sub-paths to tracks in Native Mode (such as track 1 bused to track 2, 2 to 3, 3 to 4, and so on) it is possible for an unexpected amount of latency to occur on some downstream tracks. To avoid this issue, route the signal through separate buses rather than through sub-paths of the same multichannel bus.

- **PT-267358** Master Fader automation plays back incorrectly when toggling DSP Mode on or off.

  Workaround: When playing back automation written in a Master Fader track, the automation may play back incorrectly after you enable or disable DSP Mode on the Master Fader track during playback. If you encounter this, save and reopen your session to resolve this issue.

- **PT-270638** Signal may be offset by a small amount when cascading bus input to an audio track compared to a track with the same hardware input.

  Workaround: After performing a record pass to tracks with the same hardware input source, but one track is receiving cascaded input via a bus, the recorded audio will be offset. For example, at 48 kHz the recorded audio may be offset by 3 samples for DSP tracks and by 4 samples for non-DSP tracks. To this, set both AFL/PFL and Audition Path to None in the I/O Setup, or disable Headphone Mirroring in Hardware Setup.

Front Panel Issues

- **PTHW-161** Certain front panel lights may flicker when metering is active.

  Workaround: When metering is active on the front panel, certain front panel lights may appear to flicker slightly.

User Interface Issues

- **PT-288565** On some Intel Mac systems with macOS Ventura, the Clock Source name does not change in Audio MIDI Setup after setting the Clock Source for a Pro Tools | Carbon device.

  Workaround: Sometimes, the Clock Source name that is displayed in Audio MIDI Setup does not change after changing the Clock Source setting for a Pro Tools | Carbon device. The issue can occur on Mac Intel computers with macOS Ventura, with Carbon set to the 28x56 (44.1-96 kHz) AVB entity configuration. This is a graphical issue only. To correct the issue re-open the Audio MIDI Setup window or re-select the Clock Source.

- **PT-267042 and PT-267042** Some Pro Tools | Carbon tool tip text and Playback Engine menu text does not follow the system language setting.

  Workaround: Certain tool tip text, such as tool tips for the DSP Mode button, for the Pro Tools | Carbon section in the System Usage window, may be displayed in English (US) rather than the selected system language. Also, when a Pro Tools | Carbon device has a network connection to your computer but does not have an AVB connection, instructional text is included in the Playback Engine menu (**`Setup > Playback Engine`**) describing how to enable the AVB connection for the device. This text is always displayed in English (US) rather than following the system language setting.

➤ **PT-266710** Graphics anomalies in the Hardware Setup.

Workaround: It is possible for the Hardware Setup to display graphics anomalies such as corrupted text in the Talkback and Dim sections, and Pro Tools Aggregate I/O above Pro Tools | Carbon in the Peripherals list. If this occurs re-launch Pro Tools.

Pro Tools or Carbon Central Becomes Unresponsive or Quits Unexpectedly

➤ **PT-266976** After quitting unexpectedly, Pro Tools cannot communicate with Pro Tools | Carbon.

Workaround: If Pro Tools quits unexpectedly with Pro Tools | Carbon, a dialog may appear when you re-launch Pro Tools indicating that Pro Tools cannot communicate with Pro Tools | Carbon. If you encounter this issue, quit Pro Tools, power-cycle Pro Tools | Carbon, and then re-launch Pro Tools.

➤ **PT-266690** After changing Playback Engine while both Pro Tools | Carbon and HD Native Thunderbolt or HD Native PCIe are connected and powered on, Pro Tools may quit unexpectedly.

Workaround: Pro Tools may quit unexpectedly if the Playback Engine is changed while both HD Native and Pro Tools | Carbon are connected and powered on. If this occurs, power off any peripherals connected to HD Native (such as MTRX Studio) and re-launch Pro Tools.

➤ **PT-266576** On systems that support sample rates higher than 96 kHz, the system may become temporarily unresponsive when opening a session at 44.1, 88.2, or 176.4 kHz if the session previously open was at 48, 96, or 192 kHz and vice versa.

Workaround: When opening a Pro Tools session at a different sample rate than the one previously open, a number of operations must take place that can potentially prevent you from performing other actions until the process finishes. The duration of this process depends on the difference between the two sample rates, among other factors, and usually takes only a few seconds. In some systems, however, a longer waiting time (up to 13 seconds) has been observed.

➤ **PT-264769** Pro Tools quits unexpectedly or becomes unresponsive during Online Bounce Mix.

Workaround: When performing an Online Bounce Mix in Pro Tools, Pro Tools may quit unexpectedly or become unresponsive. If this occurs, navigate to /Library/Preferences/Avid/Pro Tools/ and delete Pro Tools Prefs, then re-launch Pro Tools.

➤ **PT-264724** Enabling DSP Mode in a session with the Tegeler plugin may result in Pro Tools quitting unexpectedly.

Workaround: Pro Tools may quit unexpectedly if DSP Mode is enabled on a track when a Tegeler hardware plugin is used in the session. If this occurs, remove the Tegeler plugin from your session.

➤ **PT-263210** Pro Tools quits unexpectedly when multiple instances of a Kontakt instrument are created.

Workaround: Pro Tools may quit unexpectedly when multiple instances of a specific Kontakt instrument are created within a session (most frequently but not limited to Alicia's Keys). In some cases, this is accompanied by the output metering LEDs on Pro Tools | Carbon lighting up at full scale although no audio is output. Power cycling the unit and subsequently relaunching Pro Tools resolves this issue.

Pro Tools Aggregate I/O (Mac Built-In Audio)

➤ **PTSW-132996** –6101 error when previewing audio with Pro Tools Aggregate I/O.

Workaround: When previewing audio in the Import Audio dialog with Pro Tools Aggregate I/O selected as the Current Engine (in the Playback Engine dialog), and with the macOS File view is set to Columns view, you may encounter a –6101 error. Try changing the macOS file view from Columns to List or Icons view, or use any of the built-in audio devices instead of Pro Tools Aggregate I/O to avoid this problem.

- **PTSW-132281** Changing sample rates in Audio MIDI Setup can cause Aggregate I/O to disappear in I/O Setup, resulting no audio output.

  Workaround: When Pro Tools Aggregate I/O is selected as the Current Engine in the Playback Engine dialog, changing sample rates in Audio MIDI Setup can cause the Pro Tools Aggregate I/O to be removed from I/O Setup resulting in no audio output. To correct this problem, click the Default button on the Output page of the I/O Setup.

- **PTSW-131779** Error messages when opening a session with a different sample rate from the Aggregate I/O sample rate setting.

  Workaround: Pro Tools may indicate that a given Aggregate I/O device has not automatically adjusted its sample rate when a session with a different sample rate is opened. You may subsequently be presented with a dialog indicating that the session needs to be closed and reopened to update the sample rate setting of the Aggregate I/O device.

- **PTSW-131383** Renaming Pro Tools Aggregate I/O driver in AMS corrupts the driver.

  Workaround: If you rename the Pro Tools Aggregate I/O driver in Audio MIDI Setup (AMS), the driver be corrupted the next time you launch Pro Tools. If this happens, quit Pro Tools and delete the Pro Tools Aggregate I/O device from AMS. Pro Tools will re-create the driver the next time it is launched.

- **PTSW-132189** Pro Tools quits unexpectedly when enabling the built-in digital I/O.

  Workaround: When enabling built-in digital I/O for Pro Tools Aggregate I/O in Audio MIDI Setup, Pro Tools quits unexpectedly. To avoid this problem, enable the built-in digital I/O in Audio MIDI Setup before launching Pro Tools.

- **PT-272584** I/O Setup may be unresponsive when using an Aggregate I/O made of more than one Core Audio interface with high channel counts.

  Workaround: When using an Aggregate I/O made of more than one Core Audio interface with high channel counts (such as the RME Digiface AVB 128x128), I/O Setup may be slow to respond (such as being slow to open, change tabs, or scroll) and can become unresponsive. To improve responsiveness, try reducing the channel count used by the Aggregate I/O in the Audio MIDI Setup (AMS).

Error Messages

- **PT-236985** AAE –6101 Error

  Workaround: Removing or inserting headphones into the Mac headphone jack results in an AAE –6101 error. Since the actual input and output configuration changes when removing or inserting headphones, the transport stops. Stop the transport before removing or inserting headphones into the Mac headphone jack.

- **PTSW-144422** Error –1150

  Workaround: When launching Pro Tools HD on HDX hardware, if you encounter a –1150 error, quit Pro Tools, shut down your computer, and ensure that the HDX TDM cable is properly connected.

- Error –6042

  Workaround: If you repeatedly encounter –6042 errors, open the System Usage window and check the PCI gauge. If the gauge is peaked, you will need to reset the PCI bus. To reset the PCI bus, make all tracks inactive and start playback. If you still encounter a –6042 error, quit and relaunch Pro Tools, open the Playback Engine dialog, and change the **`Number of Voices`** setting to use fewer voices per DSP.

- Error –9073 without reaching the 2 GB file limit

Workaround: If you encounter a –9073 error, and you have not reached the 2 GB file size limit, please refer to the Knowledge Base for possible causes and solutions (www.avid.com/us/support).

➤ Error –9128

Workaround: In sessions with high sample rates (96 kHz or higher), you may need to set the Hardware Buffer Size to 512 or more to avoid –9128 errors during playback with Native plugins or dense automation.

➤ **92747a, 20843** Error –9131

Workaround: GUID partitioned drives will not allow you to record beyond the third partition when running on OS X. A workaround is to partition audio drives using Apple Partition Map instead of GUID, or recording to or playing from a UNIX File System (UFS) formatted drive is not supported in Pro Tools.

➤ **32397** Error –9132

Workaround: If a –9132 error occurs during Bounce To Disk (even with the highest Hardware Buffer setting selected), bus the appropriate tracks to the appropriate number and format of audio tracks, and record to disk. You can then use the resulting audio files as you would have used bounced files.

➤ Error –9155

Workaround: In sessions with high sample rates of 96 kHz or more, you may need to set the Hardware Buffer Size to 512 or more to avoid –9155 errors during playback with dense automation.