

celemony_ **melodyne**
tutorial

**How to use Melodyne essential
with Pro Tools 7**

How to use Melodyne essential with Pro Tools 7

This introduction describes how to connect *Melodyne essential* with *Pro Tools* and exchange audio data between the two programs. You will learn not only what steps to follow but also what might be the cause, and what to do, if things don't immediately work the way they should.

The following steps have to be followed:

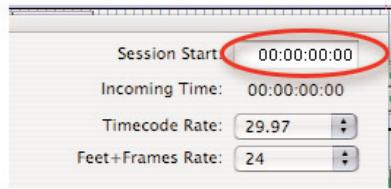
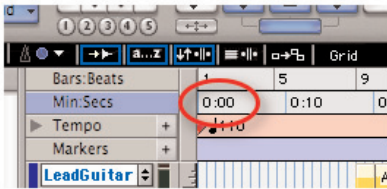
- A Preliminary settings in *Pro Tools***
- B The establishment of a ReWire connection between *Pro Tools* and *Melodyne essential***
- C The export by *Pro Tools* of the audio file to be edited**
- D The importing and placement of the file in *Melodyne essential***
- E The re-importing of the edited file into *Pro Tools***

At the end of this document you will find a short summary of the salient points and some remarks on the use of the Spot function in *Pro Tools*.

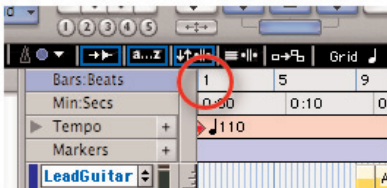
A - Preliminary settings in Pro Tools

For the file from *Pro Tools* that you wish to edit using *Melodyne essential* to be positioned automatically in such a way that it plays back in the correct place in the *Pro Tools* arrangement, there are two preliminary settings in *Pro Tools* that are of particular importance:

1. The *Pro Tools* session must begin with an SMPTE offset of 0:0:0:0. If you have set an SMPTE offset, the file will be offset within *Melodyne essential* by the same amount from the desired position. Both in the Time ruler and in the Setup window of the session (Setup menu > Session), you should see a value of 'Null':



2. Nor should there be any beat offset in your *Pro Tools* session. It must begin exactly at the start of Bar 1 and not with a negative pre-roll:



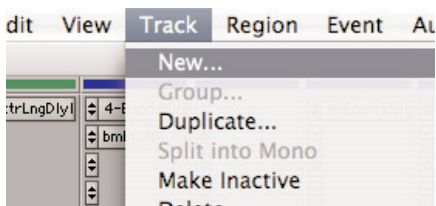
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B - The establishment of a ReWire connection between Pro Tools and Melodyne essential

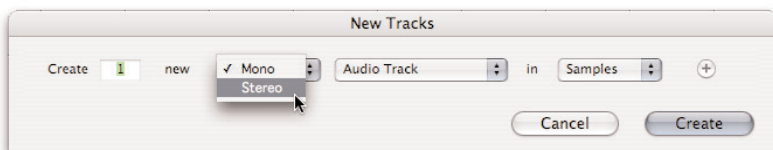
The first thing to do is establish a ReWire connection between the two programs. This will ensure that they run in sync and that *Melodyne essential* (the ReWire client) is able to play back its audio signal through the Mixer of *Pro Tools* (the ReWire host).

We will assume that you have already opened your *Pro Tools* session. You will now activate the ReWire connection to *Melodyne essential* in a track — preferably a stereo one. Whether you use a new empty track or the one with the signal you wish to edit is irrelevant. In our example, you create a new track.

1 - Create a new audio track by selecting "New..." from the Track menu.

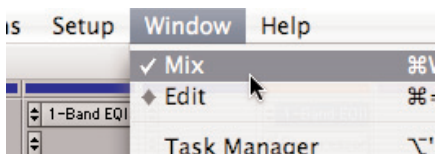


2. - Select the option "Stereo" from the window that appears and then click "Create".



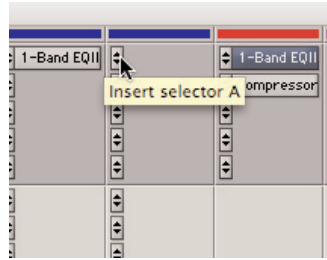
The new track, named "Audio" followed by a number, is inserted after the last selected track and is now itself selected (as is indicated by the fact that its name is coloured blue in the Mixer or Editor window).

3 - Switch to the Mixer window, if this is not already in the foreground, by selecting "Mix" from the Window menu.

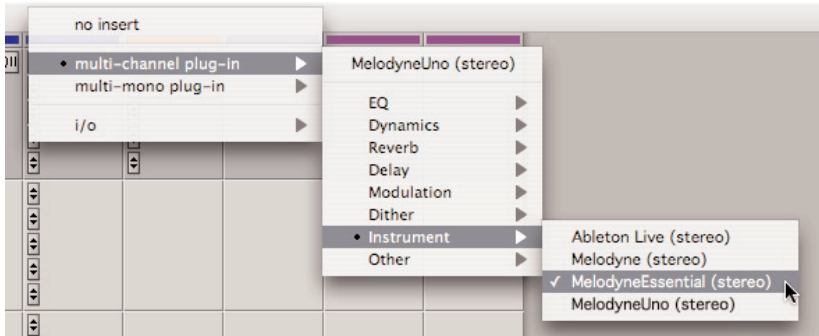


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4 - Click in the Mixer window in the upper grey area of the newly created track on the button with the two arrows.

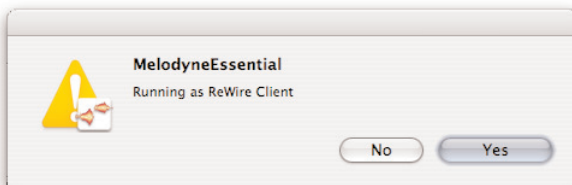


5 - From the cascading menu, under "multi-channel plug-in > Instrument > ..." select your *Melodyne essential* (the menu structure in your *Pro Tools* may look a little different to the one shown here).



Note: If you are working with a mono track, please select the same menu path, but via "multi-mono plug-in".

6 - In all probability, *Melodyne essential* will now launch automatically, but if it doesn't, start the program manually. The following dialog box will appear announcing the presence of a ReWire connection. Confirm with "Yes".



Important: If Melodyne essential launched automatically and you have several different versions of the program on your hard disk, please ensure that the one that has launched is the latest version (you will find the version number in the

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"About..." window of Melodyne essential). Should that not be the case, quit the program and start the latest version manually.

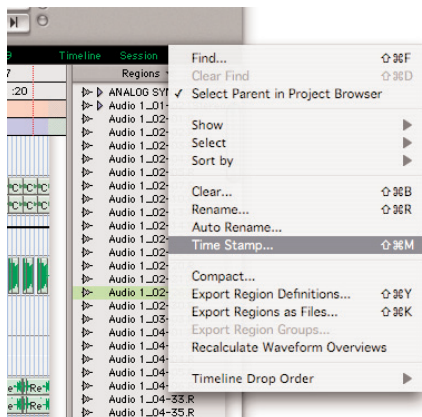
Also important: If Melodyne essential was activated in Pro Tools on a mono track, a channel **MUST** now be selected in the Melodyne essential ReWire window in Pro Tools (this window opens after the selection of Melodyne essential in the menu depicted above). In the case of a stereo track, the channels are selected automatically.



C - The export by Pro Tools of the audio file to be edited

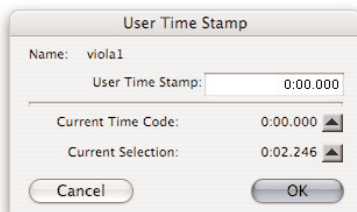
Now you will export from *Pro Tools* the audio file that you wish to edit in Melodyne essential.

1. In your *Pro Tools* session, select the desired audio region.



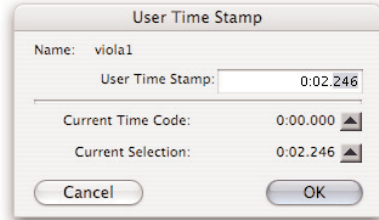
2. From the Region List pop-up, select the entry "Time Stamp...".

The following window should open:

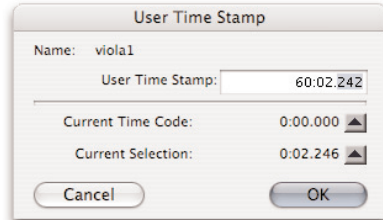


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3. Transfer the Time Stamp displayed under "Current Selection" (by clicking on the triangle button next to it) to the "User Time Stamp" field. The same value should now be displayed in both the top and bottom fields.



The values displayed are SMPTE times. It can happen that an hour is added to the User Time Stamp, in which case the whole dialog will look like this:

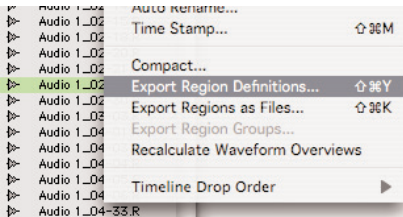


This makes no difference, however, provided — and this is important — the song in *Pro Tools* is not longer than an hour.

Please also note: with songs longer than an hour, the exporting of regions for editing in Melodyne essential does not function correctly.

A note concerning "Time Stamps": in each Pro Tools region, there is an "Original Time Stamp" and a "User Time Stamp". (The "Original Time Stamp" is also known as the "Recording Time Stamp"). Melodyne essential is only interested in the "User Time Stamp" and ignores the "Original Time Stamp". The "User Time Stamp" (unlike the "Original Time Stamp") is not set automatically by Pro Tools — for this reason, the user must do it by hand.

4. Select from the Region Lists pop-up menu the entry "Export Region Definitions..." and follow the dialogs.



Here as a rule you are only asked whether you really wish to export the region definitions, whether you wish to overwrite an existing definition and such like — reply each time in the affirmative.

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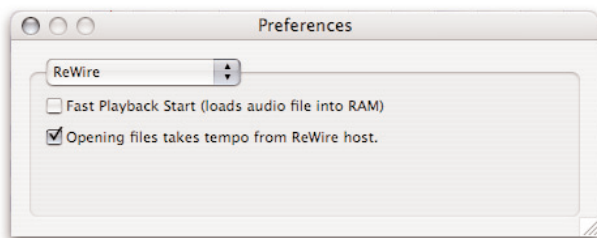
Some information about "Regions": The term "Region" is used in Pro Tools to describe two different things. Firstly to refer to a block of audio on a track that represents either all or part of an audio file. (In other audio programs, the same thing is referred to variously as: a "part", a "sequence", an "audio bite" or, in Melodyne essential, a "segment"). The regions belong to the Pro Tools session (A "session" is a song or arrangement in Pro Tools), since the audio files themselves contain no information about which extracts within them are used where and in which sessions.

This is where the function used above, "Export Region Definitions..." comes in: it allows a session to inform an audio file where which extract is used. It, in a sense, "attaches" the region information to the audio file. You can store as much 'region information' as you like with an audio file, each having its own name. This is the second meaning of the term "Region", and it refers to the extracts stored in an audio file, i.e. the "Regions" of the audio file. These are what is shown when you open the file in Melodyne essential.

You have now applied a time stamp to the audio file, which is important for the correct placement of the desired region in Melodyne essential. Now the file will be imported into Melodyne essential.

D - The importing and placement of the file in Melodyne essential

1 - Make sure that in the ReWire Preferences of Melodyne essential, "Opening files takes tempo from ReWire host" is activated.

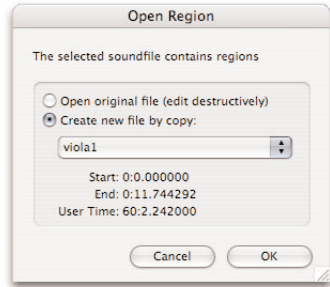


Note: The selection of this option implies that you wish to edit a file that has the same tempo as the current Pro Tools session — as would be the case, for example, if you recorded it in that session. If you wish to edit a file foreign to the session for use with your session, it is advisable on the other hand to deactivate this option

and have Melodyne essential detect the tempo of the audio file. You will find more advice concerning tempo adjustment in the introduction to Melodyne essential.

2. Choose "Open..." from the File menu in Melodyne essential, select the file to which you earlier applied the time stamp in *Pro Tools* and confirm your choice.

Tip: In Pro Tools you can elect to have the full path displayed in the Region view (pop-up menu of the Region List > Show > Full Path). This makes it easier to find the desired file.



Melodyne essential now shows a dialog box by means of which you can elect to edit a region from the file or the entire file (more information about regions at the end of the last section):

Important: If you select the first of the two options, you will open the original file directly and therefore operate 'destructively' if you save it under the same name. If the original file is still being used in Pro Tools, you should under no circumstances do this. Even if isn't, it is still not advisable, since if anything goes wrong, there will no longer be an uncorrupted original to which you can return. This option is provided for special cases and you should only use it if you know exactly what you are doing! If the audio file to be edited in Melodyne essential is being used simultaneously in Pro Tools or another DAW program, select the SECOND of the two options and the desired region from the pop-up menu. After confirming with OK, Melodyne essential will create a copy of this region (and ONLY of this region - i.e. not of the entire file) and open this, which means you no longer have to worry because the original will remain intact.

3. Select the region to which you earlier applied the Time Stamp prior to exporting it, and make sure that the User Time that Melodyne displays is the same as the time you exported. If in doubt, look at all the entries. A propos of which: provided in the meantime you have not done anything in *Pro Tools*, the cursor should be stationary at the indicated time position.

If the list in the pop-up menu does not contain a region the User Time of which fits, then either you have selected the wrong audio file or you did something wrong when you were applying the Time Stamp in *Pro Tools*. In this case, click "Cancel" and begin again.

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Let's assume that everything has worked: you should have the right section of the audio file open in *Melodyne essential* and it should be at the right place, allowing you to begin editing.

Tip: Make sure when editing in Melodyne essential that you do not move the beginning of the file (indicated by the small grey "S" marker). Since the Time Stamp set in Pro Tools marks the beginning of the edited region, this will be displaced by any manual changes and the file will no longer be in sync when it is re-imported into Pro Tools. If you must change the starting point, you can bring the file back to the correct position using the Spot function in Pro Tools. See the note about this at the end of this document.

If the file is not correctly positioned, it's probably a sign that the transfer of the tempo via ReWire has not worked and that the tempos in *Melodyne essential* and *Pro Tools* are not the same (as might be the case if *Melodyne essential* were not running as a ReWire client but rather in stand-alone mode). In such cases, it often enough to switch the Stretch function off in *Melodyne essential* and simply type the same tempo into *Melodyne essential* as is set in *Pro Tools*. As a result, the file should come to rest in the correct place and in sync with *Pro Tools*. Obviously it's preferable if all that happens automatically. If it still doesn't work, try the following:

- quit *Melodyne essential*
- delete the MDD file belonging to the audio file
- start *Melodyne essential* again as ReWire client
- create a new (empty) document in *Melodyne essential* in order to test whether the tempo transmission functions
- open the audio file again.

E - The re-importing of the edited file into Pro Tools

When you have edited the audio file or a region of it in *Melodyne essential* as you intended, you must save the file and return it to the *Pro Tools* arrangement.

If in the dialog box described earlier you elected to open the entire original file, you should save the edited version under a new name, so as not to lose the original — unless, of course, you want to replace the original with the edited version. If you selected the second of the two options and only opened one region, *Melodyne essential* will in any case have been working with a copy, so you need

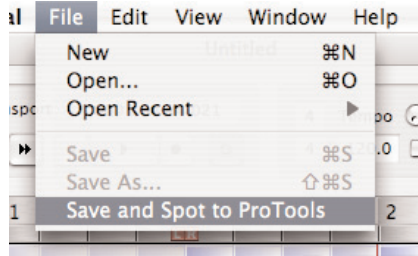
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not worry about corrupting the original file (unless you deliberately save the new file with the name of the original and overwrite it that way).

Here's how to transfer the file back to *Pro Tools* so that it fits exactly.

1. Take a look at your *Pro Tools* session: there on the correct track, either the original or the edited region should still be selected, or, by choice, the cursor will be at the beginning of this section. Take care here, because it is the selection or the cursor position that determine where files are re-imported into *Pro Tools*.

2. Select in *Melodyne essential* the command "Save and Spot to *Pro Tools*" from the File menu:



This command has two effects:

- it saves the audio file you have been editing (normally the copy of the edited region) in the same storage location as the original — normally this will be the project folder of the *Pro Tools* session.
- it inserts the edited file at the position on the corresponding track marked by the selection or the cursor, with the result that the edited version seamlessly replaces the original region in the arrangement.

Important: The "Spot to Pro Tools" function described here has nothing to do with the "Spot" function available in the Pro Tools interface so please leave this function in Pro Tools deactivated. The term "Spot to Pro Tools" relates to the command of the same name in Melodyne essential! Nonetheless, Pro Tools's Spot function is very useful in certain cases, see the note about it at the end of this document.

So that's it. You hear the edited region again in the original arrangement in the place where it belongs and can now close *Melodyne essential* again — or edit another file with it in the manner described.

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Summary

Here once more a quick run through the most important points you have to remember at each stage, if the transfer of audio files is to function as it should.

A Preliminary settings in Pro Tools

- SMPTE offset must be 'Null'.
- The session must begin on Beat 1 - no negative preroll

B The establishment of a ReWire connection between Pro Tools and Melodyne essential

- If several versions of *Melodyne essential* are installed, the most recent must be the one opened
- If activating ReWire on a mono track in *Pro Tools*, a channel must be selected in the ReWire Plug-in window

C The export by Pro Tools of the audio file to be edited

- The song from which the material you are going to edit is derived cannot be more than an hour in length
- A User Time Stamp has to be applied to the file to be edited

D The importing and placement of the file in Melodyne essential

- When using files with correct session tempo, the option "Opening Files takes tempo from ReWire host" must be activated
- Opt always to work with a copy of the desired region and never overwrite the original file
- Check that the tempo in *Melodyne essential* matches that in *Pro Tools*
- Do not move the starting point of the file in *Melodyne essential*

E The re-importing of the edited file into Pro Tools

- When you have finished editing the material in *Melodyne essential*, select the command "Save and Spot to *Pro Tools*" from *Melodyne essential*'s File menu
- Do not use the "Spot" function in *Pro Tools*. (This is only relevant in certain circumstances, see the following section).

Some remarks on the "Spot" function in Pro Tools

If you drag the first note of a region with *Melodyne essential* to the left, the start of the audio file is automatically extended forwards. In such cases, you cannot use

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Melodyne's "Spot to *Pro Tools*", since this function always positions the audio file at the current cursor position in *Pro Tools*. Positioning the cursor in *Pro Tools* manually in such a way as to bring the notes back into synchronicity is difficult if not impossible.

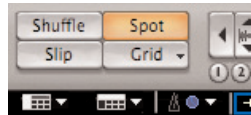
Melodyne also saves Time Stamps when writing SDII and WAV files originally derived from *Pro Tools*. You will not need these when using Spot to *Pro Tools*. If, however, you have moved the start of the file, *Melodyne essential* is aware of this offset and takes it into account in the exported Time Stamps. Now you can use the "Spot" function in *Pro Tools*, to position the file in the correct place.

Proceed as follows.

1 - Save the file in *Melodyne essential* using the normal "Save" function. (Note, please, the advice given earlier: always work with a copy of the desired region and never overwrite the original audio file!)

2 - Drag the file from its storage location (normally the project folder of your *Pro Tools* session) into *Pro Tools*'s Region List.

3 - Activate the "Spot" mode in *Pro Tools*.

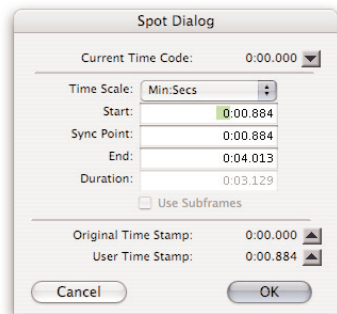


4 - Drag the file onto the correct track - the position is irrelevant.



5 - Click the file with the Time Grab Tool.

6 - In the window that now opens, you will see at the bottom under "User Time Stamp" the Target Time Stamp corrected though Melodyne's taking the offset into account. Click on the arrow key alongside the value, so that the same value appears in the "Start" box at the top. (Depending upon the correct setting in your *Pro Tools* you will see either time or bar values here).



7 - Confirm with OK. The file will now be positioned in the correct place.