*Using Pro Tools to record Foley, voice over, and ADR performed to picture.*
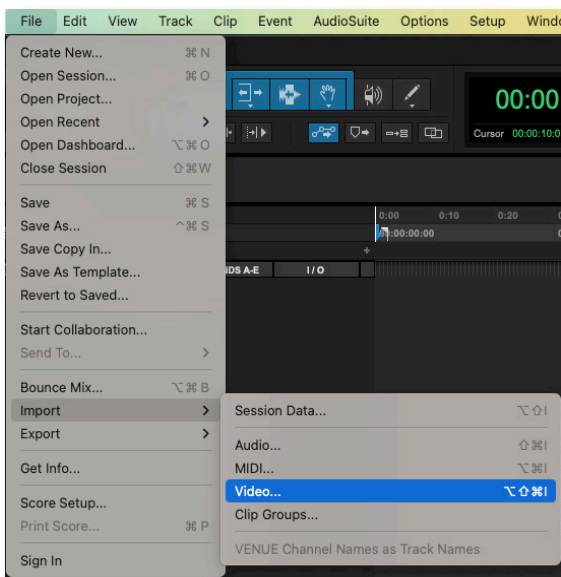
In a blank Pro Tools session, create a new track with **Shift + Cmd + N**. This will become our recording track later.
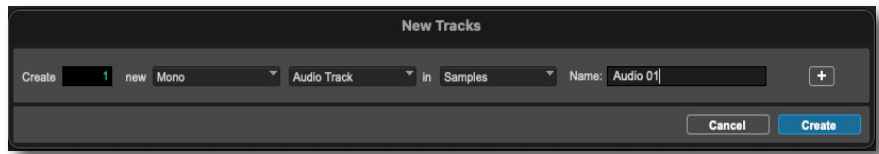


Name your track. **FLY** is shorthand for Foley and **DIA** is shorthand for dialogue. **VOX** also works for dialogue. **VO** is for voice over.
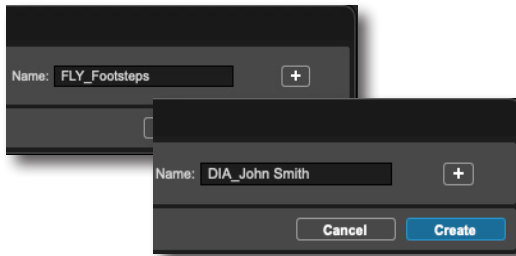


Import your video with **File > Import > Video**.



In the import video window, check the box that allows you to import the audio as well. This is what we call the **Guide Track** and it will help us in the recording. Lastly, choose **Session Start** for the location of the video.
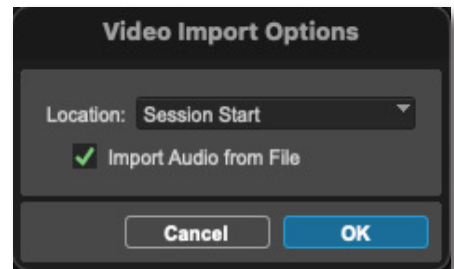


Rename the audio track for your imported video to GUIDE TRACK.



Your guide track and video should look like this so far. **NOTE:** If Pro Tools is laggy during playback, then click the dropdown menu on your video track and change **Frames** to **Blocks**.
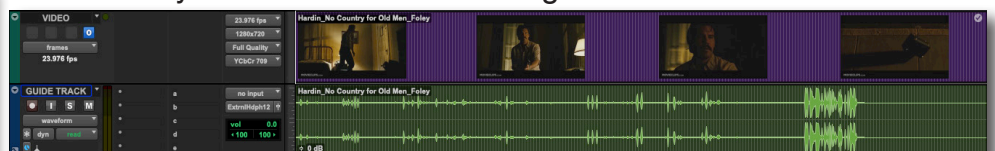
Let's get set up before we record. Change the color of your recording track to help it stand out. **Double click** the color bar on the side of your track to change the track color.

Now **right click** on the top bar stretching across the top of your Pro Tools session to open a dialogue box. Check the box for **Expanded Transport**. Expanded transport gives you more customization and control over your recording sessions.
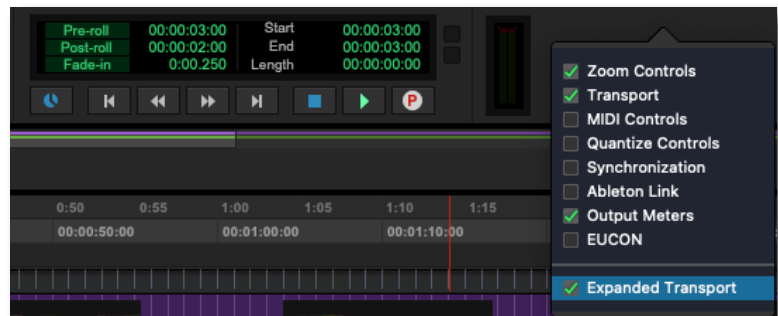
In expanded transport, activate your **Pre-roll** and **Post-roll**. You can turn them on individually like buttons or at the same time with **CMD + K**. Pre and post roll means that Pro Tools will record anything before and after a selected region, so long as you specify for how long. A good ballpark is 3 seconds pre-roll and 2 seconds post-roll. That way, if you start performing too early or finish too late, you can still salvage those segments by pulling out the head or tail of your clip.
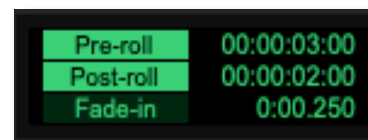
To ensure that Pro Tools actually records our pre and post roll, **control click** the record button in expanded transport until it changes to a **P** symbol. This is **Quick Punch** mode, which records anything set to our pre and post roll parameters.
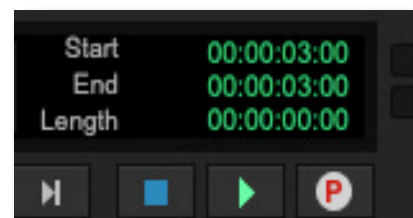
Let's set some parameters to make our lives easier. In the top right corner of your edit window, click on the box that reads **az** so that it turns yellow. This is **keyboard focus** mode. When active, many common shortcuts are changed to single-key shortcuts. For example, undoing with **Cmd + Z** can now be typed as **Z**. One of the most useful ways to use keyboard focus is zooming out and in with the **R** and **T** keys.
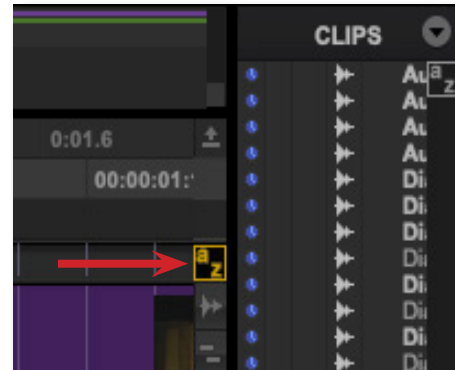
Let's also navigate to the top left corner of our session and switch to **Grid Mode**. This window here changes how we adjust clips in our edit window. **Slip Mode** lets you move clips smoothly. **Grid Mode** lets you move clips along a grid, set to either frames or seconds. Either one is fine, but for now, use Grid Mode for these next steps.

**NOTE: Spot Mode** let's you move a clip by entering in exact framerate after clicking a clip. When **Shuffle Mode** is active, deleting a clip will also make all other clips beyond the one you deleted shift backwards in time until they reach the space where you deleted the clip. **Do not use Shuffle Mode unless you are intending to do this, otherwise you could ruin your session.**

We're going to create what we call a **3 Pop**. This is going to give you a convenient 3 second countdown before Pro Tools starts recording. This is why we set the pre-roll time to 3 seconds. With pre-roll active, we should hear the 3 pop every time during playback. Start by making a new track called 3 Pop. Give it a unique color too.
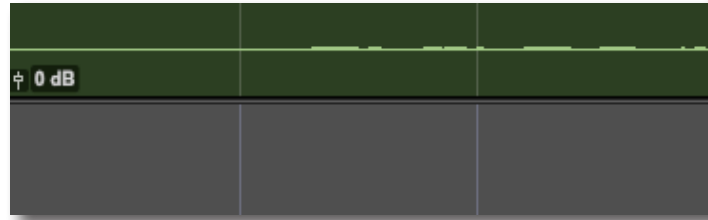
Navigate to your **grid value** in expanded transport and click the arrow next to it. Select **1 frame**.
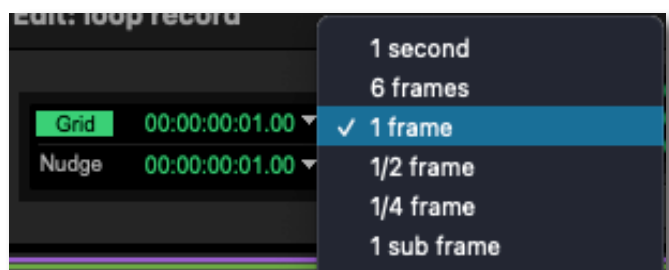
Zoom in with **T** and take note of the visible blue lines. These are our individual frames. You can move clips frame by frame now that we've selected 1 Frame in our Grid Value.

Highlight a single frame by clicking and dragging within a frame's region. Use either the **Smart Tool** or the dedicated **Selector Tool** found at the top of your editing window. If the Smart Tool is not active, click the bar surrounding the three individual tools. This should highlight everything in blue. This is the Smart Tool.
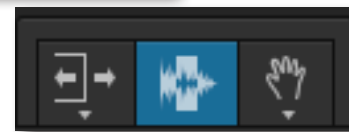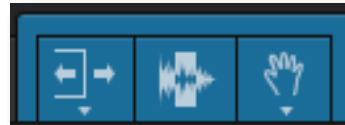
On using the **Smart Tool**, understand that using it will cause different things to happen depending on **how you hover your cursor over a clip**. Hovering over the **top half of a clip** changes to the **selector tool**. Hover over the **bottom half** for the **grabber tool**, hover over the **head or tail of a clip** for the **trim tool**, or hover over the **top corners** for the **fade tool**.

Fill this frame with a **1 kHz tone** by **using Shift + Ctrl + Opt + 3**.

Now change your grid value to 1 second.
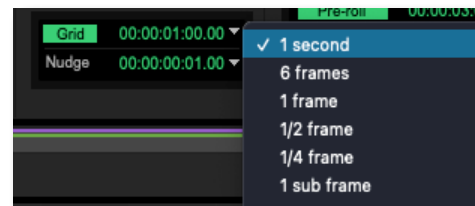
**Opt + click and drag** the tone to **duplicate** it. Duplicate it to the following frame twice. You should have 3 tones spaced 1 second apart. You may need to zoom out with **R** to see the wider 1 second frames.

Now **consolidate** these 3 separate clips into one by highlighting everything including the full 1 second frame containing the third tone and using the shortcut **Shift + Opt + 3**. Playback the clip to hear your 3 Pop. Feel free to change your grid value back to 1 frame when finished.

Now you are ready to start recording your foley or ADR. Take some time now to view your imported video with the GUIDE TRACK turned on. In areas that you would like to record ADR or Foley, highlight that region in the GUIDE TRACK's waveform. You can use **;** to move this selection down to your recording track. If you'd like to move the selection upwards, use **P (this also works if you just want to move your playhead up and down)**. Now **consolidate** your selection into a blank clip using **Shift + Opt + 3**. This blank clip will be where we record. If you'd like to save time, make all your blank clips before arriving at the recording studio.

Now in order for the 3 Pop to play exactly 3 seconds before your blank clip, you'll need to **snap** the tail of the 3 Pop to the head of your blank clip by **highlighting** your blank clip and then **Ctrl + Cmd + Clicking** your 3 Pop clip.
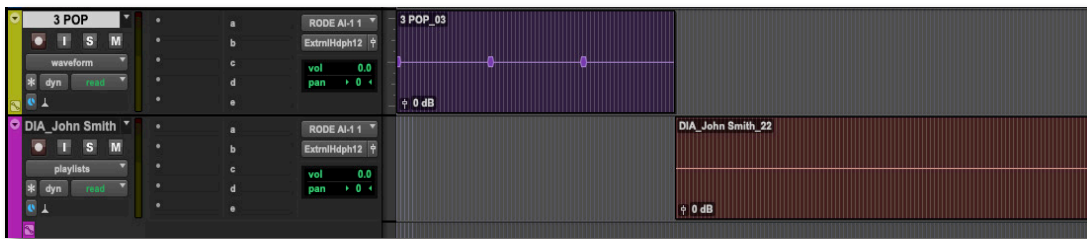


Change your recording track from **Waveform** to **Playlists** in the dropdown menu. This will give us a folder that can hold all of our takes.
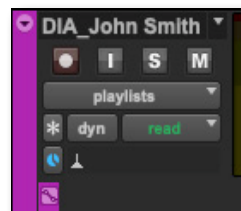


Open **ProTools > Preferences > Editing** and select the box that says **Send fully overlapped clips to available playlist while recording**. This will make it so that every new take is automatically sent down into the playlist below our recording track.
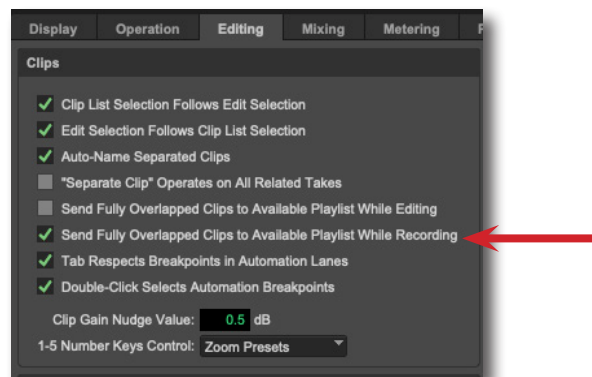


Select your blank clip and record! Remember to turn on pre and post roll with **Cmd + K**. Turn them off and stop recording in order to hear your takes during playback. **Solo** the Playlist tracks to hear them instead of the main clip at the top. **Rate** your best takes by changing their clip color or clip name. **Graduate** the best takes in your playlist to the top with the **up arrow icon**.
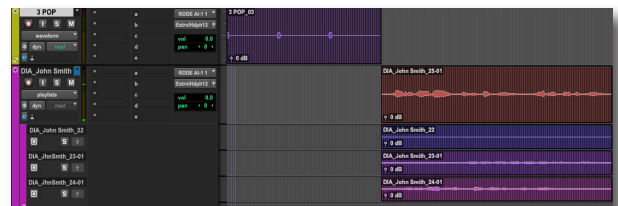
There is another way to **loop record** that literally uses loop recording and **loop playback**, although it is more situational. In the expanded transport, **control + click** the play button until it changes into a circular arrow. Do the same thing for the record button.

**NOTE:** Quick Punch mode cannot loop record. This means that our pre and post rolls will behave differently.

In **Pro Tools > Preferences > Operation** check the box that says **Automatically create new playlists when loop recording**. Now, every time our recording loops during playback, our takes will automatically be dropped down below into the playlist.
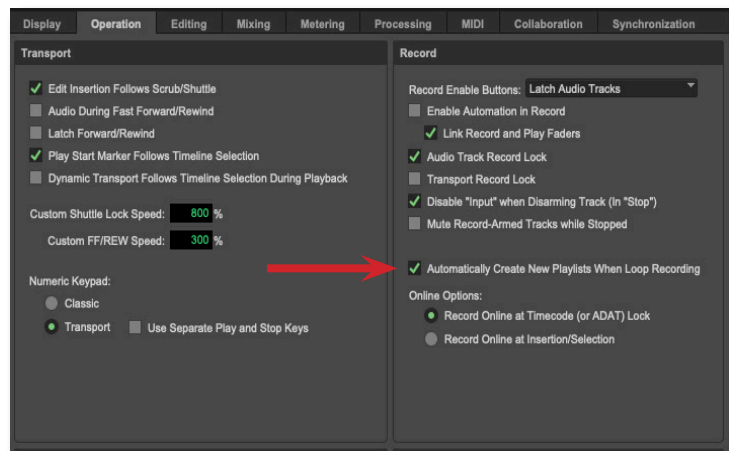
Turn off pre-roll.

Extend the head of your blank clip in the recording track to the head of the 3 Pop. Because we are not using Quick Punch mode, we can't record the space during the 3 Pop. To ensure we don't miss anything, extending the clip to the beginning of the 3 Pop will capture that empty space. Proceed recording as normal.
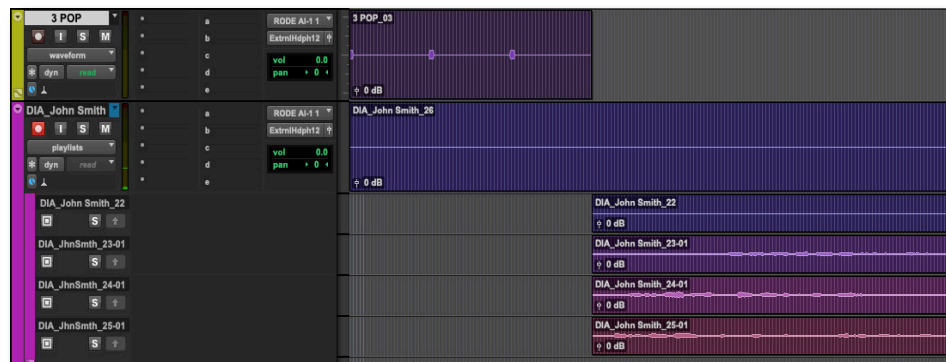
**Important steps on saving your work!**

It is generally good practice to use **File > Save Copy In**, rather than using **Save As**. This is because your **.ptx** Pro Tools project **only contains your edits, not your audio or video**. By using Save Copy In, we can update and save any new sounds we record.

As a general rule of thumb, feel free to use **Save** or **Save as**, so long as you have **only edited** and **have not rendered, imported, or recorded any new sounds**. If you open a project and render, import, or record any new sounds, then you need to protect them with **Save Copy In**. If you don't, then you run the risk of opening up your project in the future to see that there are missing and unlinked clips that need to be relinked, leading to frustration or even ruined projects.
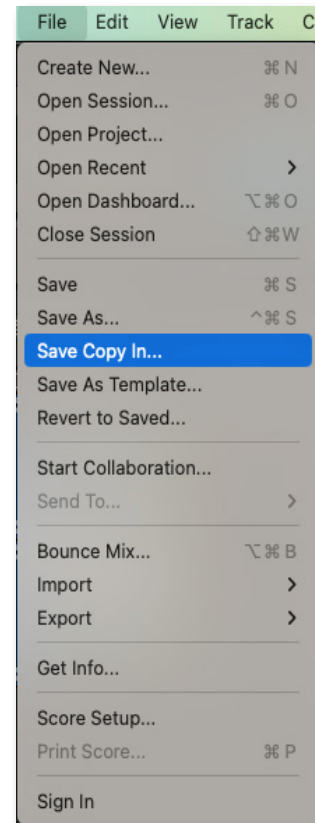
In the **Save Copy In dialogue box**, under the **Items to Copy** category, check the boxes for **Audio Files** and **Movie/Video Files**. This will ensure that all of our new audio files, as well as our movie guide track are saved. Once you click **OK**, save your project with either today's date at the end or some kind of version number (Version 01, Version A, etc.).
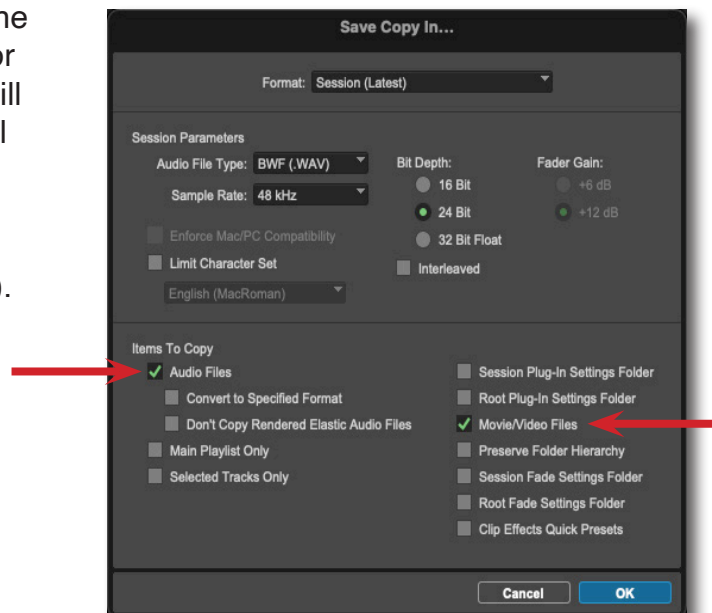
Close your Pro Tools session with **Cmd + W**.
Quit out of Pro Tools with **Cmd + Q**.