



# Certificación oficial de Avid ProTools 210P

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**Duración**  
30 Horas

**Modalidad**  
Presencial

**Inicio**  
[Consultar convocatoria](#)

**Días y horario**  
Lunes a viernes 9:00 a 12:00

El curso **PT210P Pro Tools Production II (Post Production)** cubre técnicas para trabajar con Pro Tools en un entorno de **post producción profesional**. Los conceptos y las habilidades aprendidas en los cursos Pro Tools Fundamentals I (PT101), Pro Tools Fundamentals II (PT110) y Pro Tools Production I (PT201) se refuerzan con ejemplos prácticos específicos de la publicación.

Este curso prepara a los candidatos para el operador certificado de **Avid: Pro Tools** | Examen posterior a la certificación. Los candidatos que deseen realizar este examen de certificación deben haber aprobado primero el examen de certificación de usuario certificado de Avid: Pro Tools. Para la realización de esta formación, **se requiere haber superado** en la plataforma de AVID las siguientes certificaciones oficiales y aparecer en ella como certificado en:

**PT101 Pro Tools Fundamentals I**  
**PT110 Pro Tools Fundamental II**  
**PT201 Pro Tools Production I**

*\*Las clases son en español pero, tanto el libro del curso como el examen solo están disponibles en inglés.*

## ¡No sabes lo que te espera!

- Demostrar tu competencia fundamental en la edición y mezcla de audio digital con Avid Pro Tools.
- Brindar beneficios medibles a su empleador
- Diferenciarse de los compañeros
- Hacer que tu currículum se destaque y aproveche el poder de la marca Avid con los logotipos de usuario certificado de Avid descargables
- Demostrar tus credenciales con un certificado de logros
- Obtener el reconocimiento de tu empleador y compañeros con la lista de profesionales certificados en línea.

## Dirigido a

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- Este curso está diseñado para usuarios finales con conocimientos intermedios de Pro Tools interesados en aprender a utilizar Pro Tools | Sistemas definitivos con hardware de la serie HD en un entorno de posproducción profesional.

## Salidas

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- Operador de Pro Tools en cualquier producción técnica.
- Operador de Pro Tools en estudios de postproducción de Cine y TV.

## Objetivos

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- Sincronizar Pro Tools | Sistemas definitivos con hardware de la serie HD en un entorno Post
- Trabajar con video no lineal en Pro Tools
- Trabajar con pistas de vídeo
- Configurar satélite de vídeo de Pro Tools
- Comprender el intercambio AAF dentro de Pro Tools
- Emplear flujos de trabajo de Field Recorder
- Grabación y edición de dialogos en Pro Tools
- Administre sus recursos de audio
- Diseñar y ejecutar en diseño de sonido
- Mezcle con precisión el audio con la imagen
- Utilice múltiples métodos de entrega
- Esté preparado para el examen de certificación asociado

# Módulo 1

## CURSO OFICIAL DE PRO TOOLS 210P

El curso PT210P Pro Tools Production II (Post Production) cubre técnicas para trabajar con Pro Tools en un entorno de post producción profesional. Los conceptos y las habilidades aprendidas en los cursos Pro Tools Fundamentals I (PT101), Pro Tools Fundamentals II (PT110) y Pro Tools Production I (PT201) se refuerzan con ejemplos prácticos específicos de la publicación.

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# Índice

## NON-LINEAR VIDEO IN PRO TOOLS

- Pro Tools | SYNC HD
- Connecting SYNC HD
- Connecting Clock for Pro Tools | HD-Series Audio Interfaces
- Enabling SYNC HD
- Configuring the Synchronization Settings
- Loop Sync
- Selecting a Clock Reference
- SYNC Setup Clock Reference
- Video Reference as a Clock Reference
- What is Tri-Level Sync
- Connecting a Video Reference Source
- Video Reference Format
- Matching HD Reference Rate Settings
- Valid and Invalid Clock Sources
- Setting Frame Rates
- Timecode Rate
- Secondary Timecode Ruler
- Feet+Frames Rate
- Setting the Session Start Time
- Non-Linear Video Options
- The Avid Video Engine
- QuickTime Video
- Working with QuickTime Video
- Preparing QuickTime Video for Import into Pro Tools
- Setting the Video Engine Rate
- Importing Video into Pro Tools | Ultimate
- Configuring Video Import Options
- Syncing QuickTime Video
- Playback of Video on an External Monitor
- Avid Video Peripherals
- Third-Party Video Peripherals
- Playback of Video through a Video Peripheral
- Playback of QuickTime Video through Avid Video Peripherals
- Video Sync Offset
- Importing Embedded QuickTime Audio into Pro Tools
- SYNC Options for HD Video Formats
- Review/Discussion Questions
- Exercise 1. Hardware Configuration

## WORKING WITH VIDEO TRACK

- The Video Track
- Video Track Views
- Selecting the Main Video Track
- Video Engine Rate Indicator
- Video Track Features
- Multiple Video Clips on an Individual Video Track
- Video Track Type Icons
- Video Track I/O
- Locking Video Tracks
- Video Window Options
- Display Options
- Resizing the Video Window
- Video Preferences
- Video Editing Options
- Video Clips in the Clip List
- Renaming Video Disk Files
- General Video Editing Features
- Selecting within Video Frame Boundaries
- Selecting and Editing Across Multiple Audio and Video Tracks
- Video Clip Groups
- Looping Audio with Avid Video Present
- Video Universe Window
- Selecting Zoom Resolutions in the Video Universe Window
- Selecting Ranges in the Video Universe Window
- Navigating Edits on Avid Video Tracks
- Optimizing Video Playback in Pro Tools
- Review/Discussion Questions
- Exercise 2. Working with Non-Linear Video

## USING PRO TOOLS WITH A VVIDEO SATELLITE

- Introduction to Satellite Link
- Pro Tools System Requirements
- Using Media Composer as a Video Satellite
- Media Composer System Requirements
- Avid Media Composer Terminology
- Opening Sequences for Playback on a Video Satellite System
- Matching Media Composer and Pro Tools Settings with Video Satellite
- Outputting Video to a Computer Monitor
- Connecting Pro Tools and a Video Satellite
- Enabling Media Composer as a Video Satellite
- Enabling Pro Tools as a Video Satellite LE
- Configuring a Satellite Link Network
- Configuring an Administrator System
- Adding Satellites to the Network
- Linking and Unlinking Pro Tools and a Video Satellite
- Caveats for Connecting Pro Tools and a Video Satellite
- Network Reset for Satellite Systems
- Example Video Satellite Usage Scenarios
- Scenario 1: Film Mix Dubbing Stage
- Scenario 2: Television Drama
- Review/Discussion Questions
- Exercise 3. Using Pro Tools with a Video Satellite

## OMF AND AAF FILE INTERCHANGE

- Importing OMF and AAF Media
- OMF/AAF Overview
- OMF/AAF Export Types
- Importing Sequences into Pro Tools
- Opening and Importing OMF or AAF Sequences
- Importing OMF/AAF Tracks into Pro Tools
- Import Track and Video Options
- Avid Media Composer to Pro Tools AAF Workflow
- Media Composer Sequence to Pro Tools Session
- Importing AAF Sequences into Pro Tools from Avid Video Applications
- Importing a Video Satellite Track into Pro Tools
- Importing MXF Media
- Importing MXF Audio into Pro Tools
- Pro Tools Supported Import/Export of OMF/AAF Sequences
- Review/Discussion Questions
- Exercise 4. AAF File Interchange

## NON-LINEAR FIELD RECORDER WORKFLOWS

- Using Pro Tools with a Field Recorder
- Field Recorder Terminology
- Supported Field Recorder Audio Files and Metadata
- Displaying Field Recorder Metadata in Pro Tools
- Workspace Support for Field Recorder Metadata
- Field Recorder Workflows
- Ensuring Metadata of Source Files Has Been Preserved
- Receiving Source Files
- Importing Source Files into Pro Tools
- Importing an OMF or AAF Sequence into Pro Tools
- Importing Alternate Source Audio Directly into Pro Tools
- Designating Field Recorder Tracks
- Select Areas to Search
- Selecting an Alternate Channel to Replace a Clip
- Field Recorder Channels Match Criteria
- Expanding Alternate Channels to New Tracks
- Expanding Alternate Channels by Timecode Only
- Review/Discussion Questions
- Exercise 5. Non-Linear Field Recorder Workflows

## DIALOG EDITING TECHNIQUES

- What is the Role of a Dialog Editor?
- Manual Dialog Editing Workflow
- Dialog Tracklay Techniques
- Shuttle Mode Editing
- Tab to Transients
- Strip Silence
- Creating and Adding Room Tone and Fill
- Strip Silence Extract
- Repeat to Fill Selection
- Timeline Drop Order
- Tandem Trimming
- Locking Clips, Edit Tools and Edit Modes
- Edit Locking Clips
- Time Locking Clips
- Edit Tool/Mode Keyboard Lock
- Cleaning Up Dialog
- Audio Restoration Workflow
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- De-Buzzing
- Broadband De-Noising
- Committing Edits and Audio Processing
- Committing Tracks
- Freezing Tracks
- Track Commit versus Track Freeze
- Rendering Pre or Post Plug-Ins
- Review/Discussion Questions
- Exercise 6. Dialog Editing and Tracklay

## RECORDING VOICEOVER AND ADR

- Dialog and ADR Recording Workflow
- Recording Voiceover Narration
- Setting Up to Record ADR
- Setting Input Monitoring Modes in Pro Tools
- Record Mode Options
- Voiceover and ADR Recording
- Recording using Edit Playlists versus Audio Tracks
- Auditioning ADR Loop Record Takes
- Setting the Alternates Match Criteria
- Selecting Alternate Takes
- Track Compositing with Voiceover and ADR
- Auditioning Alternate Playlists
- Copying/Moving Selections to Playlists
- Target Playlists
- Deleting Playlists
- Playlist Display Options
- Reordering Playlist Lanes
- Resizing Playlist Lanes
- Renaming Playlists Lanes
- Playlist Lanes in the Track List
- Rating Clips
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- Sync Point Audio Editing
- Layered Editing
- Using Time Compression/Expansion
- Review/Discussion Questions
- Exercise 7. Editing and Fitting ADR

## SOUND DESIGN AND ASSET MANAGEMENT

- Workspace Catalogs
- Workspace Catalogs View
- Clip Names in Catalogs
- Comments and Catalogs
- Creating Music and Sound Effects Catalogs
- Modifying and Updating Catalogs
- Locating and Backing Up Catalogs
- Importing Music Using Catalogs
- Importing Offline Items from a Catalog
- Spotting Sound Effects
- Spotting with Non-Linear Video
- Time Stamps
- Types of Time Stamp
- Overwriting a User Time Stamp
- Displaying Time in Clips
- Clip Grouping
- Replacing Clips (Pro Tools | Ultimate only)
- Import Session Data Attributes
- Using Track Presets
- Saving Track Presets
- Selecting Attributes for Track Presets
- Recalling Track Presets
- Modifying Track Presets
- Importing Markers/Memory Locations and Window Configurations
- Review/Discussion Questions
- Exercise 8. Sound Design and Asset Management

## MIXING TO PICTURE

- Mixing Terminology
- Large-Scale Mixing Workflow
- Audio Post Production Mixing Workflow
- Session Signal Flow
- Organizing Sessions for Mixing
- Verifying and Changing Track Outputs
- Assigning Multiple Outputs
- Input and Output Shortcuts
- Creating Sub-Groups
- Routing to Tracks
- Stem Mixing
- Dipped versus Undipped Stems
- Creating Printmaster Stem Record Tracks
- Printing Mixes and Recording Stems Internally
- Destructive Record Mode
- Destructive Punch Record Mode (Pro Tools | Ultimate only)
- Using Memory Locations for Post Production Mixing
- Saving Memory Locations for Post Production
- Using Memory Locations to Mix in Layers
- Advanced Metering for Audio Post Production
- Loudness and Peak Program Metering
- Track and Master Meter Types
- Average Loudness Metering
- Trim Automation (Pro Tools | Ultimate only)
- Varieties of Trim Mode
- Writing Trim Automation
- Stereo Mixing and Pan Depth
- Pan Law
- Variable Stereo Pan Depth
- Review/Discussion Questions
- Exercise 9. Mixing to Picture

## EXPORTING DELIVERABLES

- Export Options
- AAF Export Overview
- OMF Export Overview
- Pro Tools Export Methods
- Export Clips as Files
- Bounce to Disk
- Track Bounce
- Export Selected Tracks as New OMF/AAF
- MXF Audio Export
- Pro Tools and Media Composer Workflows
- Pro Tools Rendered Mix or Audio Files to Media Composer Clip
- Pro Tools Session to Media Composer Sequence
- Exporting Selected Tracks as a New Session
- Rendering Stems to Tracks for Export
- Export for Web Delivery or Final Evaluation
- Bouncing the Video Track to QuickTime Video
- Bouncing Multiple Sources to QuickTime Video (Pro Tools | Ultimate only)
- Bounce to QuickTime Settings
- Bouncing MP3 to QuickTime Video
- Bounce to MPEG-1 Layer 3 (MP3)
- Summary of Audio Export Options
- Review/Discussion Questions
- Exercise 10. Exporting Deliverables

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De Lunes a Viernes  
10:00h - 14:00h  
16:00h - 20:00h



## CÓMO LLEGAR

### AUTOBÚS EMT

Líneas 3 y 11 - Parada "Padre Coloma"

### COCHE PROPIO

Autovía dirección Motril - Salida 246 "El Palo"  
Desde el centro de Málaga - Avda. Juan Sebastián Elcano