



Using Pro Tools Sketch



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Contents

Pro Tools Sketch for iPad	1
System Requirements and Compatibility Information	2
Conventions Used in This Guide	2
Resources	3
Touch Gestures	4
Overview	5
Clips, Tracks, Scenes, and Arrangements	5
Global Controls	6
Sketch Settings	8
Transport Settings	9
Recording Count Off Settings	9
Creating a New Sketch	10
Auto-backup	10
Sketch Help	10
Clips	12
Media Browser	12
Adding Clips to Sketch	13
Playing Back Individual Clips	15
Recording Audio Clips	15
Recording MIDI Clips	16
Empty Clips	17
Clip Menu	18
Scenes and Arrangement	20
Scenes	20
Arrangement	22
Tracks	26
Track Controls	28
Add a Track	30
Duplicate or Delete a Track	31
Track Properties	31

Audio and MIDI Clip Editors	32
Adjust Clip Boundaries	32
Audio Clip Editor	33
MIDI Clip Editor	37
Mixer	42
Mixer Controls	42
Global FX	45
Delay	45
Reverb	46
Effects	47
Common Controls	47
Chorus	47
Compressor	48
Crunch Crusher	50
Delay	51
EQ	52
Filter Gate Effect	53
LoFi	54
Multimode Filter	55
Reverb	56
Saturation	57
PlayCell	59
Common Controls	60
Macros	61
Global Controls	61
SynthCell	63
Common Controls	63
OSC 1	64
OSC 2	65
Filter	65
Env	66
Mod	67
Effects	68
Matrix	71
Arp	72
Global	73
Preferences	74
Avid Master Account	75

Pro Tools Sketch for iPad

Welcome to Pro Tools Sketch™ from Avid®. Pro Tools Sketch is both a free application for iPadOS, and a window within Pro Tools® (all tiers). Pro Tools Sketch is essentially a clip launcher that lets you create and mix audio clips, MIDI clips, virtual instruments, and audio effects in a non-linear environment, and arrange them into Scenes and Arrangements.

In Pro Tools, the Sketch window provides the same functionality as the Sketch app, but with the additional functionality of being able to drag and drop audio and MIDI clips (and Scenes and Arrangements) between the Sketch window and a Pro Tools session. You can share Sketches between the Pro Tools Sketch app and the Sketch window in Pro Tools (.ptsketch file format). In Pro Tools, a Sketch can be open with or without a session.



Pro Tools Sketch app

Pro Tools Sketch Features

- Clip-based music creation
- Audio and Instrument (MIDI) tracks
- Mixer with real-time track effects
- Avid PlayCell and SynthCell virtual instruments
- Audio and MIDI clip editors
- Share Sketches between the app and Pro Tools
- Synchronization using Ableton Link
- Stereo 24-bit/48 kHz on iPad

System Requirements and Compatibility Information

Avid can only assure compatibility and provide support for hardware and software it has tested and approved.

For complete system requirements and a list of qualified computers, operating systems, hard drives, and third-party devices, visit: www.avid.com/compatibility.

Conventions Used in This Guide

The names of Commands, Options, and Settings that appear on-screen are in a different font.

The following symbols are used to highlight important information:

 *User Tips* are helpful hints for getting the most from your Pro Tools system.

 *Important Notices* include information that could affect your Pro Tools project data or the performance of your Pro Tools system.

 *Shortcuts* show you useful keyboard or mouse shortcuts.

 *Cross References* point to related sections in this guide and other Avid documentation.

How to Use this PDF Guide

This PDF provides the following useful features:

- The Bookmarks on the left serve as a continuously visible table of contents. Tap on a subject heading to jump to that page.
- Tap a + symbol to expand that heading to show subheadings. Tap the – symbol to collapse a subheading.
- The Table of Contents provides active links to their pages. Select the hand cursor, allow it to hover over the heading until it turns into a finger. Then tap to locate to that subject and page.
- All cross references in blue are active links. Tap to follow the reference.
- Select Find from the Edit menu to search for a subject.
- When viewing this PDF on an iPad, it is recommended that you open the file using Books to take advantage of active links within the document. When viewing the PDF in Safari, touch the screen, then touch Open in “Books”.

Resources

The Avid website (www.avid.com) is your best online source for information to help you get the most out of Pro Tools and Pro Tools Sketch. Visit:

www.avid.com/pro-tools/getting-started

Avid Master Account

Sign in to your Avid Master Account (you can quickly create an account if you do not already have one) in order to access your Avid products and support.

www.avid.com/account

Support and Downloads

Contact Avid Customer Success (technical support), download software updates and the latest online manuals, browse the Compatibility documents for system requirements, search the online Knowledge Base or join the worldwide Avid user community on the User Conference.

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Training and Education

Study on your own using courses available online, find out how you can learn in a classroom setting at an Avid-certified training center, or view video tutorials and webinars.

www.avid.com/education

Products and Developers

Learn about Avid products, download demo software for macOS or Windows, or learn about our Development Partners and their plug-ins, applications, and hardware.

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Video Tutorials

Visit the Avid YouTube channel to find playlists and videos that show how to use and learn Pro Tools and Pro Tools Sketch.

[Avid YouTube Channel](#) (all playlists and videos)

[Pro Tools Quick Tips](#) (playlist for the Pro Tools Quick Reference Guide, available from the Dashboard)

[Pro Tools Sketch Window Tutorial](#) (tutorial for the Sketch window in Pro Tools)

[Pro Tools Sketch Demo Session Tour](#) (overview of Pro Tools Sketch demo)

[Pro Tools Sketch iPad Tutorial](#) (tutorial for Pro Tools Sketch app on iPad)

Touch Gestures

Pro Tools Sketch responds to touch gestures using one or more fingers in specific ways for zooming, moving, making selections, and editing.

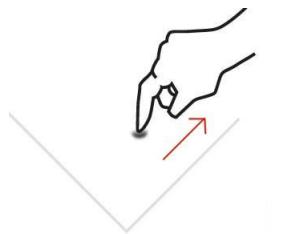
Tap and Release

Tap the screen briefly and release without moving to select an object. This is equivalent to a single mouse click.

Double Tap

Double tap a clip to open it in the Editor.

Touch and Drag



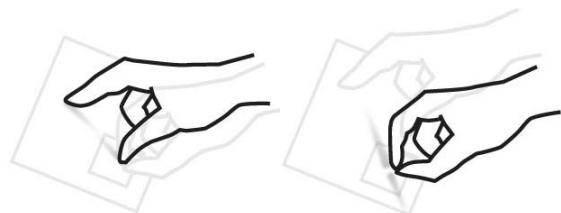
Touch a file in the Media Browser and drag it to a clip cell. Touch a clip and drag it to another clip cell. In the Editor, touch and drag left or right to navigate the timeline. In the MIDI Editor, touch and drag up or down to navigate register.

Swipe



Touch and swipe left, right, up, and down to navigate.

Two-Finger Pinch



Touch the screen with two fingers, then move them closer together.

Use the two-finger pinch in the Editor to zoom out on audio or MIDI.

Two-Finger Stretch



Touch the screen with two fingers, then move them farther apart.

Use the two-finger stretch in the Editor to zoom in on audio or MIDI.

Overview

Pro Tools Sketch lets you create, mix and match, and arrange audio and MIDI clips to try out new musical ideas. Pro Tools Sketch uses the .ptsketch file format for Sketches.

 Pro Tools Sketch is available at no cost from the App Store. The Sketch window is available in all tiers of Pro Tools. For more information about the Sketch window in Pro Tools, see the Pro Tools Reference Guide. In this guide, where it reads “tap” for the app corresponds to a mouse click in the Pro Tools Sketch window, and “double-tap” corresponds to right-click.

Clips, Tracks, Scenes, and Arrangements

The main elements in a Sketch are Clips, Tracks, Scenes, and Arrangements.



Pro Tools Sketch

Clips

Pro Tools Sketch lets you import and record MIDI and audio clips for non-linear playback. Clips can be looped, quantized, and edited. You can load clips from the Media Browser or record them into any empty cell in the Clip Launcher.

- Adding Clips to Sketch: see [Adding Clips to Sketch](#).
- Recording Audio Clips: see [Recording Audio Clips](#).
- MIDI Clips: see [Recording MIDI Clips](#).
- Audio and MIDI Clip Editors: see [Audio and MIDI Clip Editors](#).

Tracks

Tracks in Pro Tools Sketch are columns of cells where clips can be added, launched, or recorded. There are two types of Tracks in Pro Tools Sketch: Audio and Instrument. On Audio tracks you can play back and record audio clips. On Instrument tracks, you can playback and record MIDI tracks. Audio clips cannot be added to Instrument tracks and MIDI clips cannot be added to audio tracks. All Tracks provide real-time effects, volume, pan, meters, and global effects sends. Instrument tracks play back MIDI using the included virtual instruments, PlayCell and SynthCell. For more information, see [Tracks](#).

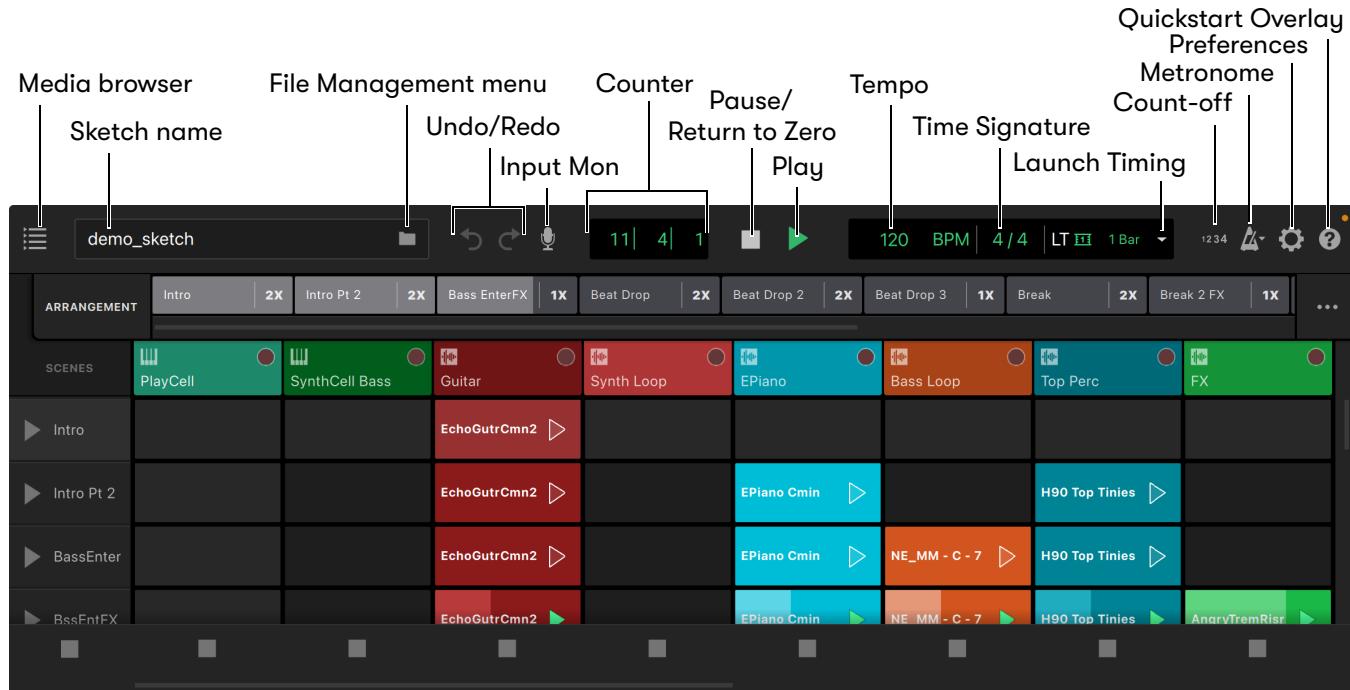
Scenes

Scenes are rows of clips in Pro Tools Sketch. When playing back a scene, you play back all clips in that row. For more information, see [Scenes](#).

Arrangement

An Arrangement is a sequence of scenes in which each scene can be repeated a specified number of times. For more information, see [Arrangement](#).

Global Controls

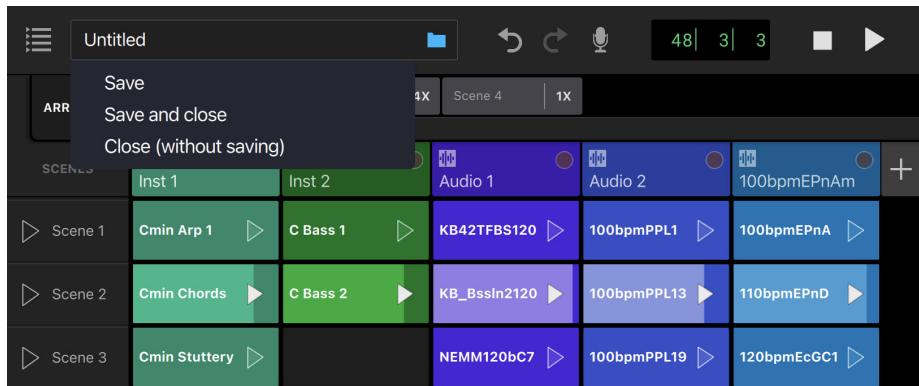


Sketch Toolbar

Media Browser Tap to show (or hide) the Media Browser (see [Media Browser](#)).

Sketch Name Displays the name of the open Sketch. Tap to open the Sketch Settings where you can edit the Name, Tempo, and other settings (see [Sketch Settings](#)).

File Management Menu Tap to show the File Management menu. Tap Save to save any changes to the open Sketch. Tap Save and close to save and close the open Sketch. Tap Close (without saving) to close the open Sketch without saving your changes.



Saving a Sketch

Undo/Redo Tap the Undo icon to undo your last edit. Tap the Redo icon to redo the last undone edit.

Input Monitoring Tap to enable (or disable) audio input monitoring.

Counter Displays the current playback location. Tap to open the Pro Tools Sketch Transport settings (see [Transport Settings](#)).

Pause/Return to Start Tap the Pause icon once to pause playback; the icon changes to Return to Start. Tap it again (Return to Start) to return to the beginning of the Sketch.

Play Tap the Play icon to start playback. While playback is paused, tap the Play icon to resume playback.

Tempo Displays the tempo in beats per minute (BPM). Tap to open the Settings if you want to change the tempo (see [Sketch Settings](#)).

Time Signature Displays the Time Signature. Tap to open the Settings if you want to change the Time Signature (3/4 or 4/4) (see [Sketch Settings](#)).

Launch Timing (Launch Quantize) Determines the quantize value for starting clip playback. When set to None, clips start and stop as soon as you tap their Play or Stop buttons; when set to 1 Bar, they start or stop the next time the downbeat comes around. Similarly, when set to any other rhythmic value, clips start and stop following the selected rhythmic value.

Recording Count Off Tap to toggle on/off a 1 or 2 bar count off for recording to clips. Tap and hold to open the Recording Count Off settings window (see [Recording Count Off Settings](#)).

Metronome Tap to play the Metronome click (tap again to stop the Metronome).

Preferences Tap to open the Preferences (see [Preferences](#)).

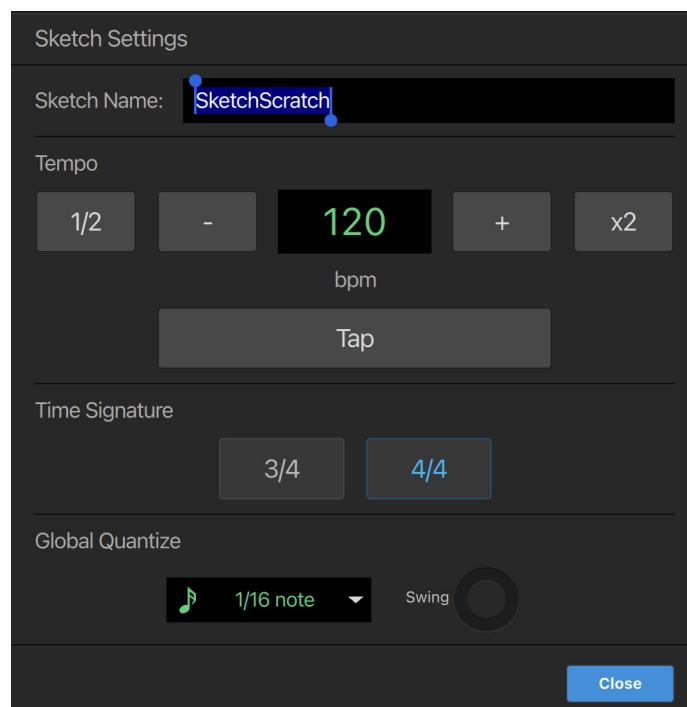
Quickstart Overlay and Tutorials Tap to access the QuickStart menu. This menu lets you enable a Quickstart Overlay identifying interface elements in Pro Tools Sketch. You can also access a number of tutorials for common Sketch workflows (see [Sketch Help](#)).

Sketch Settings

The Sketch Settings let you name the Sketch, set the Tempo and Time Signature, as well as configure Global Quantize.

To open Sketch Settings:

- Tap the Sketch Name, Tempo, or Time Signature in the toolbar.



Song Settings

Sketch Name Type the name you want for the open Sketch.

Tempo Type or tap the tempo you want to use for the open Sketch.

Time Signature Tap 3/4 or 4/4 to set the Time Signature for the open Sketch.

Global Quantize Select the rhythmic value for global quantization of MIDI.

Swing Adjust to quantize with swing from 0 to 100%.

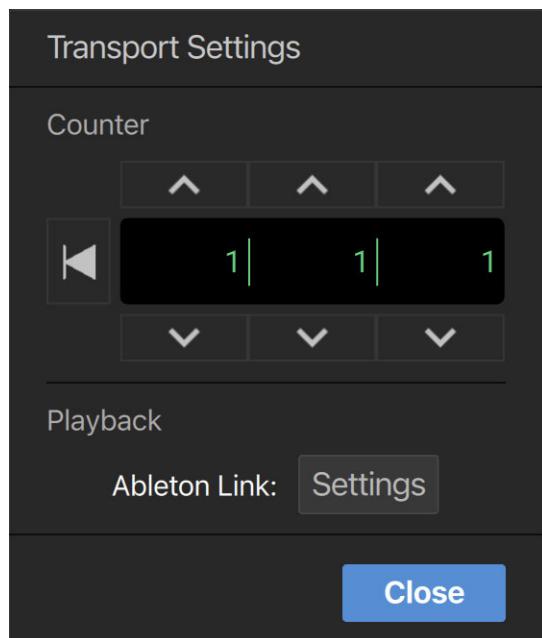
Close Tap Close to save your changes and close the Sketch Settings.

Transport Settings

The Transport Settings let you set the playback start location. You can also access the Ableton Link settings here.

To open the Transport Settings:

- Tap the Counter.



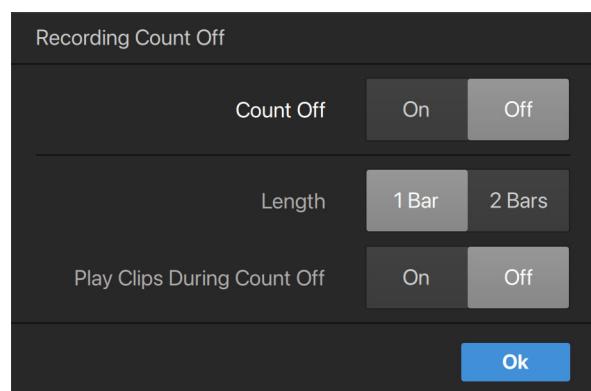
Transport Settings

Recording Count Off Settings

The Recording Count Off settings let you configure a click count off for recording clips.

To open the Record Count Off settings:

- Tap the Counter.



Song Settings

Count Off Tap On or Off to enable or disable count off.

Length Tap 1 Bar or 2 Bars for the count off Length.

Play Clips During Count Off Tap On or Off to enable or disable playback of other clips in the same Scene during recording.

OK Tap OK to save your settings and close the window.

Creating a New Sketch

Pro Tools Sketch uses the iPadOS file management system for creating new Sketches.

To create a new Sketch:

- 1 Launch Pro Tools Sketch. It opens with the last opened Sketch.
- 2 Close the open Sketch.
- 3 Tap Create Document.

A new Sketch file is created at that location and opens in the Pro Tools Sketch app.

Auto-backup

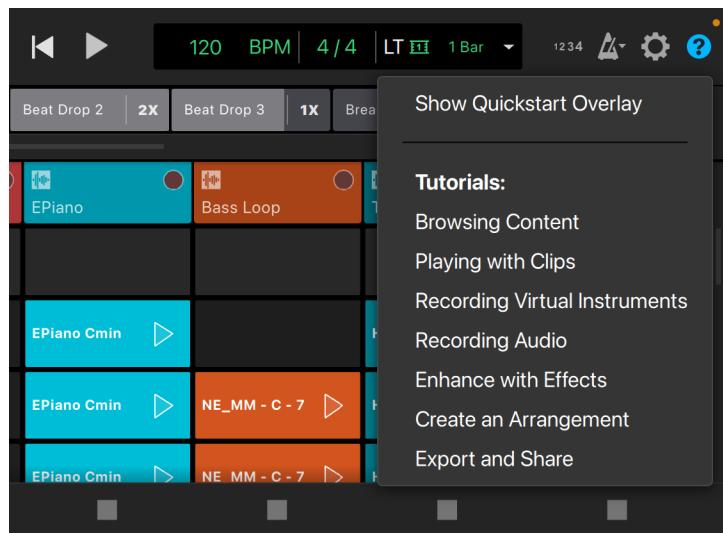
If you are working on a Sketch and you close the app without saving it, your Sketch is restored when you next launch the app.

Sketch Help

Sketch provides a Quickstart Overlay to orient you to the user interface. You can also access a series of brief video tutorials to familiarize yourself with common music creation workflows using Sketch.

To access Sketch tutorials:

- 1 Tap the ? icon in the upper-right corner of the Sketch window.
- 2 Select the desired tutorial topic.



Sketch Help menu

To show the Quickstart Overlay:

- 1 Tap the the ? icon in the upper-right corner of the Sketch window.
- 2 Tap Show Quickstart Overlay.
- 3 Tap Close to hide the Quickstart Overlay.



Quickstart Overlay shown

Clips

Media Browser

Tap the Media Browser icon to reveal the Media Browser on the left of the screen.

Media Browser icon



Media Browser

Sound Library

Pro Tools Sketch comes with a full library of sounds and MIDI, including audio loops and one shots, and MIDI patterns.

Loops

The audio loops included with Pro Tools Sketch are available in the Loops directory of the Sound Library tab.

MIDI

The MIDI sequences included with Pro Tools Sketch are available in the MIDI directory of the Sound Library tab.

Browse

Tap the Browse tab to navigate your iPad or cloud storage for audio and MIDI files. You can drag and drop any audio or MIDI file to Pro Tools Sketch from any accessible location.

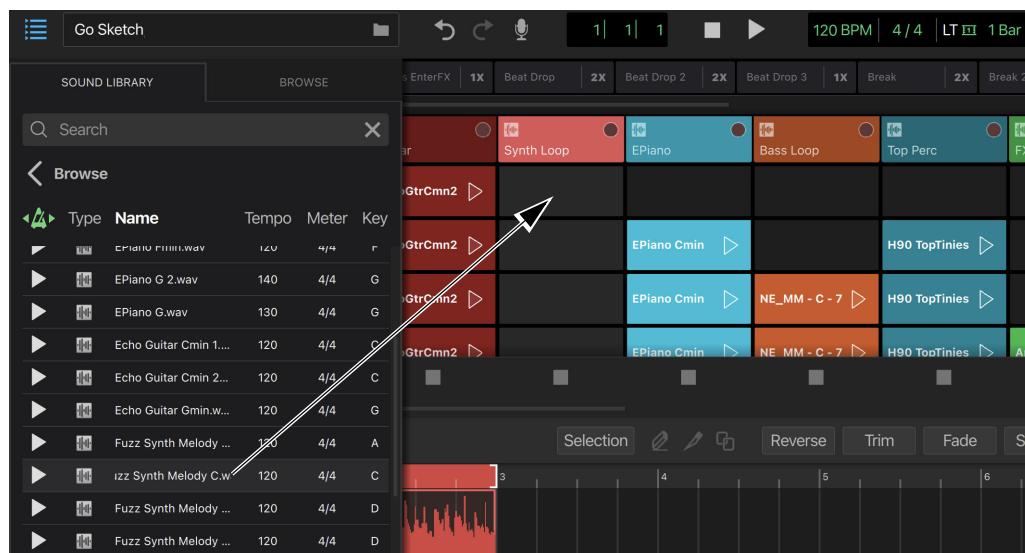
Play/Stop

The Play/Stop button lets you audition clips before importing them.

Volume

Tap and drag the Volume slider left or right to decrease or increase the audition volume for clips in the Media Browser.

Adding Clips to Sketch



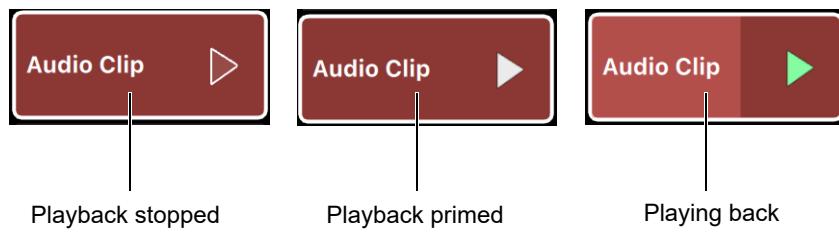
Drag and drop from Media browser to a clip cell on an audio track

Drag and drop to an empty Clip cell to add a clip to an existing track or to an empty space to create a new track (an Instrument track for MIDI clips or an audio track for audio clips) with the new clip in the first cell.

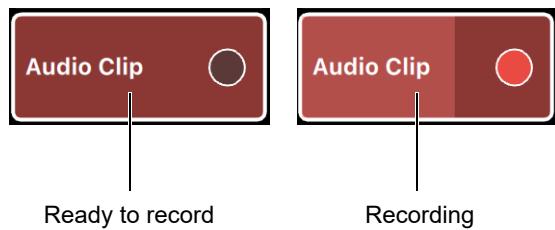
 With the Sketch window in Pro Tools, you can also drag and drop from the Clips List or from a Workspace browser. Likewise, you can drag and drop Clips, Scenes, or an Arrangement from the Sketch window to the timeline in the Pro Tools Edit window.

Clip State Indicators

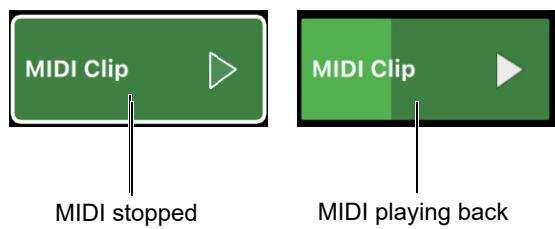
Clip Play icons change to indicate the various states for audio and MIDI playback and recording.



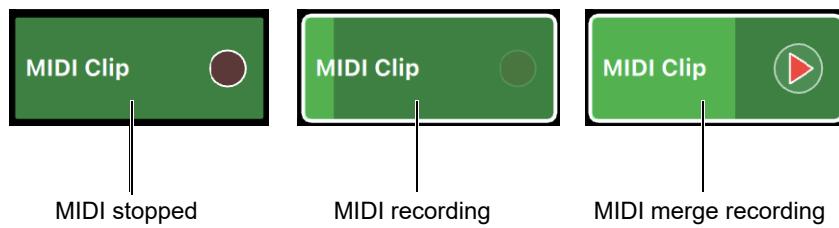
Audio Clip playback state indicators



Audio Clip recording state indicators



MIDI Clip playback state indicators



MIDI Clip playback state indicators

Playing Back Individual Clips

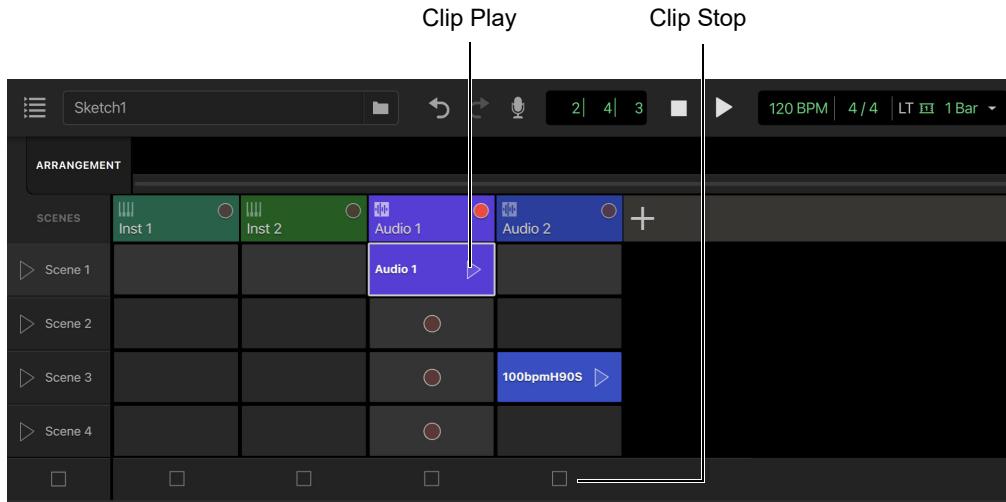
You can play back individual clips in your Sketch.

To playback any individual clip, do one of the following:

- Tap the Play icon on the clip you want.
- Tap the Play icon in the Editor for the selected clip.

To stop playback of any clip:

- Tap the Stop button beneath the track on which the clip is playing back.
- Tap the Stop button in the clip Editor.



Clip Play and Stop icons on tracks and in the Editor

Recording Audio Clips

Pro Tools Sketch lets you record audio clips using the built-in microphone on your iPad or you can use a USB audio interface with your iPad.

A Bluetooth audio interfaces are not supported for audio recording due to the inherently high latency. However, Bluetooth speakers and headphones are fine for monitoring audio output.

To record audio clips:

- 1 Connect and configure your USB audio interface for use with your iPad (refer to the manufacturer's documentation). You can also use the built-in microphone on your iPad.

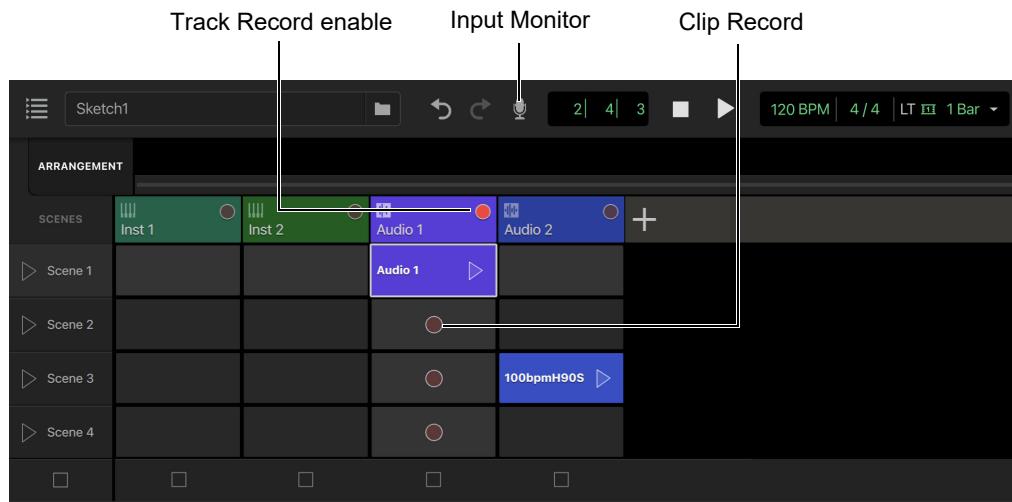
[i] For more information about Pro Tools Sketch audio settings, including Input monitor volume control and device settings, see [Preferences](#).

- 2 Tap Input Monitor to hear your audio source during recording.
- 3 Tap Track Record enable on an audio track.
- 4 Tap Record on the Clip or Cell where you want to record audio.

Recording starts immediately. However, if you are at a counter position between Launch Timing points, then recording starts at the next timing point.

Record into an empty clip cell to record for an indefinite length (see [Empty Clips](#)).

Record into an existing empty clip with defined boundaries to record for the duration of this clip. You cannot record into and overwrite audio in an existing clip.



Recording an audio clip

- 5 When you are finished recording, tap Stop. Recording stops automatically if it was made into a clip with pre-defined length. For information on the clip length, see [Clip Properties](#).

You can view the audio you recorded in the Audio Clip Editor.

Recording MIDI Clips

With Pro Tools Sketch, you can record MIDI clips using a Bluetooth or USB MIDI controller with your iPad, or using the on-screen keyboard of the Virtual Instrument or in the MIDI Editor. Pro Tools Sketch automatically supports merge record into existing MIDI clips.

To record MIDI clips:

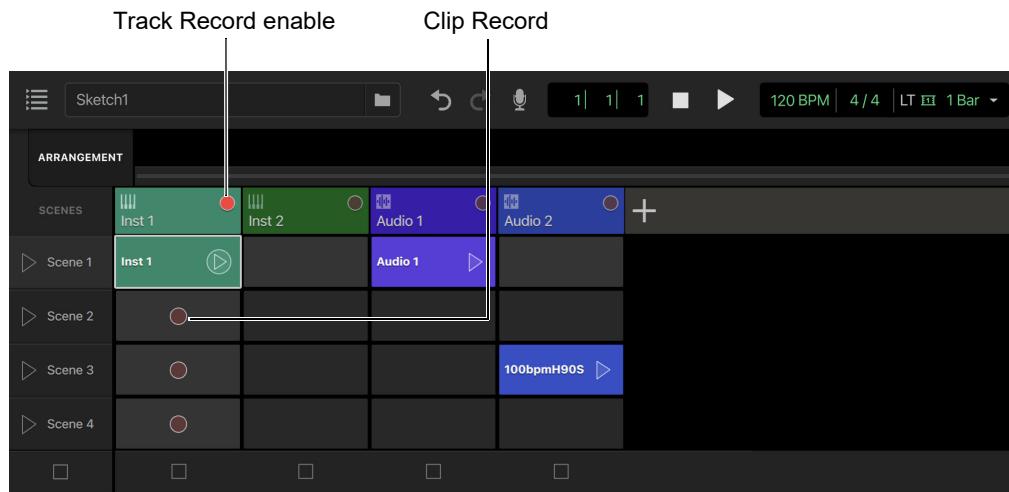
- 1 (Optional) Connect and configure your Bluetooth or USB MIDI controller for use with your iPad (refer to the manufacturer's documentation).

 For more information about Pro Tools Sketch MIDI settings, including enabling or disabling MIDI devices, see [Preferences](#).

- 2 Tap Track Record enable on an Instrument track.
- 3 Tap Clip Record on the clip cell where you want to record MIDI.

Recording starts immediately. However, if you are at a counter position between Launch Timing points, then re-recording starts at the next timing point.

Record into an empty clip cell to record for an indefinite length (see [Empty Clips](#)). Record into an existing MIDI clip to record for the duration of the existing clip—recorded MIDI merges with the existing MIDI in the clip.



Recording a MIDI clip

- 4 Play your Bluetooth or USB MIDI controller. (You can also tap keys on the on-screen keyboard in Track view or Editor view).
- 5 When you are finished recording, tap Stop.

You can view the MIDI you recorded in the MIDI Clip Editor.

Empty Clips

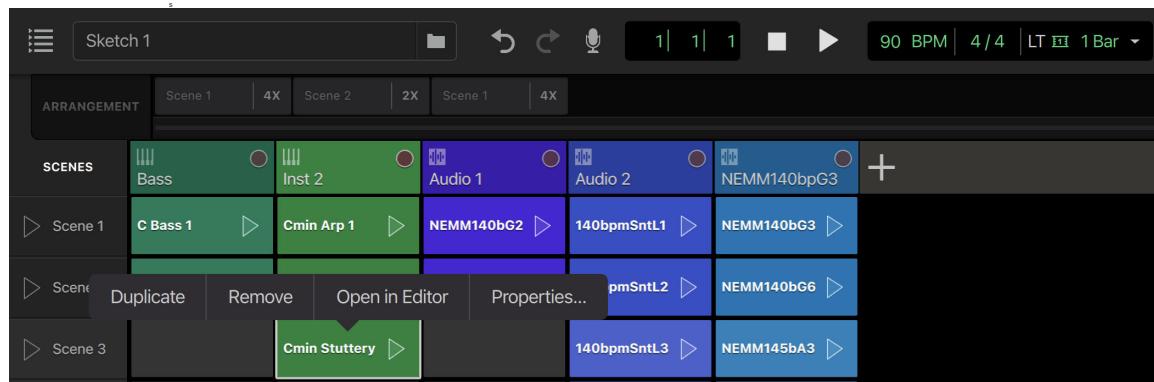
Empty clips are useful for recording new audio and MIDI.

To create an empty clip with defined boundaries:

- 1 Double-tap an empty clip cell.
- 2 Specify the Length of the clip in Clip Properties or in the Editor.

Clip Menu

The Clip menu provides commands for duplicating and removing clips, opening clips in the Editor, and editing Clip Properties.



Clip menu

Duplicate Clip

To duplicate a clip:

- 1 Tap to select the clip, then tap again for the Clip menu.
- 2 Tap Duplicate.

The selected clip is duplicated in the next empty clip cell on the track.

Remove Clip

To remove a clip:

- 1 Tap to select the clip, then tap again for the Clip menu.
- 2 Tap Remove.

The selected clip is removed from the track.

Open in Editor

To open a clip in the Editor, do one of the following:

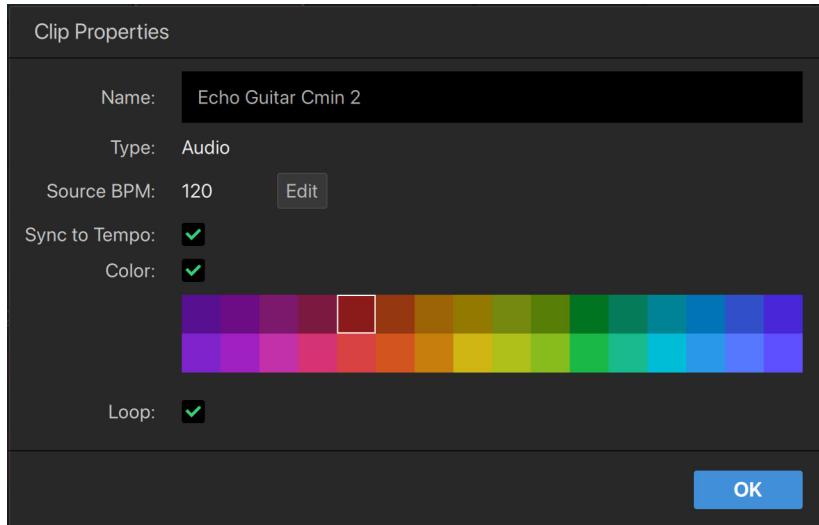
- Tap to select the clip, then tap again for the Clip menu and tap Open in Editor.
- Double-tap the clip.

The selected audio or MIDI clip opens in the Editor tab.

Clip Properties

To edit the properties for a clip:

- 1 Tap to select the clip, then tap again for the Clip menu.
- 2 Tap Properties.
- 3 Make the changes you want in the Clip Properties window.
- 4 Tap OK.



Clip Properties

Name Type the name you want for the clip.

Type Displays the Clip Type: AUDIO or MIDI.

Source BPM (Audio Clips Only) Displays the BPM for the source clip. Tap Edit to change.

Sync To Tempo Enable (or disable) to sync the clip to the Sketch tempo.

Color Enable (or disable) to show the selected clip color. Tap in the color palette to select the color you want for the clip.

Loop When enabled (the default setting) the clip repeats during playback. When disabled, the clip plays once only (also known as “one-shot”).

Scenes and Arrangement

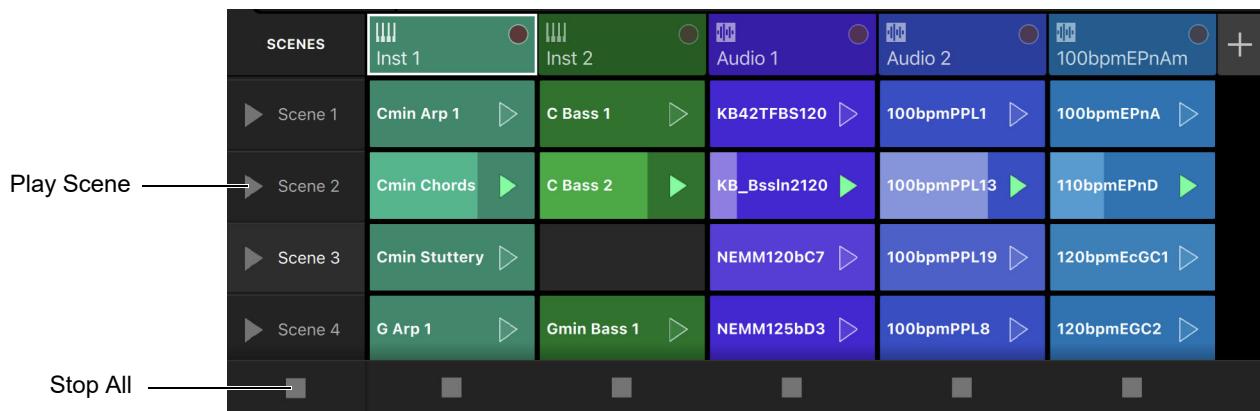
Clips on tracks can be played back all together in a Scene. A Scene is a row of clips in the Clip Launcher. Scenes can be ordered in an Arrangement, and each Scene can be set to repeat playback by a specified number of times. For example, in an Arrangement you can have Scene 1 play four times and then move to playing back Scene 5 two times, and so on. Scenes can be ordered in an Arrangement however you want: Scene 5 x2, Scene 3 x4, Scene 8 x1, and so on.

Scenes

Scenes are rows of clips that can be played back all together.

To play back a Scene:

- Tap the Play icon for the Scene.



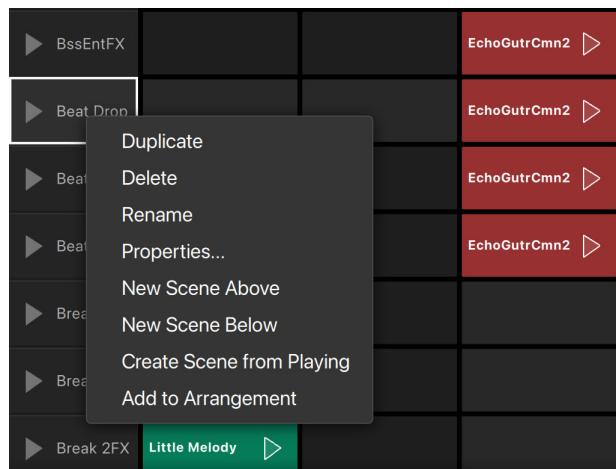
Scene Play and Stop All icons

To stop playback of a Scene:

- Tap the Stop All icon at the bottom of the Scenes column. This stops playback of the Scene and any other clips that may be playing back on other tracks (and in other Scenes).

To duplicate a Scene:

- 1 Tap to select the Scene you want in the left-hand column, then tap again for the Scene menu.



Scene menu

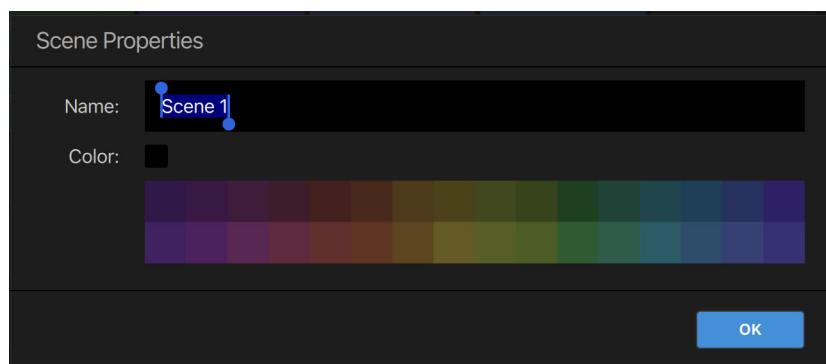
- 2 Tap Duplicate.

To delete a Scene:

- 1 Tap to select the Scene you want in the left-hand column, then tap again for the Scene menu.
- 2 Tap Delete.

To change Scene Properties:

- 1 Tap to select the Scene you want in the left-hand column, then tap again for the Scene menu.
- 2 Tap Properties.



Scene Properties

- 3 Type a new Name for the Scene if desired.
- 4 Tap Color to select a color for the Scene and then tap the color you want in the color palette.
- 5 Tap OK.

To add a new Scene above another Scene:

- 1 Tap to select the Scene you want in the left-hand column, then tap again for the Scene menu.
- 2 Tap New Scene Above.

To add a new Scene below another Scene:

- 1 Tap to select the Scene you want in the left-hand column, then tap again for the Scene menu.
- 2 Tap New Scene Below.

To create a new Scene from clips playing on different tracks:

- 1 Start playback of clips on different tracks and Scenes that you want to duplicate on the same tracks, but into a new Scene.
- 1 Tap to select the Scene you want in the left-hand column, then tap again for the Scene menu.
- 2 Tap Create Scene from Playing.

To add a Scene to the Arrangement:

- 1 Tap to select the Scene you want in the left-hand column, then tap again for the Scene menu.
- 2 Tap Add to Arrangement.

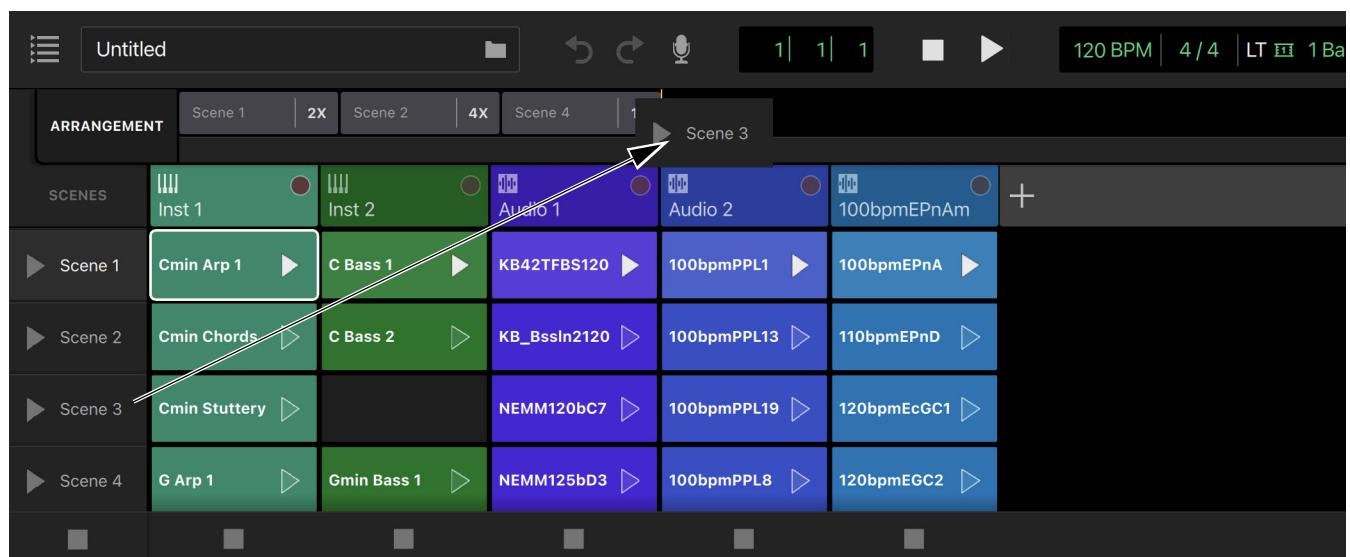
Arrangement

Pro Tools Sketch lets you create an Arrangement of different Scenes that you can set up like a song. You can export the Arrangement as a new audio file.

Add Scene

To add a Scene to the Arrangement, do one of the following:

- Select the Scene you want and tap Add to Arrangement in the Scene menu.
- Drag and drop a Scene from the left-most column up into the Arrangement.



Adding a Scene to the Arrangement

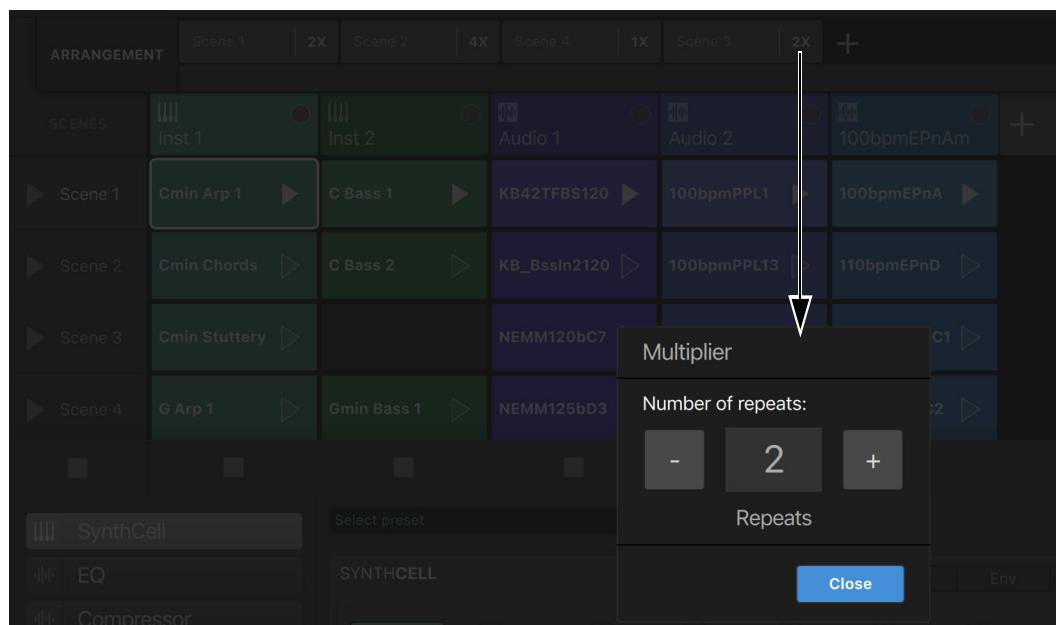
To reorder Scenes in the Arrangement:

- In the Arrangement, drag and drop a Scene to a new location in the Arrangement.

Scene Repeat

To repeat a Scene in the Arrangement:

- 1 Tap the Scene Multiplier to the right of the Scene in the Arrangement.



Setting the number of repeats of a Scene in the Arrangement

- 2 Tap + to increase the number of times that you want the Scene to repeat during playback of the Arrangement, or tap – to decrease the number of times that you want the Scene to repeat during playback of the Arrangement. 64 is the maximum number of repeats for a Scene in the Arrangement.

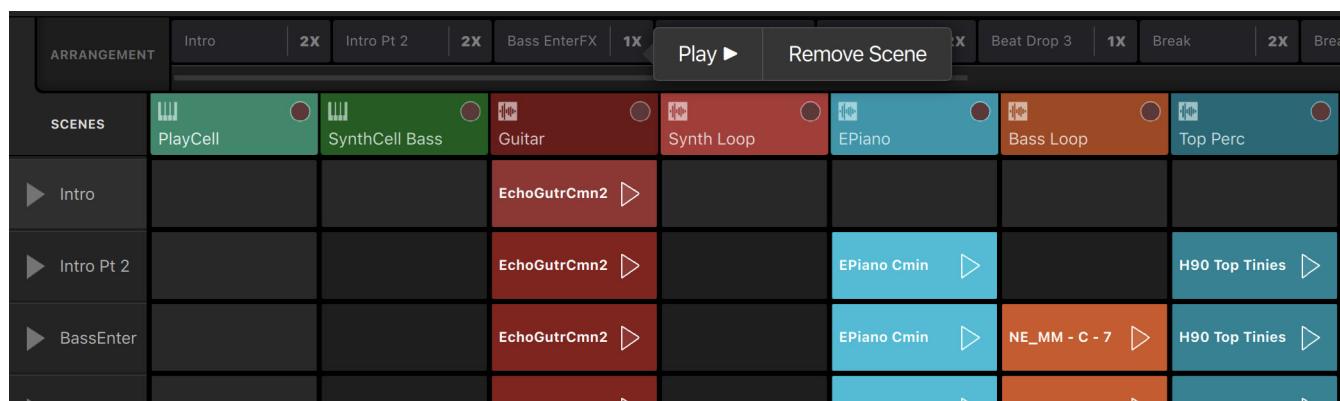
- 3 Tap Close.

 You can also add to the number of repetitions by dragging a scene onto the scene multiplier for the same scene in the Arrangement.

Play from Scene in Arrangement

To start playback from any Scene in the Arrangement:

- 1 Tap the Scene in the Arrangement from where you want to start playback
- 2 Tap Play.

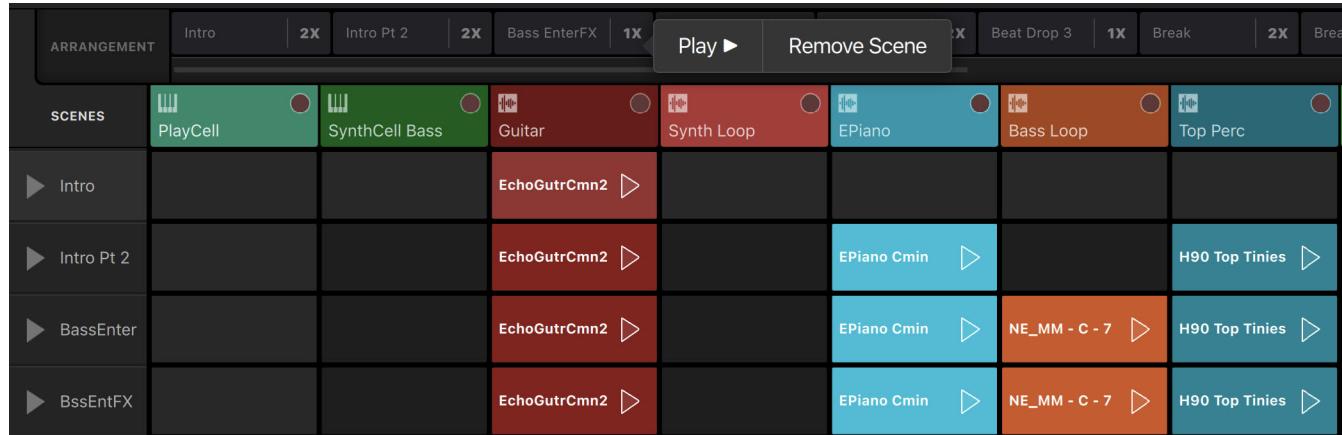


Playing back from a Scene from the Arrangement

Remove Scene

To remove a Scene from the Arrangement:

- 1 Tap the Scene in the Arrangement that you want to remove.
- 2 Tap Remove Scene.

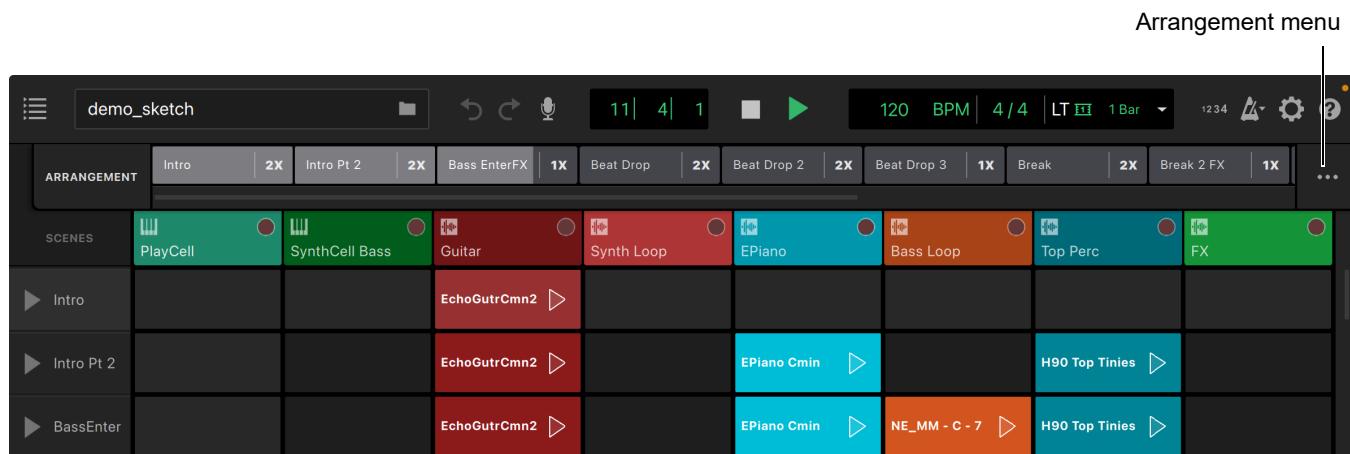


Removing a Scene from the Arrangement

Export Arrangement

To export the current Arrangement from your Sketch as a new audio file:

- 1 Tap the Arrangement menu.



Arrangement menu

- 2 Tap Export Arrangement.
- 3 Navigate to the location where you want to save your Arrangement.
- 4 Type a name for the Arrangement.
- 5 Navigate to where you want to save your Arrangement.
- 6 Tap Move.

The audio content of the Arrangement is exported to a temporary directory when you tap Export Arrangement, then when you tap Move, it is moved to the specified location.

Clear All

To clear all Scenes from the Arrangement:

- 1 Tap the Arrangement menu.
- 2 Tap Clear All.

Tracks

Tracks in Sketch consist of columns of MIDI or audio clip cell. Each track provides its own mixer controls and real-time effects processing for all clips on the track. Audio and Instrument tracks both have three effects inserts. Instrument tracks provide virtual instruments (PlayCell and SynthCell) for MIDI playback on the first insert on the track.



Track tab, audio track shown

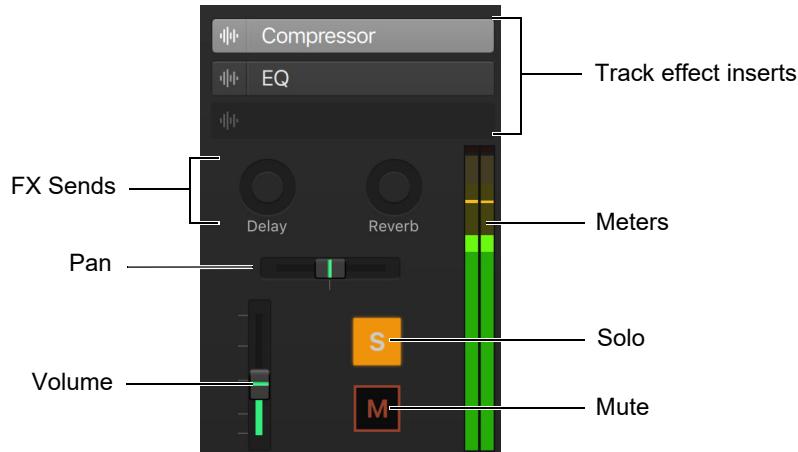


Track tab, Instrument track shown

Track Controls

To show track controls:

- 1 Tap the track header for the track you want.
- 2 Tap the Track tab at the bottom left. (Tap the tab again to hide the track controls.)



Track controls

 You can also double-tap a track header to simultaneously select the track and open the Track tab.

Volume Fader

Touch and drag up or down to adjust the track volume.

Pan

Touch and drag left or right to adjust the stereo panning.

Solo

Tap S (solo) to solo the track. (Tap it again to unsolo the track.)

Mute

Tap M (mute) to solo the track. (Tap it again to unmute the track.)

Meters

The vertical stereo meters show the track output level. The clip indicators light red when the signal clips.

Effects Sends

Adjust the effects sends to bus signal to the global effects (see [Global FX](#)).

Delay

Adjust the Delay dial to send signal from the track to the Global Delay.

Reverb

Adjust the Reverb dial to send signal from the track to the Global Reverb.

Track Effects and Virtual Instruments

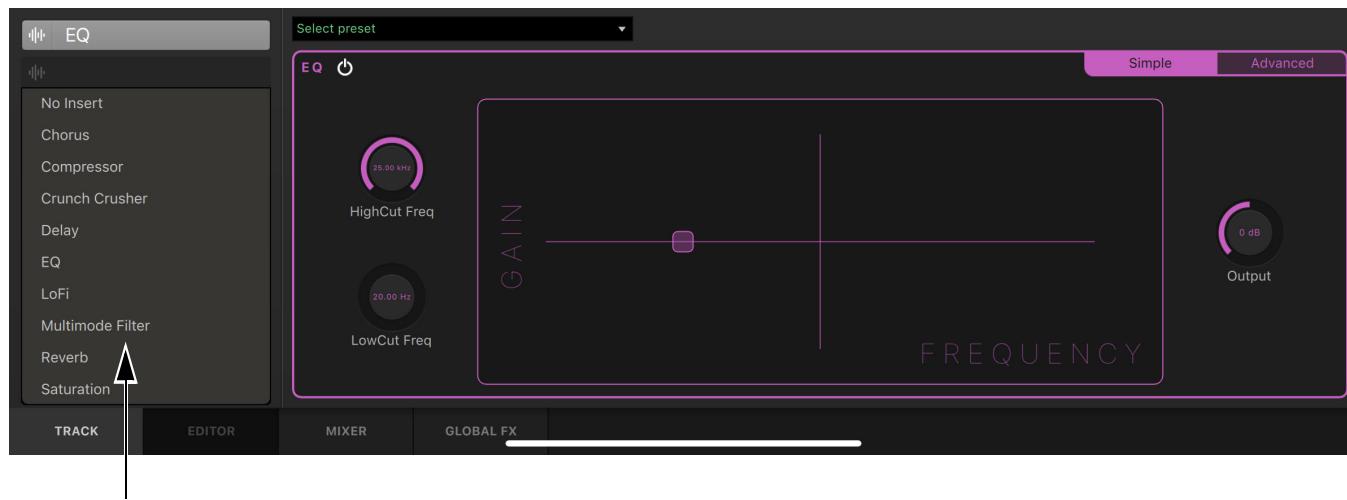
Each track provides three inserts for track effects (with a serial signal path from top to bottom). Instrument tracks provide virtual instruments (PlayCell and SynthCell) for MIDI playback on the first insert on the track. Pro Tools Sketch includes the following track effects:

- Chorus
- Compressor
- Crunch Crusher
- Delay
- EQ
- LoFi
- Multimode Filter
- Reverb
- Saturation

 For complete descriptions of each effect, see [Effects](#).

To select a track effect:

- 1 Select the audio or Instrument track to which you want to add effects.
- 2 Tap the Track tab.
- 3 Tap the insert where you want to add an effect. For Instrument tracks, the first insert can only host a Virtual Instrument (PlayCell or SynthCell).
- 4 Tap the effect you want in the list. (To remove an effect, select No Insert.)



Adding a track effect

 You can tap and drag effects from one insert to another in either the Track view or the Mixer view. Dragging to an empty insert moves the effect. Dragging to an occupied insert swaps the inserts. In the Mixer view, you can also drag a Virtual Instrument to another on a different track to swap places.

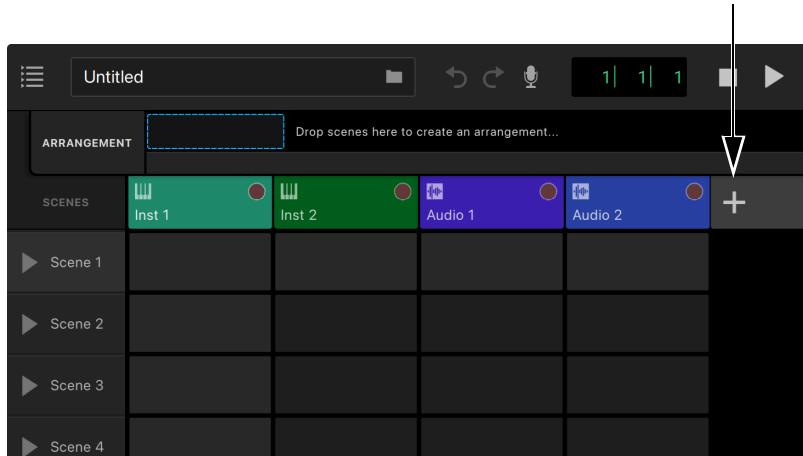
DnD effects from one insert onto another empty or non-empty insert to move or switch places; its also possible to move a VI onto another VI insert to switch places

Add a Track

You can add tracks by dragging and dropping an audio or MIDI clip from the Media Browser to blank space in the clips/tracks area or by tapping the + icon in the tracks header row.

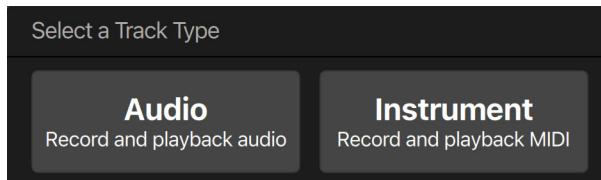
To add an empty track:

- 1 Tap the Add Track (“+”) icon in the tracks header row.



Add Track icon

- 2 Tap either Audio or Instrument to create a new track of the desired type.



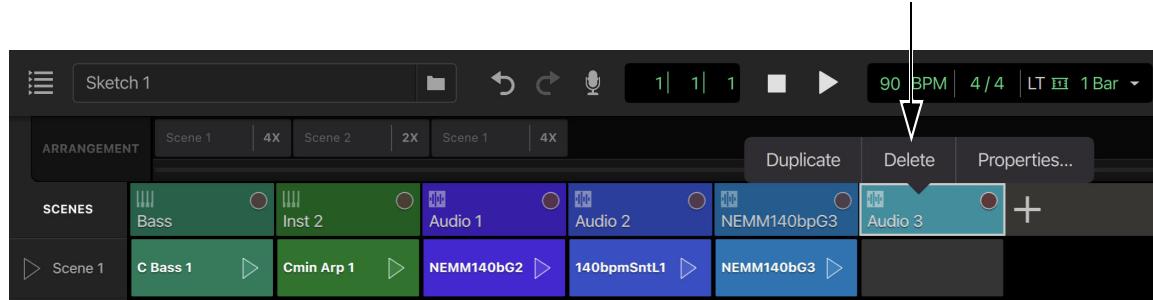
Select the track type

To create a new track with a clip from the Media Browser:

- 1 Tap the Media Browser icon.
- 2 Navigate to an audio or MIDI file in the Media Browser.
- 3 Locate the clip you want to add to a new track, and do one of the following:
 - Drag and drop it to empty space to the right of existing tracks.
 - Double tap the clip to create a new track with that clip.

For more information, see [Clips](#).

Duplicate or Delete a Track



Track menu

To duplicate a track:

- 1 Tap the track header to select the track you want.
- 2 Tap again for the Track menu.
- 3 Tap Duplicate.

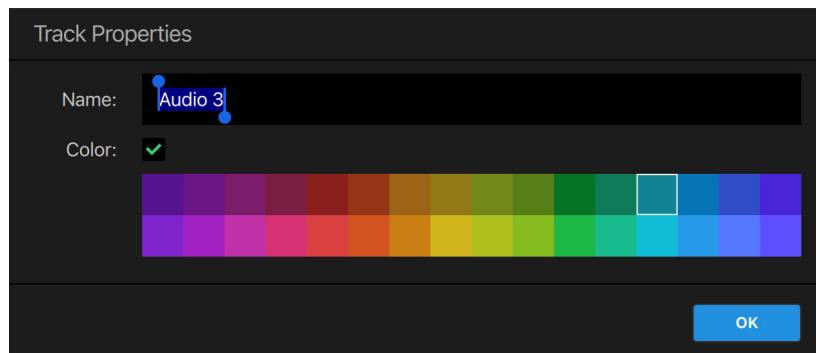
To delete a track:

- 1 Tap the track header to select the track you want.
- 2 Tap again for the Track menu.
- 3 Tap Delete.

Track Properties

To change Track properties:

- 1 Tap the track header to select the track you want.
- 2 Tap again for the Track menu.
- 3 Tap Properties.



Track Properties

- 4 Enter a new Track Name.
- 5 Enable (or disable) the Track Color option as desired.
- 6 Tap to select a Track Color if desired.
- 7 Tap OK.

Audio and MIDI Clip Editors

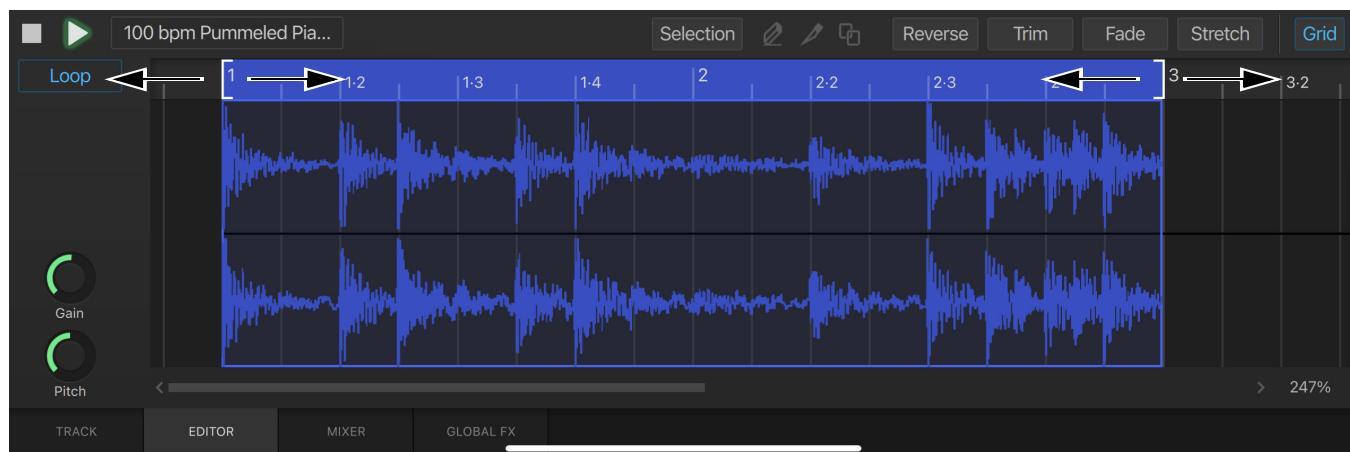
Pro Tools Sketch lets you edit selected audio and MIDI clips.

Adjust Clip Boundaries

You can adjust the clip boundaries for both audio and MIDI clips in the same way. Clip boundaries determine the playback duration of the clip. The beginning and ending clip boundaries can be independently moved left or right to reduce or extend the clip duration. When trimming clip boundaries, you can enable or disable Grid to have the clip boundaries snap to the grid or not.

To trim clip boundaries:

- 1 Do one of the following:
 - Tap to select the audio or MIDI clip you want to edit, then tap the Editor tab at the bottom of the window.
 - Tap to select the audio or MIDI clip you want to edit, then tap Open in Editor in the Clip menu.
 - Double-tap the clip you want to edit.
- 2 Tap Grid to enable or disable as desired.
- 3 Tap and drag the Start or End Clip Bracket left or right to adjust the clip boundaries.

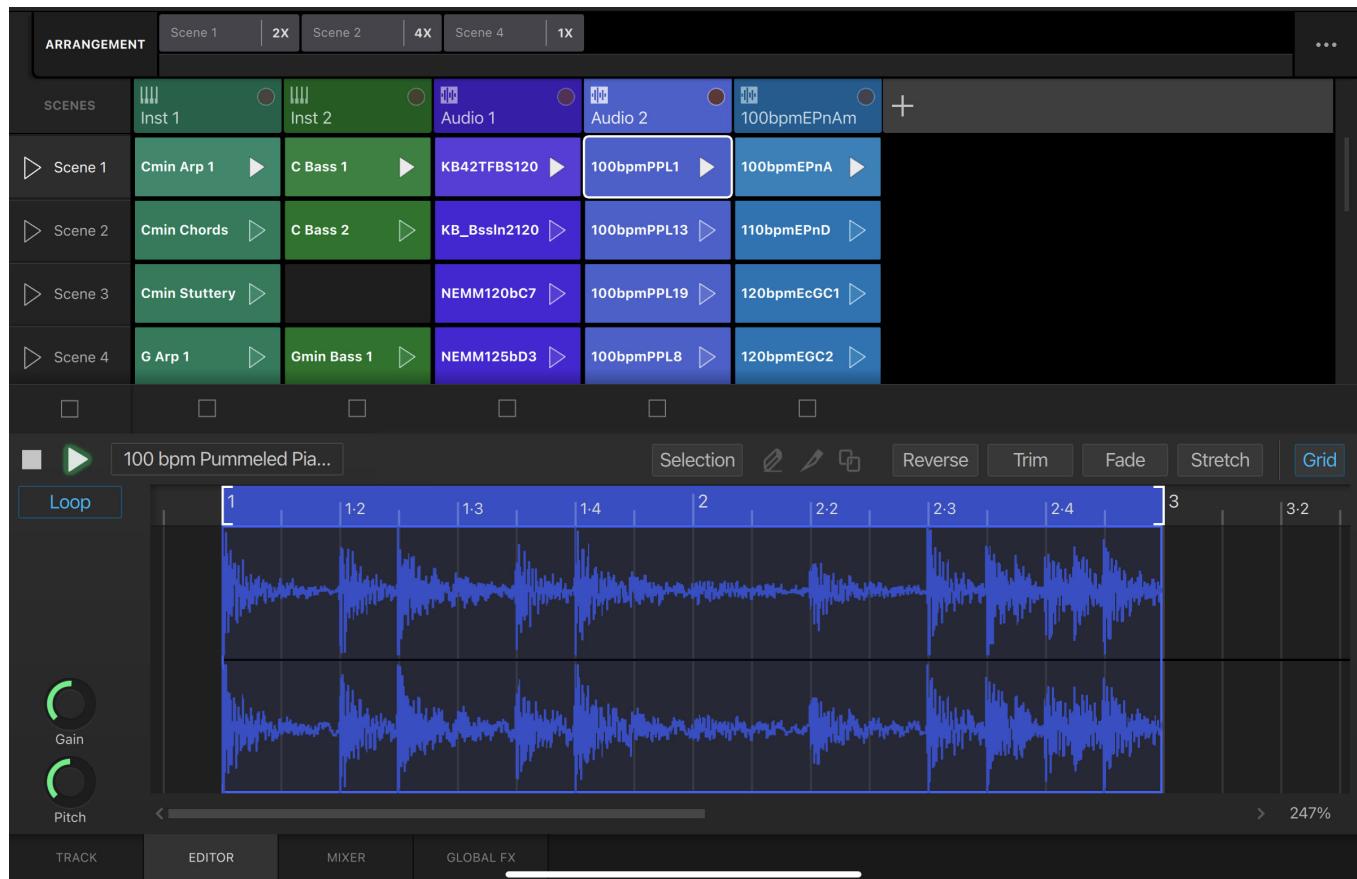


Editor tab, audio clip, editing clip boundaries

Audio Clip Editor

To open the audio clip editor, do one of the following:

- Tap to select the audio clip you want to edit, then tap the Editor tab at the bottom of the window.
- Tap to select the audio clip you want to edit, then tap Open in Editor in the Clip menu.
- Double-tap the clip you want to edit.



Editor tab, audio clip

Audio Clip Editor Controls

Transport

The Clip Editor transport controls let you start and stop playback of the selected clip.

Loop

Tap Loop so that it is lit to loop the clip. Tap again to disable looping.

Gain

Lets you adjust the clip gain from –INF to +24 dB.

Pitch

Lets you adjust the clip pitch from –24 to +24 semitones.

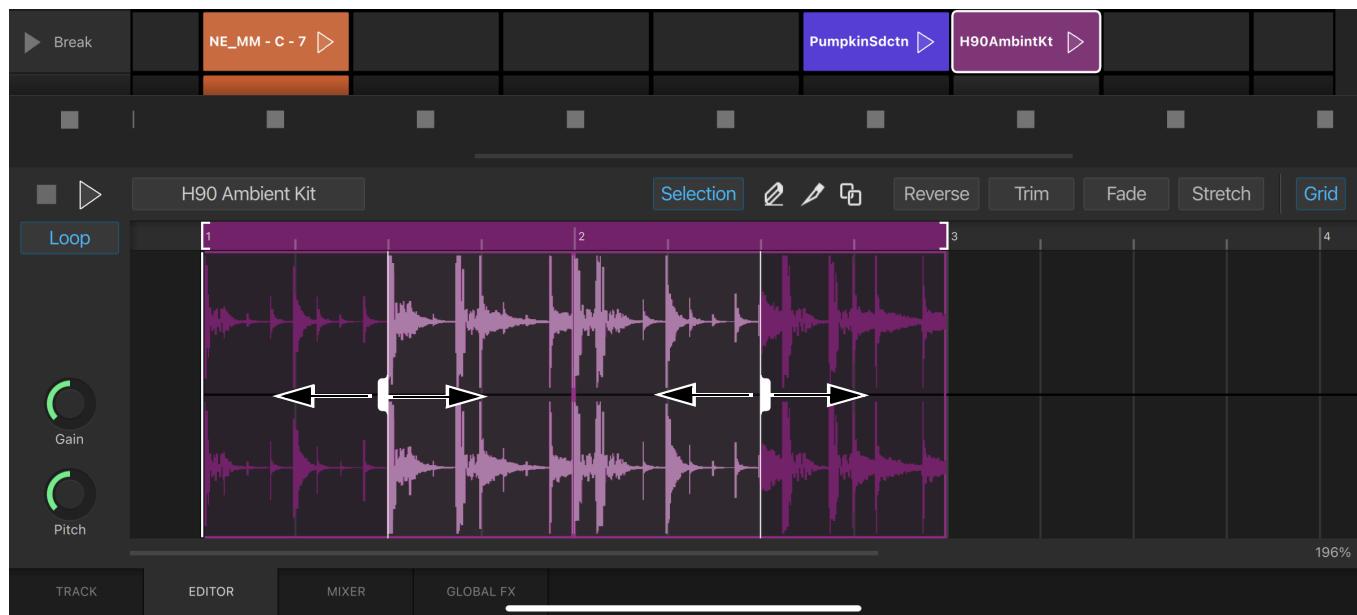
Name

Shows the clip name. Tap to open Clip Properties where you can change the clip name (see [Clip Properties](#)).

Selection

Enable Selection to show selection handles and enable the editing functions Erase, Slice, and Duplicate. Move the start and end markers of the selection to the desired range, then tap Erase, Slice, or Duplicate. Any changes are applied to the audio within the selected range.

Disable Selection to hide selection handles and disable the Erase, Slice, and Duplicate editing options.



Editor tab, Selection controls

Erase

If Selection is enabled, you can make a selection and tap Erase to clear the content of the selection.

Slice

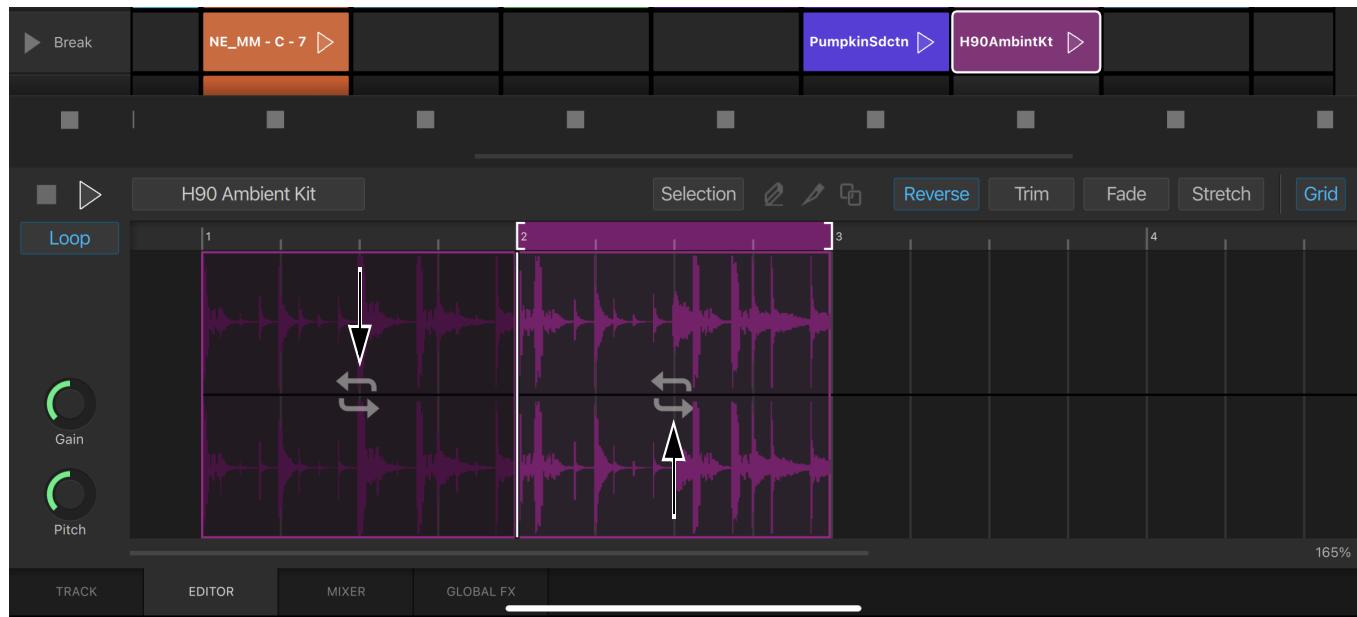
If Selection is enabled, you can make a selection and tap Slice (the scalpel icon) to create edit points at the selection boundaries. You can use these edit points to Erase, Duplicate, Reverse, Trim, Fade, or Stretch content between edit points.

Duplicate

If Selection is enabled, you can make a selection and tap Duplicate to duplicate the content of the clip or selection.

Reverse

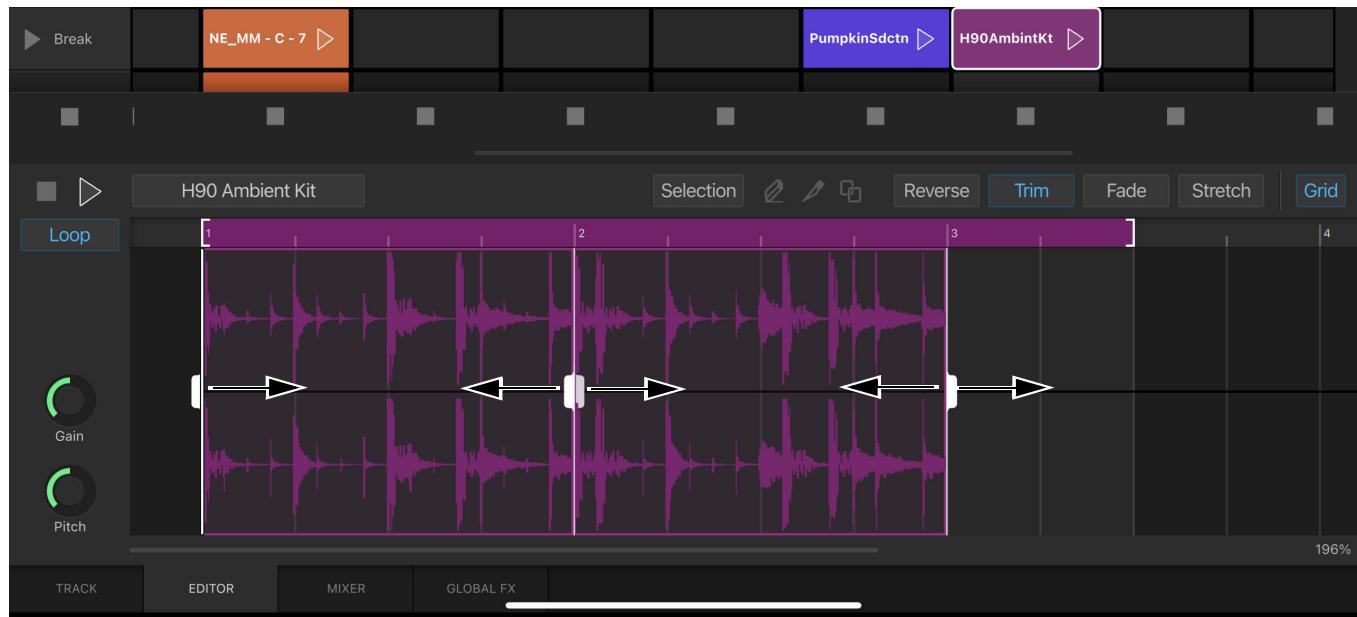
Tap Reverse to reverse the content of the clip or selection. You can reverse content between edit points.



Editor tab, Reverse controls (sliced clip)

Trim

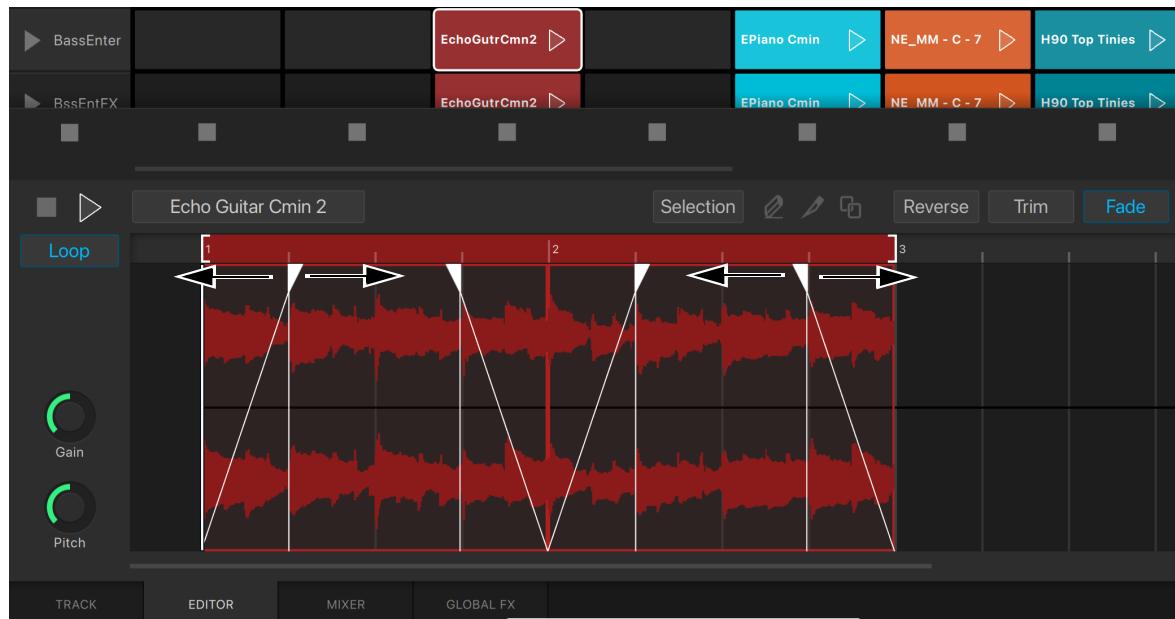
Tap Trim to trim the start and end of the clip or selection. You can also trim at edit points.



Editor tab, Trim controls (sliced clip)

Fade

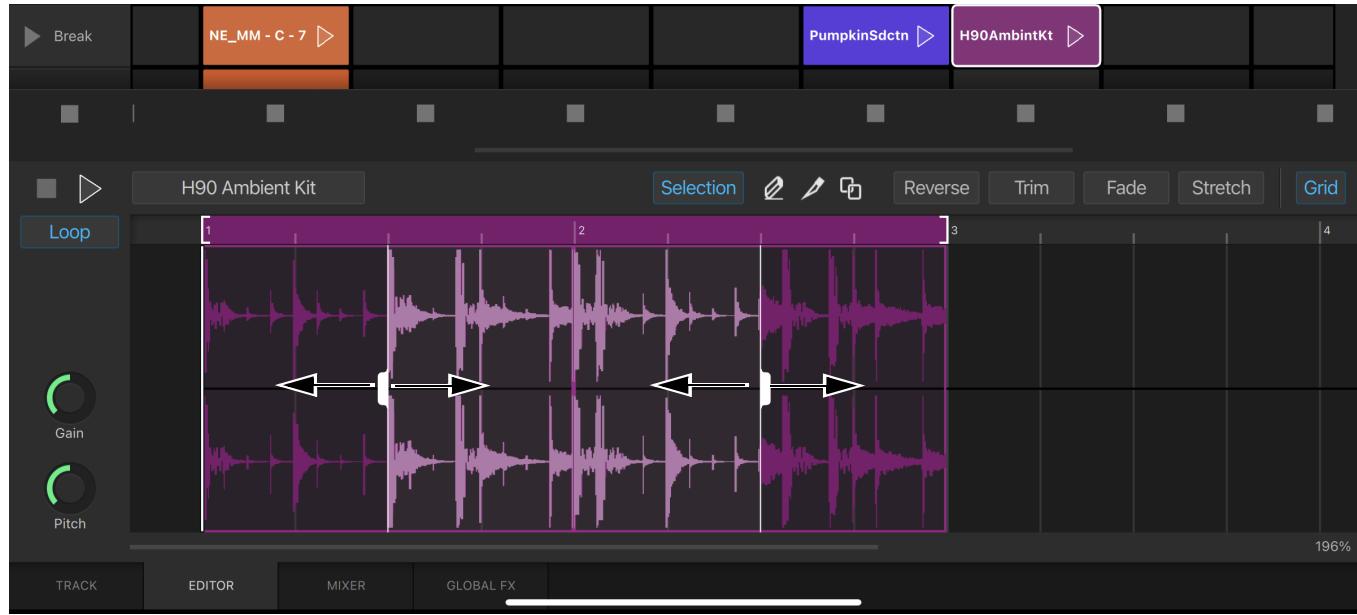
Tap Fade to fade in or fade out the start or end of the clip. You can also add fades at edit points.



Editor tab, Fade controls

Stretch

Tap Stretch to stretch or compress the start or end of the clip. You can also stretch content between edit points.



Editor tab, Stretch controls

Grid

Enable the Grid option to ensure that your changes to the location or duration of audio always snaps to the Grid. The Grid resolution changes based on your zoom. The more you zoom in, the finer the resolution.

To zoom in, touch with two pinched fingers and spread. To zoom out, touch with two spread fingers and pinch.

MIDI Clip Editor

To open the MIDI clip editor, do one of the following:

- Tap to select the MIDI clip you want to edit, then tap the Editor tab at the bottom of the window.
- Tap to select the MIDI clip you want to edit, then tap Open in Editor in the Clip menu.
- Double-tap the MIDI clip you want to edit.



Editor tab, MIDI clip

Transport

The Clip Edit transport controls let you start and stop playback of the selected clip.

Loop

Tap Loop so that it is lit to loop the clip. Tap again to disable looping.

Quantize

The Quantize options let you set the quantization parameters for MIDI notes in the clip.

Global or Local

Tap for the Quantize menu. Tap Global to follow the Global Quantize settings or tap the desired rhythmic value for local quantize (clip only). To view the Global Quantize settings, tap Show Global Quantize Settings (see [Sketch Settings](#)).

Strength

Adjust the Strength of the quantization applied to MIDI notes in the clip.

Swing

Adjust the amount of Swing applied to the quantization of MIDI notes in the clip. Note that Swing is unavailable if Quantize is set to Global.

Name

Shows the clip name. Tap to open Clip Properties where you can change the clip name.

Select All

Tap Select All to select all MIDI notes.

Trash

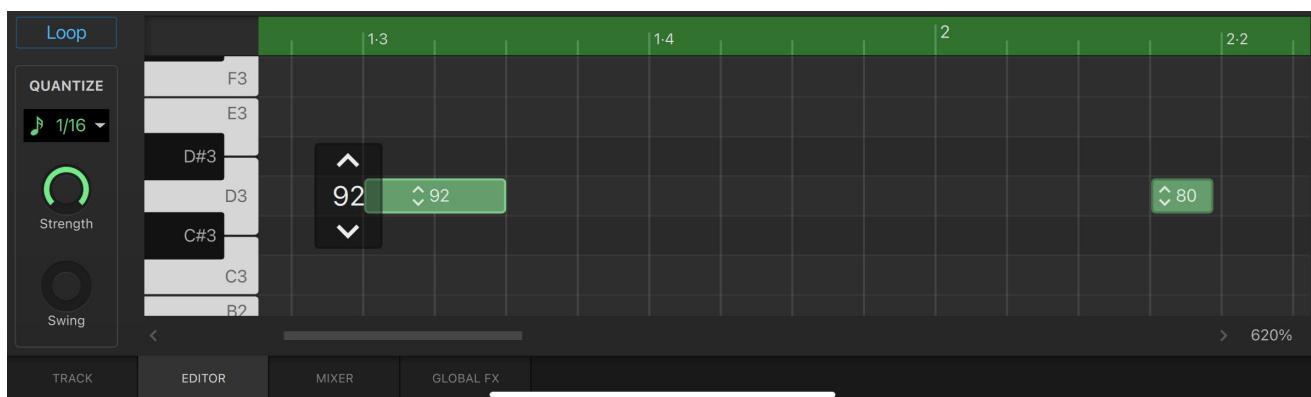
Tap the trash can icon to delete all selected MIDI notes.

Velocity

Enable the Velocity option to edit the velocity of MIDI notes in the editor. Tap to enable Velocity (tap it again to disable it). Note that to change the pitch, location, or duration of a MIDI note, the Velocity option must be disabled.

To edit the velocity of a MIDI note:

- 1 Tap to select the MIDI clip you want to edit.
- 2 Tap the Editor tab.
- 3 In the Editor pane, tap Velocity so that it is lit.
- 4 Locate the MIDI note you want to edit.
- 5 If necessary, touch with two pinched fingers and spread to zoom in.
- 6 Touch the MIDI note and drag up to increase its velocity, or drag down to decrease its velocity. The velocity value is shown on the note.



Changing the velocity of a MIDI note

Grid

Enable the Grid option to ensure that your changes to the location or duration of MIDI notes always snaps to the Grid. The Grid resolution changes based on your zoom. The more you zoom in, the finer the resolution (up to a point).

 To zoom in, touch with two pinched fingers and spread. To zoom out, touch with two spread fingers and pinch.

Editing MIDI Notes

You can edit the pitch, location, and duration of MIDI notes in the MIDI Clip Editor.

To add a MIDI note:

- Double-tap on blank space in the editor where you want to add the note.

 To add a MIDI note in the Sketch window in Pro Tools, double-click on blank space in the editor where you want to add the note.

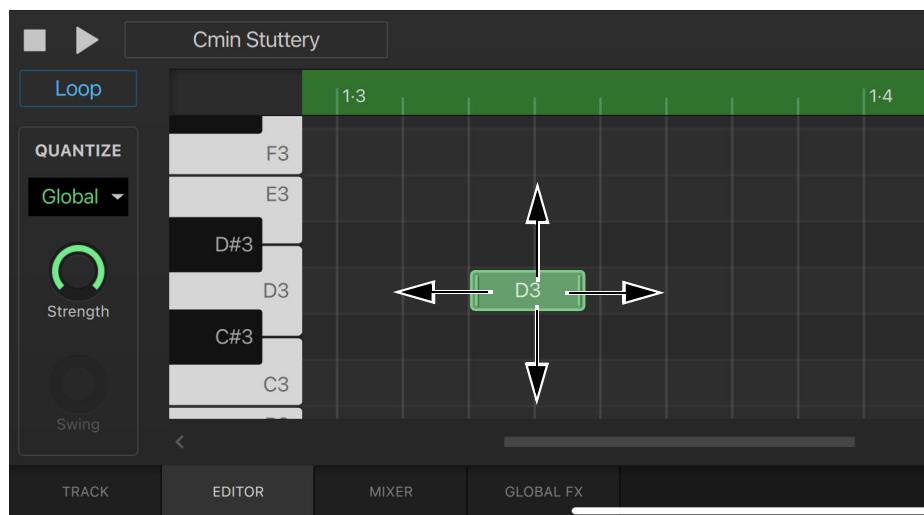
To delete a MIDI note:

- Double-tap the note you want to delete.

 To delete a MIDI note in the Sketch window in Pro Tools, double-click the note you want to delete.

To change the pitch or location of a MIDI note:

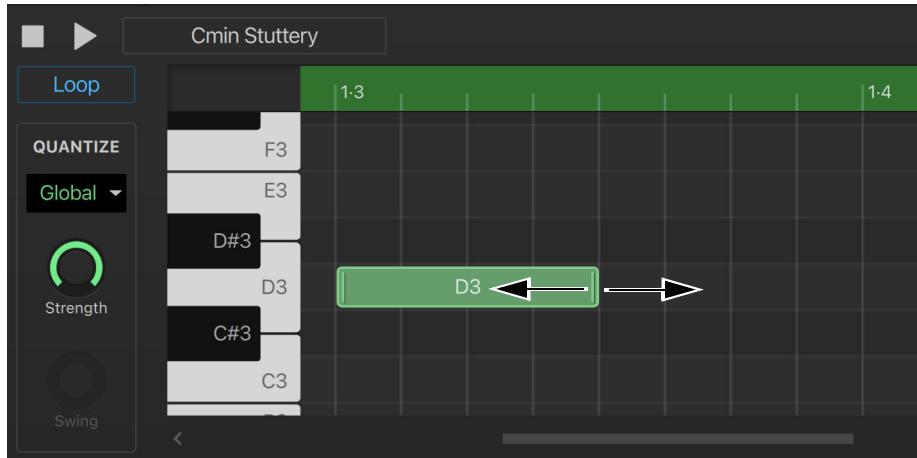
- Select the MIDI clip you want to edit.
- Ensure that the Velocity option is disabled.
- Locate and press the note you want to edit and do the following.
 - Touch and drag the note up or down to change the pitch.
 - Touch and drag the note left or right to change the location.



Changing the pitch or location of a MIDI note

To change the duration of a MIDI note:

- 1 Select the MIDI clip you want to edit.
- 2 Ensure that the Velocity option is disabled.
- 3 Zoom in so that you can tap and drag either the beginning or the end of the note.
- 4 Touch and drag the end of the note left or right to shorten or lengthen the note.



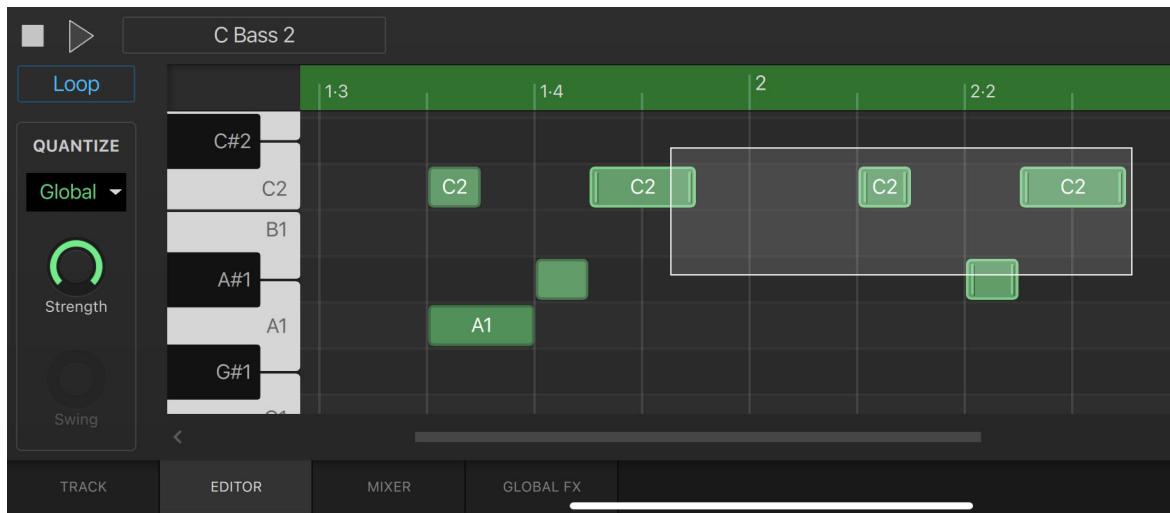
Changing the duration of a MIDI note

Editing Multiple Selected Notes

You can make a marquee selection to affect multiple notes at once.

To make a marquee selection in the MIDI editor:

- 1 Tap and hold into an empty space in the MIDI editor.
- 2 Move your finger and hover over the area you want to select.

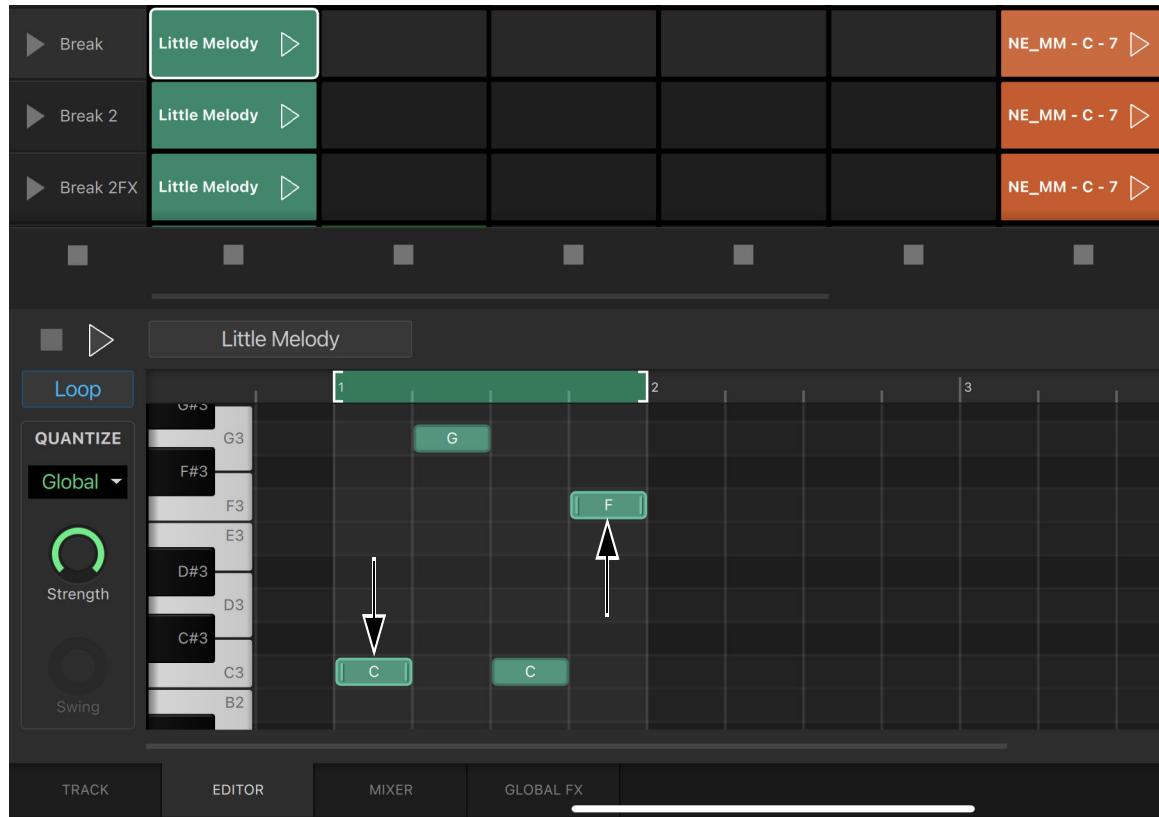


Making a marquee selection in the MIDI Editor

Any and all MIDI notes touched by the marquee selection are selected and can be edited all together. However, you can only delete MIDI notes one at a time.

To selecting multiple individual notes:

- 1 Tap and hold with one finger on a note.
- 2 With a second finger, tap all of the notes you want to include into the selection.



Selecting individual notes in the MIDI Editor

Mixer

Tap the Mixer tab to show the Mixer pane. The Mixer provides master controls, and level meters and controls for each track in your Sketch.

Mixer Controls



Mixer tab

Master Controls

Sketch provides a Master section on the Mixer tab.

Main Volume Controls the overall output volume of the Sketch and displays stereo master meters.

Output Limiter Toggle Switches the Limiter ON/OFF. The Output Limiter keeps the main output signal from clipping.

Click Volume Lets you adjust the volume of the metronome.

Track Type

A keyboard icon indicates an Instrument track and an audio waveform icon indicates an audio track.

Track Color

The track color can be set in the Track Properties (see [Track Properties](#)).

Track Record Enable

Tap the Record Enable icon in the right of the color bar to record enable the track (see [Recording MIDI Clips](#) and [Recording Audio Clips](#)).

Volume Fader

Touch and drag up or down to adjust the track volume.

Pan

Touch and drag left or right to adjust the stereo panning.

Solo

Tap S (solo) to solo the track. (Tap it again to unsolo the track.)

Mute

Tap M (mute) to solo the track. (Tap it again to unmute the track.)

Meters

The vertical stereo meters show the track output level. The clip indicators light red when the signal clips.

Effects Sends

Adjust the effects sends to bus signal to the global effects (see [Global FX](#)).

Delay

Adjust the Delay dial to send signal from the track to the Global Delay.

Reverb

Adjust the Reverb dial to send signal from the track to the Global Reverb.

Effects and Virtual Instruments Inserts

Each track provides three inserts for track effects (with a serial signal path). MIDI tracks use virtual instruments (PlayCell and SynthCell) for MIDI playback on the first insert on the track. Pro Tools Sketch includes the following track effects:

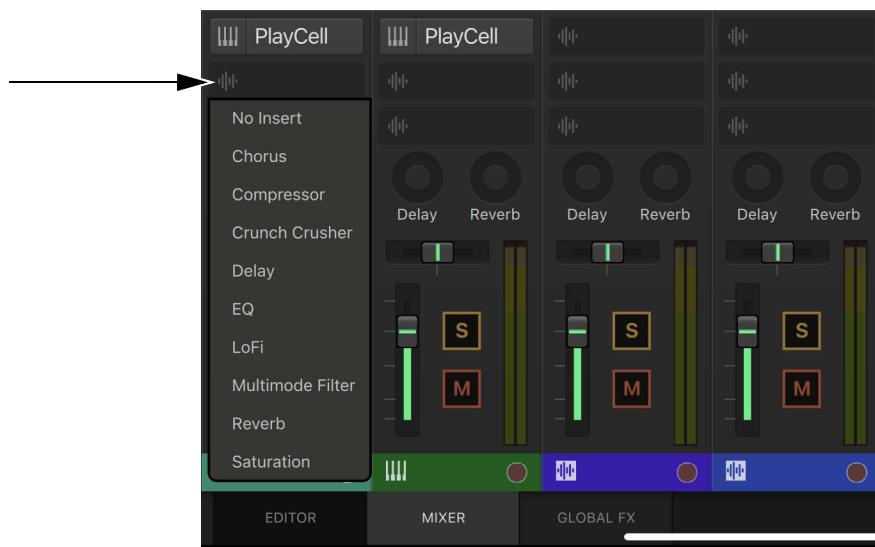
- Chorus
- Compressor
- Crunch Crusher
- Delay
- EQ
- LoFi
- Multimode Filter
- Reverb

- Saturation

 For complete descriptions of each effect, see [Effects](#).

To select a track effect:

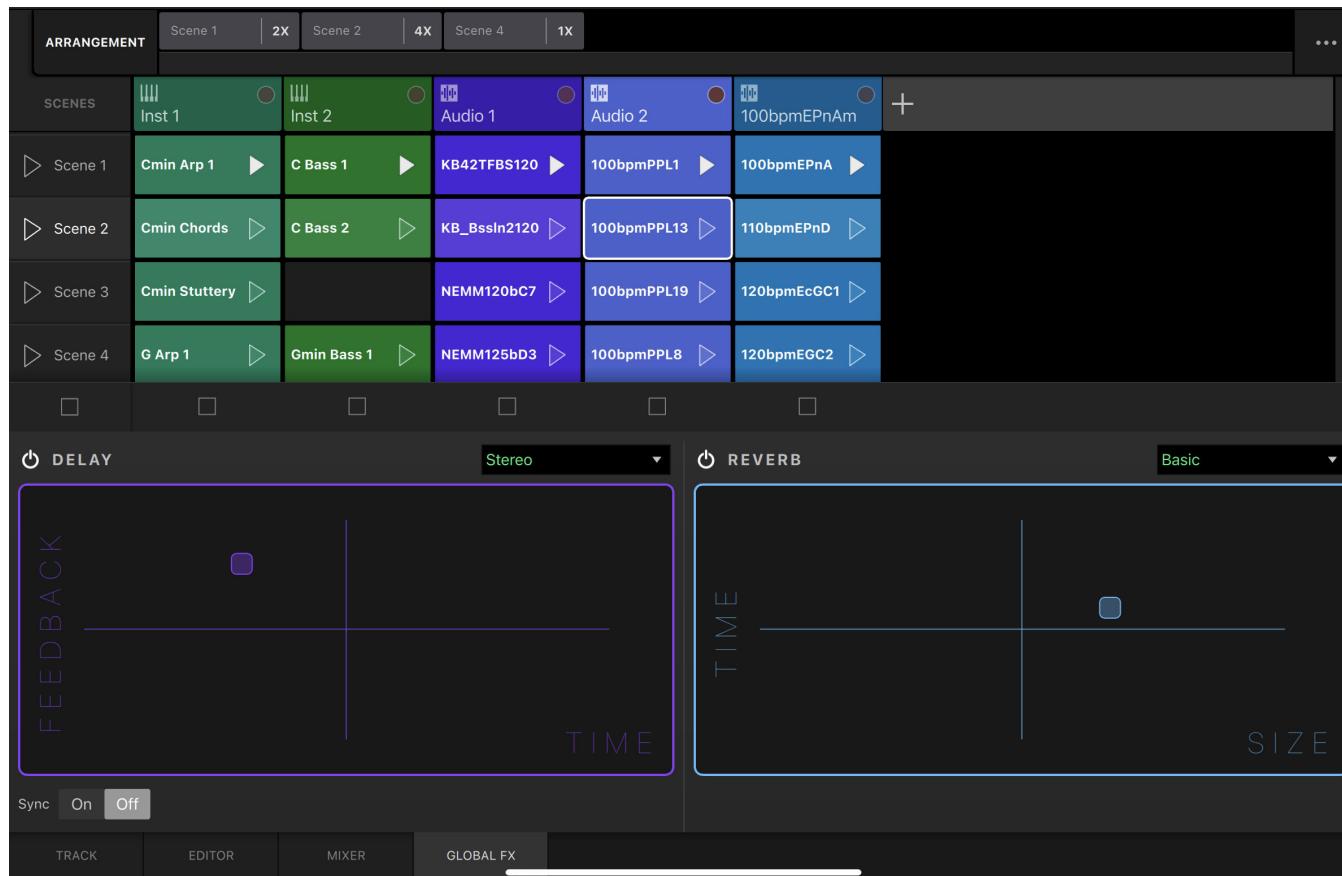
- 1 Select the audio or MIDI track you want.
- 2 Tap the Track or Mixer tab.
- 3 Tap the insert where you want to add an effect.
- 4 Tap the effect you want in the list. (To remove an effect, select No Insert.)



Adding a track effect

Global FX

Tap the Global FX tab to show the Global FX pane. Global FX let you adjust the settings for the Delay and Reverb effects that are fed by the effects sends on each individual track.



Global FX tab

Power On/Off Lets you turn On or Off the Delay or Reverb global effect.

Type Use the Type selector to choose the basic effect, then use the X/Y controls to fine-tune the effect processing.

X/Y Control Tap and drag to adjust the parameters labeled on the X and Y axis.

Delay

Delay Type

Stereo Feedback is based on the original stereo position.

Cross Feedback is on the opposite side of the source.

Left Feedback is based on the left signal only and centered.

Right Feedback is based on the right signal only and centered.

Ping-Pong Feedback is hard panned left and right, in an alternating fashion.

Feedback

Adjust the Delay Feedback from 0 to 100% by tapping and dragging the control up or down.

Time

Adjust the Delay Time by tapping and dragging the control left or right.

Sync On/Off Lets you turn On or Off synchronization of the Delay times with the Sketch tempo.

Reverb

Reverb Type

Basic Basic reverb.

Gated Classic gated reverb. Perfect for your typical 80s style snare drum.

Room Basic room reverb, great for more intimate sounds.

Hall Basic hall reverb algorithm to emulate the space of classic churches and huge buildings.

Taj Mahal Great for epic sounds and big clouds of reverb.

Time

Adjust the Reverb Time by tapping and dragging the control up or down.

Size

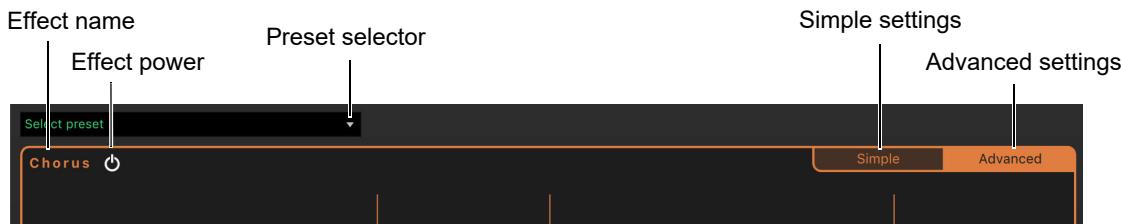
Adjust the Reverb Size by tapping and dragging the control left or right.

Effects

Each track provides three effects inserts (with a serial signal path).

Common Controls

All track effects provide a set of common controls.



Common effects controls

Effect Name

Displays the Effect name.

Power

Tap to enable or disable (bypass) the effect.

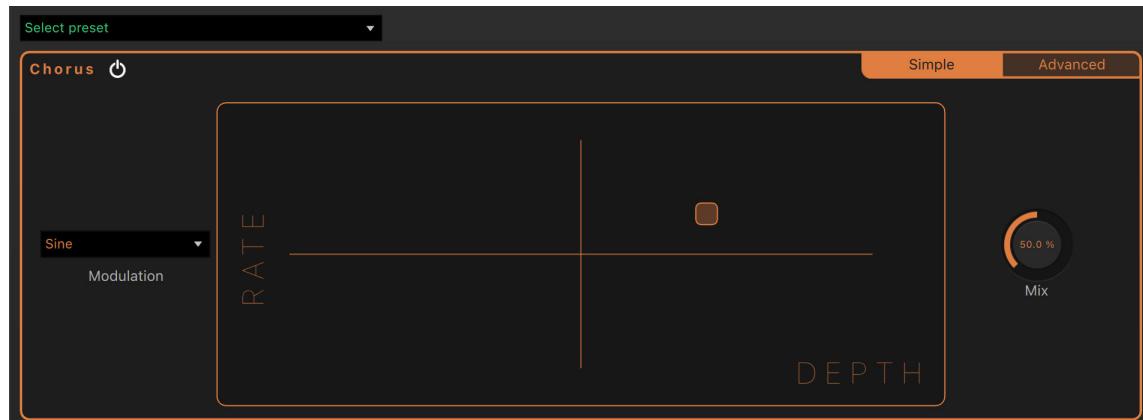
Preset Selector

Choose the desired preset.

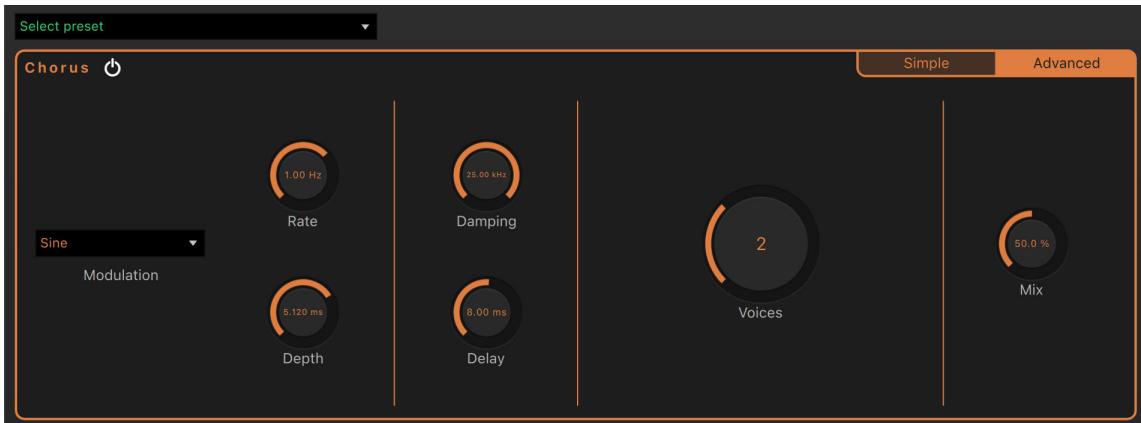
Simple or Advanced

Tap the Simple tab to access the Simple settings. Tap the Advanced tab to access the Advanced settings.

Chorus



Chorus, Simple view



Chorus, Advanced view

Modulation Select the desired waveform for modulation: Square, Sine, or Random.

Rate Adjust the Rate of Modulation from 0.10 Hz to 3.00 Hz.

Depth Adjust the Depth of Modulation from 0.000 ms to 10.000 ms.

Damping Adjust frequency Damping from 1.00 kHz to 25.00 kHz.

Delay Adjust the Delay time from 0.00 ms to 30.00 ms.

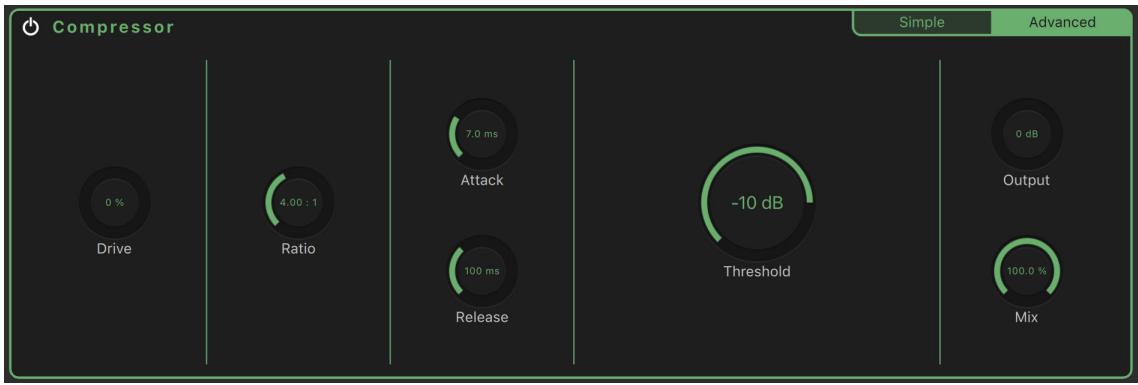
Voices Select the desired number of chorusing Voices from 1 to 4.

Mix Adjust the balance between the dry and wet signal from 0 to 100% (where 50% is an equal mix of the dry and wet signal).

Compressor



Compressor, Simple view



Compressor, Advanced view

Drive Adjust the Drive control from 0 to 100% to add distortion to the signal.

Ratio The Ratio control sets the compression ratio—the amount of compression applied as the input signal exceeds the threshold. For example, a 2:1 compression ratio means an input level that is 2 dB above the threshold will be attenuated, resulting in an output level that is 1 dB over the threshold. The compression ratio ranges from 1.00:1 to 20.00:1.

Attack Sets the attack time, or the rate at which gain is reduced after the input signal level crosses the threshold. The smaller the value, the faster the attack. The faster the attack, the more rapidly the compressor applies attenuation to the signal. If you use fast attack times, you should generally use a proportionally longer release time, particularly with material that contains many peaks in close proximity. You can adjust this setting from 0.0 ms to 1,000 ms.

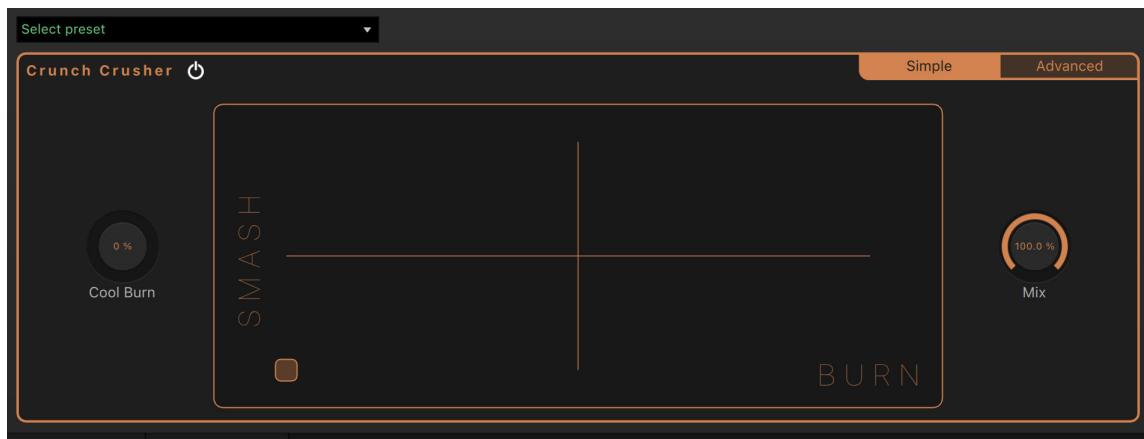
Release Sets the length of time it takes for compression to be fully deactivated after the input signal drops below the threshold. Release times should be set long enough that if signal levels repeatedly rise above the threshold, the gain reduction “recovers” smoothly. If the release time is too short, the gain can rapidly fluctuate as the compressor repeatedly tries to recover from the gain reduction. If the release time is too long, a loud section of the audio material could cause gain reduction that continues through soft sections of program material without recovering. You can adjust this setting from 0.0 ms to 10.00 s.

Threshold Sets the level that the input signal must exceed to trigger compression. The signal will be compressed if its level exceeds this setting. If the signal level falls below this value, no compression will occur. You can adjust this setting from -60 dB to 0 dB.

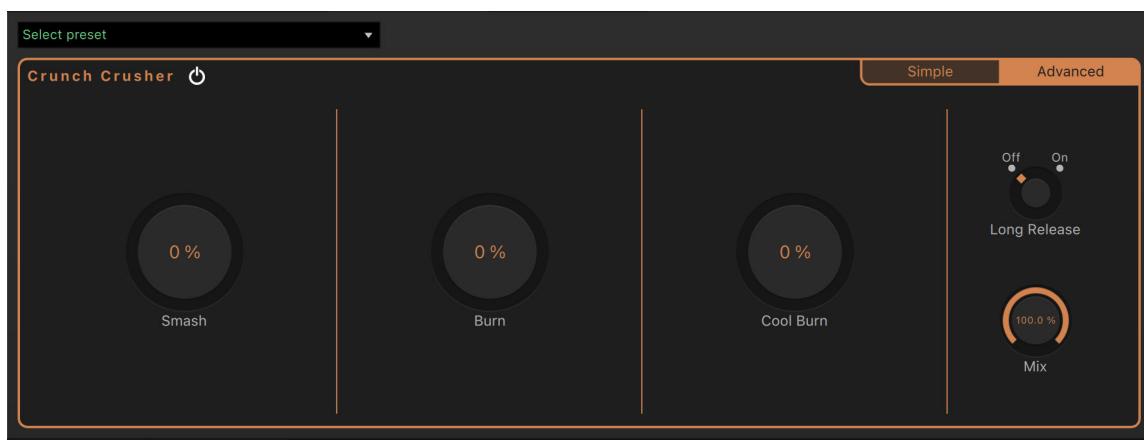
Output Adjust the output level (gain makeup) from 0 dB to 20 dB.

Mix Adjust the balance between the dry and wet signal from 0 to 100% (where 50% is an equal mix of the dry and wet signal).

Crunch Crusher



CrunchCrusher, Simple view



Crunch Crusher, Advanced view

Smash Adjust the amount of compression applied.

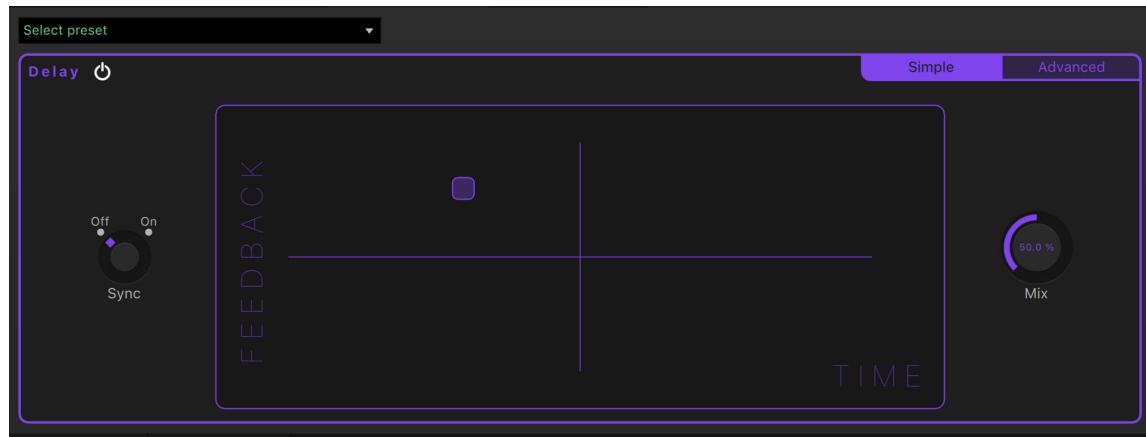
Burn Adjust the amount of saturation applied.

Cool Burn Adjust the tone for saturation.

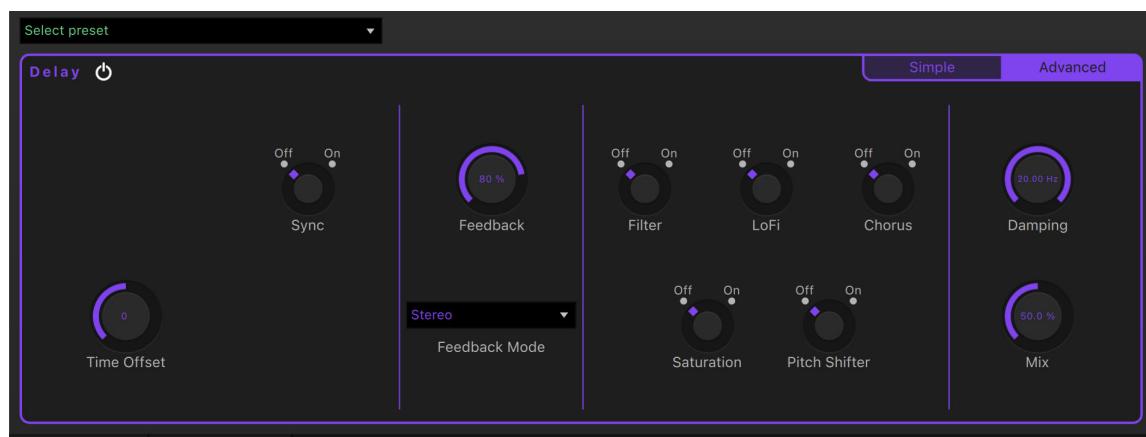
Long Release Adjust the compression time release.

Mix Adjust the balance between the dry and wet signal from 0 to 100% (where 50% is an equal mix of the dry and wet signal).

Delay



Delay, Simple view



Delay, Advanced view

Time Sets the delay time between the original signal and the delayed signal from 0.000 ms to 4.000 ms).

Time Offset Sets the delay time offset from -50 to 50. Negative values reduce the left channel delay while positive values reduce the right channel delay.

Sync Lets you enable (or disable) Sync to the set tempo.

Feedback Controls the amount of feedback applied from the output of the delay back into its input (from 0% to 100%). It also controls the number of repetitions of the delayed signal.

Feedback Mode Lets you select Stereo, Cross, Left, Right, or Ping Pong.

Filter Lets you enable (disable) filtering on the delay signal path.

LoFi Lets you enable (disable) LoFi processing on the delay signal path.

Chorus Lets you enable (disable) Chorus on the delay signal path.

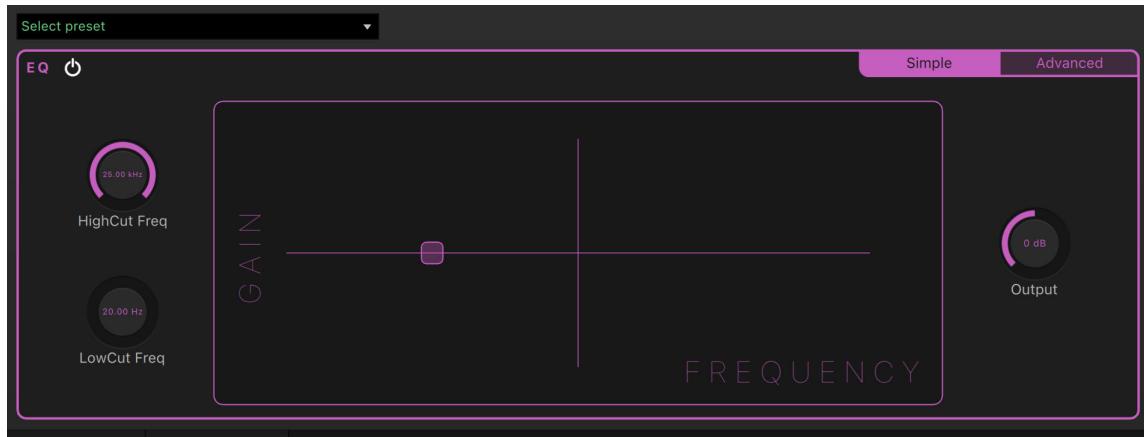
Saturation Lets you enable (disable) Saturation on the delay signal path.

Pitch Shifter Lets you enable (disable) pitch shifting on the delay signal path.

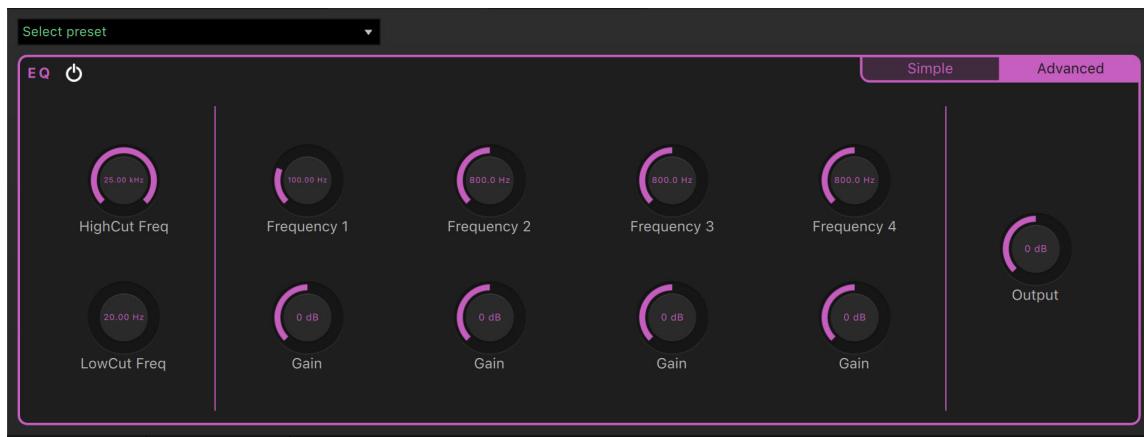
Damping Adjust the damping of frequencies from 1.00 to 20.00 Hz.

Mix Adjust the balance between the dry and wet signal from 0 to 100% (where 50% is an equal mix of the dry and wet signal).

EQ



EQ, Simple view



EQ, Advanced view

HighCut Freq Adjust the High Cut frequency from 20.00 Hz to 25 kHz.

LowCut Freq Adjust the Low Cut frequency from 20.00 Hz to 25 kHz.

Frequency/Gain 1 Adjust the Frequency from 50 Hz to 800.00 Hz, and Gain from -20 dB to +20 dB.

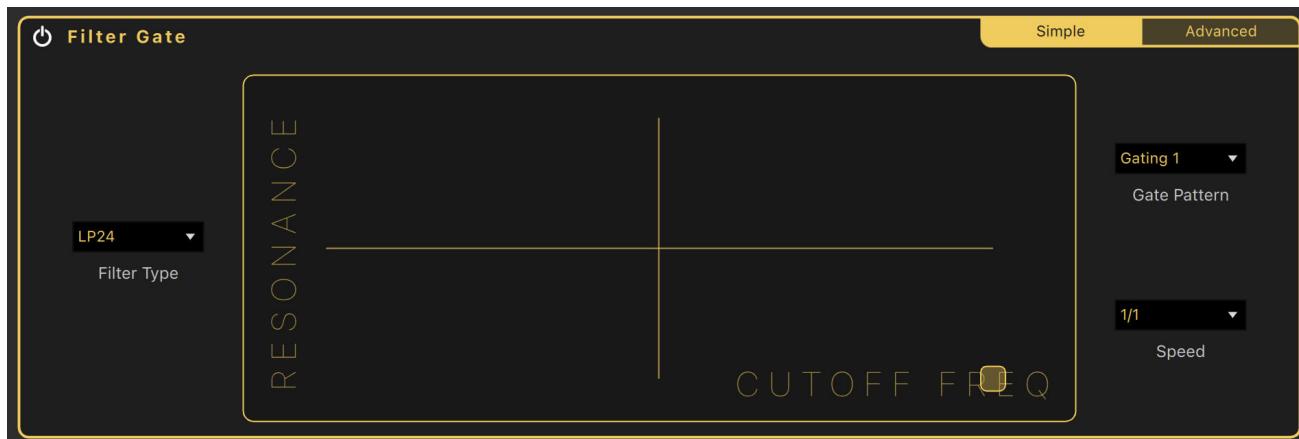
Frequency/Gain 2 Adjust the Frequency from 40 Hz to 16.00 kHz, and Gain from -20 dB to +20 dB.

Frequency/Gain 3 Adjust the Frequency from 40 Hz to 16.00 kHz, and Gain from -20 dB to +20 dB.

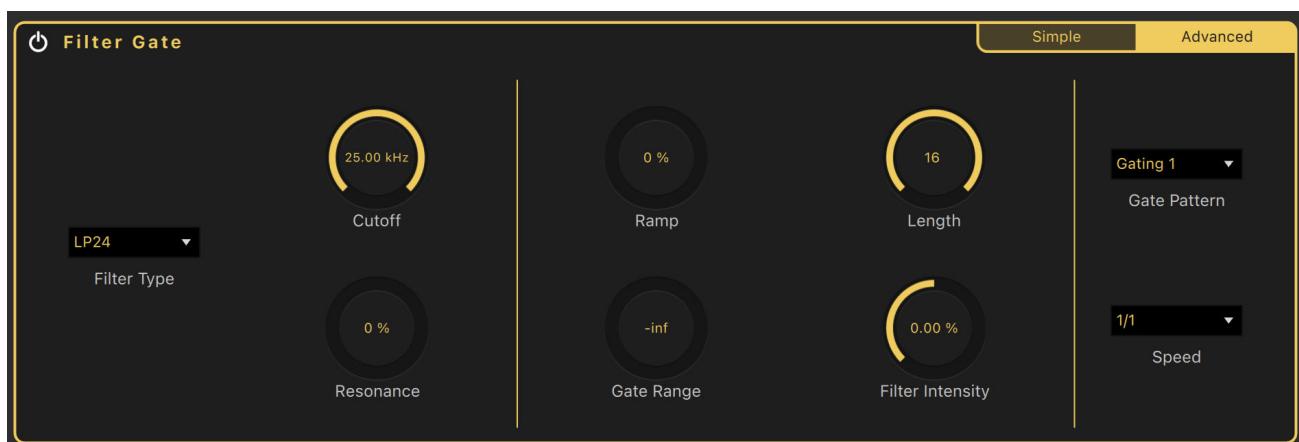
Frequency/Gain 4 Adjust the Frequency from 40 Hz to 16.00 kHz, and Gain from -20 dB to +20 dB.

Output Adjust the output gain from -20 dB to +20 dB.

Filter Gate Effect



Filter Gate, simple



Filter Gate, advanced

Filter Type Select from the following available Filter Types: LP24 (low pass, 24 dB per octave), LP12 (low pass, 12 dB per octave), HP12 (high pass, 12 dB per octave), or BP6 (band pass, 6 dB per octave).

Cutoff Adjust the Cutoff Frequency from 20.00 Hz to 25.00 kHz.

Resonance Adjust the Resonance of the Cutoff Frequency from 0 to 100%.

Ramp Smoothes (interpolates) between the steps of the selected gating pattern.

Gate Range Defines the amount volume reduction and functions like an intensity control.

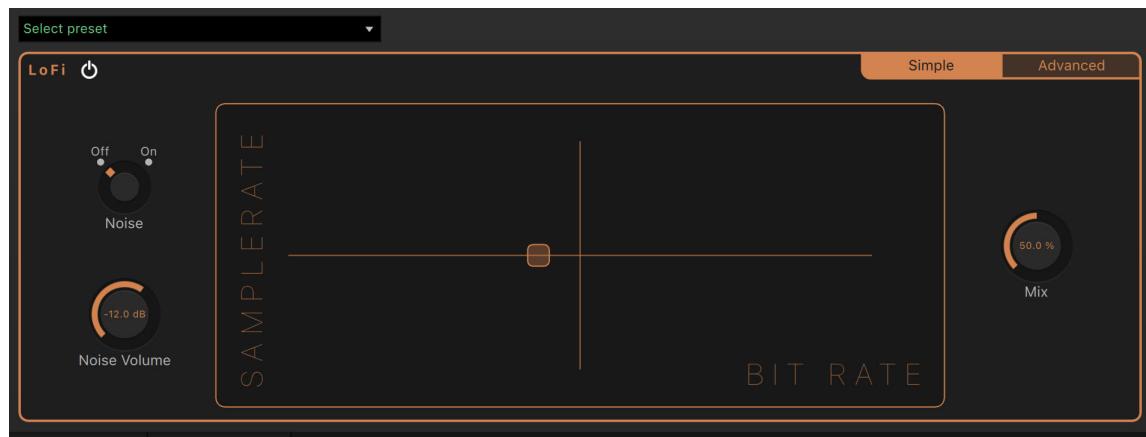
Length Lets you set the number of steps (1–16) played in the selected gate pattern. Each gate pattern internally consists of a maximum of 16 steps.

Filter Intensity Lets you adjust the intensity of the filter modulation using the same pattern as volume gating.

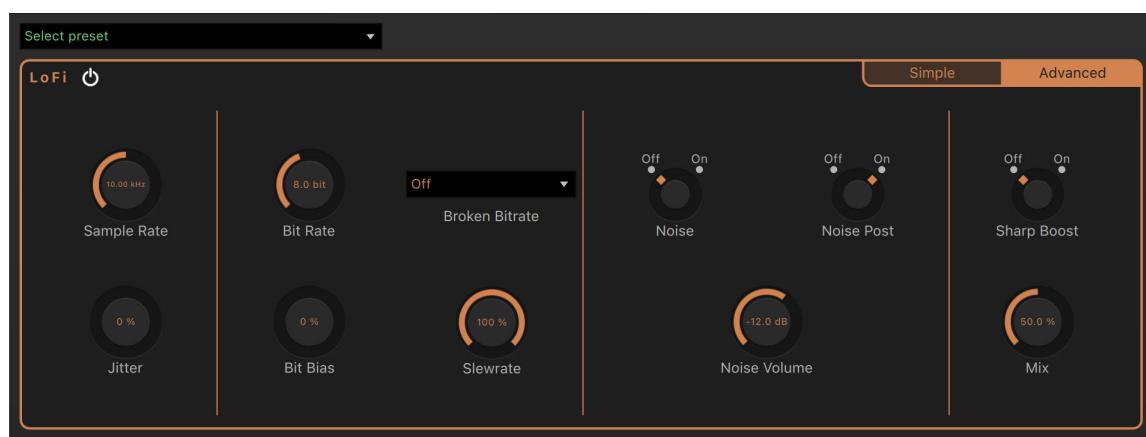
Gate Pattern Select from the following options: Gating 1, Gating 2, Gating 3, Ramp Up, Ramp Down, Filertime 1, and Filertime 2.

Speed Defines how long each step of the gate pattern is. Each pattern consists of 16 steps (which can be reduced by the Length control), so if set it 1/16 then a gate pattern would play for one 4/4 bar until it loops back to the beginning of the pattern. You can select rhythmic values from a 64th note to a whole note.

LoFi



LoFi, Simple view



LoFi, Advanced view

Sample Rate Adjust the Sample Rate of the audio signal from 2.00kHz to 50 kHz. Reducing the Sample Rate has the effect of degrading its audio quality, the lower the Sample Rate, the grungier the sound.

Jitter Adjust the amount of Jitter in the signal from 0 to 50%.

Bit Rate Adjust the Bit Rate from 2.0 to 16.0 bits. Reducing the Bit Rate has the effect of degrading the audio quality, the lower the Bit Rate, the grittier the sound.

Broken Bit Rate Select Off, Light, Medium, or Bad. These settings randomly reduces the bit rate by a set amount.

Bit Bias Offset to adjust the quietest audio that jumps from one bit level to the next.

Slew Rate Limits the change from one sample to the next.

Noise Select On to add Noise to the signal pre or post processing (Noise Post), or select Off.

Noise Post With Noise enabled (On), noise is added after the LoFi effect

Noise Volume Adjust the level of the noise added to the signal from -INF to 0.0 dB.

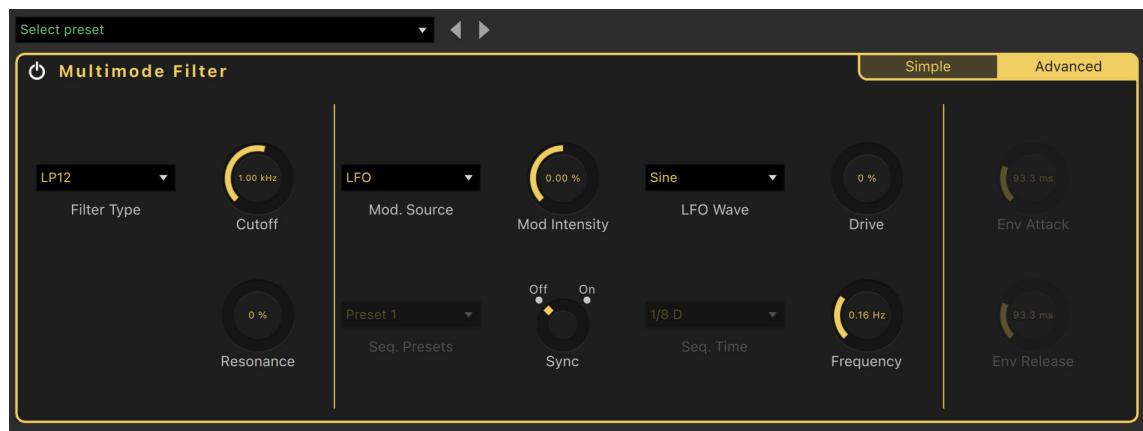
Sharp Boost Adjust to boost the high frequencies of the effects signal.

Mix Adjust the dry versus wet signal from 0 to 100%. At 50%, equal parts of the dry and the wet signal are output.

Multimode Filter



Multimode Filter, Simple view



Multimode Filter, Advanced view

Filter Type Select the Filter Type: LP12 (low-pass, 12 dB per octave), LP24 (low-pass, 24 dB per octave), HP12 (high-pass, 12 dB per octave), or BP6 (band-pass, 6 dB per octave).

Cutoff Adjust the Cutoff frequency for the filter from 20.00 Hz to 25.00 kHz.

Resonance Adjust the Resonance for the Cutoff frequency from 0 to 100%.

Mod. Source Select the Modulation Source: LFO, Envelope Follower, or Step Sequencer.

Seq. Presets When the Modulation Source is set to Step Sequencer, you can select from 5 available preset sequences.

Mod Intensity Adjust the depth (or intensity) of modulation from -100 to +100%. Negative settings invert the modulation source.

Sync Select On to synchronize the LFO Frequency (or rate) to the Sketch tempo. When set to Off, the Frequency control determines the LFO rate.

LFO Wave When the Modulation Source is set to LFO, you can select any of the following waveforms for the LFO: Sine, Saw Down, Saw Up, Triangle, Square, or Random (S&H).

Seq. Time When the Modulation Source is set to Step Sequencer, you can select the timing for the notes in the preset sequence from the following rhythmic values: 1/1, 1/2 D, 1/1 T, 1/2, 1/4 D, 1/2 T, 1/4, 1/8 D, 1/4 T, 1/8, 1/16 D, 1/8 T, or 1/16 (where "D" indicates a dotted rhythm and "T" indicates a triplet rhythm).

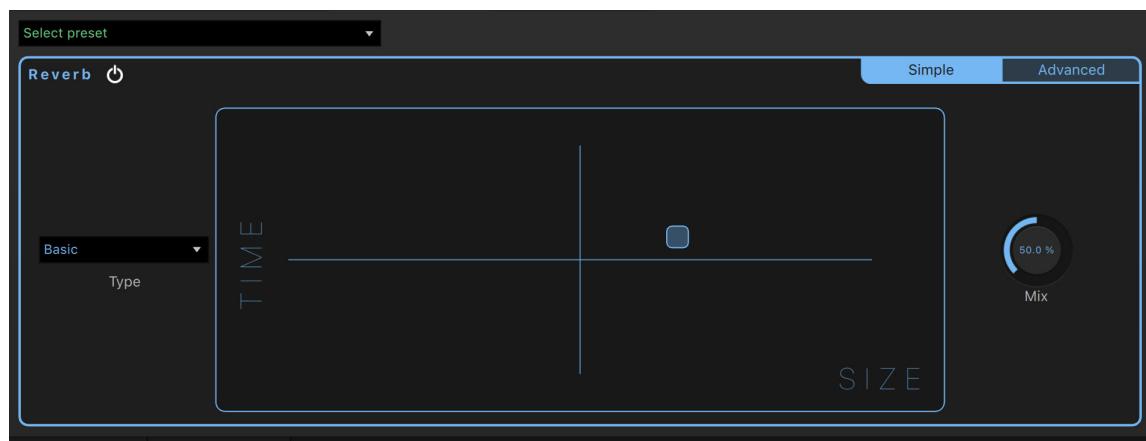
Drive Adjust the Drive to add distortion to the filtered signal.

Frequency When the Modulation Source is set to LFO, and Sync is enabled, you can set the rate of the LFO in rhythmic values from 1/16 to 1/1 (including dotted and triplet rhythmic values. When the Modulation Source is set to LFO, and Sync is disabled, you can set the rate of the LFO from 0.01 Hz to 100.0 Hz.

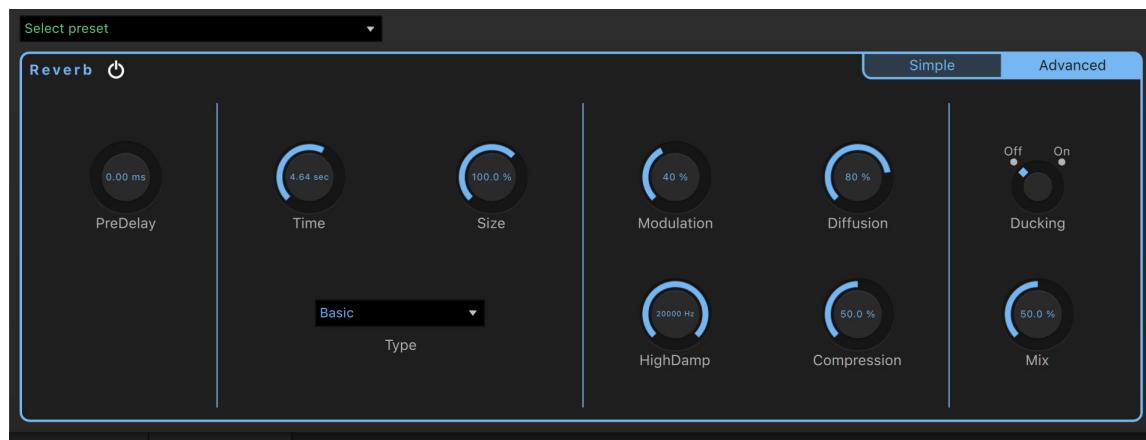
Env Attack When the Modulation Source is set to Envelope Follower, you can set the Envelope Attack time from 0.0 ms to 100.00 s.

Env Release When the Modulation Source is set to Envelope Follower, you can set the Envelope Release time from 0.0 ms to 100.00 s.

Reverb



Reverb, Simple view



Reverb, Advanced view

PreDelay Determines the amount of time that elapses between the original audio event and the onset of reverberation from 0.00 ms to 250.00 ms. Under natural conditions, the amount of pre-delay depends on the size and construction of the acoustic space, and the relative position of the sound source and the listener. Pre-Delay attempts to duplicate this phenomenon and is used to create a sense of distance and volume within an acoustic space. Long Pre-Delay settings place the reverberant field behind rather than on top of the original audio signal.

Time Adjust the rate at which the reverberation decays from 0.10 to 60.00 seconds after the original direct signal stops. The value of the Time setting is affected by the Size setting. Adjust the reverb Size setting before adjusting the Time setting. If you set Time to its maximum value, infinite reverberation is produced. The High Damping also affects reverb Time.

Size Adjust the overall Size of the reverberant space from 25.00 to 200.0% of the selected Type (reverberant space). First, select the reverb Type and then adjust the Size setting that fits the acoustic space that you are trying to create.

Type Select the desired reverberation space: Basic, Gated, Room, Hall, or Taj Mahal.

Modulation Adjust pitch modulation within the reverberation from 0 to 100% for a richer sound.

HighDamp Adjust damping of the high frequency components of the reverb from 2,000 to 20,000 Hz. When set relatively low, high frequencies decay more quickly than low frequencies, simulating the effect of air absorption in a hall. The maximum value of this control is Off (which effectively means bypass).

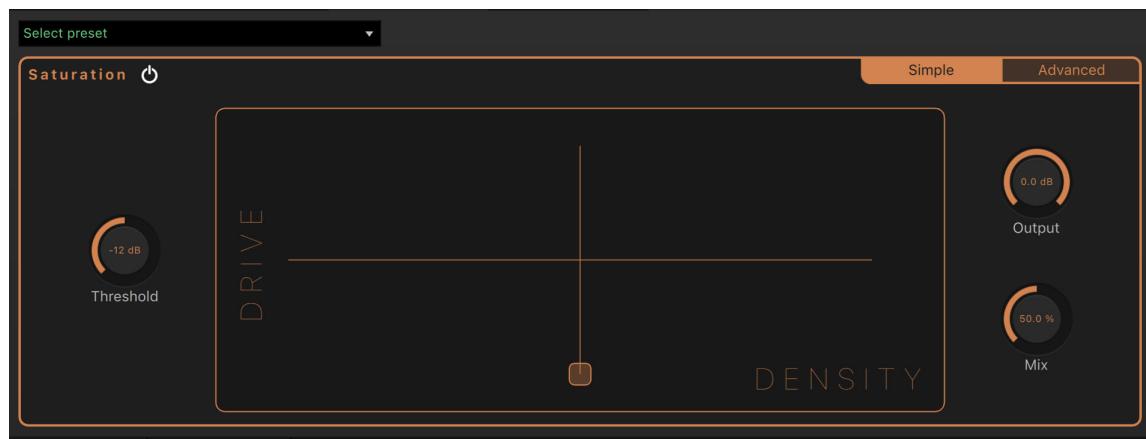
Diffusion Adjust the degree to which initial echo density increases over time from 0 to 100%. High settings result in high initial build-up of echo density. Low settings cause low initial buildup. This control interacts with the Size control to affect the overall reverb density. High settings of diffusion can be used to enhance percussion. Use low or moderate settings for clearer and more natural-sounding vocals and mixes.

Compression Adjust the amount of Compression from 0 to 100%

Ducking While there is an incoming signal present the reverb signal is ducked when enabled.

Mix Adjust the balance between the dry and wet signal from 0 to 100% (where 50% is an equal mix of the dry and wet signal).

Saturation



Saturation, Simple view



Saturation, Advanced view

Threshold Adjust the Threshold level at which saturation of the signal begins from –24 to 0 dB.

Density Adjust the distortion curve from concave to convex from –100 to +100%.

Drive Adjust the amount of overall Drive (distortion) in the saturation effect by increasing the input signal while automatically compensating by reducing the overall output. Drive is adjustable from 0 dB to 40 dB.

Low Drive Adjust the amount of Drive (saturated distortion) that is applied to low frequencies in the signal from –12 to +12 dB.

High Drive Adjust the amount of Drive (saturated distortion) is applied to high frequencies in the signal from –12 to +12 dB.

High Bypass Adjust the high frequency bypass in the output signal from 40.00 to 16.00 kHz.

Output Adjust the Output level from –INF to 0.0 dB.

Mix Adjust the balance between the dry and wet signal from 0 to 100% (where 50% is an equal mix of the dry and wet signal).

PlayCell

PlayCell is a Virtual Instrument that provides high-quality sampled instruments for music creation in any genre, no matter your level of expertise. It combines an extensive factory library of drums, pianos, guitars, basses, synths, orchestral, and other instruments. Each instrument comes with pre-assigned macro controls, fine-tuned to impact the character of each sound. PlayCell can be used for MIDI playback on Instrument tracks in Track view.



PlayCell, keyboard and macros view

Common Controls



PlayCell Keyboard view

Preset Selector

Tap the preset selector to view a list of presets. Tap the left or right triangles select the previous or next preset.

Octave

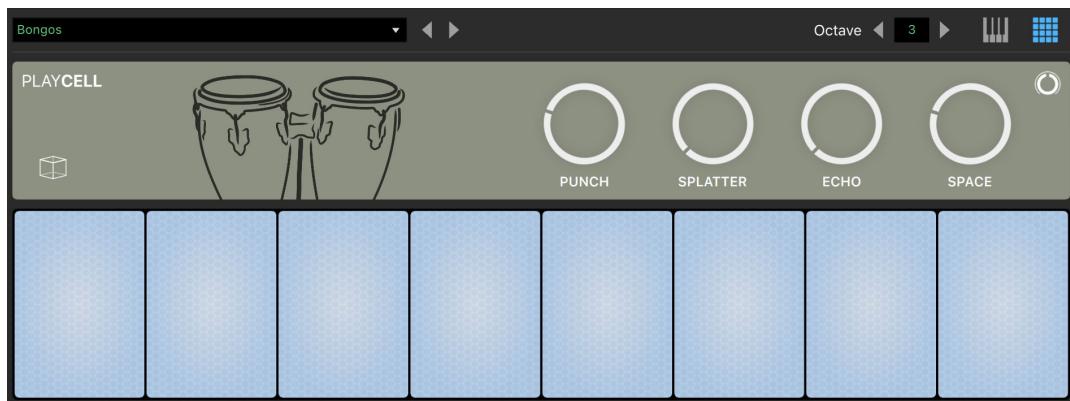
Tap the left or right triangles to change the octave focus of the Keyboard or Pads.

Keyboard Icon

Tap the Keyboard icon to show the playable on-screen keyboard. Use the on-screen keyboard for pitched instruments, such as Piano or Solo Cello.

Pads

Tap the Pads icon to show the playable on-screen pads. The pads are chromatic in terms of MIDI note mappings. Use the on-screen pads for unpitched percussion instruments, such as Bongos or Taikos.



PlayCell Pads view

Macros

PlayCell provides macro controls that control various parameters depending on the selected instrument. Each macro control is fine tuned by the creator of each instrument, displays descriptive labels for what parameter the macro is controlling, and has a significant effect on the character of the sound.



PlayCell, Macros view

Randomize The Randomize button lets you randomize the settings for the macros with a single tap.

Global Controls Tap to switch from Macros view to Global Controls view.

Global Controls



PlayCell, Global Controls view

Global Amplitude Controls

Pan Tap and drag to adjust stereo panning left/right.

Volume Tap and drag to adjust volume.

ADSR Envelope

Tap and drag any slider to adjust the Attack (A), Decay (D), Sustain (S), and Release (R) amplitude envelope settings.

Tune

Semi Tap and drag left/right to adjust the global tuning in semitones.

Cent Click and drag left/right to adjust the global tuning in cents.

Global Filter Controls

Frequency Tap and drag to adjust the filter cutoff frequency (20 to 25,000.0 Hz).

Resonance Tap and drag to adjust the filter resonance (0 to 100%).

ADSR Envelope

Tap and drag any slider to adjust the Attack (A), Decay (D), Sustain (S), and Release (R) filter envelope settings.

ENV Tap and drag to adjust the amount the envelope affects the Filter Frequency.

X Tap to switch to Macros view.

SynthCell

SynthCell is a subtractive synthesis virtual instrument that can be used for MIDI playback on Instrument tracks in Track view.



SynthCell

Common Controls

The common controls of SynthCell have the same functionality of as those of PlayCell. For more information, see [Common Controls](#).

OSC 1

Oscillator 1 lets you mix several different waveforms, a noise generator, and a sub-oscillator.



SynthCell, oscillator 1 controls

Tune Adjust the tuning of Oscillator 1 between -24 and $+24$ semitones.

Saw Adjust the level of a Saw wave from 0 to 100%. A sawtooth wave sound is harsh and clear, and its spectrum contains both even and odd harmonics. It is particularly useful for creating leads and aggressive string-like sounds.

Pulse Adjust the level of a Pulse wave from 0 to 100%. The Pulse wave length can be modified by adjusting the PWM control: at 50% it is a square wave, at 0% it is an impulse, and at 100% a rectangle wave. Square waves consist of odd harmonics and are useful for emulating woodwind instrument-like sounds.

Triangle Adjust the level of a Triangle wave from 0 to 100%. Like a square wave, a triangle wave contains only odd harmonics. However, the higher harmonics roll off much faster than with a square wave.

PWM Adjust the amount of Pulse Width Modulation (PWM) from 0 to 100%. This affects the width (duty cycle) of the Pulse wave oscillator. At 50% the Pulse wave oscillator produces a square wave.

Noise Adjust the level of the Noise generator (white noise) from 0 to 100%.

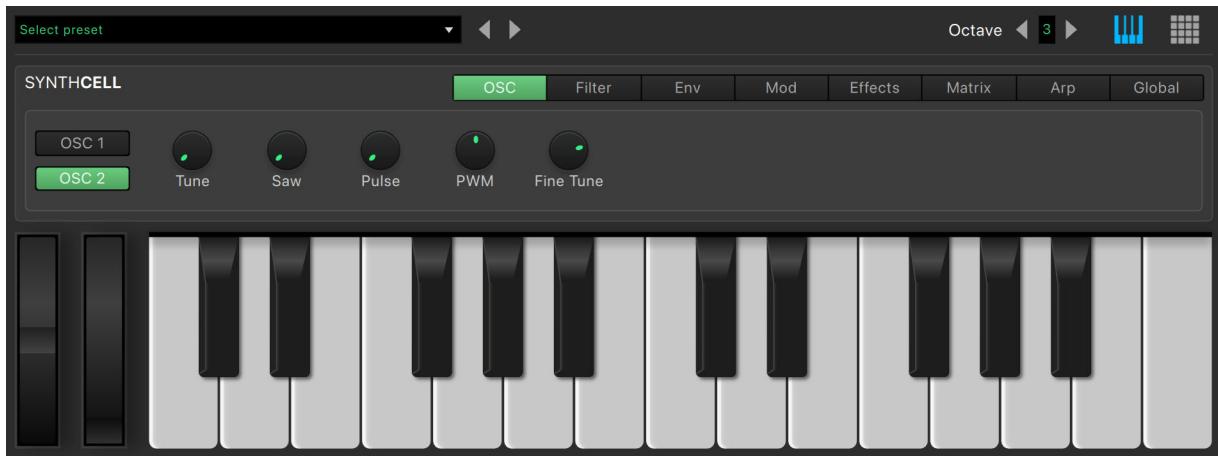
Sub Adjust the level of the Sub-oscillator (a square wave an octave lower) from 0 to 100%.

Multi Multiplies the number of Saw oscillators per voice for Oscillator 1 from none (–) up to $\times 7$. Use this setting in conjunction with the Detune control to thicken or “fatten” the sound.

Detune Adjust the Detune control to detune the multiple saw oscillators from one another between 0 to 100%. This control has no effect if Multi is set to none (–).

OSC 2

Oscillator 2 lets you mix Saw and Pulse waveforms.



SynthCell, oscillator 2 controls

Tune Adjust the tuning of Oscillator 2 between -24 and +24 semitones.

Saw Adjust the level of a Saw wave from 0 to 100%.

Pulse Adjust the level of a Pulse wave from 0 to 100%.

PWM Adjust the amount of Pulse Width Modulation (PWM) from 0 to 100%. This affects the width (duty cycle) of the Pulse wave oscillator. At 50% the Pulse wave oscillator produces a square wave.

Fine Tune Adjust the Fine Tune for Oscillator 2 between -50 to +50 cents. Slightly detuning Oscillator 2 against Oscillator 1 can create a warmer, richer tone when mixing both oscillators together.

Filter

Filter 1 processes the output of both Oscillator 1 and 2. Filter 2 is applied to the signal path after Filter 1.

Power Enable (or disable) the Power button to enable (or disable) the selected filter.



SynthCell, Filter 1 controls

Filter 1

Power Click the Power button in the upper right corner of the Filter 1 panel to enable or disable the filter.

Mode Choose one of the following filter types: HP12 (12 dB per octave high pass filter), BP12 (12 dB per octave band pass filter), LP6 (6 dB per octave low pass filter), LP12 (12 dB per octave low pass filter), LP18 (18 dB per octave low pass filter), or LP24 (24 dB per octave low pass filter).

Cutoff Adjust the Cutoff frequency of the filter from 20 Hz to 25.00 kHz

Reso Adjust the resonance (Reso) of the filter from 0 to 100%.

Key Adjust how much the keyboard (pitch) affects the Cutoff frequency of the filter from 0 to 100%.

Env Adjust how much the Filter Envelope affects the Cutoff frequency of the from -100% (inverted envelope) to +100%. The default setting is 0% (no affect).

Filter 2

Power Click the Power button in the upper right corner of the Filter 2 panel to enable or disable the Filter.

Mode Choose one of the following filter types: HP12 SVF (12 dB per octave state variable high pass filter), HP12 MS (12 dB per octave high pass filter that emulates the filter of a popular, patchable semi-polyphonic synthesizer from the late 70s), BP12 SVF (12 dB per octave state variable band pass filter), LP12 SVF (12 dB per octave state variable low pass filter), LP12 MS (12 dB per octave low pass filter that emulates the filter of a popular, patchable semi-polyphonic synthesizer from the late 70s), Notch (notch filter where the Reso setting controls the notch width), Comb + (Positive comb filter that adds a delayed copy of the signal resulting in a series of peaks/notches), or Comb - (negative comb filter that subtracts a delayed copy of the signal resulting in a series of notches/peaks).

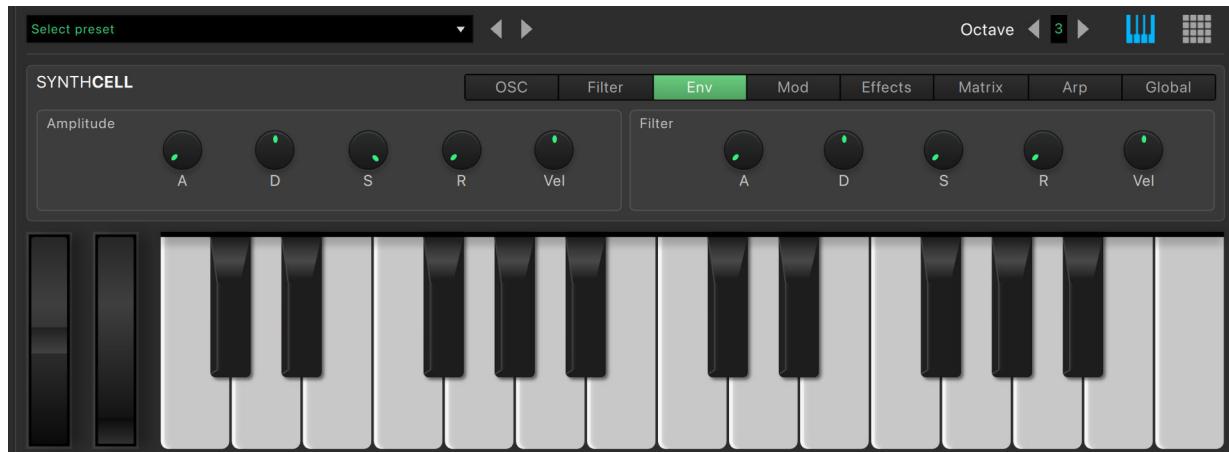
Cutoff Adjust the Cutoff frequency of the filter from 20 Hz to 25.00 kHz.

Reso Adjust the resonance of the filter from 0 to 100%.

Key Adjust how much the keyboard (pitch) affects the Cutoff frequency of the filter from 0 to 100%.

Env Adjust how much the Filter Envelope affects the Cutoff frequency of the filter from -100% (inverted envelope) to +100%. The default setting is 0% (no affect).

Env



SynthCell, Env controls

Amplitude

The Amplitude Envelope shapes the level of each note from MIDI Note On to MIDI Note Off.

Attack Adjust the A control to set the duration of the attack portion of the envelope from 0 ms to 16.00 s.

Decay Adjust the D control to set the duration of the decay portion of the envelope from 0 ms to 16.00 s.

Sustain Adjust the S control to set the level of the sustain portion of the envelope from 0 to 100%.

Release Adjust the R control to set the duration of the release portion of the envelope from 0 ms to 16.00 s.

Velocity Adjust the Vel control to set how much MIDI note velocity affects the level of the envelope from 0 to 100%.

Filter

The Filter Envelope can applied to Filters 1 and 2. Adjust the Env controls for each filter to determine how much the Filter Envelope affects the Cutoff frequency of the filter.

Attack Adjust the A control to set the duration of the attack portion of the envelope from 0 ms–16.00 s.

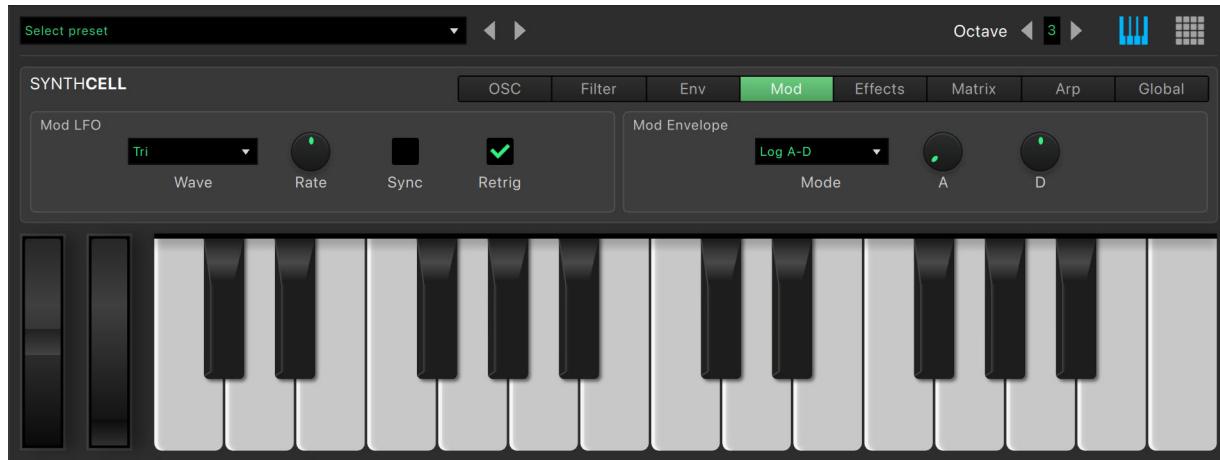
Decay Adjust the D control to set the duration of the decay portion of the envelope from 0 ms–16.00 s.

Sustain Adjust the S control to set the level of the sustain portion of the envelope from 0–100%.

Release Adjust the R control to set the duration of the release portion of the envelope from 0 ms–16.00 s.

Velocity Adjust the Vel control to set how much MIDI note velocity affects the level of the envelope from 0–100%.

Mod



SynthCell, Mod controls

Mod LFO

The Mod LFO (Low Frequency Oscillator) can be used to modulate Oscillator pitch for vibrato as well as many other modulation possibilities that can be mapped in the Mod Matrix.

Wave Select one of the following waveforms for the LFO: Sin (sine wave), Tri (triangle wave), Sqr (square wave), Sqr Up (square wave up waveform is the inverse, low to high to low to high, of a regular square wave, high to low to high to low), Saw (sawtooth wave with a down ramp), Saw Up (sawtooth wave with an up ramp), Saw Exp (Sawtooth wave with an exponential down ramp), S+H (sample and hold), or Drift (a smoothly rounded random signal, like sample and hold but with the steps rounded off).

Rate Set the Rate of the LFO. When Sync is disabled, Rate can be set from 0.01 to 100.0 Hz. When Sync is enabled, the values for the Rate settings are measured as fractions or multiples of a quarter-note: where 1.00 is a quarter-note, 0.50 is an eighth-note, 2.00 is a half-note, and so on.

Sync Enable Sync to synchronize the LFO to the Sketch tempo.

Retrig Enable Retrig to re-trigger the start of the LFO with every MIDI Note On.

Mod Envelope

The Mod Envelope provides a variable ramp generator that can be used to modulate other parameters of the synthesizer.

Mode Select one of the following ramp shapes for the Modulation Envelope: Lin A-D (Linear Attack and Decay), Log A-D (Logarithmic Attack and Decay), Exp A-D (Exponential Attack and Decay), Lin A-R (Linear Attack and Release), Log A-R (Logarithmic Attack and Release), or Exp A-R (Exponential Attack and Release).

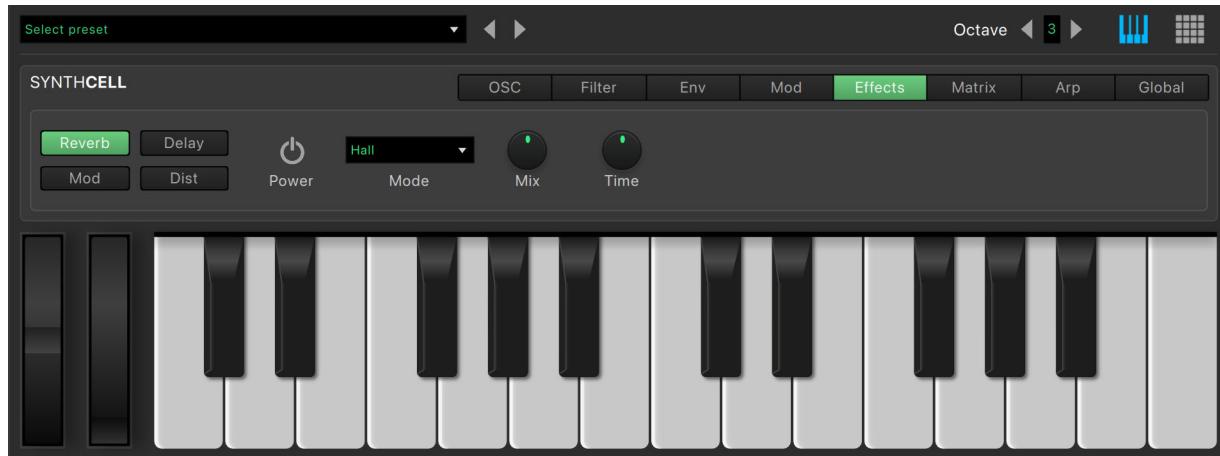
Attack Adjust the A control to set the duration of the attack portion of the Modulation Envelope from 0 ms to 16.00 s.

Decay Adjust the D control to set the duration of the decay (or release) portion of the Modulation Envelope from 0 ms to 16.00 s.

Effects

Power Enable (or disable) the Power button to enable (or disable) the selected effect.

Reverb



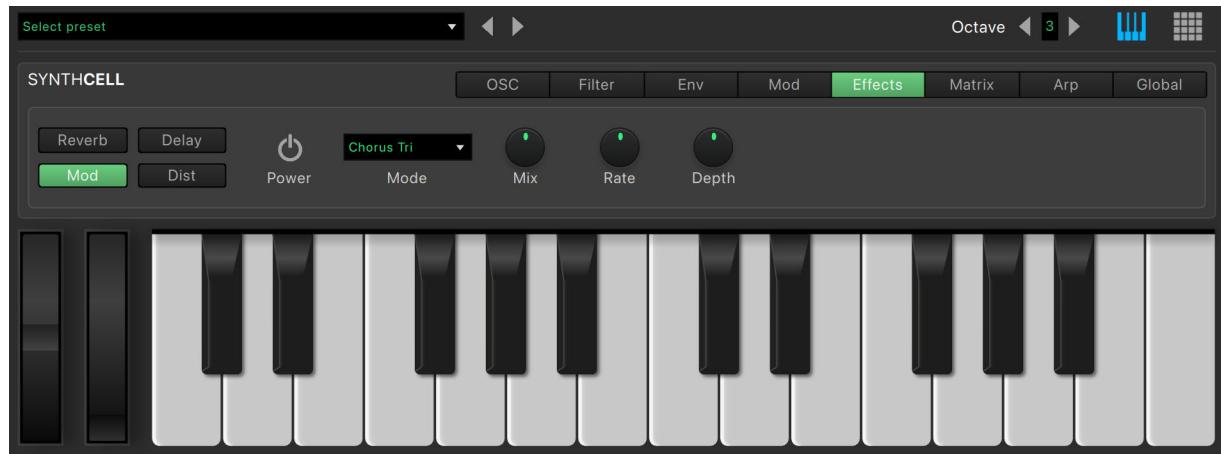
SynthCell, Reverb Effects controls

Mode Select one of the following Reverb options: Small (emulates a small room), Room (emulates a medium room), Chapel (emulates a medium chapel space), Hall (emulates a medium hall), Large Hall (emulates a large hall), Stadium (emulates a large stadium), Outer Space (way out reverb), Deep Space (big, vast reverb), Digital (digital reverb), Left Right (panning reverb), Reverse (reverse reverb), or Gated (gated reverb).

Mix Adjust the Mix control to set the balance of dry versus wet (effected) signal from 0– to 100%.

Time Adjust the reverb time as percentage of the selected Mode from -100 to +100%.

Mod



SynthCell, Modulation Effects controls

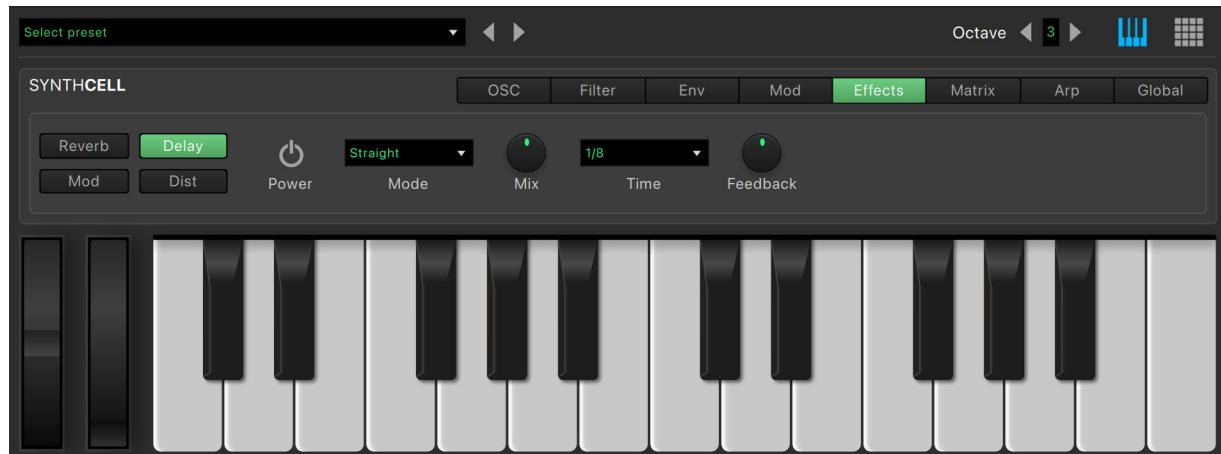
Mode Select one of the following Modulation effect options: Chorus Tri (chorus with triangle LFO resulting in steady detuning), Chorus Sine (chorus with sine LFO resulting in undulating detuning), Chorus Random (chorus with random LFO resulting in ensemble-like detuning), Flanger (flanger effect), or Phaser (phaser effect).

Mix Adjust the Mix control to set the balance of dry versus wet (effected) signal from 0 to 100%.

Rate Adjust the Rate of modulation from 0.10 Hz to 10.00 Hz.

Depth Adjust the Depth of modulation from 0 to 100%.

Delay



SynthCell, Delay Effects controls

Mode Select one of the following Delay options: Straight (equally spaced repetition), Spread (slightly different left and right delay times to create a stereo spread), Ping Pong (alternating left and right delays), L/R Straight (left delay time is half of the right delay time), L/R Triplet (left delay time is two-thirds of the right delay time), L/R Dotted (left delay time is three-quarters of the right delay time), Thin (delay with a low-cut filter), Dark (delay with a high-cut filter), Tape (delay with both low-cut and high-cut filters, and also “wow” and “flutter”), L/R Tape (like Tape delay, but with a ping pong effect), Rise 3 (repeating pattern of three delays from soft to loud), Rise 4 (repeating pattern of four delays from soft to loud), L L R R (alternating delays between two left then two right), Circles (quasi-random pattern of left and right delays), Gallop (rhythmic delay pattern with gaps), Offbeat (rhythmic

delay pattern on the offbeats relative to the input), Trance 1 (Delay pattern of dotted intervals), Trance 2 (alternative delay pattern of dotted intervals), Flit Up 3 (repeating pattern of three delays with a rising cutoff filter), Flit Down 3 (repeating pattern of three delays with a descending cutoff filter), Flit Up 4 (repeating pattern of four delays with a rising cutoff filter), or Flit Down 4 (repeating pattern of three delays with a descending cutoff filter).

Mix Adjust the Mix control to set the balance of dry versus wet (effected) signal from 0 to 100%.

Time The delay time always synchronizes to the Sketch tempo. The following rhythmic values are available: 1/2, 1/4D, 1/2T, 1/4, 1/8 D, 1/4 T, 1/8, 1/16 D, 1/8 T, 1/16, 1/32 D, 1/16 T, or 1/32 where “D” indicates a dotted rhythm and “T” indicates a triplet rhythm.

Feedback Adjust the Feedback of the delay from 0 to 100%.

Dist



SynthCell, Distortion Effects controls

Mode Select any of the following distortion options: Clip (emulates hard transistor clipping), Tube (emulates soft vacuum tube overdrive), Distort (emulates diode-modeled distortion like in many distortion pedals), Rectify (inverts negative parts of waveform to positive), Lo-Fi (reduces the sample rate and bit depth of the signal for a “low-fidelity” distortion effect), or Crush (like Lo-Fi, but more digital sounding—like a “bit-crusher”).

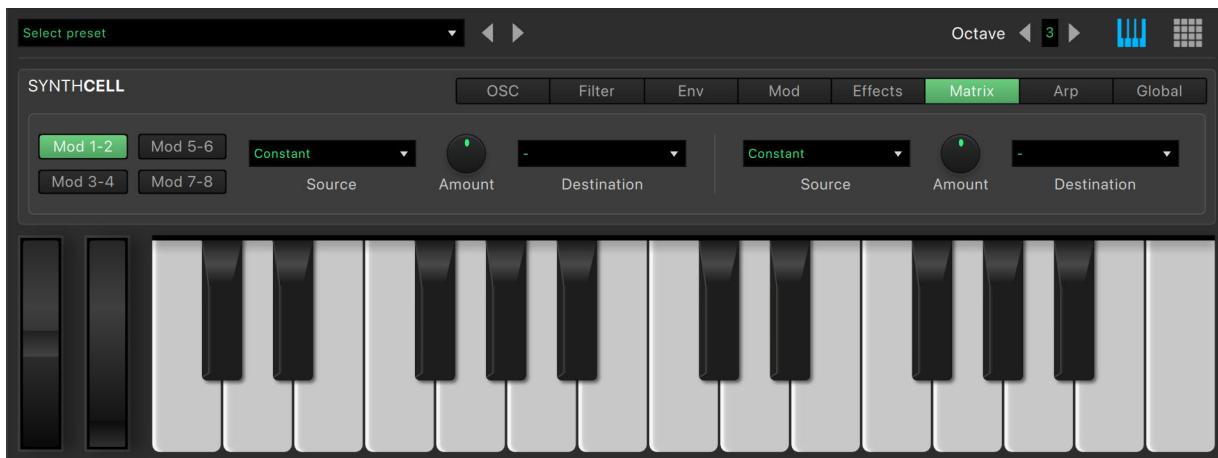
Mix Adjust the Mix control to set the balance of dry versus wet (effected) signal from 0 to 100%.

Freq Adjust the distortion frequency from 1.00 kHz to 20.00 kHz. When Mode is set to Lo-Fi or Crush, the Freq setting controls the resampling rate (sample rate reduction). For any other Mode settings it controls high frequency tone damping, like a “brightness” control.

Drive Adjust the Drive (gain) of the distortion from 0 to 100%.

Matrix

The Modulation Matrix lets you modulate any of the available Destination controls by any available Source. You can modulate up to 8 Destination controls.



SynthCell, Modulation Matrix controls

Mod 1–2, 3–4, 5–6, 7–8 Buttons

Tap the corresponding button to edit the Modulation Matrix in pairs of sources and destinations.

Source

Select the desired modulation Source:

Constant Offsets the destination by a constant amount determined by the Depth setting.

Velocity MIDI velocity.

Key MIDI note number.

Pitch Bend MIDI pitch bend.

Mod Wheel MIDI CC 1.

Aftertouch MIDI aftertouch.

MPE Timbre MIDI CC 74, which is usually sent from the y-axis of MPE (as well as typically being the MIDI CC for filter cutoff).

Random Generates random bi-polar numbers each time a note is played.

Random + Generates random positive numbers each time a note is played.

Alternate Alternates between 0 and the maximum value (determined by the Depth setting) with each note played so that every other note is modulated.

Legato Generates 0 for notes that are played with no other note held, and the maximum value (determined by the Depth setting) for notes played while any other note is held.

Wheel LFO The LFO signal applied by the modulation wheel (MIDI CC 1) and used by the Mod Wheel Destination parameter

Mod LFO Modulation LFO.

Mod Env Modulation envelope.

Filt Env Filter envelope.

Amp Env Amplitude envelope.

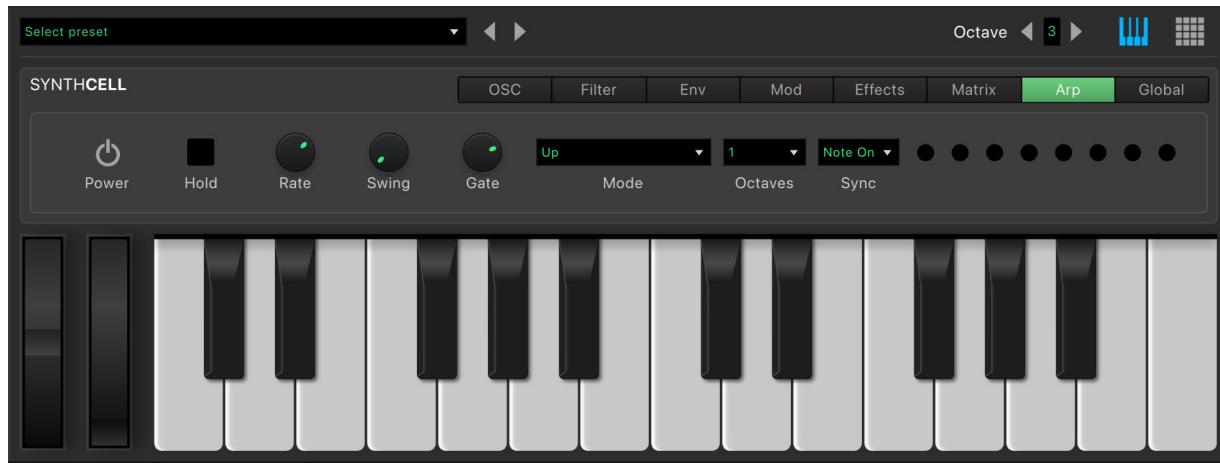
Depth

Lets you adjust the Depth of the modulation applied to the Destination from 0 to 100%.

Destination

Select the desired modulation Destination (where – is none).

Arp



SynthCell, Arpeggiator

Power Tap the Power button in the upper left corner of the Arpeggiator panel to enable or disable the Arpeggiator.

Hold Functions like a sustain pedal. When enabled, the Arpeggiator continues playing after releasing the keys on your MIDI keyboard controller (MIDI Note Off).

Rate Set the Rate for the Arpeggiator as a rhythmic value in relation to the Pro Tools session tempo. Options range from quarter note (4) to thirty-second note (32) values including triplet and dotted note options.

Swing Adjust the Swing setting to apply a certain amount of swing rhythmic variation (from 0 to 100%).

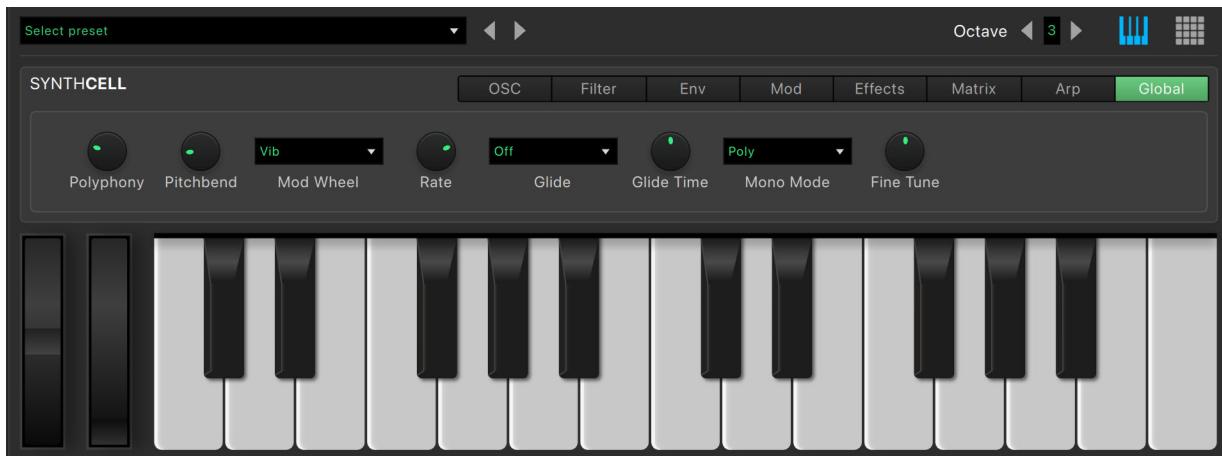
Gate Adjust the Gate setting to set the length of the notes triggered by the Arpeggiator (from 0 to 100%) as a percentage of the Rate.

Mode Select the Mode for the Arpeggiator pattern from the following options: Up (plays held notes from lowest to highest), Down (plays held notes from highest to lowest), Up+Down (plays held notes from lowest to highest and then back down again), Up,Down (plays held notes from lowest to highest and then back down again, but repeats lowest and highest), Zig-Zag (plays held notes in a “zig-zag” pattern: 1st, 3rd, 2nd, 4th note and so on), Random (plays each of the held notes in a random order), Rhythmic Random (plays each of the held notes in a random order with random rhythms), Up 4 (plays held notes from lowest to highest, but restarts every 4 steps), Up 6 (plays held notes from lowest to highest, but restarts every 6 steps), Up 8 (plays held notes from lowest to highest, but restarts every 8 steps), Down 4 (plays held notes from highest to lowest, but restarts every 4 steps), Down 6 (plays held notes from highest to lowest, but restarts every 6 steps), Down 8 (plays held notes from highest to lowest, but restarts every 8 steps), Up 4 Down 4 (plays held notes from lowest to highest and then back down again, but restarts every 4 steps), Low Up Alt (plays held notes alternating between the lowest note and Up mode), or Low Up Alt 2 (plays held notes alternating between the lowest note and Up mode).

Octave Select the number of octaves (1, 2, 3, or 4) over which the Arpeggiator pattern is played.

Sync Select whether the Arpeggiator synchronizes to MIDI Note On or to the specified Grid.

Global



SynthCell, Global controls

Polyphony Select the number of voices for maximum polyphony from 1 to 32 voices.

Pitch Bend Select the range for Pitch Bend from 0 to 48 semitones.

Mod Wheel Select the effect of the Mod Wheel: – (no effect), Vib (controls vibrato), Pan (controls Left/Right panning), Trem (controls tremolo), LPF (controls the frequency of the master Low Pass Filter—separate from Filters 1 and 2), or HPF (controls the frequency of the master High Pass Filter—separate from Filters 1 and 2).

Rate Adjust the Rate of the Mod Wheel effect from 0 to 100%.

Glide Select the Glide Mode: Off (no glide), Legato (legato glide effect—portamento), On (linear glide effect).

Glide Time Set the Glide Time from 0.0 ms to 5.00 s.

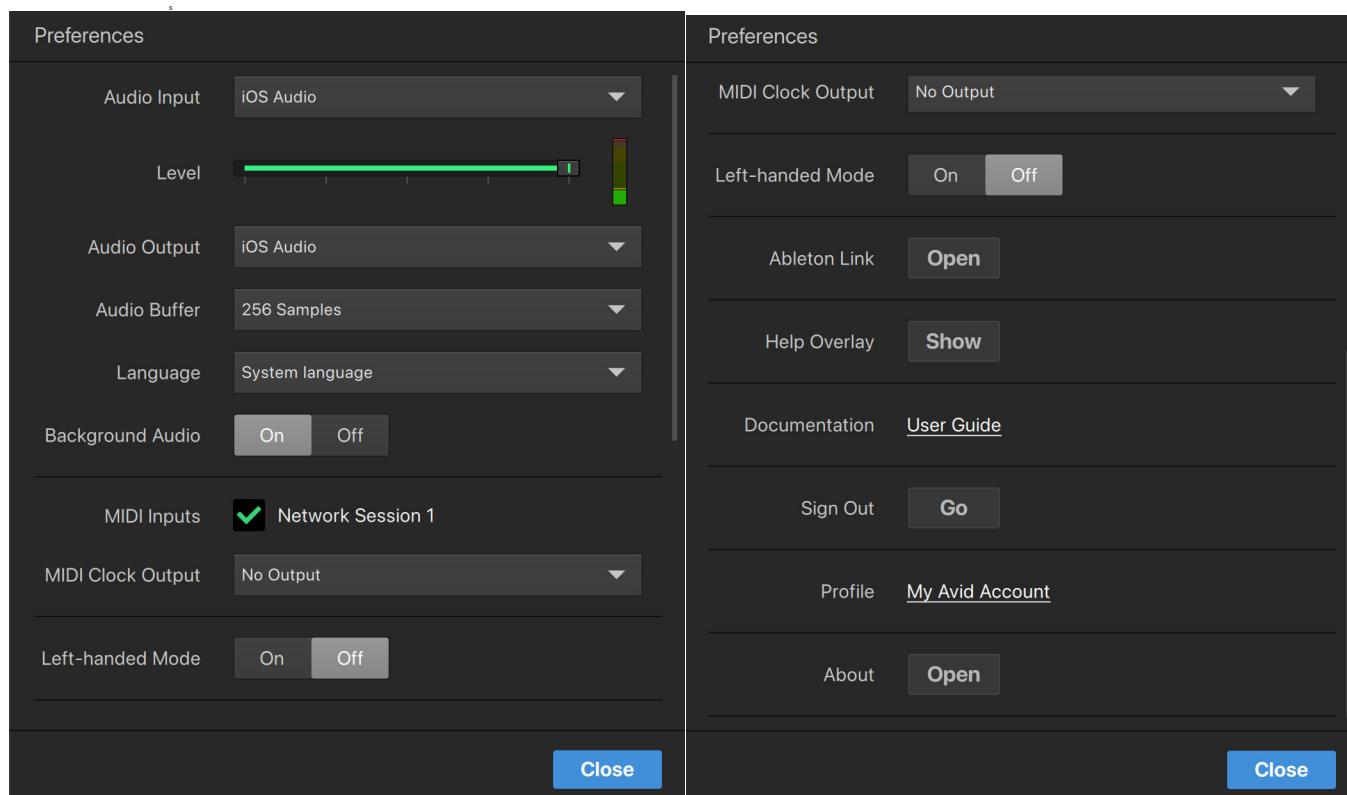
Mono Mode Poly (Polyphonic mode provides full polyphony up to the number of voices selected for the Max Poly setting), Retrig (Retrigger Monophonic mode re-triggers the Amplitude Envelope Attack with each MIDI Note On), or Legato (Legato Monophonic mode does not re-trigger the Amplitude Envelope Attack for any MIDI Note On until all notes are off).

Fine Tune Set the global Fine Tune between –50 to +50 cents.

Preferences

To open the Sketch Preferences:

- Tap the Preferences icon (the Gear icon) in the upper-right corner of the Sketch window.



Preferences

Audio Input Tap to select the Audio Input: iOS Audio (specified in the iOS settings) or No Input.

Level Lets you adjust the Input level and view the meter for input monitoring.

Audio Output Tap to select the Audio Output: iOS Audio (specified in the iOS settings) or No Output. Other options may be available if you are using a USB audio interface.

Audio Buffer Set the Audio Buffer size in samples for effects processing and Virtual Instruments. Higher Audio Buffer sizes are better from playback and mixing with many clips and effects, while lower Audio Buffer sizes are better for low latency when recording MIDI and audio clips.

Language Lets you select the language for all text in Sketch.

Background Audio Tap On to enable background audio playback for Pro Tools Sketch. Tap Off to disable background audio playback for Pro Tools Sketch.

MIDI Inputs Tap to enable (or disable) MIDI Input.

MIDI Clock Output Lets you select No Output or any listed MIDI Output (specified in the iOS settings).

Left-handed Mode Enable (or disable) to work in Left-handed mode.

Ableton Link Tap to access the Ableton Link settings, which let you synchronize with other Ableton Link applications (Connected Peers).

Help Overlay The first time you launch the app you are presented with instructional videos. This option lets you review the instructional videos after first launch. You can also open and review a demo Sketch.

Documentation Tap to access this PDF guide online.

Sign In/Sign Out Lets you sign in to or out of your Avid Master Account.

Profile Lets you access your Avid Master Account online through the default browser.

About Tap to view the version of Pro Tools Sketch that you are running. In the resulting window, tap Close to close the About window.

Close Tap to close the Preferences window.

Avid Master Account

Your Avid Master Account (at my.avid.com) lets you register and manage all of your Avid products, subscriptions, and entitlements. You can download any software, documentation, and other assets you are entitled to from your Avid Master Account.

To sign up, go to avid.com, tap on “Sign In,” and then fill in the required fields located under “Create Avid Master Account.” Choose “Link this account” if you already have an account or choose “Create Account,” fill in the required fields, and tap Submit.

Your Avid Master Account is divided into sections. Notice that the Avid Support Center, Download Center, and Avid Community need to be linked.



For technical support go to
www.avid.com/support