

Apple Pro Training Series

Logic Pro

Professional Music Production

David Nahmani

For Logic Pro 11.X

Lesson and media files available for download



FREE SAMPLE CHAPTER |



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Professional Music Production

David Nahmani

Apple Pro Training Series



Logic Pro – Apple Pro Training Series: Professional Music Production
David Nahmani
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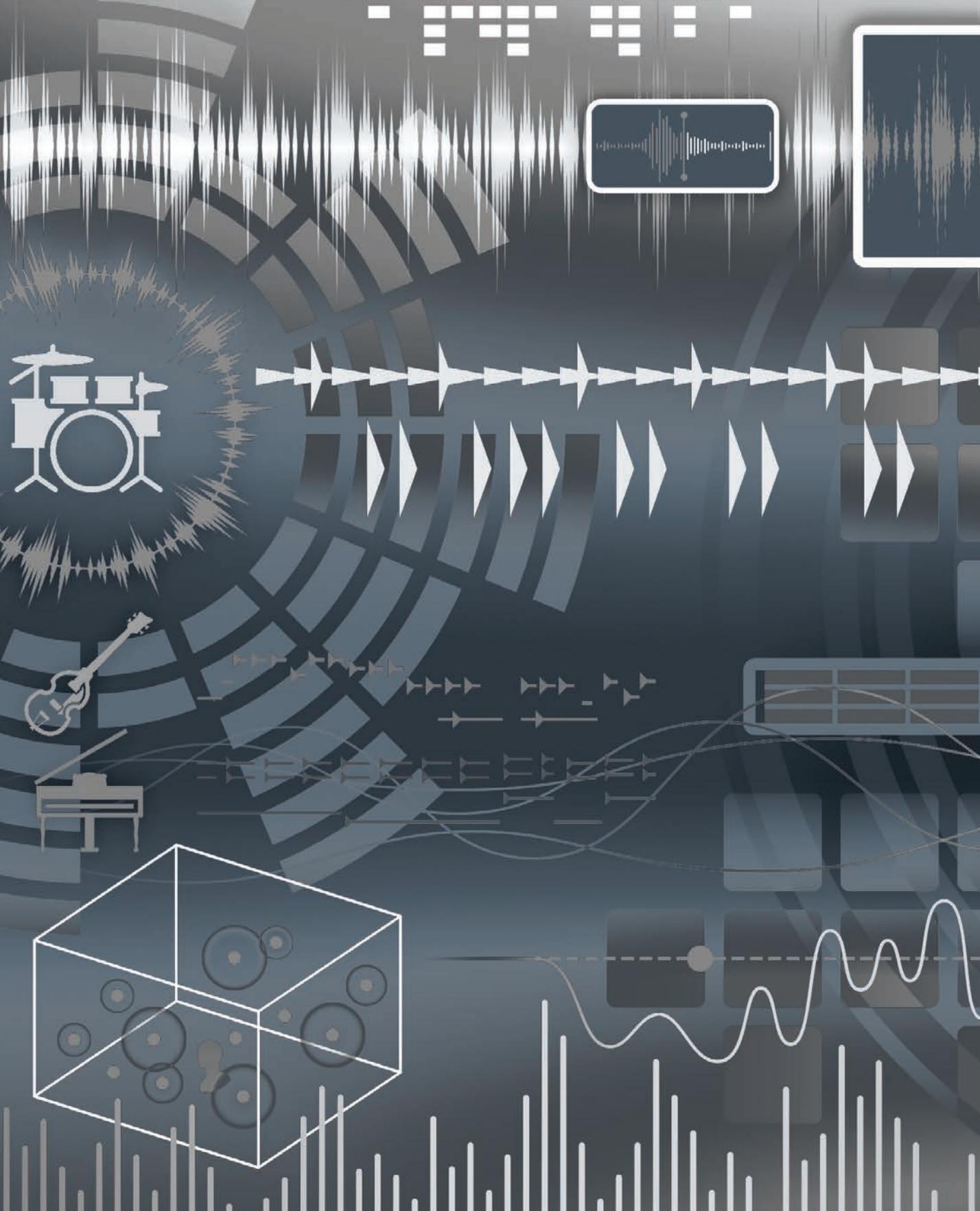
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ISBN 13: 978-0-13-540288-7
ISBN 10: 0-13-540288-3

\$PrintCode

Acknowledgments I would like to express my thanks to my wife, Nathalie, and to my sons, Liam and Dylan, for their support and encouragement; to Bill Burgess, for believing in me and encouraging me when I first started; and to my editors, Robyn Thomas, John Moores, and Laura Norman, for being by my side and enabling me to write the best book I could write.

My deepest gratitude to the artists and producers who agreed to provide their media, songs, and Logic projects for this book: Distant Cousins, for their song “Lights On”; Darude, for his song “Moments”; and Jon Mattox, for providing drum samples.



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Getting Started

Welcome to the official Apple Pro Training Series course for Logic Pro 11. This book is a comprehensive introduction to professional music production with Logic Pro 11. It uses real-world music and hands-on exercises to teach you how to record, edit, create, arrange, produce, mix, and master music in a professional workflow. So let's get started!

The Methodology

This book takes a hands-on approach to learning the software, so you'll be working through the project files and media you download from www.peachpit.com. It's divided into lessons that introduce the interface elements and ways of working with them, building progressively until you comfortably grasp the entire application and its standard workflows. (See the "Access the Lesson Files" section for more information on accessing the project files and media.)

Each lesson in this book is designed to support the concepts learned in the preceding lesson, and first-time readers should go through the book from start to finish. However, each lesson is self-contained, so when you need to review a topic, you can quickly jump to any lesson.

The book is organized as 13 lessons that are designed to guide you through the music production process as it teaches Logic Pro.

Lesson 1 establishes a solid foundation of key skills: navigation and zooming. You'll become familiar with the interface and the various ways to navigate a project.

Lesson 2 walks you through creating a project from the ground up, using Apple Loops and editing regions in the Tracks area to create an arrangement.

In **Lesson 3**, you'll explore effect and instrument plug-ins, use the Library to load patches and presets; and save your own plug-in settings.

Lesson 4 dives deeper into typical situations that you may encounter when recording audio sources, such as microphones, guitars, and MIDI keyboards.

Lessons 5 through 8 explore the new Session Players to create virtual drum, bass, and keyboard tracks. You'll then create your own custom chord progressions in the Chord track to make them play in harmony.

Lesson 9 sets you up to create content by programming MIDI in the Piano Roll, creating drum beats and step automation in Logic's new Step Sequencer, editing Audio regions; and adding fades and turntable start and stop effects.

In **Lesson 10**, after separating instruments from a fully mixed audio file, you'll sample vocals and drums from the separated tracks and import them into Quick Sampler and Sample Alchemy to create a variety of sampler instruments. You'll play with Beat Breaker to reshuffle and manipulate slices from a guitar arpeggio.

Lesson 11 explores various ways to edit the pitch and timing of your recordings, using Smart Tempo to ensure that all your audio files play at the same tempo; creating custom tempo curves; using groove tracks and Varispeed; time-stretching audio; and tuning vocals.

In **Lessons 12 and 13**, you'll study the end processes of music production: mixing, and automating using track stacks and EQ, compressor, limiter, delay, and reverb plug-ins. You'll export your final mix as a stereo audio file after optimizing it with Mastering Assistant.

Appendix A, which is online, offers a series of Q&As to test your newly acquired knowledge, while **Appendix B**, which is also online, lists all the keyboard shortcuts used in the book to streamline your workflow.

System Requirements

Before jumping into *Logic Pro—Apple Pro Training Series: Professional Music Production*, you should have a working knowledge of your Mac and the macOS operating system. Make sure that you know how to use the mouse or trackpad and standard menus and commands, and how to open, save, and close files. If you need to review these techniques, refer to the printed or online documentation included with your system.

Logic Pro 11 and the lessons in this book require the following system resources:

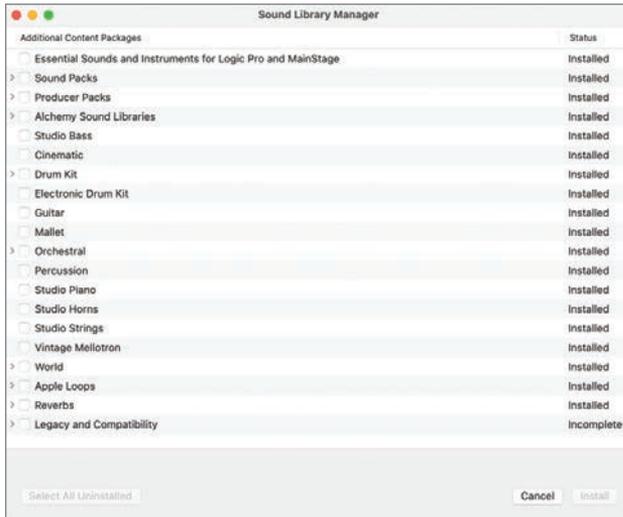
- ▶ macOS Ventura 13.5 or later
- ▶ 72 GB (minimum) of storage space for full Sound Library installation
- ▶ High-speed internet connection for installation
- ▶ MIDI keyboard (optional but recommended to play and record software instruments) connected via USB or via a compatible MIDI interface

NOTE ▶ ChromaGlow and Stem Splitter are available only on Macs with Apple Silicon processors (M1, M2, M3, M4, and so on). Some projects in this book use ChromaGlow, so if you open these projects on an Intel-based Mac, you'll receive a message indicating that ChromaGlow is unavailable. Click OK and proceed with the exercises as usual. While the project may not sound exactly as intended, you'll still be able to complete the exercises.

Prepare Your Logic Pro Workstation

The exercises in this book require that you install Logic Pro 11 along with the full Apple Sound Library (not including the Legacy and Compatibility content). If you have not yet installed Logic Pro, you may purchase it from the App Store. When your purchase is completed, Logic Pro 11 will automatically be installed on your hard drive, and you'll be prompted to perform various tasks:

- 1 When prompted, download and install Essential Sounds. You must enter your password to complete the installation.
- 2 When prompted to download more sounds, continue to download and install all the sounds.
- 3 When prompted to download the instruments and loops for Session Players, click **Download 3 Packages**.
- 4 To make sure the complete Apple Sound Library is installed on your Mac, choose **Logic Pro > Sound Library > Open Sound Library Manager**. Resize the window as needed to see all the packages listed and make sure everything (except for Legacy and Compatibility) is installed.



Some of the instructions and descriptions in this book may vary slightly, depending on the sounds you have installed.

NOTE ► If you choose not to download the entire Logic Sound Library, you may be unable to find some of the media needed in the exercises. Missing media will appear dimmed with a down arrow icon. Click the down arrow icon to download that media.

Access the Online Appendix A, Appendix B, and Lesson Files

Use the following instructions to claim the full benefits of your guide purchase.

If you purchased an eBook from a different vendor or bought a print book, you must register your purchase on *Peachpit.com* to access the online content:

- 1 Go to peachpit.com/logicpro11.
- 2 Sign in or create a new account.
- 3 Access the online Appendix A, Appendix B, and lesson files through the **Registered Products** tab on your Account page. Click the *Access Bonus Content* link below the title of your product to proceed to the download page. Click the link to the lesson files or the online appendices to download them to your computer.

- 4 Unzip the file(s) you downloaded to access a folder titled **Logic Book Projects**, which you should save to your Mac desktop or to a folder of your choice. Each lesson explains which files to open for that lesson's exercises.

NOTE ► If you've enabled the Desktop and your Document folder to sync to iCloud, you are strongly advised not to copy your lesson files to your Desktop. Choose another location, such as the Logic folder within your Music folder.

Use Default Settings

All the instructions and descriptions in this book assume that you are using the default Logic Pro settings (unless instructed to change them).

If you have changed some of your Logic Pro 11 settings, you may not see the same results as described in the exercises. To make sure that you can follow along with this book, it's best to delete the Logic Pro PLIST file before you start the lessons. Keep in mind, however, that when you delete the PLIST file, you lose your custom settings and key commands, and later you may want to reset your favorite settings manually.

NOTE ► To locate your Logic Pro PLIST file, it's essential that you follow the following instructions for accessing your user Library folder. If you go to *Macintosh HD/Library/Preferences/* instead, you won't find it.

- 1 Quit Logic Pro.
- 2 In the Finder in the menu bar at the top of the screen, click **Go**.
The Go menu opens.
- 3 Hold down **Option**.
The hidden Library folder appears in the Go menu.
- 4 Inside the **Go** menu, click **Library**.
- 5 Inside the **Library** folder, open the **Preferences** folder.
- 6 Inside the **Preferences** folder, locate **com.apple.logic10.plist** and move that file to your desktop.
- 7 Open Logic Pro.

- 8** If a dialog prompts you to download more sounds, click **Download Later**.
- 9** If a window titled **What's New in Logic Pro** opens, click **Continue**.
- 10** If a window titled **Session Player Instruments** opens, click the **X** at the top left of the window to close it.

Enable Complete Features

This book assumes that you have enabled the complete features. Choose **Logic Pro > Settings > Advanced** and make sure that **Enable Complete Features** is selected.

Use the U.S. Key Command Preset

This book assumes that you are using the default key command preset for a U.S. keyboard. If you have customized your key commands, you may find that some of the key commands in your Logic Pro installation do not function as they are described in this book.

If at any point you find that the key commands don't respond as described in this book, make sure the U.S. key command preset is selected on your Mac by choosing **Logic Pro > Key Commands > Presets > U.S.**

Screen Resolution

Depending on your display resolution, some of the project files may appear different on your screen than they do in the book. When you open a project, make sure you resize the project window as needed to see the entire project.

When using a small display, you may need to zoom or scroll more often than instructed in the book when performing some of the exercise steps. In some cases, you may need to temporarily resize or close an area of the main window to complete an action in another area.

About the Apple Pro Training Series

Logic Pro—Apple Pro Training Series: Professional Music Production is a self-paced learning tool developed by experts in the field.

For a complete list of Apple Pro Training Series books, visit www.peachpit.com/apple. For more on certification, visit training.apple.com.

Resources

Logic Pro—Apple Pro Training Series: Professional Music Production is not intended as a comprehensive reference manual, nor does it replace the documentation that comes with the application. For comprehensive information about program features, refer to the following resources:

- ▶ Logic Pro Help, accessed through the Logic Pro Help menu, contains a description of most features. Other documents available in the Help menu can also be valuable resources.
- ▶ The Apple websites www.apple.com/logic-pro/ and www.apple.com/support/logicpro/.
- ▶ The official Logic Pro release notes: <https://support.apple.com/en-us/HT203718/>.
- ▶ The Logic Pro Help website, an online community of Logic users moderated by the author of this book, David Nahmani: www.logicprohelp.com/forums.
- ▶ For additional help with accessing the lesson files, you may send email queries to ask@peachpit.com.

5

Lesson Files

Time

Goals

None

This lesson takes approximately 50 minutes to complete.

Create a new project with a Drummer track

Preview Session Player presets

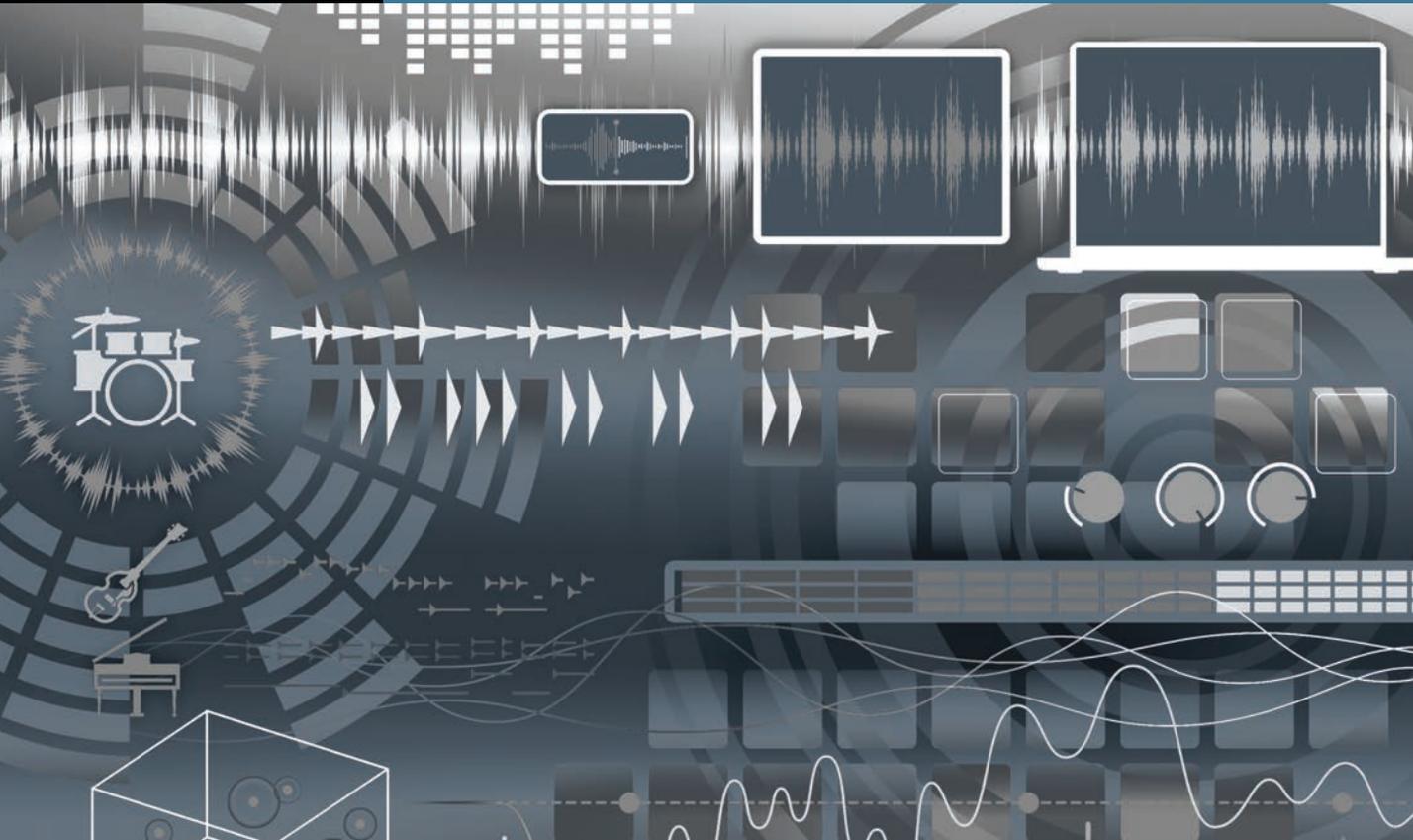
Choose a drummer type and style

Edit the Drummer performance in the Session Player Editor

Select preset patterns and create custom patterns

Convert Drummer regions to MIDI regions

Create, name, and color markers for song sections



Lesson 5

Create a Virtual Drum Track

In most popular modern-music genres, drums form the backbone of the instrumentation. They provide the foundation for the tempo and groove of the piece, and they are often recorded or programmed first so they can provide a rhythmic reference for the other musicians to listen to when they record their instrument.

In Logic Pro, you can leverage the virtual Session Players to quickly lay out a drum track. You can choose which kit pieces the Drummer plays, how busy or how hard to play, how many fills to add, and so on. It's almost like communicating with a real drummer to detail the style of playing you need for your song.

In this lesson, you'll edit and arrange Session Player regions that contain a variety of drum performances to lay the foundations for a new song that you will continue to build in the following lessons.

Select a Drummer Style

To get started, you'll create a *Session Player track*, which is a software instrument track where you arrange Session Player regions. You'll then select a style for the performances contained in these regions in the Session Player Editor pane at the bottom of the main window.

Create a Session Player Track with a Drummer Region

Let's open a new project, add a Drummer track, and examine the display of the drum performance in the Drummer region.

- 1 Choose **File > New** (or press Command-Shift-N).

- In the Create New Track dialog, click the **Session Player** button and make sure **Drummer** is selected.



In the Drummer Style pop-up menu, keep Pop Rock selected. You'll change the style later.

- Click **Create** (or press Return).



A software instrument track (SoCal) is created along with an 8-bar Session Player region (Drummer - Pop Rock). In the inspector, the *SoCal* patch (a drum kit patch that uses the Drum Kit Designer software instrument) is loaded on the SoCal channel strip.



At the bottom of the main window, the Session Player Editor opens, allowing you to edit the performance contained in the selected Session Player region.

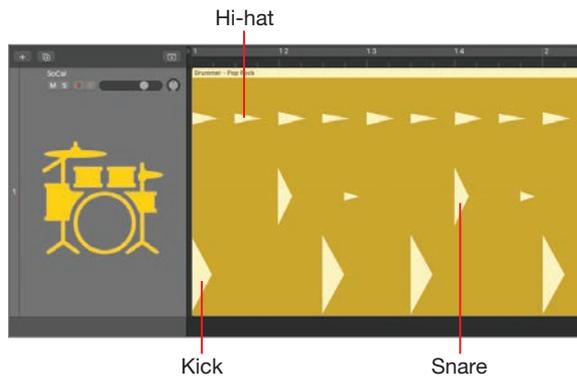
At the top of the main window in the LCD display, the project tempo is set to *110 bpm*, which suits the pop rock music genre.

- 4 Press the **Space** bar to listen to the Session Player region.

The Drummer plays a straightforward rock pattern—a simple drum fill in the middle of the region (before bar 4) and a second, more complex fill at the end.

Let's take a closer look at the Session Player region.

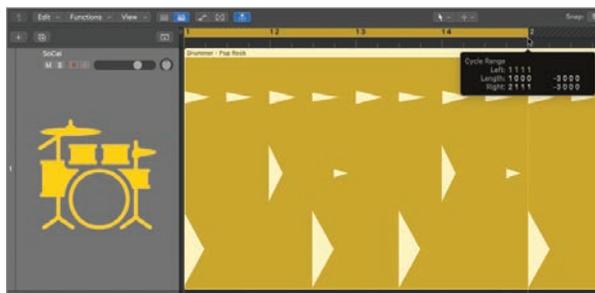
- 5 In the workspace, **Control-Option**-drag around the first bar of the Session Player region.



The Drummer region displays drum hits as triangles on lanes, roughly emulating the look of drum hits on an audio waveform. Kicks are shown on the bottom lane, snares are shown on the middle lane, and cymbals are shown on the top lane. When toms or hand percussions are used, they're on the top lane along with the cymbals.

To create a cycle range of the desired length, you can drag the ruler horizontally.

- 6 In the upper-half of the ruler, drag from bar 1 to bar 2.



A cycle range is created for the section you drag, and Cycle mode is turned on.

- 7 Listen to the first bar a few times while looking at the drum hits in the Session Player region.

Although you cannot edit individual drum hits in the Session Player region, the region display gives you a quick glance at the Drummer's performance.

- 8 Click the cycle area to turn off Cycle mode.
- 9 Press **Z** to zoom out so that you can see the entire Session Player region.
- 10 Choose **File > Save** (or press Command-S) to save your song with a name and in a location of your choice.

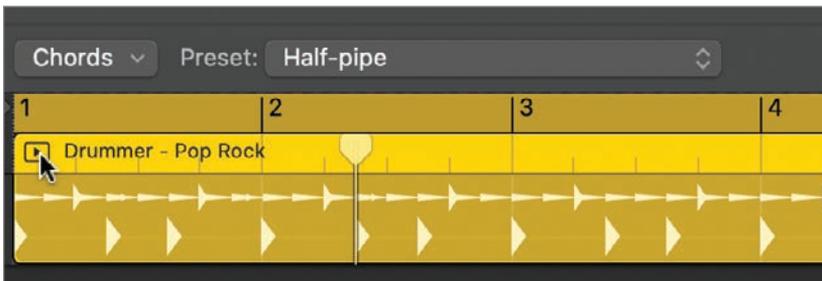
Remember to save your work at regular intervals throughout this lesson. You'll continue working on this file in the next lessons.

Now, you can read the Drummer region. In the next exercise, you'll listen to presets in different styles. Later, you'll watch the pattern update in the Drummer region as you adjust its settings in the Drummer Editor.

Choose Styles and Presets

When you select a style in the Session Player Editor, Logic Pro loads the software instrument patch that is best suited for that genre. Let's preview a few styles and presets and select one that works for your song.

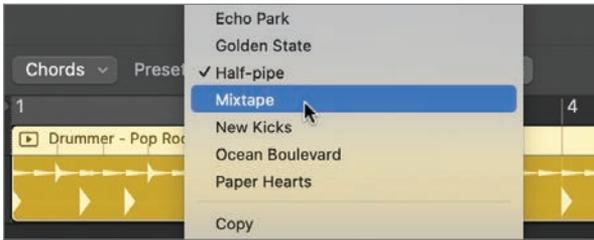
- 1 In the Session Player Editor, click the little **Play** button at the upper left of the Drummer - Pop Rock region.



The region starts playing in Solo and Cycle modes.

Throughout this lesson, continue to stop and start playback as needed to hear the results of your adjustments. Now that the Session Player has key focus, you can press Option-Space bar to toggle this Play button.

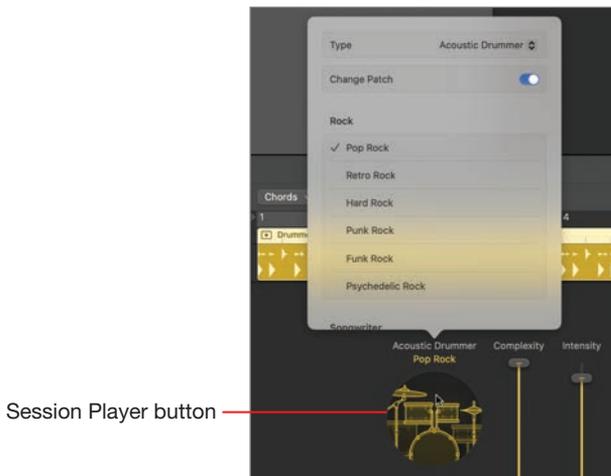
- 2 In the Session Player Editor menu bar, click the **Preset** pop-up menu and choose **Mixtape**.



In the Session Player Editor, the knobs and sliders adjust to reflect the values of the preset, and in the Session Player region, the performance updates.

The Drummer plays a busier groove with a ride cymbal, more kicks, and more ghost notes on the snare (*ghost notes* are lower volume syncopated notes that add a subtle rhythmic feel around the stronger notes).

- 3 In the Session Player Editor, click the **Session Player** button.



The Session Player dialog opens. You can change the type of Session Player and select a style. The styles displayed depend on the type of player selected. For the Acoustic Drummer type, you can select styles from four main categories: Rock, Songwriter, Alternative, and R&B.

TIP ▶ To keep the current patch when selecting a new style, disable the Change Patch switch.

- 4 In the Session Player dialog, click the **Type** pop-up menu and choose **Electronic Drummer**.

In the Session Player dialog, the style categories update to Electronic, Hip Hop, and Alternative.

- 5 In the Hip-hop category, select **Modern Hip Hop**.

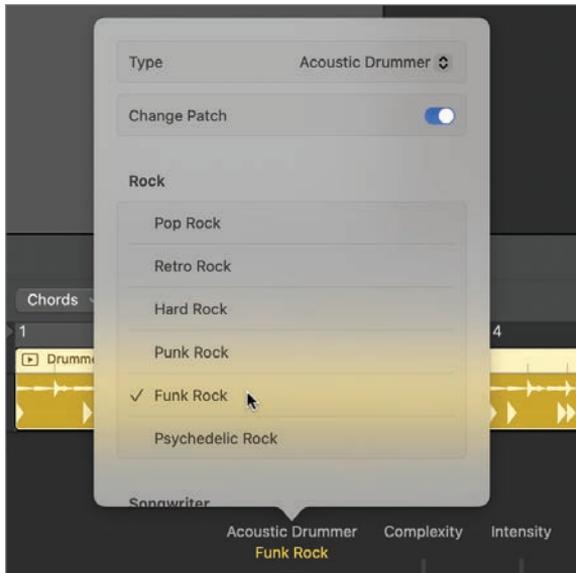
In the inspector, the patch associated with that style (Platinum Cuts) is loaded to the track's channel strip. That patch uses DMD (Drum Machine Designer), and the Drummer plays a swung, half-time hip hop groove played on a drum machine. In the Session Player Editor, the controls update to display electronic drum parameters.

The project tempo is set to *95 bpm*.

NOTE ▶ In the LCD display, if the tempo does not automatically update when you choose a style, double-click the tempo value to enter the desired tempo.

Feel free to explore more Session Player types, styles, and presets before moving on.

- 6 Select the **Acoustic Drummer** type and the **Funk Rock** style.



The Smash patch is loaded on the track. The Drummer plays an energetic funky groove on a powerful drum kit. In the LCD display, the tempo is set to *95 bpm*.



You have found a Drummer that plays the funky groove you want for this project on a punchy-sounding drum kit and set a tempo that works well for the genre. You're now ready to customize the performance.

Edit Session Player Regions

In the Session Player Editor, editing a performance is almost like communicating to a real musician the parts you want them to play. For each Session Player region, you select preset patterns (or create your own) and adjust various parameters. Then the Drummer produces a performance that follows your instructions.

Adjust the Drum Fills and Select a Hi-Hat Pattern

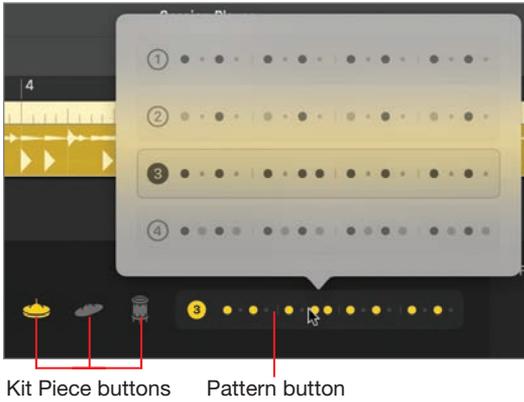
In this exercise, you'll ask the Drummer to rein in the energy, stop playing fills, and hit the ghost notes harder on the snare to accentuate the syncopated groove.

- 1 In the Session Player Editor, drag the **Fill Amount** knob all the way down to *0%*.



The Drummer no longer plays any drum fills. Let's select a new hi-hat pattern.

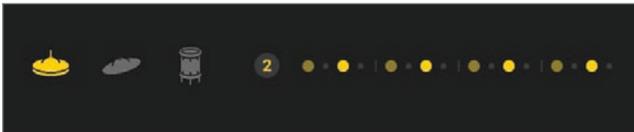
- Next to the **hi-hat Kit Piece** button, click the **Pattern** button.



In the Patterns dialog, patterns are represented on a grid of dots grouped as four beats of four sixteenth notes each. These dots show a rough idea of what the Drummer may play depending on other settings such as the Complexity slider.

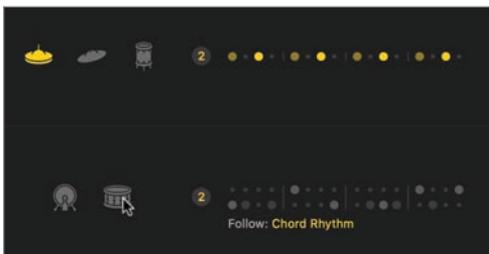
Pattern 2 shows that the hi-hat plays every eighth note but the dots on the beat are dimmer while the dots on the upbeats are darker, indicating that the Drummer will accent the upbeats.

- In the Patterns dialog, click pattern 2.



The hi-hat plays eighth notes, and the Drummer accents the upbeat. Let's listen to the hi-hat in isolation.

- Click both the **kick** and **snare Kit Piece** buttons.



The kick and snare Kit Piece buttons are dimmed to indicate that they are muted. Inside the region, only the hi-hat notes remain in the top lane, and you can clearly hear the hi-hat groove. It sounds like a disco beat, which will work great for this song.

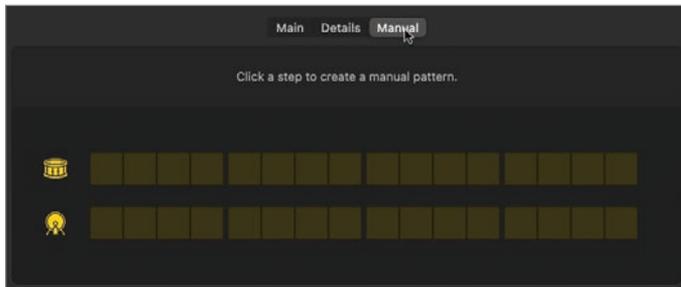
- 5 Click the **kick** and **snare Kit Piece** buttons to unmute them.

Next to the kick and snare Kit Piece buttons, you can choose a pattern for the kick and snare. In the next exercise, you'll create your own custom pattern.

Create a Custom Pattern

To really make this drum groove your own, you'll now create a custom pattern, clicking steps on rows to sequence the kick and the snare individually.

- 1 In the Session Player Editor, click the **Manual** button.



You can create individual kick and snare patterns on two rows of 16 steps.

- 2 On the kick row, click the first and third steps, and on the snare row, click the first step of beat 2.



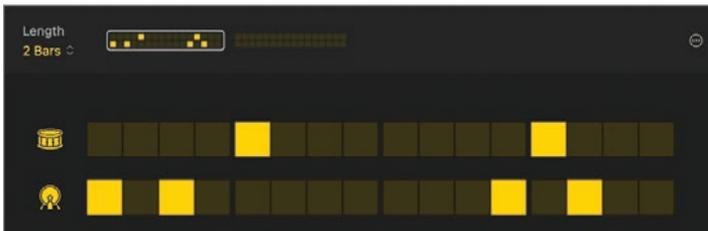
The Drummer plays the pattern you've started to create. On the Session Player region, you can see the kick and snare notes match the steps you've turned on.

- 3 On the kick row, turn on the fourth step of beat 3 and the second step of beat 4. On the snare row, turn on the first step of beat 4.



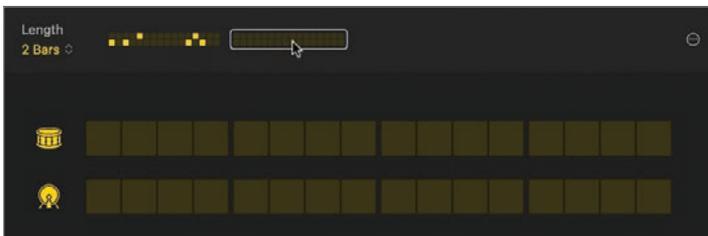
The Drummer keeps repeating your custom 1-bar pattern. To add variety, let's turn your pattern into a 2-bar pattern and switch things up in bar 2.

- 4 Click the **Length** pop-up menu and choose **2 Bars**.



Next to the Length pop-up menu, two overviews appear for the two bars.

- 5 Click the overview of bar 2 (which is currently empty).

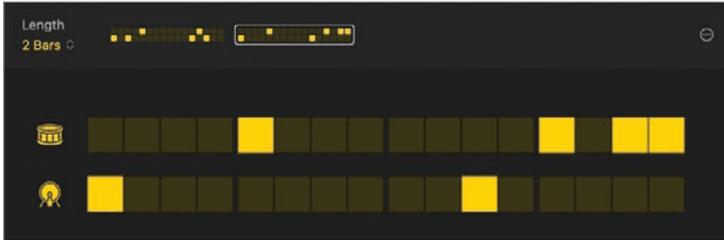


Let's turn on steps in bar 2 to complete the pattern.

- 6 On the kick row, click the following steps:
 - ▶ beat 1, step 1
 - ▶ beat 3, step 3

7 On the snare row, click the following steps:

- ▶ beat 2, step 1
- ▶ beat 4, steps 1, 3, and 4



Now, you have a unique kick and snare pattern. Let's make the Drummer play a bit more and hit the drums a little harder.

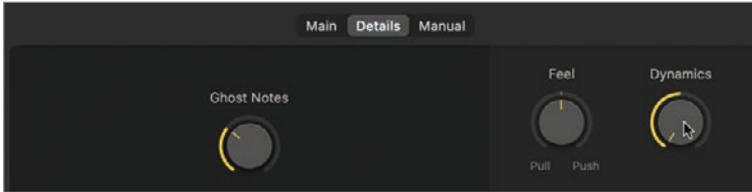
8 Drag the **Complexity** slider so it's about three quarters up and drag the **Intensity** slider all the way up.



The difference is subtle, but the Drummer now plays some sixteenth notes on the hi-hat and plays slightly louder.

TIP ▶ To compare the results before and after changing a parameter in the Session Player Editor, press Command-Z to undo, and then press Shift-Command-Z to redo.

- 9 Click the **Details** button and drag the **Dynamics** knob all the way down.



Reducing the dynamic results in less volume difference between the stronger and the softer notes. The ghost notes on the snare are now louder, and the syncopation they create is accentuated.

You've created your own unique custom pattern that will form the basis of the groove used for your song. In the following exercises, you'll create, edit, and arrange a few more Session Player regions to complete the drum track.

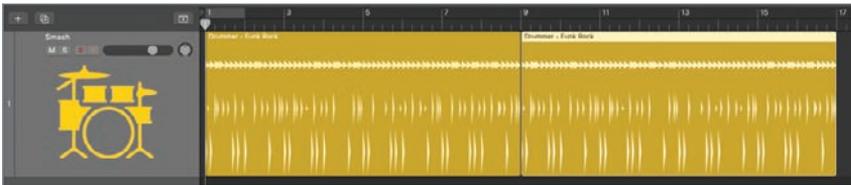
Arrange the Drum Track

To continue arranging your drum track, you'll create more Session Player regions to add sections to your song and continue editing their performance to produce different drum grooves for each section.

Create the Intro

To create an intro, you'll create a copy of the Session Player regions in the workspace and edit the first copy to create an intro.

- 1 Choose **Edit > Repeat > Once** (or press Command-R).



In the workspace, a copy of the Session Player region is created at bar 9.

- 2 Click the first Session Player region at bar 1.

The region is selected, and you can edit it in the Session Player Editor.

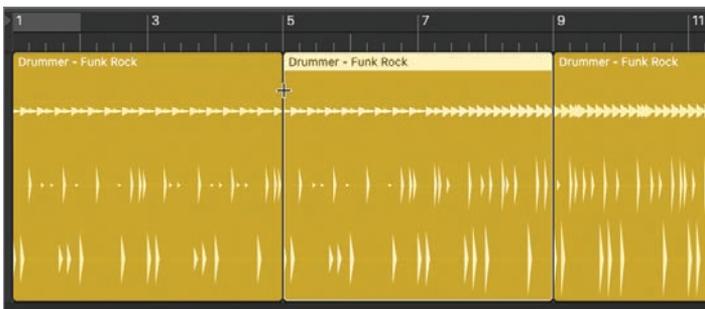
- 3 Drag the **Complexity** and **Intensity** sliders all the way down.



The Drummer is much quieter in this new intro, playing *side sticks* (hitting the rim of the snare to create a softer sound, almost like a woodblock). At bar 7, the Drummer switches back to hitting the center of the snare and progressively raises the intensity to reach the level required to play the second region at bar 9.

Let's use the Marquee tool (your Command-click tool) to split the first region into two regions of equal lengths so you can make the performance evolve during the intro.

- 4 Command-double-click at bar 5.



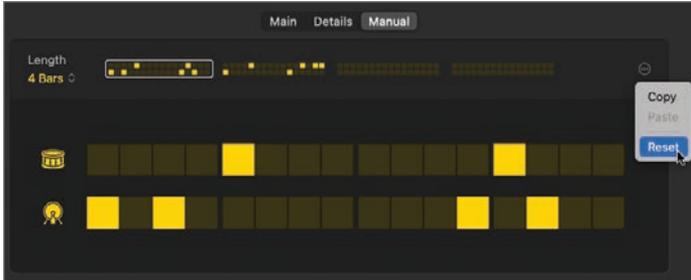
The region splits in two. Let's edit the first region's custom pattern.

- 5 Click the region at bar 1 to select it.
- 6 In the Session Player Editor, click the **Manual** button.

- 7 Click the **Length** pop-up menu and choose **4 Bars**.

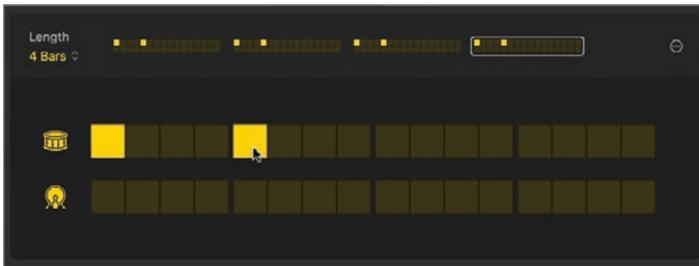
To the right of the Length pop-up menu, four overviews allow you to access the 16 steps in each one of the four bars.

- 8 At the upper right, click the action menu and choose **Reset**.

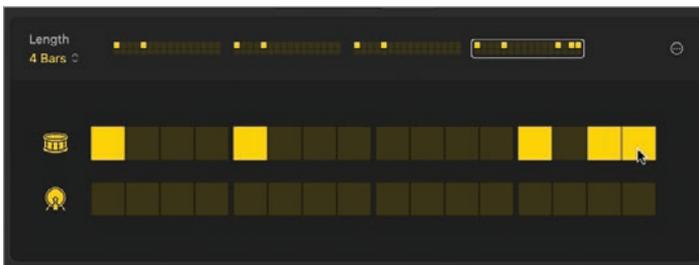


The kick and snare rows are emptied. To start the song, you'll create a simple pattern without kick drum.

- 9 In the snare row, in each of the four bars, click the first steps of beats 1 and 2.



- 10 In bar 4, beat 4, click steps 1, 3, and 4.

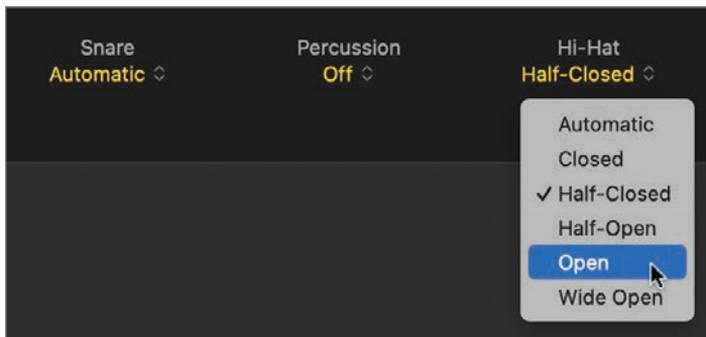


- 11 Click the **Details** button.
- 12 Drag the **Ghost Notes** knob all the way up to 100%.



The Drummer plays many more side-stick notes, which adds complexity to this part of the intro. Let's make the hi-hat ring a little more.

- 13 Click the **Hi-Hat** pop-up menu and choose **Open**.



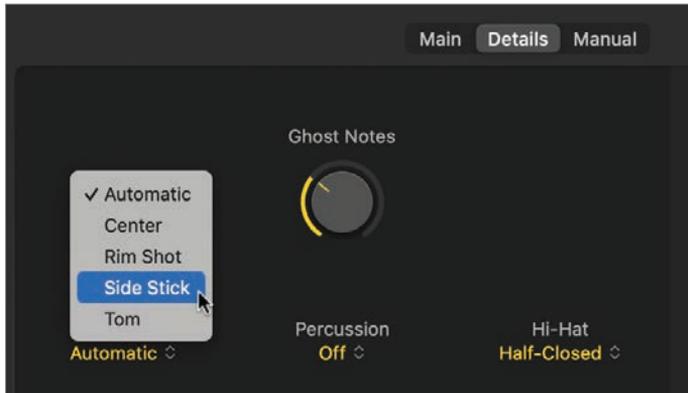
Now you'll work on the second part of the intro.

- 14 Click the second region at bar 5.

At bar 7, the Drummer starts playing regular snare hits; however, you want to keep side sticks throughout the entire intro.

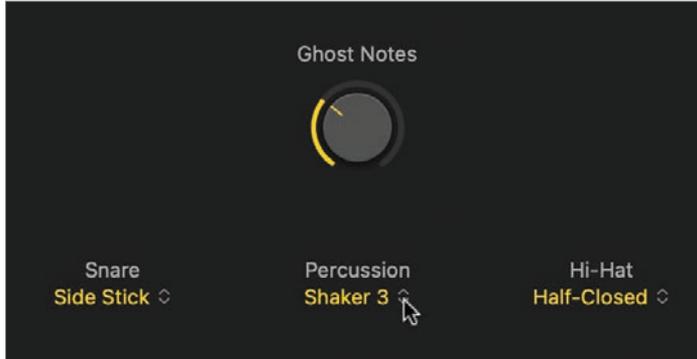
- 15 Click the **Details** button.

- 16** Click the **Snare** pop-up menu and choose **Side Stick**.



Now the Drummer plays the side stick throughout the entire intro. Let's add some shaker to this second half of the intro.

- 17** Click the **Percussion** pop-up menu and choose **Shaker 3**.



The shaker is very quiet; let's turn it up.

- 18** In the control bar, click the **Smart Controls** button (or press B).

- 19 In the Smart Controls pane, turn up the **Percussion** knob to about 3 o'clock.



You can now better hear the shaker, which adds a nice texture to this second part of the intro.

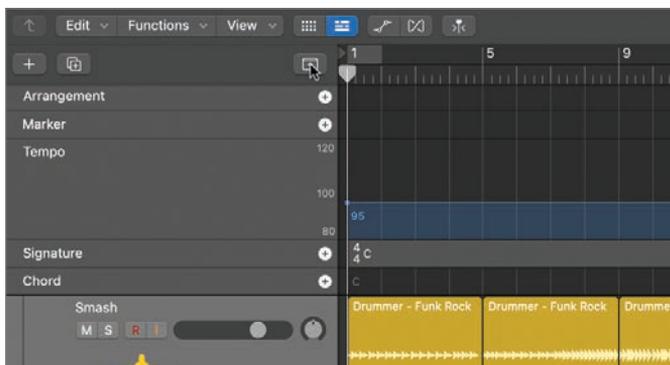
TIP For more control over the sound of your drums and the effects used to process them, open the plug-ins on the Smash channel strip in the inspector.

You've used the Session Player Editor to adjust the complexity and intensity of the Drummer's playing. You've selected different drum kit pieces, added hand percussions, and adjusted the number of fills and ghost notes in different regions. Now that you have a good grasp on the Session Player Editor, you'll add a few more regions to continue building the drum track.

Create Markers for Song Sections

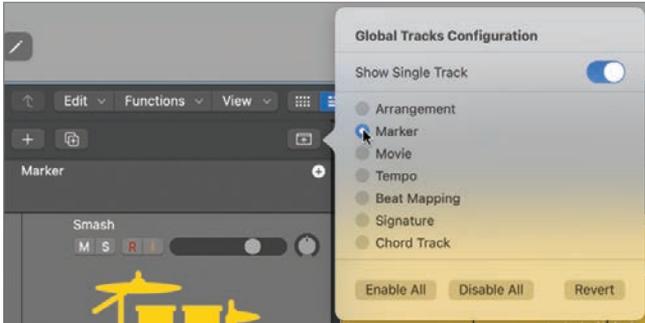
To make it easier to navigate the arrangement and identify song sections, you'll create markers for the intro and verse you've already created as well as for the remaining sections you'll create later.

- 1 At the top of the track headers, click the **Global Tracks** button (or press G).



The global tracks open. You need to see only the Marker track.

- 2 Control**-click a global track header and choose **Configure Global Tracks** (or press Option-G).
- 3** Turn on **Show Single Track** and select **Marker**.



To create markers for the existing song sections, you can drag your regions into the Marker track.

- 4** Click the **Smash** track header (or press Command-A).
All the regions on the track are selected.
- 5** Drag the selected regions to the **Marker** track.



Three markers are created. They have the same color and name as the regions you dragged. Let's create more markers for the remaining song sections.

- 6** Click the background (or press Shift-D) to deselect the markers.

You can copy and resize markers in the Marker track the same way you edit regions in the workspace.

- 7** In the Marker track, **Option**-drag the marker from bar 9 to bar 17.



- 8** Resize this new marker so it's 4 bars long.



- 9** **Option**-drag this new 4 bar-long marker to bar 21.

- 10** **Option**-drag this last marker to bar 25.

- 11** Resize this marker at bar 25 to make it 8 bars long.



Now that you have all the markers you need, let's rename them and give them custom colors.

- 12** Double-click the first marker, enter **Intro 1**, and press **Tab**.

The marker is renamed, and the text field opens on the next marker.

13 Continue this procedure to rename the following markers:

- ▶ Marker at bar 5 = **Intro 2**
- ▶ Marker at bar 9 = **Verse**
- ▶ Marker at bar 17 = **Bridge**
- ▶ Marker at bar 21 = **Rise**
- ▶ Marker at bar 25 = **Outro**



14 Choose **View > Show Colors** (or press Option-C).

The Color palette opens.

15 Choose different colors for your markers.

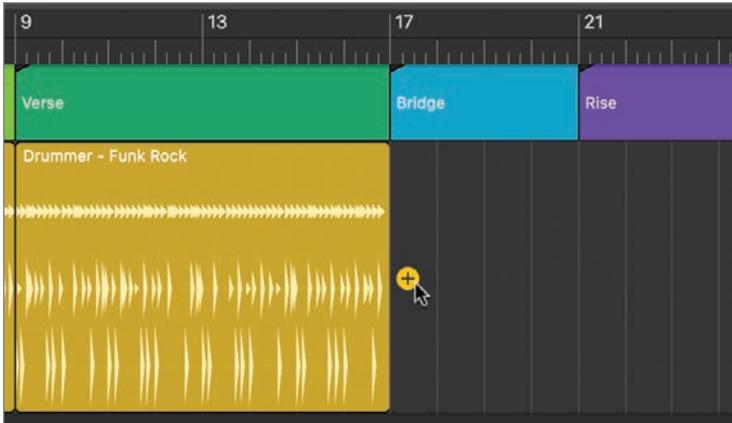


Adding markers helps identify song sections and later will help you navigate the song. Your song structure is now complete, and you are ready to start working on the Bridge, Rise, and Outro sections.

Convert Session Player Regions to MIDI Regions

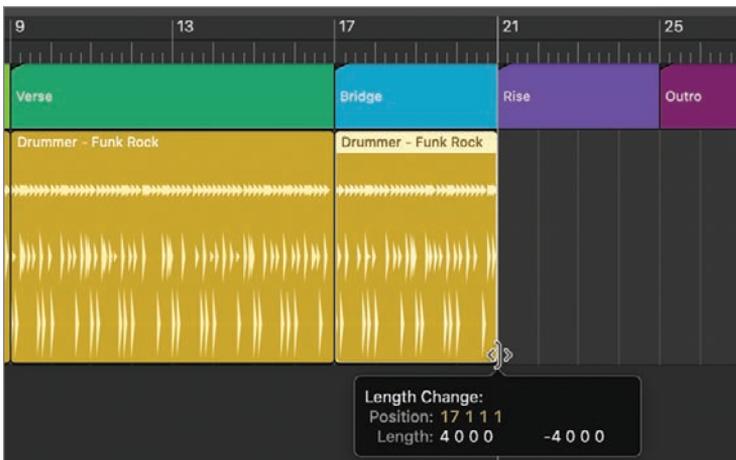
Now, you'll create a new Session Player region for the bridge. After you start editing the new region and realize that your edits affect how the Drummer plays the verse, you'll convert the verse region to MIDI to prevent it from changing.

- 1 Position the pointer to the right of the last Session Player region and click the + sign that appears.



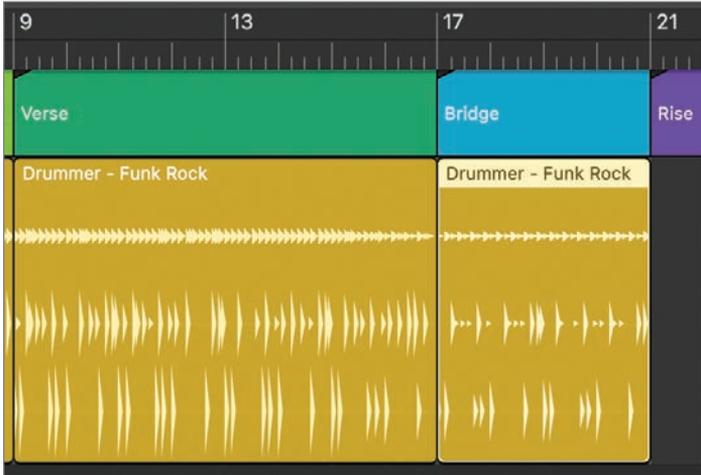
A new 8-bar Session Player region is created at bar 17.

- 2 Resize the new region to a length of 4 bars.



- 3 Double-click the new 4-bar region (or press E) to open the Session Player Editor. During this bridge, let's make the Drummer perform a simple and quiet pattern.

- 4 In the Session Player Editor, drag the **Complexity** slider all the way down.
- 5 Drag the **Intensity** slider all the way down.

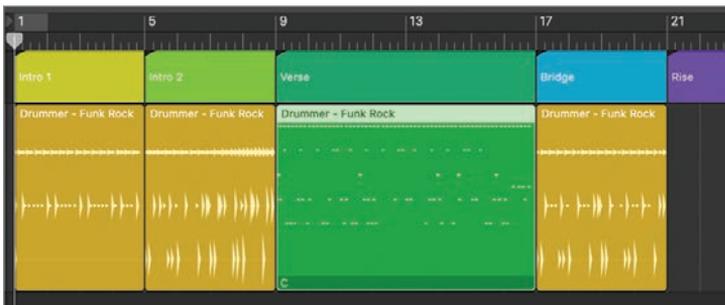


Listen to the transition from the verse to the bridge and look at the regions. At the end of the verse, the Drummer progressively lowers his intensity to ensure a smooth transition to the bridge. However, for this song, you want an abrupt transition from the intense groove in the verse to the quiet bridge.

- 6 Press **Command-Z**.

The Intensity slider goes back up, and the Drummer performance stays intense until the end of the verse. To prevent that Session Player region in the verse from updating when you edit other regions, you'll convert it to a MIDI region.

- 7 **Control**-click the region in the verse and choose **Convert > Convert to MIDI Region** (or press Control-Option-Command-M).



The Session Player region is converted to a MIDI region that plays the same notes. At the bottom of the main window, the Piano Roll shows the MIDI notes inside the region.

- 8 Click the Session Player region in the bridge to select it.
- 9 In the Session Player editor, drag the **Intensity** slider all the way down.

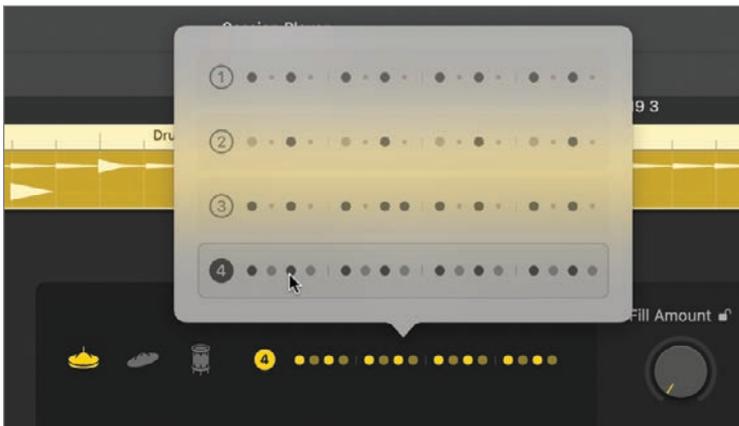
Now the Drummer keeps the intensity up throughout the entire verse and suddenly shifts to play a quiet pattern in the bridge.

A Session Player region can sometimes update its performance to adapt to other Session Player regions immediately before or after it on the track. Converting the region to MIDI allows you to keep the performance intact no matter how you edit other regions around it.

Complete the Bridge

Let's continue editing the performance in the bridge to make the Drummer play a softer, more open part and give that section more space.

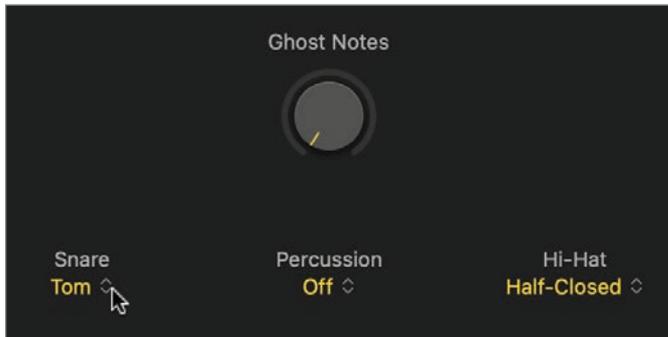
- 1 In the Session Player Editor, click the **Main** button.
- 2 Click the **hi-hat Pattern** button and choose pattern 4.



To make this bridge breathe and create an impression of space, you'll remove all ghost notes to make room for the reverb tails of the remaining notes.

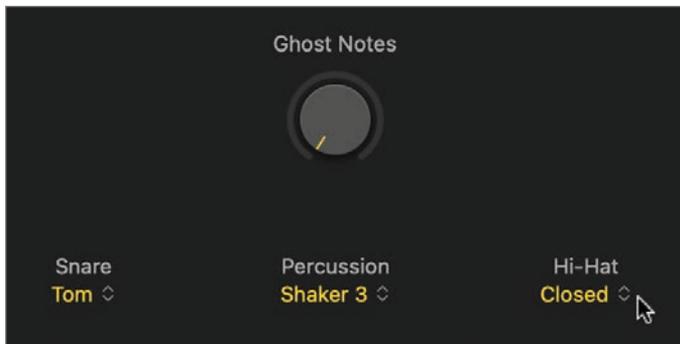
- 3 Click the **Details** button and turn the **Ghost Notes** knob all the way down to 0%.
- Now, you'll make the Drummer play a tom rather than a snare.

- 4 Click the **Snare** pop-up menu and choose **Tom**.



To really give a different color to this bridge, let's add a shaker and close the hi-hat.

- 5 Click the **Percussion** pop-up menu and choose **Shaker 3**.
- 6 Click the **Hi-Hat** pop-up menu and choose **Closed**.



The hi-hat notes no longer ring as much, which leaves more room to hear the shaker. Increasing the volume range between the softer and louder notes will open this quiet section even further.

- 7 Drag the **Dynamics** knob up to *130%*.

Let's edit the custom pattern to get a simple, straightforward drum beat.

- 8 Click the **Manual** button.

- 9 Edit the pattern so that the kick plays beat 1 and 3 and the snare plays beat 2 and 4.
- 10 In bar 1, beat 1, make the kick play step 3.

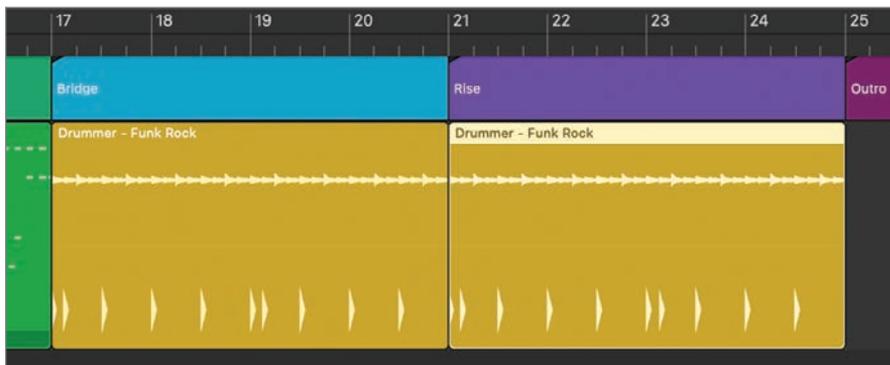


You've created a quiet part for your bridge, where the Drummer plays the tom instead of the snare. The pattern is sparser, and a shaker adds texture to this section. All these edits produce a striking contrast with the verse before.

Complete the Rise and Outro Sections

To end the song, you'll make the Drummer switch from the toms back to a snare, and progressively bring the intensity back up.

- 1 Choose **Edit > Repeat > Once** (or press Command-R).



The Session Player in the Bridge section is copied to the Rise section.

- 2 Drag the **Complexity** slider a third of the way up.

- 3 Drag the **Intensity** slider halfway up.



- 4 Click the **Details** button and set the **Ghost Notes** to 20%, **Snare** to **Automatic**, and **Percussion** to **Off**.



The Drummer plays a more complex and more intense groove with a regular snare. Let's add a very subtle drum fill at the end of the Rise section.

- 5 Click the **Main** button and drag the **Fill Amount** knob up to 1%.
A fill is added at the end of the region; however, it's way too busy.

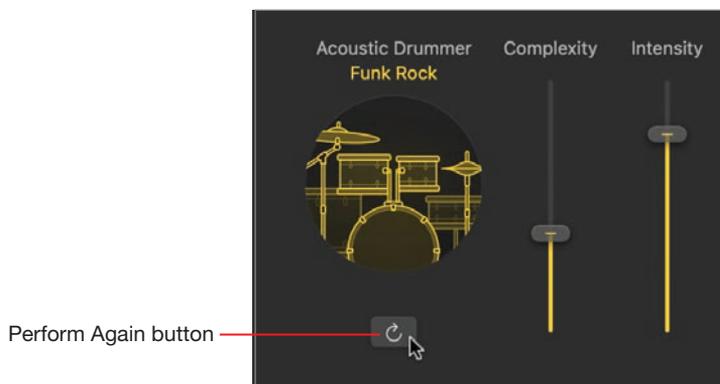
- 6 Drag the **Fill Complexity** knob all the way down to 1%.



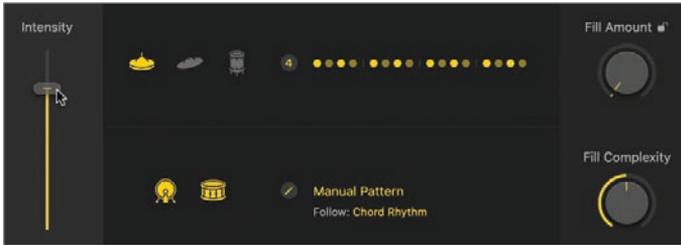
Now the Drummer simply hits the toms a couple of times at the end of the region. Let's move on to the Outro section

- 7 Move the pointer to the right of the last region in the workspace and click the + sign. A new 8-bar region is created with the same subtle fill at the end. To end the song, you'll add a more complex fill.
- 8 Drag the **Fill Complexity** knob up to 50%.

TIP To try different fills, click the Perform Again button, and the Drummer produces a new subtle variation of the performance.



- 9 Drag the **Intensity** slider almost all the way up.

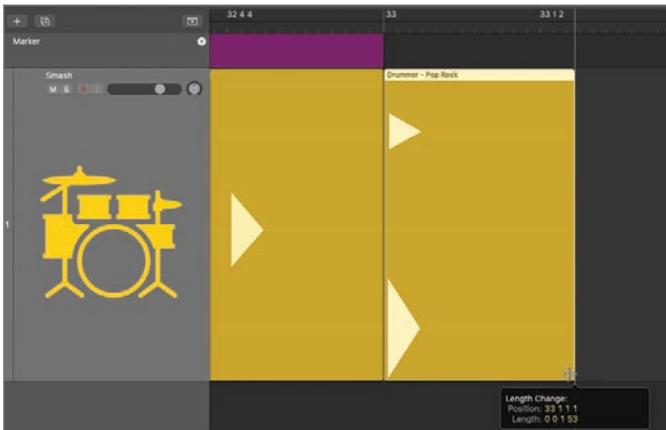


- 10 Click the **Details** button and from the **Percussion** pop-up menu, choose **Claps 2**.

The hand claps in this section really help lift the groove and give it a human feel. It almost makes you want to get up and clap along!

Let's add one last Session Player region and make it small to end the drum track on a downbeat.

- 11 To the right of the region in the Outro section, click the + sign to create a new region.
- 12 Resize the region to shorten it so that it contains notes only on the first beat.



To resize the region, you can pick one of two methods:

- ▶ Use the Help Tag to make sure the length of the region is *0 0 1 0*.
- ▶ Work in broad strokes, resizing the region, zooming in, and repeating the operation until you see notes only on the first downbeat.

13 Save your project and keep it open for the next lesson.

You have previewed different drum styles and produced a variety of patterns for the different sections of a funk rock song. With Drummer, Drum Kit Designer, and Drum Machine Designer, Logic Pro allows you to quickly lay down a rhythmic foundation for a wide range of modern music genres. In the next lesson, you'll continue building upon this foundation by adding a bass track to your song.

Key Commands

Keyboard Shortcuts	Description
Tracks area	
G	Toggles the global tracks
Option-G	Opens the Global Tracks Configuration dialog
Control-Option-Command-M	Converts the selected region to MIDI
Command-R	Repeats the selection once
Option-C	Toggles the Color palette

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