

Apple Pro Training Series: Logic Pro X 10.1: Professional Music Production

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March 18, 2016: Updates and Errata for Logic Pro X v10.2.2

NOTE: eBook versions of this title may already include updates in this document.

The guide, *Apple Pro Training Series 10.1: Logic Pro X*, was originally written and published with Logic Pro X version 10.1. As of March 8, 2016, Apple released version 10.2.2, and some software behavior and interface changes have occurred subsequent to the version the book was originally written to cover. This document provides updates and errata from the original publication to v10.2.2.

Getting Started

Page xiv: to see what's installed on your Mac and to download additional media, choose Logic Pro X > Sound Library > Open Sound Library Manager.

The media content was updated in Logic 10.2. Depending on what media content is installed on your Mac, you may sometimes see more choices in menus or browsers than you see on the book's screenshots. This shouldn't interfere with the exercises.

Lesson 1

Page 11: Parts of the graphic user interface have changed, for example here in the Mixer, the R button on the Audio 1 channel strip has a red R, and the output channel strip is named Stereo Out. For the sake of readability, we will not point out every small interface change in this Errata.

Page 26, step 13: The help tag also displays Length: 1 0 0 0

Page 56, step 4: In the Bounce dialog, click the OK button.

Lesson 2

Page 18, "Recording Additional Takes": The default behavior described here can be changed under Record > Overlapping Audio Recordings.

Lesson 3

Page 122, step 8: No need to press C first: just press Command-U.

Page 126, step 12: From the take folder menu, choose Flatten.

Page 128, step 7: Click the Fade tool, or press A.

Lesson 4

Page 174, Note at the top: You can now complete the exercise in this section, no need to skip it.

Lesson 5

Page 206: When connecting certain MIDI controllers, Logic opens a dialog asking if you want to automatically assign its controls. To follow the exercises in this lesson, click No. If you've clicked Auto Assign before in this dialog, choose Logic Pro X > Control Surfaces > Preferences, click the MIDI Controllers tab, and deselect the 'Auto' checkbox for all listed controllers.

Page 208, step 2: The Musical Typing Window no longer automatically opens.

Page 209, step 3: The Output channel strip is now called Stereo Out.

Page 220, step 2: The menu option Record > Overlapping MIDI Recording > Cycle > Merge is selected by default.

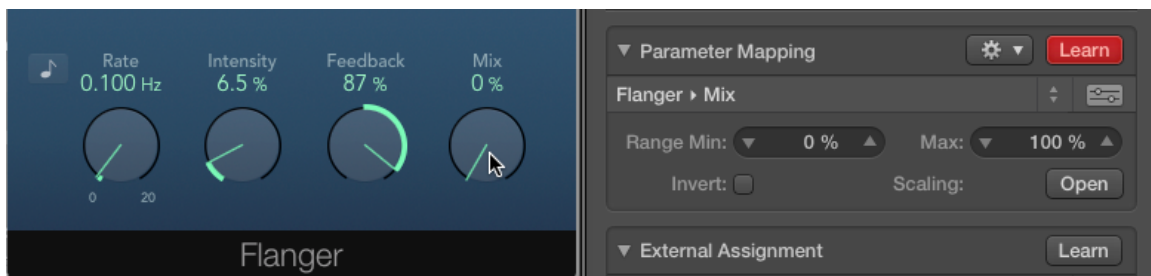
Page 224, step 6: You may hear the previous take while recording a new one.

Page 225, step 11: From the take folder pop-up menu, choose Flatten.

Page 228, step 13: No need to select the Analog Circuits region first, just start recording.

Page 234, step 11: No need to deselect the subtracks.

Page 244, step 11: In the Flanger, click the Mix knob:



Page 262, step 15: To see the volume faders, you may have to click the Volume button next to the Master fader on the right in the mixer.

Lesson 6

Page 284, step 3: Choose the Velocity tool (or press T, and then press V).

Page 287, step 1: Choose Convert > Convert to MIDI Region.

Page 293, step 3: If you get a dialog asking if you want to import tempo, click No.

Page 300, step 2: In addition, the help tag now shows the Length.

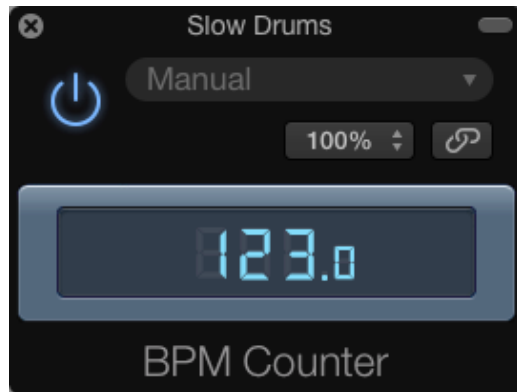
Page 308, step 2: Click the green line to create a control point.

Page 312: Ignore the NOTE at the top.

Lesson 7

Page 320, starting from step 5, follow these steps to complete the exercise:

- 5 In the Inspector, click the Audio FX slot on the Slow Drums channel strip and choose Metering > BPM Counter.
- 6 Go to the beginning of the project and start playback.



The BPM Counter flashes for a few bars and settles on a tempo of 123.0 bpm. However, the drums tempo is actually half as fast.

- 7 In the LCD display, click the note and metronome icons to the left, and choose Custom.
- 8 Press Return to go back to the beginning of the project.
- 9 Double-click the tempo and enter 61.5 bpm.
- 10 Listen to the song. The drums are perfectly in sync with the metronome.
- 11 Click the Metronome button (or press K) to turn it off.
- 12 Close the BPM Counter plug-in window.

Page 328, step 3: Drag the selected section of the drums to the results area in the Loops Browser's results area.

Page 338, step 2: An extra small audio region may be created at bar 12: you can safely delete it.

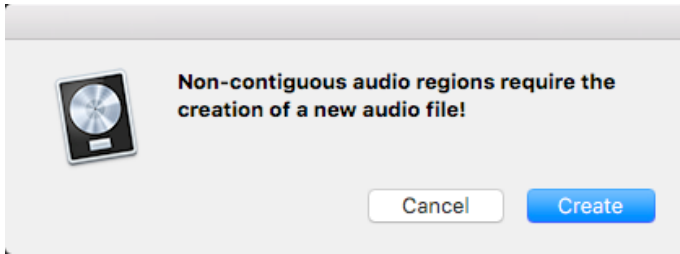
Page 347, step 4: The Flex buttons are blue when engaged.

Page 350, step 9: Time compressed waveforms are white. Time-expanded waveforms are gray.

Page 357, step 4: You may need to zoom out vertically in order to see the vertical bars – otherwise notes are represented by small beams, like in the Audio Track Editor, which is described in the next exercise.

Lesson 8

Page 384, step 2: You get the following dialog:



Page 384, step 3: Click Create.

Page 390, step 6: Skip this step, or the region you click-hold may move.

Lesson 9

Page 436, step 3: drag the Phase value down to 0°.

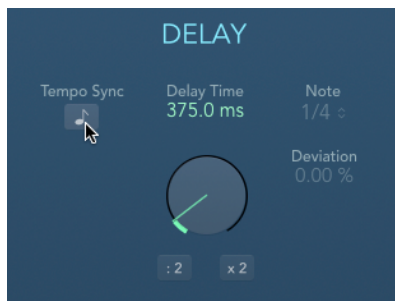


Page 447, step 3: Tape Delay has a new GUI:



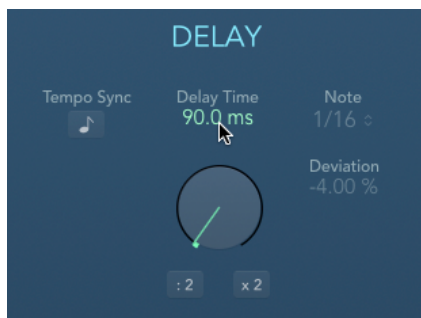
Page 447, from step 4, follow these steps to complete the exercise:

- 4 Click the Tempo Sync button to disable it.



To the right of the Tempo Sync button, the Delay Time is now highlighted, indicating that you can change its value directly in the Delay Time field.

- 5 Double-click the Delay Time field, and enter 90 ms.



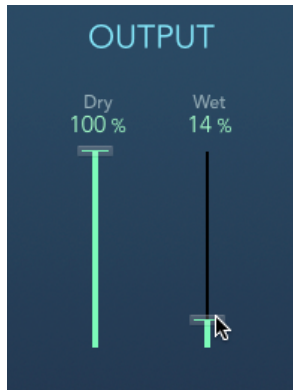
The delay is now very short, and you can no longer hear distinct repeats. Instead the delay creates an ambiance similar to recording the vocal in a very small reflective room.

You can drag the two Output sliders on the bottom right to adjust the level balance between Dry (the sound not affected by the plug-in) and Wet (the reflections generated by the plug-in). You will bring the Dry signal all the way up to its maximum level so that you maintain the same level of direct sound as you had before inserting the plug-in.

- 6 Make sure the Dry slider is up to 100%.

You can now adjust the level of the delay effect with the Wet slider. Let's make the effect a little more subtle.

- 7 Drag the Wet slider down to 14%.



Here again, because you were focused on the sound of the delay, you may feel as if you just turned the effect down so much that you don't hear it any more. To fully hear the effect of the Tape Delay, let's toggle that plug-in on and off.

- 8 In the plug-in header, click the On/Off button to turn off the plug-in. The vocal sounds much drier.
- 9 Turn the plug-in back on. The Tape Delay adds a little bit of slap-back echo, creating an ambience while keeping the vocal sound fairly natural.
- 10 Keep the Duvid Vox track soloed, and stop playback.
- 11 Close the Tape Delay plug-in window.

Page 461, from step 6, follow these steps to complete the exercise:

- 6 On the Output channel strip, click below the Compressor, and choose Dynamics > Adaptive Limiter.



The INPUT meters to the left display the signal level at the input of the plug-in; the REDUCTION meters in the middle display the level of gain attenuation applied by the limiter; the OUTPUT meters to the right display the signal level at the output of the plug-in. The Out Ceiling knob is set to 0 dB, ensuring that the audio signal will never go above 0 dB FS on the Stereo Output channel strip.

To adjust the Adaptive Limiter, dial the Gain knob to your taste: the more gain you apply, the louder it will sound, but also the more distortion will be generated by the limiter. Deciding on the right balance between loudness and acceptable distortion can be influenced by many factors like the music genre (jazz or pop?), or how the music will be distributed (movie theater or internet streaming?).

- 7 Drag the Gain up to 8.7 dB.



Keep playing the song, and make sure that you don't hear any unwanted distortion.



At the top of the input and output meters, you can click the orange over warnings to reset them.

- 8 In the Inspector, on the Output channel strip's, click the Compressor and the Adaptive Limiter's On/Off buttons to toggle them on and off. You can also drag down on the two buttons to quickly toggle both plug-ins.

The compressor makes your mix sound more consistent. The Adaptive Limiter gives you a nice gain boost on the whole mix and ensures that no clipping occurs at the output.

Lesson 10

Page 469: Automation buttons are now blue.

Page 477, step 2: Command-Option-click the Build-up marker.

Page 491, "Using MIDI Controllers": With certain MIDI controllers, Logic will ask you if you'd like to automatically map their controls, and that behavior can later be toggled by clicking the "Auto" checkbox in Logic Pro X > Control Surfaces > Preferences, under the "MIDI Controllers" tab.

Page 496, step 4: The (bit depth) Resolution may already be set to 24 Bit.

Page 497, step 6: Click OK.

Appendix A

No updates.

Appendix B

No updates.