
LOGIC PRO 12

From A to Mastering



100% HUMAN-WRITTEN

No AI-generated lessons
With Downloadable Projects
Marco Perino

Logic Pro 12 from A to Mastering

With Downloadable Projects

100% Human Author – No AI Content

**FREE SAMPLE
2 COMPLETE CHAPTERS**

PERINO, MARCO, Logic Pro 12 from A to Mastering,

Copyright by Marco Perino. All rights reserved.

No part of this book shall be reproduced,
stored in a retrieval system or transmitted, by any means,
electronic, mechanical photocopying,
recording or otherwise without written permission from the author.

www.facebook.com/marcoperinobooks

www.youtube.com/c/ProSuono

www.prosuono.com/en/bibliography/

Info@prosuono.com

https://www.instagram.com/marco.perino_prosuono/

Cover Designs by Shazia Najeeb

The Author

Marco Perino,

Owner of Prosuono Studio, songwriter, producer, post-producer, playback engineer for sequence management in live events, as well as a Logic Pro instructor across numerous institutions.

He is also the author of the manuals

“Logic Pro 11: Professional Music Production Guide”

“Logic Pro X from Idea to Final Mastering”

“GarageBand from Idea to Final Mastering”

translated into multiple languages.

He has consolidated the experience of hundreds of concerts, classes, and lessons as an instructor into a method where practice leaves little room for theory.

The result will be nothing but “tangible” music.

Table of Contents

The Author.....	4
Table of Contents.....	5
Preface.....	9
Download the Book Projects.....	Available in the complete book
01 Prepare for the Journey.....	10
System Requirements.....	11
Installation.....	12
Download and Reallocate Additional Content.....	12
Keyboard and Mouse.....	14
Audio Interface and Speakers.....	14
02 Get Familiar with Logic.....	Available in the complete book
Open a Project	
Save a Project Copy	
Explore the interface	
Listen and Move Around the Project	
Listen to Parts Repeatedly: the Cycle	
Master the Zoom	
Color, Redo and Save	
The Library	
Move, Copy and Delete Regions	
Multiple Screens and Monitors	
The Mixer	
03 Create an Original Song.....	17
Create an Empty Project.....	18
Explore Apple Loops.....	20
Set the Project Tempo.....	21
Set the Song Length.....	23
Automatic Color in New Tracks.....	28
Change the Project Key.....	29
Add Synthesizers.....	32
Add Vocals.....	34
Duplicate and Merge Regions.....	38
Muted Regions and Marquee Tool.....	41
Resize Regions.....	45

Names and Colors.....	46
Temporary Mix.....	50
Export the Song.....	53

04 Play and Live Performance Recording..... Available in the complete book

Cell Play
Playback Quantization
Cell Editing
The Scenes
Switch from Grid to Track Area
Add New Sound to the Grid
Remix FX and Launchpad
Record a Live Loops Performance

05 Explore and Create Sounds..... Available in the complete book

What is a Software Instrument
The Retro Synth - The Old Fashion Synthesizer
Vintage B3 Organ - The Organ Emulator
ES2 - The Virtual Analog Synthesizer
Sculpture - The Modeling Synthesizer
Quick Sampler and Sampler
Alchemy - Logic's Most Powerful Software Instrument
The Arpeggiator

06 Jamming with the Logic Band..... Available in the complete book

The Drummer
Customize the Drum Kit
Set the Drums in Multitrack
The Drum Machine
The Bass Player
Customize Bass Sounds
The Keyboard Player
Arrangement Track
Chord Track
Customization of Chord Progressions
Band Cohesion

07 MIDI Recording..... Available in the complete book

What is MIDI
Logic's Internal Keyboard

MIDI Recording
Metronome Settings
Manage Latency
Combine Multiple MIDI Recordings into one Region

08 MIDI Editing Available in the complete book

The Pianola
Piano Roll Quantization
The Event List
Create Notes with the Pencil Tool
Humanize with MIDI Transform
Hear Long MIDI Notes
Paint a Snare Roll

09 Audio Recording Available in the complete book

From Real World to Digital
Pre-Fader Monitoring of Input Signal
Audio Recording
Recording of Take Folders
Multiple Track Recording
Headphone Monitoring when Recording
Autopunch

10 Editing Audio and Tempo Available in the complete book

Edit Take Folders
Create Fades
Tune Vocals with Flex Pitch
Auto-Tune
Non-Destructive Editing with Region Inspector
Elasticize Audio with Flex Time
Add Markers
Refining Arrangements
Edit Sections
Create Vinyl Effects
Adapt Audio Files to Project Tempo
Varispeed
Convert Drummer Tracks to Audio Tracks

11 Mix and Automation Available in the complete book

Create the Sub-Mixes
Volume and Stereo Images of the Drums

Equalization
The Compressor
Compressor in Series and in Side-Chain
Add Depth with Aux
Delay
Drum Parallel Compression
Offline Volume and Pan Automations
Marquee Tool Automations
Plug-In On/Off Automation
Real-Time Automations
Smart Control Automations
Complete the Mix
Export the Mix for Mastering

12 Mastering.....Available in the complete book

Mixing vs Mastering
Import the Mix
Add Color with the Compressor
Filtering with the Linear Phase EQ
Match EQ with a Reference Track
Process the Stereo Mid and Side
Set the Limiter
ChromaGlow
Mastering Assistant
Final Export
Stem Extraction from a Mastered Track
Publishing the Song

Credits - Shortcuts in order of appearance.....Available in the complete book

Preface

Whether you are a novice, amateur, a passionate professional, an indefatigable sound engineer, a multifaceted instrumentalist, or someone curious who wants to learn more about this world, Logic Pro allows you to be, or become...

A Music Producer.

With this manual you will make professional music with Logic Pro 12; illustrated steps will guide you page by page with me chatting next to you.

I will try to explain things to you in the following pages simply, how I would have liked someone to explain them to me... down to earth.

Logic is Music!

Music can be a hobby.

Music can be escape.

Music can be commitment.

Music can be work.

Music can be a toy...

and with Logic

Music can be you too!

Marco

01 - Prepare for the Journey

In this small chapter dedicated to preparing our work environment, we will talk about the requirements for an optimal installation of Logic Pro 12.

I will explain how to download its tens of gigabytes of libraries and sounds.

If your Mac is already full as an egg, we'll see how to move everything to another hard drive.

We will see where to set the Audio Interfaces and make something come out of the Speakers.

I'll tell you a little about my tricks on using the mouse and keyboard.

Small details that on the surface might seem obvious if mastered can allow you to advance a lot of time during your production phases.

Before sowing we must plow our field well.

It's time to put on our boots!

System Requirements

Logic has been an Apple software since 2002, the year in which Apple bought Emagic.

Logic 5.5.1 was the latest version released for Windows.

From version Logic 6, it's possible to use Logic **only** with Mac operating systems.

Logic Pro 12 was released on January 28, 2026, and can open projects from previous versions of Logic.

Logic Pro 12 officially requires the following system requirements:

- A Mac with an Apple Silicon chip
- Mac OS Sonoma 15.6 or later
- A minimum available space of 6 Gigs.

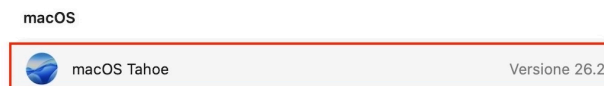
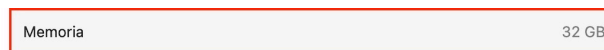
For complete installation (recommended), 72 are needed.

To check the technical characteristics of your system:

1 - Click on the Apple menu (🍏) in the upper left corner of your screen, and choose "About this Mac"

2 - Click on "More info..."

In the window that opens you will find details on your RAM expressed in Giga (GB) and a little further down you will find the version of your Operating System.



Scrolling down the page again, at the bottom you will find information about your available space. Free space on your Mac can affect Logic's performance. Always try to keep at least 20% of your hard disk available.



Random access memory (RAM) is a temporary storage medium used by your Mac's CPU.

Logic Pro 12 is a software that works in 64 bit so it can exploit up to **18 billion Giga of RAM**.

With at least 16 GB of RAM (without the billions) everything will work perfectly.

Do you only have 8 GB of RAM and after installing Logic all you have left is free space for the latest photo of your dog while you're at the beach?

Wondering if you'll be able to work with Logic Pro 12? Maybe yes!!!

However, if you work with very large projects, with tracks everywhere and avalanches of latest generation Plug-ins, you may come across a well-known warning called "System Overload".

In this case, when Logic shows signs of disquiet with the warning, you simply have to close the warning and retap "Play".

Installation

Logic Pro 12 is available exclusively on the Apple Store, either as a one-time purchase or as part of the new Apple Creator Studio subscription, which includes Final Cut Pro, Pixelmator Pro, Motion, Compressor, and MainStage. The subscription offers added value for users who work with multiple apps, while the standalone version remains ideal for those who only use Logic.

To download Logic Pro 12 from the App Store, an Apple ID is required.

If you don't have an Apple ID, you can create one on a Mac, on an iOS or iPadOS device, or via the page appleid.apple.com.

1 - Click on the Apple menu (🍏) in the upper left corner of your screen, and choose "App Store"

2 - In the App Store search engine, search for "Logic Pro".

3 - Buy and install it.

An installation procedure will guide you.

The Logic icon will be one of the following, depending on the version installed:

Logic Pro 12 Standalone



Logic Pro 12 in the Creator Studio bundle



Logic Pro 12 is a free update for all users who purchased Logic Pro X from its first release in July 2013, making it, in fact, a music software with an unparalleled value-for-money ratio.

From 2013 to 2026, the year I am writing this manual, I and thousands of users like me have enjoyed 13 years of free updates.

Download and Reallocate Additional Content

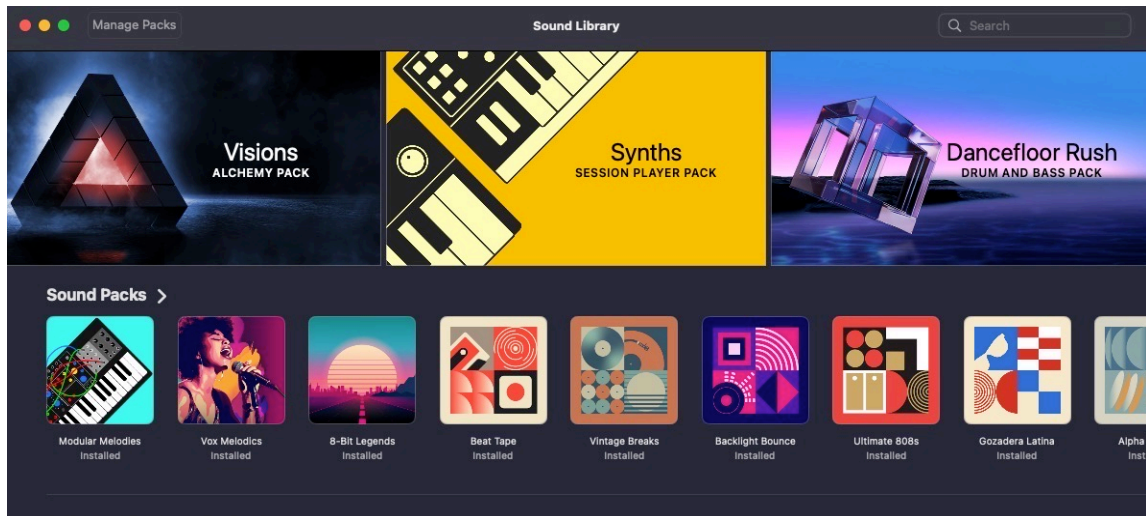
As mentioned, the minimum file takes about 6GB of disk space, but the full additional content (FREE) amounts to more than 70GB of disk space.

That's a lot of GB worth downloading, and to do so:

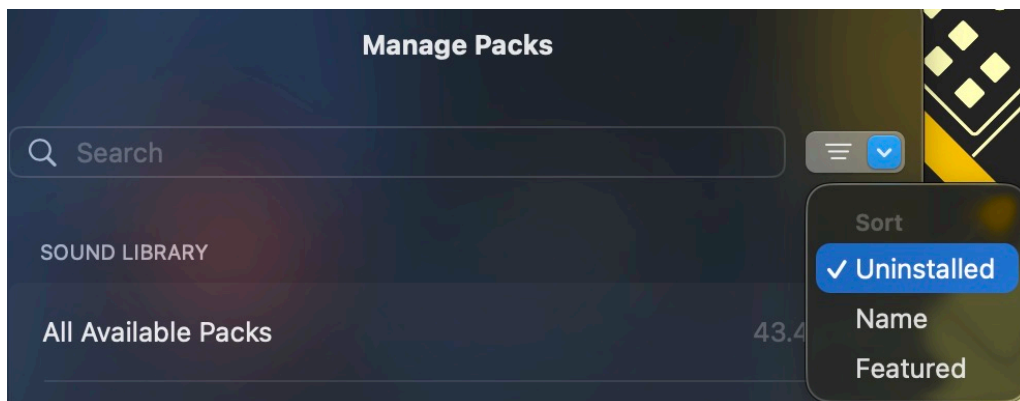
1 - Go to the "Applications" folder (Finder > Go > Applications) and launch "Logic Pro".

2 - Once opened go to the Logic Pro menu > Sound Library

The library will open, showing all available sound packs and samples.



In the top left, click on “Manage Packs”, then click the lines on the right and filter by “Uninstalled”. You will see all the packs still available for installation and download.



The full download will depend on your internet connection.

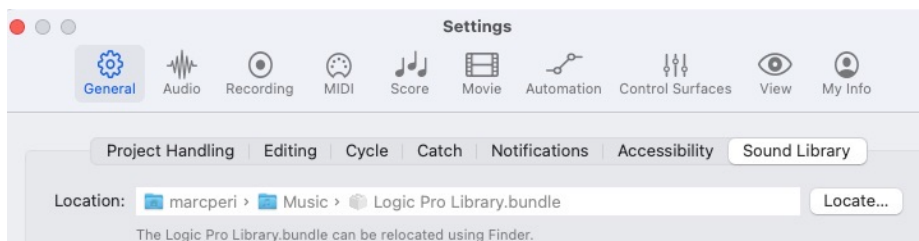
I suggest leaving the download running overnight.

Go to sleep while the libraries fill your hard drive; after breakfast you'll have the complete installation.

I recommend downloading all the sounds available in the “Sound Library”, including those labeled “Legacy”, because in reality they are far from “legacy” sounds and we will be using them in the following pages.

By default, the file containing the audio library in Logic Pro 12 is stored in the Music folder. You can move it to any location at any time, including an external storage device.

3 – In the Music folder on your Mac, locate the file named "Logic Pro Library.bundle".



4 – Drag the file to a different location.

Logic Pro accesses this file whenever you use the Loop Browser, the Library, or the Sound Library. By default, the file is stored in the user directory ~/Music/, but you can move it to any other location and then use the Locate button in the Sound Library settings to point to that location.

The Logic Pro Library can be stored anywhere—on an internal, external, or network drive—so it can be used by multiple computers on a network (via Ethernet or Wi-Fi).

In addition to reducing storage requirements, this allows you to manage a single Logic Pro Library file for all networked computers.

Keyboard and Mouse

In the previous pages I wrote "click on the Apple menu (🍏)..."

"Click" in the Mac world is just a mouse click, because by default the Apple mouse is not configured for right click, like in the Windows world.

The extreme Mac world fundamentalists, instead of right clicking, press Control and then click.

Let's say that we, who are wimps, prefer to configure our mouse to the 'right' button.

To do it:

- 1 - Click on the Apple menu (🍏) in the upper left corner of the screen, and choose "System Settings"
- 2 - Look for Mouse setting and enable Secondary click



I will often ask you to press the following keys:

Option (in "Alt" or "⌘" keyboards)

Control (in "Ctrl" or "⌘" keyboards)

Command (in "Cmd" or "⌘" keyboards)

Shift (in keyboards also "⇧")

I recommend you do this on the keyboard left side, to the left of the **Spacebar**.

(One day I'll resell the **Command**, **Option** and **Shift** keys to the right of my Spacebar as new!).

To make sure we are using the same Shortcuts, we will use the U.S. keyboard presets.

To select:

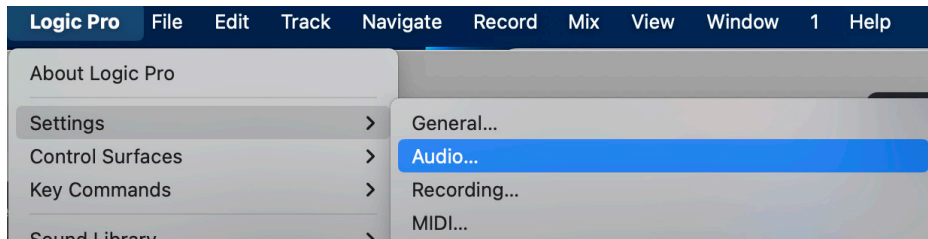
- 4 - Logic Pro > Key Commands > Presets > U.S.

Audio Interface and Speakers

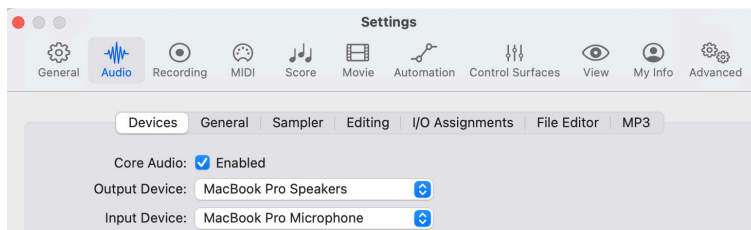
To work (and play) with Logic we need to be able to hear sounds and music.
To do this we need to configure the Mac's integrated Audio interface.

To do it:

1 - Logic Pro > Settings > Audio



2 - In the Output Device menu from the drop-down menu select your Mac's Speakers or your headphones.



*Note: if you have already purchased an Audio Interface, select it from the same menu.
Make sure your interface drivers are updated by the manufacturer.
Normally you can download the latest version directly from their website.*

Where We Are... Where We Are Going

For now there has been a lot of talk and little done.

We discussed the requirements that our Mac should have, we installed Logic Pro and little else.

In this free sample, we now jump to Chapter 03, where you'll start creating an original song.

03 - Create an Original Song

You all know Rihanna, right?

She has sold over 60 million albums and 215 million digital tracks; she is among the most successful artists on the international recording scene.

Have you heard her "Umbrella" with Jay-Z yet?

On YouTube, write "Umbrella Rihanna" you will immediately find the video clip, which at the time this writing, has 1.040.841.434 views. Yep, over a billion views.

"Umbrella" won two awards at the MTV Video Music Awards.

It won Rihanna and Jay-Z a Grammy Award.

It remained at number one on the UK Singles Chart for 10 consecutive weeks.

Rolling Stone magazine ranked the song at No. 412 of the best 500 songs of all time.

This song is surprisingly fantastic, but now listen carefully...

The song originated while American producer Christopher "Tricky" Stewart was playing with an Apple Loop in Garageband.

Yes, an Apple Loop!!!

In this chapter we'll begin to sketch out our song just like "Tricky" did...

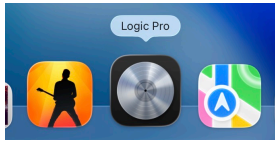
Letting musical inspiration flow with Umbrella's Apple Loop.

Let's go have fun!

Create an Empty Project

To create a new song, we need to create a new empty project in Logic.

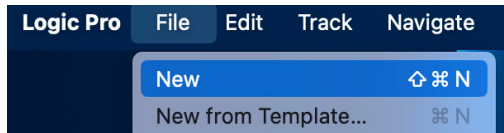
1 - Start Logic Pro by clicking on its icon in the Dock



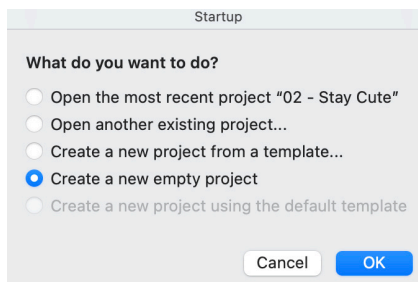
Note: alternatively, you can launch it from the Applications folder (Finder > Go > Applications).

At startup, an empty project will start or the last project you worked on will open.

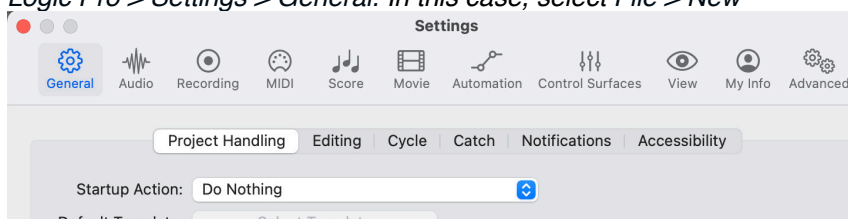
If the last project you worked on opens, close it and then select File > New



If, on the other hand, a screen opens where you are asked what you want to do: select "Create a new empty project" and press OK.

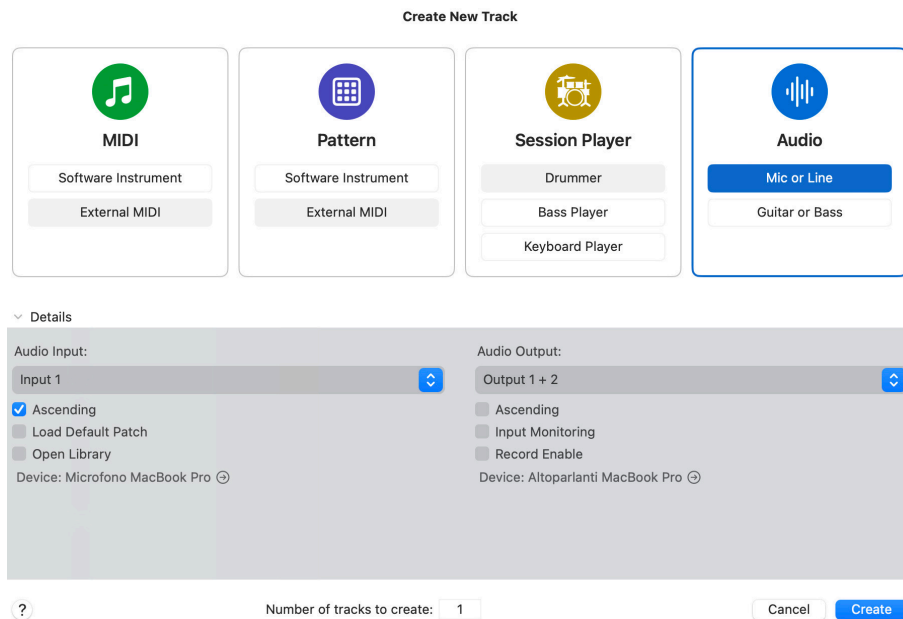


Note: what happens at startup depends on what you have set in Logic Pro > Settings > General. If Logic opened without any of the above conditions, Do Nothing has been set in Logic Pro > Settings > General. In this case, select File > New

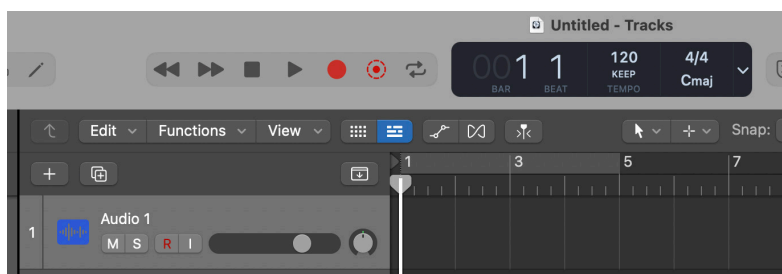


A new project must always contain at least one track.

2 - In the screen that opens, select **Audio**, and click on **Create** at the bottom right



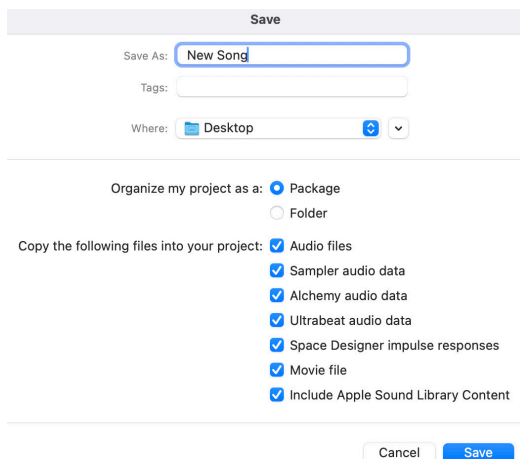
An empty project called “Untitled” will be created with an Audio 1 track



3 - Press **Command + S** to save the project

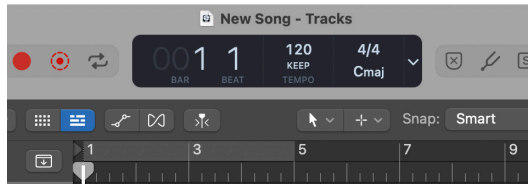
4 - In the next screen

- Give it a name
- Choose a destination
- Choose Package or Folder
- Check each box



5 - Press Save

The Logic icon will turn dark, followed by the name of your project



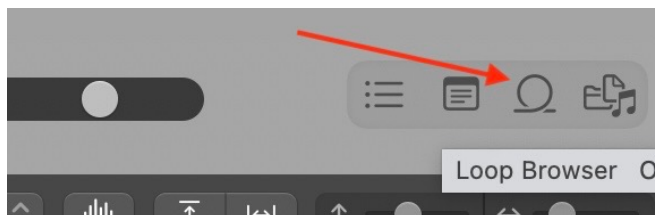
Explore Apple Loops

Apple Loops are pre-recorded musical phrases that can be repeated over and over again, seamlessly. They have features that make them unique compared to simple non-Apple Loops:

- always follow the **Project Tempo**, regardless of the Bpm with which they were recorded
- always follow the **Project Key or Tonality**
- you are licensed to use them in your productions!

Let's take a look!

1 - At the top right of the Control Bar, click on the symbol similar to ohm (Ω), or press “O” on your keyboard. O as a circle, a ring, a Loop.

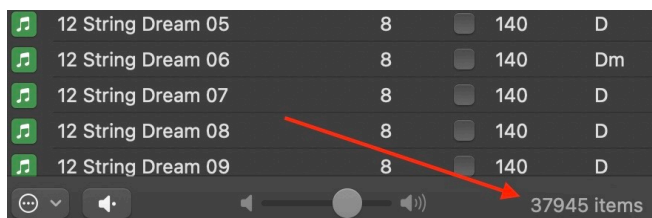


The Loop Browser will open.

Note: if this is your first time opening the Loop Browser, you may need to wait a couple of minutes for the Loop Library to finish indexing.

The next time the window will open quickly like all the others.

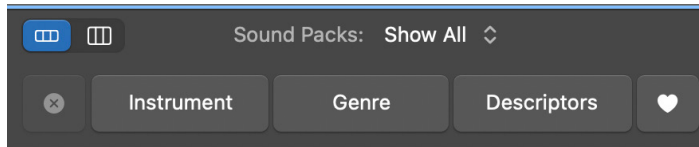
In the Loop Browser window, at the bottom right you will find the number of Apple Loops available.



The number may vary, but it will still be several thousand.

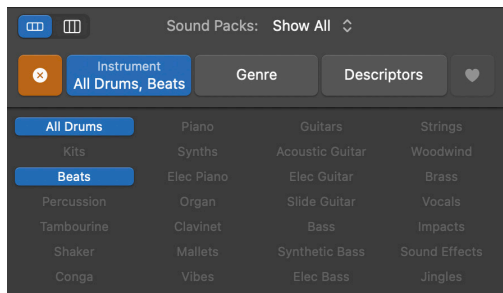
Apple Loops can be filtered by:

- Loops Packs (Loop Packs)
- Instruments (Instrument)
- Genres (Genre)
- Features (Descriptors)



Let's listen to drums.

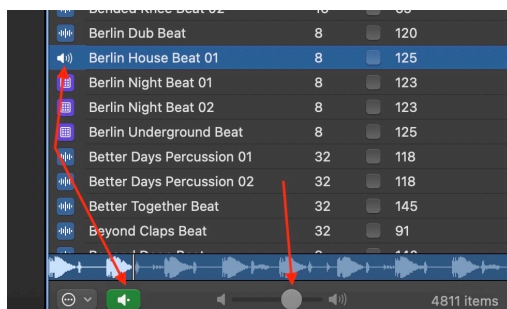
1 - Click on "Instrument" and filter for "All Drums" and "Beats".



At the bottom right you'll see the number of Apple Loops that are left after filtering.

2 - Scroll with the mouse, and click on any Apple Loop to pre-listen to it. Alternatively, click on the lower left speaker in the Loops Browser.

You can adjust the pre-listening volume with the small volume slider at the bottom of the window.



While pre-listening to an Apple Loop, you can use the keyboard's up and down arrows to pre-listen to other Apple Loops without having to stop playback.

Set the Project Tempo

It's important to decide the song tempo right away.

Time is displayed in beats per minute (Bpm), ranging from 5 to 990.

Here are some pointers by music genres:

Hip Hop: 60 to 100 Bpm

Trap: 120 to 140 Bpm.

Deep House: 120 to 125 Bpm

House and Tech House: from 120 to 130 Bpm

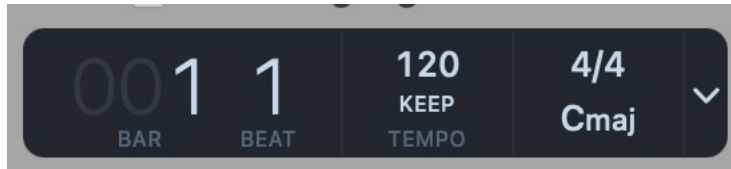
Trance: 130 to 135 Bpm

Dubstep: 130 to 145 Bpm

Techno: 130 to 150 Bpm

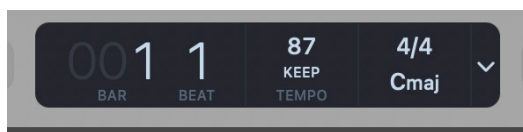
On the other hand, if you're working on a pop or rock song, it is more or less everything. The only rule is to follow what your instincts suggest, as I intend to do.

It's possible to set the project tempo on the LCD display. A new Logic project has, by default, the Bpm at 120.



This is the tempo with which you can pre-listen to Apple Loops.

1 - Click on 120, and drag the value down, setting 87 as the new value (or double-click on 120, type 87 and press **Enter**)



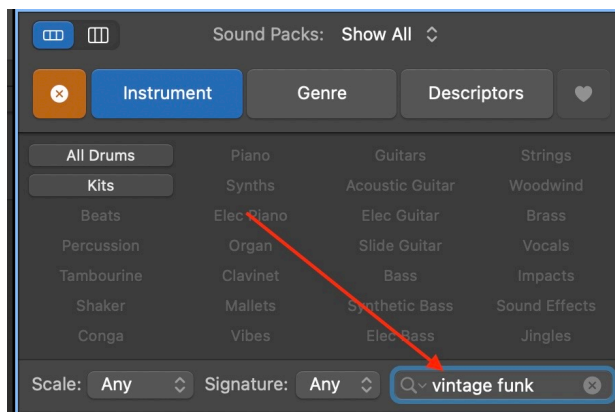
Now you can listen to Apple Loops at 87 BPM

2 - Reset the Loop Browser by clicking on the big orange X



In the lower right part of the filter area, there is a small internal search engine.

3 - Write "**vintage funk**"



4 - Pre-listen to "**Vintage Funk Kit 03**"

Note: If you don't find it, you still need to download the "GarageBand 11 Legacy" Pack, as indicated in chapter 1 "Downloading and Reallocating Additional Content"

Light Funk Break	32	127
Upbeat Funk Break	8	112
Vintage Funk Kit 01	8	110
Vintage Funk Kit 02	8	100
Vintage Funk Kit 03	8	90
Vintage Funk Kit 04	8	90
Vintage Funk Kit 05	8	90
Vintage Funk Kit 06	8	90

Exact!

It's the one that was used in "Umbrella", and it's probably the same Apple Loop that "Maroon 5" used in the song "One More Night" at a slightly higher bpm.

Set the Song Length

Having thousands of sounds and loops to draw on can create a mental block...

Too much material and not knowing where to start.

To get around this block, playing around with ideas, even random ones, can help unlock inspiration.

Starting from the next pages you can decide to copy every single passage, or you can choose to fly alone by choosing your musical "colors".

You can also do a hybrid thing, follow me step by step during a first reading, and then do it your way during the second.

The path you follow is not important...

The important thing is that you play and create music.

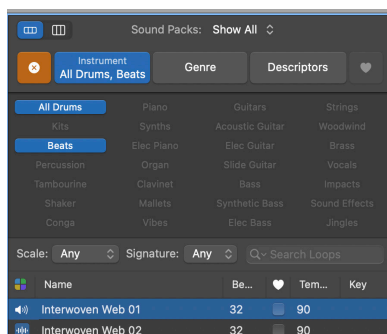
Let's start by adding Apple Loops into our song; it's child's play.

We can do this in two ways:

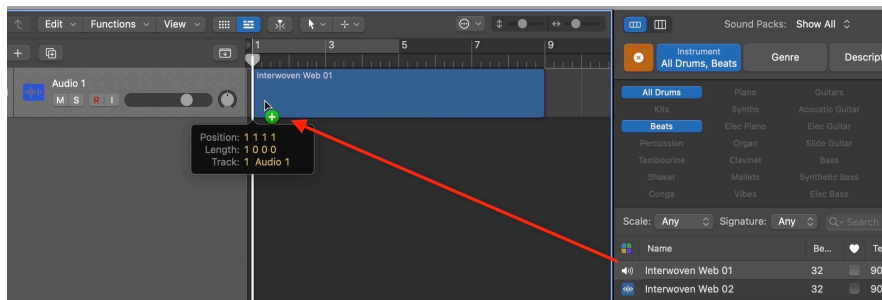
- by dragging them to empty tracks.
- by dragging them to empty spaces of the Track Area. A new track will be created when the mouse is released, containing our Apple Loop.

While doing research for "All Drums" and "Beats" I was struck by the mood of the Apple Loop "Interwoven Web 01".

Note: If you don't find it, you still need to download the "Modular Rhythms" Pack.



1 - Drag the "Interwoven Web 01" Apple Loop to the Audio 1 track created previously. Checking the Help Tag, put it in position 1.1.1.1

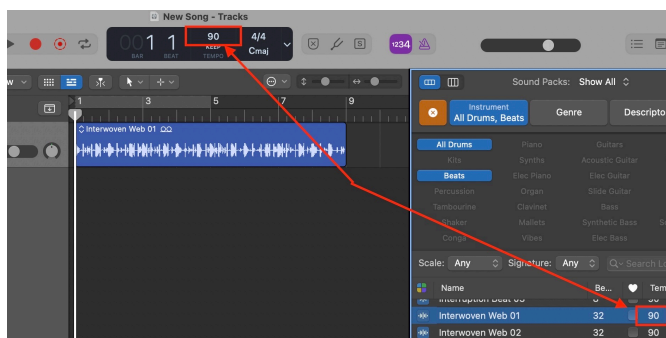


The first time we drag an Apple Loop into an empty project we will be asked if we want to import the loop tempo, or keep the project tempo we set earlier.

2 - Click on "Import" to import the tempo of the loop we have just chosen, 90 bpm

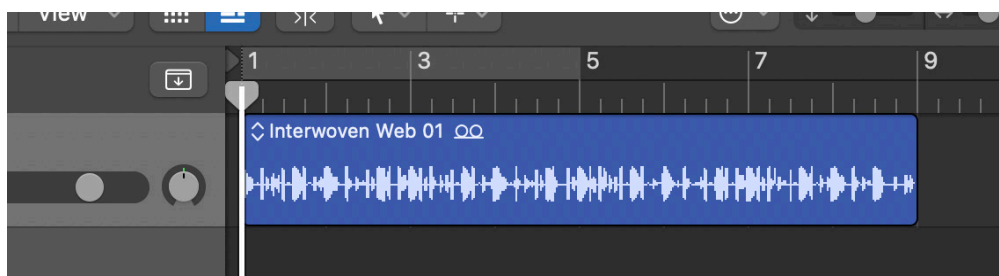


The project tempo aligns with the Apple Loop tempo.



Note: if we had clicked on "Don't Import" the project tempo would have remained at 87.

In the Arrangement we can see that the loop is 8 Bars long.



In a 4/4 project, each Bar contains 4 Beats.

Looking at the information of the loop "Interwoven Web 01" in the Loop Browser, we can see that it is a loop 32 Beats long, therefore 8 Bars.

	Name	Beats	♥	Tem...	Key
	Interwoven Web 01	32	☐	90	
	Interwoven Web 02	32	☐	90	

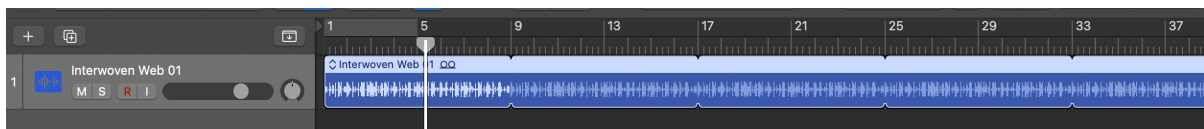
3 - Close the Loop Browser by pressing the letter **O**

4 - Press the **Spacebar**

The Playhead starts, we hear the imported Apple Loop; after eight bars, when the region is over, there will be nothing left to hear.

5 - With the region selected press “**L**” on the keyboard

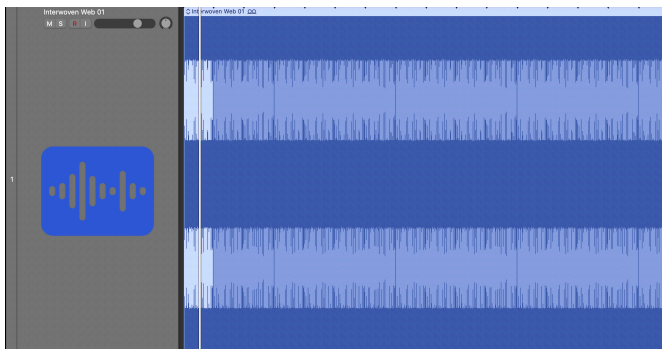
The "Interwoven Web 01" region will be looped until the end of the project, until the end of bar 128.



A Logic Default project is 128 Bars long.

6 - Press **Z**

You will see the project zoomed in to its entire length.



7 - Stop playback

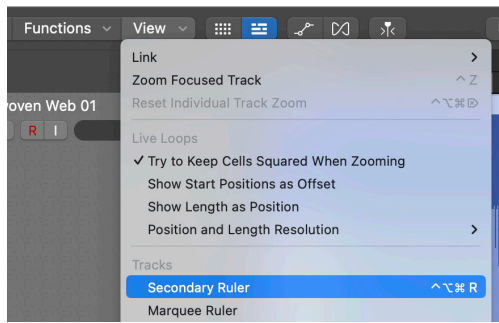
8 - **Command + S**

To create our song we will refer to the beats.

However, it will be appropriate to have an idea of the duration of our composition also in terms of minutes and seconds.

Let's enable a second ruler.

9 - Click on View > Secondary Ruler

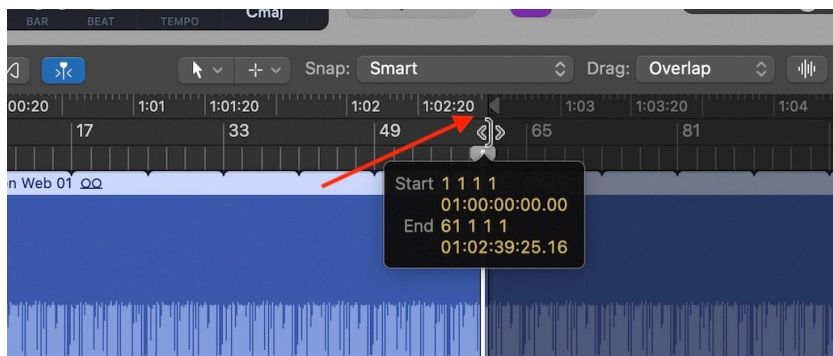


Scrolling to the right, we'll be able to see that 128 Bars at a speed of 87 Bpm corresponds to about 5 minutes and 40 seconds.



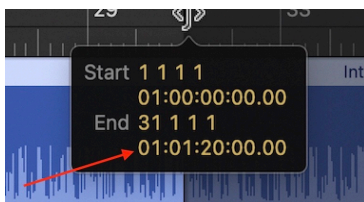
Let's shorten the song.

10 - Drag the triangle at the end of the song near bar 128, to the left, to the beginning of bar 61



We will have shortened the song approximately 2 minutes, 40 seconds.

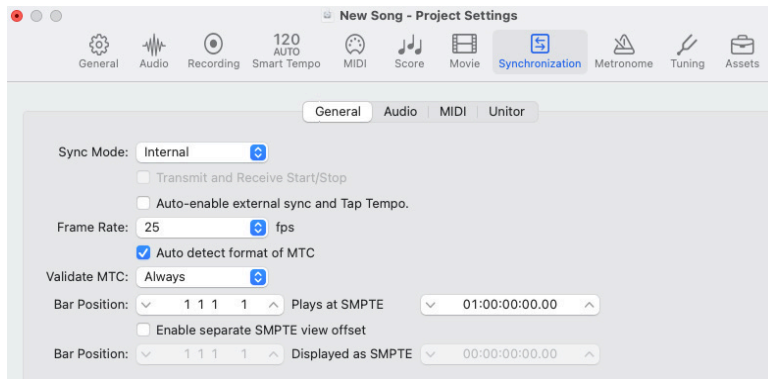
The time is set in hours, minutes and seconds, but you may have noticed that a first hour is always set, for example 1:01:20.



It is a setting inherited from the old pre-digital video standard; meant the first tape or first hour of filming.

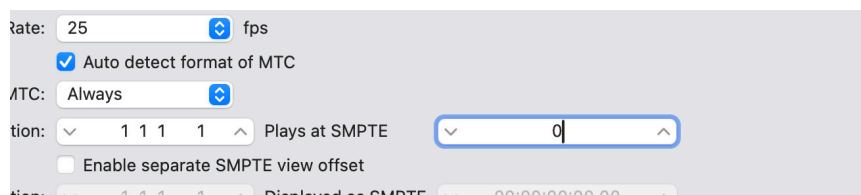
We are not working with any videos, so let's change this boring view.

11 - Click on File > Project Settings > Synchronization

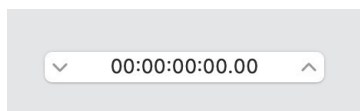


12 - In the “Plays at SMPTE” menu, double-click on 01: 00: 00: 00.00

13 - Enter “0”

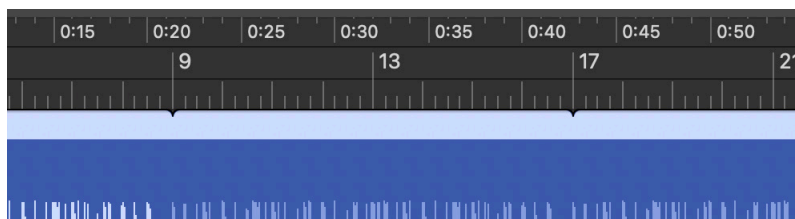


14 - Press **Enter**



15 - Close the window.

We have removed the number of hours.



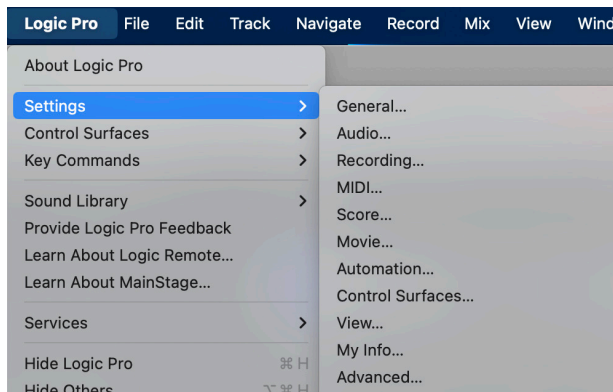
16 - **Command + S**

Automatic Color in New Tracks

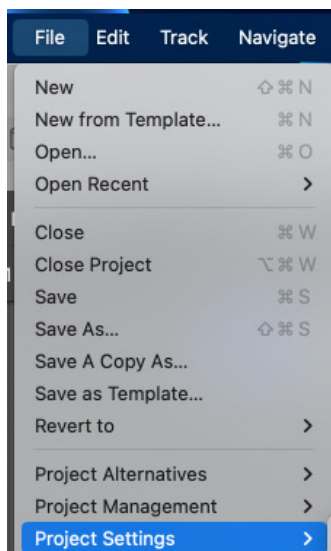
There are two types of settings in Logic:

- Logic general **Settings** which remain fixed regardless of the project
- **Project Settings** which are applied only to the current project.

Logic settings can be found in the Logic Pro > Settings menu



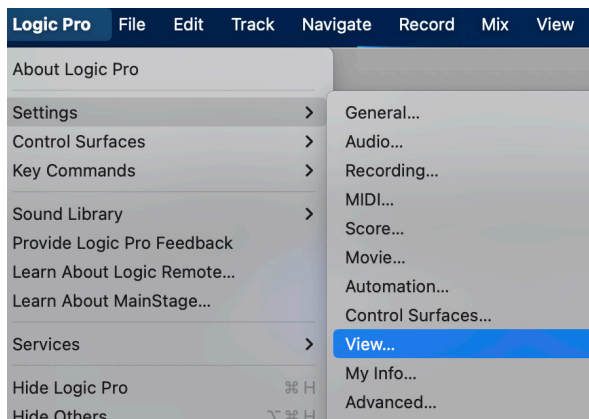
The project settings are found in the File > Project Settings menu



We'll set the automatic color assignment to the tracks.

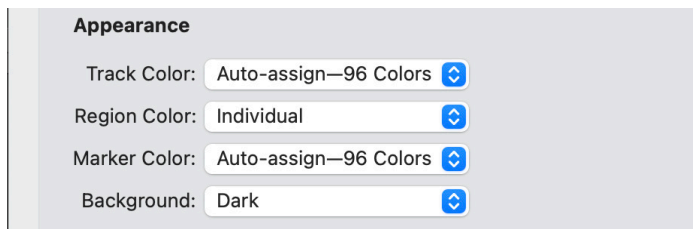
The track auto-coloring is found under general **Settings**

1 - Go to the Logic Pro > Settings > View... menu



2 - In the “Tracks” submenu, under “Appearance”, set “Track Color” to **Auto-Assign—96 Colors** to have 96 shades.

3 - Set also “Marker Color” to **Auto-Assign—96 Colors**. It will come in handy in the next chapters.



*Note: **Auto-Assign—24 Colors** uses only 24 colors on a single Color Palette line*

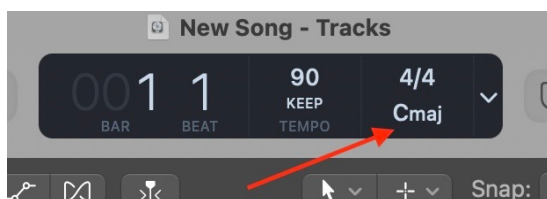
4 - Close the window

Change the Project Key

As we anticipated, the Apple Loops follow the project key.

A default Logical project is in C major.

The Key is indicated in the LCD display.



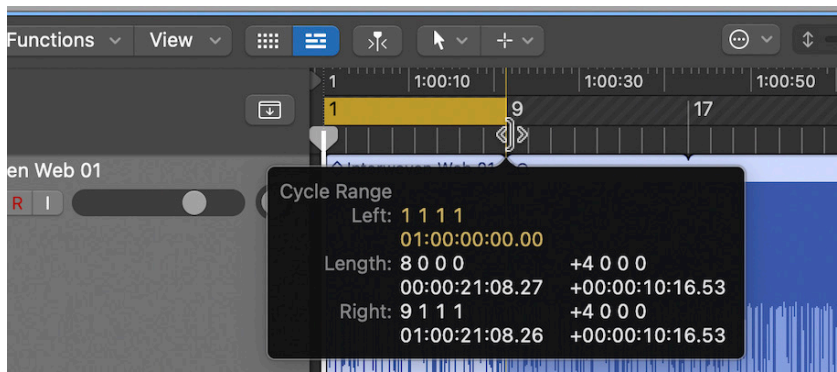
The world is full of songs made in the key of C, but why not make our songs and our Apple Loops play in other keys as well, what do I know, for example in B Minor?

Just pre-set it in the project, and the dragged Apple Loops will conform.

1 - Press **Z** to see the project full screen

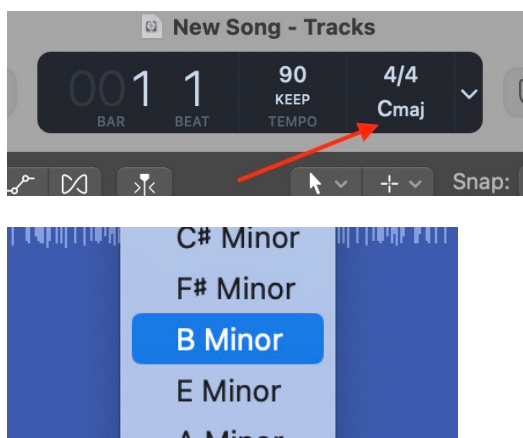
2 - Press **C** to turn on Cycle

3 - By dragging its right edge, extend the length of the Cycle to 8 bars, up to the beginning of bar 9



4 - Press the **Spacebar** and listen to track 1 on repeat.

5 - In the LCD click on "Cmaj", scroll down and select "B Minor"

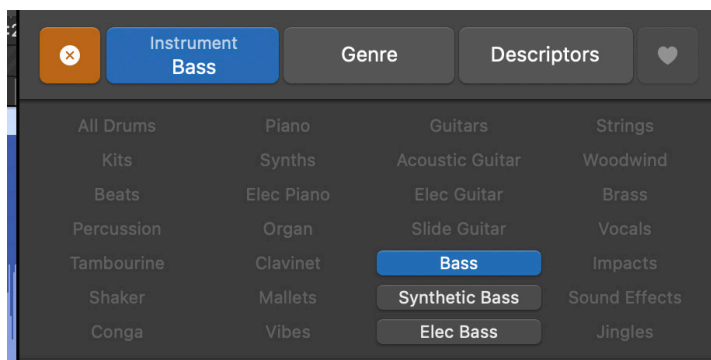


Let's listen to other loops.

I need a bass that can help me make everything "grow".

6 - Press **O** to open the Loop Browser

7 - Filter your search by Bass



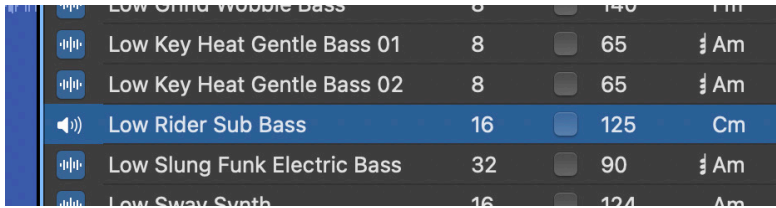
Pre-listen to a few dozen loops, only don't dwell on those starting with the letter A.

Jump between one letter of the alphabet and another, between thousands of opportunities that the filter offers you.

Go with your instincts, by the "immediate" emotions you feel.

Personally, I was impressed with the "Low Rider Sub Bass" loop.

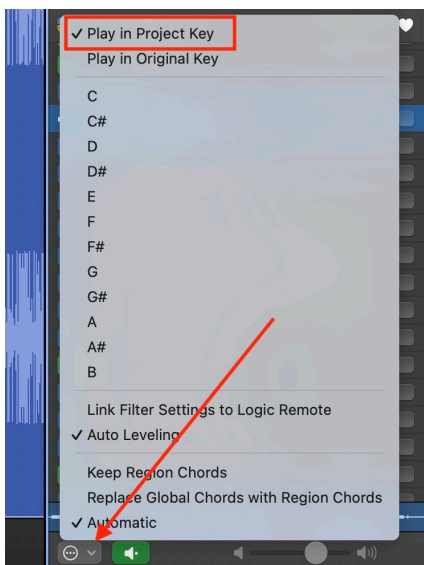
Note: If you don't find it, you still need to download the "Logic 10 Legacy Loops" Pack



Note: If you don't have monitor speakers, I recommend that you pre-listen to bass loops with headphones, as the Mac's built-in speakers aren't optimal at low frequencies.

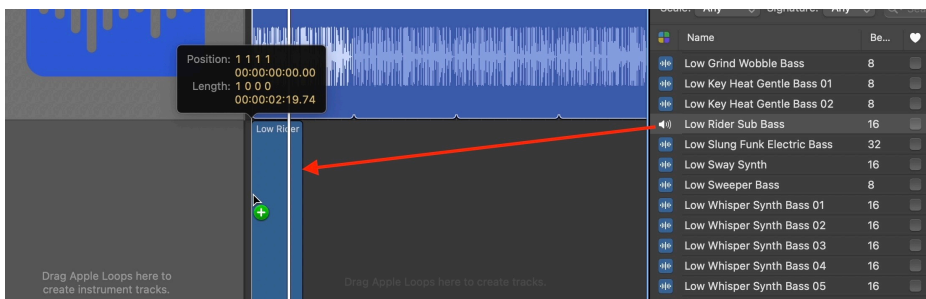
The loop was recorded in C Minor but we are actually listening to it in B Minor.

8 - At the bottom left, press the 3 dots symbol and check that listening is on "Play in Project Key".

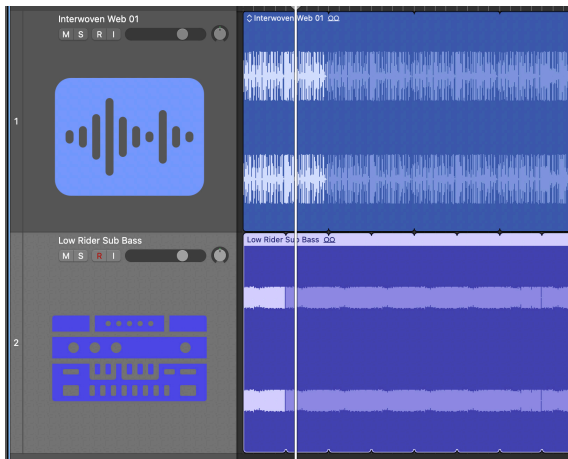


Note: from this window you can pre-listen to the Apple Loops in their Original Key, just as you can pre-listen them in any other key from B to C. Useful setting if you don't yet know what key to base your song with.

9 - Drag "Low Rider Sub Bass" into the empty space below track 1, at position 1.1.1.1



10 - Press **L** to loop this new region to the end of the project (Bar 61)

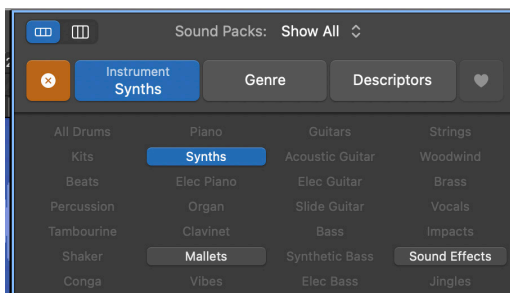


11 - **Command + S**

Add Synthesizers

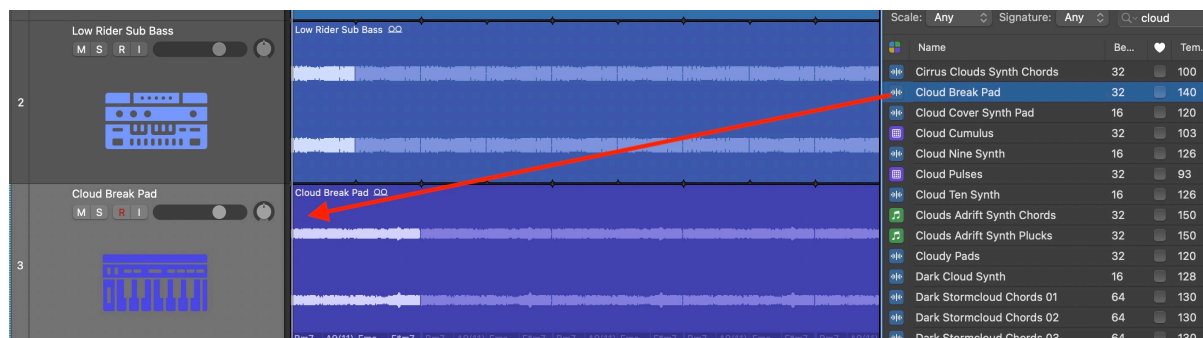
My inspiration can't take off without a few slightly "clearer" notes taken directly from the clouds.

1 - Filter your search by Synths and type "cloud" in the small search engine.



2 - Drag "Cloud Break Pad" in the empty space under track 2 at the position 1.1.1.1 and press **L** to loop this new region until the end of the project

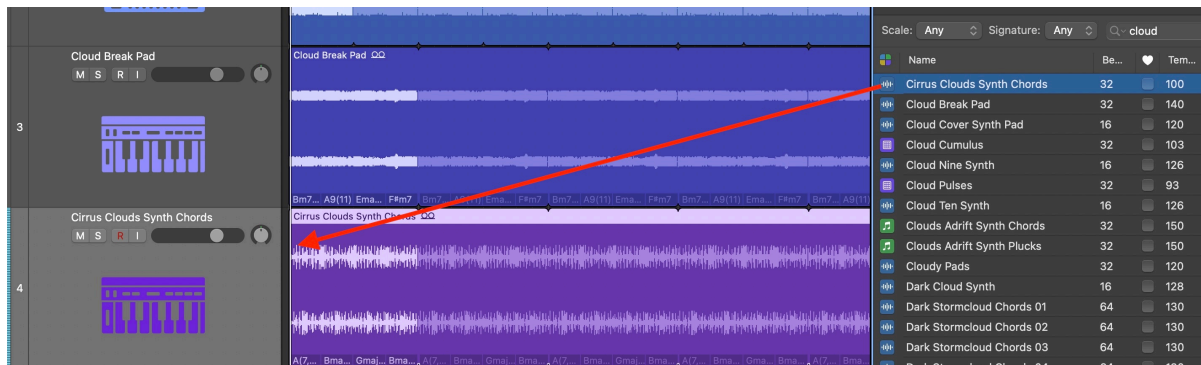
Note: If you don't find it, you still need to download the "Magnetic Imperfections" Pack



Still in the clouds, there's a loop that inspires me.

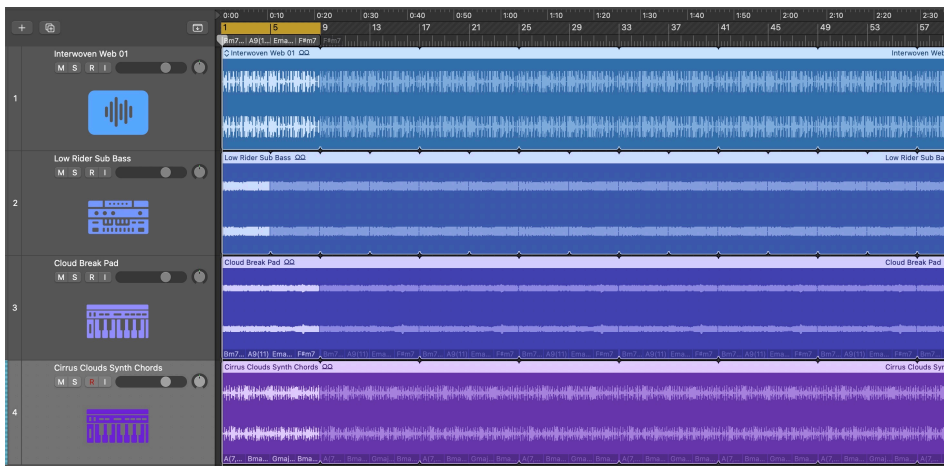
3 - Drag "Cirrus Clouds Synth Chords" into the empty space below track 3, at position 1.1.1.1, and press **L** to loop this new region until the end of the project.

Note: If you don't find it, you still need to download the “Modular Melodies” Pack



4 - Press **O** to close the Loop Browser

5 - **Command + A** and then **Z** to see the project in full screen



6 - **Command + S**

This isn't music, it's just a lot of noise, right?

Don't worry.

They're blocks of inspiration.

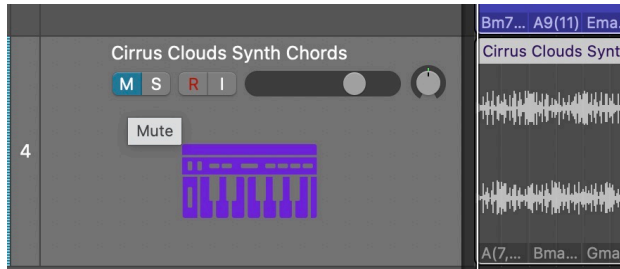
We'll arrange them on the following pages.

Add Vocals

The Apple Loops that we imported, and then looped to the end of the song, can be arranged and edited.

Often we will need to listen to tracks in **Solo**, i.e. isolated from the context, to understand how to develop our ideas, and others we will need to put them in **Mute**, i.e. make them silent. Let's start by muting track 4, which is currently distracting us from concentration.

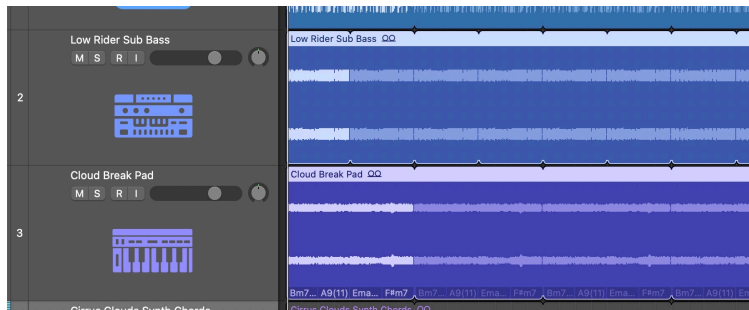
1 - Mute track number 4 by clicking on the little M.



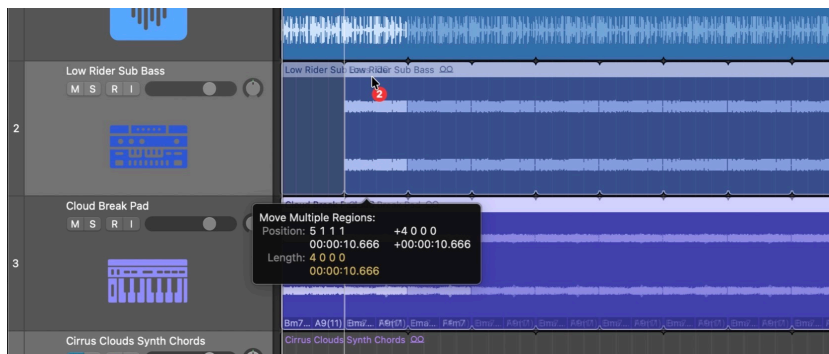
Well, without track 4 in play I feel the mood of the song drifting away from the fog.

But it all starts too quickly. By moving the regions of tracks 2 and 3 I can provide air for an introduction.

2 - By holding down the **Shift** key, select both the “Low Rider Sub Bass” and “Cloud Break Pad” regions



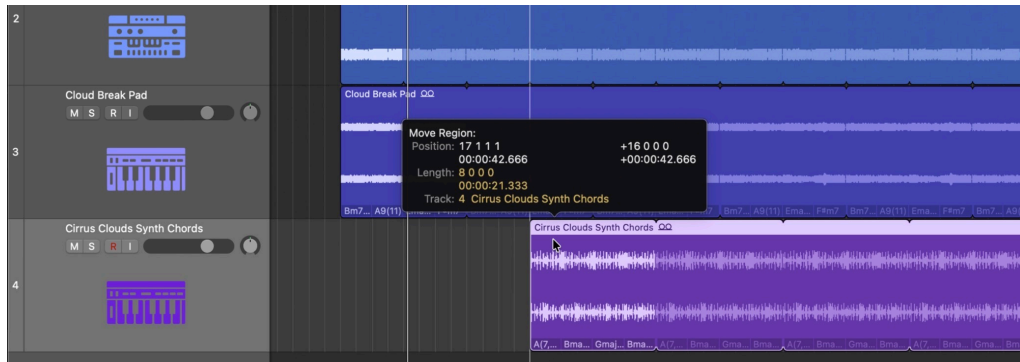
3 - Move them to measure 5.1.1.1. The help tag indicates “Move Multiple Regions”



4 - Turn off the Cycle with **C** and start the song from the beginning; feel how it starts to grow.

Now we can unmute track 4 and play it later where the song will evolve.

5 - Unmute track 4 and move the region to bar 17



Each song metaphorically takes the listener by the hand, and accompanies him along its path. The path usually begins with an introduction, the **Intro**, which immerses one in the song atmosphere; follows the path or **Verse**, which conveys the song message. But it's not the Verse that will make one remember the song, but the **Chorus**, the outburst, the rush, the most catchy motif, the heart of the song. There will be another Verse and another Chorus, and then catch one's breath on a **Bridge**... a small detour of the path, different from all the rest, where you'll gain momentum towards the last Chorus... which will result in the final, the **Outro**.

Intro, verses, choruses, bridges, outros identify the structure of our song, and are basically divided into sections of 4 and 8 bars, with relative multiples and sub-multiples.

However, nothing will allow us to fully complete the structure without her...

The voice, the instrument that most of all will make our song recognizable.

Basically, when I try to invent the notes of a vocal line, I start with those of the Chorus, that is the heart of the song. I don't always succeed right away, but when I find them, they remain stuck in my head even when I go shopping. They are still notes, without any words, but they linger all day, like a constant background, in my thoughts. If you write notes, and they keep playing in your brain, even when it's halfway functioning... most of the time it means they're working.

To write the Chorus, we can record the notes with Logic's internal keyboard, or with an external keyboard (we will deal with the subject in the following chapters), or we can simply print our ideas in a voice memo that we will copy later. I have so many off-key recordings in my voice memos, that if someone stole my phone, they'd think I was a freak mumbling nonsense (he wouldn't be entirely wrong).

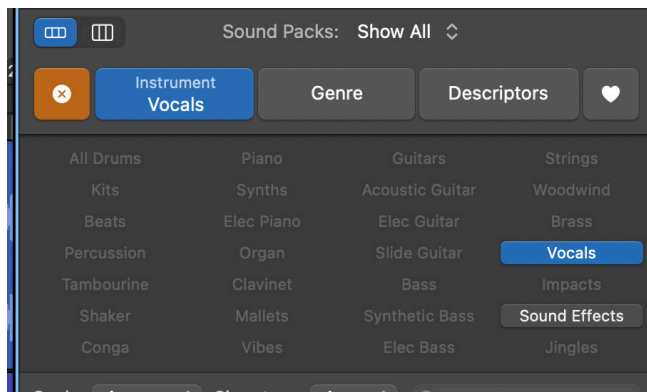
Apple Loops can also be used to stitch together the vocal line.

We will make an assembly of different loops, until we reach an "intrusive" result in our head.

6 - Press the **Spacebar** to stop playback

7 - Press **O** to open the Loop Browser

8 - Reset the Apple Loops and filter by Instrument and Vocals

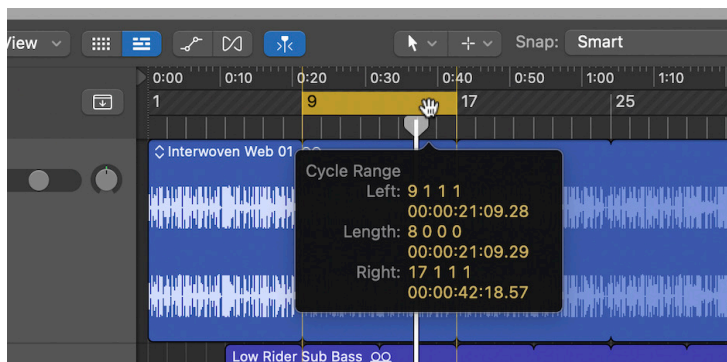


If you navigate through the loops you will find different types of singers, Byron, Carla, Christy, Dustin, etc. Etc.

Note: If you don't find it, you still need to download the “Jam Pack Voices” Pack

Choose a vocal timbre from the Apple Loops that you feel is perfect for the song and start experimenting. I hear Yasmin's voice stimulating; let's try it in a portion of a song.

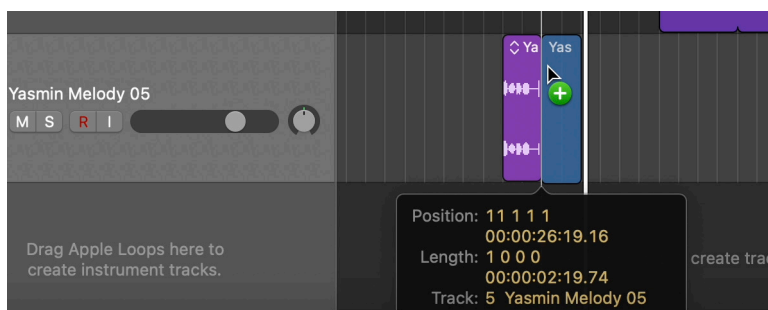
9 - Create a Cycle between bars 9 and 17, play and pre-listen Apple Loops of singers.



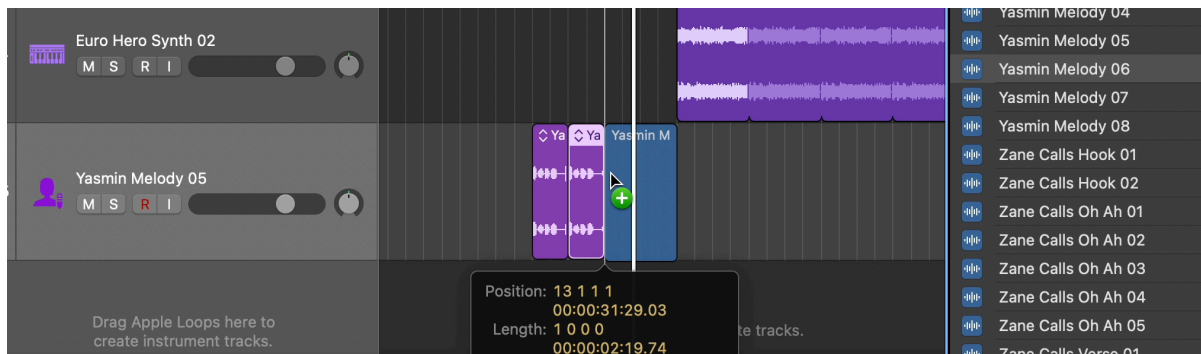
I particularly like the loops “Yasmin Melody 05” and “Yasmin Melody 06”. I think they are perfect together.

10 - Turn off the Cycle and stop playback

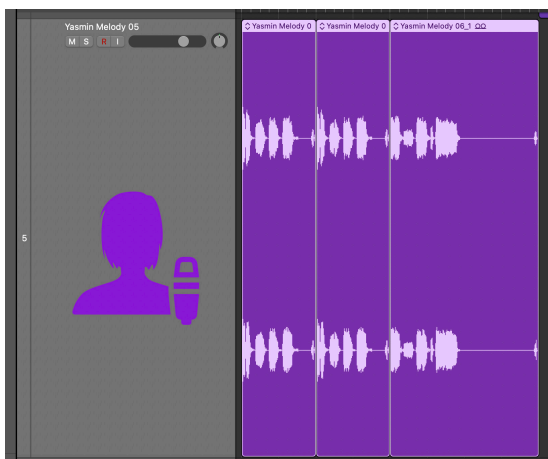
11 - Drag the "Yasmin Melody 05" loop under track 4 in both bar 9 and bar 11; track 5 will be created.



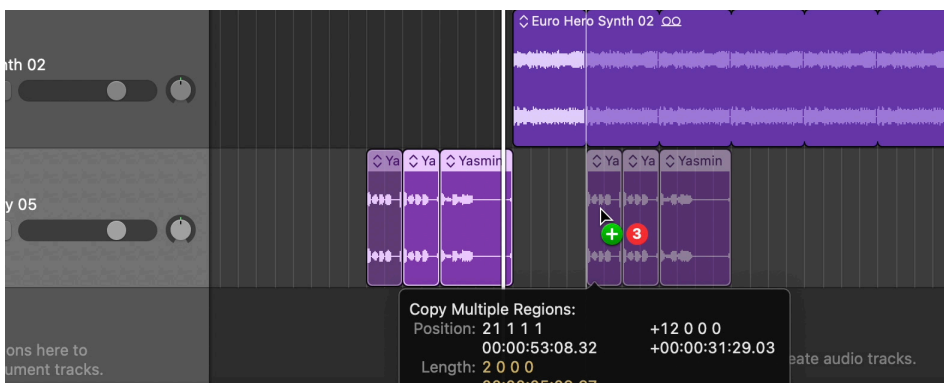
12 - Drag the “Yasmin Melody 06” loop into bar 13 of track 5



13 - Click on the track header 5 to select all regions



14 - While holding **Option**, drag and copy the three regions into measure 21



15 - Press **Shift + Spacebar** to start playback from the newly copied regions.

The voice is making the song take shape, and I hear new ideas coming.

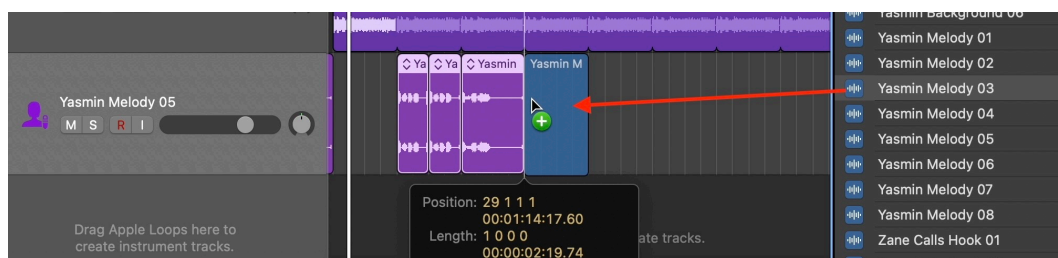
16 - **Command + S**

Duplicate and Merge Regions

The Bridge is a special section of the song, a different part; it's something that partly connects and partly surprises the listener. The Bridge isn't always present in songs, but it's a part I love having in mine. Adds a touch of fragrance. Some spice.

I would have found the spice in the Apple Loop "Yasmine Melody 03".

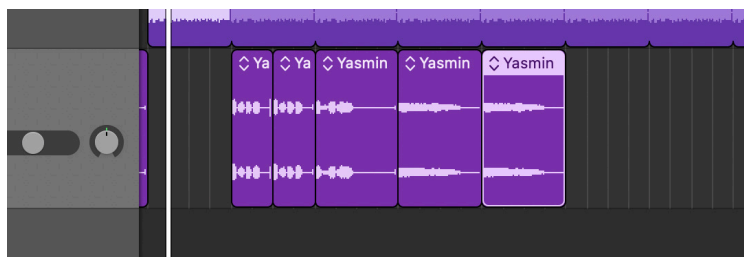
1- Drag "Yasmine Melody 03" into bar 29 of track 5



Let's duplicate the region with a simple command.

2 - Press **Command + R**

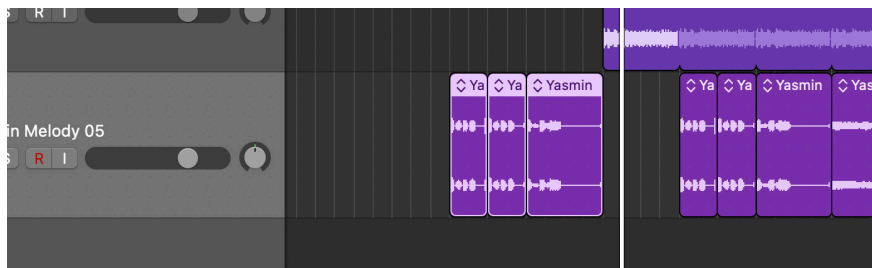
We will have duplicated the region.



Now let's complete the vocal for the entire length of the song. To complete the song it will be convenient to work on longer regions rather than small portions of the region.

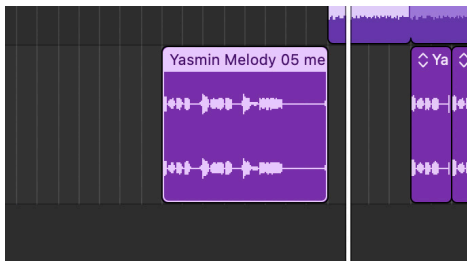
3 - Close the Apple Loops window with **O**

4 - Select the first 3 left vocal regions.

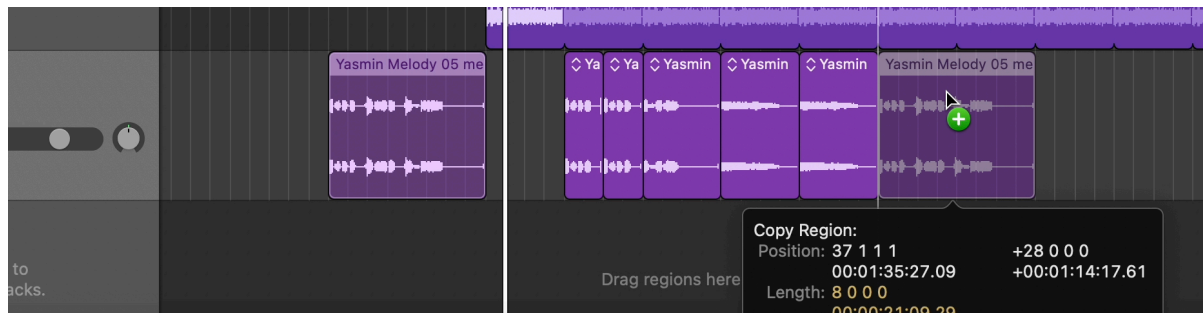


5 - Press **Command + J** on your keyboard. **Command + J** is the diminutive of **Join**, that is to unite; you can also find it in the Edit > Bounce and Join > Join menu

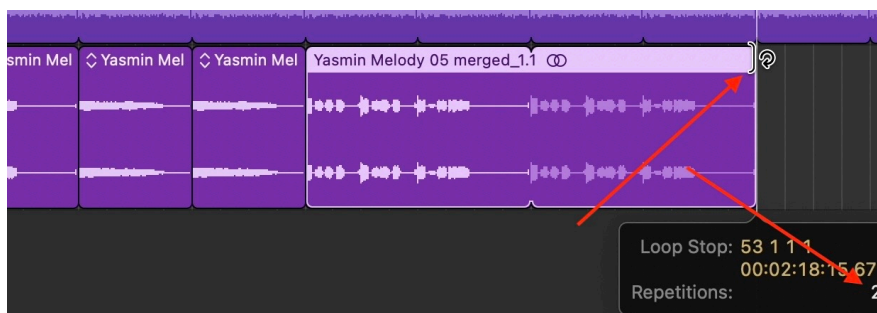
The Playhead will quickly scroll over regions and a new region and associated Audio file will be created.



6 - While holding **Option**, drag and copy the region to measure 37

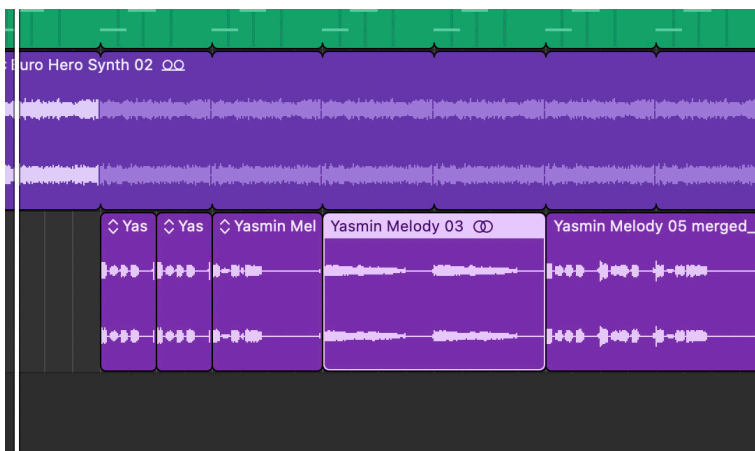


7 - Dragging the top right edge of the region, loop it up to bar 53. Help yourself with the Help Tag which must indicate 2 Repetitions and Loop Stop at 53.

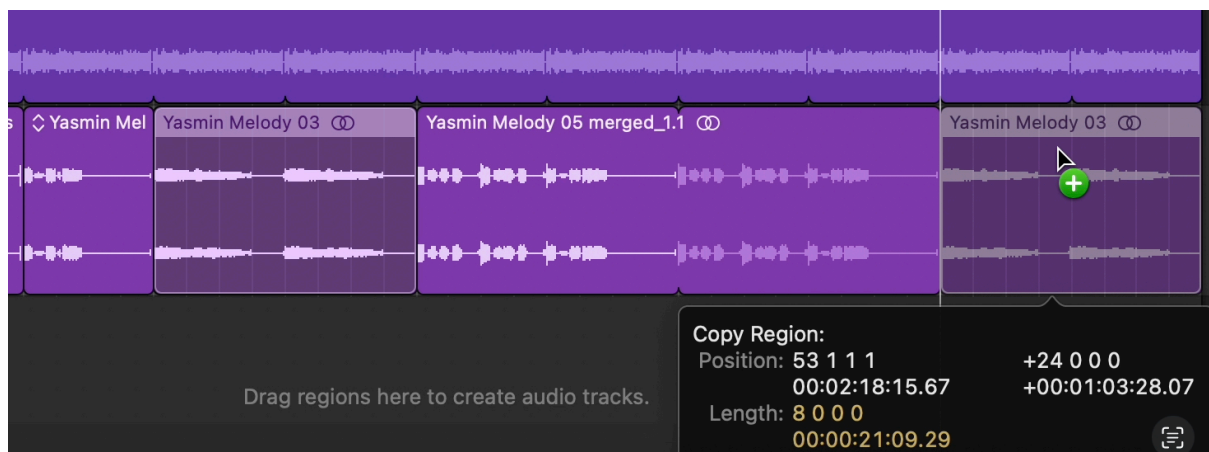


Let's go and perfect the ending.

8 - Select the two regions of "Yasmine Melody 03" between bars 29 and 37; press **Command + J** to merge them.

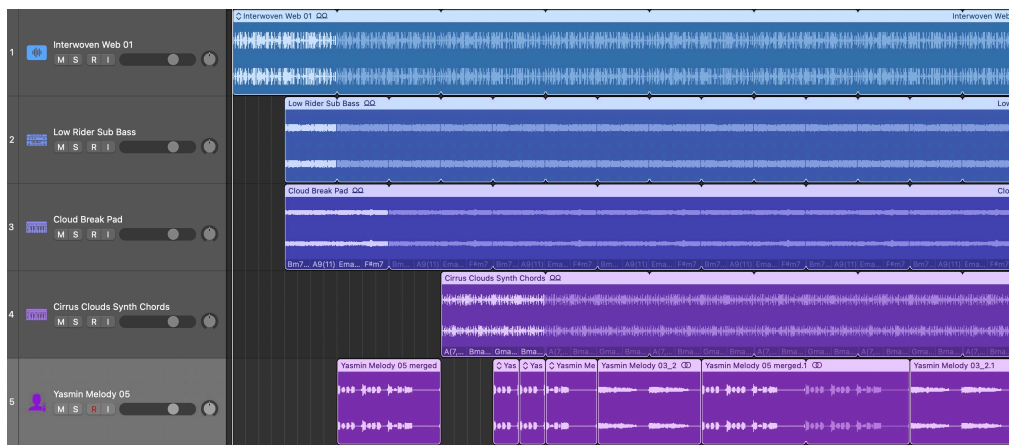


9 - While holding **Option**, drag and copy the region to bar 53



The vocal line seems completed.

10 - **Command + A** and then **Z** to see the project in full screen



11 - Single-click on an empty area of the track area to deselect everything

12 - Press **Enter** to move the Playhead to the beginning of the project

13 - Press the **Spacebar** to listen to the song

I like it, it's coming out well.

14 - Stop playback

15 - **Command + S**

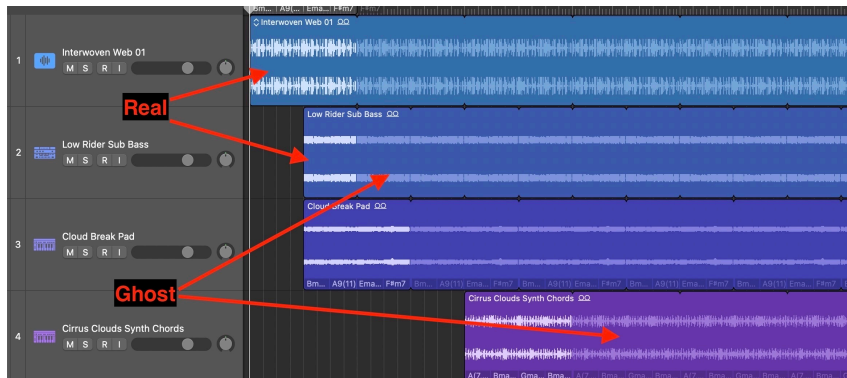
Now let's perfect the arrangement.

Muted Regions and Marquee Tool

To give air to the metaphorical fire of the song rather than add wood we often have to remove it by muting some sounds.

With the shortcut **Control + M** you can mute individual regions.
To do this we must work on real regions and not on ghost regions.

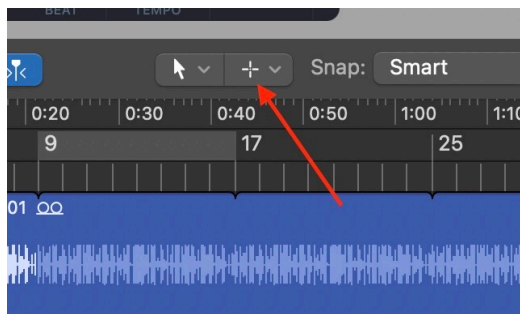
The ghost regions, i.e. the looped ones, cannot be edited but only shortened or lengthened, and refer to the real regions, the lighter ones.



To be able to edit them we must transform them into real regions and we will use a very powerful tool, the **Marquee Tool**.

Logic has two types of selectable tools, those for the left mouse button, usually used for the pointer, and those for the left button in association with the **Command** key. It is called **Command + Click Tool**.

By default the **Command + Click Tool** is assigned to the Marquee Tool.



The Marquee Tool is a very useful tool that allows you to:

- Select region or project parts
- Make quick cuts
- Starting Play from the Marquee selection (priority also over the Cycle)

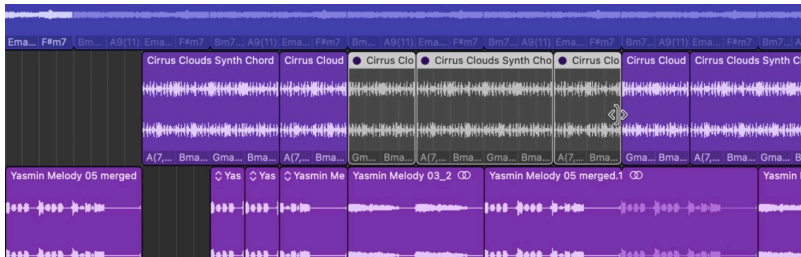
Let's use it to give breathing space to the music.

Let's start by removing a few parts where "Cirrus Clouds Synth Chords" plays, which is an important loop but doesn't have to play all the time.

1 - In track 4, while holding down **Command**, select bars 29 through 45.



2 - Press **Control + M**

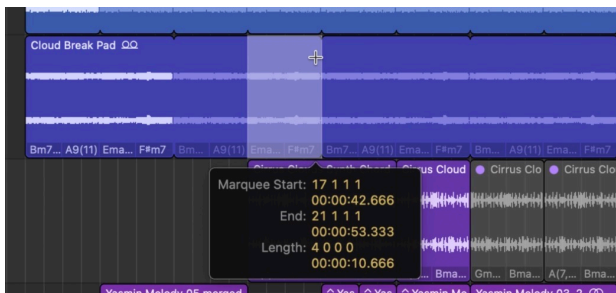


The colored dot on gray regions indicates that the regions are muted.

We keep them on mute, so we can turn them back on if we change our mind.

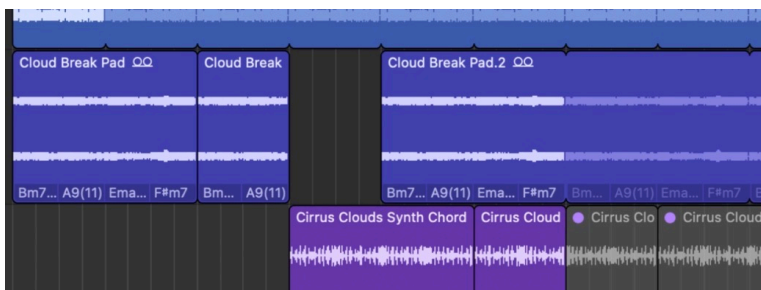
Now let's create air near the entry of "Euro Hero Synth 02" in measure 17.

3 - In track 3, while holding down **Command**, select bars 17 to 21.



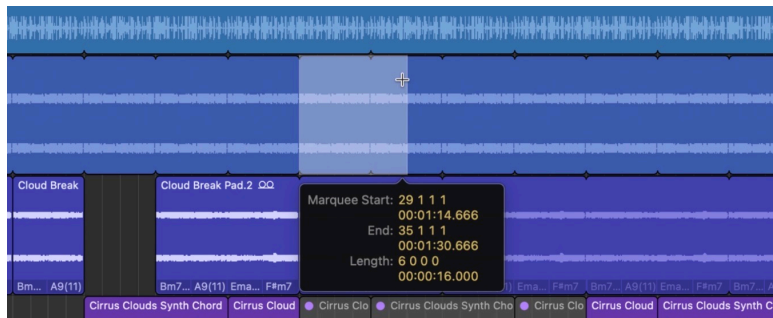
This time we delete this portion.

4 - Press the **Backspace** key on your keyboard. Alternatively Edit > Delete.



Let's create more oxygen by partially removing the bass for the arrival of our "Yasmine Melody 03", and making it resonate just before "Yasmile Melody 05".

5 - In track 2, holding down **Command**, select bars 29 to 35, for a total of 6 bars visible on the Help Tags.



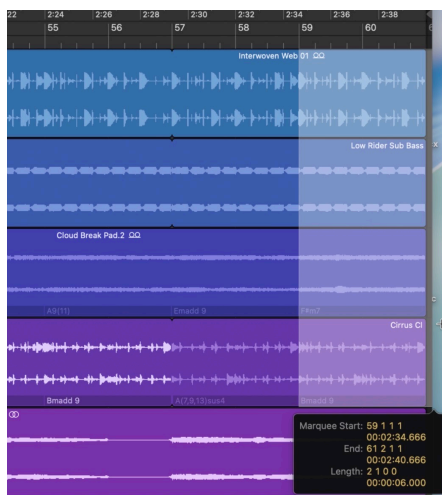
6 - Press **Backspace** and clear the selection



Now let's think about the ending.

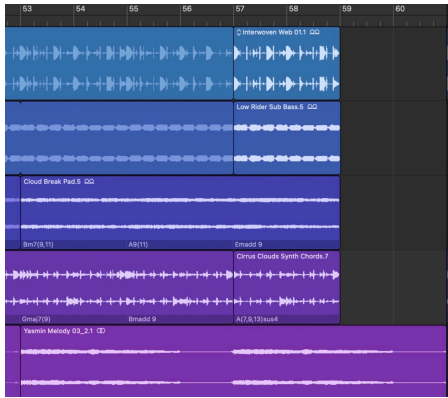
7 - With **Control + Option** zoom in on the last 10 bars of the entire song.

8 - Make a multiple selection by holding **Command** between bars 59 and 61 from track 1 to 4, excluding the 5th of the voice.



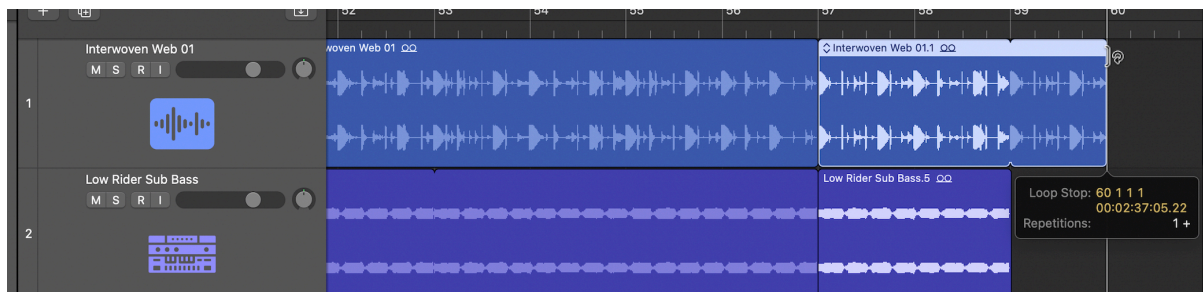
9 - Press **Backspace** and clear the selection

Logic will have cut off the regions near bar 59.

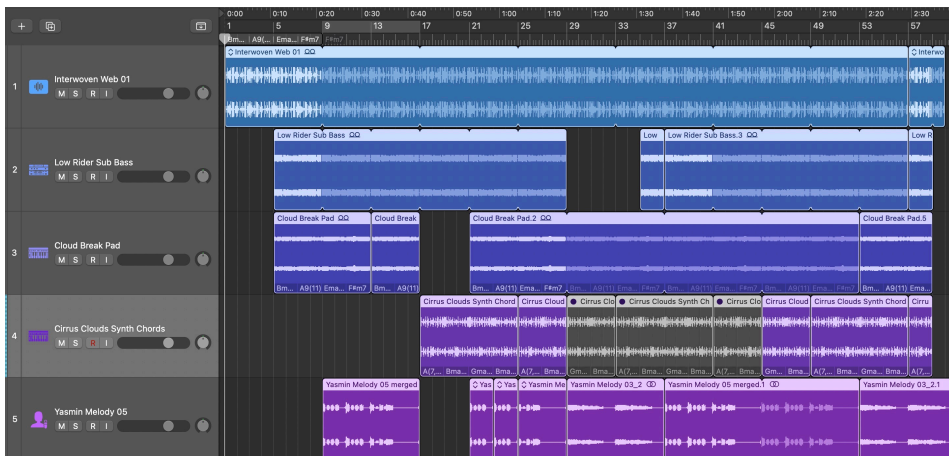


Now let's lengthen the last drum region by one bar to determine a good closing of the song, blending with the voice.

10 - Working on the top right corner of the last region of track 1, stretch it up to bar 60.



11 - Press **Command + A** and **Z** to see the project in full screen



12 - Press **Shift + Spacebar** to listen to the entire project from the selection.

It convinces me but there are still two small imperfections that we will have to fix.

13 - **Spacebar** to stop playback

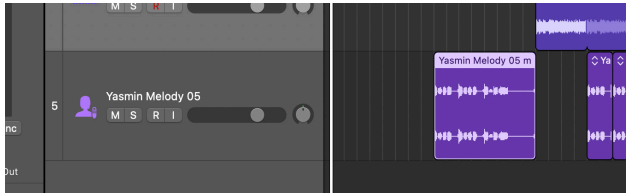
14 - Click on the background to deselect everything

15 - **Command + S**

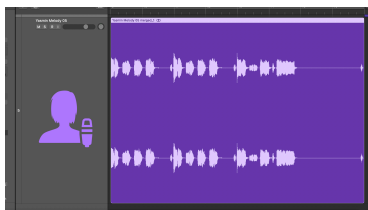
Resize Regions

The two small imperfections that we will have to fix are those relating to the first and last regions of the vocal track.

1 - Select the first region of the vocal track



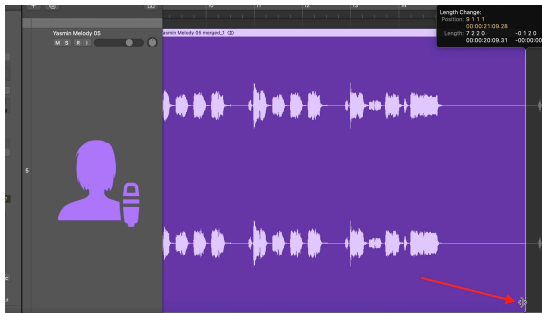
2 - Press **Z** to zoom to full screen



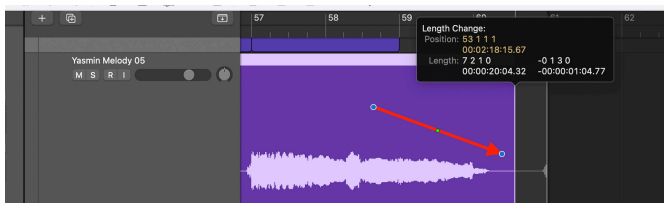
As you can see, on the right side of the region near bar 17, there is a small piece of audio that binds very well when combined with other regions of Yasmin, but which is too much if listened to before a gap in the arrangement.

To delete it, simply do a region **Resize**.

3 - Drag the lower right edge of the region to the left until the small, unwanted portion of Audio is completely eliminated



4 - Do the same thing in the last Audio region near measure 53



5 - Press **Command + A** and **Z** to see the project in full screen

6 - Click on the background to deselect everything

7 - **Command + S**

Names and Colors

Taking two minutes to tidy up after each production phase is very important.

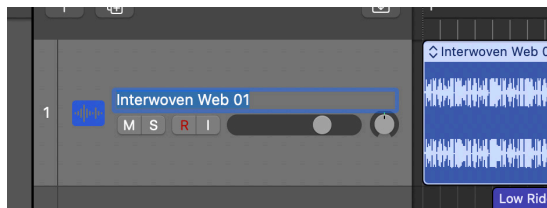
Having clear names and unique colors to identify the parts will save us from wasting a lot of time and concentration.

Names like "Yasmin Melody 05" and "Interwoven Web 01" in the track headers give me a sense of unease that I immediately have to shake off.

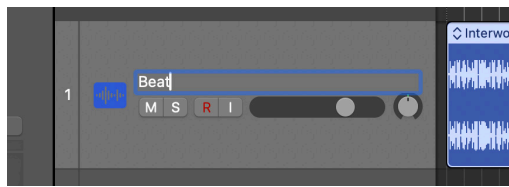
We give a clear and unique name to each track.

1 - Double-click the track 1 header name.

The track name will be highlighted.

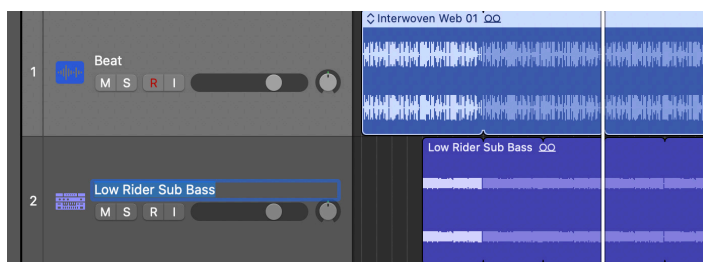


2 - Write "Beat"



3 - Press the **TAB** key on your keyboard (it's the one with the arrow pointing to the right, next to the Q)

Track 2 will be highlighted.



4 - Write "Bass"

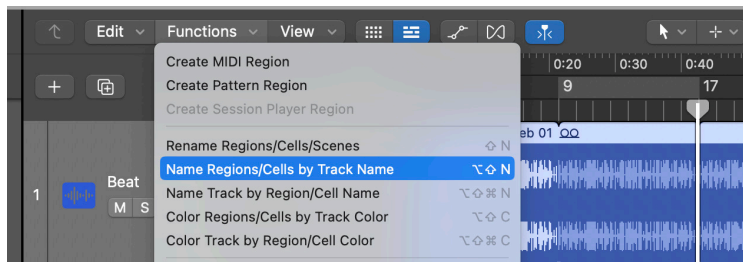
5 - Continue to assign a clear and unique name to each track by moving with the TAB key.

6 - Once you reach the last track, once you have written the name, press **Enter**

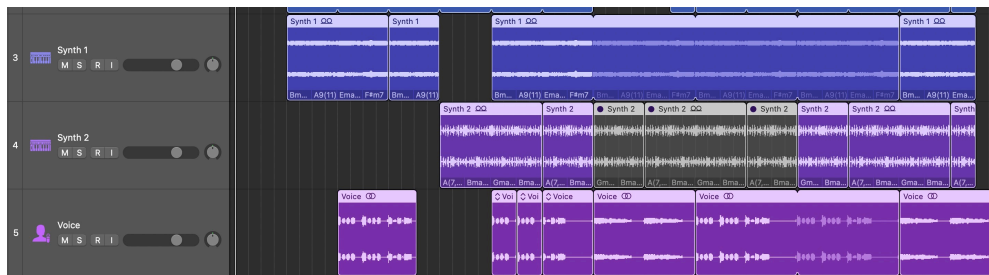
Now with a few clicks we assign the name of the tracks to all the regions.

7 - Press **Command + A** to select all regions

8 - At the top go to the Functions > Name Regions/Cells by Track Name menu



All regions inherited the track name.

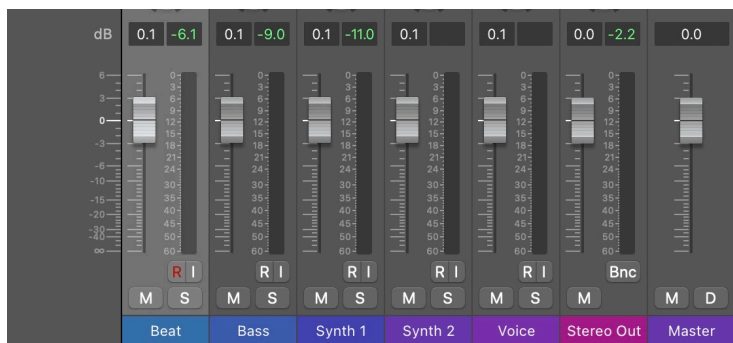


Now let's deal with the unique color.

A practice I adopt to immediately understand what I'm looking at is to assign a unique color per type of instrument. All drums of one color, voices of another, and so on.

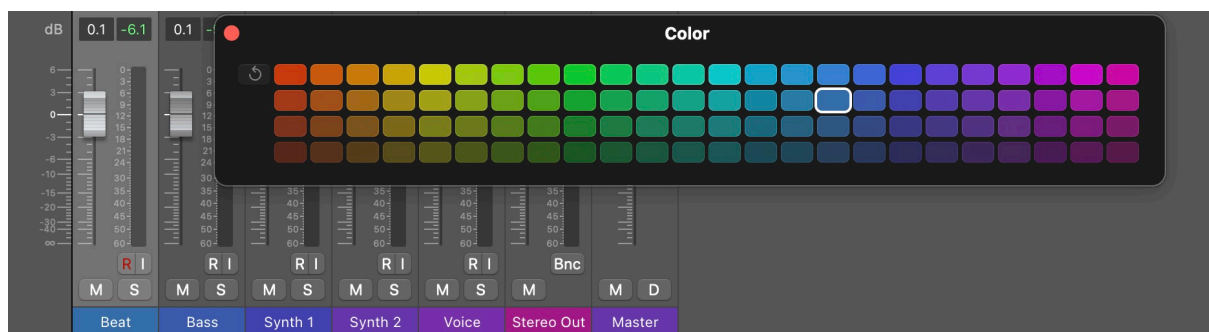
Now we have a few tracks, so in theory we could be satisfied with the color assigned by Logic, but since we're at stake, I'll explain how to do it with an operation that can be done very quickly.

9 - Press **X** on your keyboard to open the Mixer

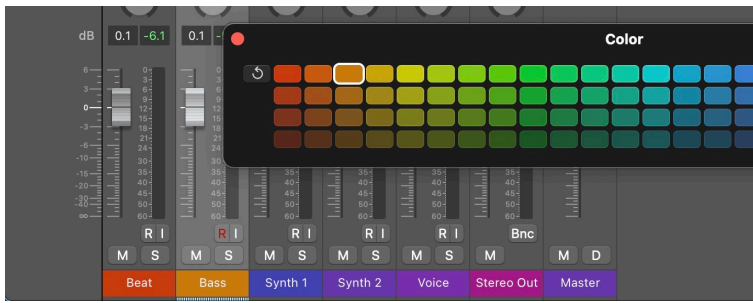


10 - Press **Option + C** to open the Color Palette

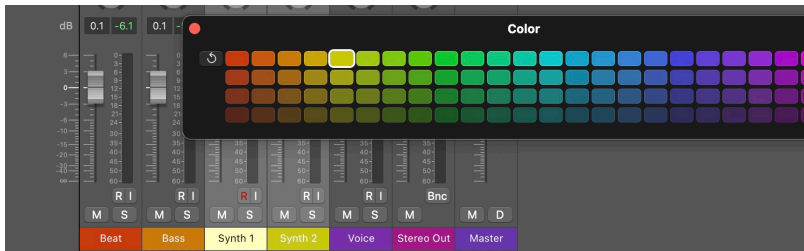
11 - For convenience, drag the palette near the tracks



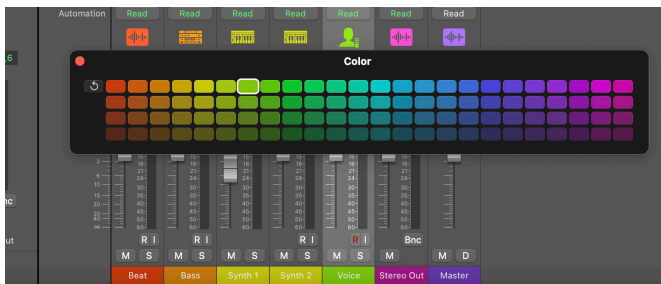
12 - Select and color the Beat and Bass tracks red and orange respectively



13 - Drag and select “Synth 1” and “Synth 2” and color them yellow



14 - Color the vocal track green

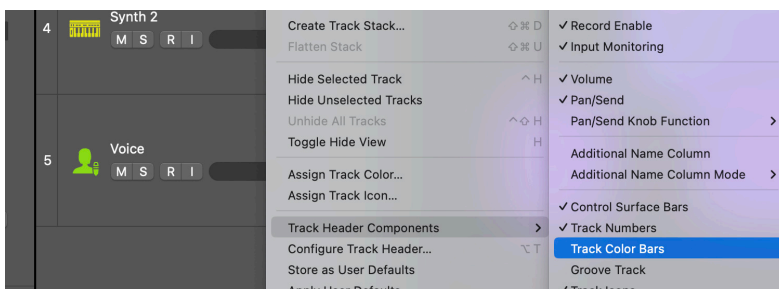


Note: it's not necessary to change the color of the Stereo Out and Master tracks.

15 - Press **X** to close the Mixer

16 - Press **Option + C** to close the Color Palette

17 - Right-click on any track header and select Track Header Components > Track Color Bars

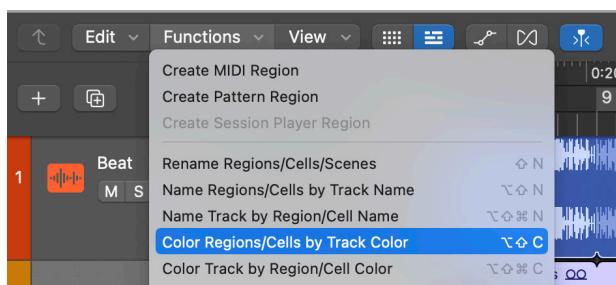


The color assigned to the tracks will be shown in the header of the same.

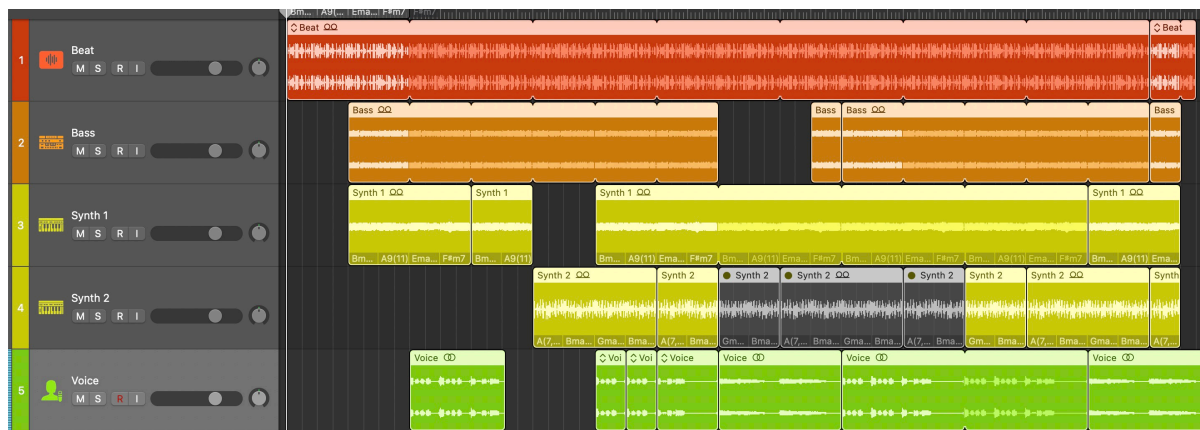


19 - **Command + A** to select all regions

20 - At the top go to the Functions > Color Regions/Cells by Track Color menu



All regions will have the same color as the corresponding track.



21 - Click on the background to deselect everything

I like it.

22 - **Command + S**

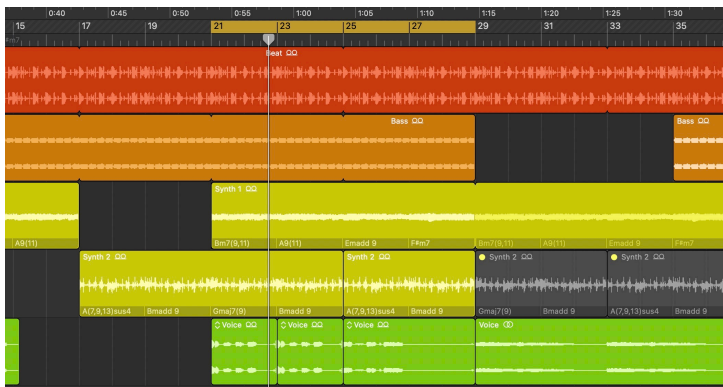
Temporary Mix

Mixing a song is a very important process, which must be performed with due concentration, after completing the production phase.
We'll address the topic in a dedicated chapter.

During the production process it is however advisable, from time to time, make a volumes premix.

Let's do this starting from the point where the song should play loudest, which is where all the tracks play.

1 - Create a Cycle between bar 21 and the end of bar 29



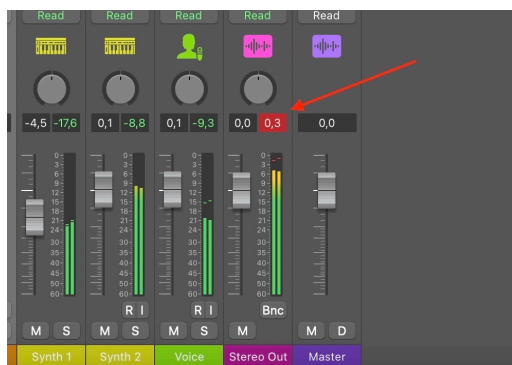
2 - Press **X** to open the mixer.

3 - Press **Spacebar** to play the song

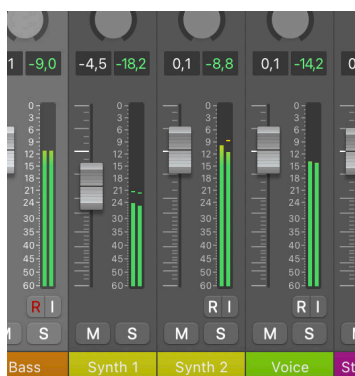


The volume levels of the individual tracks are indicated by the moving green and yellow lines.

The overall volume reference of the whole Mix is indicated in the Stereo Out track.
By observing its level we will have to be careful that it does not have a red light on.
It would mean that we are above 0 decibels at full scale (dBFS).
0 is a limit that we should **never** exceed in the Mix phase.



In the mixer channels, the white number indicates the position of the fader, while the volume level is indicated by the green number.



There are instruments that sound higher.

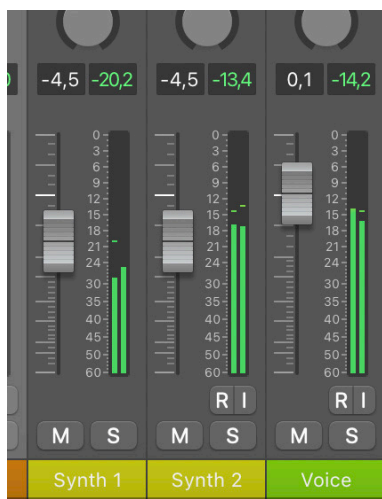
4 - Drag and lower the Synth fader on tracks 3 and 4 to -4.5



5 - Click on the green Synth value to reset it



The value will update, indicating the new value.



6 - Lower the Beat volume to -4 and reset the value



7 - Close the Mixer

8 - Stop playback

9 - Press **C** to disable the Cycle

10 - **Enter** to move the playhead to the beginning of the song

11 - **Command + S**

Note: when we do the final Mastering, we will push everything to 0 dB, but as long as we are in the Mix phase it is important to make everything sound well balanced. I recommend staying between -2 and -8 dB.

This will allow us to have a lot of so-called "Room", or margin to push the song into the later stages. If you want to listen to the song at a higher volume during the Mixing phase, turn up the volume of the speakers or your interface, but do not touch the fader of the Stereo Out track or the Master track!

Export the Song

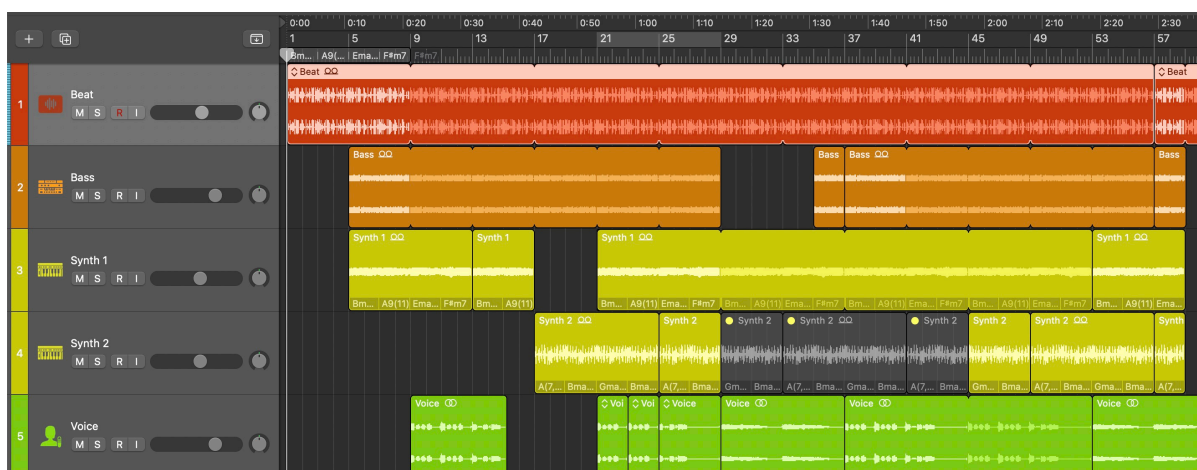
The time has come to export our song to listen to it (and have it listened to) outside of Logic. Before export with the so-called **Bounce** it is important to check three conditions:

- That there are no regions or selected notes.
- That there are no active Cycles.
- That the project length is set correctly.

If there are selections, the Bounce will be performed only for the length of the selection, and if the project length is not correct and, for example, we had set 400 bars while in reality our song has only 150, we will create a long file with the second part empty.

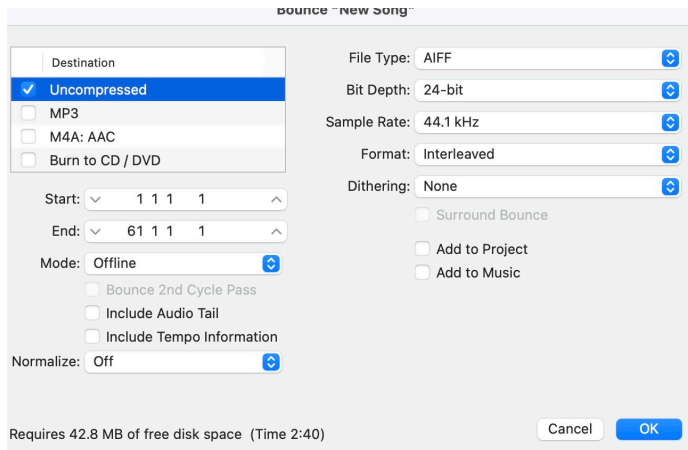
Going by order:

- 1 - Check that the Cycle is turned off
- 2 - Do **Command + A** and then **Z** to see the whole project.
- 3 - Click in the background to deselect everything.
- 4 - Check that the project length is set correctly. In this case, the triangle on the top right must be near stop 61.



- 5 - Press **Command + B** (File > Bounce > Project or Section)

This screen will open.

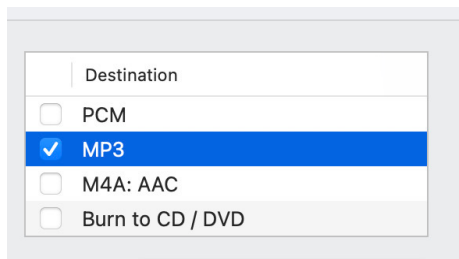


In the Destination menu you will have the following alternatives:

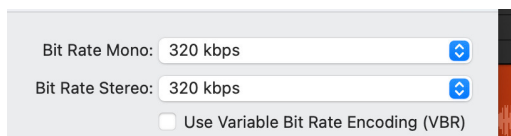
Uncompressed - MP3 - M4A:AAC - Burn to CD/DVD

Let's export this first song to high resolution MP3.

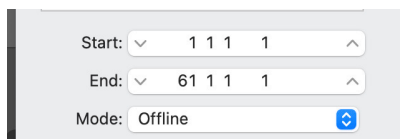
6 - Uncheck the Uncompressed box and set it to MP3



7 - Set Mono and Stereo Rate to 320 kbps

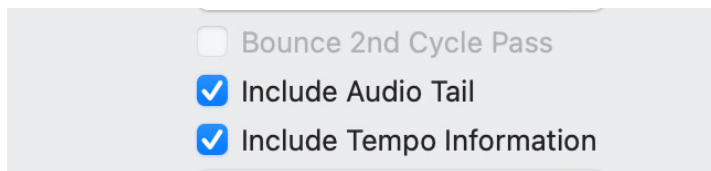


Verify that the Bounce starts at 1.1.1.1 and ends at 61.1.1.1 and leave Offline Mode.

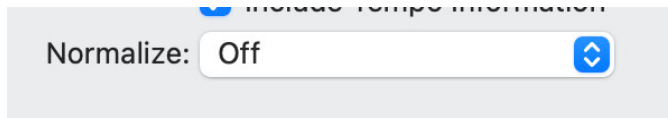


Note: Realtime mode would let us listen to the song from start to finish, while Offline does a much faster bounce. Use Realtime Mode only if you have connected hardware effects or external MIDI devices.

8 - Check the "Include Audio Tail" box, so as to include any reverb or delay tails that exceed 61 measures.



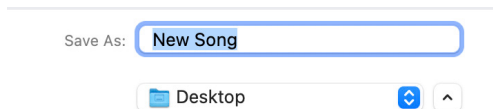
9 - Leave Normalize set to **Off**



*Note: set to **On** forces the Mix to be exported to a 0 dB peak level, but it is preferable to have control of the Mix. Only in the Mastering phase will we bring the Normalization in protection with "Overload Protection Only" option, but even in that case not to **On**.*

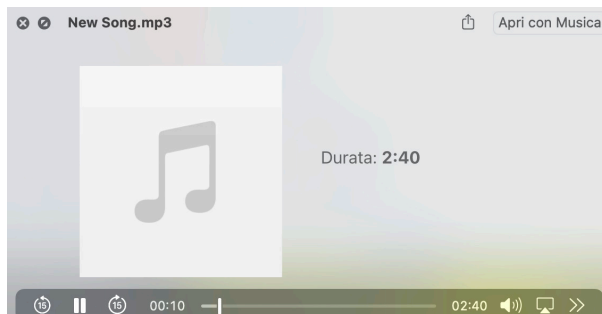
10 - Click on OK

11 - In the next screen give a name and a destination to the Mix of your song.



12 - Press Bounce

The Playhead will scroll quickly and you will find your mp3 file in the position you have chosen, ready to be listened to.



Note: if you missed any passages during the chapter, you can find the complete passage on "03 - New Song"

Where We Are... Where We Are Going

In this chapter we have put down an unreleased song.

We worked hard, we added drums, basses, synthesizers, we added vocals and we created an interesting sound path.

You will agree with me that this chapter was a good starting point to perceive the creative potential that can be had with Logic.

We are only at the beginning. There are still many fascinating stages to travel together.

To remember:

Open or Close the Loop Browser - **O**

Loop the selected region - **L**

Mute selected regions - **Control + M**

Duplicate Regions - **Command + R**

Merging Regions - **Command + J**

Bounce - **Command + B**

[Logic Pro 12: From A to Mastering](#)

[GET THE COMPLETE BOOK](#)



- 12 complete chapters
- Step-by-step instructions
- Hundreds of screenshots
- Recording, MIDI, editing, mixing and mastering
- Practical workflows from the first idea to the final master
- Downloadable practice projects

LOGIC PRO 12

From A to Mastering



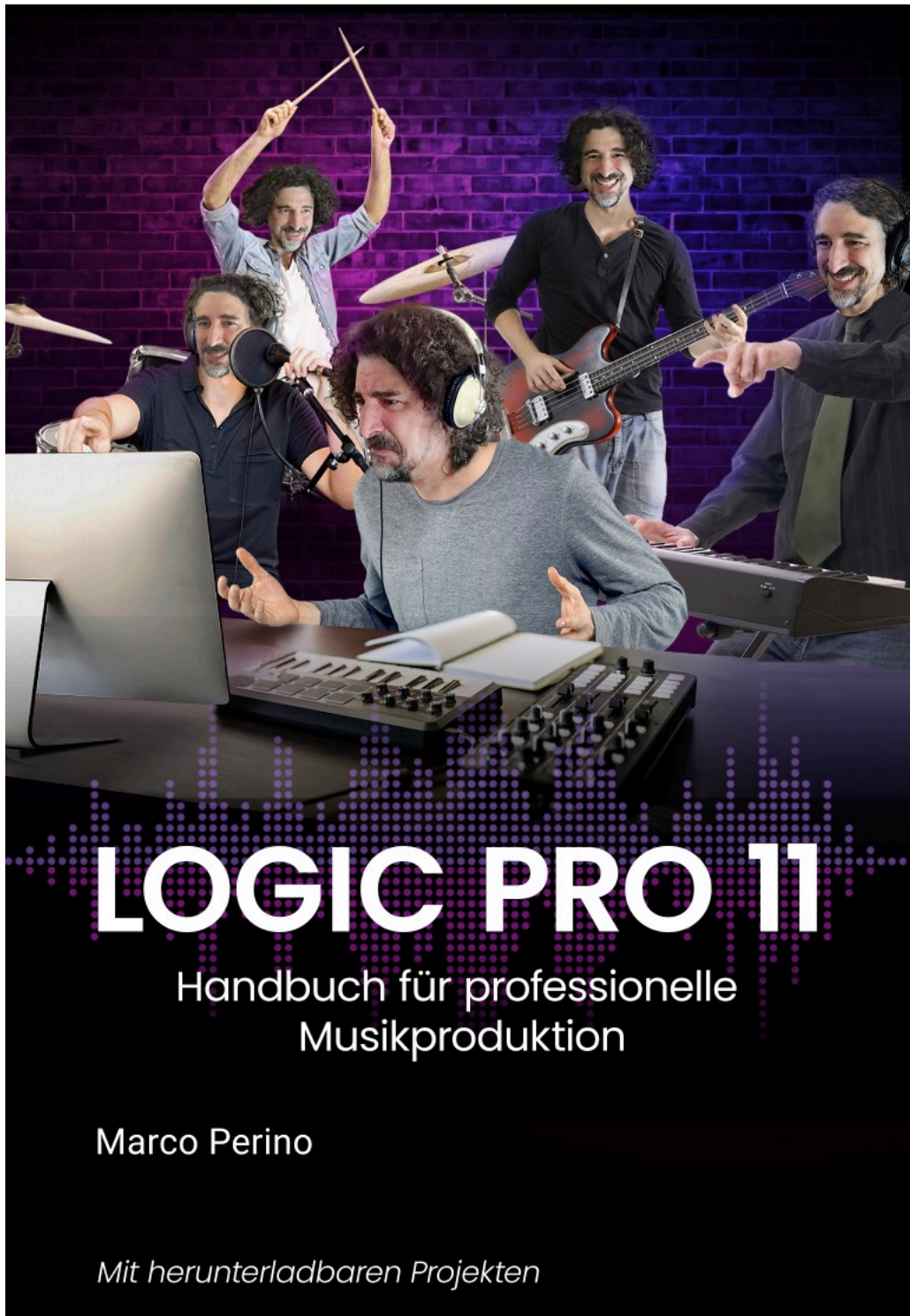
100% HUMAN-WRITTEN

No AI-generated lessons
With Downloadable Projects
Marco Perino

FRANÇAIS



DEUTSCH



LOGIC PRO 11

Handbuch für professionelle
Musikproduktion

Marco Perino

Mit herunterladbaren Projekten

ESPAÑOL



PORTUGUÊS



“GarageBand From Idea to Final Mastering”



If you want to follow me - or even write me a message:

www.facebook.com/marcoperinobooks

www.youtube.com/c/ProSuono

www.prosuono.com/en/bibliography/

Info@prosuono.com

https://www.instagram.com/marco.perino_prosuono/



Thank You