

8 Choose File > Save (or press CommandS).

Your project now contains a single drum loop on a single track that plays only during bar 1. It's the most basic project, just enough for you to dive into the basic tasks of positioning the playhead, and starting and stopping playback. Later you will use those navigation chops to preview bass lines while listening to your new drum region, and add more loops.

Navigating the Project

One of the big advantages to producing music with a computer is that the whole song is laid out right before your eyes. This representation makes it extremely easy to jump to a specific part of the song, start playback, quickly return to the beginning, or continuously repeat a section.

Logic offers many ways to navigate your project. In the following two exercises, you will use the transport buttons and their key commands, and you will learn how to continuously repeat a section of the project, which will allow you to keep playing the drum loop while you preview bass loops.

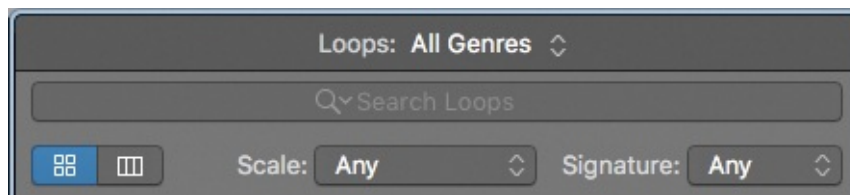
Using Transport Buttons and Key Commands

When you're producing music, time is of the essence. Because many producing tasks are repetitive, you may find yourself playing, stopping, and positioning the playhead every few seconds. Minimizing the time it takes to perform these basic operations will greatly improve your workflow and save valuable time.

Although you may initially find it easier to click transport buttons with the mouse, moving a mouse with your hand while keeping your eyes on the screen is actually a time-consuming task. Using key commands to control playback can significantly reduce that time, increasing your workflow efficiency as your fingers build up muscle memory.

To fully master key commands, you first need to understand *key focus*. To start this next exercise, you will preview an Apple Loop to make sure your Loop Browser has key focus.

- 1** In the Loop Browser results list, click any loop to preview it.
- 2** Click that same loop again to stop it.



Notice the blue frame around the Loop Browser. It indicates that the Loop Browser has key focus and is ready to respond to all Loop Browser key commands. Only one area at a time can have key focus.

3 Press Control-Spacebar (the Prelisten key command).

In the Loop Browser, the selected loop starts playing.

4 Press Control-Spacebar again to stop playing the loop.

Now let's give key focus to the Tracks area.

5 Click the background of the workspace (or press Tab).

The blue frame appears around the Tracks area to show that the Tracks area has key focus.

Tip

When multiple panes are open in the main window, you can press Tab and Shift-Tab to cycle the key focus forward and backward through the panes.

6 Press Control-Spacebar.

In the Tracks area, the playhead starts moving, playback begins, and during bar 1, you can hear the drum region on your track. The Tracks area has key focus so the project starts playing back rather than playing the loop selected in the Loop Browser.

To navigate your project, you can also click the transport buttons in the control bar.



7 In the control bar, click the Stop button (or press the Spacebar).



The playhead stops, and the Stop button is replaced with a Go to Beginning button.

8 Click the Go to Beginning button (or press Return) to return the playhead to the beginning of the project.

9 Click the Forward button (or press . [period]) a few times.

The playhead jumps one bar forward each time.

- 10** Click the Rewind button (or press , [comma]) a few times.
The playhead jumps one bar backward each time.
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Tip

To fast-forward eight bars at a time, press Shift-. (period); to fast-rewind eight bars at a time, press Shift-, (comma).

You can also position the playhead precisely where you want it by clicking in the ruler.

- 11** In the lower half of the ruler, click bar 5 to move the playhead to that location.



To start or stop playback at a specific location, you can double-click the lower half of the ruler.

- 12** Double-click the lower half of the ruler at bar 3.
Playback starts from bar 3. You can also position the playhead without interrupting playback.
- 13** Without stopping playback, click the lower half of the ruler at bar 1.
You can again hear your drum loop.
- 14** Double-click in the lower-half of the ruler.
Playback stops and the playhead moves to the location you clicked.

Continuously Repeating a Section

Sometimes when you are working on a specific section of your project, you may want to repeat a section multiple times without stopping playback. As you're working, the beat keeps going, and you no longer have to manually relocate the playhead.

You will continue building your project by adding a bass track. To determine which bass loop works best with your drums, you will use Cycle mode to continuously repeat bar 1 as you preview bass loops in the Loop Browser.

You need to adjust the cycle area so that it spans the same length as the drum region. To do so, you will first select the drum region, which was deselected in

the previous exercise when you clicked the background of the workspace.

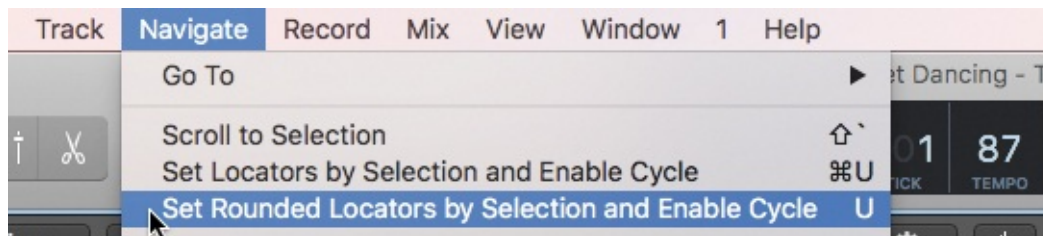


1 Click the drum region.



The region is highlighted to indicate that it is selected.

2 Choose Navigate > Set Rounded Locators by Selection and Enable Cycle (or press U).



Tip

When choosing a menu command, the corresponding key command usually appears to the right.



In the control bar, the Cycle button is turned on and in the ruler, the cycle area turns yellow, indicating that Cycle mode is enabled.



The cycle area shows the section of the song that will repeat. The start and end position of the cycle area, called left and right locators, match the start and end of the selected region, and the cycle area goes from bar 1 to bar 2. When you choose “Set Rounded Locators by Selection and Enable Cycle,” the locators are always rounded to the nearest bar, so repeating the cycle

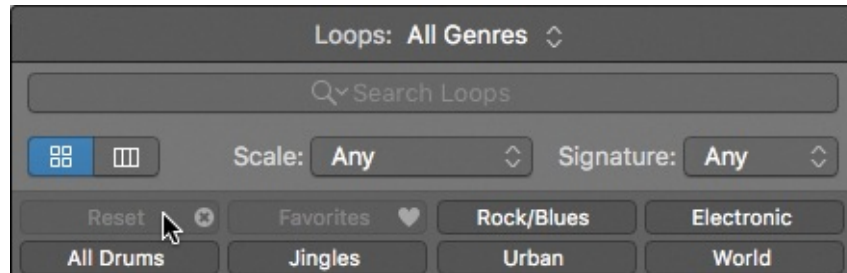
the locators are always rounded to the nearest bar, so repeating the cycle area keeps the groove going.

3 Press the Spacebar to start playback.

The playhead starts moving, and your drums play. When the playhead reaches bar 2, it immediately jumps back to the beginning of bar 1 and continues playback.

While your drums continue playing, you can preview some bass loops.

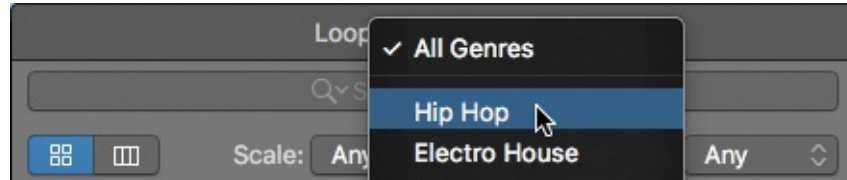
4 In the Loop Browser, click the Reset button.



All keyword buttons are disabled.

For the bass loops, let's limit the search to a specific musical genre.

5 At the top of the Loop Browser, from the Loops pop-up menu, choose Hip Hop.



Only loops from the Hip Hop collection are displayed in the results list.

6 Below the All Drums keyword button, click the Bass button.

Since we know loops typically work better when played close to their original tempos, let's sort the results list by tempo and look for loops that were produced at or around 88 bpm.

7 At the top of the results list, click the Tempo column name.

	Name	Beats	♥	Tempo	Key
	Ascension Sub Bass	16	<input type="checkbox"/>	55	C#
	Silky Smooth Sub Bass	16	<input type="checkbox"/>	60	D
	Honor Sub Bass	16	<input type="checkbox"/>	61	A
	Epoch Sub Bass	16	<input type="checkbox"/>	61	C#
	Watchful Eye Sub Bass	16	<input type="checkbox"/>	64	D

The loops in the results list are sorted by increasing tempo.

8 Scroll down to see loops with a tempo of 88 bpm.

Note

As you scroll the result list you may see some loops that are grayed out, with a down-arrow icon next to their name. This means those loops are not installed on your Mac. To download and install one of those loops, click its down-arrow icon.

9 Click the first loop with a tempo of 88 bpm.

After a moment, Logic syncs the loop with the project and you can hear it playing, grooving along with the drums in your project.

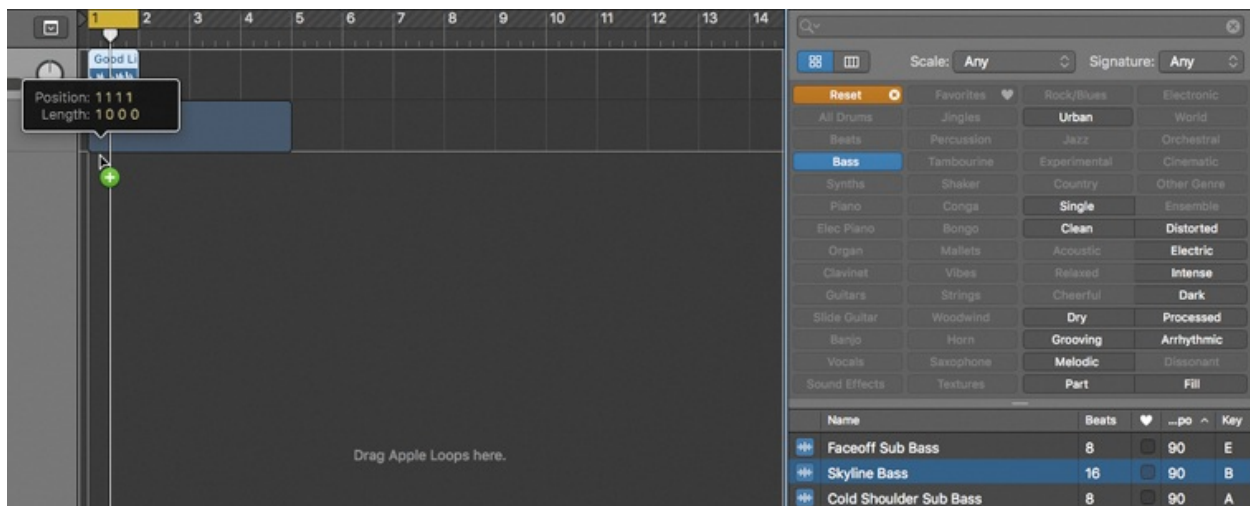
10 Continue clicking the following loops to preview them one by one.

Most of them are too synthetic for this project, but **Skyline Bass** seems to have the right sound and it works with your drums. With an original tempo of 90 bpm, it's still very close to your project tempo, which means it should work great.

Skyline Bass is listed in the results list as a 16 beats loop, but right now your cycle area is playing only one bar (at the current 4/4 time signature, 1 bar = 4 beats), so you're hearing only a portion of the bass loop. Let's add it to the project to audition the entire loop.

11 In the control bar, click the Stop button (or press the Spacebar) to stop playback.

12 Drag **Skyline Bass** to the workspace below the drum loop, making sure the help tag reads 1 1 1 1.



A new track is automatically created for the new *Skyline Bass* region.

13 In the ruler, click the yellow cycle area to turn off Cycle mode (or press C).

14 In the control bar, click the Go to Beginning button (or press Return).

15 Press the Spacebar to start playback.

In the first bar, you can hear both the drum loop and the bass loop; then the drums drop off while the bass continues playing for three more bars. You can now hear the entire bass line, which is even more melodic than the limited preview you heard previously.

16 Press the Spacebar again to stop playback.

17 Choose File > Save (or press CommandS).

As you work in Logic, keep saving your project at regular intervals to avoid losing any of your work.

Setting locators to adjust the cycle area is a technique you'll use often throughout your production to focus on part of a project. And if you work with other musicians in your studio, they will love you for not interrupting the playback (and ruining their creative flow) every few bars!

Building Up the Rhythm Section

All the material you use for a project is contained in regions that are on tracks in the workspace. Creating an arrangement is a little like playing with building blocks—moving, copying, or repeating regions as needed to determine at which points specific instruments start and stop playing.

In this exercise, you will start building an arrangement with the drum and bass loops, and later add more loops to complete your project. First, you will loop both regions so they play continuously.

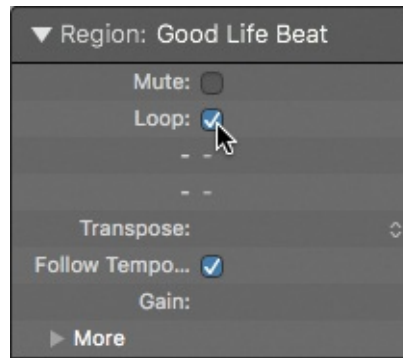
1 In the control bar, click the Inspector button (or press I).

The inspector appears. Region parameters for the selected region(s) are displayed in the Region inspector near the top.

2 In the workspace, click the *Good Life Beat* region in track 1 to select it.

The Region inspector shows the parameters of the *Good Life Beat* region.

3 In the Region inspector, select the Loop checkbox (or press L).



In the workspace, *Good Life Beat* is now looping until the end of the project.

4 In the workspace, click the bass region in track 2 to select it.

5 In the Region inspector, select the Loop checkbox.

In the workspace, both the drum and the bass regions are now looping.



6 Listen to a few bars of the project.

The drums and bass are grooving together perfectly. You're going to layer the drums with an urban percussion loop that will also help create a nice little intro.

Tip

To work more efficiently, remember to hide those areas you don't need to see. For the next few exercises, in the control bar, click the Inspector button (or press I) and click the Apple Loops button (or press O) to turn those two areas on and off as needed.

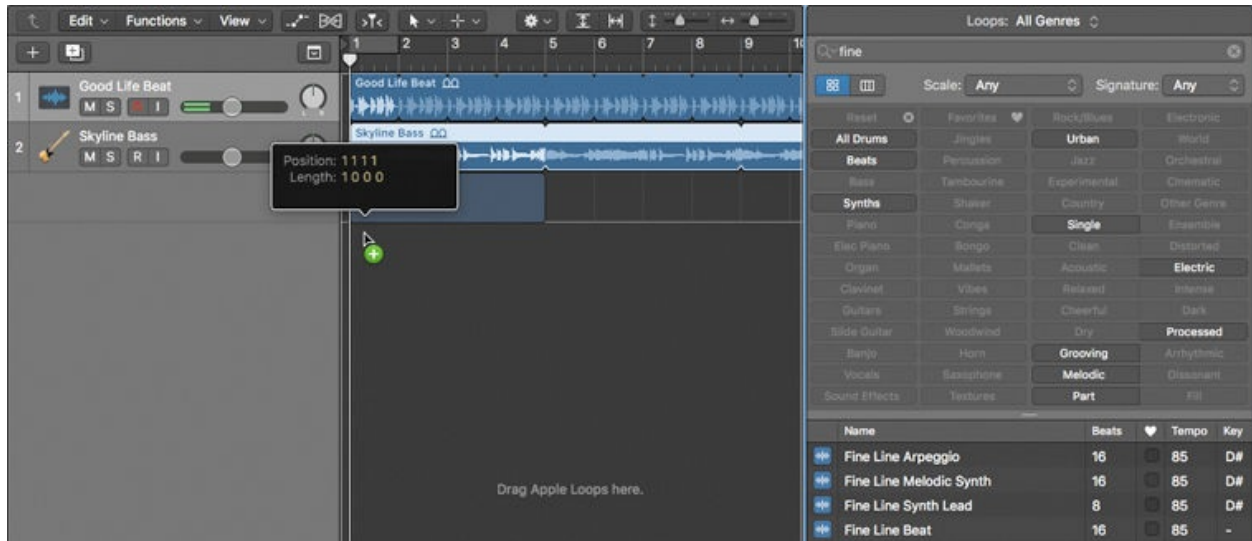
7 At the top of the Loop Browser, from the Loops pop-up menu, choose All Genres.

All keyword buttons are reset.

8 In the Loop Browser, click the search box and type *fine*.

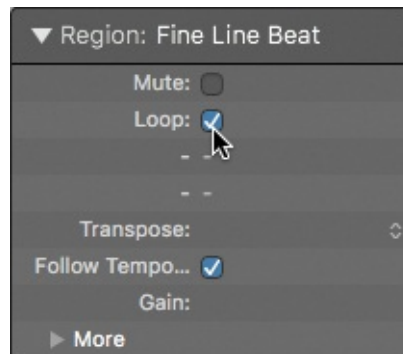


9 From the results list, drag **Fine Line Beat** to bar 1 below the two tracks in the workspace.



A new track is created for the *Fine Line Beat* region. Since *Fine Line Beat* is still selected, you can access its region parameters at the top of the inspector.

10 In the *Fine Line Beat* region parameters, select the Loop checkbox (or press L).



The *Fine Line Beat* region is now looping in the workspace. Since *Fine Line Beat* will be used for the intro, you can move it to the top of the workspace.

11 In the *Fine Line Beat* track header, click-hold the track icon and drag up until the two other tracks move down.



The tracks are reordered with the new *Fine Line Beat* track at the top.

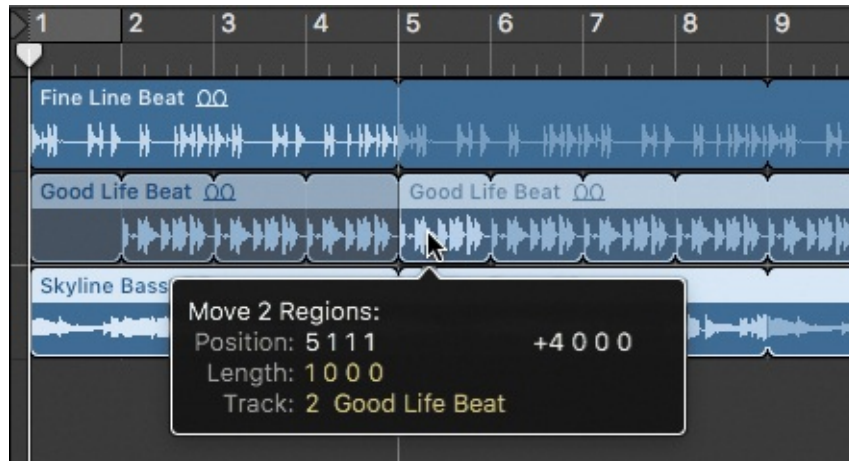
To create an intro in which only *Fine Line Beat* is playing, you'll move the two other regions farther to the right. To select multiple regions at once, you can click in the workspace background and drag the pointer over the regions.

- 12 In the workspace, click the background, and drag up to select both the *Good Life Beat* and the *Skyline Bass* regions.



Both regions are highlighted to indicate that they're selected. You can now move them both at the same time.

- 13 Make sure you click one of the selected regions (don't click one of the loops to their right), and drag to bar 5.



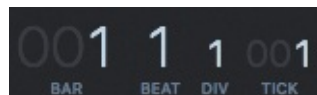
If you clicked *Good Life Beat*, the help tag shows:

- ▶ Move Regions—The action you're performing.
- ▶ Position: 5 1 1 1—Where the regions are moved.
- ▶ Length: 1 0 0 0—Length of the clicked region.
- ▶ +4 0 0 0—The regions are moved exactly 4 bars later.
- ▶ Track: 2 Good Life Beat—Track number and name of the clicked region.

The help tag displays positions and lengths in bars, beats, divisions, and ticks. You will often refer to a position or a length with those four numbers.

- ▶ The bar consists of several beats (four beats in the 4/4 time signature here).
- ▶ The beat is the denominator in the time signature (quarter note here).
- ▶ The division determines how the grid is subdivided in the ruler when zoomed in horizontally (sixteenth note here).
- ▶ A clock tick is 1/960 of a quarter note. A sixteenth note contains 240 ticks.

Note that in the control bar, the LCD displays the position of the playhead using the same four units.



14 Listen to your project from the beginning.



It's time to practice your navigation chops! You can click the Play and Stop/Go to Beginning buttons in the control bar, click and double-click the lower half of the ruler, or use the following key commands: ▶ Spacebar = Play/Stop

- ▶ Return = Go to Beginning
- ▶ . (period) = Forward
- ▶ , (comma) = Rewind

The intro sounds good, and the layered drum loops work great together. However, *Good Life Beat* is a bit too loud.

- 15 In the *Good Life Beat* track header (track 2), drag the volume slider to the left to turn down the volume to about -8.0 dB.



Now the two drum loops blend together.

Near the end of this lesson, you will spend more time mixing the song, but for now let's continue editing regions and adding more loops to continue the arrangement.

Zooming In to Edit the Intro

Your project starts with a 4-bar intro in which only the *Fine Line Beat* region on track 1 plays the beat. It feels sparse, but the beat is original enough to capture attention, which is the role of an intro. Then at bar 5 both the *Good Life Beat* and *Skyline Bass* regions on tracks 2 and 3 come in, making the beat sound complete

and introducing the melody.

To accentuate the starting impact of the two new regions, you will create a couple of unexpected edits at the end of the intro that are bound to make the listener's head turn. To be able to edit the *Fine Line Beat* region in the intro without affecting its loops to the right, you first have to copy the region to bar 5.

1 Option-drag the *Fine Line Beat* region to bar 5.



When Option-dragging to copy regions, always make sure you release the mouse button first and the Option key last. If you try to release both at the same time, you may sometimes release the Option key slightly before the mouse button without noticing, and then the region is moved instead of copied.

If you copied the *Fine Line Beat* region successfully, your workspace will look like this:



If you don't see a *Fine Line Beat* region between bars 1 and 5, you've moved the region rather than copying it. To reverse your last action, choose Edit > Undo Drag, and then try again.

The new *Fine Line Beat.1* region at bar 5 currently stops the original *Fine Line Beat* region at bar 1 from looping. However, the region's Loop parameter is still on, so its loops reappear if there's room for them on the track. To create a break, you need to stop the region from looping.

2 Click the *Fine Line Beat* region at bar 1 to select it.

3 In the inspector, deselect the Loop checkbox (or press L).

To create a break in the beat at the end of the intro, you will shorten the *Fine Line Beat* region so that it doesn't play the last two notes of the region. To resize the region comfortably, you need to zoom in until you can clearly see the individual drum hits on the waveform.

To use the zoom tool, you hold down Control and Option and then drag the area you want to magnify. The size of the area you drag determines how far you will zoom in: the smaller the area that you drag, the closer you'll zoom in.

4 Control-Option-drag a small blue highlight rectangle about one bar wide, but straddling the junction of the two regions on track 1 at bar 5.



The area you highlighted expands to fill the workspace, and you can clearly see individual drum hits on the waveform.



Zooming in and out efficiently to see exactly what you need takes practice.

If you're not happy with what you're seeing in your workspace, Control-Option-click the workspace to zoom back out, and try again.

Tip

If you're happy with your workspace view but feel that you should zoom in even closer, zoom in again. You can Control-Option-drag to zoom in multiple times and Control-Option-click the workspace multiple times to zoom back out through the same zoom levels.

To create the break at the end of the *Fine Line Beat* region, you will drag its lower-right corner to the left until the final two drum hits are hidden.

- 5 Move the mouse pointer over the lower-right corner of the *Fine Line Beat* region (the mouse pointer should be located just before bar 5).



The mouse pointer turns into a Resize pointer you can drag to determine where the region stops playing.

- 6 Drag the Resize pointer to the left to hide the final two drum hits.



- 7 Control-Option-click the workspace to zoom out.

8 Listen to the song from the beginning.

The drum break creates a sudden void at the end of the intro, which reinforces the impact of the drums and bass. But a void calls out to be filled! That break in the drum loop is the perfect time to capture the attention of the listener by introducing the bass a few notes earlier.

This time you will copy the bass region from bar 5 to bar 1, and resize the bass region in the intro from the left so it plays only the final few notes.

9 On track 3, Option-drag the *Skyline Bass* region to bar 1.



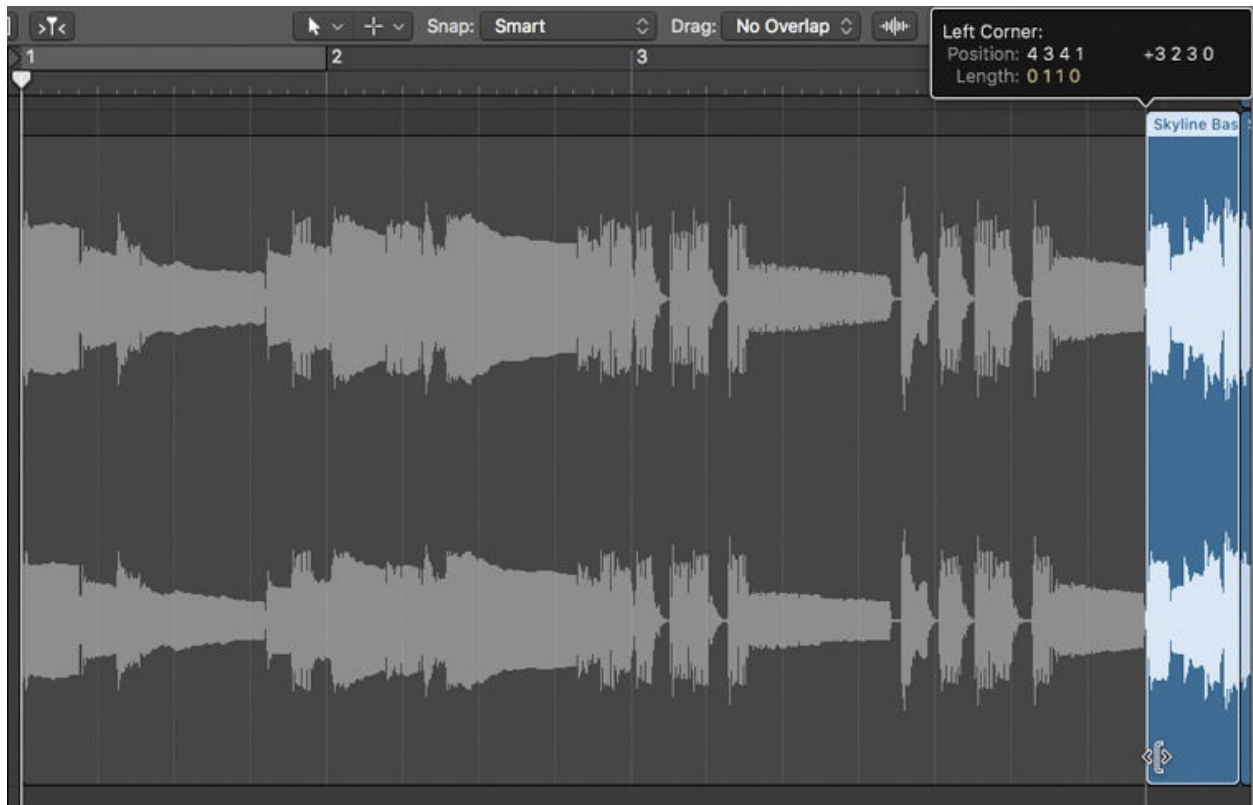
10 In the new *Skyline Bass.1* Region inspector, deselect the Loop checkbox (or press L).

This time you will use the Z key to zoom in and out of the selection.

11 Press Z.

The *Skyline Bass.1* region expands to fill the workspace.

12 Move the mouse pointer over the lower-left corner of the region, and drag the Resize pointer to the right, leaving only the last group of five notes.



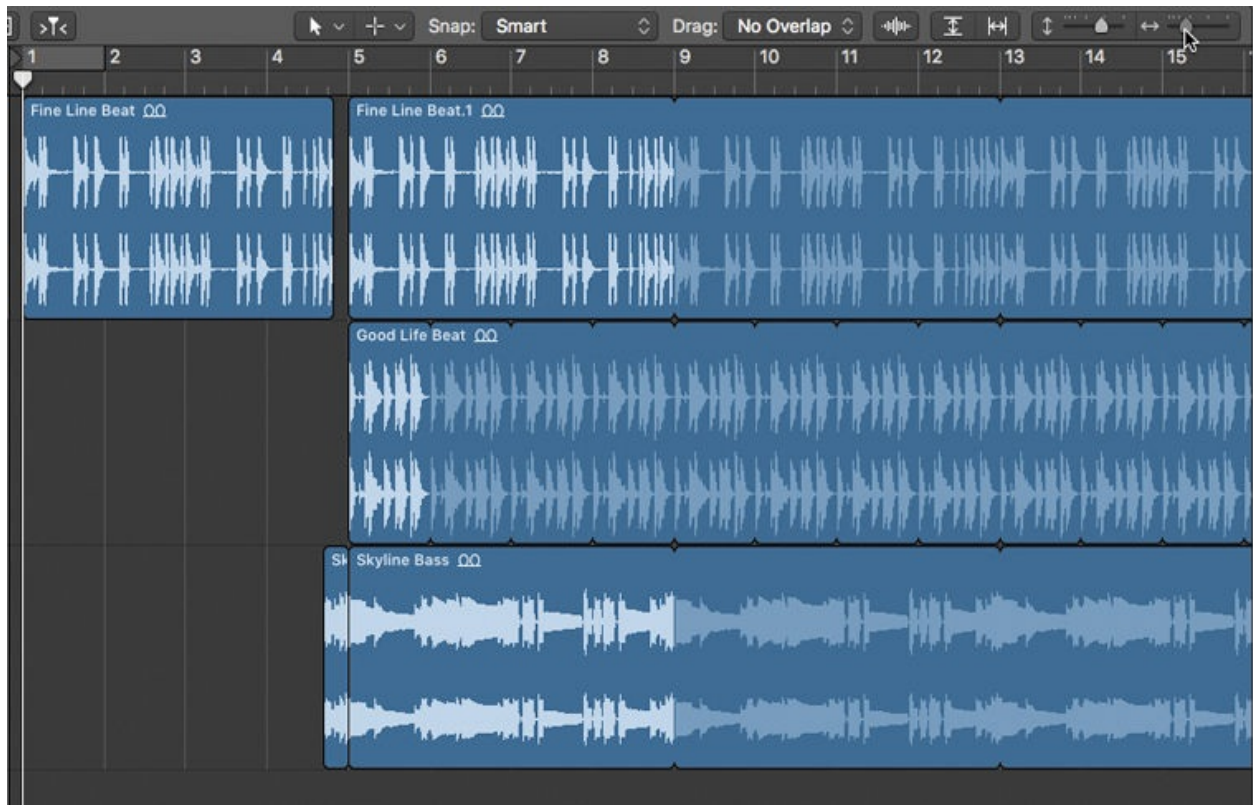
13 Click the background of the workspace to deselect all regions.

When there's no selection, pressing the Z key shows you all the regions in your workspace.

14 Press Z.

The workspace zooms out to display all the regions. It doesn't allow for the regions' loops. You can use zoom sliders or key commands to fine-tune the zoom level.

15 At the top of the workspace, drag the horizontal zoom slider to the left (or press Command-Left Arrow).



The workspace zooms out horizontally, and you can see a few more bars in your ruler.

Note

When zooming horizontally using the zoom sliders or Command-Arrow key combinations, the playhead stays at the same position on your screen, unless a region is selected and the playhead is not within that region's borders. In that case, the left edge of the region stays at the same position on your screen.

When zooming vertically with the zoom sliders or Command-Arrow keys, the selected region stays at the same position on your screen. If no regions are selected, the selected track stays at the same position on your screen.

16 Play your new intro.

It works! You start with an original but commanding beat with kicks and handclaps—then all of a sudden, the bass announces the melody with a few pickup notes while the beat drops. On the first beat of the next bar, all three tracks play the entire groove together. That little break at the end of the intro