



The second Big Kick track created earlier is deleted.

Adding and Deleting Sections

Music is often the result of collaboration between artists, engineers, producers, and many others. When creative disagreements occur, it can help to experiment with different alternatives of a track, or even of an entire arrangement. Artists often become so involved in the creative process that they may not see the big picture when developing an ideal structure for their song. Producers and A&R representatives may suggest adding an introduction, making the chorus come in earlier, or shortening the song so its length is more suitable for radio play. Sometimes a shorter radio mix will be produced along with a longer mix for the album.

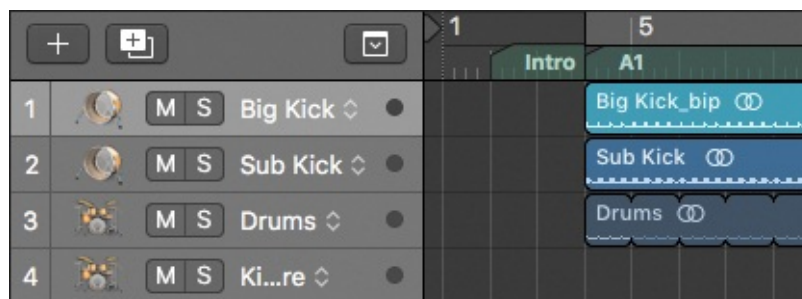
In the following exercises, you will create a track alternative, save an alternative arrangement, insert one new section, and cut another to make the song more exciting.

Creating a Track Alternative

Using track alternatives allows you to easily switch between different versions of a track directly within the track header. This technique can be very useful when you want to try different ways to edit regions on a track but aren't quite ready to commit to a specific one.

In this exercise, you will create a track alternative for the piano track so that you can hear what the arrangement would sound like if the piano comes in a bit later into the song.

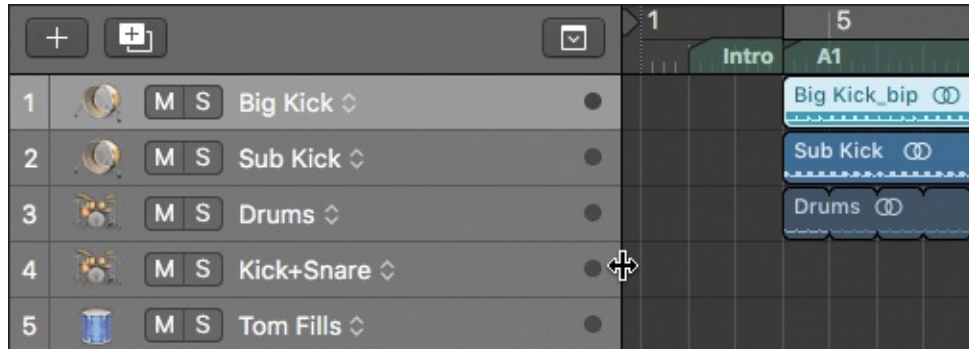
- 1 Choose Track > Show Track Alternatives.



In the track headers, an up/down arrow symbol appears to the right of each

track name. Let's widen the track headers so there's more room to display the track names.

- 2 Drag the right edge of the track headers to the right.



- 3 In the piano track header (track 15), click the up/down arrow and choose Duplicate.



The track now has two alternatives:

The original edit (A)

The alternative you just created (B)

In alternative B, you will edit the piano so that it comes in only at bar 8 (along with the bass on track 9).

- 4 In track 15, Command-drag the beginning of the *Piano* region to place a marquee selection ending at 8 1 1 1.



- 5 Press Delete.



The highlighted section is deleted, and the piano now starts at bar 8, like the bass on track 9.

6 Listen from the beginning of the song to the end of section A1.

The first half of the A1 section is more open and allows more room for the vocals to shine through in this arrangement. Let's compare this arrangement with the previous piano edit.

7 In the Piano track header, click the up/down arrow and choose A.



You are back to your previous piano edit. The piano now comes in at the beginning of the A1 section.

8 Listen to the beginning of the song.

The twang of the piano nicely complements the nasal characters of the banjo on track 10 and the lead vocal on track 19. Let's commit to this edit.

9 In the Piano track (track 15), click the up/down arrow, and choose Delete Inactive.

Track Alternative B is deleted.

10 Choose Track > Hide Track Alternatives.

Saving an Alternative Arrangement

Saving alternative versions can allow you to freely explore creative tangents while remaining able to return to previous versions of the project. In Logic, a project's alternatives are saved within the project file itself. When the project is open, you can switch between different alternatives in the File menu.

Let's create a new alternative for your song and rename the two alternatives. Later you'll continue editing the new alternative, and at the end of this lesson you'll go back to the current alternative.

- 1 Choose File > Save (or press CommandS).

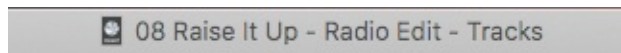
All the edits you've performed to this point are now saved in the current project file, **Raise It Up**.

- 2 Choose File > Project Alternatives > New Alternative.



The “Save as new Alternative” dialog opens.

- 3 In the New Alternative Name field, enter *Radio Edit*, and click OK.



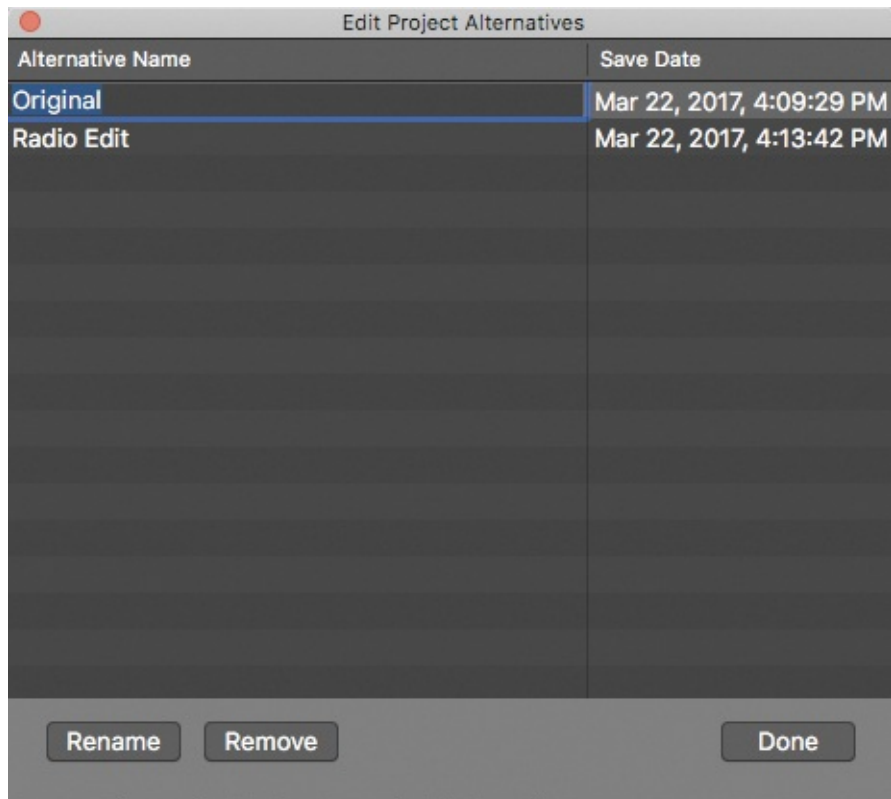
In the title bar, the new alternative's name (Radio Edit) appears next to the project name (08 Raise It Up).

Let's name the previous version you saved at the beginning of this exercise.

- 4 Choose File > Project Alternatives > Edit Alternatives.

The Edit Alternatives window opens, listing all the alternatives created for the current project, and the dates when they were saved. Buttons allow you to rename or remove selected alternatives.

- 5 Double-click the first line below the Alternative Name header, rename the first alternative *Original*, and click Done.



You now have two alternatives of the same project. You saved Original at the beginning of this exercise, and you are currently working on the new alternative, Radio Edit, as indicated in the main window's title bar.

Adding a Section

A good arrangement carefully balances new elements to keep listeners excited with repeating sections that return listeners to familiar territory and inspire them to hum along or dance. Adding a short pause before going back to a familiar section creates a suspension in time that surprises listeners and reclaims attention.

In this exercise, you will insert one bar of silence between the B1 and A2 sections, and use existing material in the song to populate that new break. In Logic, the position and length of the cycle area determine where the new section will be inserted and how long it will be.

1 Listen to the transition from the B1 section to the A2 section.

You can hear the vocals from the end of the B1 section (“yeah”) overlap the vocals at the beginning of the A2 section (“I was”). When vocals from two consecutive sections overlap, adding a break or a pause between the two sections gives them space, as if you allowed the singer to breathe between two phrases.

2 In the upper half of the ruler, drag a one-bar cycle at bar 20.



3 Choose Edit > Cut/Insert Time > Insert Silence at Locators (or press Control-Command-Z).



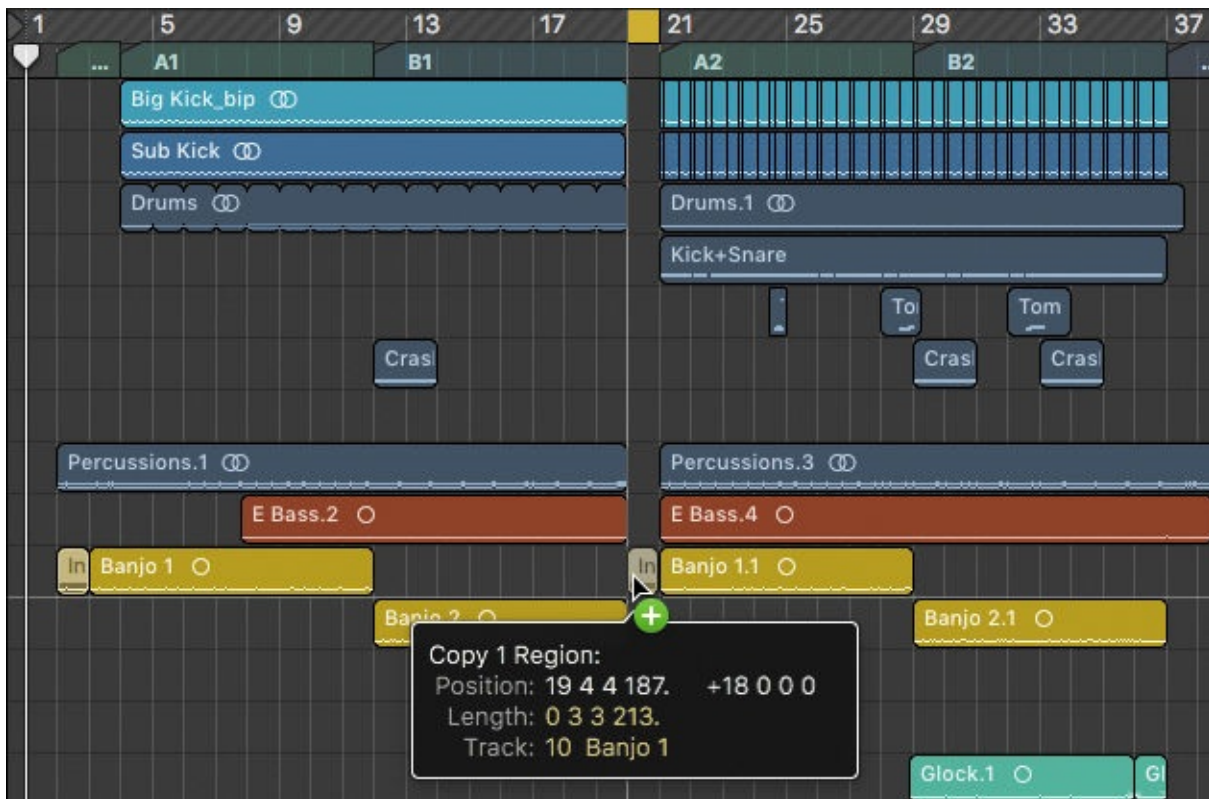
All the regions are divided at bar 20. The regions to the right of bar 20 are selected and moved one bar to the right, leaving an empty bar below the cycle area.

You will copy the first region in the Banjo 1 track to this new break section. That region doesn't start on a downbeat, so let's enable snapping to make sure that the copy has the same position relative to the bar as the original.

4 In the Tracks area menu bar, click the Snap pop-up menu, and make sure "Snap Regions to Relative Values" is selected.

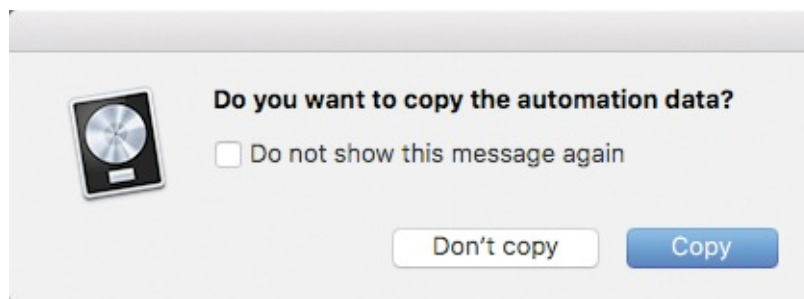
5 From the Snap pop-up menu, choose Bar.

6 Option-drag the *Intro Banjo* region to 19 4 4 187.



As you drag the region, it snaps to the same relative position in every bar (1 4 4 187, then 2 4 4 187, and so on), making for easy positioning without losing the timing of the performance in reference to the grid.

- 7 When you release the mouse button, an alert asks if you want to copy the track automation along with the region.

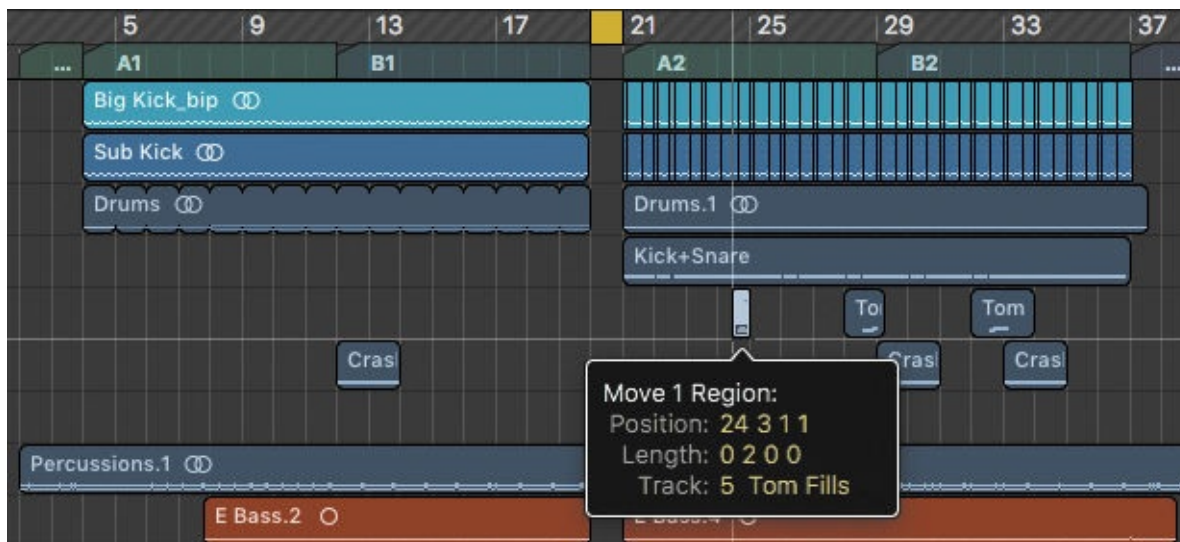


Remember when you listened to the banjo in Solo mode at the beginning of this lesson? You noticed that the EQ was automated, which gave the banjo a thinner sound during the intro. That same thinner sound would work great for this break, so let's copy the automation along with the region.

- 8 Click Copy.

Now let's add a tom fill to this new break section.

- 9 On the Tom Fills track (track 5), hold down the mouse button in the region just before bar 25.



The help tag displays a position of 24 3 1 1, indicating that the region starts in the middle of bar 24. Snapping will ensure that you can drag the region only to the middle of a bar.

- 10 Option-drag the *Tom Fills* region to 20 3 1 1.



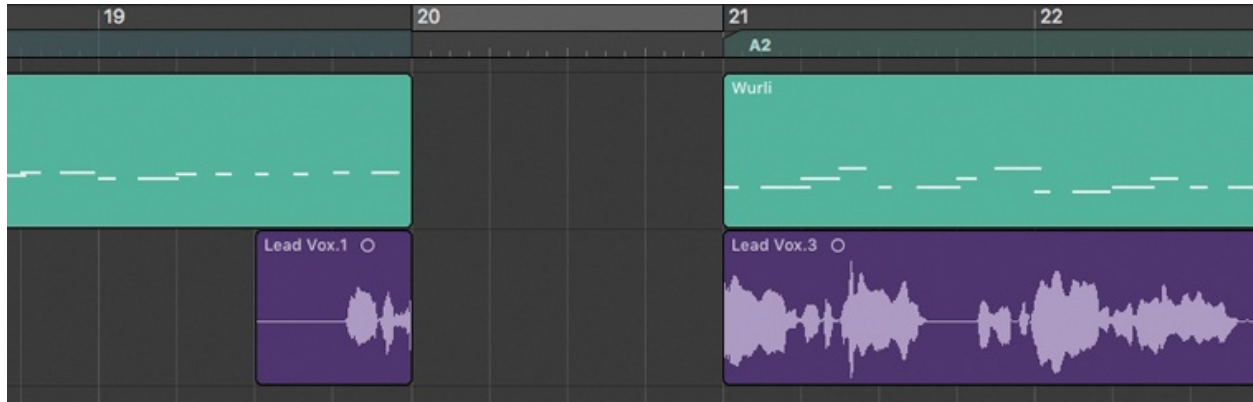
An alert asks you if you also want to copy the automation.

- 11 Click Copy to copy the automation with the region.
12 In the ruler, click the cycle area to turn off Cycle mode.
13 Listen to the new break.

It sounds good, but you have an issue with the vocal at the beginning of the A2 section. The vocals actually started a bit before the beginning of the A2 section, so they were divided when you inserted a bar of silence. Now the

section, so they were divided when you inserted a bar of silence. Now the beginning of the sentence (“I was”) is sung before the break, and the rest of the sentence is sung after the break (“under the ground”).

- 14 Zoom in on the Lead Vox track (track 19) so you can comfortably see the small region at the end of the B1 section and the beginning of the Lead Vox region in the A2 section.



- 15 At the end of the B1 section (the end of bar 19), select the small Lead Vox region, and press Delete to remove it.

An alert asks you if you want to erase the automation at the region location.

- 16 In the alert, click Erase.

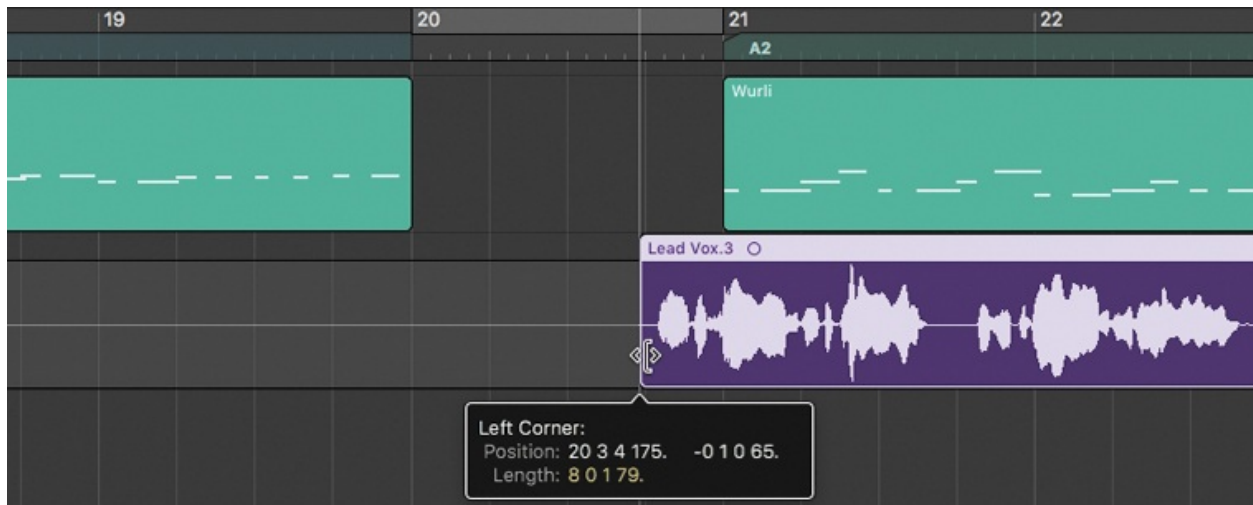
The Lead Vox region at the beginning of the A2 section is now missing the beginning of the sentence (“I was”). However, the region still references the original audio file, so resizing the region from the left will recover the part that was cut.

Because you need to drag with more precision, you will turn off snapping.

- 17 In the Tracks area menu bar, from the Snap pop-up menu, choose “Snap to Grid” (or press Command-G).

Snap to Grid is turned off.

- 18 Position the mouse pointer on the lower-right corner of the Lead Vox region at the beginning of the A2 section, and drag to the left about one beat.



As soon as you click-hold the lower-right corner of the region, the waveform before that region starts is displayed on the track. This visual cue helps you determine where to extend the region so that it contains the beginning of the sentence.

- 19 Zoom out and listen to your new break section by starting playback at the beginning of the song. At bar 20, you may hear clicks at the end of some audio regions. Feel free to zoom in and add fade-outs to remove the clicks. The song has a two-bar intro, and then plays two different eight-bar sections (A1 and B1). At the end of the B1 section, you can clearly hear the “yeah” on the vocals because no other vocals overlap them. Instead of the expected return to an A section, you get a one-bar break where most instruments pause. The thin banjo sound and the tom fill are just enough material to capture attention, and the beginning of the new sentence (“I was”) at the end of the break pulls the listener into the next A2 section.

Cutting a Section

If adding a section can increase excitement, cutting part or all of a section can be equally effective to sustain the song’s flow and energy. While arranging the song, you may not realize that a section is too long. Later in the process, as the song approaches completion, you can experiment by skipping parts of the song, and cutting a part when you decide the song works better without it.

You will now skip areas of your song using the locators, and remove part of a section. First, let’s skip over the Breakdown section.

- 1 Play the song from around bar 35 to around bar 49.

The song comes out of the B2 section into a two-bar Break section; then a seven-bar Breakdown section introduces new backup vocals that continue

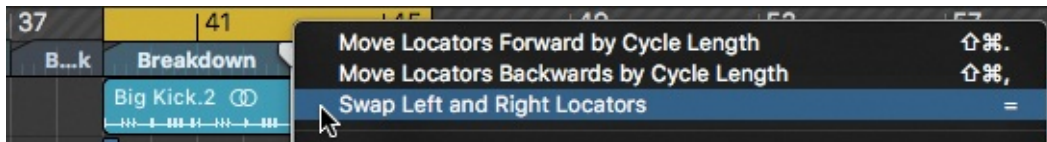
during the outro. Let's listen to the song without that Breakdown section.

- 2 In the lower-half of the ruler, Shift-click the Breakdown marker.



Cycle mode is on, and the cycle area matches the marker. To turn the cycle area into a skip cycle area, you have to swap the left and right locators.

- 3 In the ruler, Control-click the cycle area, and from the shortcut menu, choose "Swap Left and Right Locators."



The cycle area is replaced by a skip cycle area.



Let's play the song without the Breakdown section.

- 4 Listen to the song by starting playback a couple of bars before the break.

When the playhead reaches the end of the break, it jumps to the outro, thereby skipping the Breakdown section.

Now that it's omitted, the breath of fresh air that the Breakdown section created is also missing. Instead, let's try skipping the Break section.

- 5 From the Snap pop-up menu, choose "Snap to Grid" (or press Command-G) to turn on snapping.

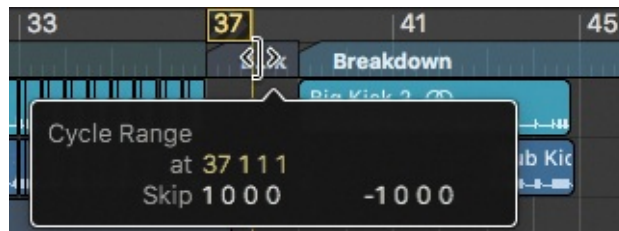
- 6 Move the skip cycle area to bar 37, and resize it to two bars to match the Break marker.



- 7 Start playback a few bars before the Break marker.

The transition between the B2 section and the Breakdown section is too abrupt. Let's skip only half of the Break section.

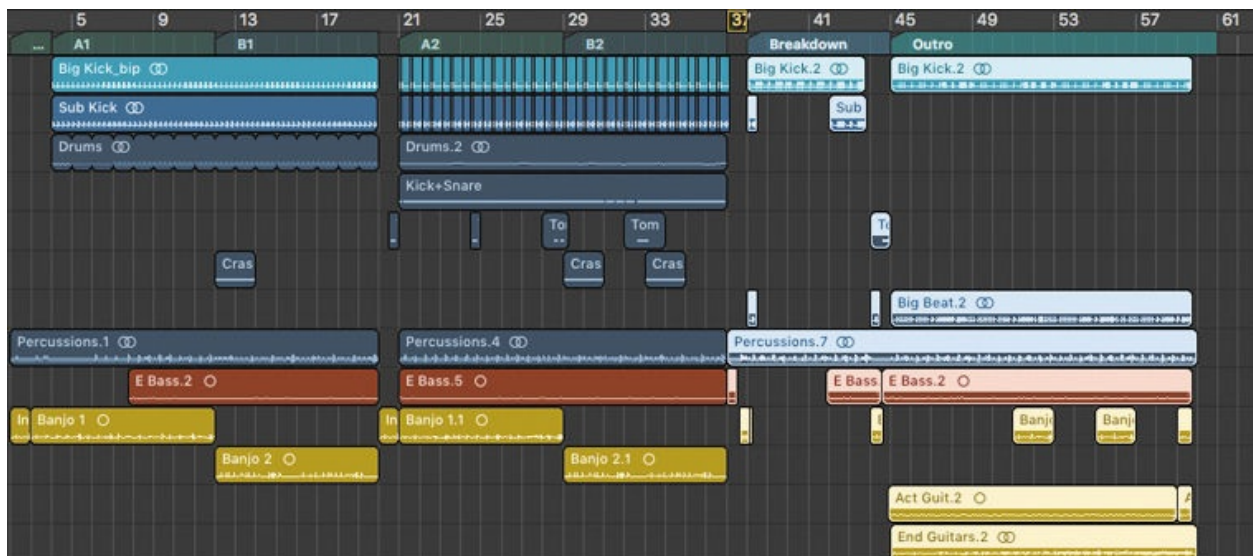
- 8 Stop playback, and resize the skip cycle area to one bar long so that it skips bar 37.



- 9 Start playback a few bars before the Break marker.

The timing is better. The break sounds empty now, but you can later add a section of bass. Let's cut the section below the skip cycle area.

- 10 Stop playback, and choose Edit > Cut/Insert Time > Cut Section Between Locators (or press Control-Command-X).



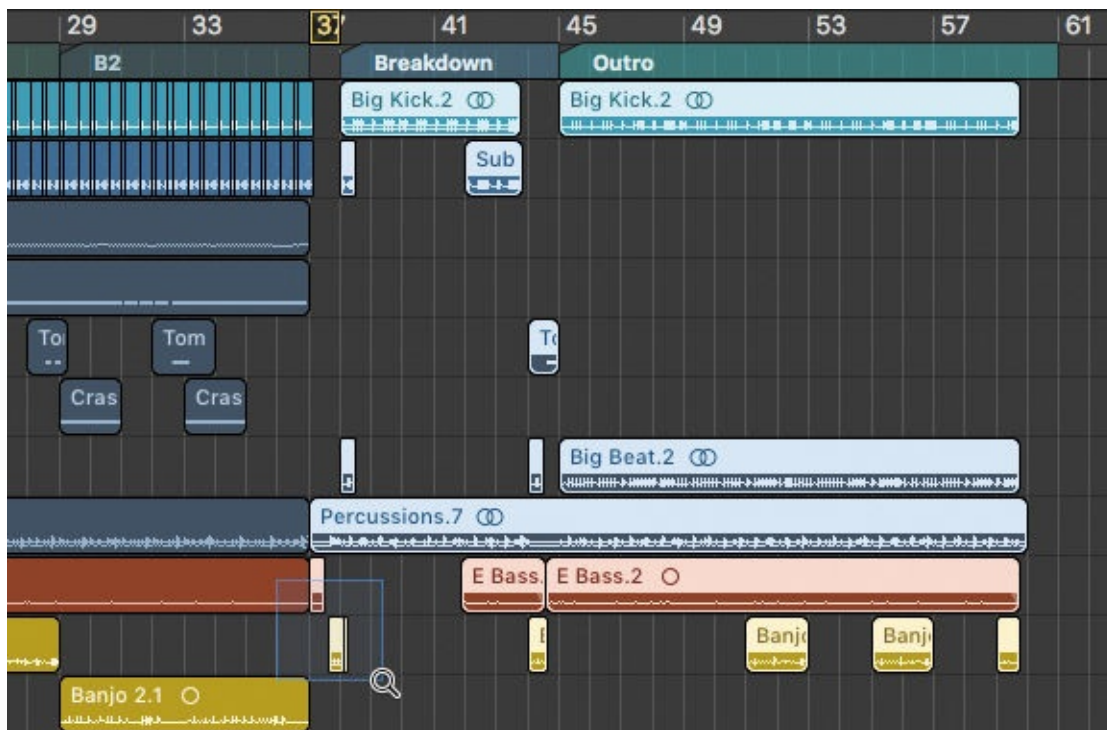
The section below the skip cycle area is cut, and all the regions that previously were to the right of the skip cycle area move one bar to the left to fill the void.

Note that Cycle mode is still on. You'll have to turn it off if you don't want the playhead skipping the new one-bar break.

- 11 Click the cycle area (or press C) to turn off Cycle mode.
12 Start listening to the song a few bars before the break.

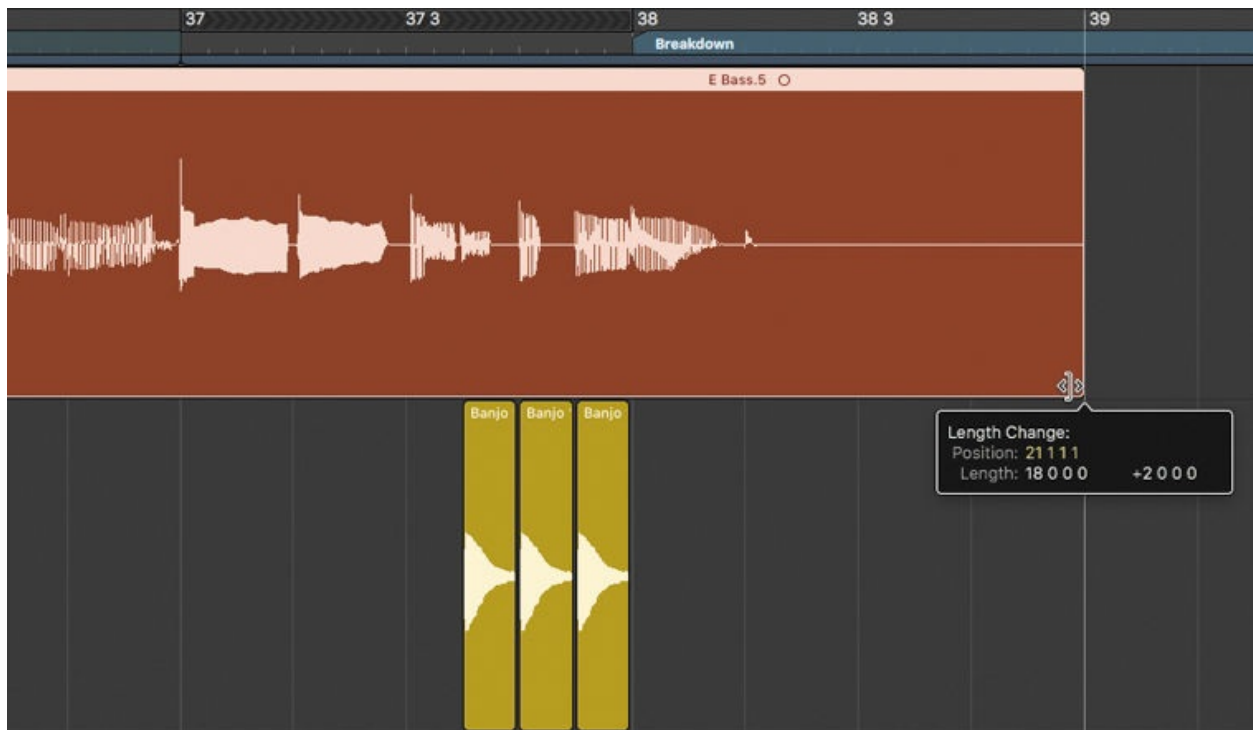
The break sounds a little empty. Let's bring back the bass section from the cut first half of the Break section.

- 13 Zoom in on the bass at bar 37.



In the Tracks area menu bar, the Drag mode is set to No Overlap. In that mode, regions are automatically resized to ensure that they never overlap as the result of an edit. You will now lengthen the already-long *E Bass.5* region.

- 14 Drag the lower-right corner of the *E Bass.5* region over the short *E Bass.8* region, to bar 39.



The short *E Bass.8* region is removed.

15 Zoom out, and listen to the new break.

The break now sounds perfect. The bass plays a fill, and the banjo, percussions, and keyboard (Wurli) play the last three eighth notes before the Breakdown section.

Cutting Regions to Remove Silence or Noise

When you are recording musicians who sing or play in only parts of your song, you may end up with long audio regions that have silence or noise between their performances. Cutting those silent or noisy sections cleans up your project, and produces individual audio regions for each part of their performance, so you can arrange and rearrange those parts more easily.

Muting or Deleting Marquee Selections

You can use the Marquee tool to select those sections between the performances, and then apply key commands to delete or mute them.

1 In the Nana 1 track header (track 24), click the Solo button.

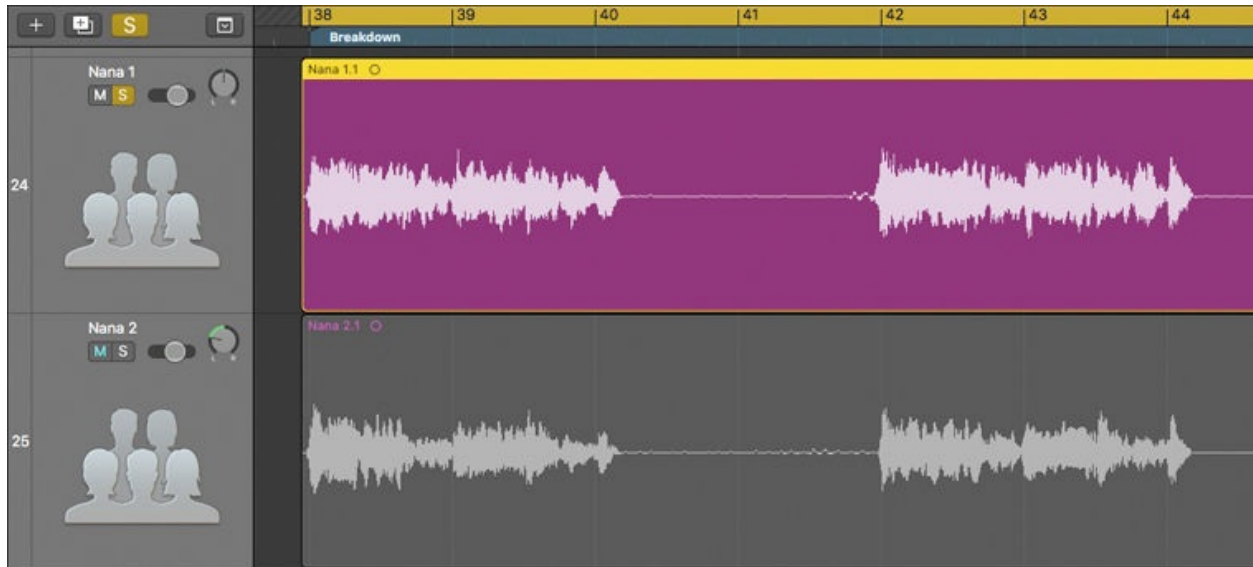
In the workspace, all the regions on other tracks are dimmed, so you can easily see which track is soloed.

2 Click the *Nana 1.1* region to select it, and press Command-U (Set

Locators by Selection and Enable Cycle).

The cycle area matches the position and length of the *Nana 1.1* region.

3 Zoom in on the beginning of the *Nana 1.1* region.



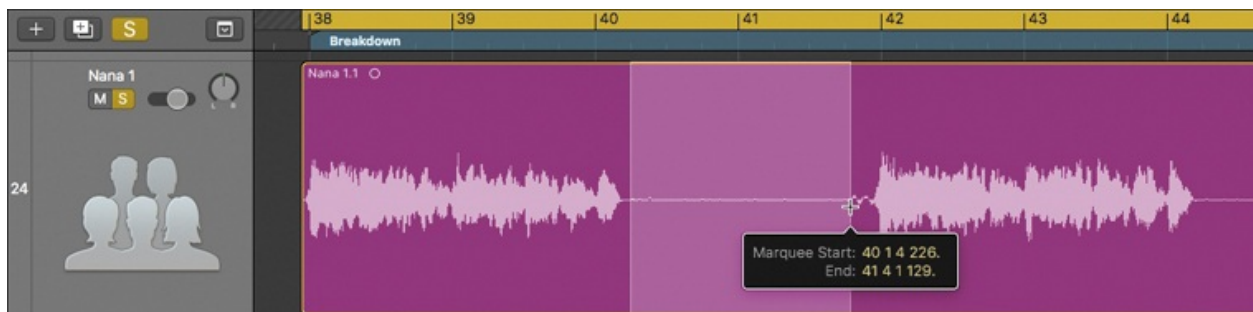
On the waveform, you clearly see where the vocalists are singing. When they're silent, the waveform is flat. But if you look closely enough, it's not completely flat, which indicates that you may have unwanted noise in the recording.

4 Listen to the soloed track until bar 42.

When the vocalists are not singing in bars 40 and 41, their headphone mix bleeds through their microphone. Let's remove that unwanted section using the Marquee tool, which is your Command-click tool.

5 From the Snap pop-up menu, choose "Snap to Grid" (or press Command-G) to turn off snapping.

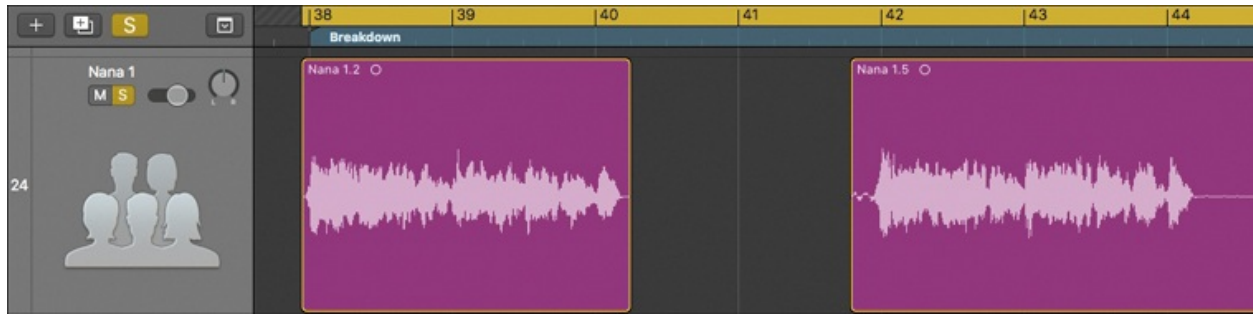
6 Command-drag over the flat section of the waveform in bars 40 and 41.



Tip

Press Left/Right Arrow to move the right edge of the Marquee selection to the previous/next transient. Press Shift-Left Arrow/Shift-Right Arrow to move the left edge of the Marquee selection to the previous/next transient.

7 Press Delete.



The marquee selection is cut, leaving you two regions on the track.

8 Listen to the result and note that you no longer hear extraneous sound in bars 40 and 41.

9 Using the same technique on the Nana 1 track, continue removing the noises between the singing until you reach bar 57.



10 Listen to the last region by double-clicking the lower half of the ruler at bar 57 to start playback.

At the end of bar 60, the singers sing “Nah nah nah,” and then you can hear a faint laugh. They most likely sang that last part as a joke because it wasn’t part of the arrangement. When you’re not sure whether or not to remove a part, you can mute it. Later, if you change your mind, you can easily unmute the regions you want to restore.

11 In the last region on the Nana 1 track, Command-drag starting with the flat waveform in bar 59 and including the little waveform near the end.



12 Press Control-M (Mute Notes/Regions/Folders on/off).



The portion of the region you selected is divided into a new, muted region. If you later decide that you want to play it, you can select the region and press Control-M to unmute it.

Dividing Regions by Removing Silence

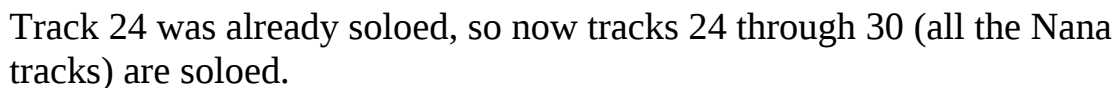
In the previous exercise, you used the Marquee tool to select unwanted portions of an audio region, and deleted or muted the selected sections using key commands. Although the Marquee is a powerful audio editing tool, continuing to manually edit all the Nana regions would be time-consuming.

To finish editing the remaining Nana regions, you will use Strip Silence, a feature that automatically cuts portions of an audio region that fall below a specific volume threshold.

1 Zoom out vertically so you can see all the Nana tracks (from track 24 to track 30).

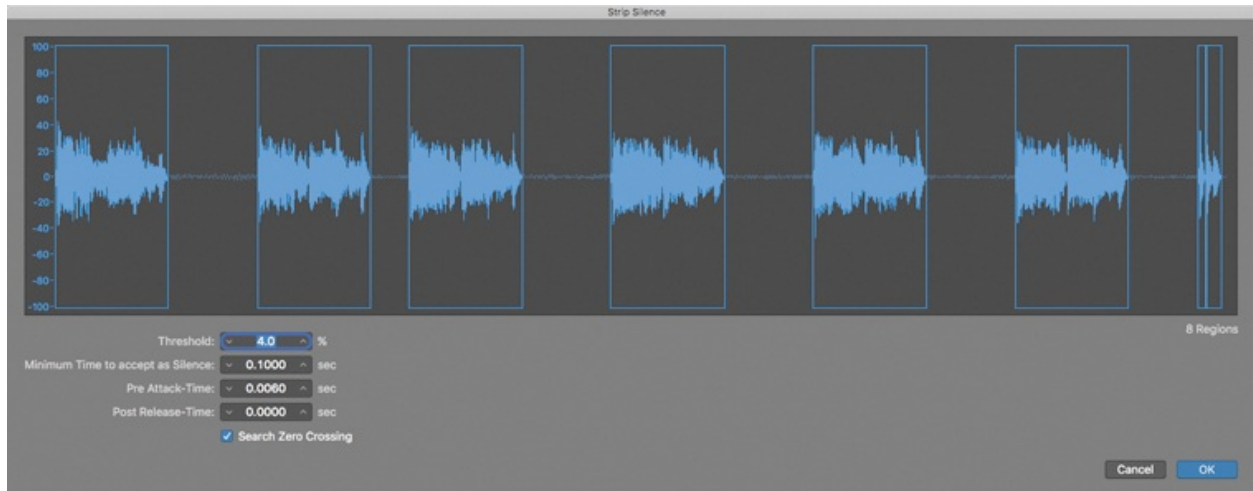
To quickly solo or mute multiple tracks in the Tracks area, you can drag an interface button in a track header down or up to emulate the way sound

2 In the Nana 2 track header (track 25), drag the Solo button down to the last track (track 30).



Let's apply Strip Silence to the *Nana 2.1* region (on track 25).

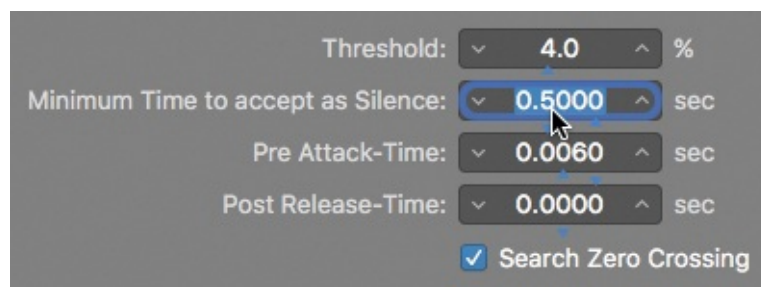
5 Choose Functions > Remove Silence from Audio Region (or press Control-X).



The Strip Silence window opens, showing how the region will be edited. To the left of the waveform, a scale allows you to measure the amplitude of the waveform from 0% to 100%. Below the waveform, the Threshold parameter is set to 4.0%, so Strip Silence will remove any audio that drops below 4%.

To the right in the Strip Silence window, two small regions will be created where you'd prefer to create only one. This occurs because in that short section, the audio went below the 4% threshold for a short period. You will now increase the "Minimum Time to accept as Silence" value a little to ensure that Strip Silence cuts a region only when the audio stays under the 4% threshold for 0.5 seconds or longer.

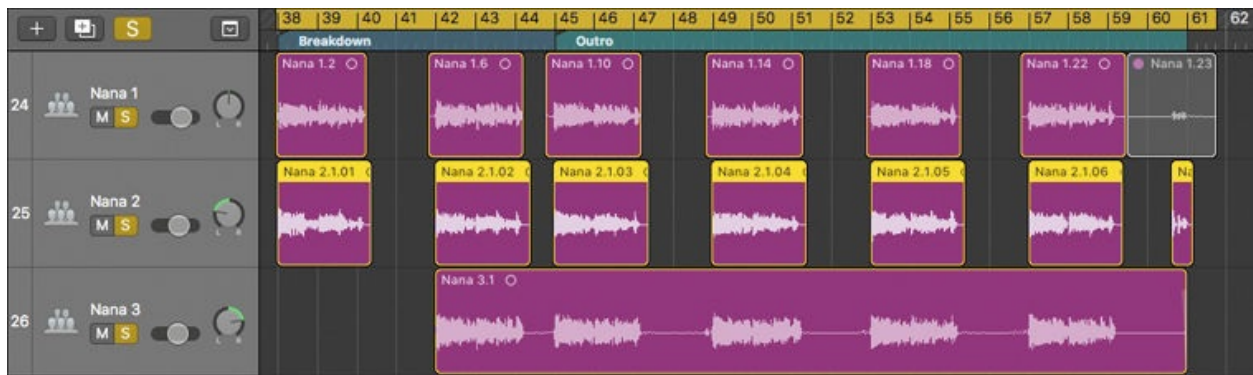
- 6 In the Strip Silence window, set "Minimum Time to accept as Silence" to 0.5000 sec.



In the Strip Silence window, the values adjust by whole increments of the digit you drag. So you drag the first digit to the right of the decimal point to change the value from 0.1000 to 0.5000 sec.

In the Strip Silence window, the two short regions at the end are replaced by a single region.

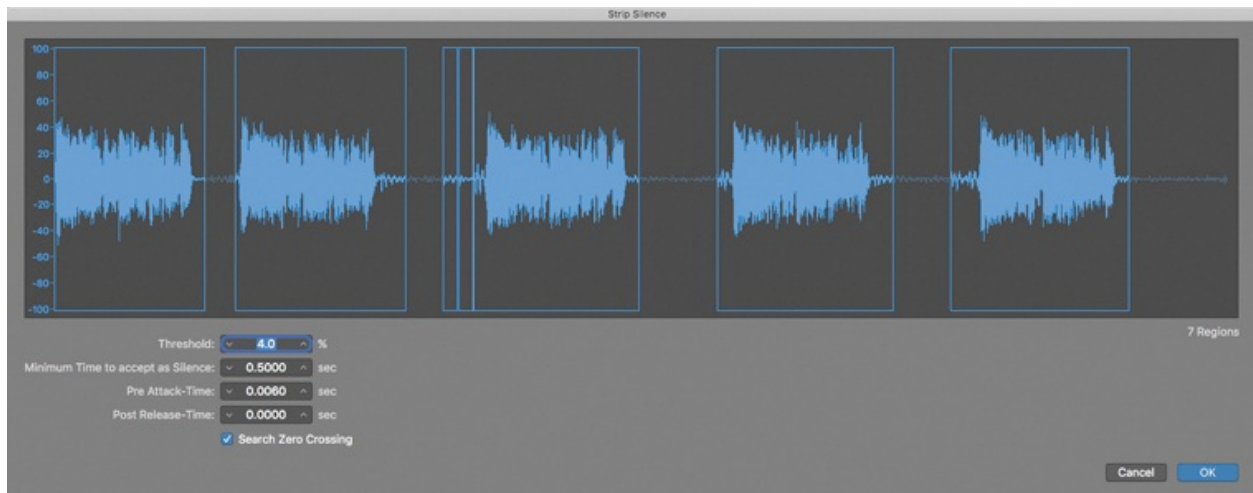
- 7 Click OK.



On the Nana 2 track, the regions are divided so that the silence between the performances is removed.

8 Select the *Nana 3.1* region (on track 26).

9 Choose Functions > Remove Silence from Audio Region (or press Control-X).



This region has more noise than the previous one. Some of the noise is over the 4% threshold, and Strip Silence is about to create several regions with only noise in them (just before the third sung section). To avoid it, you need to raise the Threshold above the noise level.

10 Drag the Threshold value up to 6.0%.

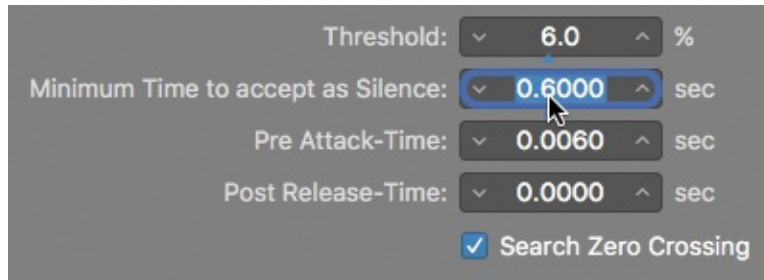
In the Strip Silence window, the two small regions containing noise disappear.

11 Click OK.

12 Click the *Nana Low 1.1* region on track 27, and press Control-X to open the Strip Silence window.

One of the sung sections appears in two regions.

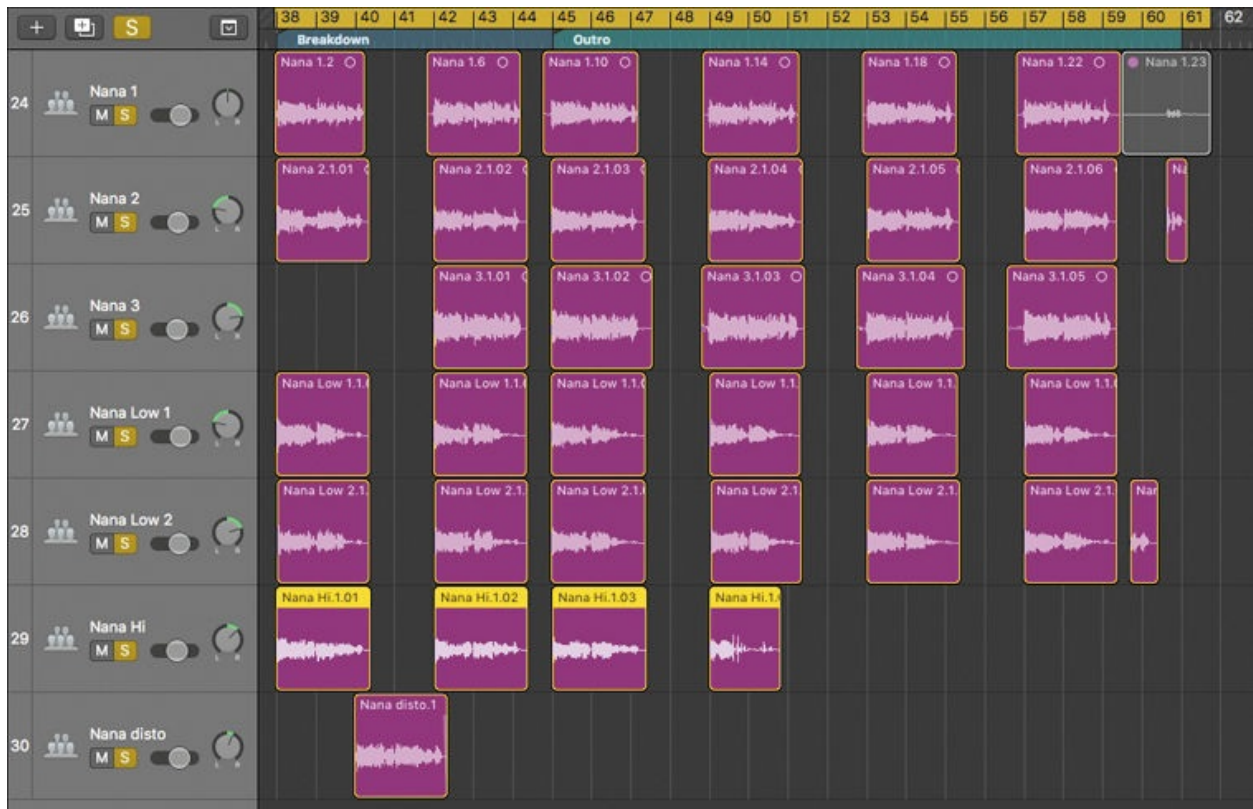
13 Set “Minimum Time to Accept as Silence” to 0.6000 sec, and click OK.



On the *Nana Low 1* track (track 27), regions are created for each sung section. You will apply the same Strip Silence settings to the two remaining sections.

14 Select the *Nana Low 2.1* region (track 28), press Control-X to open the Strip Silence window, and click OK.

15 Select the *Nana Hi.1* region (track 29), press Control-X, and click OK.



All the regions on the *Nana* tracks were divided to remove the unwanted sounds between the sung parts. Working with each sung section as an individual region will make the editing and arranging process easier.

16 Listen to the soloed tracks.

The sounds between the sung sections were removed, although you may hear some clicks at the edit points.

You will continue working on this vocal section in the next exercise. so

...so that you can keep the Nana tracks soloed.

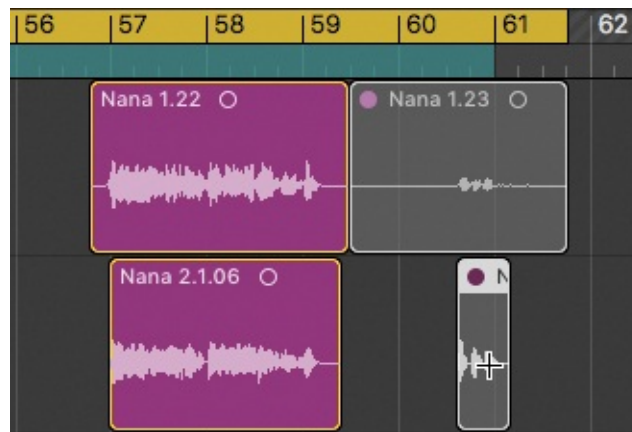
Arranging the Resulting Regions

Now that each sung section is in an individual region, you can easily edit and arrange those sections by muting or deleting unwanted regions, copying existing regions where performances are missing, and replacing a bad performance with a good one.

- 1 Start playback at bar 59, and listen to the end of the Outro section.

On the Nana 2 track (track 25), the last region contains the same “Nah nah nah” performance you muted on the Nana 1 track. Let’s mute that region.

- 2 Select the last region on track 25, and press Control-M to mute it.



You will now listen to a bad performance and delete it.

- 3 On the Nana Hi track (track 29), select the last Nana region (at bar 49), and in the control bar, click the Solo button (or press Control-S).



In the workspace, all other regions are dimmed and the selected region is shaded in yellow to indicate that it is soloed.

Cycle mode is still enabled, so pressing the Spacebar would start playback at the beginning of the Breakdown marker, several bars before the region you want to hear. Instead, you’ll use the “Play from Selection” key command (Shift-Spacebar).

- 4 Press Shift-Spacebar to start playback at the beginning of the soloed

region.

The singer goes flat on the first note, strains to hit the high pitch, laughs, and gives up. Let's delete this region.

5 Press Delete.

6 In the control bar, click the Solo button (or press ControlS) to turn off Solo mode.

To replace the deleted passage, you'll copy the first region on the Nana Hi track to bar 49 using snapping to ensure an accurately placed copy.

7 In the Tracks area menu bar, in the Snap pop-up menu, enable "Snap to Grid," and make sure that "Snap Regions to Relative Value" and Bar are selected.

8 Option-drag the first region on the Nana Hi track (track 29) to copy it to around bar 49.



The copied region snaps to 48 4 4 158, retaining the same relative position as the original region.

9 Copy the region twice more, to 52 4 4 158 and 56 4 4 158.



You are done editing this project, so let's listen to the whole song.

10 Click the Cycle button (or press C) to turn off Cycle mode.

You will now use the "Solo off for all" key command to unsolo all the soloed tracks in your project.

11 Press Control-Option-CommandS to unsolo all tracks.

12 Click the background, and press Z to display the whole song.

13 Listen to the entire song.

Pay close attention to the sections you edited in this lesson. The kick drums you looped and repeated earlier in the A1 and B1 sections are now

blending into a commanding, layered kick drum sound that drives the beginning of the song. At bar 20, the short one-bar break creates an exciting suspension that transitions into the A2 section. The one-bar bass fill leading into the Breakdown section is just the right length, carrying the listener into the powerful Nana backup vocals throughout the Breakdown and Outro sections.

You saved different project alternatives before you started editing the arrangement, so you can now go back to your original alternative.

14 Choose File > Save (or press CommandS).

15 Choose File > Alternatives > Original.

The current alternative closes, and the older version of the song opens. Note the absence of the break at bar 20, the two-bar break at bar 36, and the unedited Nana regions at the bottom right of the workspace.

Remember that a successful arrangement balances repeated elements and new elements. Repeating melodies and grooves gives the listener a chance to become familiar with the song, sometimes to the point of singing along or dancing. Adding small breaks to the arrangement suspends time in the flow of the song and helps renew interest.

As you produce more music, you will become increasingly adept at determining what makes a good arrangement. Try to analyze the arrangements of the songs you love, and incorporate some of those ideas into your own compositions.

Lesson Review

- 1.** How do you use Solo mode?
- 2.** How do you create a marker?
- 3.** How do you pack regions into a folder?
- 4.** How do you open and close a folder?
- 5.** How can you insert a new section into a project?
- 6.** How do you skip a section when playing a project?
- 7.** How can you remove background noise between performances on a track?
- 8.** How can you quickly select many small regions on the same track in a section of a song?
- 9.** How do you drag a region while ensuring that it retains its position relative to the bar lines?
- 10.** How do you quickly solo or mute multiple tracks in the Tracks area?

Answers

- [1.](#) Select the regions you want to solo, and in the control bar, click the Solo button (or press Control-S).
- [2.](#) Position the playhead where you want to place the marker, and choose Navigate > Create Marker.
- [3.](#) Select the regions to pack, and choose Functions > Folder > Pack Folder.
- [4.](#) Double-click a folder to open it. Double-click the background of the workspace, or click the Display Level button, to close a folder.
- [5.](#) Adjust the cycle area to identify the length and position of the section to insert, and choose Edit > Cut/Insert Time > Insert Silence at Locators (or press Command-Control-Z).
- [6.](#) Create a skip cycle area by Control-clicking the cycle area and, from the shortcut menu, choosing “Swap Left and Right Locators.”
- [7.](#) Use Strip Silence to remove all the portions of a region that fall below a specific level threshold.
- [8.](#) When Cycle mode is enabled, click a track header to select all the regions between the locators on that track.
- [9.](#) In the Snap pop-up menu, make sure “Snap Regions to Relative Values” is selected, and choose Bar.
- [10.](#) Hold down the Solo or Mute button on a track header and drag up or down.

Keyboard Shortcuts

Editing

Command-G	Toggles snapping
Control-L	Converts loops to regions
Command-J	Renders selected regions into a new region
Control-B	Opens the “Bounce in Place” dialog
Control-Command-Z	Inserts an empty section between the locators
Control-Command-X	Cuts the section between the locators
Control-X	Opens the Strip Silence window
Control-M	Mutes or unmutes the selected regions or marquee selection

Tracks

Control-Option-Command-S	Unsolos all soloed tracks
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Navigation

Control-S	Toggles the Solo mode
Shift-Spacebar	Starts playback at the beginning of the selected region(s)
