

## Lesson 8. Editing an Arrangement

### Lesson Files Time Goals

Logic Pro X Files > Lessons > 08 Raise It Up

This lesson takes approximately 60 minutes to complete.

Loop regions and convert loops to individual regions

Repeat regions in the workspace

Pack regions into a folder

Save alternative arrangements

Insert silence to create a new section

Remove a section

Remove silence or background noise from a region

In previous lessons, you recorded and edited audio and MIDI regions of raw musical material. Your next step is to arrange that material into a song: copying and repeating some elements, removing others, and assembling only those elements that communicate your song's message.

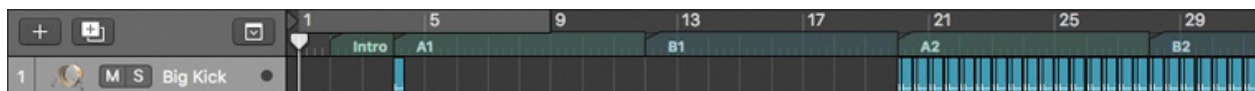
In this lesson, you will start with a song that already has a good basic arrangement and bring it to completion, using existing material to fill in missing elements, and clever editing to repeat layered kick samples on multiple tracks. After adding a break between two sections to create a suspension and capture attention, you will shorten another break that is too long.

### Previewing the Song

Before you start editing an arrangement, you must hear the song and get to know its structure and instrumentation.

You can use markers in the Marker track to visually identify sections in a project. In this exercise, you will navigate a song using existing markers that help familiarize you with its structure. Using Solo mode, you'll identify and audition individual tracks.

**1** Open Logic Pro X Files > Lessons > **08 Raise It Up**.



In the lower half of the ruler, markers identify the sections of the song (Intro, A1, B1, A2, B2, Break, Breakdown, and Outro).

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### Tip

To create new markers, position the playhead where you want to place the marker, and choose **Navigate > Create Marker**. You can also open the global tracks to create and edit markers in the Marker track.

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## 2 Listen to the song.

In the A1 and B1 sections, the kick sounds rather weak, except for the first kick at the beginning of A1. You will later repeat the first kick samples on tracks 1 and 2 to fill in both sections.

In the workspace, regions are color-coded to help identify the instruments they represent. From top to bottom, the drums and percussions are blue, the bass is brown, guitars are yellow, keyboards are green, and vocals are purple and pink.

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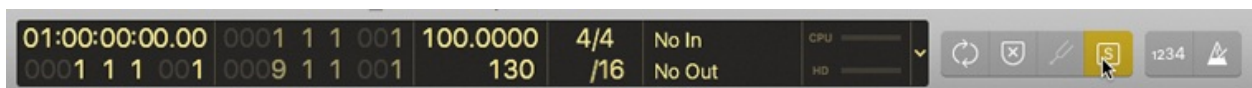
### Tip

To show track colors on the track headers, **Control-click** a track header and choose **Track Header Components > Show Track Color Bars**.

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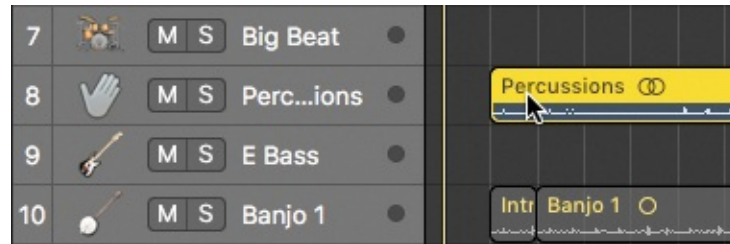
To fully understand how the song is arranged, listen to individual instruments. You could click the track header Solo buttons to play each track individually, but soloing and unsoloing one instrument after another to preview them isn't very efficient. Let's use Solo mode instead.

## 3 In the control bar, click the Solo button (or press ControlS).



The LCD display and the playhead turn yellow to indicate that Solo mode is on. All the regions in the workspace are dimmed to indicate that they are muted. In Solo mode, only the selected regions play.

## 4 On the Percussions track (track 8), click the Percussions region to select it. The region is shaded in yellow to indicate that it is soloed.



**5** Listen to the beginning of the project.

You can hear the selected Percussions region in isolation and identify the percussion instruments recorded on that track: handclaps, tambourine, and shaker at the beginning, and then more percussions come in at various places throughout the song.

You can click a track header to quickly select all the regions on a track.

**6** Click the Banjo 1 track header (track 10) to select all the regions on the track.



**7** Listen to the beginning of the project.

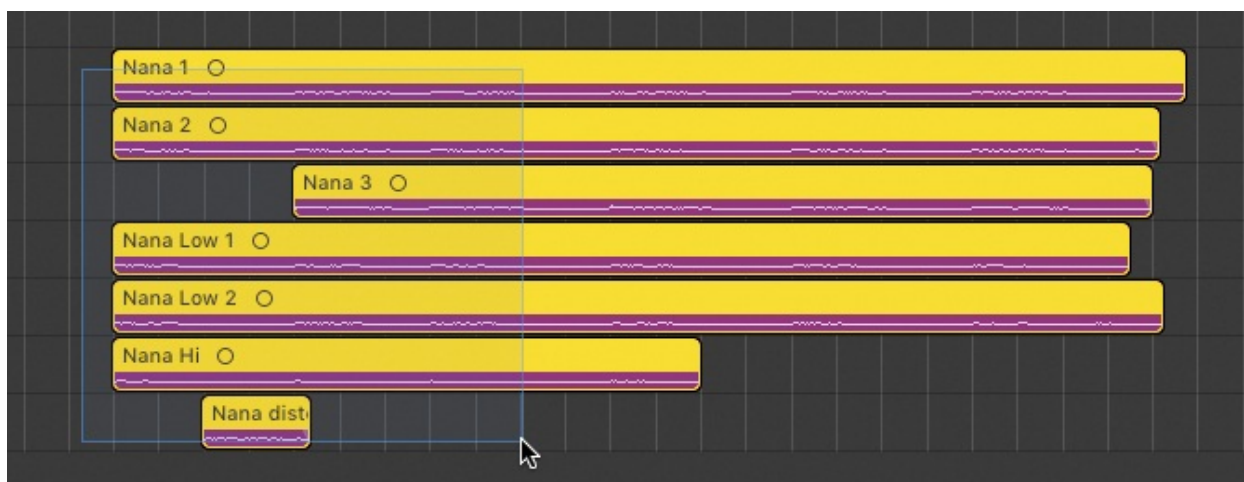
The banjo plays with a guitar distortion effect. It sounds thin and nasal in the intro, and then a bit fuller in the A1 section. In the inspector, look at the EQ display at the top of the Banjo 1 channel strip. You can see the EQ curve change at bar 4. That automated change of the EQ parameters used track automation, which you will learn about in [Lesson 10](#).

**8** Start playback at the beginning. Before the end of the Banjo 1 region in A1, click the Piano region on track 15. The Piano region is selected, and after a little delay, you can hear the piano. Stop playback.

To avoid the delayed reaction of Solo mode when changing the selection, you can stop playback, select a new region, and resume playback. If you quickly press the Spacebar to stop playback, click the desired region, and press the Spacebar again, you can become very effective at listening to different regions in the workspace.

Let's listen to the Nana regions at the bottom of the workspace.

**9** Drag around all the pink Nana regions at bar 38 to select and solo them.



An easy way to start playback at the beginning of the selected regions is to use the “Play from Selection” key command.

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### Tip

You can customize the control bar to add a “Play from Selection” button.

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### 10 Press Shift-Spacebar (Play from Selection).

The playhead jumps to the beginning of the selected regions and playback starts. You can hear multiple voices singing “Nah nah nah...” at various octaves. Between the sections when they’re singing, you can hear their headphone mix bleeding through their microphones. You will later remove that extraneous sound between sung sections.

### 11 Continue selecting regions and pressing Shift-Spacebar to hear those regions in Solo mode.

### 12 Stop playback.

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

By now you should be more familiar with the song and the sections you’re about to edit: the kick drums in the A1 and B1 sections, and the “nah nah” backup vocals at the end.

## Copying Material to Fill In Parts

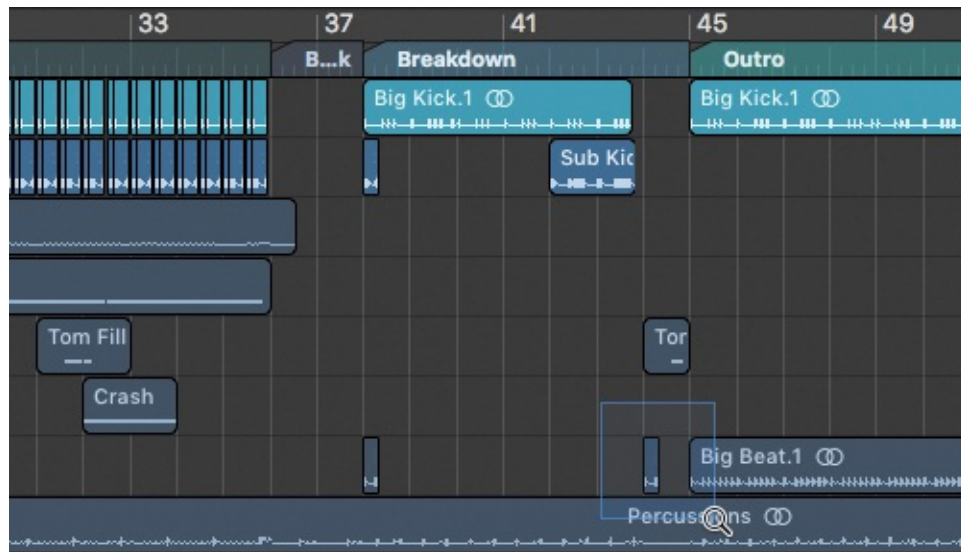
When using samples to build a rhythmic part, you often need to repeat the same sample (or group of samples) throughout an entire section. Depending on the length of the sample(s) pattern, you may need to repeat it on every beat, every

bar, or every couple of bars. You can use several techniques to repeat sample patterns in the workspace.

## Looping Regions with the Loop Tool

In this exercise, you'll use the Loop tool to loop a kick sample at the end of the Breakdown section, and then convert the loops into regions for individual editing.

- 1 On the Big Beat track (track 7), zoom in on the small region at bar 44.



The *Kick* region is exactly one-eighth note long, so looping the region will repeat the kick on every eighth note.

- 2 Place the mouse pointer at the upper right of the *Kick* region to choose the Loop tool, and drag to 44 3 3 1, for a total of five repetitions.



Let's convert those loops to regions.

3 Choose Edit > Convert > Loops to Regions (or press Control-L).



The loops are replaced by individual regions, but because they are all selected, resizing them would resize them all by the same amount.

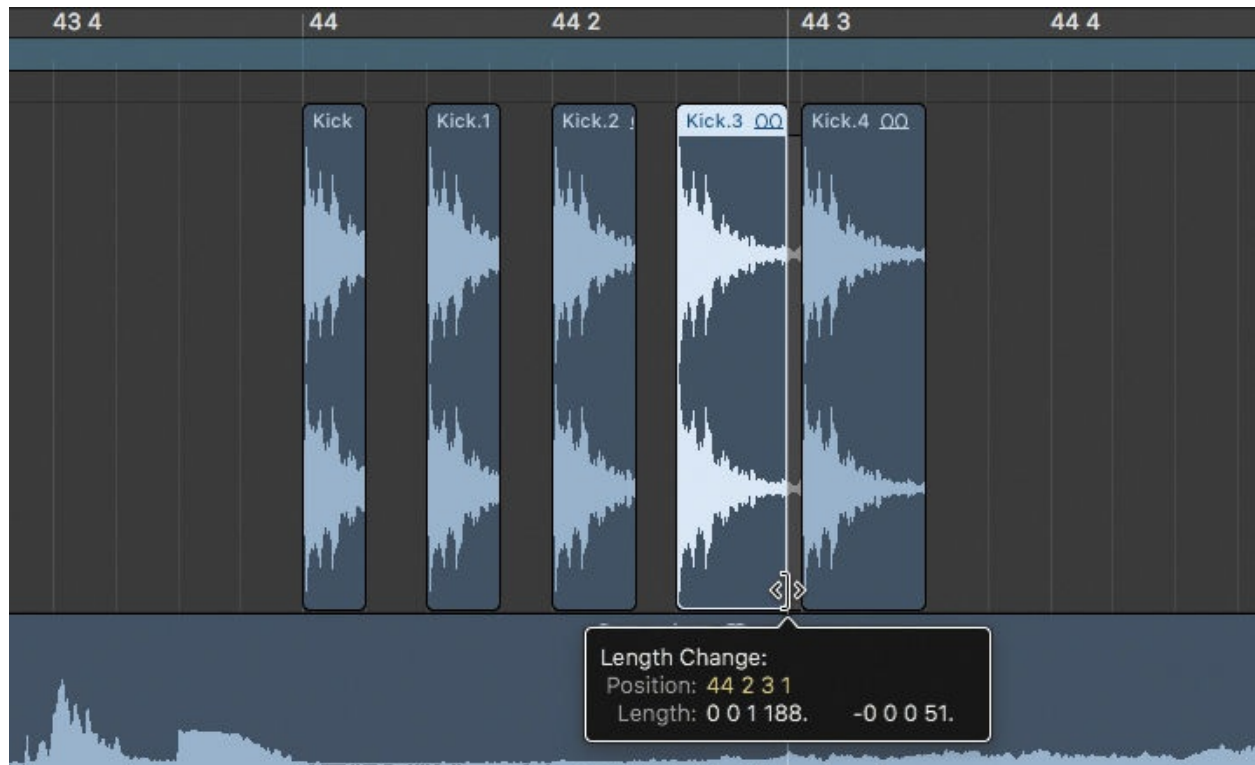
4 Click the workspace background to deselect all regions.

5 Drag the lower-right corner of the first Kick region to reduce it to half its size.





6 Resize the three following kicks in ascending lengths, leaving the last one (*Kick.4*) unchanged.



7 Double-click the lower half of the ruler (inside the colored marker) a little

before the first kick at bar 44 to start playback.

The five kicks on the Big Beat track punctuate the Breakdown section with authority, announcing the new Big Beat rhythm in the Outro section.

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### Tip

To continue playback past the workspace's right edge without updating the workspace to follow the playhead, in the Tracks area menu bar, click the Catch button to turn it off. The Catch button is automatically turned back on when you locate the playhead or start playback, and turned off when you zoom or scroll horizontally.

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**8** Stop playback.

**9** Click the background, and press Z to zoom out.

By converting loops to regions, you can start arranging using the simplicity of the Loop tool, and complete your arrangement by leveraging the flexibility of individual regions.

## Using Folders to Control the Length of a Loop

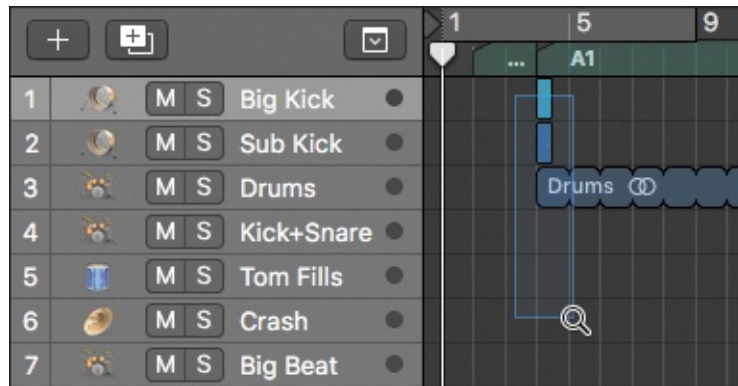
In Logic, folders are regions that can contain other regions. They are a powerful arrangement tool, because when you pack regions into a folder, you can edit that folder as a single region, and the regions inside the folder are edited accordingly.

When you loop a region in the workspace, the length of the region determines the length of the loop. If you want to, say, loop a drum sample on every beat, but the sample's audio region is shorter than one beat, you can first pack the region into a folder that can then be resized to any length and looped. Then, the length of the folder controls the length of the loop.

In this exercise, you'll pack the sample on the Big Kick track (track 1) into a folder to loop it on every beat throughout the A1 and B1 sections.

**1** Control-Option-drag around the two kick drum samples at the beginning of the A1 section.

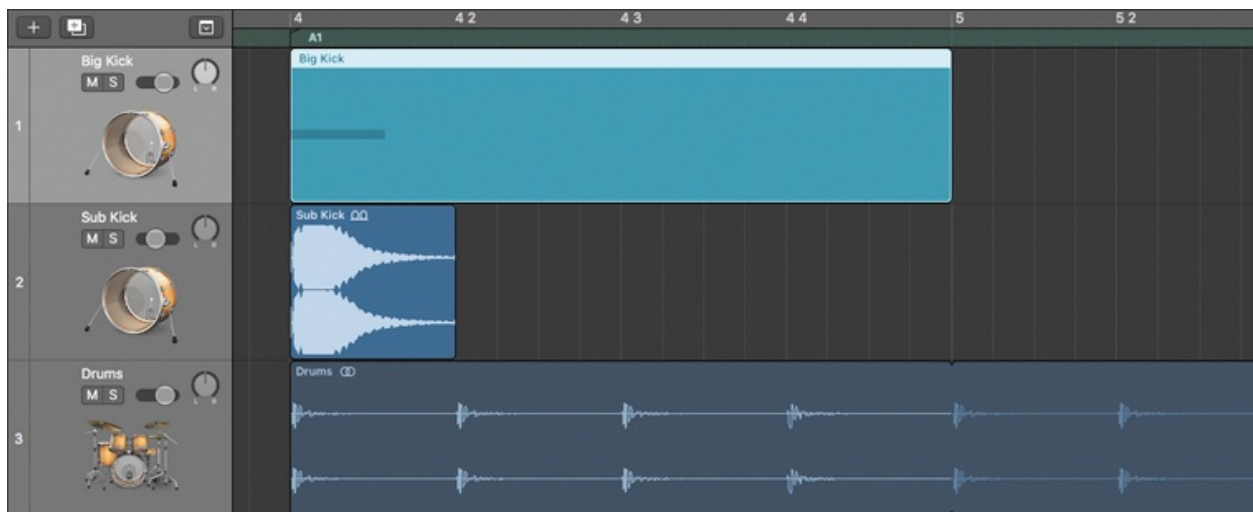




The *Big Kick* region is less than a beat long, and if you looped it now, the loops wouldn't be in sync with the grid.

2 Click the *Big Kick* region at bar 4 to select it.

3 In the Tracks area menu bar, choose Functions > Folder > Pack Folder.

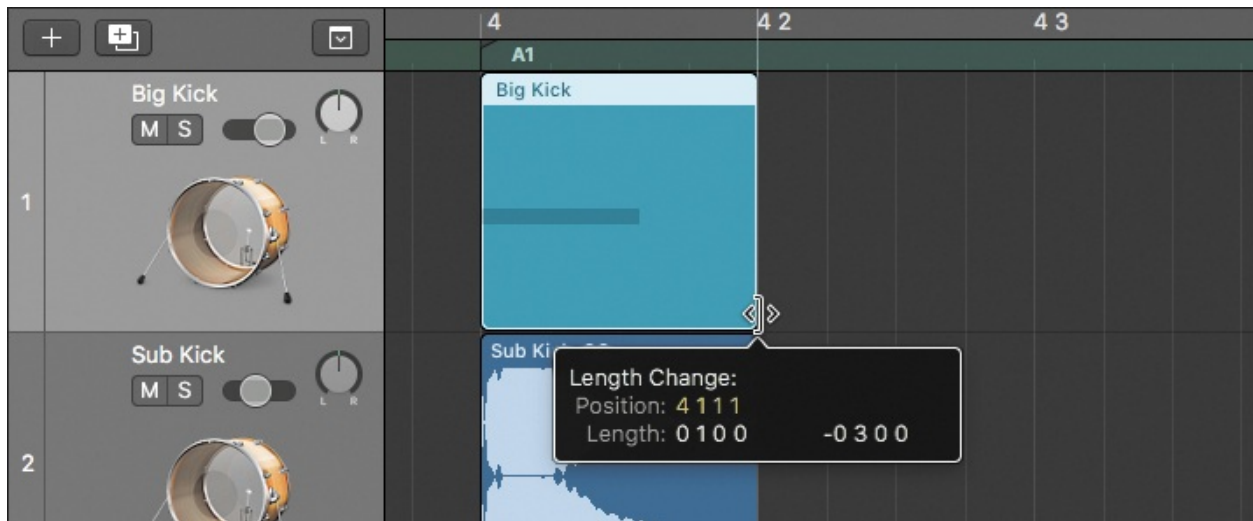


## Tip

You can use folders to pack multiple regions on the same track or on multiple tracks.

The region is packed into a folder that is one bar long. Looping it now would repeat the kick on every bar. Let's resize the folder to repeat the kick on every beat.

4 Position the mouse pointer at the lower-right corner of the folder, and shorten the folder length to one beat (0 1 0 0).



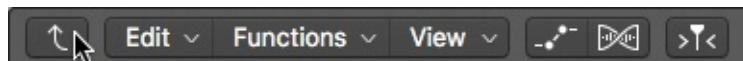
When you want to edit the region(s) inside a folder, you can double-click the folder to display its contents.

5 Double-click the Big Kick folder.



The folder opens, and the Tracks area displays its contents: a single *Big Kick* audio region. In the ruler, two markers show the folder's beginning (bar 4 beat 1) and end (bar 4 beat 2).

6 In the Tracks area menu bar, click the Display Level button.

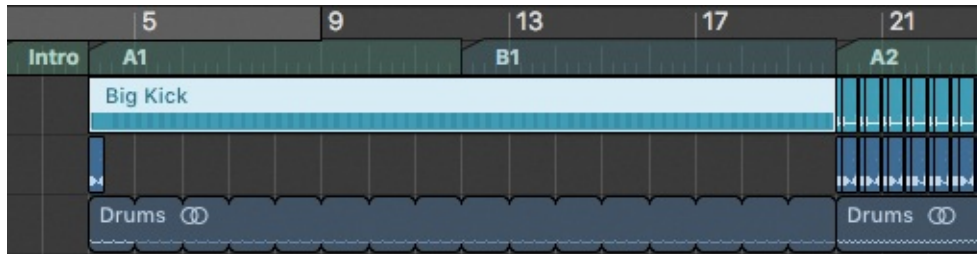


The folder closes, and the top-level Tracks area is visible again.

### Tip

You can also close a folder by double-clicking the background of the workspace.

- 7 Control-Option-click the workspace to zoom out.
- 8 Make sure the folder at the beginning of the A1 section is selected.
- 9 In the Region inspector, select the Loop checkbox (or press L) to loop the selected region.



The region loops, and the loops stop where the next region on the track begins (at the beginning of the A2 section).

- 10 Listen to the A1 and B1 sections.

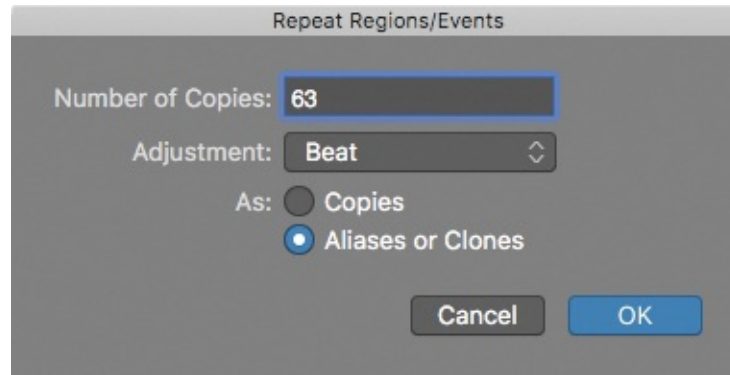
The Big Kick sample now plays every beat in those sections, making the kick drum sound fuller overall. You will repeat the kick drum sample on track 2 to complete the layered kick drum sound.

## Cloning Audio Regions

Clones are regions that refer to the original region from which they were created. Resizing the original region or any of its clones resizes them all equally. Clones are very helpful when you are arranging regions that you may have to later resize simultaneously.

You will now place clones of the kick drum sample on track 2 on every beat to fill the A1 and B1 sections, and later shorten the original and all of its clones in a single operation to adjust the kick drum's sustain.

- 1 On track 2, select the kick drum sample at the beginning of the A1 section.  
You can create multiple clones from the selected audio region.
- 2 Choose Edit > Repeat Multiple.
- 3 In the Repeat Regions/Events dialog, use the following settings:
  - ▶ Number of Copies = 63
  - ▶ Adjustment = Beat
  - ▶ As = Aliases or Clones



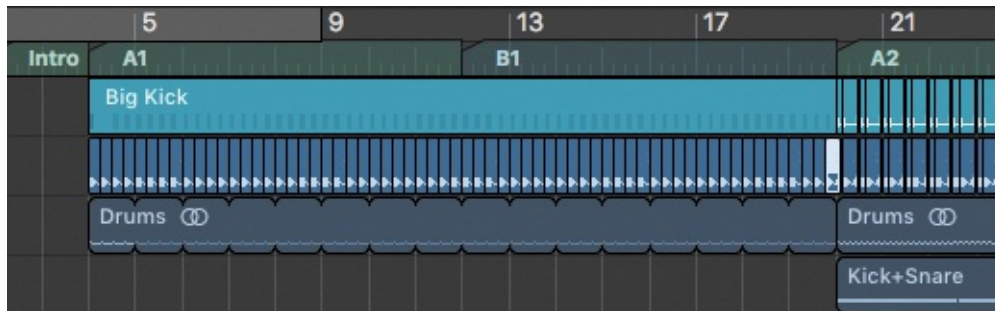
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## Note

When you select “Aliases or Clones,” the type of region selected in the workspace determines the result: MIDI regions create aliases, and audio regions create clones. An alias doesn’t contain any MIDI data of its own and always plays the MIDI data contained in the source region.

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### 4 Click OK.



Logic creates 63 clones of the original region placed on every beat in sections A1 and B1.

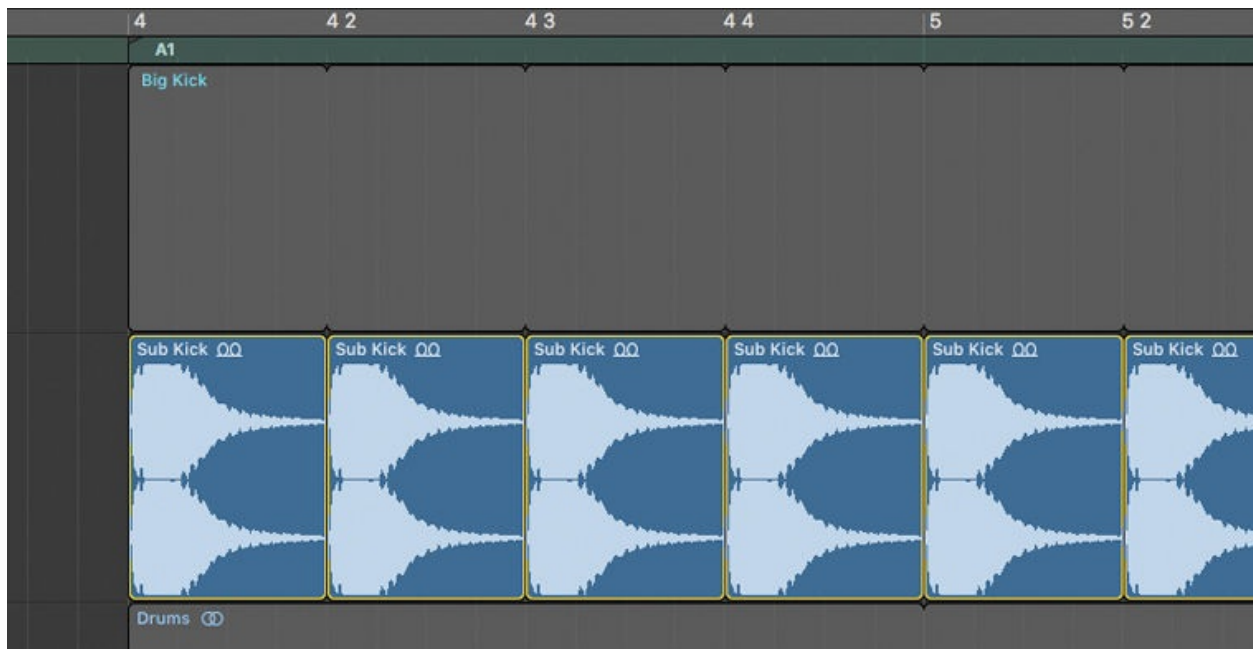
### 5 Listen to the A1 section.

You may now be able to hear a faint low-frequency sound throughout the section.

### 6 Solo the Sub Kick track (track 2), and listen to the A1 section again.

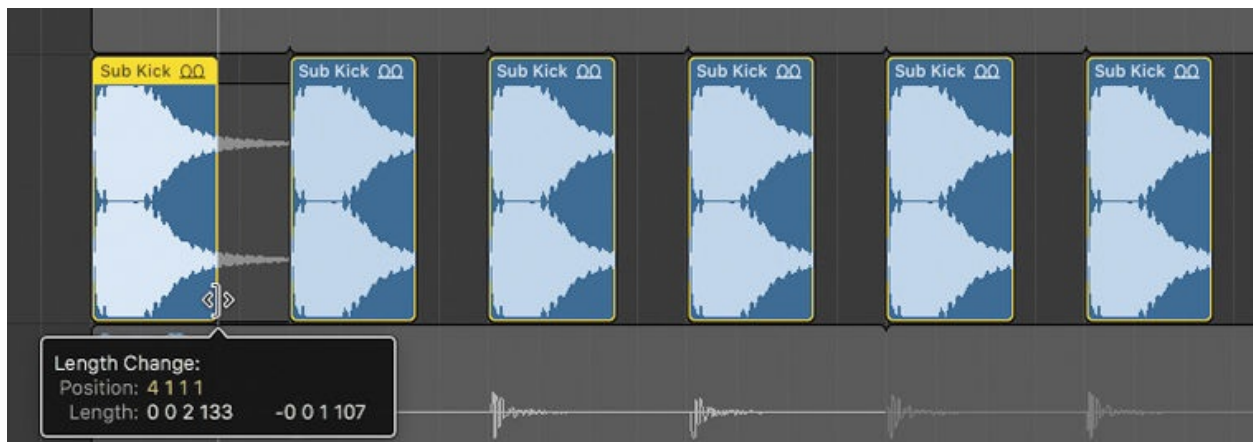
Each kick drum is sustained until the next one hits, which creates a low-frequency drone. Let’s shorten the samples so you can clearly distinguish between each kick drum sound.

### 7 Zoom in on the first few regions in the A1 section of the Sub Kick track (track 2).



The regions are connected, and you see the sustain tail of each kick end where the next kick starts.

**8** Resize the first region to shorten it slightly.



The original region and all its clones are resized by the same amount, which places silence between all the kick drum samples.

**9** Listen to the Sub Kick track in the A1 section.

You can now hear silence between the kick drums on that track, and you no longer hear the low-frequency drone. However, you may now hear clicks at the ends of the Sub Kick regions, a problem you will resolve using fade-outs.

## Adding Batch Fades

Editing multiple regions can result in click sounds at each edit point. To remove

the clicks, you can easily apply the same fade to multiple selected regions using the Region inspector.

The first step is to select all the regions that you want to fade. Selecting many small regions can be challenging. Zoom in and you won't see them all; zoom out and you may have difficulty distinguishing what is and isn't selected.

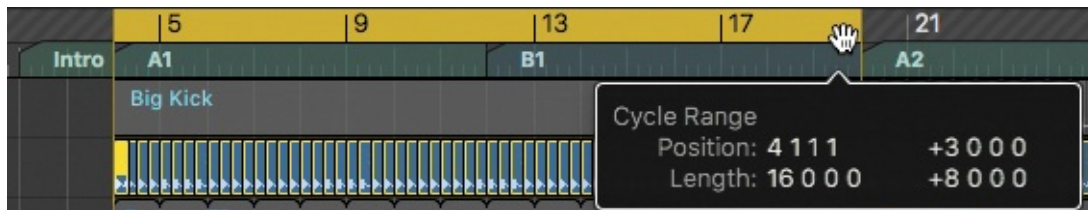
Fortunately, you can use the locators to precisely determine which regions are selected.

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

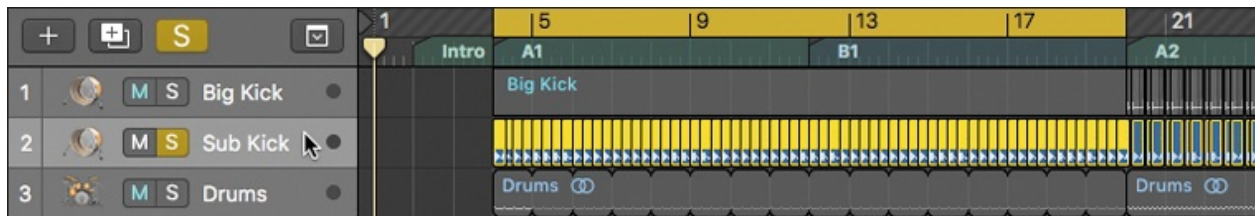
You could drag a selection rectangle around all the Sub Kick regions in the A1 and B1 sections. However, the regions are so small you might not be sure that you selected the last B1 region without selecting the first region in the next section.

In Logic, clicking a track header selects all the regions on that track. However, when Cycle mode is turned on, only those regions within the locators are selected.

- 2 Drag a cycle area corresponding to the A1 and B1 sections (from 4 1 1 1 to 20 1 1 1).



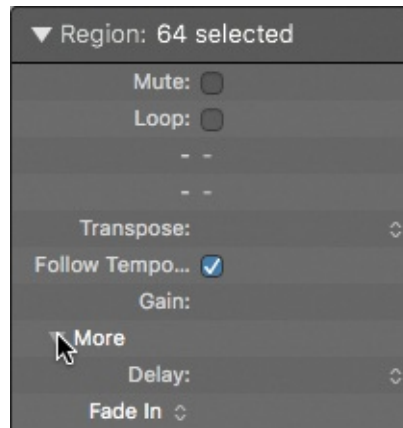
- 3 Click the Sub Kick track header (track 2) to select all the Sub Kick regions within the locators.



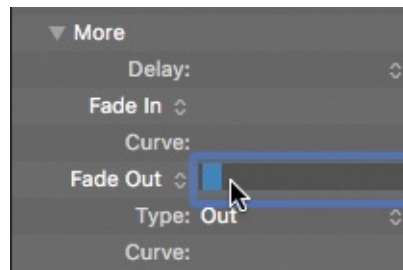
You can now use the Region inspector to batch-apply fade-outs.

- 4 In the Region inspector, click the disclosure triangle at the bottom to open more parameters.





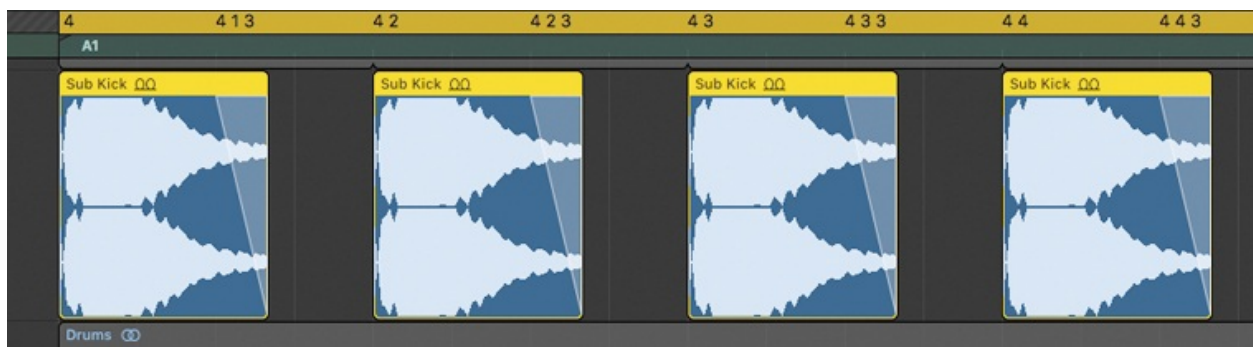
- 5 Double-click to the right of the Fade Out parameter to activate the data field.



- 6 Enter *100* (ms).

A 100 ms fade-out is added to the end of each selected region.

- 7 Zoom in on a few regions on the Sub Kick track to see the fade-outs placed on those regions.



- 8 Listen to the result.

You can now hear the boomy sub kick sample on every beat, but with a shortened sustain tail, and without clicks at the end of each sample.

- 9 Unsolo the Sub Kick track.

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

- 11 In the control bar, click the Cycle button (or press C) to turn off Cycle mode.

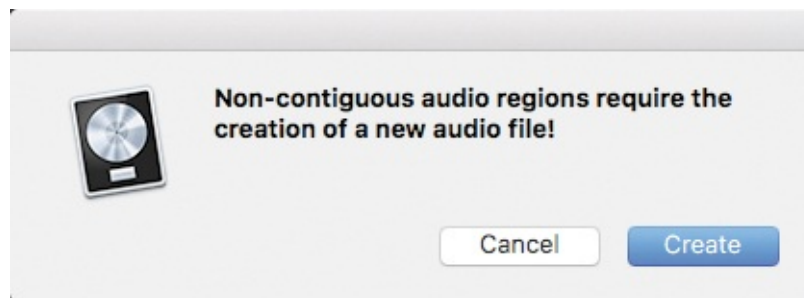
- 12 Listen to the beginning of the song. In the A1 and B1 sections, the kick now sounds deep and strong.

You now know several ways to copy, clone, repeat, and loop regions. You can pack regions of odd lengths into a folder and easily adjust its length for looping, and use batch fades to remove click sounds at the end of the regions.

## Rendering Multiple Regions

In previous exercises, you created many loops and clones and added fades to cloned regions. When working with many small regions in the workspace, you may accidentally edit a region's length, position, or fade and not notice the accidental change until you zoom in closer. To avoid this error, you can render several regions and their fades into a single new audio file.

- 1 Make sure the Sub Kick regions in sections A1 and B1 on track 2 are still selected.
- 2 Choose Edit > Join > Regions (or press Command-J).



A dialog opens asking you to confirm the creation of a new audio file.

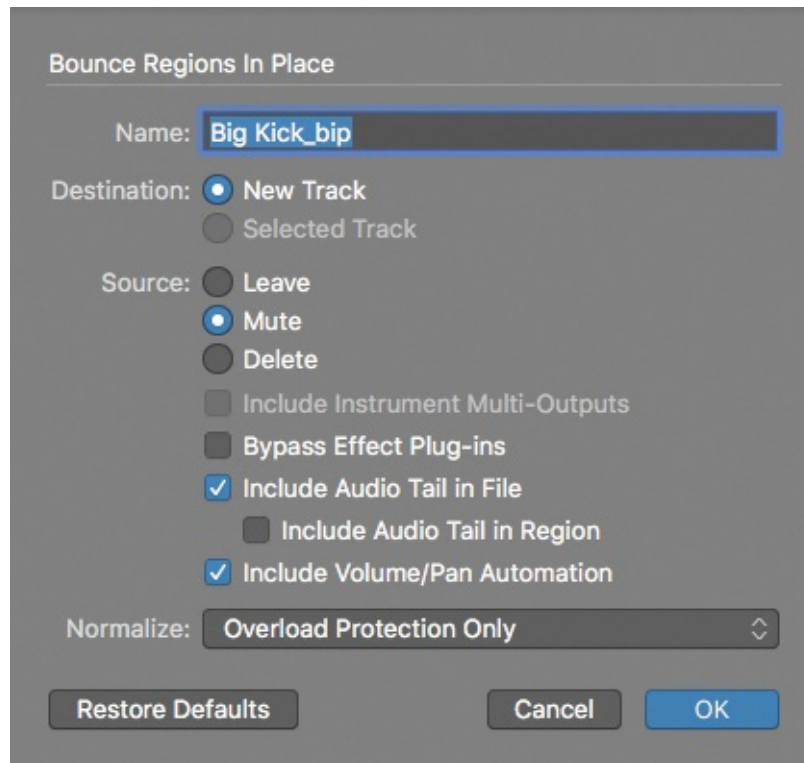
- 3 Click Create. On the track, all the selected Sub Kick regions are replaced by a long *Sub Kick* audio region that spans the A1 and B1 sections.



On the Big Kick track, a folder region loops throughout the two sections. You will bounce that section in place to create a new audio file on a new track, and then drag it back into the existing track.

- 4 Control-click the *Big Kick* region, or one of its loops in the A1 or B1

sections. Choose Bounce and Join > Bounce in Place (or press Control-B) to open the “Bounce Regions in Place” dialog.



This dialog includes multiple options that determine whether to bounce with or without the effect plug-ins, and how to manage the source material.

**5 Set Source to Delete.**

The current selection automatically will be deleted when the new audio file is created. You will be dragging the new audio file back to the Big Kick track, so you need to ensure that the new file remains unprocessed by the plug-ins, the Volume fader, and the Pan knob.

**6 Select Bypass Effect Plug-ins.**

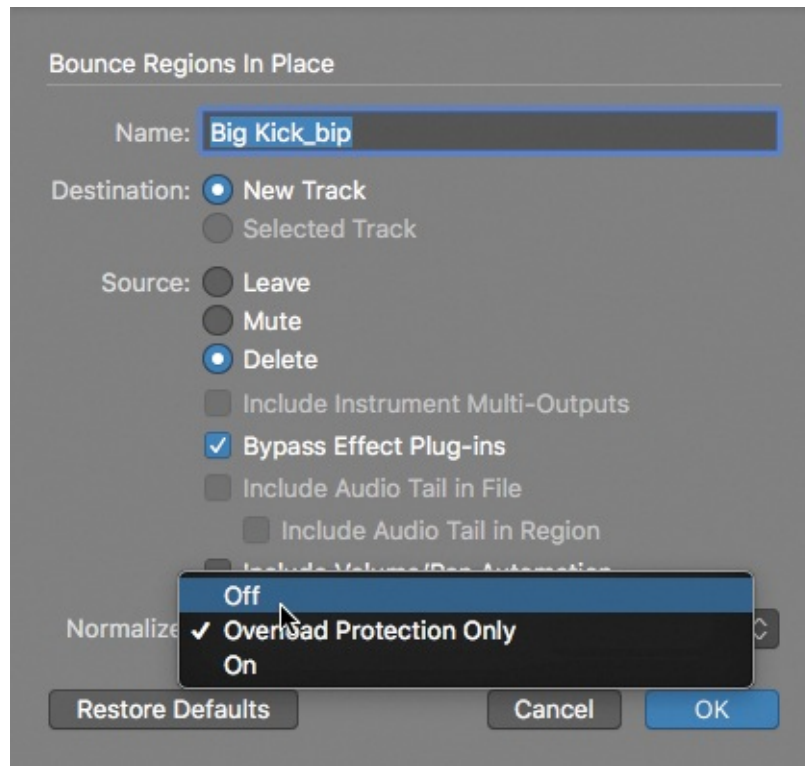
Now the selected regions will not be processed by the plug-ins on the Big Kick channel strip when you create the new audio file.

**7 Deselect Include Volume/Pan Automation.**

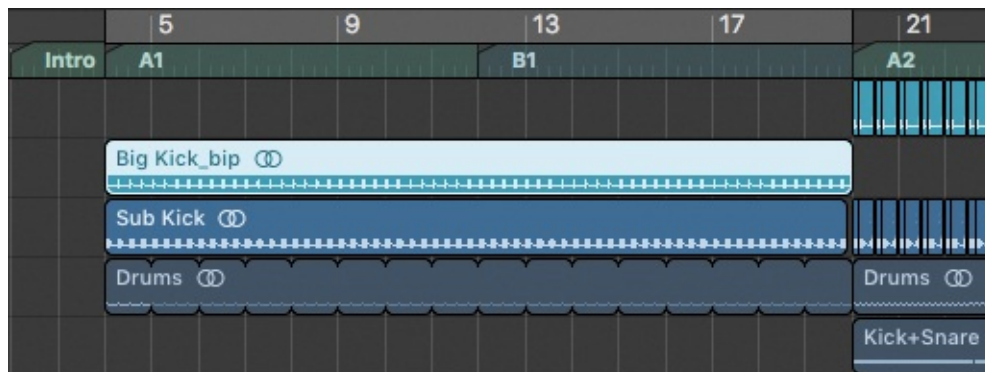
Doing so ensures that the bounced audio will not be processed by the Volume fader and Pan knob on the channel strip.

The Normalize setting automatically adjusts the level of an audio file so that it peaks at or below 0 dBFS. However, in this case, you want to retain the original level of the sample.

**8 Set Normalize to Off.**



9 Click OK.



A new sixteen-bar *Big Kick\_bip* audio region appears on a new *Big Kick\_bip* track (track 2). Let's move that region back to the original *Big Kick* track (track 1).

10 Drag the *Big Kick\_bip* region on track 2 to track 1.

Because track 2 is now empty, you can delete it.

11 Select track 1.

12 Choose Track > Delete Unused Tracks.