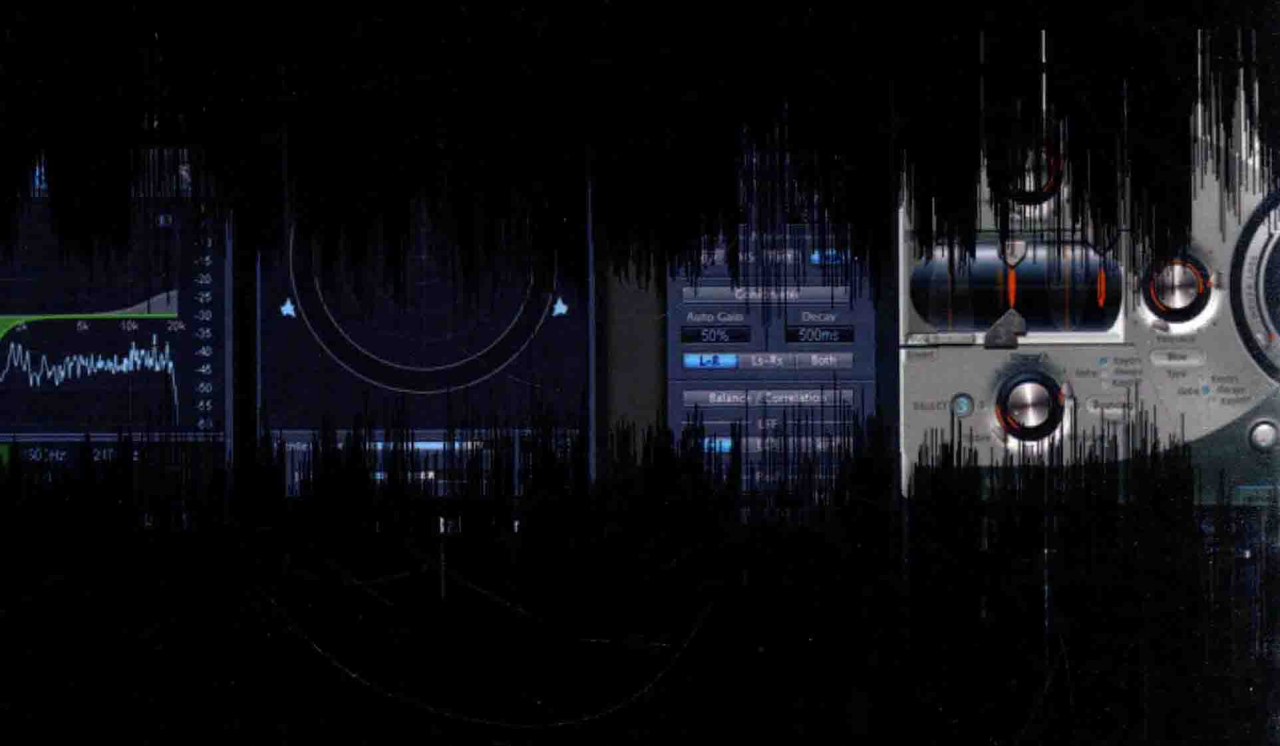


# LOGIC PRO 8

Audio and Music Production



INCLUDES  
CD-ROM

**Mark Cousins**  
**Russ Hepworth-Sawyer**



# Logic Pro 8

## Audio and Music Production

Mark Cousins  
Russ Hepworth-Sawyer



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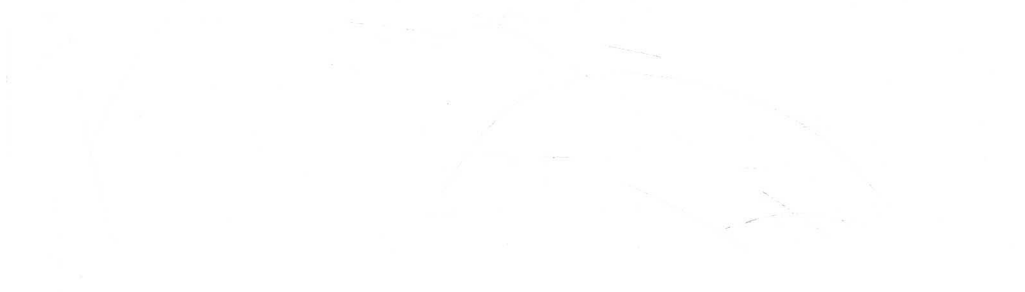
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# Logic Pro 8





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# The Logic concept

## 1.1 Introduction

It's hard to imagine a more complete system for music and audio production than Logic Pro 8: multitrack recording and editing, a full suite of virtual instruments and effects, and a seamless workflow that takes you from the beginning of your project right through to the delivery of the final production master. Yet, with such a complete system comes the daunting task of understanding how the elements of Logic Pro 8 knit together to produce a professional-sounding result. For example, where do you begin to start writing music or making a recording in Logic? What are the virtual instruments and plug-ins used by the professionals to create release-quality output? And how can you transform those poorly performed band recordings into a polished CD?

So, let's be clear from the start, this book isn't just another instruction manual for Logic Pro 8. Instead, we've taken a process-driven approach that appraises, understands, and explores the features of Logic Pro 8 in a way that matches the structure and order of the production process. More than just a technical description of the functions of Logic Pro 8, therefore, we'll look at how the varied elements of Logic Pro 8 relate to the demands of audio and music production. With all but a few exceptions, most of the chapters focus on a specific part of the production process – whether it's initial track laying, sound design, or mastering your finished mixes to produce the final CD – highlighting the relevant parts of the application that guarantee a professional-sounding audio product. We'll also look at techniques that go beyond the scope of the manual – practices like parallel compression, for example, that many engineers use and abuse on a daily basis.

If you're starting off from scratch, it's easy to be overwhelmed by the sheer size and complexity of an application like Logic Pro 8. However, it isn't essential to know the entirety of the application to start producing music. Get to know the components that are most relevant to your way of working and build from there – use plenty of presets, Apple Loops, and so on, to get you kick started – and then enjoy the process of exploring each element that little bit further. Ultimately, Logic Pro 8 is tool that will grow with your experience – a system

that will surprise at every turn and open up new possibilities whenever you want to explore the software further. With this book, you'll at least have a reference to aid you in that process, but don't be afraid to experiment to find out how Logic Pro 8 best fits into your unique creative process!



Logic Pro 8 includes an impressive array of features, but understanding how they integrate into the production process might not be immediately apparent.

## 1.2 A brief history of Logic Pro 8

Like the other “old-timers” of computer-based audio production – including Cubase and Pro Tools – Logic Pro 8 is an application with a rich and long heritage in the industry. Born from the ashes of C-Lab’s Notator and Creator in 1993, Notator Logic (as it was then called) was an attempt to create a visual, region-based production environment for MIDI sequencing. Building blocks, or regions of MIDI data – used to control hardware synthesizers and samplers – could be arranged on the computer screen, with a clear visual representation of the structure of the arrangement. What was unique about Logic, though, was that the application was completely configurable – users could create virtual presentations of their studio, known as an environment, for example, or combine different editor windows in a completely configurable user interface.



## Knowledgebase 1

### *Studio v. Express: the many flavours of Logic*

So as to match your precise production needs and available budget, Logic is available in two principle versions – Logic Studio and Logic Express. As you'd expect, Logic Studio is the more complete package: with a range of ancillary applications including MainStage, WaveBurner, Soundtrack Pro 2, and Compressor – as well as wealth of sound content in the form of Apple Loops, EXS24 instruments, and so on. The main component, though, is the Logic Pro 8 application itself, which is the centrepiece of any music or audio production-based activity on the Mac. In effect, the additional applications build on Logic Pro 8's core functionality – with MainStage, for example, allowing you to take Logic Pro 8's instruments and effects on the road, while Soundtrack Pro 2 allows you to better integrate your work with professionals working in film and TV post-production.

Logic Express 8, on the other hand, is a more cost-effective introduction to world of music production in Logic. Although Logic Express 8 lacks the ancillary applications and full sound content of the complete Logic Studio, it does provide a feature set almost identical to that of Logic Pro 8. On the whole, the omitted features largely relate to professional applications – using TDM/DAE, for example, distributed audio processing, or surround sound mixing. The list of available plug-ins, so important to “in the box” audio production, is almost identical, with the possible exception of a few instruments like Sculpture and the EVP88, alongside the Space Designer and Delay Designer audio plug-ins.

In writing the book, therefore, we concentrated on the main features and processes applicable to both Logic Pro 8 and Logic Express 8 (henceforth referred to simply as “Logic”). Where appropriate, we have referred to some of Logic Pro 8's extra features – like 5.1 surround sound mixing, or WaveBurner – but in most cases, a Logic Express user will be able to achieve much of what this book details.

