Logic Pro

Professional Music Production

David Nahmani

Apple
Certified

Lesson and media files available for download

Apple Pro Training Series

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On the Reverb channel strip, three plug-ins are inserted: a Chorus (turned off), a Space Designer (Space D), and a Channel EQ plug-in. Space Designer is the reverb plug-in. On the Lead Synth channel strip, you need to dial in the amount of signal you want to send to Bus 1 to be processed by Space Designer.

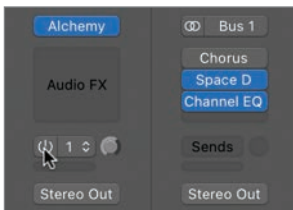**5**   On the Lead Synth channel strip, drag the Bus 1 Send Level knob up.
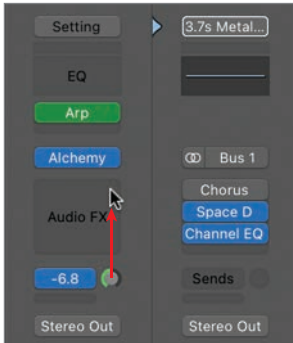
The more synth signal you send to Bus 1, the more the synth is reverberated, and the further away from you it appears to be. Notice that while the track is playing, the meters on the Reverb channel strip reach higher.

TIP ▶ Option-click a knob or a slider to set it to its default value.

6   Set the Bus 1 Send Level knob to –2.1 dB.

To compare the sound of the synth with and without reverb, you can toggle the bus send on and off.

7   On the Lead Synth channel strip, move the pointer over the Bus 1 send and click the on/off button that appears on the left.

You hear only the dry synth, without reverb. On the Reverb channel strip, the meters show no signal.

8   On the Lead Synth channel strip, turn the Bus 1 send back on.

In the inspector, to determine which channel strip is displayed on the right, you can Shift-click different destinations on the left channel strip.

9   On the Lead Synth channel strip, Shift-click the Stereo Out slot.

The Stereo Out channel strip is displayed on the right.

10   On the Lead Synth channel strip, Shift-click the Bus 1 send.

The Reverb aux is displayed on the right.

You've set up a bus send to route some of the synth audio signal to an Aux channel strip, where you loaded a reverb patch. Using parallel processing allows you to use the bus Send Level knob to balance the amount of reverb you are summing with the dry signal, which lets you adjust the perceived distance of the instrument in the mix.

Enabling Patch Merging

Now that you've set up an Aux channel strip with a reverb patch, you can place other instruments in the same virtual space by routing them to the same Aux so that they're

processed by the same reverb plug-in. In this exercise, you'll duplicate the synth track to layer its sound with a different sounding-synth.

1   Option-drag the Lead Synth track header (Track 5) down.
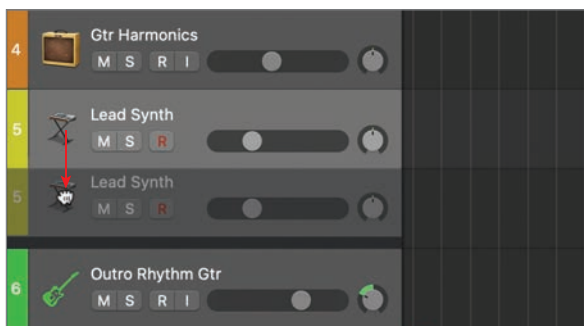
The MIDI regions on Track 5 are duplicated onto Track 6. The Alchemy instrument plug-in inserted on Track 5 is duplicated on Track 6; however, you'll now choose a different patch for the duplicate track.

2   Rename Track 6 to *Synth Double*.

3   In the Library, choose Synthesizer > Lead > Slip and Slide Lead.
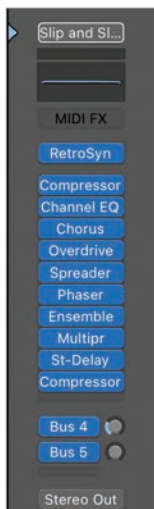

This patch uses the Retro Synth instrument plug-in (RetroSyn) and a whopping 10 effect plug-ins and two bus sends. For this double, you prefer a synth without all these

effects, and as for the bus sends, you would rather process that new synth through the same reverb plug-in you've set up in the previous exercise so that both synths appear to be in the same space.

Let's first clear the channel strip so that you can start with a blank slate.

4   At the top of the Synth Double channel strip, click the Setting button and choose Reset Channel Strip.
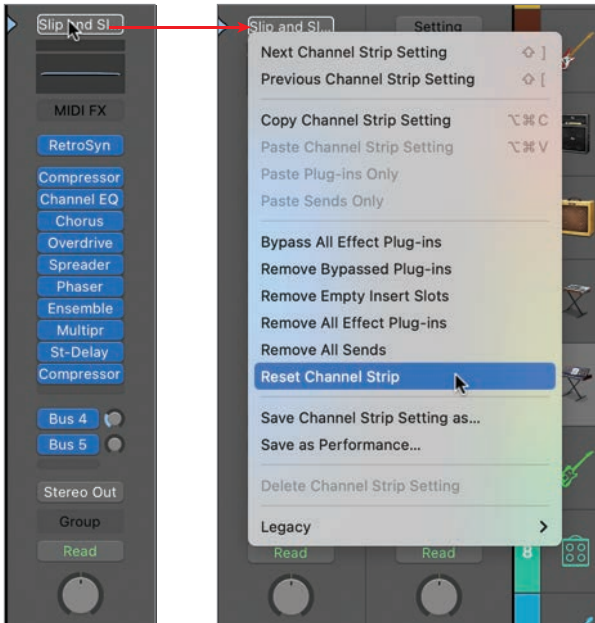

The channel strip is completely zeroed out. All plug-ins and sends are removed, and the Volume fader is set to 0 dB. To load only specific settings from a patch, you'll enable patch merging in the Library.

5   In the Library, at the bottom, click the action pop-up menu and choose Enable Patch Merging.
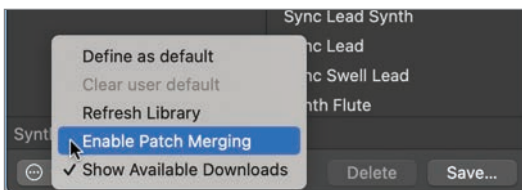
You can deselect the buttons corresponding to the types of settings you do not wish to load from the patches you select.

6   Click the Audio Effects and Sends buttons to disable them.
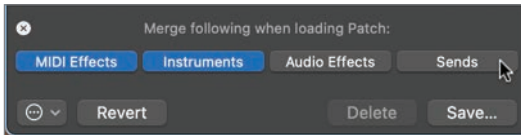
Selecting a patch in the Library will now load only its instrument and MIDI effect plug-ins on the channel strip.
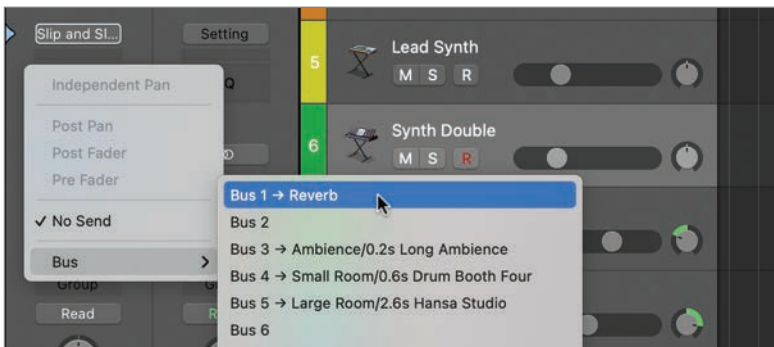
7   In the Library, choose Synthesizer > Lead > Slip and Slide Lead.

On the Synth Double channel strip, only the Retro Synth instrument plug-in is inserted. That synth is too loud.

8   On the Synth Double channel strip, drag the Volume fader down to –16.4 dB.

Let's add some reverb.

9   On the Synth Double channel strip, click the Sends slot and choose Bus > Bus 1 →
Reverb.

10   Drag the Bus 1 Send Level knob up to –3.5 dB.

> **TIP** ▶ Double-click a slider or knob in Logic to enter a value.

To finish mixing your choruses, let's spread out the synth tracks in the stereo field.

11 On the Lead Synth track header (Track 5), drag the Pan knob to −28.

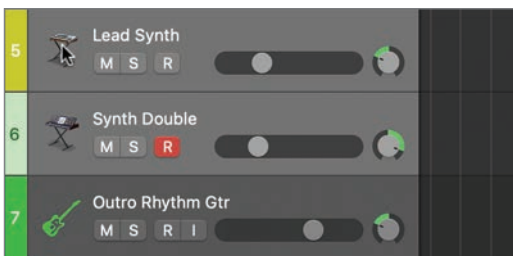**12** On the Synth Double track header (Track 6), drag the Pan knob to +45.

The wide mix of reverberated layered synths and crunchy guitar harmonics make the choruses sound big and spacious, a nice contrast from the more intimate ambiance of the verses.

You've duplicated the synth track and used patch merging to load only the desired types of settings from the patch you chose in the Library. You then took advantage of the parallel processing you had set up in the previous exercise to add the same reverb to that new synth track, and panned the instruments playing the choruses, lifting your song section to another dimension.

Layering Patches with Summing Track Stacks

The two synthesizer tracks play the same MIDI regions and are meant to sound like a single layered patch. Packing the two tracks into a summing track stack lets you fold the two tracks into a single one. It also means that you can place your MIDI regions on a single track, the main track of the stack, and the MIDI data will be routed to all subtracks inside the stack.

1 In the Tracks view, Shift-click the Lead Synth track header (Track 5).

Tracks 5 and 6 are selected.