



LOGIC PRO X KEY COMMANDS

USEFUL BEGINNER KEY COMMANDS

New Track: Option-Command-N

Import Audio Files: Shift-Command-I

Bounce Song: Command-B

Record: R

Zoom Tracks: Command-Arrow Keys

Waveform Size: Command-(+) or (-)

Tools: T

Project Window: Command-1

Mix Window: Command-2

Virtual Keyboard: Command-K

Open Mixer: X

Open Piano Roll: P

Hide Tracks: Control-H

Open Key Command Menu: Option-K

LOGIC PRO X PLUGINS

CHANNEL EQ



Even with the new vintage equalizers, this will still be your workhorse EQ.

Fully parametric EQ's like this are great for subtractive EQ in any case, like the narrow notch cut you see in the image above.

Plus, this is the only EQ with a spectrum analyzer, which can be incredibly helpful!

But, when you want to apply heavy boosts, this EQ can start to sound a little sterile and odd. That's when you should reach for one of the vintage EQs.

LINEAR PHASE EQ



This EQ functions in the same way as the channel EQ but is more transparent.

This type of EQ can be helpful on your mix buss, or when mastering, if you want to solve a problem without changing the tone of the mix.

VINTAGE CONSOLE EQ



This is the easiest vintage EQ to use.

You don't have any control over the high end boost, which is a real shame. But the two mid knobs are parametric, and you can set the center frequency.

Unfortunately, you can't adjust the bandwidth of those middle bands either. But this makes the EQ very easy to use - there are only a few controls to think about.

The upside to using this style of EQ is that there is no frequency spectrum in front of you to influence your decisions. You are forced to mix with your ears!

VINTAGE TUBE EQ



This EQ replicates an old Pultec equalizer. This style of EQ can take some getting used to, as the controls are a little different.

You have both a boost AND attenuate for most frequencies, which seems odd at first.

This EQ is more difficult to use, but is much more versatile. After you're comfortable with the console EQ, give this a go.

DIGITAL COMPRESSOR



This is the default compressor type. It will do everything you need! If you're not 100% confident with compression yet, ignore the other models for now.

I recommend that you find the right settings with this window, then just flick through the other windows to see which is your favorite for that exact circumstance.

You might need to tweak the settings a little once you find a favorite for that particular channel.

Then, once you feel good with the digital compressor, you can jump straight to the other circuits when the situation calls for it...

STUDIO VCA



VCA style compressors are known for their transparency. When you need to do some heavy lifting, but don't want the source to sound obviously compressed, give this a go.

I tend to use VCA on the mix buss, guitars, keys, bass - anything except vocals or drums.

STUDIO FET



FET compressors are fast and punchy. Try this on drums. On the snare, on the kick, or even the drum bass. It was made for it!

CLASSIC VCA



This has a different tone to the Studio VCA. Flick between the different VCA models when you want a VCA style compressor, and see which one suits the track.

VINTAGE VCA



Same as above! Just a different tone to the other VCA circuits.

VINTAGE FET



Here we have another FET, great on drums. This has a slightly different tone to the Studio FET.

VINTAGE OPTO



Opto compressors are more musical, and work great on vocals. With this circuit, you can heavily compress the vocals without making them sound over-compressed.

Just make sure you keep the attack time above 5ms if you want to avoid making the vocal sound too thick.