

SØRAV MUSIC ACADEMY

LEVEL 2 · MIXING PRACTICAL WORKSHEETS

Use these pages while working in Logic Pro. The goal is not to find a universal setting; it is to document a repeatable listening decision.

What Is Mixing?

Goal: Understand mixing as a set of musical relationships—not a contest to use the most plugins.

Steps

Create a Logic Pro project with at least four parts: lead/vocal, bass, drums/percussion and harmony. Name tracks, colour or group them if helpful, and listen without plugins. Write the intended hierarchy. Set only faders and pan, then save a version named `Static_Balance`.

Listening task

Listen to the chorus and verse. Write which element leads, which supports, and which is masking another. Compare a reference at similar perceived loudness and list three differences without assuming the reference is automatically correct.

Record your observations

What did I hear before changing anything?

What exact change did I make?

Did I compare at similar loudness?

What improved? What became worse?

Decision: keep, revise or undo—and why?

Completion check

■ I completed the practical. ■ I listened in context. ■ I wrote a reason for my decision.

Volume, Balance and Gain Staging

Goal: Build a stable static mix, understand signal level through the path, and avoid clipping or driving processors unintentionally.

Steps

Create a static balance in Logic Pro using region gain or clip gain only when needed, then faders. Watch the track and stereo-output meters. Insert a compressor on a duplicate and compare how different input levels affect gain reduction. Avoid red/overload indicators and document where level changes occur.

Listening task

Begin with all tracks low or down, then bring up the most important element and build around it. Compare two balance versions at similar loudness. Notice whether the bass, vocal or kick controls the listener's attention.

Record your observations

What did I hear before changing anything?

What exact change did I make?

Did I compare at similar loudness?

What improved? What became worse?

Decision: keep, revise or undo—and why?

Completion check

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Panning and Stereo Placement

Goal: Use left-right placement intentionally while preserving a stable centre and checking mono compatibility.

Steps

In Logic Pro, keep the lead and low-frequency anchor centred as a starting point, then pan complementary guitars, keys or percussion to support the arrangement. Listen on speakers or headphones, then check mono using a utility or stereo-output control if available. Adjust if important parts disappear or change dramatically.

Listening task

Listen to the chorus in stereo, then mono. Identify which parts become harder to hear. Move one competing support part at a time and compare.

Record your observations

What did I hear before changing anything?

What exact change did I make?

Did I compare at similar loudness?

What improved? What became worse?

Decision: keep, revise or undo—and why?

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EQ Fundamentals

Goal: Understand frequency bands, filter types and the main controls of a parametric EQ before making tonal changes.

Steps

In Logic Pro, insert Channel EQ on a duplicate or saved version. Identify the high-pass filter, low-pass filter, bell band, shelf, frequency, gain and Q controls. Make one broad, small change, level-match, bypass and compare in the full mix. Use a spectrum analyser only to help locate questions; listen to decide.

Listening task

Sweep a bell band gently to learn how different areas sound, then undo the sweep. Try a high-pass filter on a source with audible low rumble and lower the cutoff until the sound begins to lose useful body; back off from that point.

Record your observations

What did I hear before changing anything?

What exact change did I make?

Did I compare at similar loudness?

What improved? What became worse?

Decision: keep, revise or undo—and why?

Completion check

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Removing Mud and Harshness

Goal: Diagnose masking and tonal buildup without applying fixed frequency cuts to every instrument.

Steps

In Logic Pro, duplicate or save a version of the mix. Listen to the full section and note the moment the problem occurs. Solo only to investigate; make a small Channel EQ change; return to full mix; level-match; check the verse and chorus. If the change solves one section but damages another, try automation or a different solution.

Listening task

Compare the vocal alone and with the full arrangement. Identify whether the discomfort is on the vocal itself or created by overlapping instruments. Try lowering one competing instrument before reaching for EQ.

Record your observations

What did I hear before changing anything?

What exact change did I make?

Did I compare at similar loudness?

What improved? What became worse?

Decision: keep, revise or undo—and why?

Completion check

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Compression Fundamentals

Goal: Understand why compression exists and how threshold, ratio, knee, attack, release and makeup gain interact.

Steps

In Logic Pro, insert Compressor on a duplicate track. Start with a moderate ratio, lower threshold until gain reduction is clearly visible, and compare with bypass at matched loudness. Change one control at a time. Try on a vocal or drum loop, then repeat on another source to hear why settings do not transfer universally.

Listening task

Compare a vocal phrase with a wide dynamic range before and after gentle compression. Listen for more consistent words, but also check whether breaths, consonants or emotional peaks become exaggerated or flattened.

Record your observations

What did I hear before changing anything?

What exact change did I make?

Did I compare at similar loudness?

What improved? What became worse?

Decision: keep, revise or undo—and why?

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Attack, Release and Gain Reduction

Goal: Hear how compressor timing changes transients and groove, and learn to read gain reduction without chasing a target number.

Steps

Use Logic Pro Compressor on a drum loop or vocal. Keep threshold and ratio stable, then compare a faster and slower attack. Next compare release values. Observe gain reduction while listening to transients, groove and pumping. Reset to the least intrusive setting that solves the goal.

Listening task

On drums, listen to the initial hit and sustain. On vocals, listen to consonants, word endings and breaths. Try one parameter change at a time and write the audible difference.

Record your observations

What did I hear before changing anything?

What exact change did I make?

Did I compare at similar loudness?

What improved? What became worse?

Decision: keep, revise or undo—and why?

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Reverb and Depth

Goal: Use reverb to create a sense of environment and distance while preserving clarity and intelligibility.

Steps

In Logic Pro, create an aux send to a reverb bus if appropriate. Start with a modest send level. Adjust decay, pre-delay and damping while listening to the full mix. Mute the return to hear what it contributes. Check phrase endings and gaps so the tail does not obscure the next line.

Listening task

Compare a dry vocal, a short room, and a longer plate or hall. Keep the dry level consistent and listen to whether the vocal feels closer or farther away, not just whether the effect is obvious.

Record your observations

What did I hear before changing anything?

What exact change did I make?

Did I compare at similar loudness?

What improved? What became worse?

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Delay and Space

Goal: Use delay time, feedback, filtering and tempo sync to add rhythmic repeats or depth without cluttering the arrangement.

Steps

In Logic Pro, create a delay send or insert on a duplicate. Try tempo-synced eighth-note and quarter-note repeats. Lower feedback and filter the repeats. Automate a send on one phrase ending, then compare with the effect muted. Check the stereo and mono result.

Listening task

Listen for the delay's rhythmic relationship to the beat. Try the same phrase with reverb and delay separately, then together at restrained levels. Identify which effect helps the phrase without covering the next line.

Record your observations

What did I hear before changing anything?

What exact change did I make?

Did I compare at similar loudness?

What improved? What became worse?

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Your First Complete Mix

Goal: Apply a repeatable start-to-finish workflow and deliver a balanced, checked Logic Pro mix with documented decisions.

Steps

In Logic Pro, create groups or track stacks if helpful, name all tracks, and save a working version. Build a fader-only balance; add panning; use EQ or compression only for a stated problem; add one shared reverb and/or delay; automate one meaningful change; export a stereo mix and listen to the exported file.

Listening task

A/B your mix against a level-matched reference. Write down three differences, choose one that matters to the song, test a change and document whether it helped. Check verse, chorus and ending before calling the mix finished.

Record your observations

What did I hear before changing anything?

What exact change did I make?

Did I compare at similar loudness?

What improved? What became worse?

Decision: keep, revise or undo—and why?

Completion check

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