

# Level 5 - Recording & Production

Theory & Practice Workbook • SØRAV Music Academy • Logic Pro-centred learning resource

## How to use this resource

Work through one task at a time. Keep the session musical and purposeful. These are learning frameworks, not rigid rules; adapt choices to the source material, brief, and listening evidence.

# 1. Pre-production and session planning

A clear brief covers purpose, style, tempo, key if known, arrangement, performers, deliverables and constraints. Pre-production reduces avoidable recording decisions and protects performance time.

Create a Logic Pro project template with labelled tracks, markers, tempo, sample-rate choice, input assignments and a notes track. Confirm what the client or artist actually needs before recording.

## Practice prompt

Demonstrate this concept in a real session. Compare at least two alternatives, describe what you heard, and explain why your final choice supports the musical or project goal.

**Observation before the change:**

**Test / demonstration:**

**What improved and what did not:**

**Decision and evidence:**

## 2. Room, source and microphone placement

Room reflections, background noise, source position and microphone direction shape the recording before plugins are involved. There is no universally best mic position; move the source or mic while listening for tone, phase and room contribution.

Record short placement tests at consistent gain. Compare distance, angle and height, then choose the position that serves the performance and arrangement rather than the most flattering solo sound.

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### 3. Gain staging and signal path

A recording should have healthy margin without clipping. Track, plugin, bus and output levels are separate points in the signal path. Lowering a fader later does not repair clipping printed at an earlier stage.

Check the input meter, plugin input/output, buses and stereo output. Make a test recording and listen back before the real take. Use conservative levels and avoid chasing a single target number.

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## 4. Headphone mixes and performer communication

A comfortable cue mix helps the performer deliver confidently. The loudest cue is not automatically the best cue; vocal level, reverb amount, latency, click level and balance should support the performance.

Ask the performer what they need, make a quick cue revision, and test latency. Keep cue effects separate from the clean recorded source unless printing them is intentional.

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## 5. Comping, timing and tuning

Comping selects the strongest phrases from multiple takes. Timing edits should preserve groove and articulation. Pitch correction can help, but excessive correction may damage transitions, vibrato and expressive movement.

Create playlists or take folders, keep an untouched source, and compare edits in context. Check breaths, consonants, note transitions and phrase endings-not only the pitch display.

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## 6. Editing, noise and phase

Edits should be transparent. Clicks often come from abrupt cuts; short fades can help. Multi-mic recordings may contain phase interactions that change tone when combined. Noise reduction can introduce artefacts if pushed too far.

Use region fades and crossfades, inspect edits at boundaries, and compare multi-mic sources in mono as well as stereo. Correct the cause where possible rather than hiding every problem with processing.

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## 7. Recording overdubs and production layers

Overdubs should strengthen the musical arrangement. Double-tracking is not the same as copying a take; real performances differ in timing and tone. Added layers can obscure lyrics, transients or the lead role.

Record intentional doubles or harmonies, check tuning and timing as a musical ensemble, and mute layers one by one to verify their contribution. Keep track names and takes organised.

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## 8. Session management and delivery

A reliable session uses clear names, consolidated assets, sensible folder structure, versioning and a delivery checklist. Export settings must match the recipient's brief; the exported file-not just the session-must be checked.

Save a version, collect or consolidate required assets where appropriate, export a test, then inspect the file name, start/end, format, sample rate, bit depth and audible integrity. Archive the session and final assets together.

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