Get Mastered
Mix Feedback Report

SONG: *[removed for confidentiality]*
ENGINEER: Connor
CLIENT: *[removed for confidentiality]*

GENERAL COMMENTS:

[removed for confidentiality], this is truly something else! The spoken word sounds amazing and the track is sounding huge. Really well mixed too. You'll see that many of my suggestions below have a common theme of balancing out the track by giving it some more low end foundation.

	Instrument	*Time*	*Description*	*Solution*
EQUALIZATION	Hats		Sounding just barely too crispy at loud listening volumes.	Try scooping out 1 dB around 10 kHz. While it helps the loudness factor when the hats are super bright, it also adds to ear fatigue for the listener. A possible solution is to automate an EQ so that it's flat during big moments when everything suddenly comes in, and then have it start to scoop out around 10k over time. Then, by the time the next big moment hits you can suddenly make the EQ flat again for that big bright in-your-face sound. You could even try giving them a slight boost for a brief amount of time when the drop hits.
	Wide synths		The wide synths that come in on the first snare hits could use a little more body.	I think adding a couple dBs around 450-500 Hz to these synths would help thicken them up a bit and make the track more balanced.

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LEVELS	Bass		I think the track could use more bass/sub overall.	Bring up whatever you're using as for bass+sub elements by 1.5-2 dBs. The moment of sub activity at 1:23 is awesome and I'm left wanting more of it! I want to hear it a little more at a similar moment such as 1:12.
	Wide synths		The same wide synth parts that I mentioned in the EQ section could use to be a hair louder.	I expect that the EQ change I suggested will be enough to solve this. However, if you prefer not to adjust their EQ, I'd consider giving them a very slight boost in volume - 0.5 dBs at the most.
COMPRESSION	Bass		Considering the above level changes to the bass, you may want to make sure it doesn't start hogging space when the kick hits.	Bringing the level of the bass up is going to really decrease the amount of headroom on your master bus. So, it may seem like you lose "loudness potential" by doing so. Heavily sidechaining the bass to your kick will help you squeeze more average volume into the track while keeping compressors from ducking too much, so your drums will still sound punchy.
	Synths/Snare		There are moments such as 1:16 when the snare is a bit drowned out by synths.	It's a little unconventional, but you could try sidechain compression on certain synth sounds with the compression triggered by the snare. For the effect to work well you would need a very short release time on the compressor so that the

				effect isn't noticed by the listener. You may want to apply this effect only when you feel the snare isn't cutting through as much as you'd like.
LIMITING / HEADROOM			Obviously intended to be very loud, could use a tiny bit of headroom for playback For most tracks the amount of compression/limiting here would be overkill. However, it does suit this track.	Looks like it was limited with a ceiling of 0.0 dB. If it is ever downsampled or even sent as a file over the internet, it will often register as clipping during playback. Sonically, not even an issue really considering how loud and fat it already is. However, keep in mind that if you ever convert it to .mp3 with a ceiling of 0.0 on your limiter, it will clip quite heavily. Even for a 320 kbps .mp3, you would need a ceiling lower than -1 dB for this song on your limiter to make sure the .mp3 file doesn't clip.
STEREO WIDTH	Wide synths		Those "wide synths" that I love to talk about? They could be wider!	To get that huge, larger than everything else you've ever heard kind of sound, you have to push boundaries. Stereo width is a good place for this - I think those synths could be a good bit wider. The extreme width of those synth and the narrow, focused space of the scratchy growly synth will contrast nicely.

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PERSONAL CONCERNS:

1. How do you find the relation of the levels between the first part (speech) and the second part (drop)?

Having the drop hit as hard as possible is all about contrast - admittedly a pretty obvious statement. However, it's a useful idea because it reminds us to consider our options for creating contrast other than just volume. Frequency content and stereo image are among these options and could be useful to explore further in this track.

Frequency content:
You're looking for the drop to sound as big as possible. In order to supercharge that key moment, you can take advantage of evolutionary characteristics of human hearing. Considering that humans are most sensitive to sound around the 2.7 kHz frequency range, give that area boost during the drop to essensially get the most bang for your buck, or in this case, perceived loudness for your dBs. Lower frequencies will of course add a sense of large size or weight, so consider bringing up the sub up a little at the start of the drop.

Stereo Image:
To have the drop sound as monstrous as possible you may want it to sound wider when it hits. Since you probably want to keep the scratchy growly synth in a consistent spot, consider making the hats start out really wide or add some kind of white noise-like element that is very wide. If you want to retain the contrast in stereo image between that scratchy synth part and the wide synths that come in a second later, start out with some super wide noisy stuff and automate the stereo image of that stuff inward so that the track contracts. By the time the wide synths hit, it will still feel like it suddenly expands.

2. How are the relations of the levels between the individual instruments during the drop?

I'm not hearing anything too wrong with instrument levels during the drop, except that I would like the bass/sub to be more present. It doesn't have to be there constantly, but more moments that contain louder bass would really help the balance of the track.

ADDITIONAL COMMENTS:

One thing I also notice about the stereo image in this track is that none of the individual elements move around in the stereo field. Over time this lends a certain predictability to the track - not necessarily bad, but this may cause listeners to lose interest faster. Try strategically giving some stereo movement to elements of the track. Anything that you want to sound more alive, wild, and uncontained. A little bit of panning movement every once in awhile could give the track a more "untamed" sound if that's something you're going for.