

“

The processors should each do one thing as opposed to having one thing that will do it all for you. It won't.

— deadmau5

“

CHAPTER RECAP

When you sit down to do your mastering work, remember, your track was built out of one eight bar loop then copied, pasted, and tweaked across the timeline. Focus on mastering your initial loop first, and your whole track should sound pretty good.

TAKE IT FURTHER

- ▶ Listen to the track and try to hear what it needs. Does your bass sound weak at times?—try multiband compressing the low end. Is one instrument too loud?—try to limit it down, or carve its main frequencies out with an EQ. What's important to remember is that every track needs a different master chain, with a different array of processors. Here's the gear that went into mastering "Snowcone":
 - ▼ Fab Filter Linear Phase EQ
 - ▼ Waves MStereo expander
 - ▼ Xfer Records OTT multiband compressor
 - ▼ Fab Filter PRO MB
 - ▼ Fab Filter Pro L
- ▶ Joel also uses these plug-ins in the lesson
 - ▼ Waves L2 Limiter
 - ▼ Waves C4 Multiband Compressor

SUBCHAPTERS

- ▶ Comparing Different Master Chains
- ▶ Parametric EQing
- ▶ Keep an Eye on Signal Path

NOTES

17 MASTERING CASE STUDY: SNOWCONE

DEADMAU5 TEACHES ELECTRONIC MUSIC PRODUCTION 39

ASSIGNMENT

- Congratulations, you've gone through deamau5's entire production process! It's time to put everything you've learned in the studio together. Take a break from watching the class and focus on producing one finished track using Joel's methods to arrange, structure, mix and master it. Go back and rewatch the studio lesson chapters if you find yourself getting stuck.

NOTES

[illegible]