

**Date:** July 3, 2015  
**Client:** Your Name  
**Song:** Your Mix  
**Mix Date:** October 1, 2015

**Mix score:** 80%

**Recommendation:**  
 Nice work on this mix! There are some areas for improvement, but I have no concerns proceeding with mastering.

Key Mix Criteria			
	Low Quality	High Quality	Comments
Clarity			Very good. Can be improved, but no major concerns.
Energy and movement			Excellent, no concerns.
Mix distribution			Very good. Can be improved, but no major concerns.
Dynamic range			Very good. Can be improved, but no major concerns.
Envelopment			Very good. Can be improved, but no major concerns.
Mono compatibility			Excellent, no concerns.
Sibilance and other noises			Excellent, no concerns.
Bass Tone/balance/decay			Excellent, no concerns.

### Where to focus, if improving your mix (if desired)

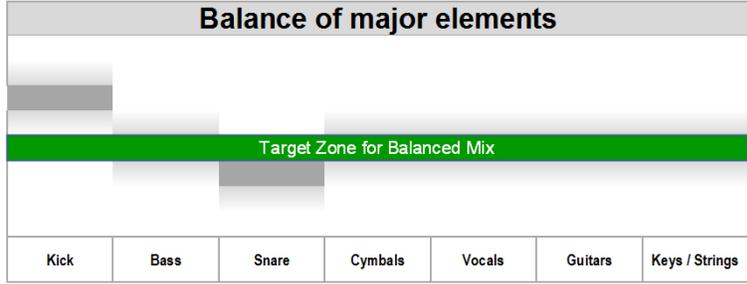
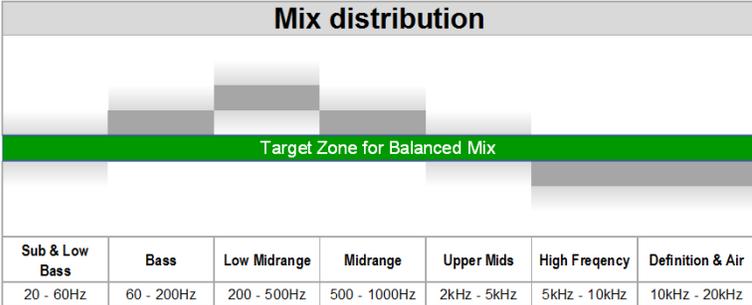
This section explains where I recommend focusing your effort if you plan to make improvements to your mix. With a score of 80%, there are no major concerns that would prevent me from mastering your song, but one area to consider improving is clarity. Other areas to look at are mix distribution, dynamics and envelopment (use of width and depth).

**Clarity:** Examine each track in the mix to look for air noise and unwanted distortion that will impact clarity. Consider reducing or removing any processing that adds saturation, harmonics or other types of coloration. Use EQ to help define space for key elements in your mix.

**Mix distribution:** This often has more to do with arrangement than the mix but listen for not evenly the tonal energy is spread throughout your arrangement and mix. Listen for congestion (too many notes or energy in one area). If changing the arrangement is not an option, adjusting EQ and gain on some elements can help.

**Dynamic range:** Reduce compression or limiting on individual tracks and the mix bus, if used. If no compression was used, mix automation to help bring out the attack portions of drums or louder instruments can help. Expansion can be a useful alternative to mix automation on repetitive elements, such as percussion.

**Envelopment and depth:** To improve the perceived width in your mix, use more extreme left/right panning on one or two elements to improve perceived width by making some elements sound closer (higher tone, less reverb) with others sounding more distant (thinner tone, more reverb).



### Comments about specific areas of your mix

You have done a really nice job with this mix, so far. If you decide to improve it based on the ideas above, I recommend looking specifically at the vocal, and the acoustic guitars, because they are competing for space, which is impacting clarity a little. I recommend reducing the guitars slightly, or you could use EQ on the guitars to reduce by 2 to 3dB in the 2 to 2.5kHz region. Either of these options will help make a bit more room for the vocal without having to push the vocal up.

If you would like to improve the impact of the drums, I recommend reducing or removing the compression on the drum kit if possible. Either a lower compression ratio, or raising the threshold will help open up the dynamics which will help the energy level of this mix.

Your mix has several elements that are set "deep" into the mix. If you would like to enhance that sense of depth, I suggest picking one or two of the more prominent elements (vocal, for example) and reducing the amount of depth of them by bringing them "closer" by reducing the amount of reverb and/or increasing the pre-delay on the reverb settings. If you decide to try this, I also recommend thinning the sound of those elements with EQ. For example, if you have a high pass filter on the vocal, consider adjusting it to allow more of the lower frequencies to come through which will help the vocal sound closer to the listener relative to the rest of the mix.

To improve mix distribution, I recommend focusing on tone first. Overall, this mix has a relatively strong low-midrange. This can be adjusted via mastering, but if possible, I recommend using EQ on the keyboards (pads) to reduce anything below 500Hz by several dB.

The Kick drum is sitting high relative to the rest of the kit and the mix, which is not a concern but wanted to call it out in case it was not intentional. It could distract a listener away from other more important elements of the mix. The snare is sitting low relative to the kit, and is sometimes getting buried in the mix; however, if you adjust the dynamics this may improve without you having to make further adjustments.

The top end of the mix is slightly muted, which adds to a slightly "dark" presentation. If you would like to brighten the mix tone a bit, I recommend picking a few elements in the mix such as the strings, and the acoustic guitars, and use a high shelf EQ to gently boost above 5kHz by about 2dB. Doing this will brighten your mix and help add "height" (tonal contrast between mix elements), which would be better for your mix than applying a very broad boost across everything.