

## Track that is 85-90% complete:

*“Hey (Artist Name), thanks so much for sending your demo to Eclipse Records. I have listened to your demo and have the following feedback for you:*

**Mix/Master:** *Your mix is sounding good – loud and quite dynamic . One major piece of feedback I have for you is regarding your kick/bass combination. You have quite a long tail on your kick but also a relatively short side chain on your bass. This is creating some muddiness in the low end. You should decide whether you want a long, booming kick to drive the low end of the track, or the sub in your bass to do so. My suggestion is to have the kick achieve this. Keep your kick long and extend your side chain on the bass so you can only hear it come in once the kick is gone. If you have a sub or speakers with decent sub/low end, try soloing the kick and bass together and placing your hand on the grate of the speaker. You should be able to feel quite clearly when the kick disappears the the bass comes in. The clearer this feels, the more space you have created between the two sounds and you mix should instantly sound better. If you feel you aren’t hearing enough of your bass line, it may mean you kick is still a bit too long, so try rolling off a bit on the end until you have a good combination of kick and bass.*

*Further to this, the main lead sound seems to be slightly thin. You may have cut off too much low end or the sound you have used may not have enough Oscillators with mid range in it. My suggestion: Load up your favorite synth and play the same melody with a very basic sawtooth wave, an octave below where your current melody is playing. EQ out the very low frequencies (everything below about 100Hz) and EQ out all the high frequencies (down to about 9kHz) and you should have a nice, warm midrange melody. Now try using a glue compressor to stick your original melody sound and this new sound together. Play with the volume until you get a nice, uniform sound. When solo’d, these sounds should not sound as if they are two different instruments playing, but rather one full synth with many frequencies.*

*You also still have a little more headroom to play around with. Currently, your track is sitting at about –8.5db RMS, which is generally fine for a radio song but will definitely be perceived as quiet when played out in a club with other, ‘louder’ songs. You can try and boost this using whatever you have on your master chain, but please do so ever so slightly, as ramping up the compression or limiter may squash your track into a brick and make it sound worse. If you are not sure how to do this or are not able to get the perceived volume you are after, may I suggest getting your track externally mixed and mastered after it is finished. I can recommend some engineers if you would like.*

**Creative:** *My first impression of your track when I listened is that it was well on the way but perhaps got slightly repetitive as it went on. But don’t despair! This is easier to fix than you may think! Currently, your track is sitting at 6:12 in length, so let’s try and cut that down a bit (there isn’t anything wrong with a song being that long, but if your elements start to get a bit tired by the end of the track, the best thing to start with is to cut down the length). Your breakdown goes for 2:45, with little changing between 1:15 and 2:00. To me, this feels like ‘wasted time’. I would suggest cutting this down by 30 seconds, or even taking out the full 45 seconds completely. I know this sounds dramatic, but what you will end up doing is ensuring you song is full of actual moments,*

*rather than spaces where people are just waiting for things to come back in. Also, to drive this breakdown some more, try putting in a soft, muted kick at 1:15. This keeps the track moving, and creates even more tension in your breakdown.*

*I feel like some of your builds, mainly the first one that leads into the first drop, are lacking some fx. Never underestimate how a really nice white noise uplifer with an opening envelope can build crazy tension in a buildup. I also think you can try cutting out the low frequencies from all instruments prior to the drop, so when your kick finally comes in, it will have a very large impact.*

*While I definitely like your melody, I feel like you can counter it with a melody in the final drop, as a point of difference. At the moment, both the first drop and second are almost identical. You really want to offer the listener something different on your second drop and as a rule, the second should always be more dramatic and 'bigger' than the first. Try adding some extra notes in-between the spaces in your melody to really drive it home. You can also try adding a rave line on the drop (a single high pitched, sawtooth or square wave sound playing the root note of the track) to create a bit more vibe and again, a point of difference between the first and second drop. Another possibility is some subtle white noise on the drop, and try panning the white noise slightly with a 1/4 rate to really make this final part of the song dramatic.*

*Overall, your track is really nice and I feel like it's very close to completion. Make sure you listen to your track on all kind of systems before declaring it 'finished'. Car speakers, computer speakers, iPhone headphones, anything a regular person would listen to your music on. If your track sounds decent and comparable to other good songs that are similar, then you have created a sonically balanced track that will translate on different systems.*

*Thanks again for sending your track. I hope this feedback helps you and good luck with your track!"*

## Track that is 50-60% complete:

*“Hey (Artist Name), thanks so much for sending your demo to Eclipse Records. I have listened to your demo and have the following feedback for you:*

**Mix/Master:** *The first thing I noticed is that you’re missing quite a lot of low end in the beginning, and indeed throughout the track. I know it can be hard to gauge how much is enough, especially if you’re producing in headphones or on certain speakers. There are ways to judge this, such as an EQ with a frequency analyzer. Most EQ’s have this, and I use the Ableton EQ Eight or the FabFilter ProQ to see where my low end is hitting, and how loud.*

*The other thing I noticed in your intro is your kick has a very audible ‘ding’ at the front of it. This is most likely because the kick has been ripped out of another song, and there was another instrument playing on top of it. The kick in any dance track can often be the most important element of the song, and finding the right one is essential. There are certain packs you can purchase online that have some amazing kicks, such as Vengeance and Vandalism, as well as websites such as Splice, where you can purchase single kicks. Always remember, your kick sample should be clear, with no other instruments or noises onto of them. They should not be distorted, and should be ‘full bodied’ - nothing too thin or tinny. Once you have found your ideal kick, you can then later adapt it to suit your song. So, try sampling through some kicks and see which one sounds the best for your song, you may be surprised the difference it makes.*

*Overall, your mix is quite muddy and there are a few reasons for this I will go through with you:*

- 1 **Kick/Bass:** *There isn’t enough breathing room between your kick and your bass, and they are competing for space. Imagine your kick and bass are two people trying to squeeze through a very small doorway at the same time and getting stuck. You need create space between them so they aren’t trying to get through the doorway at the same time. One way is to shorten the tail on your kick. It is very long and trails on for nearly a 16th of a bar, which is a while. If you shorten it by perhaps half, your bass will immediately become clearer and you will notice even other elements in your track become clearer.*
- 2 **Sidechain:** *Some of your elements are not side chained quite enough, which means too many elements are hitting on the kick, causing your track to distort. I like to use ‘LFO tool’ for side chaining, as it makes it very easy to control and cater to exactly what I need. A similar vst to this is Volume Shaper, where the same principles apply. If you can side chain everything more, mainly your lead sounds and bass, so it clears up your kick, you will notice a significant difference in the clarity of all aspects of your track. The pumping effect you will create by doing this will also give your track more energy, which is never a bad thing.*
- 3 **EQ:** *A rule that is good to stick by is to cut out any frequency in an instrument that doesn’t serve a purpose. For example, if you have a bass, there shouldn’t be any high end in it at all. For leads, particularly high leads, there shouldn’t be any sub/low frequency in it that will conflict with your kick and bass. Often, there are low frequencies in sounds that you can’t even hear, but they are still there, messing with your mix. This is where an EQ analyzer comes in handy. You can see frequencies playing that you couldn’t necessarily hear.*

*The vocal you have in the track is nice, but could do with some treatment. First and foremost, EQ the low end out of the vocal as there are some sub 'thumps' when she says "burn". Also, it could use some de-essing, as they are quite abrasive and causing the entire track to distort. The vocal is also extremely wide, which is a bit unnecessary. Try trimming the width. A good place to start is making the vocal completely mono, then slightly widening it as the song plays until you feel it sits in the mix better.*

**Creative:** *With your melody, there are 1 or 2 'brown notes', meaning they aren't quite in key. You're working in Dminor, which is a very popular key for dance music. If you are not musically trained and your ear isn't quite tuned to hearing off notes yet, it is quite easy to find online the correct notes that will be in the key you are using. Once you change those out of key notes, you should instantly hear the difference and your track will start to come together a lot faster. The synths you have used in your melody are a little bit 'preset-y'. Try starting with a nice, yet different preset, and messing with it until it sounds like a completely new sound. At the moment, they kind of sound like some default Sylenth presets, which is fine if you are simply supplementing a sound, but your main lead should be something unique that catches the listeners ear. This will really make the track stand out.*

*The two fills you have in your track that appear at 1:29 and 3:14 can be a bit better. Fills can be hard, but if you can make a really good one, they can make or break a track.*

*The piano line you have in the track is nice and uplifting, but can get a boring. You don't need to ditch the progression, but perhaps make it a bit interesting. Some ways to achieve this are chopping them up to give them a faster and more unique rhythm, or reversing some of the chords at different points to create a 'sucking' effect. Little things like that may seem like small changes, but can often make the biggest differences. You can also try bolstering up you piano with another synth. Getting realistic sounding piano's with a soft synth is near impossible, but there are tricks to get it to sound more real. Try using a pad to play the same chords, but cut off the high end until about 4kHz. This will create a nice mid range warmth to the piano, which often lacks in VST pianos.*

*Overall, your track is nice but I feel like it may not stand out enough. While there may not necessarily be anything 'wrong' with your track, it might not be quite unique enough to catch the ear of some of the bigger labels. Try and make sure you are using new, fresh sounds that are unique to YOUR song, and do things differently so that when someone hears it for the first time, that are immediately drawn to the song for its different approach.*

*Again, thanks for sending in your track to Eclipse. I hope this feedback was helpful, and good luck with the track!"*