Mix Verification Report

DATE: 03-JUNE-2017

CLIENT NAME: LEON KASLIN

MIX / SONG: HAPPY DAYS

REVISION: 01

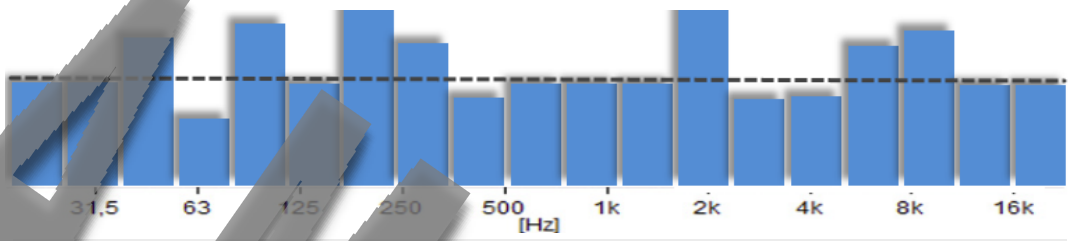
This report is done purly “by ear”. We don’t use graphic analysers or special tools to analyse your mix. Our control rooms allow us to hear imbalances in eq, compression and volume you might of not heard in your environment.

Mix Ranking by Colour

Try again	Keep Trying!	You’re making progress	You’re getting there!	Good job!	Excellent job!	Perfection!
			YOUR MIX			

Overal Tonal Balance

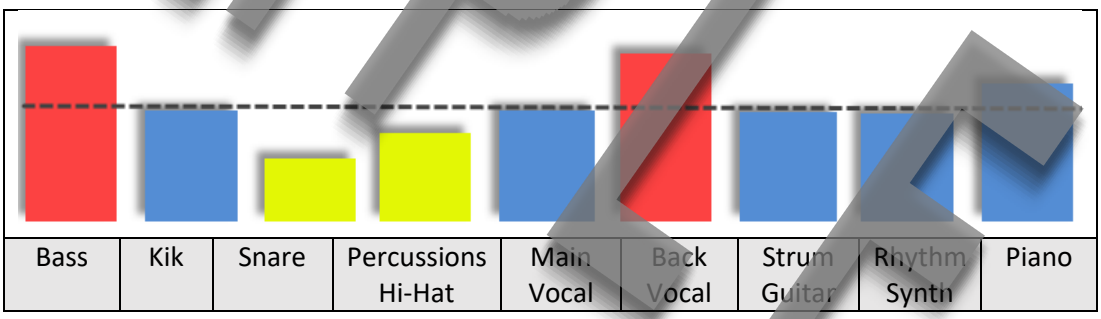
Tonal Balance is how well and equally weighted the mix will sound on different playback systems. We analyze it by listening to the mix, not by using graphic analysers.



The blue bars above or below the dotted line indicate frequency ranges that are out of the balance. Different music styles have different amounts of “energy” at different frequency ranges. We analyse the mix based on the overall frequency distribution as well as the relation to the music style.

Instruments & Vocal relative balance

Keep in mind that some mixes may delibaratly sound too boomy or too bright or too nasal. For example, a mix could be sounding too bright, however we might feel that nothing has to be changed. If you are trying to make your mix sound as close to your favorite band / producer, pay attention on how particular instruments or vocals sound in relation to the entire mix. Main vocals may not sound bright (3-12k range), but the percussion instruments and the back vocals are those that make the song sound bright. Put attention on the equalization and compession of individual instruments and vocals.



The color bars above or below the dotted line indicate a relative volume of the instuments and vocals in the mix. The blue bar means that a particular instrument is in-balance. The Red bar indicates that the particular instrument or group of instruments are too loud. The Yellow bars indicate the opposite (too quiet). In general, the volume of instruments and vocals in a mix can be subjective to different peope. It also varies from one music style to another. Since mixing is a subjective process, we assess your mix in accordance to the:

a. Music style.
b. Overal Tonal Balance (previous graph).
c. Compression of particular elements in the mix.

Flashrecords

What does Hi-Fi mean? The Hi-Fi term is broadly used to describe home sound equipment. However in the world of audiophile, Hi-Fi (High Fidelity) refers to the sound systems with highly accurate sound reproduction. We use the second definition. If the mix sounds good on a high fidelity system, it will sound good on other audio systems as well. Our control rooms and equipment are build to provide highly accurate sound reproduction and frequency responses.

There are few tips which will help you improve your mix. It can also help to have more consistent results with your next mixes.

1. Make breaks every 15-20 minutes. It is much harder than it sounds. Following this rule will increase your productivity and will help avoid many common mistakes. Set up a reminder that will pop-up every 15-20 min. 5-10 minute breaks will do magic to the sound.

2. Get used to listening and working at a reference level. Learn about calibrating your speakes to 75-85 dB SPL. This will help you get more balanced, dynamic and consistent mixes. After a break, check the mix on a low volume and then on a high volume. After that get back to the refence 75-85 dB SPL volume.

3. Dedicate more time for the critical listening of different music material. Use the rules N1 and N2, even when you just listening.

How the Mix sounds on Hi-Fi

Subjective terms	Yes/No	Frequency range	Notes
Punchy	YES	80 – 125 Hz	Good!
Muddy	NO	160 – 300 Hz	
Boomy	YES	60 – 125 Hz	Try lower volume of the bass
Warm low mid	NO	240 – 400 Hz	
Thin	NO	90 – 600 Hz	
Boxy	YES	200 – 800 Hz	Bass and back vocals are too loud
Nasal	NO	800 – 1400 Hz	
Presence	NO	2 – 8 kHz	
Dull	NO	7 – 15 kHz	
Bright	YES	2.5 – 12 kHz	Good! However, try to reduce piano volume by 2-3dB and increase 8-10kHz on strum guitar to add more presence

Additional Elements in The Mix

Harsh "S" pronounce on main vocal	Yes, in the chorus
Harsh "S" pronounce on back vocal(s)	No
Harsh "Shh" pronounce on main vocal	No
Harsh "Shh" pronounce on back vocal(s)	No
Harsh "B, P, T" pronounce pops on the main vocal	Yes, second verse
Does the mix have good Mono compatibility?	Yes
Is there some Phase issues?	Flanger on the strum guitar. is this on purpose?
Depth of the sound stage	Good
Too much reverb /delay	Try reducing tail of the reverb on the main vocal in the chorus.
Compression / dynamic range	There is enough "air" and dynamics
Requires additional EQing of reverb/delay	No
Is the vocal(s) clear?	Yes
Is the lead instrument(s) clear?	Yes
Can the lead vocal be clearly understood?	Yes
Can the bass be heard distinctly from the kick?	Yes
Can all instruments and vocal(s) be heard?	Yes
How does the mix sound in small headphones?	Thin, because of the bass instrument volume

Comments

Inspite of sounding a little boxy, the elements of the mix sound pretty clear and there is no "clutter" around the instruments and vocal. Lowereing the bass will add extra clarity and will emphasise transients, without removing panchines. I recommend to lower the volume of the back vocals and slightly attenuate the brightiness of the main vocal (2-3dB down on 4-7kHz). That will add warmth to the entire mix. Also, (up to your taste), a slight boost between 130-300Hz on the entire mix (except main&back vocals), will add additional warmth and depth, without affecting presence and brightness. Try to compress the snare instead of increasing its volume.

Flashrecords