

Your name: Midnight At 7

Song name: Who's Gonna Say Goodbye?

First impressions (30-sec snap judgment A&R listen)

- I love the song. Good singer. Really interesting and attention-grabbing intro.
- But I want more impact and emotion from this.
- A little too even.
- Starts well but doesn't keep attention as much as it should.

Section by section thoughts

- INTRO

- SICK. Unique. Sounds like nothing else. Grabbed my attention.
- The high tone thing was odd but I think it's great because it's unique.
- I would be tempted to sneak a way-back-in-the-distance version of the hook into the intro, even if I had to double the length.

- VERSES

- The vocal sounds good. I'd see what happens if you hit it harder with compression. Maybe parallel an 1176 on stun and make the vocal more in your face. I want to hear all of his breath and spit and all that.
- Does the vocalist get a little behind mid-verse one? I might nudge him forward in a few slots, see how it feels.
- What if the vocal FX (especially the delay) were stereo? Or goes stereo in the chorus?
- I'd play with abig wide stereo throw on the words in the hook-behind, goodbye, alive, etc.
- Turn off the delay in verse one so it has somewhere to go.
- The pre-chorus? (I don't even know...) bores me a bit. Scene change it more: turn the shaker up and auto-pan it. Make that new synth pad pump a little bit. I'd try flying the first half chord changes under the second half, see if it works.

Your song/mix feedback was done by F. Reid Shippen

SONGCHECKS

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- CHORUSES

- Chorus one: the hook needs to be twice as long. Fly it from chorus two. Backing vocals could really help this tune move at the end of verses, esp. verse two, and the chorus (pre-hook?)
- Pre-chorus two: I love the delays. Turn them up and make them wide.

- BRIDGE/BREAK

- Let's talk about that solo. It's too far back. Also a bit normal. Turn it up, add ping pong delay and ride the delay to add some call/response. It should shift gears here.
- I would look to see if any of the backing vocals from chorus three would layer in behind it as ambiance. Like the long one before the outro...
- Cut the solo in half. After a few listens, I think that would be a good idea.

- END CHORUS/OUTRO

- The solo is 8 bars: hook after is 4 plus a tag. I'd go 8 on the hook and then tag it. You can then telephone the hook ("who's gonna say goodbye... who's gonna say goodbye...") and run it behind the outro. So when someone hits repeat, then the intro (which might also have that hook) will really connect.

Rate and focus

- VOCALS
 - Good, try making them tighter, more compressed.
- HI/MID/LOW
 - The crazy low end in the intro is rad, but it's the most low end in the song. Make sure that your kick and bass in the tune are as large or larger than the intro thing.

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- DYNAMICS

- It's a bit too even. Try some stops or changes that make it more of a ride. e. g. Crank the hat in the pre-chorus.
- What if the phrase "could have been our love" in Verse 2 went dead dry? Mute instruments, even.
- There's some vocoder-type backing vocal stuff in here. I'd like to make that more of a part.

- TWISTS AND TRANSITIONS

- Downbeat out of breakdown distorts a bit. Should hit clean and hard.
- Broken-down pre-chorus two synths should feel more expansive.
- I'd be tempted to make the solo a left-right call and respond every other bar and change the time a bit, see how that plays.
- Solo running under the last hook could be simplified to avoid stepping in the vocal.
- The verse drum pattern is hooky. What if the intro was that pattern with the hook telephoned out and in the distance? What if a bar of that intro drum vibe comes back at the end of hook one? Try it.

What would I reference if I was mixing this?

- Neo-80s stuff.

Overall mix rating: scale of 1 - 10 (1 = remix it, 10 = Grammy time)

- 7. Some edits plus dynamics could definitely amp that number up.

Final thoughts

- Remember that it's a journey that the listener goes on. Slam the hooks home. Make the transitions a little surprising.

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