

*The Hottest Tips from the Vaults  
of MasteringCentral.com...*

**“Insider Music Mastering  
Secrets Most People Will  
Never Know About To  
Guarantee A ‘Hit’ Sound!”**

**By Hans Klein,  
Owner and Publisher of Mastering Central**

## **"Discover How To Give Your Music The 'Hit-Making' Edge With Mastering From A Star!"**

**I**f you're looking to get the most out of your mastering, then you'll want to check-out our recommended mastering studio, XARC, headed by chief mastering engineer, Lorenz Vauck.

### **XARC Offers You 5 Key Advantages Over Other Studios:**

1. **Everything is done at lightning-fast speed over the internet.** This saves you time and hassles because you can instantly communicate via e-mail or on the phone. Then, just let Lorenz put his experience to work (based on your wishes) to get you the best possible result!
2. **A proven track-record with over 800 clients.** This means the chief mastering engineer, Lorenz Vauck, has experience with practically every type of music and problem. Therefore, you won't be left with sub-par results because the mastering engineer does not have the experience to know how to do it right!
3. **A work, until it's right guarantee.** You're going to walk away with exactly what you envisioned (and more) so your music lives on for years to come!
4. **Superior service with prompt and detailed communication (a must-have to getting the result you're after).** If you have a question, comment, or idea, you'll get a prompt reply with all of your questions fully answered.
5. **Mastering done with state-of-the-art techniques and equipment (digital and analog).** So, whatever your music needs, you can rest assured XARC has the latest tools and techniques available to make it happen.

**Plus, much more. Simply put, getting a "Hit" sound with mastering has never been easier or more accessible.**

So, go ahead and experience the world of XARC. **Dozens of before and after demos and countless client testimonials** are available for your review -- so you can see and hear for yourself why Lorenz Vauck of XARC is one of the stars in the mastering business!"

**[Click Here To Learn More Now!](#)**

**(Keep in mind, thousands of readers are going to be seeing this page-- so you need to act quickly to get your mastering scheduled!)**

## **Introduction**

Dear Friend,

Congratulations on downloading this special report. You've just made a wise investment in your future.

Because you now have the information you need to get the best possible final product with your music using mastering. As a result, you're going to give your tracks the edge to stand-out in the market place.

And by doing this consistently, then you increase your chances of having top-selling hits more often.

You see, far too often mastering is misunderstood and not given the respect it deserves (Even though it sometimes can be the most important part of music production).

This causes independent musicians, labels, or producers to often have bad experiences or results that are less-than-impressive with their mastering.

But, when you know these secrets to getting a "Hit" sound and fully understand mastering, then you can't help, but have positive experiences.

You're going to know exactly what to look for in a winning engineer, where and how to go about getting it to guarantee a "Hit" sound!

Of course, you may be wondering, why you should listen to me?

The reason this information is so valuable is that it comes from wisdom learned from some of the best mastering engineers in the business.

I've had the privilege to learn and understand the mastering process by listening, talking, and studying the wisdom of the top mastering engineers in the world.

I hope you enjoy this report and get a lot out of it. Over the next days and weeks I'll be sharing with you more tips to getting more out of your mastering.

Respectfully,  
Hans Klein

## **What Exactly Is Mastering?**

One of the most important parts of every successful record is the final step of production... mastering!

Simply put, mastering transforms your music from average sound quality (or even worse) into a professional "radio-ready" sound.

It's usually done after mixing and right before your CD's are produced.

When many people think about mastering, they think its main importance is making tracks louder. This is true, but there's also much more to it.

A good mastering engineer adds punch and gives your tracks a unique feel. Additionally, problems in recording can be identified and corrected.

This is why mastering is so important. It's the difference between having a hit sound or being ignored. It gives you the professional edge you need for your music to get noticed.

And, considering how many other artists are out there, you need everything available to make sure you stand-out.

## **The 7 Benefits of Professional Mastering**

The case to go with a professional is clear. The edge they give your tracks is far worth the investment.

Here are the 7 main benefits good mastering engineers offer you:

- 1. A "Fresh" pair of ears** to give you objective advice and catch errors others working on it for months have gotten used to.
- 2. Familiarity with the latest mastering techniques** to get the most out of your music. You don't have to worry about missing-out on the latest innovations to give your tracks the edge!
- 3. Professional equipment and studio.** You can spend thousands of dollars on equipment that gives a far range of flexibility to dramatically improve the music!
- 4. Experience with what to do with all of the mastering tools.** It takes years to master all the equipment and use it to get the best result out of your music.
- 5. Trained ears** to quickly and easily catch major errors. You don't want to have any major flaws when the A & R manager picks up your demo... or when listeners hear your music for the first time.
- 6. A gift to see ahead of time what your tracks can be.** This means they spend valuable studio time working on what needs to be fixed and they don't waste your money working on what does not.

This is also often a problem with the "budget mastering studios" where they only charge \$10 - \$25 a track. At first they might seem cheap, but in the end you pay more because they need a lot more time to do it than a professional who charges more, but gets it done in half of the time. Also, you're likely to end up with a less good sounding master anyway. It's everywhere the same; quality does cost something, just like you can't buy a Ferrari for the price of a VW Golf.

- 7. Knowledge of how to make your music "commercial-ready".** This means your music is going to be ready for playback on a variety of systems... and it's going to make the right impression when others important to your success hear it!

## Online vs. Offline Mastering

In the past few years an explosion has occurred in the mastering world, as online mastering has begun to take over.

This growth has been fueled by a growing number of talented mastering engineers taking their studios online. And artists are discovering the countless benefits online mastering has to offer.

These include:

- **More experienced engineers.** Since online mastering has a global market place, online engineers often have a wide range of experience from many different types of music. This means you can rest assured they are comfortable with what your music needs, no matter what type it is.
- **More flexibility and faster turnaround time.** With online mastering, everything is done on YOUR schedule... because it's all done online. This means you can quickly communicate with your mastering engineer through e-mail and share your music instantly without having to wait for snail mail.
- **There's no rush – quality comes first.** A typical practice with "brick and mortar" mastering studios is that they are forced to go from mix to final master in a day or two. With online mastering, extra time can be put in to make sure the job is done right.

And on top of all these advantages online studios often have the same equipment and studio as traditional mastering studios.

The bottom line is that nowadays there are many talented mastering engineers who prefer the online mastering option (to having an offline studio)... and you can now benefit as a result.

## **The Art and Science of Mastering Audio**

You may have heard that audio mastering is best left up to a mastering engineer. But, how much of a difference does a pro really make?

After all, anybody can pick-up some software and plug-ins and begin mastering on a home computer, right?

At first glance, this can seem like the case. Because after spending weeks, months, or years putting together an album, it often does not seem like much more can be done (other than maybe a few small adjustments).

However, when you take a deeper look, you discover there's more to mastering than it first appears.

Because, just like any profession, mastering takes a lot of training to get good at it.

For instance, you can't just waltz into a restaurant and become the top chef without any training. Nor, can you walk into a hospital and perform surgery without going to school.

Mastering is no different. If you want to get top-quality work to give your music the "Hit sound", then you need to invest in somebody who specializes in the craft of mastering.

Additionally, there are varying degrees of expertise. There are the rookies and then there are seasoned veterans (just like there are cheap and gourmet cooks). Each one produces a world of difference in results.

What you want is somebody with a track-record for helping to create hits.

For instance, which lawyer would you want defending you? Somebody who is brand new, but seems to know the law backwards and forwards... or somebody who has a track-record of winning juries over time-after-time?

Of course, you want to lawyer who has proven himself.

But, experience is just a tiny part of why going with a pro mastering engineer is so important.

A key advantage a professional offers you is a fresh look at your music.

You may know exactly what you want your music to sound like. However, it takes a lot of people to help you get there, including a producer, recording engineer, mixing engineer, and a mastering engineer.

Each has spent years of difficult trial-and-error studying a specific part of music production. Your job is to create the final vision of how you want your music to sound. Then, let a specialist who knows all the details of how to do it best help you get there.

As a result of investing in the best expertise you can afford, you're going to get a much better sound with less stress than you could ever get on your own.

It's just like going with an expert chef to cook your meal, a well-trained surgeon to operate on you, or a proven lawyer to defend you.

If you want the best possible result, investment price should not be your key consideration.

## What Makes A Good Mastering Engineer?

It's just plain criminal... Online mastering studios that take your hard-earned money and then give you mastered tracks worse or no better than the original mix!

You see, good mastering is balancing act. Because as soon as you adjust one part of the audio track (such as boost loudness), then several other factors change as well.

When looking for a mastering engineer, there are 5 important qualities you should look for:

**1. Experience.** You want somebody who knows what to listen for and what to do when a mistake is noticed. Each type of music has its unique quirks that takes hundreds of working hours discover them all.

Additionally, the engineer should have experience with your medium (such as CDs, Vinyl, or DVDs).

**2. The right equipment.** Mastering studios spend countless thousands of dollars on getting the best equipment for a reason. Each piece allows the engineer more flexibility in getting the right sound.

This alone is an important reason for going with a pro.

**3. Responsive.** A good mastering engineer works one-on-one with the client throughout the entire mastering process to achieve the best result.

This is important to maintain the artists vision of what they want their tracks to sound like. The last thing you want is to work with someone who demands on changing the music to how they think it should be, instead of what you really want.

Moreover, a good mastering engineer should also give feedback on what needs to be done to get the right sound.

**4. Good ears.** Since every track is different, a good mastering engineer needs to know what to listen for. You should think of a mastering engineer as a musical artist.

**5. Dedication.** Finally, your mastering engineer should be dedicated to doing the best job possible. You want somebody who is going to stick with your project, until it's the best it can be. Not someone who calls it quits soon after they start.

After all, every little bit counts to give you the edge in a very competitive market place.

## **5 Audio Mastering Tips: How To Get The Most Out Of Your Music With Mastering**

Too often musicians think of mastering as something you should do as a last minute step and fail to put their full attention on getting the best possible result.

They don't realize mastering can offer far more than just simple adjustments... and that it's essential to standing-out in the marketplace.

**For this reason, here are 5 audio mastering tips to make sure you get the most out of your mastering:**

### **1. Go for overall quality, not just an improved single effect (such as loudness).**

A common mistake with mastering is that you become so focused on adjusting just one aspect of a track that you sacrifice the overall quality.

This is because just about every adjustment you make is tied to multiple aspects of the song. And if you don't know what you're doing, your adjustments can have many negative unintended effects.

The most common area where this takes place is on loudness. Increasing the loudness is an important part of the mastering process. However, it's easy for artists to go too loud, while ignoring what happens to the quality of the music.

You want an album to stand the test of time and have something your fans want to listen to many years into the future.

Sacrificing one part for too much of another is just not worth it in the long run.

### **2. Talk with your mastering engineer about what can be done.**

Good and detailed communication is essential to getting the best possible sound from your mastering session. Be clear on exactly the sound you're going for and seek-out an experienced mastering engineer's opinion on what can be done.

### **3. Keep the mastering in mind through the recording and mixing processes.**

If you have a poor quality mix or recording, then there's only so much the mastering engineer can do.

Ideally, you should communicate with your mastering engineer during the recording and mixing processes. This ensures you get a quality mix the mastering engineer can take full advantage of.

Although a good mastering engineer can significantly improve a poor quality recording, he or she is never going to get rid of all the problems.

Poor recordings are always going to be about compromises to bring out the best possible sound.

#### **4. Adjust your mastering techniques to each genre and type of music.**

You should keep in mind that every genre of music has its own unique adjustments that can be made.

Mastering is not something where the same techniques are used on every single track. It varies.

Talk to your mastering engineer about what's commonly done to your genre of music to get new ideas of what can be done for you.

#### **5. If you're attempting to do it yourself (which we don't recommend), avoid cheap plug-ins.**

There are some plug-ins that are designed very well, but most are cheap and won't produce a quality result.

If a professional engineer is not an option, then keep it simple and always save the original version before you make any changes. Since it's often impossible to undo any effects you've already applied, this will allow you to get professional mastering done later.

As you can see from these tips, communication is a very important part of mastering. If your mastering engineer does not give proper feedback or listen to your ideas, then you're not going to get the best possible sound.

## **Mastering: Is It Worth The Cost?**

When it comes to mastering, price varies greatly. Some online studios charge as little as \$10 a track, while famous mastering engineers charge upwards of hundreds of dollars.

Why such a variation in price?

Well, mastering work is a lot like law or dental work... in that expertise varies greatly between engineers. It takes years of in-the-trenches work to learn.... and even then it's still an on-going process to master.

If you're going to get the best possible job, then you have to pay for it. The most experienced engineers (who often produce the best results) don't work cheap.

Of course, most of us can't afford to pay thousands of dollars to get our CD's mastered.

In this case, you must go with a cheaper option.

But, buyers beware. When it comes to mastering, you get what you pay for.

Often with these new online mastering studios that charge between \$10 – \$25 a song, the engineers give you tracks back no better (or even worse) than they were before!

Of course, they usually don't do it on purpose. But, they just don't spend the time on it needed... or have the expertise to give you quality work.

Hence, they also usually deliver you the master a lot faster than the experienced and "expensive" engineers since they work on quantity, not quality.

So, what should you do?

**Here are 4 surefire tips to make sure you don't get ripped off:**

**1. First, listen to demos.** If the engineer does not have a wide range of sample work, be careful. Additionally, be sure to listen for substantial differences between the original and mastered tracks.

**2. Make sure the studio has a policy that allows for revisions and your input during the mastering.** This way you will end up with a master that YOU like at the very end and don't have to buy something you do not.

Remember, personal attention to your wishes is often the most important characteristic of a good mastering engineer.

Because your input combined with their experience is what makes for a great final result.

**3. Make sure the engineer also has experience working with your genre of music.** Each type has its own unique quirks.

**4. Finally, go with the best you can afford.** You don't want to skimp on your mastering.

Because at the end of the day... the mastering is often the difference between having massive hits or only doing moderately well.

## **Mastering Engineers: The Benefit of A “Fresh” Pair of Ears**

Mastering is the last step before your music is released to the world – and the final chance to get it right.

Afterwards, it’s “alive” for decades to come on CD, vinyl, or DVD every time it’s played. And if you have a hit album, then it could even live on for **thousands** of years long after you’re gone.

You see, one of the biggest advantages of getting your tracks mastered is that you get a “fresh” pair of ears to listen to your hard work.

This is important because too often when we put our sweat and passion into something, we miss flaws that need to be fixed.

We become so close to our music that we don’t notice major problems because we’re so used to hearing them.

**You should think of mastering as the final quality control check by skilled, independent ears.**

A good mastering engineer closely listens to your tracks and gives suggestions on potential problems based on years of experience.

He or she knows what to listen for and where mistakes often pop-up.

This reason alone is why choosing the right mastering engineer is so important. Because after all is said and done, you don’t want to feel like you could have done much better.

To put it even more into perspective, take the hit album “Thriller” by Michael Jackson. Just imagine if they hadn’t “done it right” at the time they recorded it. Michael would most likely be very sad these days always having to hear a poor quality recording of his a-million-times sold Thriller-album.

## **Affordable Music Mastering: 5 Ways To Get The Most Bang For Your Buck**

Everybody wants to have the most famous mastering engineers working on their music. However, almost no one can afford their sky-high prices.

But, what few people realize is that you can improve your chances of getting the same amazing final result a top engineer provides by following 5 simple guidelines.

Let's begin:

**1. Avoid budget studios** – These are “studios” that charge between \$5 – \$35 a track (or per hour).

The reason they are able to provide such a low price is that you don't get a full-time, professional engineer with the proper equipment working on your music. Instead, it's usually someone who does all of the work on his or her personal home computer.

These people usually don't have the experience to improve your work by any significant amount (and they often return tracks worse or no better than what you began with).

Remember, mastering is what gives your music the competitive edge... and you get what you pay for. So, go with a professional studio. It pays off in the end.

**2. Work with your mastering engineer all the way through the production process** (this includes before you record or mix your music).

You want to make sure the mastering engineer has everything at his or her disposal to improve your music. You also don't want to have to go back a redo the mixing or recording if a serious problem occurs.

**3. Make sure you get a good quality recording to begin with.**

The mastering engineer can only do as much as what he or she is given. Also, when your recording has few flaws, then that mastering engineer's job is much easier and the results are a lot better usually (what comes in, goes out).

**4. Know what “feel” you want to achieve before you go to the mastering engineer.** For example, are there any artists you can show the mastering engineer to show what you want to sound like?

The better you describe what you want to the engineer, the more likely you’re going to like the final result. Additionally, you should work closely with the engineer and share feedback to ensure you get the best possible final product.

**5. Pick the right engineer** – You not only need to find somebody you work well with, but you also want somebody who knows what they’re doing when it comes to your music.

You want an engineer who has experience with your genre of music (as each type has its differences).

But, probably the biggest key in picking the right engineer is that you must trust him. If you don’t feel certain the engineer knows what he is doing or that you feel he is not giving your music a 100%, then you’re never going to get an amazing result a top engineer could have produced.

## **The Loudness Wars: Should You Increase Your Track's Loudness?**

Loudness is a controversial topic when it comes to mastering. Artists (or their labels) often demand to be the loudest in the commercial market place. Yet, this often conflicts with the mastering engineers' job is to get the best quality.

And here lies the problem.

Although adjusting the loudness of a single may make a better impression on listeners in the short-run, the pleasure doesn't last long.

Because as you begin to raise the overall loudness through compression and limiting, distortion artifacts, similar to "clipping" start to occur (e.g. the waveform "tops" are being cut off).

For low-quality mediums it may be okay, such as MP3, AM radio, or telephones.

But, for CD's (or high-quality mediums) it's a different story. Too much limiting transforms a good CD into a disaster.

The constant state of audio ramped up to the maximum fatigues the listener's ears.

For this reason, mastering engineers are often frustrated by the practice of bringing loudness to an extreme.

Their job is to help you create work that you can be proud of long into the future – and create a complete product that's commercially viable.

Because, keep in mind, if your listeners get tired of listening to your album quickly, then it's less likely to be a hit... or do nearly as many sales than if fans want to hear your album around the clock.

With this said, a reason when you might want to have the loudest track is when you submit your demo to the A & R manager. If others don't have mastered tracks, then you're going likely make a better impression.

## The Creative Process: What Does Good Mastering Involve?

Not everybody can be a talented mastering engineer.

It takes lots of hard work, effort, and some even say a special gift. Good engineers must be able to picture what the song can be *before* they even get to work.

They need to know what can be done to your audio, the very first few times they hear it.

Otherwise, they’re going to spend valuable studio time working on parts that shouldn’t be touched... instead of focusing on how to make your music the best it can be!

Additionally, they begin skipping errors as their ears get used to the mistakes. And they aren’t able to identify mixes that won’t be benefited by mastering (which wastes your money).

Although it’s very rare (one in a thousand) to have a mix that can’t be improved by mastering, it does happen.

Not many people have this ability to quickly identify what needs to be done to a track. This is why picking the right mastering engineer is so important.

**So, what happens after the mastering engineer develops a picture of what needs to be done?**

Although every track varies, here are some of the most common mastering techniques:

- **Adjust the stereo-image** (ensures you’re taking advantage of the full stereo range),
- **Equalization** (minimizes bad sounding frequencies and increases good ones so your tracks sound good on a broad range of systems – also can be very basic changes like boosting the bass or high-end to give the song more “power” and “sparkle”),

- **Matching the sound and loudness between the tracks on a album** (to make it comfortable to listen to all the way through),
- **Adding “warmth” with analog/tube processing,**
- **Compression** (shaping of the dynamic range / increases loudness),
- **Removing noise** (from tape recordings, vinyls, guitar amps, microphones, and noises that might occur in the recording room),
- **Limiting** (increases loudness),
- **And the overall shaping of the sound to bring out its full potential.**

Plus, there are dozens of more techniques performed, depending on each track’s needs.

All these steps mean that there is a lot involved with good mastering... and the engineer must develop a very detailed picture of what’s possible, independently for each and every song.

Very few can do this right. It takes years of experience. Some might even say you have to be born with the gift (the so called “golden ears”) to see the full picture.

## Tips to Create Good Mixes For Optimal Mastering

Turning trash into gold isn't easy. You've got to spend a lot of time cleaning and fixing it up if you're going to get anybody to buy it. This is compared to how much easier it is to transform gold into more desirable sparkling coins.

This is what mastering can do for you. If your mix is poor quality, then mastering becomes much more difficult. And a polished result may be hard to achieve (though it's sometimes possible).

But, if you have a good quality mix, then the mastering engineer can improve it to produce a far superior product.

### So, how do you get a mix primed for mastering?

Here are a few guidelines:

**1. Send the mixdown of each song with dithering and other effects *turned off*** (with the exception of effects on single tracks within the mix, like on vocals, drums and all other elements).

You should avoid the use of “mastering processors” (i.e. compressors, equalizers, limiters, exciters and the “finalizers”). It's next to impossible to “undo” these during mastering and takes away a lot of “shaping possibilities” from the mastering engineer.

Hence, don't try to do your own “mastering”. Because if you send the edited mix to a mastering house, then you are shrinking their possibilities to help improve your music.

**2. Set the resolution and sampling rate at 24 bits / 44.1 kHz (or higher).** The preferred formats are .WAV or .AIFF. You should avoid “glossy” compressed formats, such as MP3 (these can be used for online distribution, but only after the mastering has taken place).

**3. Don't focus on getting “huge” sound in the mixing studio.** Mastering engineers usually take care of volume and compression... and a “small” sound is often easier to work with during mastering. Also, if possible, do your mixing with an experienced engineer to let him or her steer you in the right direction.

- 4. Keep all microphones as quiet as possible...** and don't forget to turn off unused microphones during recording. Keep all extra noise to a minimum.
- 5. Avoid unwanted distortion during recording** because mastering can't "un-distort" your music.
- 6. Listen to your music before you send it to the mastering engineer.** You want to make sure there are no errors that send you back to the recording studio to fix.
- 7. Make sure you remember to tune your instruments and have them sound their best** with good microphone placement during the recording process. Preferably, you should involve a recording engineer here.
- 8. Communicate with the mastering engineer before doing your mix.** Make sure you're clear on what you should accomplish with the mixing stage and what should be done during mastering.

Afterwards, if your mix quality is not the best, don't worry. Often a good mastering engineer can rescue it or give you tips on what to change in your mix before supplying it for mastering again to get the best results.

## **Thank You For Downloading This Report!**

**The Mastering Studio We Recommend That Meets All of The Qualities Of A Winning Studio Discussed Inside This Report Is XARC Mastering Headed By Chief Mastering Engineer, Lorenz Vauck.**

**[Click Here Now To Learn More!](#)**

**Stay Tuned For More Hot Tips To Guarantee That "Hit" Sound With Your Mastering!**