10 DAYS OF MASTERING TIPS & TRICKS · 2026

DAY 2 OF 10

ADVANCED EQ & MID/SIDE MASTERY

M/S EQ · Dynamic EQ · Tonal Matching · Sibilance Control

10	M/S	2026
EXPERT TIPS	TECHNIQUE	EDITION

LUSIONBEATZ

Professional Music Production Education

WHAT'S INSIDE — DAY 2

Advanced EQ & Mid/Side Mastery · 10 Techniques That Separate Amateurs from Pros

"The difference between a mix and a master is not loudness — it is intelligence."

— LusionBeatz · Day 2 · 2026

WELCOME TO DAY 2 — NEXT LEVEL TERRITORY

Day 1 gave you the foundation. Day 2 is where you separate yourself from every bedroom producer who thinks they know how to master. Today you learn the techniques that professional mastering engineers charge thousands of dollars to apply. Mid/Side EQ, dynamic EQ, tonal matching, surgical resonance removal — tools that, once understood, permanently change the way you hear and process audio forever.

-14	M/S	±1dB	2026
LUFS Streaming Target	Processing Method	Mastering EQ Precision	Gold Standard

THE DAY 2 PHILOSOPHY — READ THIS FIRST

- Every move on a mastering bus affects the ENTIRE frequency spectrum simultaneously
- M/S processing lets you treat the stereo field as two separate audio objects
- Dynamic EQ responds to the music — static EQ does not. Know when to use each
- Tonal matching is a skill. It takes ears, references, and patience — not plugins
- Less is always more. If you cannot hear a difference, you have not made a change
- The best mastering session ends with you questioning whether you did anything at all

FREQUENCY REFERENCE MAP

Know every frequency band before you touch the EQ — this is your map

Before diving into M/S EQ, you need to know the frequency spectrum like the back of your hand. Every mastering EQ decision lives on this map. When you reach for a shelf or a bell curve, you should already know exactly what you are boosting, what instruments live there, and how it will translate on different playback systems.

BAND	RANGE	CHARACTER	TRANSLATION
SUB	**20–60 Hz**	Feel it	*Speakers & subs only*
BASS	**60–200 Hz**	Warmth/Thump	*Most speakers*
LOW MID	**200–500 Hz**	Body/Mud	*All speakers*
MID	**500–2kHz**	Presence	*Dominant range*
HIGH MID	**2–5 kHz**	Definition	*Critical for clarity*
PRESENCE	**5–10 kHz**	Brightness	*Air begins here*
AIR	**10–20 kHz**	Shimmer/Space	*Tweeters only*

TIPS 01 – 05 · THE M/S UNIVERSE

Mid/Side processing is the single most powerful mastering tool you will ever learn

TIP 01

The M/S Technique — Decoded

The most powerful mastering concept you will ever learn

Mid/Side (M/S) processing splits your stereo audio into two completely separate channels: the MID (everything that is identical in both left and right — the mono information) and the SIDE (everything that is different between left and right — the stereo information). These two channels can be processed completely independently.

In standard stereo processing, every EQ or compressor move affects L and R together. In M/S processing, you can boost the air frequency on the SIDE channel only (adds width to reverbs and pads without touching the centre), or cut harsh mids in the MID channel only (tames the vocal without touching the guitars). This level of surgical precision is simply not possible with standard L/R processing.

■ **KEY INSIGHT:** The formula is elegant: MID = (L + R) / 2. SIDE = (L - R) / 2. Your DAW's M/S encoder does this math automatically. Understanding this formula helps you predict exactly how every M/S move will affect your stereo field before you make it.

★ ***REAL-WORLD EXAMPLE:*** *Dark techno track. The kick and bass (MID) feel tight but the pads (SIDE) sound dull. Using M/S EQ: boost Air shelf at 14kHz on the SIDE channel only by +2dB. The pads and room open up dramatically. The kick and bass are untouched. Impossible with standard EQ.*

✔ DO THIS	✘ NEVER DO THIS
• Understand what lives in MID vs SIDE before processing	• Apply M/S EQ without soloing each channel first to understand the content
• Use M/S to solve specific stereo field problems	• Use M/S randomly — always have a clear reason before engaging
• Solo the SIDE channel to hear ONLY the stereo information	• Assume the SIDE channel contains the same material as stereo output

MID CHANNEL

L + R

Kick · Bass · Lead Vocal · Snare Centre-panned elements

VS

SIDE CHANNEL

L - R

Reverbs · Pads · Room Sound · Guitars Stereo width elements

TIP 02

M/S EQ — Processing Each Channel

Separate EQ curves for the centre and the edges of your stereo field

M/S EQ gives you two independent EQ curves: one for the MID channel and one for the SIDE channel. This is the technique that mastering engineers use to achieve that impossibly precise control over tonal balance that you cannot get any other way.

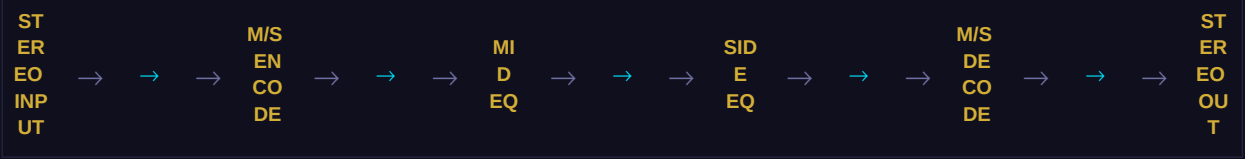
Common M/S EQ moves: LOW SHELF CUT on the SIDE channel (tightens low end, forces bass into mono), HIGH SHELF BOOST on the SIDE channel (adds air and width to reverbs and pads), MID BELL CUT in the MID channel (reduces harshness in the lead vocal area), HIGH SHELF on the MID channel (adds clarity and presence to the centre image).

> ★ ***REAL-WORLD EXAMPLE:*** *Hip-hop beat. The mix feels cloudy — too much buildup in the 250–400 Hz range. Standard EQ cuts it everywhere. But the warmth of the kick also lives at 200Hz. M/S EQ solution: cut -2dB at 300Hz on the MID channel only. The muddiness clears without touching the stereo guitars and pads that also had energy there.*

■ *PARAMETER GUIDE*

PARAMETER	VALUE / SETTING
Classic Move 1	SIDE channel: Low Shelf CUT at 80–120 Hz (-6 to -12dB) — forces sub to mono
Classic Move 2	SIDE channel: High Shelf BOOST at 10–14 kHz (+1 to +2dB) — adds width/air
Classic Move 3	MID channel: Bell CUT at 2–5 kHz (narrow Q, -1 to -2dB) — tames harshness
Classic Move 4	MID channel: Low Shelf BOOST at 60–100 Hz (+0.5 to +1dB) — adds weight to kick
Max SIDE EQ Move	±3dB per band — SIDE channel is extremely sensitive
Always Check	Solo MID then solo SIDE — hear both before and after every move
Plugin Options	FabFilter Pro-Q 3, Brainworx bx_digital, DMG Equilibrium

■ *SIGNAL CHAIN*



■ ***PRO ENGINEER'S SECRET: The fastest way to learn M/S EQ: solo the SIDE channel and simply listen for 5 minutes. You will hear things in your music you have never noticed before — room modes, phase issues, reverb tails, background noise. Now you know exactly what to fix.***

TIP 03

Dynamic EQ on the Master Bus

EQ that listens to your music and only activates when needed

Dynamic EQ is the most elegant mastering tool in existence. Unlike a static EQ which applies the same boost or cut at all times, a dynamic EQ only activates when the signal at that frequency exceeds a threshold you set. It is part EQ, part compressor — but it feels like neither.

The mastering application: a track has harsh 3kHz energy only when the vocals hit certain notes. A static EQ would cut 3kHz at all times, dulling the track permanently. A dynamic EQ cuts -3dB at 3kHz only when that harsh energy appears. The result: transparent, intelligent control that the human ear never identifies as processing.

■ **KEY INSIGHT:** Think of dynamic EQ as a smart shelf that reads the music and only acts when necessary. Your track breathes naturally 90% of the time. The dynamic EQ only appears for the 10% of moments where the problem frequency actually causes trouble.

★ ***REAL-WORLD EXAMPLE:*** *Acoustic guitar track mastered for Spotify. The guitar picks create harsh 5kHz transients that spike intermittently but not constantly. Static EQ at -2dB kills the brightness of the whole track. Dynamic EQ: bell at 5kHz, threshold set so only the loud picks trigger a -3dB cut. Result: smooth guitar, preserved brightness, no harshness.*

■ ***PARAMETER GUIDE***

PARAMETER	VALUE / SETTING
Attack	Fast: 1–10ms for transient harshness / Slow: 30–80ms for tonal issues
Release	100–400ms — should follow the natural decay of the problem
Threshold	Set to only activate on the problem moments, not constantly
Range (Cut)	-1 to -4 dB — subtle is transparent, more than -6dB is obvious
Q / Bandwidth	Narrow (Q 2–4) for specific resonances / Wide (Q 0.5–1) for tonal shaping
Frequency	Target the specific problem frequency, not a neighbouring band
Plugins	FabFilter Pro-Q 3 (dynamic mode), Weiss EQ1, DMG Equilibrium

✔ DO THIS	✘ NEVER DO THIS
• Use dynamic EQ for intermittent problems, not constant ones	• Use dynamic EQ everywhere — static EQ is better for constant tonal issues
• Set a threshold that only catches the problem moments	• Set threshold so low the dynamic EQ is always active — just use static EQ then
• Use a narrow Q for specific resonances, wide Q for tonal work	• Assume dynamic EQ is always better than static — know when to use each

TIP 04

Dynamic EQ vs. Multiband Compression

Two tools with completely different personalities — and most producers confuse them

Dynamic EQ and multiband compression both respond to frequency-specific dynamics, but they work from opposite directions. Dynamic EQ is primarily an EQ that gains dynamic behaviour — it is designed to correct tonal problems transparently. Multiband compression is primarily a compressor that gains frequency specificity — it is designed to control dynamic range per frequency band.

The practical difference: dynamic EQ sounds more natural and transparent. Multiband compression sounds more controlled and dense. Use dynamic EQ to fix problems you do not want the listener to hear being fixed. Use multiband compression when you need to actively control frequency-specific dynamics — like taming a boomy kick that sidechain-pumps the whole low end of a track.

■ **KEY INSIGHT:** A seasoned mastering engineer will rarely use multiband compression on a well-mixed track. If you find yourself reaching for multiband compression constantly, it usually means the mix has dynamic balance issues that should have been solved before mastering.

★ ***REAL-WORLD EXAMPLE:*** *Club techno: kick drum triggers low-end pumping every time it hits. Multiband compression on the low band (60–200Hz), ratio 3:1, fast attack: tightens and controls the pumping — even gives it a rhythmic, intentional feel. This is a case where compression character is the right tool. Dynamic EQ would have been too transparent to achieve the same result.*

■ ***PARAMETER GUIDE***

PARAMETER	VALUE / SETTING
Use Dynamic EQ when	Problem is tonal / intermittent / you want transparency
Use Multiband Comp when	Problem is dynamic / rhythmic / you want density or control
Crossover Points	Set at natural frequency divides: ~80Hz, ~500Hz, ~5kHz
Ratio (Multiband)	2:1 to 4:1 maximum — this is still a master bus
Attack (Multiband)	Fast (1–5ms) for transient control, slow (50ms+) for warmth
GR (Multiband)	1–4dB maximum per band — anything more is destroying the mix
Plugins	FabFilter Pro-MB, iZotope Ozone Dynamics, Weiss DS1-MK3

✔ DO THIS	✘ NEVER DO THIS
• Choose the tool based on the specific problem type	• Default to multiband compression on every master — it is overused
• Use multiband comp to add rhythmic density to electronic music	• Use multiband compression on acoustic or orchestral material — almost always wrong
• Set crossover points at natural frequency boundaries	• Set crossover points arbitrarily — they must align with the music's frequency content

■ **CRITICAL WARNING: Multiband compression on a well-mixed master is almost always the wrong choice. If you are reaching for it on every track, go back and learn mix-bus processing instead.**

TIP 05

Taming Harshness & Sibilance

The art of making a master smooth without making it dull

Harshness lives between 2kHz and 6kHz. Sibilance lives between 5kHz and 10kHz. Both are created by specific instruments and vocal characteristics, and both are magnified in mastering when you push the limiter harder. The solution is not a static EQ cut — that kills the brightness of the entire master. The solution is precision: dynamic control at the exact frequency, only when the problem occurs.

De-essing on a mastering bus works differently from a vocal chain de-esser. A mix de-esser targets a single voice. A mastering de-esser must tame the cumulative sibilance of every element in the mix simultaneously — which means more conservative settings, wider frequency ranges, and slower response times than you would ever use on a single instrument.

> ★ ***REAL-WORLD EXAMPLE:*** *Pop vocal track. The vocalist has strong sibilance at 7kHz that creates digital harshness every time they sing an 'S' sound. After limiting, it becomes unbearable. Solution: FabFilter Pro-Q 3 in dynamic mode — bell at 7kHz, Q=2, threshold set to catch only the loud 'S' moments, -3dB range. The track now sounds polished without losing vocal clarity.*

■ ***PARAMETER GUIDE***

PARAMETER	VALUE / SETTING
Harshness Range	2–6 kHz — presence and attack zone
Sibilance Range	5–10 kHz — 'S', 'T', 'Sh' sounds
De-ess Method	Dynamic EQ (preferred) or dedicated de-esser
Q for Harshness	Wide Q 0.5–1.5 — it is a broad tonal issue
Q for Sibilance	Medium Q 1.5–3 — more specific frequency target
Max Cut Range	-2 to -4dB — subtle is everything on a master bus
Attack (de-ess)	1–5ms — fast enough to catch sibilant transients
Release (de-ess)	50–200ms — follow the natural sibilance decay
Plugins	FabFilter Pro-Q 3 (dynamic), Weiss Deess, Gullfoss

■ ***PRO ENGINEER'S SECRET: The best way to find a harsh frequency: use a narrow bell boost (+12dB) and slowly sweep from 1kHz to 10kHz while the music plays. The moment your ears recoil — that is the frequency. Then switch to a cut of -2 to -3dB and engage dynamic mode.***

TIPS 06 – 10 · PROFESSIONAL FINISHING MOVES

Tonal matching, surgical EQ, and building your mastering chain from scratch

TIP 06 — Low-End Tightening with M/S EQ

Sub bass in mono. Bass in context. This is how professional masters feel

The low end is the most critical — and most misunderstood — part of mastering EQ. Sub frequencies (20–80Hz) must be mono. Always. Any stereo information below 80Hz causes phase cancellation on mono systems and makes the sub feel loose and unfocused even on stereo systems. This is not a creative choice — it is physics.

Above 80Hz, the bass (80–200Hz) defines the warmth and weight of your master. Too much and the track sounds muddy on small speakers. Too little and it feels thin on club systems. The goal is tight, controlled low end that translates perfectly from a phone speaker all the way to a 30,000-watt club rig.

> ★ ***REAL-WORLD EXAMPLE:*** *Deep house track. Powerful sub on monitors, disappears on phone. Diagnosis: the sub is partly in the SIDE channel. M/S EQ fix: high-pass filter on the SIDE channel at 120Hz — this forces everything below 120Hz to mono. Instantly the sub locks in, gets louder perceived, and translates on every system.*

■ ***PARAMETER GUIDE***

PARAMETER	VALUE / SETTING
Sub Mono Lock	High-pass SIDE channel at 80–120 Hz (removes stereo sub)
Bass Warmth	MID channel: Low shelf +0.5 to +1.5dB at 80–100 Hz
Mud Removal	MID channel: Bell cut -1 to -2dB at 200–350 Hz (tight Q)
Boom Removal	MID channel: Bell cut -1 to -2dB at 60–80 Hz if boomy
Dynamic on Bass	Use dynamic EQ at 80–200Hz if kick pumps the low end
Check Tool	Spectrum analyser + mono A/B — always verify sub locks in
Target on Spectrum	Sub peak should be 6–10dB below the loudest part of the mix

✔ DO THIS	✘ NEVER DO THIS
• High-pass the SIDE channel at 80–120Hz on every master	• Leave stereo energy below 80Hz — it causes phase cancellation in mono
• Check the sub on small speakers as part of your standard process	• Trust monitors alone for low end decisions — always reference multiple systems
• Use dynamic EQ on the low band if the kick causes pumping	• Boost bass to compensate for streaming loudness normalization — it does not work

■ ***PRO ENGINEER'S SECRET: Play your master on a small Bluetooth speaker. If the track still kicks and feels full, your low end is translated correctly. If it disappears — your sub is in stereo and the phase cancellation is destroying it on mono-summed playback.***

TIP 07

Tonal Matching Across an Album

Make every track on your EP or album feel like it belongs to the same world

An album or EP is not a collection of individual songs — it is a single listening experience. When a listener plays your project from track 1 to track 10, the tonal balance, loudness, and energy should feel consistent and intentional. Tonal matching is the mastering process that creates this cohesion.

The technique: master one track first — usually the most representative or the opening track — and use it as your tonal reference for every other track in the project. Use a spectrum analyser to visually compare the EQ curve of each track against your reference. Make broad adjustments to match the overall tonal balance, then fine-tune by ear.

■ **KEY INSIGHT:** The order matters: start with the loudest, most energetic track on the album. Master it first to establish your loudness and tonal reference. Then work outward to quieter, more delicate tracks. This workflow prevents you from over-processing the gentle tracks to match artificially loud reference points.

★ ***REAL-WORLD EXAMPLE:*** *Five-track EP: Track 1 is energetic electronic, Track 3 is a slow ballad. After mastering Track 1, load both into Metric AB. The ballad is warmer and darker. Instead of pushing the ballad to match the electronic track's brightness, accept that tracks have different characters — focus on matching LUFS and overall density, not forcing identical tone.*

■ ***PARAMETER GUIDE***

PARAMETER	VALUE / SETTING
Tonal Reference Track	Most representative track, mastered first
Matching Tool	Spectrum analyser, Metric AB, or Reference 4
LUFS Variance	Keep all tracks within ±1 LUFS of each other
EQ Matching Range	Match broad tonal balance only — not individual instruments
True Peak Consistency	-1 dBTP across the entire project
Gap Between Tracks	Consistent fade-outs: 0.5–2 seconds silence between tracks
A/B Method	Always compare consecutive tracks in the project order

✔ DO THIS

- Use the album's most representative track as your tonal anchor
- Accept tonal differences between intentionally different songs
- Deliver the full sequence as a playlist for final QC listening

✘ NEVER DO THIS

- Master each track in isolation without listening to the full album sequence
- Force every track to have identical EQ curves — that kills the album's dynamics
- Approve individual tracks without listening to the full album in order

TIP 08

Reference Track EQ Matching

Reverse-engineer professional masters with spectrum analysis

Professional mastering engineers use spectrum analysers not just to see their master's frequency content — they use them to compare it against commercially released masters in real time. This technique is called spectral referencing, and it gives you objective, data-driven EQ targets instead of relying entirely on subjective ear decisions.

The workflow: import your reference track and your master into the same DAW session. Use a spectrum analyser (average mode, not peak mode) to capture the overall frequency fingerprint of both. Identify where your master diverges from the reference. Those divergence points are your EQ targets.

> ★ ***REAL-WORLD EXAMPLE:*** *Mastering a cinematic hip-hop beat. Reference: Kendrick Lamar 'Alright'. Spectrum analysis: reference has a distinct bump at 60Hz (sub kick punch), my master has more energy at 80–100Hz (looser bass). Reference has more presence at 3–4kHz. Action: slight bell cut at 90Hz, +0.8dB shelf at 3kHz. Now the spectral balance aligns. The master feels intentional, not accidental.*

■ ***PARAMETER GUIDE***

PARAMETER	VALUE / SETTING
Spectrum Mode	AVERAGE (not peak) — captures overall tonal fingerprint
Integration Time	3–5 seconds smoothing — captures trends, not transients
Frequency View	Log scale — shows octaves proportionally as ears hear them
Reference Type	Mastered WAV, lossless AIFF — not streaming AAC if avoidable
Matching Tolerance	Aim to match within ±2dB across most of the spectrum
Critical Bands	80–200Hz (warmth), 2–5kHz (presence), 10kHz+ (air)
Tools	Span by Voxengo (free), Fabfilter Pro-Q 3 analyser, iZotope Insight

■ ***PRO ENGINEER'S SECRET: Never copy the exact EQ curve of a reference. Copy the SHAPE and direction — the relative balance between lows, mids, and highs. Exact copying ignores the unique character of your mix and produces a clone, not a master.***

TIP 09

Surgical Resonance Removal

Hunt down and destroy problem frequencies without the listener ever knowing

Every mix has resonant frequencies — specific pitches where energy builds up unnaturally due to the mix, the room, or the instruments used. On the master bus, these resonances make the track feel uneven, fatiguing, or harsh in a way that listeners feel but cannot name. Your job is to find and remove them invisibly.

The hunting technique: use a narrow boost (Q 8–15, +12dB) and sweep slowly through the frequency spectrum while the track plays. When you hit a resonance, the pitch will jump out with an unpleasant ring or harshness. That is your target. Once found, narrow the bell and cut to -2 to -4dB. The resonance should disappear while the surrounding frequencies remain completely unaffected.

> ★ ***REAL-WORLD EXAMPLE:*** *Mastering a live recording. The room has a resonance at 220Hz that makes the whole mix sound boxy. Hunt with +12dB narrow bell. The 220Hz note rings out unnaturally. Switch to -3dB cut, Q=6. The boxiness disappears. The track now sounds like it was recorded in a treated studio. One move, invisible result.*

■ ***PARAMETER GUIDE***

PARAMETER	VALUE / SETTING
Hunt Q	Q 8–15 (very narrow) with +12dB to locate the resonance
Cut Q	Q 4–8 (narrower = more surgical, less phase impact)
Cut Amount	-2 to -6 dB depending on severity — minimum effective dose
Frequency Range	Resonances most common: 60–200Hz, 400–800Hz, 2–4kHz
Dynamic Option	Use dynamic EQ if the resonance only appears intermittently
Verify Method	Bypass check — cut should be inaudible, not obviously dull
Maximum Cuts	2–3 surgical cuts per master — more means mix problem

✔ DO THIS	✘ NEVER DO THIS
• Hunt resonances with a narrow wide boost before cutting	• Guess the frequency — always hunt first, cut second
• Verify every cut with a bypass test	• Apply more than 3 surgical cuts — that is a mix problem, not a mastering job
• Consider dynamic EQ for intermittent resonances	• Use very narrow cuts (Q 15+) for broad tonal resonances — match Q to the problem width

■ **CRITICAL WARNING: A bypass test is mandatory after every surgical cut. If the cut is audible as a dullness or hollow spot — it is too deep, too wide, or in the wrong place. The ideal surgical cut is completely transparent on bypass.**

TIP 10

Building Your Mastering EQ Chain

The complete sequence from input to output — built by professionals, used by legends

A mastering EQ chain is not a single plugin. It is a sequence of EQ moves at different stages of the signal chain, each serving a specific purpose. The order matters enormously — the same EQ settings in a different order produce a different result. This is the professional mastering chain sequence used by world-class mastering engineers.

The chain: (1) High-Pass Filter on input to remove sub-sonic rumble below 20Hz. (2) Broadband EQ for tonal shaping. (3) Surgical cuts for resonances. (4) M/S EQ for stereo field and spatial tonal control. (5) Dynamic EQ for frequency-specific dynamic issues. (6) Final corrective EQ after compression and limiting if needed. Each stage is optional — only include what the track needs.

★ ***REAL-WORLD EXAMPLE:*** *Electronic album track. Full chain applied: (1) HP at 18Hz (removes rumble). (2) Broad shelf +1dB at 12kHz (air). (3) Surgical cut -2.5dB at 380Hz (boxiness). (4) M/S: SIDE HP at 90Hz. (5) Dynamic EQ -2dB at 4kHz (occasional harshness). (6) SSL bus comp 2:1, -1.5dB GR. (7) Pro-L2 at -1dBTP, -14 LUFS. Done.*

■ PARAMETER GUIDE

PARAMETER	VALUE / SETTING
Stage 1: Input HP	High-pass at 18–22Hz — removes inaudible sub-sonic rumble
Stage 2: Broad EQ	2–4 moves max, shelving preferred, ±2dB range
Stage 3: Surgical	1–2 narrow bell cuts for specific resonances found by sweeping
Stage 4: M/S EQ	SIDE HP at 80–120Hz + targeted MID and SIDE tonal corrections
Stage 5: Dynamic EQ	Target intermittent problems only — attack 1–30ms
Stage 6: Bus Comp	SSL-style, ratio 1.5–2:1, GR 1–3dB, slow attack
Stage 7: Limiter	True peak -1dBTP, target LUFS per platform
Total EQ Moves	6–10 maximum across the entire chain — less is more

■ SIGNAL CHAIN

■ ***PRO ENGINEER'S SECRET: Before starting any mastering session, listen to the unprocessed mix on three different systems. Write down what you hear. Then build your chain to solve only those specific issues. A mastering engineer who knows the problem before opening a plugin will always outperform one who processes first and listens second.***

DAY 2 MASTER SUMMARY

10 techniques that will permanently change how you master

#	TECHNIQUE	THE ONE THING TO REMEMBER
01	**M/S Decoded**	MID = L+R (mono info). SIDE = L-R (stereo info). Process independently
02	**M/S EQ**	SIDE HP at 120Hz + SIDE air boost + MID presence cut = magic
03	**Dynamic EQ**	Static EQ for constant problems. Dynamic EQ for intermittent ones
04	**Dyn EQ vs Multiband**	Dynamic EQ = transparent fixing. Multiband = active density control
05	**Harshness & Sibilance**	Hunt with +12dB narrow sweep. Cut -2 to -3dB with dynamic mode
06	**Low-End M/S**	High-pass the SIDE channel at 80–120Hz on every single master
07	**Tonal Matching**	Master one reference track first. All others follow its tonal shape
08	**Spectral Referencing**	Average spectrum + reference = objective EQ targets, not guesswork
09	**Resonance Removal**	Hunt. Find. Cut minimally. Bypass check. If audible, you cut too much
10	**Full EQ Chain**	HP → Broad EQ → Surgical → M/S → Dynamic → Compress → Limit

TOMORROW — DAY 3 PREVIEW

Compression Mastery · The Art of Controlling Dynamics Without Killing Them

Day 3 enters the world of compression — the most misunderstood and misused tool in mastering. You will learn parallel compression, serial compression, the difference between VCA and optical-style compressors on a master bus, and the exact moment when compression becomes the enemy of a great master. Day 3 will make your masters feel alive, controlled, and powerful — all at the same time.

DAY 3 TOPICS INCLUDE:

- VCA vs Optical vs FET compression — which character belongs on a master bus
- Parallel (New York) compression on the master bus — the density secret
- Serial compression: two compressors doing half the work each
- Transient shaping: attack and punch control without traditional compression
- Pump, breathe, and glue — designing a compressor to enhance the groove
- When NOT to compress: mastering tracks that should stay untouched

"Every frequency tells a story. Mid/Side EQ lets you edit the centre and the edges of that story independently."

— LusionBeatz · Day 2 · 2026