



COMPREHENSIVE ANALYSIS · CREATIVE & MIX

# Vision Board

## Demo

A satirical, conceptual piece poking at manifestation culture. Notes on the creative, and where the mix needs to catch up to it.

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ARTIST	SERVICE	STAGE	DATE
Cobb Mercer	Comprehensive Analysis · £100	Demo	June 2026

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SUMMARY

Creatively, this is most of the way there. The concept lands, the writing is sharp, and the beat has real character. Almost everything still to do sits in the mix: getting that lead vocal *close and clear*, and closing one arrangement gap that lets the energy dip. Get those right and this goes from a strong demo to something that properly cuts.

You flagged composition and creative development as the focus, so I have led with those, then carried through into how the mix is either serving them or fighting them.

## 01

CREATIVE  
CONCEPT &  
OVERALL

The vision-board concept comes across really well. It captures that glib, slightly exhausted sarcasm you are going for while staying oddly uplifting, which is exactly the tension a good satire needs. If it only sneered it would get tiring fast; the fact that it is also genuinely catchy is what sells it. There is a bit of Open Mike Eagle in the way you can be funny and pointed in the same breath without the track tipping into novelty, and you are tapping something similar here.

## OFF THE BRIEF, BUT WORTH SAYING

You did not ask for release advice, but the quarterly cadence you mentioned is a smart move: it gives each track room to land, and a concept this specific is the kind of thing that travels well in short clips. The angle you are working feels genuinely uncommon right now, so I would lean into it rather than rush the next one.

Lyricaly you are doing a solid job calling out the contradictions: curating a feed of affirmations while quietly ignoring everything actually going on in the world is a pointed observation, and you make it without ever sounding preachy. The concept holds up, and more importantly it translates musically rather than just sitting on top as a theme.

## 02

PRODUCTION &  
SOUND

The production has a rich, engaging sound, and the psychedelic touches do a lot of work: whimsical and slightly unsettling at the same time, which suits the subject perfectly. That bass line is the spine of the whole thing, and it drives the track well. The blend of weird and uplifting is the right call creatively, so as we tidy the mix up I would be careful to protect it rather than smooth it out.

# 03

## ARRANGEMENT

There is one structural thing I would flag: the gap after the verse, just before the chorus comes in. Right now it lets the momentum sag for a beat too long. On a short track that space tends to cost you more than it gives, because it hands the listener a moment to drift right when you want them leaning in. A few ways to handle it, roughly in order of how much they change things:

- 01 **Transition straight into the chorus.** The simplest fix, and on a track this length keeping the intensity up usually wins.
- 02 **Drop a short instrumental breather into the gap.** One deliberate bar, a filtered version of the beat or a single held chord, so the space reads as intentional rather than empty.
- 03 **Pull an element in early.** Bring one part of the chorus under the tail of the verse, so it feels pulled toward you rather than arriving after a pause.

*All your call. I would lean toward the first, but the second keeps more of the breathing room if you want it.*

# 04

## VOCAL TREATMENT & MIX

This is where most of the remaining work is, and it is all very fixable. The main vocal needs to sit much more prominently. Our brains respond powerfully to a single voice that is close and clear, and right now the lead is not getting that intimacy. Getting it upfront should be the priority before anything else.

The backing vocals and double-ups are competing with the lead rather than supporting it; bring them down noticeably and they will widen the picture without stealing focus. The ad-libs have a fun energy, but I would treat them as distant: a touch of affected delay or a smaller, darker reverb pushes them back and, I think, fixes your worry about them feeling cheesy. That cheesiness usually comes from them being too dry and too present, not from the idea itself.

Once the lead is upfront, a gentle de-ess followed by a little air added back keeps it cutting through without turning harsh. And a subtle dip around 1 kHz in the busier beat elements carves a small pocket for it to sit in, so the voice and the instrumental stop fighting for the same space.

# 05

## COMPARATIVE NOTES

vs. your references

The clearest comparison for this is Open Mike Eagle. He works the same seam you are: wry, conceptual writing that stays warm rather than smug, sat over beats that are off-kilter but never played for a laugh. Something like *Brick Body Kids Still Daydream* gets away with being both funny and genuinely affecting, and it does it without the music ever winking at you. That is the company this track belongs in.

The one thing those records have that yours does not yet is vocal presence. On his stuff the voice is always the closest thing in the mix, almost conversational, so the jokes land and the heavier turns land harder. That is the real gap here: your writing already stands next to his, it is the lead sitting back in the mix that holds the comparison at arm's length. Close that distance, mostly by getting the vocal upfront and intimate, and this sits comfortably alongside them.

# 06

## CONCLUSION

To sum up: creatively this is in good shape, and I would not touch the concept or the writing. The work is in the mix, mainly getting that lead vocal intimate and upfront, calming the backing vocals and ad-libs, and closing the pre-chorus gap so the energy stays up. Do those and the recording will match the strength of the idea. When you are ready, I would be glad to get my hands on it and have it sitting where it should.

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