

SAMPLE CUSTOMER REPORT

Professional Song Evaluation

Clear, honest feedback to help strengthen the song and its commercial direction.

SONG	WRITER / ARTIST
One Foot In, One Foot Out	Brad Roth / 3LeftFeet
RECORDING REVIEWED	EVALUATION TYPE
Current 3:14 demo	Full professional evaluation
EVALUATOR	REPORT STATUS
Brad Roth 3LeftFeet	Sample - for demonstration

Overall result

83 / 100	Current stage	Strongest lane
STRONG	NEARLY PITCH-READY	CONTEMPORARY COUNTRY / POP-COUNTRY

Professional verdict

“One Foot In, One Foot Out” has a clear, relatable relationship concept, a title that naturally becomes the hook, and a chorus built for quick listener recognition. The push-pull idea is easy to understand on the first listen, and the 3:14 running time fits the current commercial lane well. The song is close to pitch-ready, but one final lyric-and-melody tightening pass would improve its lift, distinction and emotional payoff.

Scorecard

CATEGORY	SCORE	EVALUATOR NOTE
Title & central hook	9.0	Immediate, memorable and easy to market.
Lyrics & storytelling	8.0	Clear and conversational; a few lines can become more specific.
Chorus impact	8.5	Strong repetition and singability; final payoff can land harder.
Structure & pacing	8.5	Efficient form and strong commercial duration.
Melody & phrasing	8.0	Accessible and hook-led; needs one more unmistakable peak.
Emotional connection	8.0	Relatable tension; added detail would deepen the hurt.
Originality & identity	7.5	Familiar subject, elevated by a strong title construction.
Commercial potential	8.5	Well suited to modern country/pop-country audiences.

What is working best

- The title does real work. It states the relationship problem and gives the chorus a natural repeated phrase.
- The opening lyric gets to the conflict quickly: the other person returns when lonely, while the narrator already knows the pattern.
- The chorus is simple enough to remember after one listen. “If you’re here, be here / If you’re gone, be gone” is especially direct and usable.
- The song avoids an oversized intro and stays inside a radio-friendly 3:14 runtime.
- The concept works for a male or female artist and can travel beyond one narrow demographic.

Section-by-section feedback

Verse 1

The verse opens with the right information and creates tension without wasting time. “You only miss me when you’re lonely” is a strong first line because it immediately defines the unhealthy pattern. The phone-checking image at the end adds present-day behaviour and helps the scene feel observed rather than explained.

Opportunity: Add one unmistakable physical or situational detail somewhere in the verse. The emotional setup is strong, but one image unique to this couple would make the lyric harder for another song to borrow.

Pre-chorus

The short pre-chorus keeps momentum and acts as a clean runway into the hook. Its restraint is useful. The melody should continue rising or tightening here so the chorus feels earned rather than simply next.

Chorus

This is the strongest commercial section. The repeated opposites - in/out, night/round, here/gone - create a pattern listeners can follow immediately. The title repetition is justified and gives the song its identity.

Opportunity: “Guess I finally see it now” is understandable, but less distinctive than the lines around it. A sharper final line that reveals a decision, cost or consequence could give the chorus a stronger emotional landing while preserving the title hook.

Verse 2

The second verse correctly advances the cycle: distance is created, the other person returns, and the narrator is pulled back in. “Still turn another page” communicates repetition, but the page/story image is familiar. Replacing it with a more personal action or consequence would increase originality.

Bridge / final lift

The final section should change the narrator’s position, not merely restate the problem. This is the best place to move from uncertainty to a boundary: the narrator either closes the door or admits why they still cannot. A decisive bridge will make the final chorus feel different even if most lyrics repeat.

Melody and recording presentation

The current demo supports a contemporary, hook-first country lane and keeps the song compact. The evaluation copy runs 3:14 and peaks below digital clipping, which is suitable for review. For the next version, protect the conversational verse phrasing, build a clearer melodic climb through the pre-chorus, and give the title phrase the widest or highest memorable shape in the chorus.

Production note: The arrangement should frame the lyric rather than overplay it. A firm rhythmic pulse, controlled low end and one identifiable instrumental motif are enough; extra layers should arrive only when they increase the chorus lift.

Priority revisions

1. Strengthen the chorus landing

Replace or sharpen “Guess I finally see it now” so the last line delivers a consequence or firm decision.

2. Add one specific image

Give Verse 1 or Verse 2 one detail that belongs only to this relationship.

3. Make the bridge change the story

Move the narrator from describing the pattern to choosing what happens next.

4. Increase the melodic peak

Make the title phrase the clearest melodic destination of the chorus.

5. Keep the runtime

Do not lengthen the arrangement. The current 3:14 duration is a strength.

Commercial assessment

Best fit	Contemporary country / pop-country; solo artist or outside pitch.
Audience	Listeners drawn to direct relationship songs with repeatable hooks.
Pitch readiness	Nearly pitch-ready after one focused lyric and melody revision.
Primary selling point	A title-driven chorus that communicates the full concept immediately.

Recommended next step

Complete one targeted rewrite focused only on the chorus landing, one unique verse detail and a decisive bridge. Then record a clean revised demo without adding length.

Final evaluator note

This song already has the hardest element to manufacture: a title and hook listeners understand instantly. The goal of the revision is not to rewrite the entire song. It is to add just enough specificity and finality to make the familiar relationship subject feel owned by this writer.

Brad Roth

Song Evaluator | 3LeftFeet

Sample report for demonstration purposes. Feedback reflects the submitted version of the song and is intended as professional creative guidance, not a guarantee of placement, release results or commercial success.