

SQ SOUND

THE ENGINEERING EPK

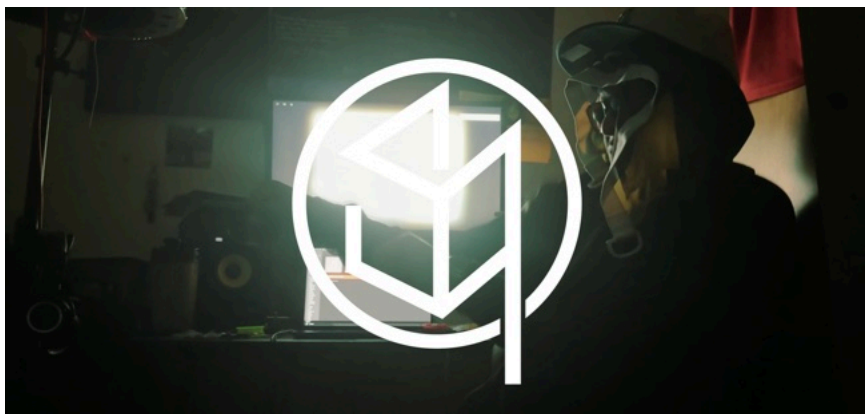
BY SQUINTZ



(SQ)

MIXING & MASTERING ENGINEER | ARTIST | NORTH LONDON

INTRO



Engineered by instinct. Built to cut through.

Sq Sound

Whagwarn! I'm Squintz, also known as SQ; a multidisciplinary creative based in North London.

With 8-9 years immersed in the UK music scene, I thrive at the intersection of sound engineering, lyricism, and independent artistry. My passion lies in crafting clean, emotionally resonant mixes and raw vocal deliveries that connect on a deeper level. Whether behind the mic or the mixing desk, I bring instinct, clarity, and intention to everything I create.

About Me

I'm SQ, a detail-obsessed mixing and mastering engineer with an instinctive ear and a deep respect for dynamics. I don't over process, I enhance what's already there. Whether it's the clarity of a hook or the knock of an 808, I treat every element like it matters, because it does. When I'm not behind the engineering, I'm creating music as an artist, filming and editing content or refining my sound theory.

Self-Taught Engineer with Applied Studio Experience

- I Studied mix theory, dynamic processing, gain staging, and mastering through hands-on experimentation and mentorship.
- Deep understanding of DAWs including Logic Pro, Pro Tools, and FL Studio.
- I am a Continuous learner – always refining workflows and staying current with plugins and engineering tools.

SKILLS

- Vocal Mixing (Clean-up, EQ, Compression, De-essing)

- Mastering for Streaming & Clubs and Radio
- Sound Restoration & FX Processing
- Gain Staging & Headroom Management
- Logic Pro, FL Studio, Pro Tools
- FabFilter, Waves, UAD, Slate Digital
- A pure understanding of artistry and how to manipulate art into masterpiece.

EXP

Independent Mixing & Mastering Engineer | 2020 - Present

- Engineered over 750 tracks across grime, rap, drill, R&B, and alternative UK sounds.
- Worked with emerging and underground artists to elevate vocal quality, tighten low end, and raise the standard of masters.
- Built client trust by delivering transparent communication, fast turnaround, and results that match the artist's vision.
- I have strongly made an impact to the industry

Audio Engineer (Freelance + Studio Sessions) | 2021 - Present

- Provided mix and master services for private clients and small labels.
- Led the full audio post-production for EPs and singles, including vocal editing, FX design, and mastering for streaming.
- Recognised for instinctively understanding genre-specific needs without compromising originality.

The blue text contain hyperlinks, press one to listen

Featuring exclusive snippets of unreleased music. Some demos, mixed and mastered.

LISTEN TO THE SQ SOUND AUDIO SHOWREEL



Projects

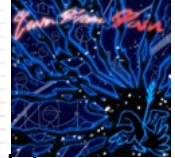
Squintz –

'Nuen Ain't Gang'

'SQ Grime'

'YNOT?'

'Learn From Pain'



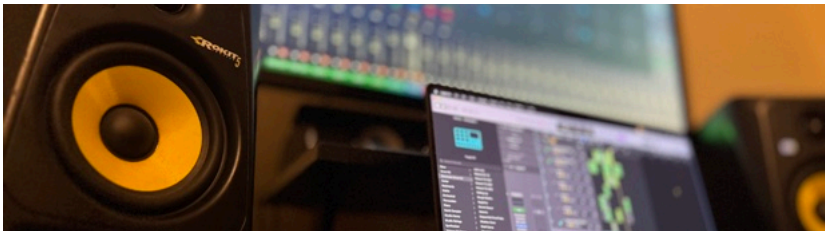
- Full vocal mix
- Focused on presence, aggression to match the clarity, and dry instrumental.
- Subtle stereo widening and clean low-end control.

Various Artist Tapes (2021-2024)

- Mixed and mastered cohesive sounds for collaborative street tapes.
- Balanced diverse vocal tones while maintaining consistency in final output.

"Whoopdididoo Tape" "Now You See Me Ep"

"Ride Out"



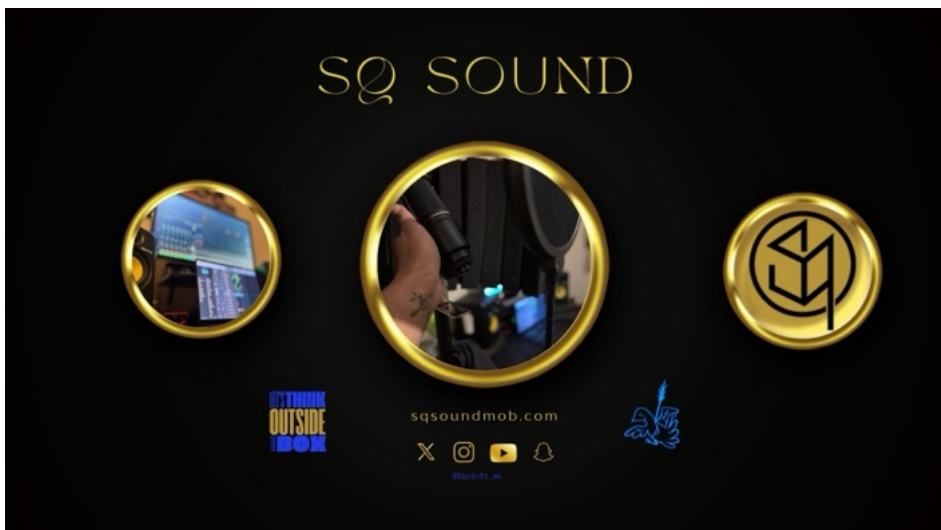
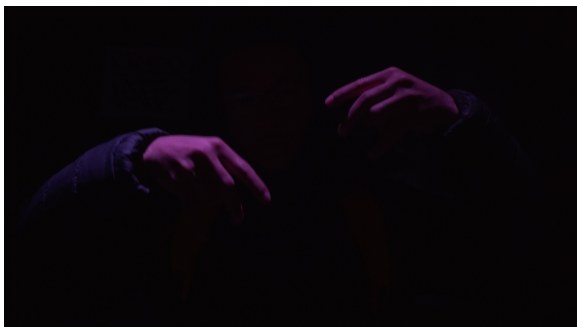
Disclaimer: Many of the artists I work with are still developing their sound and artistic direction. As a result, much of the music we've created together has not yet been officially released. Out of respect for my clients and their creative process, I am limited in what I can publicly showcase.

CONTACT ME

Let's build something serious. Contact me for mixes, consultations, Instrumentals or collaborations.

- **Email:** squintzuk@gmail.com
- **Instagram (Engineering):** [@sqmob](https://www.instagram.com/sqmob)
- **Instagram (Artist):** [@squintz_ak](https://www.instagram.com/squintz_ak)

For audio mixing services I usually have a very fast turn around time in the range of 1-3 days however this can change depending on my workload.



MY ENGINEERING JOURNEY SO FAR

From the age of 15 After two years recording wherever I could around my local area, saving every penny I made from side hustles and my college bursary to book studio time, I reached a breaking point. The music was there, but the sound quality did not match the emotion I was trying to capture. The frustration built up until I realised I needed my own setup. On my 18th birthday, thanks to my Mum, I got my first MacBook. That gift changed everything.

From that point forward, I dedicated myself fully to learning how to mix. My character wouldn't allow me to learn from a YouTube tutorial; I needed real knowledge. Around that time, Lotes, the owner of Bl@ckbox and Potter Payper's full-time engineer, was a friend of mine. He gave me a preset to get started, and that became the foundation. I studied how it worked, broke it apart, rebuilt it, and repeated the process until it felt instinctive. If you read this, thank you Lotes.

During my time as a young MC, I was regularly in the studio 3 to 4 days a week working alongside Lewi White and Willlite, both top-class and world-renowned sound engineers. Being in that environment gave me something tutorials never could: the ability to understand true sonics by ear, not by word of mouth. I absorbed it all in real time, learning the nuances of sound just by being present and listening deeply.

Learning engineering welcomed tireless nights, some ending in tears of frustration, others in tears of joy. I recognised that I could start charging people for studio time. That's when something shifted. I found real purpose in helping others bring their ideas to life. I also began to realise how fast my brain works, how naturally this all came to me.

To build my reputation, I stayed active as a grime MC, mobbing sets with other artists, shelling down radio shows and performances across the city. That energy, that hunger, bled into my engineering. Five years into my journey, I released my first studio album. Now in 2025, I've released six projects of my own, collaborated with legends like JME, Jammer and Manga Saint Hilare, and even started producing – dropping a few instrumentals along the way.

What started as frustration became the fuel. And what was once just survival became legacy.

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SQUINTZ - SQ GRIME

No campaign. No paid promo. No marketing formula. Just passion, precision, and presence. That's how I released my first physical studio album. Fully designed, recorded, mixed, and mastered by me, then pressed to CD and sold worldwide. 200 copies. Hand to hand. Post office trips. Global postage. Real impact. Stylised with a 2 and 4 to reflect something deeper: 24 tracks, dropped on my 24th birthday. A full-circle moment born from chaos, pain, and persistence. The world was noisy, but this was my clear statement. RepressENT handled the CD pressings – thank you to them. They helped make the physical real.



I built it from shards of time and thin moments of peace. I was living in a hostel, surrounded by crackheads and people who were fresh from jail. No kitchen. No quiet. Just my laptop, my drive, and my belief. Every night I nearly gave up. The noise outside mirrored the silence inside. I talk about this on track 16: "locked in a cell", The instrumentals were from producers I'd met along my journey who recognised the work rate and wanted to contribute alongside some others which I respected. I treated each riddem with care, making sure the engineering didn't just preserve the intent, it enhanced it. The world of grime, rap, and performance had trained my instincts. I knew what would make people screw up their face or stop in their tracks. What hits and what hurts.

As part of a 4 year challenge I set myself. I released my projects specifically on these dates. I saw them as birthday presents to myself for all the experiences I had in life. It started as a chase now, I simply think it's a blessing and I'm grateful. The release dates were:

'NAG' 8/8/21, 'SQG' 9/8/22 'YNOT' 8/8/23 and 'LFP' 9/8/24

"Nuen Ain't Gang"

“I TREATED EACH ONE WITH CARE, MAKING SURE THE ENGINEERING DIDN'T JUST PRESERVE THE INTENT, IT ENHANCED IT.”

I understood the crowd. I understood sonics. The time I'd spent in grime raves, pirate radio, and open mic sets taught me the difference between noise and resonance. What makes people pull faces. What makes them reload. That live experience gave me instincts money can't buy.

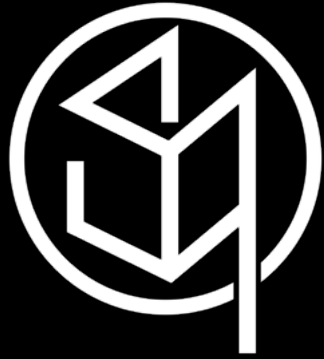
But sound wasn't the only thing I was crafting.

During those years, I was also creating visuals experimenting with video content on every end of the budget spectrum. Some were clean, polished releases shot by other directors. Others were raw, handheld clips built on energy and trust. I had made a habit of linking whichever girl I was seeing and flip the link-ups into something creative. We'd travel around London via Uber boats, rental bikes, walking through different boroughs. I'd use the journey as a lesson, teaching them how to shoot video the way I liked. Framing, movement, capturing emotion in motion. It was genuine. Organic. A new way of blending connection and creation. Which they all seemed to enjoy; sometimes I wonder if they know how appreciative I am.

Eventually, I learned to edit myself. Turns out, video editing wasn't that different from engineering. I was shaping feeling through timing, balance, layers. Just in visual form. That opened up a new path for independence. I could now shoot, direct, and drop full music videos off my own back. No middlemen. Just me and my vision.

All of this built toward something deeper than just content or numbers. It shaped who I am now; someone who brings value to any environment I walk into. I don't need validation. I've got proof. Confidence rooted in hours, years, and execution. Whether it's sound, story, or strategy; I show up ready. Every time.

**NUEN AIN'T GANG
EVERYTHING MOB**



Thank you to all my previous, current, and future clients. Your trust means everything. Whether we've built something already or are yet to connect, I wish you nothing but clarity, growth, and a great future ahead.

8to9 years in and This journey's just getting started.

**Love,
SQ**