

## audio source file specifications

If tracking was done in Pro Tools, you may simply bring in your Sessions for mixing, ensuring that all necessary files are included. If you use another sequencer, projects may be brought in as an OMF (Open Media Framework) file if your program supports it, otherwise, files should be delivered as flattened individual tracks in AIFF, WAV, or Broadcast WAV formats. Other formats are accepted, but the extra time required to convert them may result in additional cost. Standard sample rates of 44.1KHz, 48KHz, 88.2KHz, and 96KHz are accepted at 16-bit or 24-bit resolution, with the caveat that high sample rates may result in decreased track/plugin count when mixing large projects. Exported tracks should all start at the 0:00:00.000 mark of the project and run to the end, so that all files are the same length and maintain sync with each other. Please ensure that only stereo tracks are exported as stereo files and that all mono tracks are exported only as mono files, as this will save disk space and increase potential track counts. Finally, normalization, re-sampling (changing the sample rate, for example, from 48KHz to 44.1KHz) and bit-depth conversion and/or dithering should all be avoided when exporting your files – they should retain the same resolution that they were originally recorded in to preserve their fidelity going into the mixing stage.

## audio for post-production

Completed mixes arriving for pre-release processing and/or editing should comply with the above standards, and should be delivered in as high a resolution as the project source permits. For example, if your project was recorded and mixed at 48KHz/24-bit resolution, then deliver the file(s) at that resolution, rather than 44.1KHz/16-bit CD-standard resolution, if possible.

## processing

Printing processing or effects on to exported tracks is generally not recommended, unless that processing or effect is crucial to the character of that sound. If your project features such an effect, please provide both an unprocessed and processed version of the tracks whenever possible. This applies specifically to reverbs, delays, enhancers/exciters, and compressors, as well as to instrument tracks recorded through a DI input and processed with an amp simulator plug-in. Rough mixes may also be supplied to help convey the general balance and direction you wish to hear in the final mixes.

## physical formats

Source files may be submitted on CD-ROM, Data DVD+/-R/RW, or USB 2.0 or FireWire 400 compatible hard drive or thumb drive. Finished mixes can be returned as AIFF, WAV, or Broadcast WAV format files either on the same drive or the same optical disc format as the source files once completed, and/or on an ISO standard 'Red Book' CD, depending on the project's destination.

## other information

Tempo and meter information (BPM and time signature), and song titles, at a minimum, must be included with your files, as well as any track sheets, tracking notes, or other pertinent information either in printed form or saved electronically as documents within the appropriate project's folder. If you have questions specific to your situation or are experiencing trouble understanding or meeting these file standards, please do not hesitate to contact me directly.