

Farmelo Recording

Preparing Audio for Mixing*

*If you're using Pro Tools, please use the other Mix Preparation sheet at www.farmelo.com.

SONG INFO

Song Name _____

Key of song _____

Song Recorded to a Click Track? yes no

Does the click tempo stay with the same tempo or vary throughout the song?

If yes, tempo? _____

If no, what are the different tempos for the different sections? _____

Please attach a lyric sheet.

AUDIO PREPARATION

Dealing with Digital Distortion

Make sure no tracks are clipping - digital distortion almost always and has no desirable artifacts (unless you're using them artistically, just let us know). The image below shows clipped waveforms.



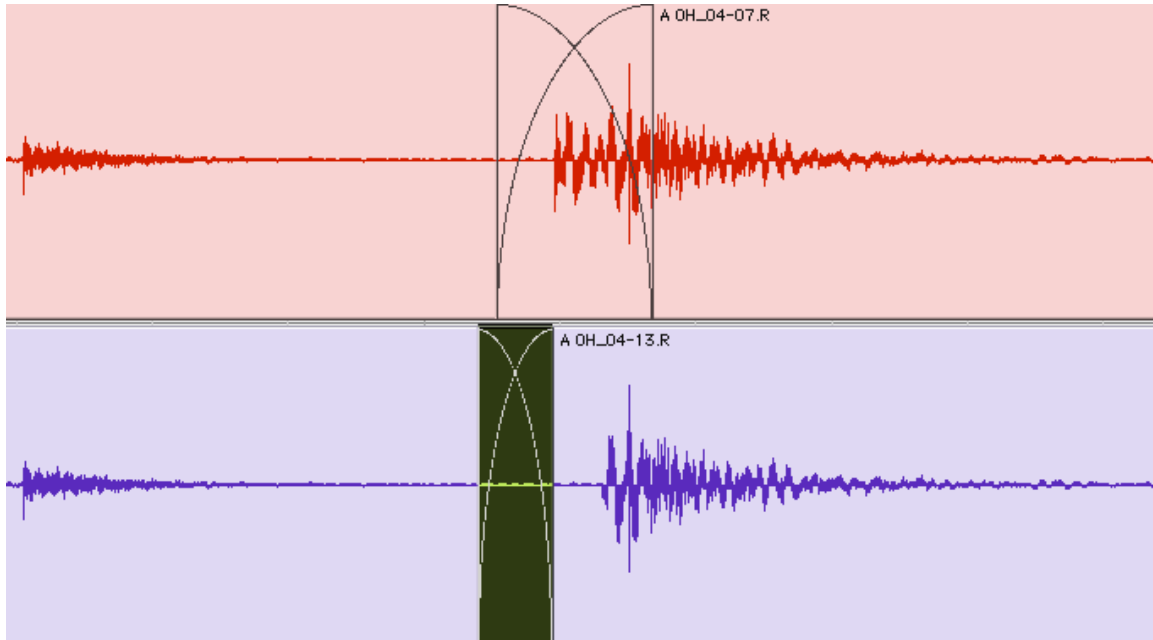
To find clipped tracks, use your ears first, and then your eyes. The sound can range from a longer ripping sound to a minor percussive distortion. To get rid of clipping if it's there, there are a number of solutions. Please refer to your engineer for help in dealing with digital distortion, or to me if you have no other recourse.

Cross Fades

All audio should be edited together seamlessly, with no pops, clicks or other unwanted noises, including lip smacks (common before someone takes a breath before singing a phrase), and other wonders of the human mouth. All edits should be cross faded, the shorter the better, to eliminate any noise generated from switching from one region to the next. (5 or 10 milliseconds are very common cross fade lengths for percussive instruments, but can often be longer on strings, bass, single note guitar solos, etc.) Cross fades

should be done for any editing done while comp-ing a vocal, moving drums for timing, sliding a bass note, etc....

When writing cross fades, watch that you don't catch any unwanted audio inside the cross fade. In the image below, you are looking at two identical mono drum tracks being sewn together with cross fades. The red one is bad because it catches part of a drum hit from the region to the left in the cross fade. The blue one is good because it does not catch any transient in the fade, allowing the next drum hit to sound clearly.



The red one would sound like this: **boom.....k'chick**

The blue one would sound like this: **boom.....chick**

If you're intentionally using blended transients or other noises (a la Fat Boy Slim) as a creative tool, please let me know.

Watch the Tails and Breaks

Wherever there are any breaks or silent passages, such as at the end of a song when a chord rings out, please make sure that any noises are either cleaned up or, if you want them in there for vibe, etc., please make a note of it. A common problem is click tracks bleeding into drum mics from headphones.

Print All Special Effects

If you are using a special effect plug-in to get a sound that must be in the mix, print that effect as a separate audio file and deliver both the dry signal and the effected signal as separate files. Typically, EQ and compression are not needed, unless used to generate a special effect.

Automation

Any fade-ins or fade-outs written as fader automation should be replaced with fades written into the region. Typically it is my preference to receive no automation, but if you have automation that is a creative part of the audio (for example, special stutter effects or panning moves), write those into the audio file.

Consolidate All Regions

Once all audio is cleaned and cross faded properly, consolidate all regions of a single track into a single audio file that will contain no pops, clicks or other unwanted noises. All audio files must start at the same “zero point,” so that if you were to line them all up together, all tracks would play in sync as they are supposed to. Each program has a different way of consolidating audio, so refer to your user manual for your specific program.

Naming Audio Files

All audio files should follow this naming convention:

SongName_Instrument.aif (or) SongName_Instrument.wav

When naming the instrument, use the following key to write the appropriate names into the audio file:

INSTRUMENTS	FILE NAME NAME
kick drum	K
snare top mic	SnUp
snare bottom mic	SnDwn
high-hat	Hat
tom 1 (highest tom)	T1
tom 2	T2
tom 3 (lowest tom)	T3
overhead left	OH.L
overhead right	OH.R
room left	Room.L
room right	Room.R
drum machine	808, Fill etc.
percussion	Tambo, Shaker etc.
bass	BassDI, BassAmp
guitar	Gtr, GtrSolo, GtrChorus etc.
acoustic guitar	Acoustic
acoutstic instruments	Violin, Mandolin etc.
piano	Pno
synths	Swoosh, Strings, Organ etc.
horns	Sax, Trumpet etc.
male vocals	Vox1, Vox2, VerseVox, ChorusVox, ShoutVox, BUVox etc.
female vocals	Vox1, Vox2, VerseVox, ChorusVox, ShoutVox, BUVox etc.

Organize All Audio Files into Folders

Make sure all audio files are organized into folders with the song’s name. For example, all audio files with names starting with “Song1” should be in a folder named “Song1.” Once we’ve decided how you are going to deliver the files (FTP, DVD or hard drive) make sure all files for the album are where they need to be.