

VINYL MASTER LACQUER CUTTING SPECIFICATIONS



<p>FORMAT</p>	<p>We prefer 24bit WAV or AIFF files at the highest native resolution of the session. i.e. if you worked at 24bit 44.1kHz send us that. There is nothing to be gained by upsampling on export.</p>											
<p>VINYL MASTER AUDIO</p>	<p>In our experience, there is no set numerical target for vinyl masters. It is important that you stay away from DBFS (Full scale) peaks and avoid artefacts created by clipping or excessive limiting as a good amount of headroom is always welcome. If your genre of music sounds good with heavy compression, there's no need to remove it. It is important to deal with sibilant distortion and make sure that phase correlation is mostly positive, especially below 300Hz, but our cutting engineer will handle this in most cases.</p> <p>We will always assume that delivered audio are already mastered and ready for cutting, and as such, we will not make any changes to dynamics with compression or limiting. The goal of the cutting process is to transfer the audio to disc in such a way that it is a good reflection of the mastered audio. The only adjustments that will be made prior to and during cutting, are those that are essential to ensure an accurate and great sounding transfer to lacquer, such as phase correction in the low frequencies and managing any excessive high frequencies that could risk playback issues.</p> <p>It is vital that you provide the required information on your cue sheet. We will provide you with a template that you're welcome to use or you may use one provided by your mastering engineer. A cue sheet ensures you let the cutting engineer know about RPM, the catalogue number you'd like engraved into your lacquers, track list (so what tracks are on what sides of the record, A side, B side etc.), gaps and silences between tracks or a continuous cut. If you do not provide this information to us, unfortunately we cannot be held accountable for a recut and replate as these processes would have to be repeated. The costs for any recut required, due to an incorrectly supplied master or cue sheet, will fall on the client.</p>											
<p>VISIBLE TRACK MARKERS & PAUSES</p>	<p>A vinyl record has track markers or "spirals" added during the cutting process, allowing the listener to jump to a desired track. There is no need to have a pause/gap in the audio during a track marker, but unless otherwise specified we will add a 2-3 second gap between tracks. If you supply both sides of the record as single audio files, then we will need a cue/PQ sheet that specifies the track timings, any desired gaps and notes for the cutting engineer.</p>											
<p>PLAYING TIME & PLAYBACK VOLUME</p>	<p>The level of the cut is primarily dictated by the length of the side, with a longer playing time resulting in a quieter cut. Heavy low frequencies and lots of stereo material will also require more groove space and can also impact the cutting level. As a rough guide, maximum suggested side lengths are as follows:</p> <table border="1" data-bbox="416 1391 1530 1628"> <thead> <tr> <th data-bbox="416 1391 903 1451">SIZE & RPM</th> <th data-bbox="903 1391 1530 1451">MINUTES</th> </tr> </thead> <tbody> <tr> <td data-bbox="416 1451 903 1496">7" at 45 RPM</td> <td data-bbox="903 1451 1530 1496">04:30 mins</td> </tr> <tr> <td data-bbox="416 1496 903 1541">7" at 33 1/3 RPM</td> <td data-bbox="903 1496 1530 1541">06:30 mins</td> </tr> <tr> <td data-bbox="416 1541 903 1585">12" at 45 RPM</td> <td data-bbox="903 1541 1530 1585">09:00 mins</td> </tr> <tr> <td data-bbox="416 1585 903 1628">12" at 33 1/3 RPM</td> <td data-bbox="903 1585 1530 1628">24:00 mins</td> </tr> </tbody> </table>		SIZE & RPM	MINUTES	7" at 45 RPM	04:30 mins	7" at 33 1/3 RPM	06:30 mins	12" at 45 RPM	09:00 mins	12" at 33 1/3 RPM	24:00 mins
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