

ADDAC Project & File Submission Guidelines

The easiest way to get a project started is to take a look at the pricing guide so you know what service you're looking to get. Then from that [compile an email](#) with the information plus additionally link to the audio files if uploaded using a file sharing site such as our own <https://addacmastering.wetransfer.com/> or you can use www.dropbox.com/ to send your tracks to us.

Please compile your audio file(s) into a .zip file with associated information as a precaution.

Provide information that would be used on the CD-Text and track metadata EXACTLY as you want it to be displayed within the email.

This information should include:

Artist/band name

Album/EP/single/project/release name

Song order/track listing – grammatically, numbered & spelling correct

Format – CD/digital distribution

Composer

Arranger

Producer

Genre

Year

Album art (if available) – PNG/JPEG high resolution

Reference track(s) – Commercial release(s) you like or have as a reference/inspiration/like the sound of in .WAV or .AIFF.

Mastering preference – dynamic/loud/squashed/competitive, this falls in line with using a reference master where you like the sound of a commercial release.

IRSC codes – The track identifiers encoded into audio files for distribution.

More info can be found at ppluk for UK IRSC or for general info

<http://isrc.ifpi.org/en/>.

*This is optional but I highly recommend you try to obtain IRSC codes as an artist.**

*Note: Some distribution firms generate these codes for you.

General Track Info – Please note any noises, count-ins or talking or other unusual sounds you want kept or removed from your tracks at the start or end of audio. Allow at least 1-2 seconds of silence at the beginning and end of your track(s) and please provide some info on gap time between tracks if submitting a number of tracks for an album/EP/compilation master. Ultimately the goal is to have the flow of the albums audio transition feel smooth. Thus detail on fade-ins, fade-outs and cross-fades you would like included also.

Headroom – Please make sure you leave enough headroom in the final mix to master your track effectively. -6dBFS is pretty much ideal with occasional peaks hitting -3dBFS... but as long as long as there is no clipping and your peaks don't go above 0dBFS, this is fine.

Mix Bus limiting – Please make sure you have removed your limiter on the MASTER/MIX BUS. This crushes dynamics and damage done can't be fixed in the print of a track if a limiter is placed on the Main Output of your mix.

Unwanted noise – Pops, clicks and hiss can appear louder during final mastering of audio projects. Please be aware of this before submitting mix sessions and check multiple times your mixes before submitting for master.

Audio file format – Your tracks should be sent at the same bit depth and sample rate native to your session and the audio mix down file, AKA bounce, and should be in an uncompressed format:

Stereo (interleaved):

.WAV

.AIFF

Bit depth:

16-bit

24-bit (preferred)

32-bit float (preferred [ideal])

Common sample rates:

44.1 kHz

48 kHz

88.2 kHz

96 kHz

Remember do not attempt to up-sample an .mp3 to .WAV as these will not be accepted. Only save the original mix file as its original bit depth and sample rate to avoid truncation. Please double check sessions as it can sometimes appear that you're working in 24-bit, where as you are in fact running a 32-bit float project session in most modern DAWs. If you must send out a mix in 24-bit in this case remember to dither your project on mix down.

Stem master submission:

Stem mastering is where you bounce instrument parts of your mix into separate stems, also known as separation mastering. If there's certain elements of a mix that you're unsure of or would like the mastering engineering to be able to have more control over the sounds of those parts if there's some real standout problems, a stem master might be the best way forward, rather than an entire remix. An example is laid out below.

DRMS_STEM
BASS_STEM
GTRS_STEM
LDGTS_STEM
LDVOX_STEM
BKVOX_STEM
KEYS_STEM

Stereo interleaved is the more traditional way to send a finished mix to a mastering engineer. You'll send a final stereo interleaved bounce of your track as guided above in audio formats and the mastering engineer would create a final master from that.

Out of the two, stem mastering usually can be a bit more expensive, simply due to requiring more work for the mastering engineer and thus being more time consuming.

Sending your files for master – You can use <https://addacmastering.wetransfer.com> or www.dropbox.com/

Our Dropbox account ID is listed under chris.mt.english@gmail.com if you need to link with that.

Please try to send a single .zip project file to us containing all information and the audio/project files name in a simple and easy to understand manner.

Please do not send audio CD submissions or mp3 files for mastering. The audio quality loss is great already for mastering when working with mp3 and to convert to mp3 from mp3 again would be terrible for sound quality due to an increase in noise dither using the lossy compression format. The quality of the audio CD burn is an unknown for many reasons and holds a few risk factors when burning including a high chance of C1/C2/CU induced errors depending on the burn quality. In these cases please attempt to get the original raw digital files from the mix engineer in .WAV or .AIFF in their respective session bit and sample file formats. Once an mp3 or audio CD has been burned, the original source files cannot be burned back off disk.

Post Master – Depending on your choices using the pricing guide you can receive a number of different formats including digital audio files encoded with metadata:

.WAV
(CD spec)
16 Bit Depth
44.1 kHz Sample Rate

.WAV
MFiT spec ready*
24 bit depth
Original sample rate
-1dB headroom

.MP3
320 kbps
CBR

.FLAC
24/32-bit float
Original Sample Rate

**Note: I currently do not have the Mastered-For-iTunes badge officially, but will provide the additional .wav audio file(s) that conform to the specifications set out by Apple all the same.*

There is also the option for the creation of a DDP (Disc Description Protocol) file if you have an album that requires glass duplication at a CD printing factory, or a Red Book CD-R, however this costs extra and the chance of errors during the burn process is higher.

Please send payments via Paypal at:
<https://www.paypal.me/chrisenglish2>

Any questions please don't hesitate to get in contact at:
chris.mt.english@gmail.com
<https://www.addacmastering.com/>
<https://twitter.com/ChrisMTEnglish>
<https://www.facebook.com/addacmastering/>
https://soundcloud.com/addac_mastering