

# Preparing Your Mix For Mastering

RESONANCE



MASTERING

Douglas Reynolds

Resonance Mastering

<https://www.resoiso.com>

Apple Digital Masters Certified Provider

US ISRC Agency Appointed ISRC Manager

AES Member

## On-Sample Clipping

Ensure that there is no RMS peak clipping present in your rendered files. This means that your RMS should never peak above 0dB, give some space here, around  $-0.1$ dB is a nice place to be to ensure no on-sample clipping.

## Inter-Sample Clipping

Ensure that there is no True Peak clipping present in your rendered files. This means that your True Peak should never exceed 0dB, give some space here, around  $-0.3$ dB is generally enough to avoid inter-sample clipping that can occur upon file compression or Digital to Analog (DA) conversion.

## Loudness Processing

It is very important to remove any limiting from your mix bus prior to rendering your mix pre-master. If your file is delivered with limiting applied, it severely reduces my ability to manage dynamics in your track.

It is fine to have other processing on the mix bus, e.g. light bus compression and/or equalization. Also, try to leave some headroom, around  $-4$  dB on the mix bus is great.

## Stereo Imaging

Remove any stereo imaging plugins from your mix bus prior to rendering your mix pre-master. Stereo imaging plugins are easy to over-use and can cause artifacts that can't be repaired in the master. I spend a great deal of time on every track master working with the imaging, please leave this part to me.

## Rendering

Render your pre-master tracks at 32bit when possible, 24bit Minimum. Always render at the same sample rate as the original recording. It is most desirable to maintain the same sample rate all the way through the recording a production process. If you desire to publish high resolution audio then start with high sample rates and bit rates at the recording stage. Always render pre-master deliverables in uncompressed, lossless, wav format. Don't use .mp3 or .aac or any other lossy compressed format, this degrades the quality of your recorded audio.

## Considerations

Do you need additional masters for broadcast or instrumental versions? It is much better to know this up-front. Knowing this can save production time and costs because it allows me to prepare for these needs from the start of the mastering sessions.

If you wish to communicate a “vibe” or particular loudness target you are going for, provide some reference tracks and an accompanying description of what it is about these tracks that you would like to incorporate into your own production

## What It Is Like To Work With Resonance Mastering

Keep an open mind, the goal is to have fun while working together to reach a common goal that serves your music to reach its fullest potential along with the vision you have for your music.

Working with Resonance Mastering includes a process of mix review in order to provide feedback and any needed corrections to the pre-master mix. Once a solid pre-master is ready, audio preparation begins with ensuring no phase problems exist and addressing any artifacts/noise that should be cleaned up. Then, work begins on the audio processing. Sometimes things come up and reveal themselves during this part and requests for revision be made to an individual track may occur. After processing is completed, a demo master is created for your review and feedback. This step helps ensure we are in sync with your vision. Your feedback will be addressed and a revision demo provided. There is no extra charge for revision demos. Once approved, final masters, which includes metadata embedding, will be created. Resonance Mastering is an appointed ISRC manager by the US ISRC Agency, I will provision your track an ISRC code for you to use everywhere you distribute the song.