

# Analogue Production Technical Specification

## Acceptable audio formats:

Format: WAV / AIFF

Bit depth: 16 / 24 / 32bit

Sample rate: 44,1 / 48 / 88,2 / 96 / 176,4 / 192 kHz

(there is no need to send us maximum possible resolution, 16bit 44,1kHz are fine also)

We prefer audio data in one file for each side with included gaps between songs. If each track is a separated file, there's a need for proper description like: 'A1 Intro' or 'B5 Outro'. Regardless of the choice - the tracklist must contain: sides, order of songs on them, their duration and start time.

## Suggested and maximum side durations:

12" / 33 1/3 RPM:	12" / 45 RPM:
SUGGESTED - 18 minutes per side	SUGGESTED - 12 minutes per side
MAXIMUM - 25 minutes per side	MAXIMUM - 15 minutes per side

Audio master should be VINYL READY (not CD, Tidal, Soundcloud, etc.)

We are not providing audio mastering services. Unprepared audio will cause artifacts and it's necessary to lower the recording output level to avoid them. We only use standard elliptical filter 200-360Hz, HPF 30-40Hz, LPF 16kHz (both 12dB per octave slope) and acceleration limiter (kind of de-esser for protecting cutterhead from damage).

1. Signal and oversampling peaks must be below -0.1 to -0.5 dBFS.
2. Full monofonization below 200-300Hz is highly suggested, everything at lows must be in phase.
3. Please also use highpassfilter at 40Hz and lowpass filter at 16kHz.
4. Stereo base should be 6-9dB lower than mid informations (mid-side coding)

Why isn't my record loud enough? Generally there are 3 main reasons:

- over compressed material: that is a real struggle for cutterhead to clear transfer masters when they don't contain dynamics. In some situations transferring them with '1 to 1' volume can cause noticeable distortion. Please bypass your hardworking compressors/limiters and let the cutting lathe to compress it for his own. More dynamics included in masters = it's easier to transfer it clear and louder.
- sibilances: high frequencies are the easiest to overdrive. De-esser should reduce much harder than in digital medium. The biggest risk are at vocals, trumpets, synths based on saw sine and overheads. Please also be aware of that when it's closer to the label – loss of high frequencies and risk of sibilance distortion also increases. We strongly suggest to put the most aggressive songs on beginning of side and lower the impact of music towards label.
- side length: If there are no problems mentioned above, you can fit almost everything up to 17-18 min (depends on genre/dynamics). Fitting more material is directly related with volume loss and lower signal-to-noisefloor ratio.

## Available production processes:

**1-process:** production stamper from lacquer. In case of stamper damage new lacquer cut is requested.

**2-process:** production stamper from lacquer, and mother from stamper. In case of stamper damage new stamper can be made from the mother. (\* mother can be played for QC in case of clicks or other sound defects. Mother is being stored 30 days after dispatching order. If requested mother will be send back to client, otherwise recycled).

**3-process:** 2-process + additional stamper (son).

**0-process:** stamper (son) made from the mother.

**Coining available for Phoenix Alpha machine.**

## Notes:

All files are automatically deleted on FTP after 30 days. All mother plates are being recycled after 30 days from order dispatch\*.

## Digital Production Technical Specification

### **Acceptable disc image formats:**

We accept all disc image formats with exceptions of MAC formats

Preferable with MD5 checksum.

### **Possible inner hole diameter:**

22 – standard for DVD stampers,

34 – standard for CD stampers,

25\*