2024 FILE FORMATS AND PRE-MASTER SPECIFICATION REQUIREMENTS

Stems and multitrack files for mixing should be rendered and consolidated from the start to the finish of the track so they line up when importing into our DAW. Only single files per track will be accepted. Multiple files per track requiring our engineers to piece the track together may result in further charges. Any specific effects, (reverbs, delays, ect) should be rendered to separate tracks and not included in the render of the track. Any examples of the ideal sound you are going for are encouraged, but we ask you to limit it to 3 songs so our engineers can analyze it efficiently. As Pro Tools is our primary DAW, Pro Tools files are also encouraged for both mixes and masters. Please make sure that all files are included, such as audio files, melodyne, rendered files and Pro Tools file. Session file backups are not required unless client specified. Large files can be zipped and provided via the following:

- We Transfer. Free large file sharing platform. www.wetransfer.com
- Google Drive via link or share file with us at unitedproductionalliance@gmail.com
- Dropbox. Will probably have to split files up into groups.

Please send files to **info@unitedproductionalliance.com**

All audio files must be submitted in the following format:

- WAV or AIF. no mp3's will be accepted, as well as any other compressed format. FLAC however will be accepted.
- At least 44.1 sample rate. We prefer tracks exported at the original recorded sample rate.
- Bit rate, sample rate, bpm, key and any special metering or key changes must be included with files.
- A minimum of 16 bit rate however we may ask if re-exporting at 24 bit is an option. 32 bit is preferred if exporting is possible with your DAW.
- All files must be exported at a unity fader level and without any normalizing or editing after track is rendered.
- Recorded files can not be allowed to clip or "red line" during the recording process. This is irreversible in the mixing process. On most interfaces, DAWS, and consoles, unity gain is just before the meter turns from green to yellow. This is the deal gain structure for all tracks during the recording process and gives us the appropriate amount of headroom during the mixing process.
- All tracks must be named in a consistent scheme easily decipherable by the engineer importing into their DAW. Any revisions should be marked as such. Ideally files should be labeled similar to the following:

Artist - Track - V1 with "V" being the version.

Following this same organizational system, we will be providing files labeled as such:

Artist - Song - mix mark 1 - Date (010124)

Additional specifications for stereo mixdowns to master:

- Ideal peak level for us is -6dBFS but no less than -12dBFS or files may be asked to be re-rendered.
- Fade ins, fade outs, delays, and reverb tails must be included with the stereo file. For example, if a song ends with a big snare hit, make sure the entire length of the reverb is included in the rendered stereo pre-master.
- Any processing on your master bus, (compressor, eq, ect) must be bypassed when bouncing.
- Your primary distribution medium preferred to assist us with it's respective mastering process., (spotify, youtube, itunes, cd, vinyl, ect)
- Please provide us with the song order if already decided upon.
- As in the mixing process, any examples of the ideal sound you are going for are encouraged, but we ask you to limit it to 3 songs so our engineers can analyze it efficiently.
- All stereo pre-masters provided must be labeled similar to the following:

> **Artist - Song - mix mark 1 - Date** (010124)

In case we have to discuss revisions to the mix, we use a "mark" system for file organization. For example, if a revised mix is required, the next file would be labeled similar to the following:

> **Artist - Song - mix mark 2 - Date** (010124)

Following this same organizational system, we will be providing files labeled as such:

> **Artist - Song - master mark 1 - Date** (010124)

Reviewing, Revision and Final Process

You will be created a page on our website, which will be password protected. We will post your files for reviewing and include a comment section to discuss revisions and communicate with your producer and engineer. Please register individually to post comments and communicate. We think it's a bit easier and more efficient, but if it is not your comfortable way of communicating we are happy to go with however you would like to move forward. Once all settlements have occurred, your songs will be available for downloading directly from our website.

Please fill out the "contact form" on our website or email us at info@unitedproductionalliance.com for any questions or concerns. We aim for a streamlined and stress-free process to get the job fulfilled to the highest of standards.