mix by JB

Getting Your Tracks In Order

Numbering Tracks:

Please go through your session and number your tracks. Most DAWs will import your files in alphabetical order. As a result, this will ensure that when I import your files, they are in the correct order as you have been working on them.

Naming Tracks:

Next is making sure your tracks are named correctly. By which I mean that they all have what instrument is on each track. This makes mixing much much easier and saves time of soloing tracks, trying to see what is what. Please don't put the name of the song or any other information before the instrument name.

This is a great example of what this looks like:

Note, tracks 1-9 have a 0 in front of them. This is critical for them to import correctly.

Naming Consistency:

Also, keep the naming consistent between each song. This is important, as there are times I may want to pull in settings between each song for instruments that remain consistent within the project. If they are all named the same then this process is easy, as the DAW will be importing session settings to each track that has identical naming and numbering.

Getting Organized

With that in mind, the next step is making a document to include with the song folder that details the numbering system.

please document the track naming for each song (one text document per song is fine) make a note next to each track mentioning weather the track name/ number is consistent across all songs or unique to the song in the folder. This allows me to be sure that if the files that were sent match the list of tracks, that I have in fact received all the needed files and can begin to prep there session for mix.

Within this document, please also include other song details such as tempo, time signature, key and if there are any changes to those throughout the song using the bar/beat number as a reference i.e. a written tempo map.

Editing And Session Consolidation

The next hurdle is editing and consolidation ready to export your tracks.

Who's doing what?

It is a good idea early on in the process of booking a mix engineer to decide who is editing the song (if it is required). This is a service we offer, but is an additional fee and that will need to be discussed once that decision is made.

Along with editing, additional services offered are pitch correction, comping takes, drum enhancement/sample replacement etc.

File Editing/Crossfades:

If there are alternate/ several takes of some parts. It is a good idea to either commit to a take or "comped" version of the part or provide each take as a separate file (with appropriate naming by putting take 1, take 2 etc. on the end of each file) if you are having us do the editing for you.

If you are editing the files, please make sure there is a cross fade on EVERY edit. Also, do all appropriate fade-in and fade-outs. I have had tracks sent that have clicks, pops and generally unpleasant sounding edits which could have all been solved by simply crossfading between. This will save us both time by me not having to contact you to reexport tracks with bad edits.

Include the D.Is!

Next, make sure you are including dry tracks of anything that has had an effect added as well as an effected track if it is essential to a part in the song. This way we have ultimate control to either recreate the effect perhaps in a different or better way as well as giving the option to use your effected version. This applies to vocal effects as well. If you have been used to listening to a vocal with certain effects you have added, please send a completely effected wav of that vocal as well as a completely dry vocal wav.

Also include DI tracks for guitar and bass guitar if they are available. This is for a similar reason as it will allow the ability to re-amp if required and use these files to create additional layers or textures within the mix and create more impact/ fix perhaps a less than ideal guitar/ bass sound.

Consolidate your tracks:

Next is making sure each track within the song is consolidated back to the 0 point of the song. This means that you are creating a single file that starts at the very beginning of the session and runs until the track finishes. Every DAW has a way of doing this.

If you are unsure on how to do this within your DAW then pop it into Google or YouTube as I am certain you will find a useful tutorial to allow you to do this. The reason this is essential is so that when we are importing your tracks they all line up and all the parts of your song appear in the correct place on the timeline.
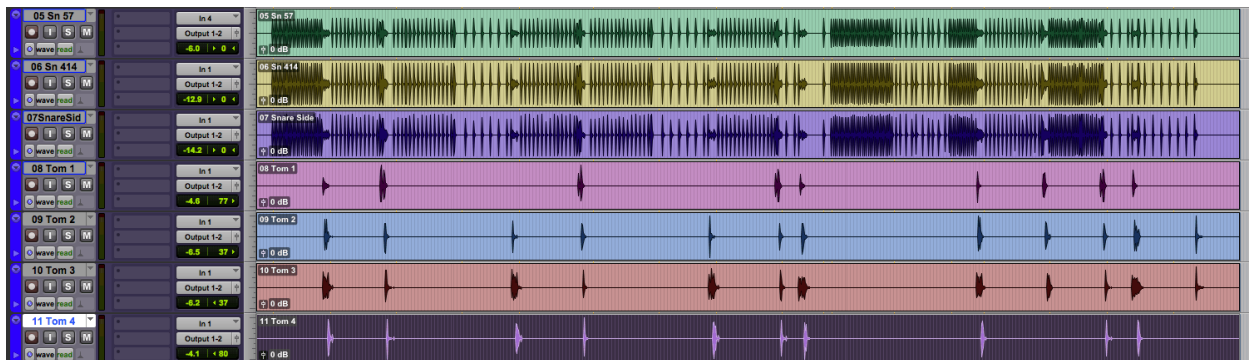
Consolidating tracks is essential. It will save us both a lot of time and most importantly, save you money!

Otherwise it will take a lot of back and forth between us, hours of time and headaches playing sonic jigsaw getting your song back together!

Once your tracks are consolidated, it is time to export. WAV format is the universal standard. Export the files at the same sample rate and bit depth as your session.

Make a note of what that is on your document you have created for the song which I mentioned earlier as this will again save time and guess work.

Mono vs Stereo:

When exporting, make sure mono sources are exported as mono and stereo as stereo. Keyboards, overheads/ rooms, stereo mic'd instruments etc. should be the only tracks you export as stereo. The rest should be mono.

PLEASE DO NOT EXPORT EVERYTHING AS STEREO!

This is by far the biggest pet peeve of mine as a mixer when I import everything and have to spend time getting sources such as Kick, Snare, Bass, Vocals etc. back into mono.

Folder Organization For Delivery

Ok, so now all that is done it's time to get everything organized.

Create a folder that has the title of the project on it and then within that, create a folder for each song and name it with the correct final title of each song (No working titles at this stage).
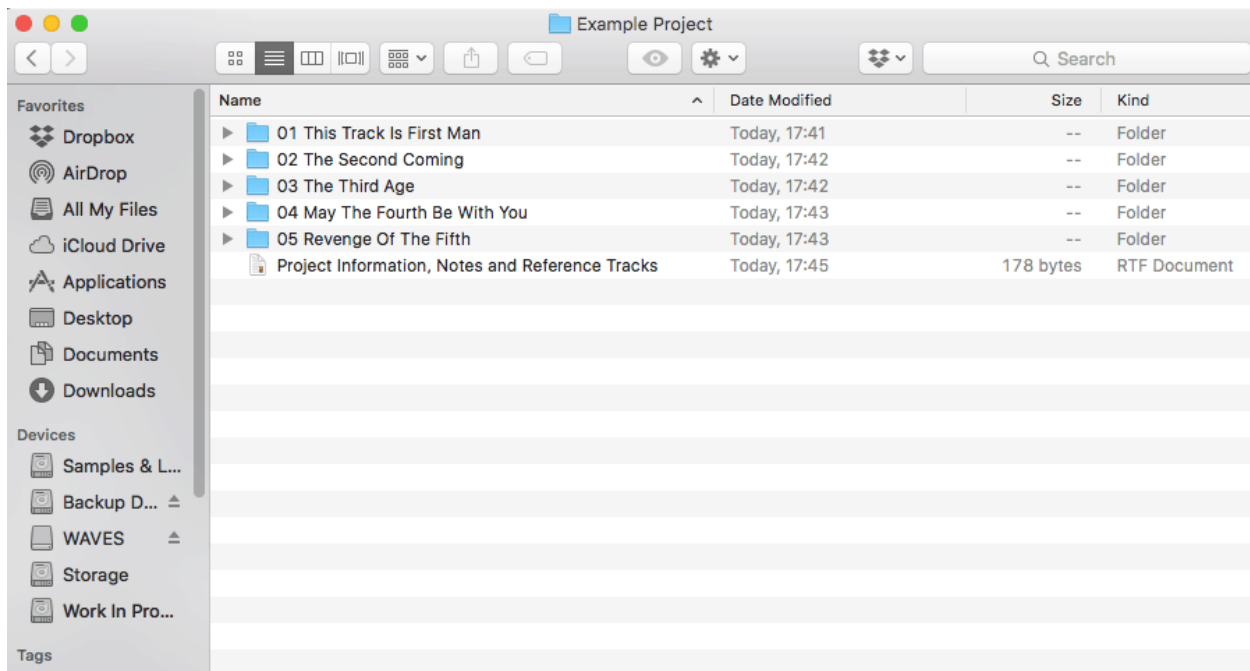
Number those folders so they appear in the track order that the project will be in. This allows me to mix in order and if the songs are being given to a mastering engineer (or if your mix engineer is mastering as well) it can be delivered back to you in the correct order for the project.

Then export your tracks into each songs folder, add your text document of information for each song into each songs folder. Please include a reference track in each folder as well. This should be a song you enjoy the sonic quality and mix of, and should also be as close to your song genre wise as you can get it.

Then perhaps add another document detailing any additional notes for the project as a whole, reference tracks for the engineer to refer to, song tempos and any other relevant information.

Delivery And Mix Revisions

Now it is time to get your files delivered!

Getting your stems to us:

We use both Dropbox and Wetransfer to receive files for mixing. The email to be used with either of these is contact@mixbyjb.com

Mix timeframe/setting realistic turnaround times:

Establish a desired turnaround time for your mixes. How long will it be before we will be giving you the first version of the mixed project for approval? Let us know what you would like to see happen, and we will communicate back and forth until we have determined what works for both parties.

Mix revisions:

A mix revision is a chance to list any changes you would like made to the mix. Once these are received, I will then perform those changes. We allow three (3) mix revisions included, any more then that will be an additional $25 per revision.

The best way to present these revision changes is to get the band or producer and artist to have a meeting and put all changes in to a single e-mail sent to contact@mixbyjb.com so I can refer to that as I perform the revision. It is important that these are though out and thorough. Three free revisions should be plenty to get you to the final product you are wanting without spending any extra money.