



Preparing vinyl productions and DMM cutting – we need:

- original soundfiles: AIFF- or WAV-stereo soundfiles (16-32bit, 44.1/48/88.2/96kHz)
For data transfer you can use the browserbased <https://wetransfer.com/>
- your Catalog-Number for the production, because these numbers have to be engraved into the copper plates for identifying during the manufacturing.
- Track-list with track durations, if A and B sides are in two whole files.

Very special information about vinyl mastering

Please keep in mind that best audio quality on vinyl can be cutted (33 rpm) with program length not exceeding 25 min (classical rec.) or 20 min (pop music). The maximum length per side correlates very much with the amount of deep frequencies and dynamicla structure of the original.

Also care about similar durations for each side as the longest side determines the possible maximum cutting level.

In general an eventual change in sound parameters for cutting purposes is decided and done by the cutting engineer after a cut simulation on the lathe using the original master. Deviation from the master is only necessary with:

- sharp "ess" and/or full level attacks in high frequencies,
- negative phase correlation in low frequencies (up to 350 Hz)
- loud soprano vocals/choir
- loudest parts of program in the inner end of the disc diameter.

Be aware that critical signals often can be cut rather successfully to DMM/Lacquer, but are not always able to be played back from final pressings without distortions as the geometry and quality of pickup-systems and tonearms can be very different.

If there are many low level parts during the performances, you might consider about adopting some dynamic processing for a vinyl cutting master, because regarding signal-to-noise ratio the noise level floor of Vinyl is much higher than in digital domain.

HiRes files with high sampling frequencies don't make sense, because the frequency response of a vinyl disc is very limited in terms of trebles.