



QB / CL	AR / OP	DEP	PIF	PROC	AFS	AFAP	SHP
THIS AREA IS FOR OFFICE USE ONLY							

P.O. Box 68143 — Schaumburg IL 60168 - USA — 1.630.237.4393 — FAX: 1.630.233.8310 — www.massivemastering.com

**PLEASE FILL OUT ALL PAGES OF THIS CHECKLIST**

**ARTIST NAME** \_\_\_\_\_

**ALBUM TITLE** \_\_\_\_\_

**COMPANY / LABEL / CONTACT** \_\_\_\_\_

**SHIP TO (NAME)** \_\_\_\_\_

**ADDRESS** \_\_\_\_\_ **APT / SUITE** \_\_\_\_\_

**CITY** \_\_\_\_\_ **STATE / PROVINCE** \_\_\_\_\_

**ZIP / POSTAL CODE** \_\_\_\_\_ **COUNTRY** \_\_\_\_\_

**PHONE** \_\_\_\_\_ **ALT PHONE** \_\_\_\_\_

**E-MAIL** \_\_\_\_\_

**DO YOU HAVE OR HAVE ACCESS TO A HIGH-SPEED INTERNET CONNECTION?**

[CIRCLE: **YES NO**] If you do, we will likely upload hi-res MP3 files for you to audition before uploading or shipping your final files. You will be notified with FTP/OFMS information when the files are ready.

**PLEASE LIST ENCLOSURES if sending in via physical delivery**

(# and type — DAT tapes, CD's MD's, Cassettes, etc.):

**HOW DID YOU FIND MASSIVE MASTERING?:** We use print, magazine, radio, internet and other advertising venues. We'd like to know what's working and what's not. Did you hear a recording? See an ad? Hanging out on an online audio forum? Let us know!

**IF YOU ARE ENCLOSING PAYMENT:** Please make checks, money orders, etc. out to MASSIVE MASTERING LLC. You can also pay online (through PayPal) with your credit card at www.massivemastering.com. **A DEPOSIT OF 1/2 (50%) OF THE TOTAL IS REQUIRED BEFORE WORK IS STARTED.** The balance is due before delivery. Please call or e-mail master@massivemastering.com when sending in your materials.

**OPTIONAL:** Would you like to give MASSIVE Mastering permission to use sound clips of your recording on our website and/or mastering demo discs? [CIRCLE: **YES NO**]

GENERAL / LIABILITY: MASSIVE Mastering (MM) will not be held responsible for damage to client's DAT tapes, CDs or other materials (media). MM can not be held responsible for loss of client's media during shipment to MM. Please have backups available. If a failure of MM's equipment is deemed responsible for damage to client's media, MM will either replace or supply funds to replace such media. FINISHED DISCS: All audio PMCDs shipped are checked with the state-of-the-art in error checking software. Although no disc will not leave MASSIVE Mastering unless the error rate averages well below acceptable levels, the actual audio on the disc may not have been quality checked from start to finish. On very rare occasions, a click or gap may appear in the audio on the disc that isn't related to a disc-writing error. MASSIVE MASTERING CAN NOT BE HELD LIABLE for these errors. As a matter of course, if an audio error is found on a disc, the disc will be replaced at no charge to the client. Therefore, it is HIGHLY SUGGESTED that you take your replication master disc and listen to it ONE TIME, start-to-finish on a quality CD player, through quality loudspeakers or headphones. If there are multiple discs in the package, and they are all marked "REPLICATION MASTER" you may use any similarly marked disc as your replication master disc. Please be careful not to scratch or get fingerprints on the read surface of the disc.

RATE WORKSHEET AREA — And of course, if you have any trouble at all, or simply would like a confirmation, feel free to contact us!	
MISC: Did we quote you on something specific? Please specify:	
<b>SUBTOTAL</b>	\$
<input type="checkbox"/> <b>CREDIT / PROMOTIONAL</b>	- \$
<b>TOTAL</b>	
	\$

**PLEASE CHECK THE RATE SHEET ON THE WEB SITE (<http://www.massivemastering.com>) for current rates and/or specials.**

\* If you're not familiar with the difference between full service "Indie Package" and "ITB" mastering, please visit the "Services" page at www.massivemastering.com

THE FINE PRINT: These rates assume that MASSIVE MASTERING is being presented with a reasonable sounding and reasonably consistent master recording without an unusual amount of noise, clicks or distortion. It is normally immediately apparent if a recording will require extra charges for restoration or processing that goes beyond the norm. You will be notified before any work begins if this is the case. We'll let you know what the options are - You let us know where to go from there.



**PROJECT  
INFORMATION  
SHEET**

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**BEFORE SENDING MATERIALS IN TO MASSIVE MASTERING:**

Have backups of your original materials available — In the table below, please provide some basic information

**FINAL POSITION:** The position on the final production master — **SOURCE:** If there are several sources (DAT's, CD's, etc.), please be sure that they are numbered and indicate the source / source number (example: "CD #2" or "DAT #1") in this box — **SOURCE POSITION:** On an audio CD, the track number. On a DAT, the time code of the start of the track — **TRACK TITLE:** Please print legibly, as this will be used for the CD-TEXT information — **GAP AFTER TRACK:** [XF = cross fade from the previous track] [I = instant, little or no gap] [S = short gap, only a second or so] [M = medium, 2-3 seconds] [L = long, 3-4 seconds] [VL = very long] OR, specify in seconds — **TRACK LENGTH:** Please specify the approximate track length in minutes and seconds — **END:** [AS-IS = cold ending or fade *as on source*] [FADE = specify short or long fade, in seconds if desired] — **NOTES:** Are there stick clicks at the beginning of a tune you want to keep in? Is the mix too bright? Is it too dull? Please note any "special treatment" in this column. if you need more space, feel free to continue on the back of this sheet or attach additional notes.

**ARTIST NAME** \_\_\_\_\_ **ALBUM TITLE** \_\_\_\_\_

FINAL POSITION	SOURCE	SOURCE POSITION	TRACK TITLE	GAP AFTER TRACK	APPROXIMATE TRACK LENGTH	END	ISRC CODE	NOTES
01					:			
02					:			
03					:			
04					:			
05					:			
06					:			
07					:			
08					:			
09					:			
10					:			
11					:			
12					:			
13					:			
14					:			

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**ARTIST NAME** \_\_\_\_\_ **ALBUM TITLE** \_\_\_\_\_

We'd like to know what YOU think of your recording so we have an idea of what direction to go in. Some sessions are simply adding a bit of polish to a mix. Sometimes level matching and a mild "tweak" is enough. Some recordings require noise reduction. Some may need radical EQ and compression adjustments.

With many projects, there are several possible directions to go in. To keep everyone on the same page, what do you feel are the strong points and the weak points (if any) of your recording? What do you think about the tonal balance? How do you think it stacks up to recordings from similar artists?

Feel free to give us some notes - It's easy for us to do what "we" think is best. For many of clients, that's exactly what the instructions are. However, they normally give some idea of what they feel about their recording. This let's us know what they want. We want to know what **YOU** want!

When completed, I hope my project...	<input type="checkbox"/> doesn't really change at all <input type="checkbox"/> sounds basically as it does now - just a little "smoother & silkier." <input type="checkbox"/> sounds basically as it does now - just a little more "hyped." <input type="checkbox"/> sounds considerably different (feel free to elaborate on this) . <input type="checkbox"/> sounds totally different (feel free to elaborate on this also). <input type="checkbox"/> (other)
Overall, I think my recording...	<input type="checkbox"/> sounds fine and I really don't want to change a thing. <input type="checkbox"/> sounds pretty good and just needs a little tweaking. <input type="checkbox"/> needs some special treatment . <input type="checkbox"/> pretty much needs a complete makeover. <input type="checkbox"/> sucks horribly and I just want it to be less irritating. <input type="checkbox"/> (other)
The levels in the mix are	<input type="checkbox"/> just what I wanted. <input type="checkbox"/> (please name what you think is too loud or too soft) NOTE: We don't ask this because it's something that's easy to fix. We just don't want to make one thing worse by trying to fix something else.
The overall tonal quality in the highs	<input type="checkbox"/> is just right. <input type="checkbox"/> could be a bit brighter. <input type="checkbox"/> could be a lot brighter. <input type="checkbox"/> is a bit too bright. <input type="checkbox"/> is way too bright. <input type="checkbox"/> (other)
The overall tonal quality in the mids	<input type="checkbox"/> is just right. <input type="checkbox"/> seems a little smeared. <input type="checkbox"/> feels like it's taking over. <input type="checkbox"/> (other)
The overall tonal quality in the lows	<input type="checkbox"/> is just right. <input type="checkbox"/> seems a bit boomy. <input type="checkbox"/> seems way too boomy. <input type="checkbox"/> feels a little anemic. <input type="checkbox"/> Lows? What lows? <input type="checkbox"/> (other)
The stereo image	<input type="checkbox"/> is just right. <input type="checkbox"/> seems nice, but feel free to tweak it a bit. <input type="checkbox"/> is too narrow. <input type="checkbox"/> is too wide and unrealistic. <input type="checkbox"/> is mono and I like it like that. <input type="checkbox"/> is mono and I'd like to simulate a stereo image if possible. <input type="checkbox"/> (other)
The dynamic range	<input type="checkbox"/> is just right. <input type="checkbox"/> seems nice, but feel free to tweak it a bit. <input type="checkbox"/> is too wide. <input type="checkbox"/> is pretty squished - Please don't hurt it any more. NOTE: Compression of the dynamic range is basically "normal" and will likely increase the overall volume level. Excessive dynamic range reduction for sheer volume is not recommended.
The overall volume **	<input type="checkbox"/> is just right. <input type="checkbox"/> needs to be brought up to an acceptable commercial level. <input type="checkbox"/> needs to be louder than anything else in the universe and I don't care what you have to do to get it there. NOTE: With excessive volume, there is almost always a tradeoff of quality to a point. There are, of course, acceptable and unacceptable levels of this, and is something to think about.. <input type="checkbox"/> Please try to preserve the RELATIVE LEVELS from track to track (the volume flow from mix to mix is how we want it already).
Add any additional notes or concerns. Don't be shy, and don't be afraid to use extra notes or e-mail MM an essay. Communication is key!	

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**THE FINE PRINT PAGE — We assume that you've read and understand this...**

- **A DEPOSIT** of 50% of the project's expected total cost is required before work is begun. The balance is due before the final files and/or discs are sent out.
- **CHANGES:** Although everything is kept as "fresh" as possible, rates, gear selection, website, etc., are all subject to change without notice.
- **DELIVERY:** In most cases, delivery will normally be made using individual files for ITB projects and DDP fileset and the MASSIVE DDP application for normal Indie Packages. However — **If your replicator requires a CD-R production master**, we consider our error-checked RedBook PMCD's a quintessential part of our service. We recommend delivery on our top-quality, double-checked CD-R stock.
- **REMIXES:** We assume your tracks have already been mixed to your satisfaction. However, it's understandable that remixes may be required from time to time. If you decide to replace any mixes that have already been processed, **a charge of \$5 per recorded minute** will apply.
- **GENERAL / LIABILITY:** MASSIVE Mastering can not be held responsible for damage to client's DAT or analog tapes, CDs or other materials (media). We can not be held responsible for loss of client's media during shipment to or from the facility. Please have back-ups available. If a failure of our equipment is deemed responsible for damage to client's media, MM will either replace or supply funds to replace such media.
- **AUDIO FILE FORMATS:** Although we accept most standard digital formats (.wav, .aiff, etc.), please do not send proprietary or program-dependent file type. If in doubt, please call or e-mail first!
- **OUR DISCS:** All audio PMCDs shipped are checked with the state-of-the-art in error checking software. Although no disc will leave MASSIVE Mastering unless the error rate averages well below acceptable levels, the actual audio on the disc may not have been quality checked from start to finish. On very rare occasions, a click or gap may appear in the audio on the disc that isn't related to a disc-writing error. **MASSIVE MASTERING CAN NOT BE HELD LIABLE** for these errors. As a matter of course, *if an audio error is found on a disc, the disc will be replaced at no charge to the client.* Therefore, it is **HIGHLY SUGGESTED** that you take your replication master disc and listen to it **ONE TIME**, start-to-finish on a quality CD player, through quality loudspeakers or headphones. If there are multiple discs in the package, and they are all marked "REPLICATION MASTER" you may use any similarly marked disc as your replication master disc. Please be careful not to scratch or get fingerprints on the read surface of the disc.

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