



Personal Touch Vinyl - Technical Guidelines

Things to consider when preparing your audio for vinyl

Mastering: Although it's not totally necessary, having your tracks professionally mastered for vinyl will make a big difference when transferring to the medium. Having tracks mastered for CD or online formats is not the same. Digital masters are often too bright and will cause high end distortion on cuts.

Mono Bass: All bass frequencies below 100-200 hz must be in mono or it could cause the cutting stylus to jump out of the groove!

Low Pass: Put a low pass filter on the whole mix starting at around 18-19khz on a mellow slope (12db)

Brick Wall Processing: Please avoid using brick wall limiting and over compression. While they may sound good in the digital realm these kinds of effects often lead to distortion on vinyl.

DE-ESSER: Get familiar with a De-Esser! Sibilance reaps havoc on vinyl and often translate as white noise. Keep your vocals and cymbals under control and keep an ear for harsh horns and guitars.

High Frequencies: No excessive frequencies above 10kHz. Too much high-end content will result in distortion, especially closer to the inside of the disc.

Submitting Audio Files: Audio can be submitted as either two tracks ("Side A" and "Side B") or as individual tracks including "A1, A2, B1, B2" etc in the file name.

Please include an attached **Cue Sheet including the start/end times of each track, file type, sample rate/bit depth and any additional information. This especially important with 12"s or 10"s with many different tracks on them.

Mix down/export audio at the project's native sample rate/ bit depth (24 bit 48kHz recommended) and send .WAV or .AIFF files to personaltouchvinyl@gmail.com via wettransfer.com.

Please avoid sending mp3s and other compressed formats as they will likely not translate well.

Music that is mastered for the digital domain is often far too bright and sibilant for vinyl. If you only have digital masters it is best to have them remastered or follow these guidelines to avoid darker sounding cuts and distortion.

Run-times per side of a record at different speeds:

Shorter sides always yield better results! Longer playtime means less volume and more limited dynamics.

The following times are a guideline. It is technically possible to fit more audio on a side but you will be compromising volume and potentially sound quality.

At 33 RPM

12" Up to 18 minutes per side
(recommended 8-10 minutes for loud cuts for DJ use in a club)

10" Up to 10 minutes per side

At 45 RPM

12" Up to 10 minutes per side
10" Up to 6 minutes per side
7" Up to 4 minutes per side

* Records can only be as good as the source files. Because record cutting is a mechanical process with strict limitations, we can only make high quality records if we have quality audio to work with, hence all of guidelines.