

JESSE ZURETTI PRODUCTION DELIVERY GUIDE

Hey! You received this guide because we're working together – AWESOME! I made this as descriptive as I could without making it eye-rollingly long, but it still may seem overwhelming. I promise that a lot of this is second-nature, but sometimes it needs to be spelled out. I'm excited to get to work!

FILE LABELING

- Name files for stems & MIDI as logically as possible using the alphabet and numbers only (don't use special characters); try to be as unspecific as possible - no need for funny names or inside jokes
- **SAMPLE RATE:** All audio files should be sent at the same sample/bit rate they were recorded in (I typically work at 48khz and 24 bit depth, but don't mind adjusting - just tell me in advance)
- I prefer MIDI for drums and bass are included, even if you're providing live recordings
- Include a MIDI file containing tempo information for the whole project as well as every instrument (it should be possible to export one single MIDI file for everything)
- Include a MIDI map showing which drum sounds you've assigned to which notes – this can be provided as a plain text document or table
- Please name your MIDI, maps, & session reference tracks accordingly:
 - ◆ FILE_BAND_SONG_BPM_KEYSIG.filetype
 - ◆ example: MIDI_DAATH_PURIFIED_220_CMINOR.midi
 - ◆ example: REF_DAATH_PURIFIED_220_CMINOR.mp3
 - ◆ example: ORC_DAATH_PURIFIED_220_CMINOR.wav
 - ◆ example: MAP_DAATH_PURIFIED_220_CMINOR.drm
- All audio must be edited before sending (details below under "PREP AND EDITING BASICS")
- All files must be exported from one bar before the first song starts
- Label files sensibly, specifying the instrument first. This makes it easier to find the right track at a glance. For example: "Guitar 1 L" "GTR 1 L" or "GTR Rhythm L" would all be acceptable naming conventions for the rhythm guitar track
- Label all panned tracks with an "L" or an "R". Note that Cubase defaults to bouncing out stereo tracks in dual mono, labeling the resulting WAVS as A1 and A2. If you're a Cubase user, please relabel these as L and R respectively before sending
- Send mono tracks of mono signals, not stereo tracks of mono signals. Examples of mono signals are vocals, DI's and spot mics. Examples of stereo signals include overheads, rooms, synths and FX.
- All revisions must include timestamps. Refer to specific file names where possible

PREP AND EDITING BASICS

- All instrumental tracks must be edited 100% to the grid, unless you are intentionally looking for a specific type of performance - otherwise a lot of time will be wasted trying to match loose performances.
- Send me FINAL versions of your tracks - if I have to rework something because changes were made, it could be very time consuming and we'll have to discuss additional costs
- Remove silence on all tracks and check that nothing's been accidentally cut short in the process
- When you've finished preparing your files, check your work by loading them into your DAW

GUITARS AND BASS

- Get your guitars/bass/etc set up and intonated professionally if you can't do it - if they're not, it'll likely clash with my work
- TUNE TUNE TUNE! I strongly prefer & recommend you tune with a 440hz tuned piano VST, or get [SubMission Audio LockOn](#) tuner (free, btw!) for the most precise tuning that reaches the lowest of notes.
- Include wet-signal effect layers if you have effect-heavy guitar/bass/etc tracks - but also please send the DI too just in case

DRUMS

- Send MIDI for drums if the performance isn't great - it also gives me options for additional layers I can add based on rhythm

BACKING TRACKS

- If you end up wanting Backing Tracks for live performances, please request them as early on as possible. I can't guarantee I will be able to access your session down the road very easily - if at all.

REVENUE/ROYALTY SHARE vs UP FRONT FEE

- Because label/band budgets can be lower than that of say the video game, film, and musical instrument industry, there may be circumstances where I take a lower up front fee for a percentage of revenue or royalties from the production to make up for the cost.
- If you'd rather pay an up front fee, let's discuss what that looks like based on the project and workload. Generally speaking, my composer rate for games/film is exorbitant in comparison to the music industry, so I need to assess each project on a case-by-case basis.

ACCREDITATION

- My role in the production must be included in the YouTube video description, Digital Streaming Platform credits, physical linear notes, and where pertinent on other social media accounts (unless discussed otherwise). **IMPORTANT: Please don't make me chase you for all of this to be done correctly the first time.** A huge confirmation that you've read this is that you'll ask me for my PRO info. I also encourage you to inform me of any release & marketing plans where this may be pertinent.

Example: "Orchestra & Synths by Jesse Zuretti" or "Synths & Additional Production by Jesse Zuretti", but also include anything else relevant as discussed

WHEN IN DOUBT, ASK! I'm just an email/text/dm away

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