

DAN KORNEFF  
PRODUCER, ENGINEER, MIXER

HARD DRIVE PREP FOR MIXING

- Provide accurate labeling of tracks. (eg. BASS AMP, BASS DI, VOCAL 1, etc)
- Have memory locations provided in the session. This is not mandatory, but it helps when communicating about the song.
- Print all essential "Creative FX". If you've dialed in a great delay or vocal distortion effect that you absolutely love, the mix engineer needs to have it. The best thing to do is print these effects on separate tracks, that way the mixer can decide if he should re-create it with some of his tools, if he should just use what you've done already, or use a combination of the two. Always provide notes, and make sure you provide both the un-effected signal as well as the effected one!
- If the session was recorded into Pro Tools, make sure all of the audio files and fades are accounted for on the copy you provide. An easy solution is to highlight all of your audio regions and consolidate them.
- DO NOT SEND THE ORIGINAL COPY. Always keep a working duplicate copy for safe keeping.
- Do not use multiple playlists or virtual tracks. If there is an alternate part, provide it on a separate track and notate what it's for.
- Don't expect the mixer to do any editing. it should be done in advance unless it's been discussed prior.
- Include a rough mix of the song. Include mixes done by others if you have them.
- Include notes, notes and more notes. List comparable songs and mixes from other artists that will help gauge your final vision.