



# Studio Standards

Accepted audio will meet these requirements.  
Please read this page carefully.

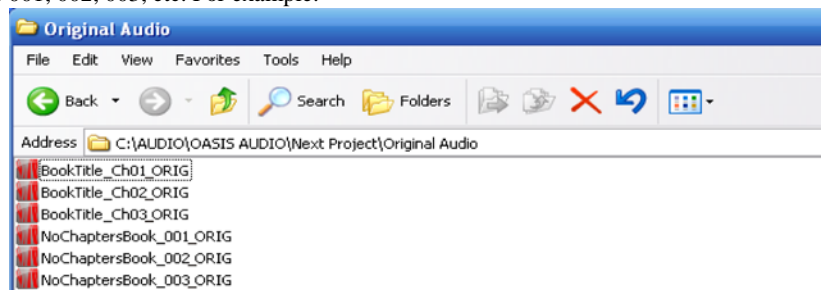


## DELIVER FILES VIA UPLOAD, USB THUMB DRIVE, OR DATA DVD(S):

- Drives not belonging to Oasis will be returned.
- FTP transfer often works best. Send us the login details, or coordinate with us if need be.

## AUDIO FILES:

- **We must hear a sample before you start recording** to ensure quality and minimize extra work later.
- **WAV files as Mono, 44.1kHz**, 24 bit or greater much preferred, 16 bit okay.
- **Unprocessed audio only**: Please no processing! No compression, EQ, gate, noise reduction, normalizing, bass or treble roll-off, de-essing, etc. Large diaphragm condenser only. Shotgun microphones discouraged. Please no dynamic, USB, or podcast/radio-type microphones.
- **Low-noise audio** free of outside sounds. Audio must be free of computer or equipment fan noise, acoustic ringing, hard drive noise, traffic, electronic hiss or hum, squeaks and rattles from chairs or headphones, etc.)
  - Narration free of acoustic resonance/ringing/bounce off of nearby walls/ceiling/desk/manuscript stand/etc.
  - Low distortion, non-clipped audio with excellent signal-to-noise ratio.
  - Narration free of movement noises (page turns, clothing noises, chair squeaks, etc.).
  - Narration free of plosives: use careful microphone positioning and more than one pop filter if necessary.
- **Consistent tone**: please ensure consistent volume, levels, microphone position, signal path, etc. during whole project.
- **Logically organized files**: usually one chapter per file. If chapter numbers are not available, please sequence with numbers as 001, 002, 003, etc. For example:



## If you are asked to deliver UNEDITED audio:

- Include a copy of the manuscript with editing notes marked in red precisely at edit points:
- The **slash mark** method works well: “/” at start of each take/redo (e.g. “///” = start point of 3 redos).
- The **T2, T3...** method is also acceptable, where “T” = “take/redo”, followed by the take #.
- Retakes are ideally done as soon as the error is detected (rather than, e.g., at the end of a chapter or session).
- Noises to be removed can be indicated by a **circled X**. (This includes page turns, chair noises, plosives, etc.)
- Indicate timing issues such as places that need a **pause lengthened or shortened**.
- Conclude each session by recording a WAV file of at least 10 seconds of silence (i.e. mic through micpre recorded with no human or room noises). Similarly, label it logically, e.g. **BookTitle\_RoomTone\_ssn##.wav**.

## If you are asked to deliver EDITED audio:

- “Punch” edits, including the use of pre-roll, and hard cut/splice edits are discouraged due to the potential for unnatural timing, clipped breaths, clicks, and pops. Instead, we encourage joining segments with crossfades and using room tone as needed.
- Please ensure that there are no clipped breaths, double breaths, paper noises, mouth noises, etc., and that the pacing is always natural. Do not remove/reduce breaths (especially by gating) unless they sound awkward.
- Please do not use complete silence or a gate/expander to remove noises or create space. Instead, stitch in a patch of room tone. Crossfade and/or splice patches at zero crossings to avoid pops and clicks.
- Please include with each WAV file several seconds of room tone at the end (i.e. dead air: microphone input recorded with no human or room noises).

### Contacts:

Lisa Smith, Production Manager: 630-668-5367 x109 for manuscript/narrator/author/project/etc. questions

Dirk Gouwens, Studio Manager: 630-816-3407 for recording/engineering/studio/etc. questions

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