



Rare Form Mastering Track Sheet

This form runs best on [Acrobat Reader](#).

Artist/Group _____

Album Title _____

Track #	Song Title (Please include artist names for compilations)	ISRC* (see below)
1	_____	- - -
2	_____	- - -
3	_____	- - -
4	_____	- - -
5	_____	- - -
6	_____	- - -
7	_____	- - -
8	_____	- - -
9	_____	- - -
10	_____	- - -
11	_____	- - -
12	_____	- - -
13	_____	- - -
14	_____	- - -
15	_____	- - -
16	_____	- - -
17	_____	- - -
18	_____	- - -
19	_____	- - -
20	_____	- - -
21	_____	- - -
22	_____	- - -
23	_____	- - -
24	_____	- - -
25	_____	- - -
26	_____	- - -
27	_____	- - -
28	_____	- - -
29	_____	- - -
30	_____	- - -

* The ISRC (International Standard Recording Code) is an international identification system for sound recordings and music video recordings. Each ISRC is a unique and permanent identifier for a specific recording, independent of the format on which it appears (CD, audio file, etc) or the rights holders involved. ISRC are not required for limited release CDs, but distribution services such as iTunes, CD Baby, etc. all require that ISRC be assigned to the files they offer for download. The most common way to get an ISRC is to register at www.usisrc.org in the US, or www.ifpi.org in other countries. There is a small one-time fee. Registering directly will allow you to have control over its use. Another option is to allow your online distributor to supply you with their code. That option is free but control of the codes representing your music is in the hands of a third party. If you plan to get an ISRC from your distributor, ask them to give you the codes for inclusion on the CD master.

Mastering can be a very subjective process so we need your help to achieve the sound you are looking for. Take a moment to answer a few questions about your music, your mixes and what you want mastering to do for you. A little time invested now will help us make a master that you'll love for years to come.

Take a moment to answer the following questions (\$100/song for your Primary Format, Alternate Versions are \$25/song):

- | | |
|--|---|
| <input type="checkbox"/> Standard Resolution (CD/Digital Distribution/Streaming) | <input type="checkbox"/> 12" Lacquer Master for Vinyl (\$200/side) |
| <input type="checkbox"/> High Resolution | <input type="checkbox"/> 12" Lacquer Reference (\$100/side) |
| <input type="checkbox"/> Instrumentals, Radio Edits, Etc. | <input type="checkbox"/> 10" Lacquer Master for Vinyl (\$150/side) |
| <input type="checkbox"/> MP3 | <input type="checkbox"/> 10" Lacquer Reference (\$100/side) |
| <input type="checkbox"/> CD Replication Master (DDP) (\$50) | <input type="checkbox"/> 7" Lacquer Master for Vinyl (\$75/side) |
| | <input type="checkbox"/> 7" Lacquer Reference (\$50/side) |
| | <input type="checkbox"/> Vinyl Sequenced Master Files (If RFM is not cutting lacquers.) |

In your opinion, your mixes are:

- Perfect
- Really good
- Pretty good
- Not sure
- A bit rough

Comments:

How much do you want mastering to change the sound of your songs?

- My songs sound great now. Just touch them up
- I want mastering to make my songs bigger and better
- I'm not really sure. Just do what you think is best

Comments:

Are you concerned about competing for loudness?

- No, keep the dynamics completely intact
- Keep most of the dynamics but make it louder than it is now
- Competitive in the genre but not as loud as the loudest CDs
- Yes, make it as loud as the loudest commercial CDs in my genre

If we have any questions or run into problems during the mastering session, who should we call?

Do you have comments about any specific songs?

Do any mixes stand out as particularly good or problematic?

Do you have any specific spacing or fade/cross-fade requests?

Is there anything else you'd like to add that would help us make a great master?

(Attach additional song lists or notes as necessary)

Thanks! We'll take it from here.

Terms and Conditions:

This is a contract between you, the client, and Rare Form Mastering, Inc. Changes to this agreement must be approved by both parties in writing prior to the scheduled session date.

A deposit of half the estimated final price is required to hold a specific date. Final payment in full is due upon completion of the mastering process and before delivery of reference copies and masters unless other arrangements have been made in writing. Billing begins at the scheduled session time. Failure to appear or to supply all necessary project assets at the scheduled session start time, or cancellation with less than two business day's notice will result in forfeiture of the deposit. Materials including any recording media or documentation shall be returned to the client upon final payment. RFM is not responsible for items left after the completion of mastering services. All information pertaining to the mastering process including EQ, dynamics, encoding and any other technical settings are the exclusive property of RFM and will not be released.

RFM acts only as the audio mastering service provider for the client's recorded product. RFM assumes no liability for talent, payroll, intellectual property rights, royalties, nor for any infringement of any rights by the client, nor does it assume any responsibility for other costs in the recording process. RFM further assumes that any intellectual property and/or performance being processed or reproduced has been fully cleared by the client and shall work with all supplied materials at the client's direction in the full assumption that the client is legally entitled to do so. We therefore assume no liability by following the client's directions. The client hereby agrees to hold RFM free from any liability in the processing of their product and will hold RFM, its officers, directors and employees harmless from any suit or damages due to unauthorized use or copyright infringement or any other responsibility of any sort or manner. Furthermore, the client will defend RFM in any manner necessary as it pertains to any infringements as mentioned herein.

By submitting this form, you agree to these terms.