

Klemflastic Rates

A simpler way to calculate the cost of a project is coming soon. In the interim, this sheet describes our fee schedule. Feel free to [contact us](#) and we'll prepare an estimate for you.

Good things to know:

Returning client = 15% discount

Fast turn-around time:

We work with your schedule. First passes can often be returned within a week. Priority/'no weekend for us' service is also available at a surcharge.

Free revisions:

Albeit infrequent, any and all revisions are free; your satisfaction is our goal.

Free sample:

We are happy to provide a free sample - feel free to send a track to us, and we'll send a portion of a mastered version back.

Unattended sessions = \$25/track + \$1/min of audio

Why the weird billing per track? It's the fairest way for both of us. Each song usually requires a 'start from scratch' method, so 16 songs of 4 minutes each usually requires far more work than the epic 64 minute free jazz improv single track. Given that a large percentage of our work is on records that are composed of a few songs each of long length, this fee schedule parallels our workflow, and makes it far cheaper for the majority of our clients in comparison to places that simply charge a flat fee per minute fee (regardless of the level of work incumbent on the project!)

Project setup - \$25

This fee covers project any conversions, load-in/session configuration and archiving. Need those original mixes or mastered files five years from now? Not a problem...

Production masters - \$25/disc (includes packaging and postage)

A production master is used by the replication house for the mass production of vinyl records or CDs and is thoroughly tested for errors. It should not be used for casual listening or for making copies, rather, it should remain sealed and opened only by the replication house. Every production master is inspected visually, listened to in its entirety, and verified digitally via Plectools software. It is accompanied by a PQ timecode data sheet as well as the Plectools validation report. We're happy to encode your ISRCs and/or CD-Text on audio CDs and upload info to Gracenote/CDDb.

Note: even if the final delivery format is data files, the production master fee is still charged as any production master still requires assembling the sequence, spacers, accompanying time code sheet, printing the files according to the plant's specifications, and optional FTP'ing the files to the plant. However, we'll waive this charge if the vinyl is a single song for each and every side of the project.

Listening copies - one disc free if mailed to same location as the production master, otherwise \$5/disc (includes packaging and postage)

While the listening copy is created under the same conditions as the production master, it does not undergo the same level of error-checking required for a production master. If you have a high-speed internet connection and/or are an international client, we can upload the files for your evaluation, which can reduce or eliminate charges for listening copies.

A la carte:

Evaluation of test pressings on our reference phonograph system - \$15/record

We sync the record to the digital master and compare the two throughout the program, paying particular attention to tracing distortion, surface noise, low frequency stereo spread, as well as sibilance and high frequency content.

Additional digital formats - \$2/track

We can create FLACs or mp3s of your project. These will be encoded at 320CBR via the LAME codec (v. 3.97) and properly tagged (based on the information you supply).

Attended sessions are also available - contact us for hourly rates and project estimates.

Terms and Conditions

This is technically an estimate, though it is rare for this estimate to change. Here are some examples of things that will require the estimate to change:

- supplying new mixes after a first pass has been sent to you (we'll do free revisions on the mixes originally supplied)
- wanting different sonics for different formats, e.g., wanting a LOUD CD and also a master for vinyl - the vinyl will sound like crap if you subject it to the in-your-face loudness often heard in modern pop music, so it needs to be mastered differently. Then again, most super loud CDs sound like crap too. Roughly 1/3 of our clients request separate mastering processing for vinyl and CD. More info on the differences between the vinyl and digital formats is available [here](#).

We require 50% of the estimate to be paid before work begins, and the remaining balance paid before delivery of final master(s). First passes will have 'watermarks' on them (low beeps/noise occurring every 30 seconds or so) and are removed upon completion of payment. Payment can be made via PayPal (add 4%, and send to klem@klemflastic.com), well-concealed cash (at sender's risk), or via personal check (however, we wait for the check to clear before releasing the final masters). [Contact Klemflastic Sound](#) for our mailing address.