

RECORDING STUDIO • MIXING

YOUR SOUND. TAKEN TO ITS FULL POTENTIAL.

A practical guide to preparing for recording and/or mixing with Bob at Breeze Inc. Studio.

BREEZE INC.
LIVE SOUND & STUDIO

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01 WELCOME TO BREEZE INC STUDIO

Thanks for considering **Breeze Inc. Studio** for the recording and/or mixing of your music. A great production starts with a clear vision, honest communication and performances that capture who you are as a band.

Breeze Inc. Studio is a recording and mixing studio in Zemst, near Brussels, Belgium. **Bob Briessinck** is the main man behind the studio. He brings hands-on recording and mixing experience, with both technical precision and a musician-focused perspective to each project. Discover his expertise and experience in his recording and mixing portfolio. **Eva** handles photography, video and marketing, and together we work as one team.



The aim is not to make every band sound the same. It's to understand what makes your music yours, then help you bring that identity forward with stronger performances, thoughtful production choices and a mix that translates.

WHAT WE DO

01 Recording and/or mixing for full bands, vocals, drums, guitars, bass and acoustic instruments.

02 Mixing of recordings made here or by yourself, for rock, metal, punk and related subgenres.

03 Remote mixing for bands who recorded elsewhere or by themselves.

04 Photography by Eva - @eva.vandershoot

HOW TO USE THIS GUIDE

This guide helps you prepare for your time at Breeze Inc. Studio, whether you record with us, record yourself and have Bob mix it, or both. It gives general guidelines; every project is different, so the exact workflow, planning and deliverables are confirmed with Bob.

HANDS-ON COACHING

During recording, Bob can help you refine performances, tighten arrangements and make decisions that serve the song. Come prepared, but stay open to useful feedback and experimentation. **The goal is to help your band reach its full potential, not simply to press record.** On our website you'll find practical blogs about recording, prepping for your studio session and more: breezeincstudio.com/blog

If you have any questions or uncertainties, just ask! Quick and transparent communication is what we aim for. No question is too big or too small.

02 PRACTICAL MATTERS

CONTACT INFORMATION & LOCATION

Bob Briessinck
Breeze Inc. Studio
Hoge Buizen 45
1980 Zemst, Belgium

Email: **bob.briessinck@gmail.com**
Website: **www.breezeincstudio.com**

COMMUNICATION

Use email for project details, files, references and decisions. Send large audio files via a shared cloud folder or another method agreed with Bob.

In need of a quick answer? Feel free to WhatsApp or call!

BOOKING AND COSTS

Project scope, dates, pricing, payment, cancellation or rescheduling terms, revision rounds and final deliverables are confirmed in the quote or written booking confirmation. Don't assume unused hours, additional edits or extras are included unless agreed. Confirm the details directly with Bob.

PARKING & LOADING

Free parking and easy loading space are available, also for bigger vehicles. Electric cars can charge at the studio as well. You can park and load out your gear safely behind a closed gate. We have camera security as well.

BRING OR SHARE BEFORE THE SESSION

01 A list of songs and the preferred recording order.

02 Your main contact person and the names of everyone attending.

03 Reference tracks and a short note on what you like about each.



03 PREPRODUCTION

Preproduction, often underestimated, is a cornerstone of the production process. Preparation protects studio time for the things that matter most: great performances, creative decisions and sound.
Recording with us? Read sections 03 and 04. Only need a mix? Skip ahead to section 05.

SONGWRITING

A powerful mix starts with a song whose parts have a clear purpose. Production can enhance an arrangement, but it is much easier to make confident decisions when the band agrees on the musical direction. Listen to your songs as a band and ask:

- Are riffs, fills and transitions consistent from take to take?
- Do the quiet and loud sections create the intended contrast?
- Are backing vocals, harmonies, layers and extra instruments planned?
- Are there sections where a simpler arrangement would hit harder?

TEMPOS

- Write down each song's BPM, time signature and tuning.
- For tempo changes, prepare a tempo map or MIDI file and discuss the format with Bob beforehand.
- If you record to a click, rehearse with a metronome before the session.

STRUCTURES

- Mark intro, verse, chorus, bridge, breakdown, solo and ending.
- Indicate the number of bars per part, or set markers in your DAW.
- Finish lyrics and decide on the main vocal phrasing.
- All of this can be included in the MIDI file of your click.



03 PREPRODUCTION

KNOW THE SONGS

Make sure every band member knows their parts, transitions, stops, endings and dynamics. Agree on song structures and arrangements before the session wherever possible, and identify solos, doubles, harmonies, special effects and sections that need extra attention. **Band members should also know each other's parts**, so they can complement each other (for example, matching drum accents to guitars and vice versa).

REFERENCES AND DIRECTION

Share two or three reference tracks. Be specific: point to the drum impact, guitar texture, vocal presence, low-end balance, energy or overall production, not just the artist name. References communicate direction; they are not a promise to copy another record exactly. **Be realistic and know yourself: don't ask for a Metallica sound if you play punk**.

MAKE A REFERENCE FOLDER

Include audio references, lyrics, arrangement notes and any demos. Name files clearly and keep the latest versions together. If a demo captures the energy or groove you want to preserve, say so explicitly.

EXTRAS

While these extras may not be mandatory, they can significantly enhance the process. Being well-prepared ensures a smoother and more productive session. Think about samples, bass drops, effects and soundscapes.

DEMOS AND GUIDE TRACKS

A rough demo or practice run of the songs helps to spot wrong notes, unclear grooves or clashing harmonies before studio time starts. Resolving these ahead of time keeps the session focused and efficient.
Some sounds from your demo can be unique and great, so they don't need to be recreated during the recording.

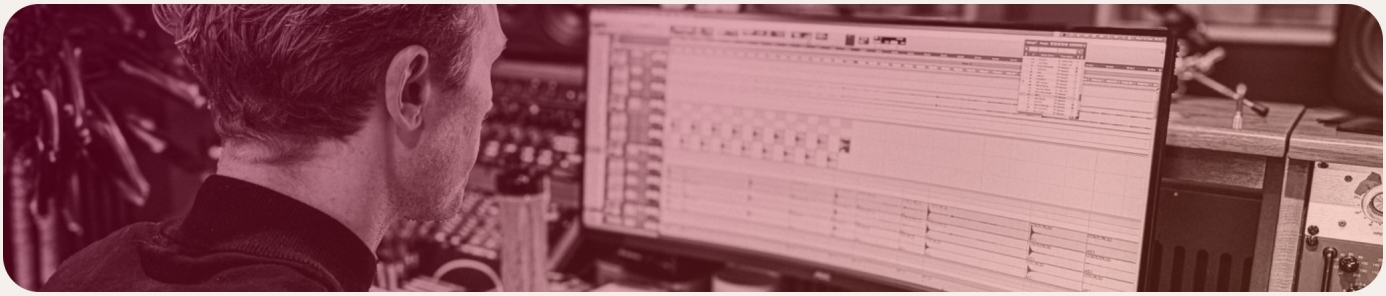
TABS, MIDI DRUMS AND LYRICS

Documenting your musical ideas in tabs, MIDI drums and lyrics before entering the studio is valuable. It does not stifle creativity; it provides a solid framework to build upon.

COACHING AND EXPERIMENTATION

You don't need to arrive with every detail locked. Small changes and creative experiments can be valuable in the studio. The distinction is between purposeful experimentation and having to invent the song under time pressure.

Experimentation is for the prepared; improvisation under pressure costs studio time.



04 RECORDING

Now that preproduction is complete, we're ready for the real recording process. Breeze Inc. Studio offers recording for full bands and solo artists. The session plan depends on your music, the desired sound and the amount of material.

OUR APPROACH

The exact approach (tracking together, recording parts separately or combining methods) will be discussed per project. If a click track is used, consistency matters; if the production calls for a more live feel, we discuss how best to capture that energy. If you record to a click, practise with a metronome at home first.

GENERAL PREPARATION

01 Arrive on time with instruments tuned and accessories packed.

02 Bring spare strings, picks, sticks, cables and batteries.

03 Solve avoidable technical issues before the session.

04 Have any guitars or basses inspected and set up by a luthier.

05 We have plenty of tea and water, but bring your own water bottle. You can order food closeby the studio.

TAKES, EDITS AND PERFORMANCE

Expect more than one take where it helps. Focus on feel, timing, dynamics and consistency. Editing works best on an already musical take. Ask for a break or flag a concern at any time; clear communication protects both the performance and the session.

OTHER INSTRUMENTS OR GUEST PERFORMERS

Let Bob know in advance if the project includes keys, strings, orchestral layers, guest musicians or other sources. Extra parts can affect scheduling, microphone needs and the session plan.

"How can less be more? That's impossible. More is more!"
- Yngie Malmsteen



04 RECORDING

General preparation tips. Bob confirms the technical setup and any specific equipment needs before the session.

DRUMS

- Rehearse at the intended tempo and practise transitions, fills and endings.
- Check heads, tuning, hardware, pedals and cymbals; bring spare sticks and preferred accessories.
- Discuss unusual drum setups or cymbal choices ahead of time.
- Keep parts consistent between takes unless you are deliberately trying an alternative.
- Be a perfectionist.
- Drums sound different in every room, so don't overdo the tuning beforehand.

VOCALS

- Finalise lyrics and phrasing; send a digital lyric sheet before the session.
- Practise harmonies, doubles, ad-libs and changes in vocal style.
- Arrive hydrated and warmed up; avoid pushing through vocal strain and tell Bob if you need a break.
- Bring notes about pronunciation, emphasis or emotional intent for key lines.

GUITARS & BASS

- Have your guitars and basses set up by a luthier and properly intonated, especially in the recording tuning.
- Use fresh, stable strings and bring spares; check batteries, cables, tuners and pedals.
- Your sound is unique to you, so be sure to bring your own equipment, but let's discuss the details first.
- Practise rhythm parts tightly and commit to solos before the session.

OTHER

If any other instruments need to be recorded, let us know in advance so we can schedule accordingly.



"Recording with Bob is really great. Patient, passionate, has the know how, and makes you go for 100%. You can tell he's a master of his craft which creates such a comfortable vibe for the band. We highly recommend this man!!"

— Carnal Desecration (BE)

05 MIXING

Whether you recorded with us or on your own, mixing is where the recorded elements are shaped into a coherent, impactful whole. Good communication and organised source files help the process run efficiently.

IF YOU RECORDED WITH BREEZE INC. STUDIO

The mixing timeline and feedback process are discussed for your project.

IF YOU RECORDED ELSEWHERE

Send your multitracks following the file delivery guidelines on the next page, together with a rough mix, references and notes.

FEEDBACK & REVISIONS

When you receive a mix, listen on more than one playback system if possible, take notes and send consolidated feedback rather than many separate messages. Describe what you hear and what you want to change: “the vocal gets masked in the second chorus” is more useful than “make it bigger.” The number of revision rounds is confirmed in your quote. **Comment as a band: a good but tough rule of thumb is not to comment on your own instrument, but to let your bandmates decide instead.**

DURING THE MIX

‘Trust the process’. Mixing usually happens behind closed doors, as it takes many small steps to achieve the final sound. Once ready, you’re more than welcome to come have a listen and discuss details in person.

The aim is a mix that sounds like you, only stronger, and that translates on every system.



05 MIXING

FILE DELIVERY

Sending multitracks for remote mixing? Please follow these guidelines.

01 Export WAV or AIF files in 48kHz, 24bit.

02 Export every track from the same start point so the files line up and have the same length.

03 Keep mono sources mono and stereo sources stereo.

04 Use clear names, such as Drums Kick In, Bass DI, Guitar Rhythm L and Lead Vocal, and organise by song, then instrument group.

05 Include BPM, time signature, tuning, song structure and any tempo map if the tempo changes.

06 Provide a rough mix and reference tracks, plus notes about what should be preserved or changed.

07 If your recording clipped: record again. Clipping cannot be restored.

08 Clean up noise before takes, use short (cross)fades & consolidate the entire audio track as one.

09 Upload the files to a shared folder and send the link; check access permissions first.

BEFORE SENDING FILES

Check that all tracks are present, the export settings match, the files are named consistently and the shared link works. If you are unsure about stems, consolidated tracks, effects or session exports, ask Bob before spending time preparing the wrong format.

REMOTE PROJECTS

For a remote project, send a short brief, your intended use, deadlines, references and a description of the material you already have.



06 MASTERING

Mastering is the final stage of preparing a mix for release. The right deliverables depend on where and how the music will be used. Research ISRC codes and request them at simim.be/nl/isrc.html, and finalise your song titles and the time between songs.

DISCUSS THE RELEASE PLAN

Tell Bob whether the release is intended for streaming, download, CD, vinyl, video, rehearsal use or another format. Different destinations can require different file formats and technical specifications. Mastering, alternate versions, instrumental mixes, clean versions, stems and other extras should be requested early and confirmed in the quote.

BEFORE APPROVING THE FINAL FILES

01 Listen to the complete songs and check beginnings, endings, transitions and track order.

02 Check spelling of artist names, song titles and any metadata supplied for the release.

03 Confirm the exact formats and versions you have received.

04 Download the complete delivery and make at least one backup in a separate location.

05 Report any suspected file issue promptly, including the exact filename and timestamp.

A NOTE ON SCOPE

Exact mastering options, technical formats, delivery dates and included revisions are project-specific; confirm them directly with Bob rather than assuming a particular package is included.



07 RULES

Essential guidelines for a smooth and successful collaboration. A focused, respectful room makes it easier to get great work done and keeps the day enjoyable.

WHILE YOU'RE HERE

- ✓ Keep the session area organised and handle instruments and equipment with care.
- ✓ Ask Bob before moving unfamiliar equipment.
- ✓ Keep conversations and phone notifications from interrupting takes; we plan breaks for you to catch up.
- ✓ The studio has camera security.
- ✓ Cars can be parked safely behind a closed gate. Electric cars can charge at the studio.



PRE-SESSION CHECKLIST

- ✓ Songs rehearsed; structures, endings and tempos agreed.
- ✓ Reference tracks and production notes ready.
- ✓ Lyrics and arrangement notes shared.
- ✓ Instruments checked; strings, sticks, picks, cables packed.
- ✓ Click-track practice done, if relevant.
- ✓ Arrival time, address, parking and scope confirmed.
- ✓ Extras or special requirements discussed.

> **The better we prepare together, the more room we have to focus on performances, sound and creative decisions.**
>
> **@Bob_the_mixer**

08 OTHER USEFUL INFORMATION

PHOTOGRAPHY AND SOCIAL MEDIA VIDEO

Eva (VanderShoot, @eva.vandershoot) is the other half of the team and handles photography, video and marketing for Breeze Inc Studio. **Studio photos are included free when booking a recording session**. Let's show the world what you're working on! You can also capture videos, pictures and stories for your socials yourselves. A collab or tag would be really cool!



CREDITS

Include the agreed credits in your posts and releases, for example for Instagram: recorded and/or mixed by @bob_the_mixer at Breeze Inc. Studio. Photos by @eva.vandershoot.

EXTRAS

For stems, click tracks, alternate mixes or any other needs, inform us upfront so we can schedule and quote accordingly. Discuss guest performances in advance for proper planning.

TELL YOUR FRIENDS!

If you enjoyed working with us, kindly spread the word and leave a Google review. The more the studio gets booked, the more we can invest in even better quality and comfort for your next session!

Thanks for trusting Breeze Inc. Studio with your music. We are passionate about giving you a great experience in the studio, as well as a result you'll love.



09 CONTACT

Have a project in mind? Get in touch with a short description of what you want to make, your preferred dates and the support you need.

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1980 Zemst, Belgium

MADE FOR BANDS AND ARTISTS WHO WANT TO SOUND LIKE THEMSELVES, ONLY STRONGER.

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This guide is intended as practical preparation information, not a contract. Project scope, pricing, dates, technical specifications and delivery terms are confirmed individually with Breeze Inc. Studio.