

Overview

This Standard is about producing sound mixes of live performance. It involves assessing, selecting, positioning and controlling sound sources. You will need to balance sound to achieve the required artistic effects whilst achieving the level, tonal quality, stereo and multi-channel images and intelligibility required within technical limits.

This Standard will apply to anyone involved with producing sound mixes of live performance.

Performance criteria

You must be able to:

1. direct sound crew members to move microphones and equipment in line with production requirements
2. assess the suitability of sound sources for final mix against production requirements
3. carry out an accurate assessment of each characteristic of each sound source
4. check that sound sources are in an acoustic suitable for required sound
5. confirm that stereo and multi-channel sound sources have required compatibility
6. adjust sound sources so that they have the desired intelligibility, position and image in terms of required sound
7. position and balance sound sources to achieve required artistic effect
8. achieve transitions between sources which are technically accurate and artistically appropriate to required sound
9. control the level of composite signal within technical limits and within the desired dynamic range
10. manipulate sound sources to achieve level, balance, tonal quality, perspective and dynamic range appropriate to required sound
11. create sound mixes within production constraints
12. create sound mixes appropriate to the contexts in which they will be heard
13. check that tracks and mixes are organised in a way that is suitable for later use by editors
14. ensure that any paperwork is accurate, legible, up to date and conforms with conventions that will be understood by others in the industry
15. use information from reliable sources to identify and correct any problems in creating mixes, minimising disruption to contributors and colleagues
16. interpret suggestions and creative requests from decision makers and other non-technical people in line with production procedures
17. suggest options to decision makers which satisfy both artistic requests and the operational requirements of productions
18. communicate with colleagues and others about equipment and microphone positioning, problems with sound sources and creative possibilities at appropriate times
19. explain technical issues in ways that enable non-technical people to understand

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their significance

20. maintain security for files and other materials in line with production requirements

21. monitor quality of all outputs and mixes and adjusting as appropriate for different users

Knowledge and understanding

You need to know and understand:

1. the contributor, client or production requirements
2. the required sound and the artistic, technical and operational parameters of the production
3. the importance of audibility of dialogue especially with regards to the impaired hearing of an ageing population
4. effective strategies to enhance dialogue audibility appropriate behaviour when working in front of an audience and with high profile performers
5. the use of mixing and audio processing equipment
6. ear monitoring equipment that will protect hearing and provide intelligible communications from talk back systems
7. relevant acoustic principles and how to apply them
8. the requirements for dynamic range and intelligibility
9. the criteria for evaluating the sound as it is created
10. the context in which the mix will be heard, and how to take this into account when creating the mix
11. what the end-product will be used for and the equipment it will be heard through
12. the different ways 'sound' can be treated or modified
13. the characteristics of tonal quality and perspective
14. how to achieve the required sound style
15. relevant acoustic principles and how to apply them
16. musical instruments and their characteristics and how to capture their audio
17. basic principles of pitch, rhythm, melody, harmony and time signatures
18. the needs of post-production sound and editing, and how the sound will be used in post-production
19. listening compatibility for mono listeners derived from stereo mixed and multi-channel sources
20. the features and operating characteristics of ancillary equipment
21. how to identify and contain possible deficiencies in the monitoring system
22. the use of format encoders and decoders
23. how to deal with faulty sound sources
24. how to identify, or develop and evaluate, creative possibilities
25. how to identify, or develop and evaluate, new applications of established principles and techniques

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26. how to communicate effectively with clients, contributors and colleagues
27. how to discuss and respond to decision makers' creative and technical requests
28. how to interpret requests and suggestions in terms of specific genre or style of sound mixes
29. why it is important to treat contributors and colleagues courteously and tactfully and how to do so
30. security requirements related to sound mixes

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