CCSMT15
Set up and dismantle professional MIDI equipment and audio equipment (hardware/software devices)

Overview

One of the main techniques and skills available to Recording Engineers and MIDI programmers is to include live recorded parts alongside any sequenced materials.

This standard utilises the multi tasking skills expected of today's recording engineers and programmers. This standard demonstrates the ability to combine original audio and MIDI parts within an audio/MIDI software sequencing package.

You will be aware of the relevant connectivity and of the differences in the overall feel and quality of live audio and MIDI-sequenced parts. You are expected to use both audio and MIDI materials.

It is a vital skill that you fully understand how to 'lock' and synchronise professional audio and DAW equipment together via standard connectivity.

This standard builds on other standards covering Recording Skills and MIDI Sequencing & Software to develop pieces of sound/music which combine both MIDI and Audio materials.

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Performance criteria

You must be able to:

P1   make connections between pieces of MIDI hardware equipment

P2   configure a DAW MIDI sequencer to accept and transmit MIDI instructions

P3   configure a DAW MIDI sequencer to produce MIDI software instrument choices/presets sounds

P4   configure audio connections between MIDI sound sources and audio monitoring facilities

P5   set up different recording scenarios and monitor signals

P6   connect a variety of recording equipment and monitor foldback

P7   connect multiple MIDI devices

P8   set up full synchronisation lock up- MTC/SMPTE/Wordclock/MADI/ AES/TDIFF/ etc

P9   make observed adjustments during the recording whilst monitoring the material under observation

P10   review the recorded signal levels of audio material

P11   balance the discrete recorded tracks to improve the clarity of all playback levels

P12   safely operate machinery, menus and parameters to store recordings

P13   use instruments, technology or equipment effectively

P14   use equipment and/or instruments that are appropriate to the physical environment and context of the work

P15   identify and analyse the operational capabilities and limitations of equipment/technology for their possible use in developing creative work

P16   select equipment and/or instruments that will be required to produce or perform any genre music/audio recording

P17   use equipment and/or technology effectively to initiate, develop and express ideas where appropriate

P18   set up equipment and/or instruments correctly to produce the required sounds

P19   maintain condition of instruments and equipment to ensure effective use

P20   make effective and appropriate use of available technical support systems and equipment as required

P21   identify and gain opportunities to upgrade skills for using new technology

P22   monitor and use equipment within safe practice requirements

P23   check condition of equipment routinely to comply with H&S

P24   identify faults in equipment and establish appropriate sources of repair and maintenance as required

P25   report details of any instrument or equipment that is suspected of being in unsafe condition, or is damaged in use, promptly as required

P26   produce test recordings and listen/monitor

P27   produce equipment/audio used on recall sheets

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P28   reset and tidy all recording equipment after use

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Knowledge and understanding

You need to know and understand:

K1   different recording scenarios and approaches

K2   all connections for the recording scenario

K3   how to access sources of information on basic analogue connectivity

K4   relevant terminology and definitions for digital systems and network control

K5   cues and their relationship to control networks

K6   the principles of analogue forms of control and switching, versus digital control and networks

K7   data communications, error corrections, data interfacing, and interfacing MIDI Audio devices with various common computer operating systems

K8   basic principles of MIDI/Audio transmission, limitations, latency (processing time) and typical network/IT/Device performance

K9   MIDI, MTC, SMPTE and show-based protocols and control mediums

K10   control wiring and audio routing options for a typical synchronised audio control system

K11   signal monitoring and foldback relationships

K12   the process of monitoring signal chains for performance

K13   which equipment/audio is used on recall sheets

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Relevant occupations	Recording Engineers; recording Producers; mix engineers; assistant engineers; programmers; composers; writers; artists; tape ops;
Suite	Music Technology
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