

CCSMT26

Apply techniques for archiving and recalling audio materials – session management



Overview

This standard is about management of recording sessions. Users will cover record keeping with respect to the booking of musicians, session track sheets, equipment checking, storing of all recallable session information, hire accounts, remix co-ordination, recording deadlines, basic maintenance and the ordering of spares.

You will know the importance of handing over to or from other studio engineers as the recording session progresses all assets and deliverables. Responsibility lies with individual engineers in ensuring that all information relating to the session is correctly archived and can be accessed immediately by others at the start of a new session.

This standard utilises the multi-tasking skills expected of today's recording engineers, editing engineers, mastering engineers, mix engineers and programmers.

There is a need to emphasise the high standards which need to be maintained in relation to detailed recording session management and record keeping. You will be encouraged to understand exactly what needs to be confirmed and in place prior to making a studio booking. For example, session players or backing singers will need to have confirmed availability. You will need to understand the process of hiring additional equipment that may have been requested for a particular recording session such as rare guitar amplification.

You will complete a track sheet relating to a 24 track audio recording and create a method of archiving all settings on the desk and associated equipment during the mix-down process. Electronic recall data should be archived in a suitable location which is referenced from the track sheet. You will make a basic stereo master DAT/CD-R/DVD of the recalled session and correctly title and archive this master mix-down. They will reference archived information with working session: total recall complete, ready for any adjustments or new work, ready to make basic stereo mix-down for archiving.

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Performance criteria

You must be able to:

- P1 plan for session management and archiving
- P2 implement procedures for fault management reporting
- P3 use archived material to recall 24 track recording sessions
- P4 make stereo mix-downs using archived material
- P5 produce detailed records of media and content for archiving
- P6 manage archived information for recordings
- P7 identify any faults with equipment
- P8 complete fault recording procedures
- P9 remove or clearly identify faulty items
- P10 check information and prepare for recall of 24 track recording sessions
- P11 fully recall 24 track recording sessions
- P12 produce and monitor stereo mix-downs of recalled sessions
- P13 label and record stereo mix-downs of recalled sessions
- P14 reset and tidy studio environment

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Knowledge and understanding

You need to know and understand:

- K1 the audio-related information of 24 track recording sessions
- K2 how to identify synchronisation information
- K3 the full dated records of media and content used in recording sessions
- K4 the importance of reporting faults with equipment to team members
- K5 the importance of fault recording procedures
- K6 the information required to recall 24 track recording sessions
- K7 how to assess synchronisation information to fully recall 24 track recording sessions
- K8 how to make different formats of stereo mix-downs using archived material
- K9 the importance of accurately recording and labelling stereo mix-downs produced from archived material
- K10 how to use AES/SPARS labelling systems

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Originating organisation	Creative & Cultural Skills
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Relevant occupations	Recording Engineers; recording producers; mix engineers; assistant engineers; Mastering engineers; programmers; editing engineers; film scorers; writers; OB/post engineers; tape ops; pre & post production;
Suite	Music Technology
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