Australian Government

Department of Education, Employment and Workplace Relations

CUSSOU502A Produce sound recordings

Revision Number: 2

ISC INDUSTRY SKILLS COUNCILS

Creating Australia's Future

CUSSOU502A Produce sound recordings

Modification History

Release	Comments
Release 2	Created to fix formatting errors only. Released with CUS09 Music Training Package version 1.2

Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to produce a musical recording.

Application of the Unit

Music producers and sound engineers apply the skills and knowledge described in this unit. They are responsible for working collaboratively and creatively with artists and performers to produce musical recordings which can be distributed through record companies and in a range of media, such as television, film, video and the internet.

Even though their particular focus is on performers and their skills to produce a creative work, they are responsible also for the quality and balance of the final recording. In addition, they need a range of musical, technical, personal, business and management skills.

Skills associated with managing the process of sound recordings are covered in:

- CUSSOU602A Manage production of sound recordings.

Licensing/Regulatory Information

No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.

Pre-Requisites

Not applicable

Employability Skills Information

Not applicable

Elements and Performance Criteria Pre-Content

Elements describe the essential outcomes of a unit of competency.	*Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.*

Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
1. Confirm concept for recording project	1.1 Apply knowledge of commercial music trends, market niches, new musical styles and artists to develop the musical vision and concept for a ***recording project***
	1.2 Establish and discuss ***production requirements*** with ***relevant personnel***
	1.3 Apply musicianship knowledge and awareness of sound design possibilities to develop the underlying artistic style and creative concept for the recording
	1.4 Discuss and confirm vision for sound concepts with relevant personnel to achieve consensus on artistic values and agreed project outcomes
	1.5 Address ***copyright requirements*** to ensure that the recording process and product comply with legislation
2. Confirm recording project arrangements	2.1 Confirm repertoire, artists, project vision and operational details in consultation with relevant personnel
	2.2 In collaboration with artists, ensure that adequate time and facilities are provided to achieve the agreed performance standard within time and budget constraints
	2.3 Plan and agree on communication processes and time schedules with artists and technical production personnel
	2.4 Ensure that time schedules are drawn up and distributed to each artist for all proposed rehearsal and recording sessions
	2.5 Liaise with technical staff regarding appropriate ***recording sites***
3. Manage recording sessions	3.1 Confirm that sessions are scheduled to allow adequate rehearsal and sound testing prior to main recording sessions
	3.2 Ensure recording site, ***sound equipment*** and recording ***formats*** are appropriate for the ***media*** and project requirements
	3.3 Communicate criticism of performers' work in a balanced, constructive and supportive manner that includes positive and achievable options for meeting desired artistic goals
	3.4 Ensure that individual perspectives are considered and conflicting requirements are recognised and constructively negotiated
	3.5 Continuously monitor all aspects of the recording and

ELEMENT	PERFORMANCE CRITERIA
	ensure that any necessary adjustments are made in line with creative and technical requirements
	3.6 Collaborate with relevant personnel to ensure that sound balances are artistically appropriate
4. Evaluate the recording process and product	4.1 Discuss and obtain agreement on *evaluation techniques* for evaluating the recording process and completed product
	4.2 Seek and obtain feedback from relevant personnel to assess the recording process and product
	4.3 Evaluate own role in the production of recordings and note areas for improvement
	4.4 Use evaluation results to improve future practice

Required Skills and Knowledge

This section describes the skills and knowledge required for this unit.

Required skills

- communication and teamwork skills sufficient to:
    - interpret and clarify written proposals and creative briefs
    - understand artists' requirements
    - work effectively with artists and sound engineers
    - work constructively with group dynamics
    - identify and deal effectively with conflict
    - direct and monitor the work of others
- listening skills sufficient to:
    - use aural imagination to develop coherent and innovative artistic sound outcomes within the scope of planned artistic and commercial objectives
    - discriminate and enhance texture and tone colour in line with objectives
    - understand appropriate intonation, dynamics, phrasing, rhythm and expression to produce the required sound
    - listen critically to the creative and technical work of others
    - listen critically to and adjust performance of others to achieve the required sound
    - continuously evaluate and adjust the production of musical work
- planning and organisational skills sufficient to:
    - clarify roles
    - work within budgets and timeframes
    - plan recording projects
    - use time-management strategies to set priorities
    - develop systems for required documentation
- initiative, enterprise and creative skills sufficient to:
    - demonstrate artistic leadership
    - use innovative approaches to recording to enhance the interpretation and performance of music or to create new possibilities through artistic and technical effects
    - interpret music appropriately to ensure a sympathetic and appropriate approach to sound production
- technical skills sufficient to apply knowledge of acoustics:
    - in sound production to recording projects
    - to instruments/voices in placements and settings for sound balance in recording

Required knowledge

- well-developed understanding of psychoacoustic principles, including:

- spatial hearing
- direct sound
- early sound
- reverberant sound
- studio and control room design
- ergonomics
- industry knowledge, including:
  - varied characteristics of sound in a range of recording and performance environments
  - musical repertoire, styles, forms, systems, practices and customs
  - appropriate styles of musical interpretation and sound production
  - relevant musical terminology
  - features and characteristics of a range of instruments
  - performance customs of music genres relevant to selected area of music recording
  - copyright law and permissions
  - issues and challenges that arise in the context of producing musical recordings
- sound understanding of recording techniques, such as:
  - microphone and instrument/voice placement
  - application of effects
  - mixing sound sources
- issues and challenges that typically arise in the context of producing sound recordings
- OHS principles of safe listening, including safeguards against hearing loss

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Evidence Guide

The Evidence Guide provides advice on assessment and must be read in conjunction with the performance criteria, required skills and knowledge, range statement and the Assessment Guidelines for the Training Package.	

Overview of assessment	

Critical aspects for assessment and evidence required to demonstrate competency in this unit	Evidence of the ability to:
	
	 • produce at least two sound recordings that demonstrate:
	
	   • well-developed critical-listening and aural-discrimination skills
	
	   • a creative and appropriate musical concept that demonstrates knowledge of musicianship, repertoire, recording techniques and an awareness of sound design possibilities
	
	 • work creatively, collaboratively and constructively with performers to produce a sound recording.

Context of and specific resources for assessment	Assessment must ensure:
	
	 • access to:
	
	   • relevant instruments and equipment
	
	   • scores, charts or other written music resources
	
	   • participants, such as performers and technical crew
	
	   • appropriate recording facilities with adequate space and acoustic qualities
	
	 • use of culturally appropriate processes, and techniques appropriate to the language and literacy capacity of learners and the work being performed.

Method of assessment	The following assessment methods are appropriate for this unit: • observation of a recording session where the candidate is the producer • written or oral questioning to test knowledge as listed in the required knowledge section of this unit • authenticated musical recordings where the candidate was the producer • authenticated samples of project plans prepared by the candidate • case studies and scenarios as a basis for discussion about issues and challenges that arise in the context of producing musical recordings.

Guidance information for assessment	Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example: • BSBPMG510A Manage projects • CUFCMP501A Manage and exploit copyright arrangements • CUSSOU504A Create a final sound balance • CUSSOU603AManage production of sound recordings.

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Range Statement

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.

Recording projects may be for:	• solo artists • solo artists with backing • groups/ensembles • vocal • vocal and instrumental • instrumental, acoustic and/or electronic.
Production requirements may include:	• technical • creative • artistic • attributions • audience • budget • confidentiality • content • contractual arrangements • copyright • deadlines • direct quotes • duration • intellectual property • interviews • location • purpose • schedule • style.
Relevant personnel may include:	• clients • artists, musicians and performers • directors • producers • post-production personnel • program managers • sound designers and editors • video and sound recorders • audio personnel:

	- sound engineers
	- sound technicians
	- sound editors
	- sound designers
	- sound effects personnel
	- recordists
	- re-recording mixers
	  - broadcasters
	  - broadcast engineers.

Copyright requirements may include:	- provisions of current Copyright Act
	- copyright permission procedures
	- attribution
	- moral rights and performer's rights
	- negotiating with copyright organisations, such as:
	  - owners of copyright: publishers, composers, etc.
	  - Australasian Performing Rights Association (APRA)
	  - Phonographic Performance Company of Australia Limited (PPCA)
	  - Australasian Mechanical Copyright Owners Society (AMCOS)
	  - Copyright Agency Limited (CAL)
	  - archives.

Recording site may include:	- dubbing theatre - on location, including interior and exterior - outside broadcast - post-production studio - recording studio - sound stage.

Sound equipment and accessories may include:	- amplifiers
	- analogue to digital converters
	- cables
	- compact disc (CD) and digital versatile disc (DVD) players and burners
	- computer technology and associated software
	- recording devices:
	  - hard disk recorder, e.g. digital audio workstation (DAW)
	  - digital audiotape recorder, e.g. S-DAT and

	R-DAT
	• digital videotape recorder (DVTR)
	• mini disc recorder (MD)
	• modular digital multi-track recorder (MDM)
	• digital audio players, such as:
	  • iPod
	  • MP3
	• headphones
	• microphones and accessories
	• mixing consoles and desks
	• monitors and speakers
	• signal processors and plug-ins.

Formats may include:	• quarter inch audiotape • WAV • AIFF • Apple Lossless • WMA • MP3 • Vorbis • ATRAC • AAC.
Media may include:	• radio • video • CD • DVD • computer hard drive • internet • mobile device • film.

Evaluation techniques may include:	• interviews
	• surveys
	• questionnaires
	• focus groups
	• demographic data
	• feedback
	• reviews
	• evaluation may include:
	  • clients
	  • record companies
	  • stakeholders

	• audience
	• project personnel
	• specialists.

Unit Sector(s)

Media and entertainment production - audio/sound

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