

Dylan Barber

Freelance Audio Engineer

Curriculum Vitae

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dylanbarber.co.uk

07804421440

Enthusiastic and reliable award-winning sound engineer. I work in live sound, recording, mixing & mastering, and broadcast and I have experience of a wide range of projects and events.

Qualifications and Achievements

GCSEs, Acle Academy

English Literature & Language	Level 5
Mathematics	Level 4
Science	C
Music	C
German	B
Graphics	A*
ICT	A*

RSL Extended Diploma, Access Creative College

Studio and Live Sound	Distinction*
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FdSc, Nottingham Trent University

Audio & Music Technology	1st
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BSc, Nottingham Trent University

Audio & Music Technology (top up year)	2:1
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Audinate Dante Audio Networking Certification

Level 1 & 2	Passed
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Total Production International Magazine

Production Futures Breakthrough Award	Winner
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Safe Sets International

COVID-19 Level A Certificate	Complete
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IPAF Certification

Push Around Vehicles	Passed
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Key Competencies

Software Competencies include:

Avid Pro Tools
Logic Pro X
Audinate Dante Virtual Soundcard, Controller and Via
Figure 53 QLab
Microsoft Office Suite
Google Workspace Suite
Adobe Photoshop

Hardware Competencies include:

Yamaha M7, CL, QL and TF
Allen & Heath Qu, GLD, SQ, dLive and Avantis
Soundcraft Vi and Si
Midas M32
Behringer X32 series

Comfortable with analogue mixing consoles

I am able to setup Dante, GigaAce, Madi networks and more, and I am comfortable with complex routing concepts.

Work & Industry Experience

YouTube playlist of work: <https://bit.ly/dBPortfolio>

Freelance Sound Engineer ----- 2019 – Present

My freelance work as a sound engineer includes working on a range of projects from studio or location recording, broadcast and live shows, filling positions of front of house, monitor, recording, mix or mastering engineer. Freelance clients include:

- **The BBC**
- **NPR (Tiny Desk)**
- **Deutsche Gramophon**
- **Epic Studios Broadcast & Live Events**
- **Wordplay Magazine**
- **Norwich Arts Centre**

ACC Norwich Music Tech Tutor ----- 2021 – Present

In 2021 I filled a part time role as Music Technology Tutor at Access Creative College in Norwich. This role includes training students for the world of work in the music industry, whether this be teaching live sound, AV, or studio recording.

The position also entails training students in the field, at events such as Latitude Festival and other projects.

Continued Overleaf

Wordplay Magazine Sessions Engineer ----- 2020 - Present
Sound engineer for Wordplay Magazine's 'Wordplay Sessions' series. The role includes working with a range of artists and teams to produce recording systems on location (sometimes in spaces with limited access, power or space), as well as working with teams in post production phases to mix and master performances.

BBC Broadcast Assistant ----- 2018 – Present
Broadcast Assistant for BBC Norfolk, producing and mixing live musical performances (soloists, duos, and bands) on air as well as facilitating and recording location-based projects.

OPEN Norwich AV Technician ----- 2018 – 2019
Audiovisual technician at OPEN Norwich, formerly the UK's biggest participant in independent venue week; 1500-capacity main room and a 400-capacity club. Lead sound technician from 2019 onwards, part of a team involved in a full PA system upgrade with KV2 Audio. Responsible for the operation of Yamaha CL & QL Consoles for a range of events comprising of live music, club nights, conferencing, dance and more. Departed in October 2019.

Wild Paths & Wild Fields Festival ----- 2019 & 2020
Sound technician across three venues during Wild Path Festival's inaugural year in 2019. Lead sound technician at headline venue, including monitors for festival headliner José González. Monitor engineer for Wild Fields Festival, two days of outdoor socially distanced live music.

'Head Out Not Home' Festival ----- 2018, 2019 & 2021
Live sound engineer for Norca & Sistema in Norwich's *Head Out Not Home* events, held weekly throughout summer at outdoor locations across the Norwich city centre, funded by Norwich Business Improvement District. The challenges involved in these events include building stages and audio systems in places largely populated by the public, as well as adhering to amplified noise limitations in some areas.

[References are available on request.](#)