
**Cinematography — Method of
measurement of perceived loudness of
short duration motion-picture audio
material**

*Cinématographie — Méthode de mesure de l'intensité sonore perçue
pour les films cinématographiques de courte durée*

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Contents

	Page
Foreword	iv
Introduction	v
1 Scope	1
2 Normative references	1
3 Terms and definitions	1
4 Method of measurement	3
4.1 General	3
4.2 Procedure	3
4.2.1 Input calibration and M-type frequency weighting	3
4.2.2 Scalar channel summation	3
4.2.3 Loudness-equivalent level	3
4.2.4 Calculation	4
Annex A (informative) Typical recording and replay levels	5
Bibliography	6

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Foreword

ISO (the International Organization for Standardization) is a worldwide federation of national standards bodies (ISO member bodies). The work of preparing International Standards is normally carried out through ISO technical committees. Each member body interested in a subject for which a technical committee has been established has the right to be represented on that committee. International organizations, governmental and non-governmental, in liaison with ISO, also take part in the work. ISO collaborates closely with the International Electrotechnical Commission (IEC) on all matters of electrotechnical standardization.

The procedures used to develop this document and those intended for its further maintenance are described in the ISO/IEC Directives, Part 1. In particular the different approval criteria needed for the different types of ISO documents should be noted. This document was drafted in accordance with the editorial rules of the ISO/IEC Directives, Part 2 (see www.iso.org/directives).

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For an explanation on the meaning of ISO specific terms and expressions related to conformity assessment, as well as information about ISO's adherence to the WTO principles in the Technical Barriers to Trade (TBT) see the following URL: [Foreword - Supplementary information](#)

The committee responsible for this document is ISO/TC 36, *Cinematography*.

This second edition cancels and replaces the first edition (ISO 21727:2004), of which it constitutes a minor revision.

Introduction

This International Standard is intended to be used in conjunction with the International Standards that cover the reproduction of motion-picture sound, A-chain and B-chain, including ISO 2969 and ISO 22234.

A recommended replay level architecture exists for most current cinema sound formats. This matches a specific recorded modulation level with a specific sound-pressure level at the main seating position in a room designed in accordance with ISO 2969 and ISO 22234. The noise and over-modulation points of each sound format are positioned to allow for a wide range of signal components to be recorded and faithfully reproduced at a valid absolute level as part of a motion-picture soundtrack.

Perhaps due to their competitive nature, many motion-picture commercials and trailers make sustained use of the highest recording level possible for the format. Consequently, many exhibitors now find the need to reduce the replay level to a point much lower than the recommendation. This has caused uncertainty as to the validity of the recommended replay level, which in turn creates problems in matching dubbing theatre sound to that expected from the average cinema.

This International Standard is intended to assist in assessing the subjective loudness of motion-picture sound so that a better match between the sound levels of commercials, trailers and main features is maintained, and so that confidence in the validity of the recommended replay level is re-established.

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