



Music capturing and **loudspeaker playback** represent the most critical conversion processes within the context of a modern musical chain.

Siegfried Linkwitz took extraordinary care in handling the **loudspeaker playback** side. Particularly by reducing spatial distortion, when rendering with full-range dipoles.

On the **music capturing** side, we aim to highlight a technique, that can deliver very natural and authentic results. This technique essentially consists basically of just a stereo microphone, paired with sensible recording skills.

We want to encourage young sound engineers to immerse themselves in this non-mainstream technique. Experience minimal microphoning! Engage with one-mic experts, have fun, and send us your masterpiece.

The competition runs from 01SEP24 til 31JAN25

Judging Criteria

1. **Sound Quality:** This is the most fundamental aspect. The recording should have clear sound, with no distortion or unwanted noise. The room choice should sound good, without flutter echo and a good reverberant tone consonant with the performance and arrangement. The recording should be free of air conditioning rumble, noises that are not organic - not associated with the musicians. The jury appreciates the lack of buzz, hum or hiss.
2. **Balance:** The balance between different instruments or voices in the recording is crucial. No single element should overpower the others unless it's intentional for the artistic effect. It should sound natural, or if it's a popular or jazz group, appropriate for the group. For example, if the drumset in a jazz group sounds like it's coming from far away, they would

lose points. The recorded group should sound integrated and holistic as well as balanced instrumentally. For example, If one performer sounds like they are way off the location of the rest, the intent should be clear, or the score goes down. If one performer is excessively loud or soft compared with an accepted balance, the score goes down.

3. **Dynamics:** The recording should accurately capture and reproduce the dynamics of the performance. The microdynamics, short, momentary transients that give a recording life. These should be clear and present and match the distance of the instrument producing these short transients. Transients should sound natural and impacting, if they are meant to be by the performance. If the arrangement is soft and "regular" the judge would still give it a high grade.
4. **Stereo Imaging:** The placement of instruments or voices in the stereo field adds sense of depth and space to the recording. The rendered image should mimic the recording situation. If it's a string quartet and it extends all the way to left and right, it would get a lower score, the idea is that the soundstage width should appear natural for the performance and number of performers. If it's a soloist and they sound artificially wide, it would get a lower score. Same for soundstage depth illusion: The front to back image of the group should appear natural.
5. **Frequency Response:** The recording should represent all frequencies accurately. There should be no noticeable frequency imbalances. Purity and naturalness of tone, lack of artificial hype, lack of artificial sibilance. Furthermore, the submitted files will undergo technical analysis for bandwidth and noise spectrum.
6. **Creativity:** This is more subjective, but important. The participants choices in mic placement, room selection, and other factors that contribute to the uniqueness of the recording should be considered.
7. **Emotional Impact:** The most important thing is how the recording makes the listener feel. The jury should consider the emotional impact of the recording.
8. **Difficulty of the Task:** A bonus criterion. The more instruments and voices, the greater the difficulty.

For more details, see



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