



*SQC Club*  
absolute autosound competition

**Rule Book 2018**

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## WELCOME TO SQC CLUBCOMPETITION

The following rules are designed to give to all car audio enthusiasts the opportunity to learn more about sound quality system in an easy way for the competitor to understand and follow.

### What is SQC Club?

SQC Club is the acronym of **Sound Quality Competition Club**, like the name suggests we are a group crazy for sound quality cars.

### The spirit of SQC Club

We are a group of friends, SQC Club borns to promote the meeting between people that want to enjoy stay together speaking about music and sound quality car systems.

Judges are not there just to evaluate your car, they are there to help you to improve your system and take advantage of the opportunities available to you.

It doesn't matter if you place first place or not, we're here to help you to gain valuable car audio knowledge and enjoy stay together.



## GENERAL

For all SQC CLUB meetings only this rulebook will be used, these rules are the same ones used to train our judges and as technology changes, we like to move forward with it, for this we have annual revisions and all the revise at the rules or addendum we do, we get this information out to you as quickly as possible.

The official language during international meeting will be the english, it means that every announcements, presenting a car, give or receive feedback from judges or organizations, to write a protest or whatever, it will be in english language, anyway a competitor is allowed to use an interpreter but the competitor is the sole responsibility to provide it.

### THE MEETING DAY

#### Event organization guidelines

1. There will be a HEAD JUDGE of the meeting choosed between the judges present on the day, he will be attend the organization of the judges and race field, according with the event organization if needed.
2. The HEAD JUDGES will assign the categories to the judges according to their suggestions, impediments or possibilities.

#### Competitor guidelines

1. PLEASE prepare your vehicle for the meeting in advance, of course your car should be in the presentable form inside and outside, but tuning, cleaning, working on and testing your vehicle should be done prior to the start of the event, enjoy your time with people that have your same passion, instead of spend your time on cleaning or tune your car.
2. PUNCTUALITY - Be on time to the meeting. Event promoters set schedules for judging times, competitor meetings and activities throughout the day. When a competitor arrives late it upsets this schedule and event timing is compromised. If a competitor is unable to make it to the event at the specified time, they should call the event promoter and notify them of their situation as not to delay the event.
3. Follow the instructions from the organisation/staffs to locate your vehicle in the designated area.
4. The HEAD JUDGE maybe will invite judges and competitors to attend to a briefing before the start of the competition, don't lose it, maybe you will have important informations about the day that you need. You will have a schedule time list that follow the order list of the cars with the information of the judge of the cars are done and when your car will be judge after the previous, please follow the progression of the judgment, you will have five (5) minutes to prepare the car to check the settings of the system (i.e. DSP setting, all speakers work properly, etc) after the judge comes to you, if you are the first car of the day you will be informed in time and have fifteen (15) minutes.
5. We know that you are fair and you will not changed the installation between the installation and sound judging (i.e. remove grilles, etc.). Otherwise this may lead to 0 points in the relative installation section after reviewing this issue with the HEAD JUDGE.
6. Familiarize yourself with the SQC Club CD and rules, it will be important to understand the explanation of the judges.
7. Please, inform the organization in advance (i.e. by registration form or during the registration on the meeting day) if you need a different format support instead of CD, we provide different support like CF or SD card, iPhone, iPod, etc and different format like wav, flac, MP3, etc at 44.1 khz.

8. Explain to the installation judge your installation, you will find it simple, we ask just that basic safety installation is done, please we ask simplify the judgment and an electric scheme with the value of all the size power cables (positive and negative) and fuses used will be appreciated.
9. Explain to the sound judge how it works your system, it's important for the judge to know how to change the tracks, move the volume up and down and switch on/off the system, you can set the volume of sound to be used by the judges and the judges are obligated to use this volume, but the work of the judge is to find the best from your system and free will be appreciated.
10. The car audio system will be judged with the seat in a reasonably drive position, the hood must be closed and you need to unplug the external power supply please.
11. You can sit in the front or rear passenger seat, but please be quiet, the judge must concentrate.
12. You are not allowed to change system settings during the judgment session.
13. It is a good behavior if nobody touches and moves the car during the judgment session, this could distract the judge who may not assign the right score.
14. The score sheet of your audio system will be explained to you at the end of the judgment session and the score sheet released at the end of the day.
15. It is a good behavior if you don't have a look on the score sheet of the other competitors during the judgment process, the fair play between competitors is important.
16. During the judgment process stay close to your car, maybe the judge may need your assistance.
17. If during the judgment the judge feels that there is some equipment malfunction he will inform you immediately. You have until five (5) minutes to resolve the eventually problem (s) or ask to the judge to follow the judgment under those conditions. If for some reason you can't continue the judgment the judge will immediately inform the HEAD JUDGE and will skip your car to go to the next in the list.
18. If you have some equipment malfunction in your car you need to inform immediately the HEAD JUDGE/front office. The HEAD JUDGE will try to understand the situation and try to help you about the schedule/judgment time, but remember it is up to the HEAD JUDGES give you a different schedule time, time to solve your malfunction, give the permission to re-judge your car or not. We will try to help you with our maximum effort, but sometime you have to understand that is not possible.
19. After the judgment session the judge will speak with you about your system and your points, approximately a medium time of five minutes is enough. But hey! We are not here to be fiscal, if you need more time the judge will spend more time to explain everything you need about your points and the judgment, but if you don't agree with some points given to you, please don't blame or argue with the judge. If you don't sign the score sheet it means that you don't accept the scoring, the judge will close your car, keep the key and give it to the HEAD JUDGE that will solve your doubts.
20. If you sign the score sheet it means that you accept the score and give up all the rights to file for protest.
21. Only you competitor of the car should speak to the judge, in this way the explanation of the car audio system can be fast and clear, for this we kindly ask you that the teammates or installers present remain in silence, except for a possible translator if needed.

22. Remember that there are other competitors that would like to be judged after you, maybe you or other competitors came from far away and you would like to finish in time to come back home, if you argue too long with the judge it can affect all the timetable, respected the others please.
23. If any damage should occur during the judgment it should be immediately reported to the HEAD JUDGE/Event organization.
24. Remember to respect the other people and competitors and turned off your alarm system, don't use horns and don't sound loud music at high volume. REMEMBER it is a sound quality meeting!
25. SQC Club is not responsible of damage or system failure occurring at or during an event.
26. In the case of ties at the total points the higher points in the listening judgment will be appoint, if even the listening points are equal the car that win will be the one with the higher tonality.
27. **REMEMBER IT'S A SOUND QUALITY EVENT!** - This is a meeting, so, show off your car! Locking it up and/or covering it to keep it "top secret" doesn't help our passion to grow up. The whole idea behind these meeting is to show the public and other competitors what we can do; if you hide it, they will never know, invite people to listen your car and go to listen the other cars. SQC Club events are great places to meet people who share the same passion that you have, don't be afraid to walk around and check out other competitors' vehicles, most of them are proud of their rides and love to talk about them.

## ETIQUETTE

1. When attending or competing at an event, conducting yourself in a proper and professional manner is imperative. Interfering with the judging process using foul or abusive language (especially in front of children), consuming an excess of alcoholic beverages, possession or use of controlled substances, lewd behavior and/or displaying or playing obscene videos, pictures or music is unacceptable, firearms of any sort are strictly forbidden, the only people allowed to carry firearms at an event are police and military personnel. Anyone caught carrying firearms other than police and military personnel will be immediately disqualified and removed from the event. SQC Club meeting is designed to be family oriented and when you are competing at SQC Club meeting you are representing the organization to the public.
2. Any competitor caught cheating during an event will be dismissed from the event.

## PROTEST

1. Blame or argue is not the right choice, but you can protest the score if you feel that a Judge has intentionally or unintentionally given a score that is incorrect or believe that the interpretation of the current rulebook is not right. Without have a long argue, the judge will close your car, keep the key and leave everything in the hand of the HEAD JUDGE that will check the reason of the protest. If the HEAD JUDGE find an incorrect score he will take proper action.
2. Competitor fair play, suspected cheating or falsifying competitor information can result in a tear down or objective/subjective re-test of the protested competitor's vehicle. This challenge can **ONLY MAY REQUEST FROM A COMPETITOR IN THE SAME CLASS**, registered in the same meeting day, until two (2) hours before the prize.
3. Other protests other than those set out in the above two points will be seen as not respecting the behavior label and treated accordingly.

## QUALIFICATION TO THE NATIONAL FINAL

To get into the main final at the end of the season the participant must win at least the 5th place during any 2 official meetings.

## SQC CLUB CLASSES AND CATEGORY

|   | Junior<br>3000 | Junior<br>Stock | Junior | Senior | Over | Absolute<br>Stock | Absolute |
|---|----------------|-----------------|--------|--------|------|-------------------|----------|
| Competitor has never (or before last 5 years with a different car) won (1°, 2° or 3° place) in a national or international final of any network                                     | ✓              | ✓               | ✓      | ✓      | ✓    | ✓                 | ✓        |
| The total price of system components (except players) doesn't exceed 3000 euro (according with the official database)   | ✓              | ✗               | ✗      | ✗      | ✗    | ✗                 | ✗        |
| The interior of the car looks like original from the parent company (according to the Stock class)  | ✓              | ✓               | ✓      | ✓      | ✓    | ✓                 | ✓        |
| Competitor has already won (1°, 2° or 3° place) before last 5 years (with the same car) in a national or international final of any network   | ✗              | ✗               | ✗      | ✓      | ✓    | ✓                 | ✓        |
| In last 5 years car and/or competitor won not more than one season (1°, 2° or 3° place) in a final of a only national organization  | ✗              | ✗               | ✗      | ✓      | ✓    | ✓                 | ✓        |
| In last 5 years car and/or competitor won not more than one season (1°, 2° or 3° place) in a final of an international organization but in a money limited class (up to 10000 euro) | ✗              | ✗               | ✗      | ✓      | ✓    | ✓                 | ✓        |
| Won a trophy (1°, 2° or 3° place) in the national or international final of Junior category.  | ✗              | ✗               | ✗      | ✓      | ✓    | ✓                 | ✓        |
| 2 years in national Junior category final.  | ✗              | ✗               | ✗      | ✓      | ✓    | ✓                 | ✓        |
| In last 5 years car and/or competitor won (1°, 2° or 3° place) in a final of an international organization but in a class without money limits (or more than 10000 euro)            | ✗              | ✗               | ✗      | ✗      | ✓    | ✓                 | ✓        |
| 3 years in national Senior category final   | ✗              | ✗               | ✗      | ✗      | ✓    | ✓                 | ✓        |
| Won a trophy (1°, 2° or 3° place) in the national or international final of Senior category   | ✗              | ✗               | ✗      | ✗      | ✗    | ✓                 | ✓        |
| Active self build equipment*  | ✗              | ✗               | ✗      | ✗      | ✗    | ✓                 | ✓        |
| Installer, reseller, producer, reseller, producer and related people (employers, reseller, wife, sons, etc)   | ✗              | ✗               | ✗      | ✗      | ✗    | ✓                 | ✓        |
| SQC Club Judges   | ✗              | ✗               | ✗      | ✗      | ✗    | ✓                 | ✓        |

## SELF BUILD AND ELECTRONIC MODIFICATION

All electronic devices must look like original in all the categories except Absolute.

Color and some minor esthetical change of the chassis of the device is permitted in all categories.

## LIMITED MONEY CATEGORY

For whom the limited money class category is intended?

It is for all those competitors that would like to compete in a category where (according with the class diagram) the total price of the system components (except players) doesn't exceed the money limit of the category.

### **Junior 3000**

is for all those new competitors that would like to compete in Junior class with a limited money system (according with the diagram).

#### **Notes:**

- Main source (only player without DSP or any kind of elaboration) is totally free and not considered in the total amount. So simple CD/multimedia players, phones/tablet etc are ok.
- If the source has a DSP inside than its price must be added to the total amount.
- The authoritative prices are the ones in the official SQC Club database at the website [www.sqc-clubdatabase.info](http://www.sqc-clubdatabase.info) that will be completed by the international office when requested.

It's up to the competitor to find and show at the backoffice the official price list for the installed products. Price lists can NOT be older than 5 years, so only product officially distributed within 5 years are allowed in limited money class. If, for example, components are older but were regularly distributed not more than 5 years ago, then it is ok.

Like already said it is up to competitors to show official price lists to their backoffice (before the competition if possible) and it is up to the national organization to approve or not and if ok, send all to the international office to update the database.

Common sense should rule, anyway fake price lists or "creative distributors" will be blocked by national organizations.

Competitor should create his system bill in the database website [www.sqc-clubdatabase.info](http://www.sqc-clubdatabase.info) and show this at the backoffice.

## STOCK CATEGORY

For whom the STOCK categories is intended?

For those who the interior of the car must, simply, looks like original from the parent company.

### **Junior STOCK**

is for all those new competitors that should compete in Junior class (according with the diagram)  
The interior of the car must, simply, looks like original from the parent company.

#### **Notes:**

- Speakers must be only in the original locations.
- All modifications can be done only under the visible surface and carpets.
- Head unit can not be replaced or removed but it is possible to use an extra player if controlled by original buttons of radio (or steering wheel), by an hidden control panel (for example in an openable compartment as long as it is easily accessible from the driving seat) or via wireless remote control/s.

- Grills can be modified under the surface but must look like original from outside.
- All functionality of the car should still work properly while using an external player too.
- Aftermarketed and/or optional trims and any kind of interior upholstery is accepted only if supplied by the parent company.

***Absolute STOCK***

For whom the Absolute Stock category is intended?

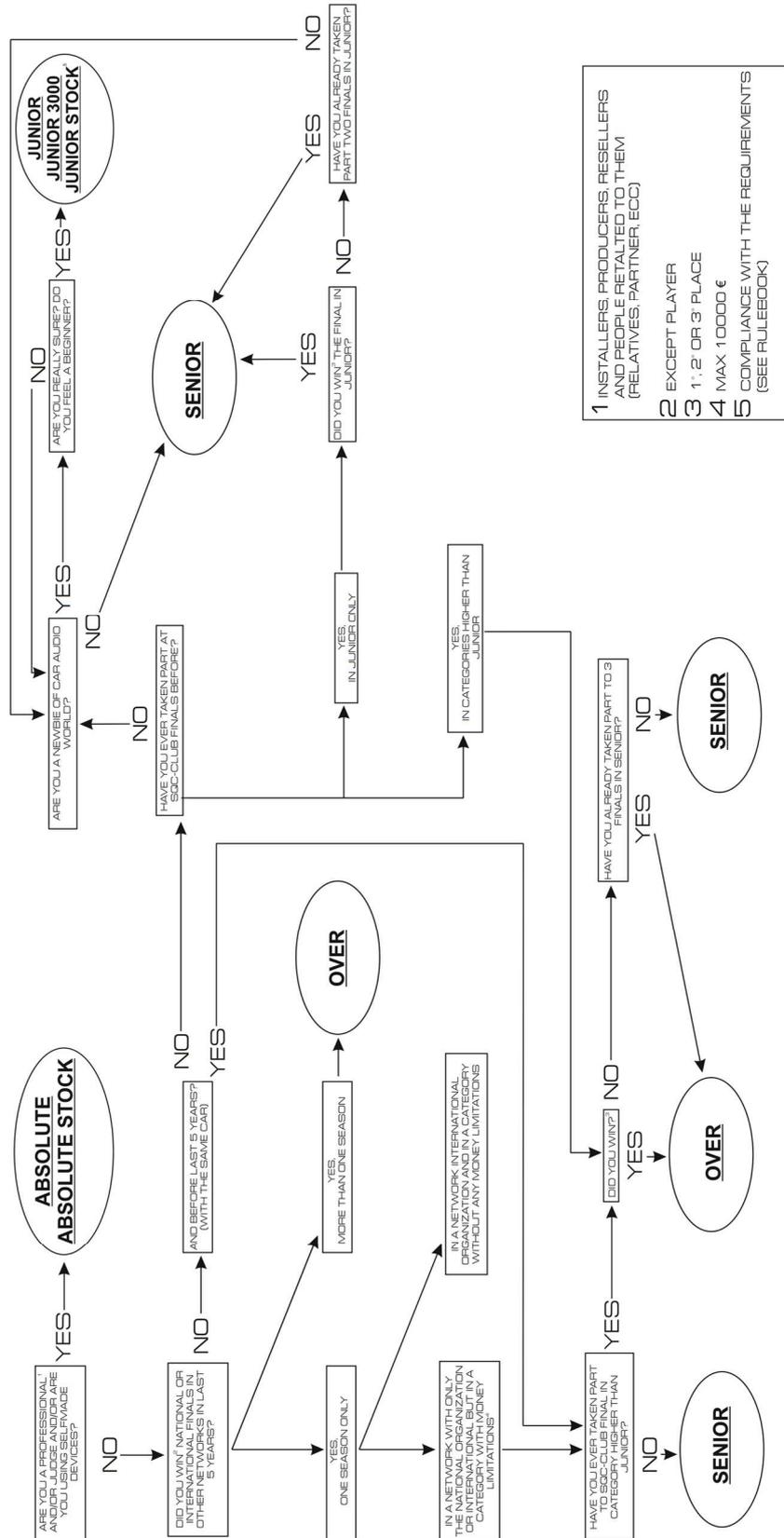
Absolute Stock is open to all (including professionals and judges) but:

The interior of the car must, simply, look like original from the parent company.

**Notes:**

- All modifications can be done only under the visible surface and carpets. So it is allowed to create hidden box or hidden locations for speakers but they mustn't be visible in the interior of the car.
- Head unit can not be replaced or removed but it is possible to use an extra player if controlled by original buttons of radio (or steering wheel), by a hidden control panel (for example in an openable compartment as long as it is easily accessible from the driving seat) or via wireless remote control/s.
- Grills grid can be modified but must look like originals in shape and size.
- All functionality of the car should still work properly while using an external player too.
- Aftermarketed and/or optional trims and any kind of interior upholstery is accepted only if supplied by the parent company.
- Selfmade equipment is allowed.

# HOW TO CHOOSE YOUR CLASS OR CATEGORY



- 1 INSTALLERS, PRODUCERS, RESELLERS AND PEOPLE RETAILED TO THEM (RELATIVES, PARTNER, ECC)
- 2 EXCEPT PLAYER
- 3 1: 2' OR 3' PLACE
- 4 MAX 10000 €
- 5 COMPLIANCE WITH THE REQUIREMENTS (SEE RULEBOOK)

## INSTALLATION

### FUSES

#### Fuses Value / Wire Size

| Wire Gauge |                 | Recommended<br>Maximum Fuse Size |
|------------|-----------------|----------------------------------|
| awg        | mm <sup>2</sup> |                                  |
|            | 120             | 700 amps                         |
| 0000       | 100             | 600 amps                         |
|            | 85              | 550 amps                         |
| 000        | 85              | 500 amps                         |
| 00         | 70              | 400 amps                         |
| 0          | 50              | 325 amps                         |
| 1          | 40              | 250 amps                         |
| 2          | 35              | 200 amps                         |
| 5          | 25              | 150 amps                         |
| 4          | 20              | 125 amps                         |
| 5          | 16              | 100 amps                         |
| 6          | 12              | 80 amps                          |
| 7          | 10              | 60 amps                          |
| 8          | 8               | 50 amps                          |
| 9          | 6               | 40 amps                          |
| 10         | 5               | 30 amps                          |
| 12         | 4               | 25 amps                          |
| 12         | 3.3             | 20 amps                          |
| 12         | 2.5             | 15 amps                          |
| 14         | 2.0             | 15 amps                          |
| 16         | 1.5             | 10 amps                          |
| 18         | 0.75            | 7.5 amps                         |
| 20         | 0.5             | 5 amps                           |

#### Main fuse

The judge will check:

1. If the main power cable is fuse protected.
2. The correct fuse value related to positive and ground cable size.
3. The main fuse is placed at 40cm maximum from the battery positive pole.
4. The main fuse is placed before the power cable pass through a metal panel/part.

0 (zero) or 5 (five) points.

Only one problem will score 0 (zero) point.

## **Amplifiers**

The judge will check:

1. If every amplifier is fuse protected.
2. The correct fuse value related to positive and ground cable size for each amplifier.

0 (zero) or 2(two) or 4(four) points.

2(two) points will be deduct for every amplifiers that not respect the points 1 or 2.

## **Other devices**

The judge will check:

1. If headunit\*, dsp and other active device, related to the audio system is fuse protected.
2. The correct fuse value related to positive and ground cable size.

0 (zero) or 1 (one) point.

1 (one) point will be deduct for every other device that not respect the points 1 or 2.

*The competitor should declare, using a simple schematic or table, the power cables size and related fuses value used in his system.*

\*Headunit wiring and fuse can be the OEM if the connector is OEM

## **FIXING**

### **Speakers**

The judge will check:

1. The fixing of the audio system speakers.
2. The fixing of the speakers mounting panels and structures.

3 points max. 1 point deduction for every speaker/panel/structure not properly fixed\*

*FIXING Definition: the judge will gently check by hand how is solid the components fixing.*

### **Electronic Devices**

The judge will check:

1. The fixing of every Audio System Electronic device.
2. The fixing of Electronic device mounting panels and structures.

3 points max. 1 point deduction for every device /panel/structure not properly fixed\*

*FIXING Definition: the judge will gently check by hand how is solid the components fixing.*

## **VISIBILITY AND COMFORT**

### **Driver side**

The judge will check:

1. Visibility Reduction: only the visibility in the front windshield. 4 (four) cm from the left and right side and 8 (eight) cm from the bottom.  
The limit distance will be checked on the windshield from the last black dots row, in the driver seat, in the listening position.
2. Legs Space: The normal driving space and comfort should be the same than OEM car.

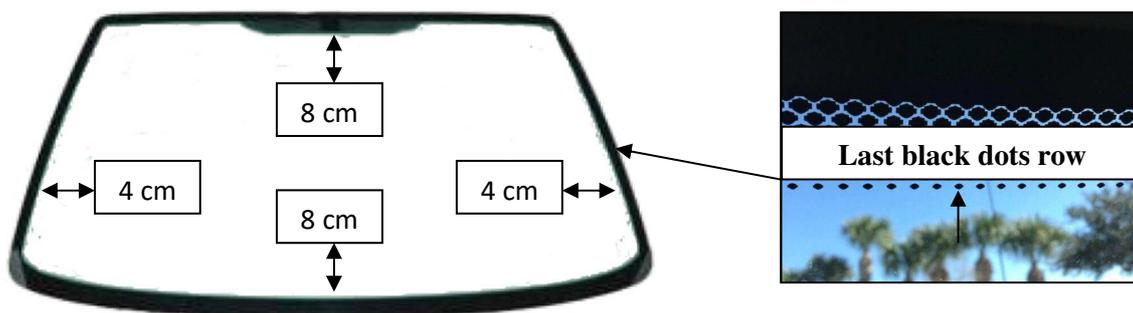
4 points max. 2 points will be deducted for each structure/panel/speaker/device relative to audio system that not respect the point 1 and/or 2.

### **Passenger side**

The judge will check:

1. Legs Space: The normal Passenger space and comfort should be the same than OEM car

4 points max. 2 points will be deducted for each structure/panel/ speaker/ device relative to audio system that not respect the point 1 and/or 2.



## **GLANCE**

### **Interior**

The judge will check:

1. Every component, panel and structure about the audio system should be look finished and not work in progress.

4 points max. 1 point will be deducted for each structure/panel/ speaker/ device relative to audio system that not respects the point 1.

### **Trunk compartment**

The judge will check:

1. Every component, panel and structure about the audio system should be look finished and not work in progress.

4 points max. 1 point will be deducted for each structure/panel/ speaker/ device relative to audio system that not respects the point 1.

## SOUND QUALITY

### 1<sup>st</sup> TO 9<sup>th</sup> TRACKS

#### TONAL ACCURACY TRACKS

#### 1<sup>st</sup> Track

##### *Enver Izmailov – Maidan*

*Enver was born on June 12, 1955 in Fergana. There he graduated from the Art School in bassoon class, but his heart was forever given to the guitar. Bassoon was useful to him during the army service in the orchestra of the Far Eastern Military District but, after returning home, Enver began to devote all his time to the guitar.*

*He picked up famous guitar parts by ear because there were no special video products or TV shows of popular guitar performers and rock bands at that time.*

*Then he polished his technique and style of play.*

*Because of numerous exercises, a special technique for playing the guitar appeared, where the fingers of both hands lie on the guitar's fretboard like on a keyboard, and the sound is extracted by blow or pinch on strings. In most cases, the left hand played the topic, and the right hand - a bass line or rhythm.*

*Later in the music environment, this technique will be called "tepping"*

*(from "to tep" - tepping on the keyboard, "tepping" - connecting to the network).*

*It turned out that such a technique is very organic for the Crimean Tatar music with its dizzying uneven rhythms and ingenious runs.*

*When Izmailov uses the "ten-finger method" to extract magic sounds from his one-of-a-kind guitar, it is hard to believe that only one person plays on the stage.*

*In this case, the track "Maidan" is an excellent example of the "tepping" technique!*

*An electric guitar with frills, which Enver himself tuned to his vision of sound.*

*Further, Anatoly Soroka (sound engineer) did his work: the pure sound of the guitar and separately the stereo sound with the processing were taken immediately to the mixer without the use of microphones, so you can hear a mix from the unprocessed guitar and synthesized sound in the track.*

*Enver, as an artist, tuned the guitar's timbre sound, as he likes and as he sees his sound.*

*Due to this, it was possible to obtain a full spectral range: from the lowest to the highest frequencies, the overtone goes beyond earshot.*

*The sound is extremely transparent and detailed in the upper range.*

*The strings should sound explicitly, even a little bit harsh, depending on the manner of playing, but it is here that this "sharpness" should more be called a frenzied dynamics of strings that sound in the air.*

*Low frequencies are expressed at the same level with the rest of the range, which is completely explained by the tuning of the guitar processor, but not more, accordingly, at a high level of the subwoofer volume at the very beginning of the track and it will seem that the low frequency sounds are heard louder than the main range.*

*(Recording and mastering - Anatoly Soroka).*

#### How to evaluate TRACK 1

*30 points*

*Sounds like a dream!*

*26-29 points*

*Almost perfect! The sound is absolutely open, airy, the strings sound energetic, almost with a tear, but very pleasant on hearing!*

*The introduction with the blows of the fingers along the bottom strings is very spectacular. The sound seems to occupy the entire space in front of the listener!*

*20-25 points*

*Very good! The drive is crazy, even a little bit harsh in some places, but it can be listened.*

*The whole range is stored in levels in proportions, only sometimes it seems that the HF is a bit stinging*

aurally.

Low-frequency tones are slightly fuller than the mid-high frequency range (MF-HF), it may seem that it even sounds more delicious, but dynamics is slightly lost. However, this is just wrong from the point of view of the creators of this track.

*14-19 points*

Quite good. As if everything is in place, but you want to turn the music down a little.

It is listened very well at a lower sound volume but you feel the lack of the drive and dynamics.

In general, the track creates the impression that the recording is not good enough and is suitable for specifically configured systems.

Everything seems to be good tonally, but something is missing, and you cannot enjoy listening in full.

*9-13 points*

Not bad but... however, you cannot bear it for a long time.

Slow low frequency echoes, that extending to the subwoofer, are heard at the very beginning, at the first strikes on the strings. Then you get the feeling that it is not a sound of strings, but a “sand” in the sound, that is heard like a recording in mp3 128 kb/s.

The general impression is not the best; it is not interesting though possible to listen to.

*3-8 points*

Bad. It is impossible to determine exactly what plays badly – it seems like everything plays badly. Low frequencies are either absent or too high and interfere with hearing the sound of the strings themselves. MF-HF range is not informative, but it is too jarring.

*1-2 points*

Stop it! Drown your sorrows.

## **2<sup>nd</sup> Track**

*Joseph Mazur - Lyrics of the fall*

*Joseph is a friend of our sound engineer and judge Andrey Mishin.*

*Andrey attracted Joseph to our project by the merest accident, when the conversation was transformed to the fact that we needed a track with a low male voice.*

*Initially, we just wanted to record the intro for the disc with a beautiful male vocal, but when the studio went to work, it immediately became clear that Joseph would not get off by only the intro).*

*The voice is very full in timbre in the region from almost 60 to 500 Hz, and not to use it in estimating the mid-bass range would be a crime! Andrey recorded the arrangement the same evening and Joseph in various tonal versions “spoke” various beautiful words, which we wrote to him for this music.*

*In the end, we chose the variant that you listen to on the disc.*

*During the voice recording, no processing and compressors were being applied!*

*A little “ambience” is added in the arrangement at the lowest possible dose. The thunder at the beginning of the track beautifully descends to the bottom of the 70-100 hertz.*

*The thunder sounds in front of the stage, and should not go back. The voice is very nice, low, velvet and a little bit of a blast. It should sound naturally!*

*It's the voice, not the doors, the plating, part of the plastic details, no holdout back to the subwoofer, or sideways down to the mid-bass or front subwoofer!*

*Clearly in the center at eye level (depending on the height of the scene in some particular car).*

*Every word is clearly audible. The general impression should be this - bewitching!*

*(Recording and mastering - Andrey Mishin).*

### **How to evaluate TRACK 2**

*30 points*

*Sounds like a dream!*

*26-29 points*

Almost perfect! The voice bewitches, envelops! Nothing prevents you from enjoying this moment of listening! The thunder is very natural; the musical accompaniment fills the whole space. Perfect!

*20-25 points*

Very Good! Everything is very composed, beautiful and detailed. Maybe the voice is a bit heavy. There is a feeling that the space is too small. In some places (or in one), you understand that the maximum cannot be set, because there is for example a small holdout, or the voice somewhere “floated away”. In general, everything is fine.

*14-19 points*

Quite good. It is listened well; the voice is unnaturally saturated with the low frequencies. Because of this, you feel that after each phrase there is a low frequency echo, as if residual. Here, the legibility and detail of the phrases pronounced by Joseph suffer a little. The thunder can be a little booming and with a holdout. In general, the car interior makes it clear that there are problems. Small, but still there.

*9-13 points*

Not bad, but... It is thought that the voice is specially synthesized, that it is not natural. Phrases cannot be read, they blend by parts into low-frequency boom. Music becomes obtrusive, individual sounds become louder than the general background. You can listen to it, but you should miss the pleasure of hearing.

*3-8 points*

Bad. Thunder is heard only from behind.  
Alternatively, its place is not determined.  
The voice is plastic, not natural.  
The general impression is depressing. It is hard to listen to this.

*1-2 points*

Stop it! Drown your sorrows.

### **3<sup>rd</sup> Track**

*Elvira Sarykhalil - Hal Hele Verin Geline*

*Elvira Sarykhalil is a Crimean Tatar singer who collects the folklore of her nation.*

*Elvira is one of the brightest and most original performers who not only sings folk songs, but also reveals to the public the most powerful genetic code laid in such music and she accompanies it on an exciting and very beautiful journey. Turkish folk song - “Hel hele verin geline”.*

*The arrangement is by Rasim Ramazanov and Elvira Sarykhalil.*

*The piano is by Rasim Ramazanov.*

*1 From the famous joke*

*The vocal is by Elvira Sarykhalil.*

*The bass is by Andrei Arnautov.*

*The drums are by Dan Kurfirst.*

*Recording and mastering - Anatoly Soroka.*

*One of the most interesting and complex track on this disc. There are many facets in this track. If you break them, you will lose the whole essence of this piece of music.*

*The composition of the group and their instruments are: the percussions, the bass guitar, the Turkish oud, the piano and the female vocalist!*

*The location of the musicians is as follows: the drums are deep of the stage in the center, the bass guitar is before them, the piano is located a little closer and sounds across the width of the stage, the Turkish oud enters occasionally and it is heard across the entire width of the scene, the vocalist is in the foreground.*

*Accordingly, this arrangement of musicians should be well audible and “visible” when listening to your stereo (whether it is auto or home stereo).*

*A good system will most accurately show the arrangement of musicians, depth and space. There is a very fine line between the bass drum and bass guitar.*

*Against the background of a very juicy bass guitar, the bass drum should not be lost since they interact together very closely; the instruments still have to be discerned separately.*

*The grand piano is very voluminous, with the space that literally draws with its sound, and of course the voice of charming Elvira!*

*From the point of view of sound reproduction in the car, the track is quite complicated, since the range touches the most problematic places at mid-frequencies.*

*In other words, it will be difficult to listen to it on an unbalanced system.*

### **How to evaluate TRACK 3**

#### *30 points*

Sounds like a dream!

#### *26-29 points*

Almost perfect! The music fascinates from the very first chords!

Everything is very balanced, the music just pours!

Each instrument is guessed in space and the depth is felt.

The piano is very natural and at the same time pushy.

The bass guitar is rich, with a well-developed structure, without buzzing and other artifacts.

The drums are fast, distinct, full, but not supersaturated with an unnatural bass (on a bass drum). The vocal is open, fresh, just with the eastern zest! It is listened very easily and with pleasure!

#### *20-25 points*

Very good! Everything is in its place, very even tonally.

It seems that the sound almost fits the maximum scores of the range above, but something prevents you from putting it.

If any even a small detail is missed, whether it is a slightly harsh vocal, or slightly lightened bass drum, or a slightly different piano sound... All this does not greatly affect the overall impression of listening. However, musicians and sound engineer have seen the other picture in the process of preparing the recording.

#### *14-19 points*

Quite good. There are small problems.

Somewhere the size of the instruments or their placement in space (scene) is missed.

More precisely, you cannot determine their exact location.

Accordingly, from this the tonal balance of the record itself may be lost. For example, you hear not a grand piano, but a piano, which really wants to be the grand piano...but it does not work out.

#### *9-13 points*

Not bad but...you can listen to it, but there are problems.

The obvious problem with the stagger of the scene is guessed, the instruments and the vocalist play as if they all are close.

There is no space. T

he bass guitar is “bloated” and it “hides” a bass drum under itself.

he piano merges with the general musical background, or it is puffed out on the contrary.

You want to remove the vocal.

#### *3-8 points*

Bad. Listening is becoming more difficult. An ordinary track that you want to skip in the playlist. It does not cause any positive emotions. There are obvious problems in the audio system.

#### *1-2 points*

Stop it! Drown your sorrows.

### **4<sup>th</sup> Track**

#### *Olga Voichenko - You Must Believe In Spring*

*Olga Voichenko is one of the best jazz vocalists in Ukraine, winner of the Grand Prix of the jazz contest in the vocal nomination in Tokyo, Japan, Honored Artist of Ukraine, Associate Professor of the Department of Music of Kyiv University of Culture and Arts.*

*Olga graduated from a music school on a class of piano, an art school on a class of jazz vocal and a music academy on a class of pop and jazz vocal.*

*A true professional. We agreed on recording for the project, and on the appointed day, I arrived at 7 pm to the studio of Anatoly Soroka, where the recording was to take place. Olga was already there, and as far as I understood, she had come much earlier to prepare and rehearse.*

*Anatoly and I stuck in the armchairs and gave the creeps immediately after the first pressing of the piano keys and the*

*first seconds of singing. We were sitting silently and did not move) It was amazing!*

*We made four takes that night and later in the car, I listened to the hastily prepared version without any treatment. Then at home, I listened to this in the headphones until 5 am and was under a strong impression!*

*A week later, we decided to re-record the track with another pianist, slightly changing the style of accompaniment.*

*In fact, there is almost nothing to describe here. This is a classic jazz track with the female vocal and a piano. But! It is very strong track in terms of correct sound reproduction despite its seeming simplicity! A refined filigree of performance!*

*Let us start with the piano. It is big; it takes the whole width of the stage! It was recorded with the three vintage microphones Gefell PM860: the two recorded the piano's deck, the third recorded the room. The sound is authentic as for a real grand piano. The concert grand piano Yamaha C7 has the purest sound, long sustain and a variety of overtones with a great resonance and a wide dynamic range.*

*The vocal was recorded by one of the best vocal microphones - Neumann with a M7 capsule. Olga's voice (Contralto) goes almost through the entire range. The timbre of voice is very full, low, enveloping and velvety, with a wide range.*

*Accordingly, we must hear all these delights. In addition, if you can feel simultaneously all the magic of contralto and the filigree of the composition - the system will get the highest score!*

#### **How to evaluate TRACK 4**

*30 points*

Sounds like a dream!

*26-29 points*

Almost perfect! Every detail in the recording along with the breath of the voice and every sound from pressing the piano keys are heard!

You can hear very careful work of the piano's pedals, and when the deck is lowered from the release of the pedals, you can hear one-of-a-kind low-frequency sound.

The vocal fascinates with timbre, nothing hinders and does not play up to it. It can be listened in one breath!

The overall impression is - nothing prevents you to get the maximum pleasure and the highest scores!

*20-25 points*

Very Good! Everything plays very well, but some detail hinders the maximum pleasure.

The piano is sharp or vice versa a little deaf on some notes.

There is no sense of volume, which the Yamaha C7 owns. If during the vocal, you feel a certain rancor or sharpness in the middle frequencies (especially on a low range) - the score cannot be the highest.

*14-19 points*

Quite good. Okay, but not enough. Some details (seemingly insignificant, whether it is breathing on the voice or the work of the piano's pedal) either get lost on the general background or are too bulging.

The voice is sharp on loud passages in the composition.

If your audio system does not reproduce low and sub-low frequencies well enough, the vocal may lose its basis and may not sound like a real (rather rare) female contralto.

*9-13 points*

Not bad, but... average. The usual, unremarkable record.

The beauty of the subtle filigree of performance is lost.

A grand piano is more like an ordinary piano. Clean, but poor.

*3-8 points*

Bad. The grand piano is not expressive.

The individual notes sound much louder than others, it is unpleasant to listen on the high notes.

The voice is plastic, sharp, or swollen from an excessive level of the low frequencies.

*1-2 points*

Stop it! Drown your sorrows.

#### **5<sup>th</sup> Track**

*Roman Grynkiv – Spring*

*We are pleased to present you Roman Hrynkiv who is one of the invited participants of the project SQC*

*Competition Disc 2017 and Honored Artist of Ukraine!*

*Roman Dmitrievich Hrynkiv (born March 18, 1968, Kiev) is a bandura player, master of bandura making, the author of the number of pieces for bandura.*

*He graduated from the Kiev Conservatory in 1983, on a class of Professor S. V. Bashtan.*

*In 1987-2007, he also taught there. He is actively on tour. In addition, he took part in the festivals named after I. Menukhin "All the World's Violins", Bloor*

*West Ukrainian Street Festival in Toronto, "Kraina Mriy" in Kiev, winner of the Grand Prix of the Khotkevich Competition (1983).*

*He directed the music ensemble "Roman Hrynkiv Trio". In the late 1980s, he started making banduras, and was on a course at the Canadian bandura master V. Vecal in Toronto. Bandura is a Ukrainian folk stringed plucked musical instrument; it has an oval case and a short neck. The strings (on the old instruments - 12-25, on the modern ones - 53-64) are stretched over the neck (so-called "bunty" that are longer and low sounding); some are attached to the deck (so-called "pristrunki" that are shorter and high sounding).*

*The structure of the bandura is mixed, in the lower case it is a tetrad-second, in the upper one, it is predominantly diatonic, and in modern instruments, it is chromatic.*

*The bandura is played by means of fingering the strings or optionally using special thimbles.*

*The improvisational theme "Spring" is incredibly beautiful! It is rare to hear such a palette of sounds and after sounds from the one instrument!*

*The main peaks of the sound of the lower strings fall on the quite problematic places in the car interior.*

*The instrument has a very dynamic range, all the after sounds are very long, the strings are very sensitive to any touch, and even if you speak aloud directly near the bandura, the strings begin to resonate and some sort of subtle sound is produced.*

*(Recording and mastering - Andrei Mishin).*

## **How to evaluate TRACK 5**

*30 points*

Sounds like a dream!

*26-29 points*

Almost perfect! It's magic! The sound just "pours"!

The space, air and a huge dynamic range! You can hear every rustle, every touch to the strings. Very long and beautiful after sounds.

The lower notes of the strings, together with the echo of the back of the bandura give an extraordinarily beautiful dense sound without humming and resonance. GREAT!

*20-25 points*

Very good! However, in some places it is rather dry.

It seems to be playing clear and without flaws, but it is boring.

There is not enough air and the strings are slightly heavy.

*14-19 points*

Quite good. Bandura is a very original and surprisingly sounding instrument, especially the one that sounds on this disc - a real master instrument created by a man who knows absolutely everything about it! In addition, if in some places you have a feeling that it is not a bandura playing, but a guitar with an unusual sound - a priori the evaluation cannot be high.

Such an effect can be observed in many systems.

*9-13 points*

Not bad but...if you do not hear the whole palette of sounds and after sounds, if there is no feeling of air resonating from the strings, if there is no echo from the back wall on the lower notes... If it plays very ordinary, but at least it is not annoying - then welcome here.

*3-8 points*

Bad! Such assessments are received by the system that does not convey the entire beauty of the sound of the bandura, and has quite serious problems with the tonal balance.

*1-2 points*

Stop it! Drown your sorrows.

## 6<sup>th</sup> track

*Max Tavrishesky - Everyday I Have The Blues?*

*Max Tavrishesky – is a man of uneasy fate, one who can be called a Bluesman with a capital letter. In his arsenal, there are an acoustic guitar, a harmonica and a magic voice. However, no words will say more about him than his music will do. We would classify this musical performance as an artistic track. It does not matter that one performer (one-man band) and his assistant are playing. According to the artistic concept, here is a small scene in a smoke-filled roadside pub somewhere in Oklahoma. We clearly see the people in front of us on this stage. The one who tells us this story (he is in the center) and the other is his musical assistant, who sits behind him slightly to the left of the center. An assistant plays on the second guitar. This couple performs blues with a characteristic sound from the 30s, with a completely preserved stylistics of performance and the sound itself. If in the process of listening you want to drink a little bourbon, inhaling thick smoke from strong cigarettes, and if you imagine even the texture of the tree from which almost all the utensils in this pub are made...well, you have achieved the result)) and no plastic!) In this track, everything should be real - the noise of the guitar and guitar amplifier, which stands right there on the side and hisses a little. Bouncing rhythm of a heavy boot on a wooden stage. If you close your eyes, it all becomes visible and audible!) You should never pay attention to the quality of the sound itself or to some problems with the frequency ranges... all this is unimportant! T he track is of an exclusively artistic nature, and you must not only hear, but also “see” the intent of this performance! All the noise, distortion, crackling and other audio-attributes should be a unified whole with the music and musicians performing this track.*

### How to evaluate TRACK 6

*30 points*

Sounds like a dream!

*26-29 points*

Almost Perfect! Billy, bring me the strongest belly-wash and a couple of glasses for my guys!

We will listen to the blues!

*20-25 points*

Very good! The performance was successful, but still not completely immersed in the atmosphere.

*14-19 points*

Quite good. It is all right with the music, but these digital noises and cracks interfere with enjoying the blues. Not natural.

*9-13 points*

Not bad but...eEverything is jammed somehow, and not interesting.

Here you already want to pay attention to the sharpness of the main guitar and / or harmonica. In general, it is possible to listen to it.

*3-8 points*

Bad! Diminish an annoying sound.

*1-2 points*

Hey, Billy! Shoot his hand so that he can no longer play any instrument!

Drown your sorrows.

## 7<sup>th</sup> track

*Milad - Didgeridoo*

*Anatoly Soroka recorded this track by the Mid-Side technology. This method, despite the complexity, allows getting the most accurate arrangement of instruments in space without phase distortion, in contrast to the usual XY method (stereo pair of microphones). The track uses two instruments, and the first one is Didgeridoo.*

*Didgeridoo (the original name is "yidaki") is the musical wind instrument of Australian aborigines. One of the oldest wind instruments in the world. When playing on didgeridoo, the extraction of sound occurs due to the vibration of the lips of the performer, causing the oscillation of the air column inside the channel. Cheeks, tongue, larynx and diaphragm are also involved in the process of sound extraction.*

*Didgeridoo sounds only on one note, but it has an extremely rich spectrum of overtones (high frequency sounds by means of which the human ear distinguishes a timbre).*

*Its length and the configuration of the internal channel determine the tone of the instrument. We give an example for a rectilinear Didgeridoo having a constant diameter.*

*The longer and narrower is the tool, the lower is the tone and vice versa, the shorter and broader is the tool, the higher is the tone.*

*During the play, the basic tone can be raised or lowered by 0.5-2 tones, compressing the lips stronger or weaker, reducing or increasing the exhalation force.*

*The degree of variation of a tone depends both on the parameters of the instrument itself and on the skill of the performer.*

*And the second instrument is Daf which is a Persian percussion musical instrument, a kind of tambourine used in popular and classical music in Azerbaijan, Armenia, Iraq, Iran, Tajikistan, Syria, Turkey, Uzbekistan and the countries of the Middle East.*

*One of those rare musical instruments that has preserved its original form to this day.*

*Daf represents a wooden rim with a sturgeon skin stretched over it.*

*In modern conditions, the membrane of haval is also made of plastic to prevent moisture. Sometimes 60-70 copper or metal rings are attached to the rim of haval, so that when executed they create a ringing sound. Daf sounds very tense and biting. The membrane is very sensitive, so from each stroke with a palm it produces a beautiful dense sound and no less amazing after sounds.*

*This is a very natural live sound, which cannot be confused with anything else.*

*Accordingly, due to this naturalness, Daf sounds in a wide frequency range while climbing low enough in the range.*

*By entering Didgeridoo has the main tone on one frequency, in our case it is 60 Hz.*

*All 2 minutes, Didgeridoo changes the melody and tonality, but the base of 60 Hz remains on the same level all the time.*

*This composition will be quite difficult for playback technically, especially in systems having problems with the ELF-LF range. Here the subwoofer levels towards the midbass and the reduction in the delay of frontal acoustics with a subwoofer can play a low-down trick. At the same time, if midbass on the FRF has problems with dropouts or humps in the most problematic places - it is not worth counting on high scores.*

*As with any track on our disc, you should get the maximum pleasure from such rare and unusually sounding instruments here, from mastery of performance and filigree technique.*

## **How to evaluate TRACK 7**

*30 points*

Sounds like a dream!

*26-29 points*

Almost perfect! Very accurate presentation, filled space.

Daf sounds amazing and you can hear every detail.

Didgeridoo as if helps you to fall into a trance by one-of-a-kind sounds.

*20-25 points*

Very good! A bit heavy because of the slightly inflated levels of ELF-LF.

Maybe this sound may seem more beautiful, but still it is not a correct interpretation of the record..

*14-19 points*

Quite good. Some problems either with tonal accuracy or with the transfer of images on the stage. The sound is pulled back to the subwoofer, or the edges of the scene are piled down towards the midbass.

There may not be enough spatiality in the sound in the case of installations of midbass in torpedo and frontal subwoofers. This also may be applied to the tonal accuracy.

*9-13 points*

Not bad but...problems are not great, but they are everywhere: on the stage, and on the levels of ELF-LF, MF and HF ranges.

The low-frequency tone on Didgeridoo turns into a rumble.

*3-8 points*

Bad! If you had not read the explanation for this track, you would not have been able to determine neither the instruments nor their number.

Moreover, you would not have enjoyed the listening.

*1-2 points*

Stop it! Drown your sorrows.

## **8<sup>th</sup> Track**

***Pokruch - Sad***

*Group members:*

*Evgeny Petrusenko – the vocal, guitar*

*Dmitry Dzyuba – the bass*

*Sergey Lyubinsky – the guitar*

*Yuri Ishchenko – the drums*

*“A song about the inertia of our being, the way out of which, with a very illusory chance, is the awareness and search for truth. It is also about love and faith”*

*Sergei “Knob” Lyubinsky, guitarist of “Pokruch” band.*

*The recording was made at the “RENET SOUND” studio. According to Sergei, the process was very interesting and spontaneous.*

*“For example, when recording violin FX-parties, Dmitry Dzyuba began to drive a bow over a metal music stand and we heard absolutely incredible timbres. At the beginning of the song, instead of the ordinary shaker, we recorded the usual matches, which also added its zest to the sound...”*

*A track with frenzied dynamics, atmospheric, filled with a good bass line. With an unrealistically fast and dry bass drum, that just blows everything in its path during the chorus!*

*Not every system can cope with such a power and speed.*

*In general, the drums are recorded with a special care to the details!*

*The guitar passages with the signature sound inherent in this style of music.*

*At the same time, the vocal is very clean, open.*

*All the words are distinguishable; it seems to “hover above the musicians”.*

*In a word, the track is simply Cosmic!*

### **How to evaluate TRACK 8**

*30 points*

Sounds like a dream!

*26-29 points*

Almost perfect! Wow! A wall of sound should simply demolish you.

Everything is audible separately, each instrument, and every sound.

The matches instead of a shaker at the beginning, a metal bow on the music stand... Infra low frequencies dropping to almost 30 hertz (on 2.53min).

Overall impression - I want more!

*20-25 points*

Very good! However, there are some moments. If you do not get at least some detail from the list above (for the highest score), for example, a slightly blurred attack on the drums, or a harsh voice, or something else... but at the same time, if in general, everything is fine, then welcome here).

*14-19 points*

Quite good. Inadequate transmission of the track atmosphere. It is tonally “embellished” or vice versa “poor”. “The wall of sound” is not shown in full and there is no assertiveness.

*9-13 points*

Not bad but... however, you will not listen to it to the end and at a high volume.

*3-8 points*

Bad! The subwoofer lags far behind the front speakers.

[www.SQC-Club.com](http://www.SQC-Club.com)

Rapid interruptions on percussion turn into a mess.

There is a feeling that the recording is not very good (although we know what the problem is).

The general impression is that it is difficult to listen.

*1-2 points*

Keep calm, the Hussars!

Drown your sorrows.

## **9<sup>th</sup> Track**

### ***Kick The Habit - Smile And Wave***

*The project "Kick The Habit" is overcoming the boundaries between genres and is bringing something new to the culture of electronic music.*

*It has many releases on the authoritative labels such as EDM.com (USA), Most Addictive (UK), Firepower (USA), SectionZ (USA), PlayMe (USA), Audiophile Live (USA), Adapted (Australia) and numerous participations in the Top10 Beatport charts, including unique official remixes for such famous artists as Quincy Jones, Yonas & Savant.*

*It has more than 18 million views on YouTube (including such channels as UKF, Dubstep Gutter, Epic Network, etc.) With more than 3 million views on Spotify, "Kick The Habit" never ceases to amaze, adding more colors and textures to the electronic scene.*

*The project "Kick The Habit" has already participated in creating music for such major brands as Nike, Samsung, Waves Audio and others... Our friends from Israel gladly agreed to participate in our project and provided us with a track from their latest album "Owners". Our sound engineer Andrey Mishin said that the track "Smile And Wave" could be considered as a desk companion for mastering!*

*The peculiarity of this track is that the whole rhythm section (Kick, Snare, the collected sample) is in the center, and everything that go after them (echoes, after sounds, reverberations) disintegrates beautifully along the curve and along the edges of the stage. There are a bunch of special effects that move very quickly from the channel to the channel thus giving space and width.*

*However, they all sound after the main kick - A kick in the center and the effects break up through the channels - you get a very spectacular "picture" (wave effect).*

*Only low frequency instruments and sounds prevail below 200 Hz.*

*Infralow frequencies are present in abundance, filling the lower range to 28 Hz.*

*Most of the effects and sounds are located in the mid-range. HF after 8 KHz are fairly pronounced, but at the same time, they are almost in the same level with MF range.*

*They are very neat and not sharp.*

### **How to evaluate TRACK 9**

*30 points*

Sounds like a dream!

*26-29 points*

Almost perfect! This electronic masterpiece is rolling a wave with a bunch of effects!

The space and the width of the stage are simply staggering!

You want to make it louder!

*20-25 points*

Very good! Everything sounds almost perfect, but a little brighter than it should be, because of slightly overstated levels of mid-high frequencies.

Maybe this sound may seem more beautiful in systems with insufficient volume levels of mid-high frequencies, but still this is an incorrect interpretation of the record.

*14-19 points*

Quite good. There are some problems with either tonal accuracy or with the transfer of images on the stage.

The sound is pulled back to the subwoofer, or the effects tend to be closer to the center of the scene.

*9-13 points*

Not badbut...everything practically plays in the center without width and space.

The saxophone is sharp; it is unpleasant for your ears to listen.

The subwoofer undertakes too much.

3-8 points

Bad! Listening is becoming more difficult.

An ordinary track that you prefer to skip in the playlist. It does not cause any positive emotions. There are obvious problems in the audio system.

1-2 points

Stop it! Drown your sorrows.

## 10<sup>th</sup> TO 22<sup>nd</sup> TRACKS

### **TECHNICAL TRACKS FOR ASSESSING THE SOUND STAGE**

The tracks are 5 mono-cuts in 2 different interpretations (the full range with the vocal - a piece of music with the percussions, bass, grand piano and vocal sounds in the mono record) and (Percussion - solo) that are arranged by panning on 5 points:

*Left , Right , Center, Left -Center and Right-Center.*

#### **Voice (Technical) (L-R-C-LC-LR)**

Each MONO-Cut should be located as follow:

|                              |                      |
|------------------------------|----------------------|
| <b>10<sup>th</sup> Track</b> | Left (voice)         |
| <b>11<sup>th</sup> Track</b> | Right (voice)        |
| <b>12<sup>th</sup> Track</b> | Center (voice)       |
| <b>13<sup>th</sup> Track</b> | Left Center (voice)  |
| <b>14<sup>th</sup> Track</b> | Right Center (voice) |

#### **Drums (Technical) (L-R-C-LC-LR)**

Each MONO-cut should be located as follows:

|                              |                      |
|------------------------------|----------------------|
| <b>15<sup>th</sup> Track</b> | Left (Drums)         |
| <b>16<sup>th</sup> Track</b> | Right (Drums)        |
| <b>17<sup>th</sup> Track</b> | Center (Drums)       |
| <b>18<sup>th</sup> Track</b> | Left Center (Drums)  |
| <b>19<sup>th</sup> Track</b> | Right Center (Drums) |

The center should be clearly centered on the left and the right edges. In addition, the Left-Center should be in the Center towards the Left edge and the Center. Accordingly, the Right-Center should be at the center towards the Center and the Right edge.

All instruments must sound on the same vertical!

Each instrument should be focused well on its place, with respect to its size! For example, the images of a bass drum and a bass guitar should be bigger than an image of a vocal.

#### **How to evaluate the location**

|                            |              |
|----------------------------|--------------|
| Instrument in their place  | 1 point each |
| Wrongly located instrument | 0 point each |

*For example: the Left edge is on the pillar, the Right edge is also on the pillar. If the Center is clearly between the edges – 3 points are put, it is all right. If the Left Center is slightly offset towards the LC and C then 0 points are put. The same is with the RC.*

#### **How to assess the focus of the instruments**

|                            |               |
|----------------------------|---------------|
| Instrument in focus        | 1 point each  |
| Wrongly focused instrument | 0 points each |

The sound should proceed from a single point; it should be focused, not smeared around the sides and without rebounds aside.

*For example, the percussions sound from one place, and the piano is slightly to the right or to the left, or, for example, the voice of the vocalist starts to pull in different directions - this is wrong. In this case, 0 is put for the focus.*

## 20<sup>th</sup> Track

### *Technical Percussion Dav*

Percussion Daf solo which is located at 5 points as follows:

Left, Right, Left-Center, Right-Center and Center.

What should we assess?

The position:

|                            |               |
|----------------------------|---------------|
| Instrument in their place  | 1 point each. |
| Wrongly located instrument | 0 point each  |

*For example: the Left edge is on the pillar, the Right edge is also on the pillar. If the Center is clearly between the edges – 3 points are put, it is all right. If the Left Center is slightly offset towards the LC and C then 0 points are put.*

The same is with the RC. The horizontal of the scene: each of the cuts should sound on the one imaginary line (we do not judge the height of the scene). If any of the cuts are located below or above the rest of the cuts, 0 points are for this cut.

*For example: The left and right edges are located lower than the center, the left center and the right center. Therefore, the estimation will be as follows: Left - 0, Center - 1, Right - 0, Left center - 1, Right center - 1.*

## 21<sup>st</sup> and 22<sup>nd</sup> Tracks

### *Upward Right to Left*

88 key piano on average is just of the size of the width of the car.

Each piano key from the lowest to the highest is pressed in the 21<sup>st</sup> track, where the 1<sup>st</sup> key is the left edge, the 22<sup>nd</sup> is the left center, the 44<sup>th</sup> is the center, the 66<sup>th</sup> is the right center and the 88<sup>th</sup> is the right edge.

All of these keys are marked by the double pressing on the record.

The 22<sup>nd</sup> track is absolutely specular and starts with the highest note of the piano. The principle of placing of the 5 points is the same.

What should we assess?

The position: if all 5 keys sound in their place, then 1 point is put for each. For each wrongly located key 0 points are put.

*For example: the Left edge is on the pillar, the Right edge is also on the pillar. If the Center is clearly between the edges – 3 points are put, it is all right. If the Left Center is slightly offset towards the LC and C then 0 points are put.*

The same is with the RC. The phase shift: all keys of the piano must smoothly move horizontally, without marked outbursts or dips. All notes have absolutely one dynamics, except for the control points of the scene (they are specially marked for loudness and double pressing).

How to assess? -

For each dip, delay or outburst, 1 point is put. Total points: 5.

Consider that this is a sampled real instrument, not a synthesizer. There is no dynamic or frequency processing. The upper octave sounds more sharply, but with smaller overtones, whereas the lower octave has a more intense deep sound, but with a less marked attack, a hammer blow on the string.