

The Finnish Section of the Audio Engineering Society (AES) organizes a recording competition for its student members, the winner of which will be awarded the prize for airline tickets, accommodation and entry fees to the AES Convention in the United States in the fall of 2020. The winner participates in the international recording competition. In addition, merchandise prizes will be awarded in the Finnish competition. Genelec Oy is the main sponsor and other Finnish audio companies are responsible for the other prizes.

The Finnish AES will select its representative for the international competition on the basis of the Finnish competition. Participants will submit their own work to AES Finland, which will be judged by the judges at the May 2020 event. The work must fall into one of the subcategories of the Audio category of the International AES Recording Contest:

1. Traditional Acoustic Recording
2. Traditional Studio Recording
3. Modern Studio Recording & electronic Music

The winner of the Finnish competition will be chosen from all subcategories. In addition, winners in the other categories, as well as a total of about five entries, will be awarded. The jury consists of top Finnish mixing and mastering engineers. All AES student members can participate in the Finnish competition.

The competition proceeds as follows:

- Deadline for works 1.3.2020.
- Members of the jury listen to and rate the mixes sent to the competition using their own listening facilities.
- The jury will select a maximum of 6-12 competitors for 1-3 categories for the finals.
- The final public competition will be held in early May 2020.
- In the finals, participants present their work for a few minutes, followed by a few minutes of recording.
- The jury will decide the order of the five best mixes.
- The winner of the competition will receive air tickets, accommodation and entry fees to the AES Convention in the United States in the fall of 2020 and will enter a recording competition there with his own work.

The international AES is aware of Finnish competition and is sympathetic.

You can only enter the competition if you are a student member of AES. This is inexpensive, costing only US \$ 50 / year.

Vice Chairman of AES Finland
Janne Riionheimo

AES STUDENT COMPETITION RULES FOR FINNISH COMPETITION

Complete rules for international competition can be found here:
<http://www.aes.org/students/awards/recording/>.

1: Introduction

The Finnish AES Student Recording Competition is a unique opportunity for student attendees to receive feedback and recognition for their audio production work. You can participate as either an individual or a group.

An individual student or production team may participate in multiple sub-categories (Traditional Acoustic Recording, Traditional Studio Recording, Modern Studio Recording & Electronic Music) by submitting different recordings for each.

Students are expected to submit competition mixes that represent their best final mixing efforts without additional mastering. Judges frequently criticize student mixes for excessive peak limiting and inadequate dynamic range. Therefore, contestants should resist the temptation to maximize loudness to the detriment of tonal balance and musical dynamics. It is highly recommended that you take the latest AES loudness standards into account, this will prevent your recording from being normalized should it be presented at the finals.

http://www.aes.org/technical/documents/AESTD1004_1_15_10.pdf

The judging process, finalist's qualification, and awards distribution is overseen by AES Finland.

2: Eligibility

To participate in the AES Recording Competition, you must:

- Be a current Student Member of the Audio Engineering Society. Join at aes.org/join. Please note that fees vary by region.
- Engineer the nominated recording while you are a student affiliated with a college audio program.
- Submit your recording and documentation electronically according to the submission guidelines prior to the deadline.
- Attend the finals in person if you are selected.
- Attend the convention in person if you win the final.

It is the responsibility of each student to ensure eligibility which must be maintained throughout the Recording Competition (fall 2020). To present as a team at the final all team members must meet the complete eligibility criteria above. In other words, those who compete must follow and meet the eligibility requirements. The prize will be given to only one person in a team. Violation of these rules will result in disqualification.

3: Competition Sub-categories

Sub-category 1- Traditional Acoustic Recording

Sub-Category 1 is suitable for recordings of acoustic instruments, vocalists, and ensembles recorded live in natural acoustic settings such as performance halls, churches, theatres, soundstages, pavilions, and similar environments. The recording may take place with or without an audience present. Entries in this category will generally be recorded using combinations of individual microphones and microphone arrays so that the musical balance, perspective, and spatial orientation are largely a function of the ensemble, the acoustic space, and the recording technique. The final stereo balance may be mixed and recorded live. Alternatively, tracks may be recorded to multitrack media and mixed in post-production. Editing is allowed, but overdubs are prohibited. This category may include classical, jazz, folk, or any other genre of music that is performed and recorded live in a suitable acoustic environment. Electronic instruments are allowed, provided that they are reproduced through acoustic means (e.g., amps and loudspeakers) and are recorded live using the microphone techniques described above.

Since this category is defined by the live application of stereo microphone techniques employed in traditional “classical” music recording, live performances of exclusively close-miked ensembles should be proposed for sub-category 2 or 3.

- Emphasis on the craft of acoustic music recording on location.
- All live acoustic or electroacoustic sources.
- No overdubs.
- Editing and mixing allowed.
- All recording and mixing performed by the entrant(s).
- Stereo delivery format
- Pre-mastered files

Sub-category 2 – Traditional Studio Recording

Sub-category 2 is suitable for recordings that are created in a recording studio or similar facility using multitrack studio techniques and technology. Music of any genre is permitted, and both editing and overdubs are allowed. Electronic instruments such as electric guitar, electric bass, and keyboards may be recorded direct and/or by acoustic means. Conventional signal processing techniques (e.g., equalization, dynamics, reverberation, etc.) during recording and mixing are permitted. Since this category is defined by the creative and proficient use of microphones and studio recording techniques, MIDI sequences, sample replacements, and sample loops from pre-recorded sources are prohibited. In other words, all sonic and musical elements must be performed by musicians and recorded by the contestants specifically for the project. Mixes based on highly processed and synthesized sources should be proposed for sub-category 3.

- Emphasis on the craft of multitrack studio recording and mixing.
- All live acoustic or electroacoustic sources.
- Editing and overdubs allowed but not required.
- No sample loops or sample replacement from synthesized or prerecorded sources.
- No MIDI sequences.
- All recording and mixing performed by the entrant(s).
- Stereo delivery format.
- Pre-mastered files

Sub-category 3 – Modern Studio Recording & Electronic Music

Sub-category 3 is intended for all multitrack studio projects that do not meet the restrictions of sub-category 2. All options are allowed with respect to sound sources, recording techniques, creative production, editing, processing, and mixing. Music of any genre is permitted, including, but not limited to, pop, rock, dance, rap, hip-hop, electronica, recordings of live DJ performances, and remixes. “Anything goes” in this category, provided that recordings do not violate applicable copyrights. Note: While the use of samples, MIDI, electronic instruments, and other creative process are highly encouraged in sub-category 3, the AES Student Recording Competition is, above all else, designed to judge excellence in audio recording and production. As such, the composition elements discussed are secondary to the recording process.

- Emphasis on the full exploitation of the recording studio as a musical instrument.
- Any combination of real and virtual sources allowed.
- Captured in a studio environment onto multitrack tape or DAW, fully programmed on a computer, or anything in between.
- All modern recording, signal processing, editing techniques are allowed.
- Programming, sequencing and sampling, including sample loops and sample replacement/enhancement allowed.
- All recording, production, and mixing performed by the entrant(s).
- Stereo delivery format.
- Pre-mastered files

4: Entry Procedures, Formats and Documentation

All students can submit one recording per sub-category. Participants have to suggest the sub-category which was the aim of the submission. The judges will evaluate all recordings and select a finalist who will be notified in person. All judgements criteria will be visible on the finals.

A: Collaboration Procedures

Authorship of your submission, just as in the case of academic articles, is of the utmost importance. While it is presumed that you may have worked with numerous individuals (producers, musicians, etc.), this work should be considered your own to claim and present (what would be considered the primary author of a paper). In many disciplines, including our own, collaboration is the norm and

issues of authorship can be controversial. However, please understand that all engineers credited must have been involved throughout a majority of the production process.

If you worked with several individuals who deserve to share in the credit of the project, you may include their names as collaborators. However, note that only one individual may submit the project (as there is only one primary engineer / author of the work). As well, please understand that all individuals listed as collaborators must meet all eligibility guidelines. It is not possible to duplicate prizes for co-presenters and winning students should anticipate only one set of prizes.

B: Documentation

All contestants must submit documentation with their audio mixes. Students should accurately portray how the recording was created and mixed, using proper session documentation such as studio setup diagrams, microphone input lists, patch lists, mix notes, photographs, etc.

Documentation must:

- Be submitted in Finnish or English.
- Not exceed 4 - 6 pages and 800-1200 words in length. Please note that page limits include all session documentation, photographs, and illustrations. Judges will not consider any information beyond this limit.
- Include no more than 8 photographs or other illustrations.
- Be in PDF format and submitted in a zipped folder with the audio files according to the submission guidelines below.
- The chosen sub-category on the first page of the documentation as well as the AES member number of the participant(s).

The documentation for the international recording competition in the AES Convention in the United States in the fall of 2020 have to be documented according to AES: Recommendations for Delivery of Recorded Music Projects, it could be a good idea to follow the recommendation in Finnish competition, although it is not mandatory. The documentation for the international competition will be fulfilled later.

Enter your name and contact information and your AES member number in the documentation.

C: Submission Guidelines

Each submitted recording should be uploaded as a single .zip file that includes appropriate stereo audio file and documentation for that particular track. Audio files must be in in PCM .wav, at 24bit, 48kHz.

The audio files are submitted electronically with a cloud link (Dropbox, Google Drive etc.) or with web transfer (WeTransfer etc.). You will be replied within three days after delivery by e-mail.

D: File Naming Conventions

Entries must comply with the following file naming convention: .zip files shall be named membernumber_subCategoryNumber.zip, where "membernumber" is the entrant's AES membership number and "subCategoryNumber" is the sub-category number of entry as follows: 1 (Traditional Acoustic Recording), 2 (Traditional Studio Recording), 3 (Modern Studio Recording & Electronic Music).

Example: A student entering the sub-category "Traditional Studio Recording" with membership number 12345 would submit an archive named:
12345_2.zip

Documentation files would be named:
12345_audio.pdf.

5: Important Notice

To learn more about convention procedures, awards criteria, prizes, and to see examples of judging rubrics and sample documentation forms, please download and read the complete rules. It is the student's responsibility to understand the complete rules and procedures of the competition. Failure to do so often results in the disqualification of the project due to any number of issues, such as incorrect audio file formats, incorrectly named files, documentation files that are not anonymous, etc. Please read the rules, and good luck with your projects!

Please direct all questions, comments, and concerns to info@aesfinland.com