

## NYACOP RECORDING VERIFICATION FORM

To be completed by a responsible party who was present at your performance/recording session. This party must attend the entire recording session(s).

*NOTE: If the two works on the recording come from separate performances, complete a separate, signed verification form for each work. Do not write the name of any piece or composer on any form.*

Thank you for your significant role in the 2022 National Young Artists Competition in Organ Performance!

The recording recommendations below should be followed as closely as possible to ensure a successful entry into the competition. We understand that your verification of the performance is limited to the actual performance and recording time, nonetheless, your presence and signature below help make this competition fair for all concerned.

I certify that the music in this recording was performed at \_\_\_\_\_  
Location of the Organ

by \_\_\_\_\_, \_\_\_\_\_  
Organist Name (printed) Performance Date

Additionally, I certify that the recording was unedited, and that it was performed after April 1, 2021.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Name (printed)

\_\_\_\_\_  
Position\*

\_\_\_\_\_  
Date

\*Acceptable positions include teacher, minister of music, clergyperson, recording engineer, or equivalent professional.

## **Recommendations for the 2022 NYACOP Recorded Round**

1. The recorded quality of your performance is essential for the jury to evaluate your performance. While your performance will not be judged solely on the recorded quality of your submission, a poor quality recording may make it difficult for the judges to hear the details of your playing and evaluate objectively. Due to the wide dynamic range and frequencies of the organ, it will require high quality equipment capable of capturing the sound with clarity and without objectionable distortion. Therefore it is recommended to use the best quality equipment available to you. Smart phones and other similar devices are not technically capable of producing a recording of a level that is required for this competition. A CD quality recording can be accomplished at the 44.1 sample rate and is the accepted international standard for all compact audio discs. If you are setting a high standard for your performance, also set a high standard for your recording.
2. Recordings should be submitted as native WAV files or encoded as FLAC or ALAC (Apple Lossless). It is strongly advised to avoid sending your recorded files as MP3 because it is a digitally compressed format that significantly removes detail.
3. Do not use automatic level controls as they affect the dynamic range. Have someone monitor your recording as you are playing to make sure that the loudest passages of your performance do not overload, resulting in peak level distortion. If the overall level of the recorded sound is too low, the sound quality will be poor. Attempting to bring up the playback level of a low level recorded signal after recording will result in noise, or hiss, which will also make it difficult to evaluate the finer details of your performance.
3. A good organ recording should be able to be made with one single-point stereo microphone or two omni-directional microphones. Placement of the microphones is very important, especially if there is a positive division hanging on a balcony rail. Placing the microphones too close to the instrument can result in an image that makes the positive division too prominent in relation to the rest of the instrument. Placing the microphones too far away, the recorded image will be diffuse and lacking in detail. Walk the room when someone is playing the organ and decide where the best place is to listen to the instrument. That's a good starting place. Listen to a test sample. If the recorded sound is too close, move the microphone(s) a bit farther away. If the sound is too distant and lacking in clarity, move the microphone(s) closer. The goal is to get a good balance of the instrument and the acoustic.
4. Editing: DON'T!! While digital editing is thought to be seamless and undetectable, it is only so in the hands of an experienced sound engineer or producer who is familiar with the editing process and software. Many of the judges are familiar with the recording process and can detect changes in the sound, acoustic and volume due to an unsophisticated edit.

5. Lastly, make a test recording to make sure you have a microphone placement that represents the instrument, acoustic and the music in a way that is ideally balanced and that the record level is set as outlined above. While it's not always possible, it's best to have someone assist with the recording equipment, starting and stopping the recording device as needed. Recordings should avoid long periods of time walking to the instrument before and after a performance and there should be no extraneous talking or noises. The lead in time before each take should be approximately 3-10 seconds. At the conclusion of a take, stop the recording device 10 seconds after the reverberation has completely died away.