

## EMMA Global 2026 EMMA Music Files

The 2026 EMMA Music files folder contains all competition titles including Bonus tracks in different file-formats:

The ZIP folder includes the following file formats:

MP3 320  
WAV 16 bit 44 Khz  
WAV 24 bit 96 Khz  
FLAC 96 Khz

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### **Track description and remarks**

#### **13: Ocean Drive**

The track begins with an atmospheric introduction that gradually establishes the musical environment. In a properly adjusted system, the opening elements should appear clearly defined while maintaining a smooth and natural tonal balance.

As the arrangement develops, the rhythm section forms a solid low-frequency foundation (0:18). The bass line extends into the lower registers and should be reproduced with precision and control. Judges should pay particular attention to the articulation of bass notes and the relationship between bass and percussion elements. In a well-balanced system, these components remain clearly separated without excessive resonance or masking of midrange detail.

From 0:40 the female voices are introduced, which blend in with the instruments without taking central focus.

Supporting instruments are distributed across the stereo field, contributing to the perceived width and depth of the soundstage. Subtle ambient cues and reverberation help create a sense of space,

Overall, this track provides a valuable reference for assessing low-frequency integration, spatial imaging, and the overall balance of a competition sound system.

#### **14: One Fine Day**

“One Fine Day (Competition Edit)” is a carefully produced modern studio recording created to demonstrate several key aspects of sound quality reproduction in a competition audio system. The mix combines a clearly recorded lead vocal with a well-balanced instrumental arrangement, creating a mix that allows judges to evaluate tonal accuracy, imaging stability, and overall musical coherence.

The track is an excerpt from the longer composition and begins with a relaxed intro where the instruments are gradually introduced. Absolute instrument separation and background silence form an ideal stage for evaluating overall spectral balance and noise floor.

The lead vocalist enters at 0:29 and becomes the central focus of the recording. The voice should appear firmly centered in the soundstage and positioned slightly forward relative to the accompanying instruments. Its natural timbre and subtle dynamic details make it particularly useful for assessing midrange accuracy and vocal realism. A correctly tuned system will reproduce the voice with warmth, clarity, and

controlled stability, while maintaining a stable center image. Behind the lead singer, the background choir spreads across the stage from mid-left to mid-right, with individual voices remaining distinguishable.

Around 0:39, the rhythm section develops further as bass and percussion elements are introduced. The bass line forms a solid low-frequency foundation while maintaining clear separation from the other instruments. In a well-balanced system, the bass should sound tight and controlled, without boominess or masking of midrange information.

Throughout the track, supporting instruments are distributed across the stereo field, Ambient cues and subtle reverberation contribute to the perception of space and realism.

Overall, this track offers a balanced reference for judging vocal accuracy, spatial presentation, dynamics, and the overall musical integration of a competition sound system.

### **15: Coming back to you**

“Coming Back to You (Competition Edit)” features a prominent lead vocal supported by a carefully arranged instrumental accompaniment.

The track begins with a relatively intimate musical introduction by the singer in a deep voice. The opening sequence should appear clean and natural, with no noticeable coloration or exaggerated frequency ranges. The voice should appear clearly centered in the soundstage and positioned slightly forward relative to the accompanying instruments. The background singers appear left and right next to the singer. The choir is in the background. Judges should pay close attention to the natural character of the vocal timbre, including subtle articulation and breath details. A well-tuned system will reproduce the voice with clarity and warmth while maintaining controlled sibilance and a stable center image.

The supporting instruments provide harmonic structure and rhythmic support while remaining well separated from the vocals. Bass and percussion elements should form a controlled low-frequency foundation without masking the midrange. Instruments positioned across the stereo field contribute to the perception of stage width and spatial depth.

Overall, this track provides a useful reference for evaluating vocal reproduction and midrange accuracy.

### **16: Should have done it like this**

The song has a steady rhythmic foundation with dynamic bass, allowing listeners to evaluate low-frequency performance and kick-drum impact.

The track opens with the deep singer's voice soon joined by electric guitars and the female voice. As additional synth layers and percussion are introduced, the mix becomes denser, which helps reveal how well an audio system maintains instrument separation and detail without sounding compressed or muddy. High-quality systems should reproduce these layers clearly while preserving the balance between bass, midrange, and treble.

The vocal performance remains central throughout the song. This makes the track effective for judging midrange accuracy and vocal presence, as the lead vocalist should sound natural, well-defined, and stable within the stereo image. During the chorus sections (2:03), the arrangement expands with brighter synths and stronger dynamics, offering a good test for soundstage width and high-frequency clarity. From 2:23 the trumpet (left center) and guitar solo (right center) should stay clearly separate from the other instruments. Because the song maintains high energy while introducing subtle changes in arrangement and intensity, it allows listeners to evaluate how well a system handles dynamic range and transient response.

### **13: Ocean Drive**

This track is great for Judging Sub-bass , Mid-bass and midrange

Smooth and detailed track with alot of atmosphere, small intro of around 0:18sec to when the track builds up. Female vocal start at around 0:40s and is very spatial with detailed instruments staying solid and not blurred

Strong sub-bass & mid-bass tones with clear and defined midrange without any discoloration.

Grand Piano, 6 & 7-string acoustic guitars, female voices, deep toms, hi-hat, wood block, cymbals, bass drum, different shakers, wooden agogo ,electric guitar, bass trombone (processed), ocean drum

### **14: One Fine Day**

This is a good track for scoring Mid-bass , midrange and high frequencies

African style track with main male vocal accompanied by a choir with a deep male and harmonic female vocals , there is alot of detail to the track from the accompanying instruments

Hang Drum ( handpan ), male & female voices and choir, Ride Cymbals, African djembe, electric guitars, acoustic guitar, electric bass, double bass, Udu drums ( big and small),triangle, cabasa, cajon, piano, Wooden tongue drum (processed as sound effect)

### **15: Coming back to you**

This track is good for judging midbass and midrange

Reggae style track that begins with a deep male vocal appearing very spatial then at 0:28 it becomes solid and focused with a female backing vocal

male & female voices, Drums, tambourine, cowbell, handclaps, different electric guitars, electric bass, Bubble Organ/Hammond organ, trumpets (left Center), tenor sax (right center), alto sax, trombone (between Right center and right,

### **16: Should have done it like this**

This is a good track for judging Midbass , Midrange & high frequencies

Rock style track with male and femalve vocals and strong electirc guitar tones , a clear and well spaced track with great dynamic range

Drums, timbales, male & female voices and choir, electric bass, trumpets, tenor sax, alto sax, trombone, div. electric guitars, div fx Guitars, wah guitar, acoustic guitar, guiro, congas, cabasa, Hammond Organ, Bubble organ, Piano,