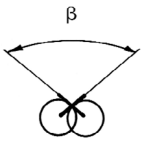
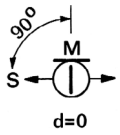
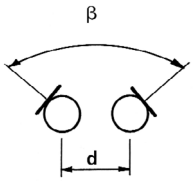
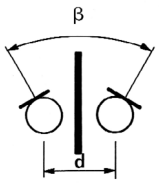
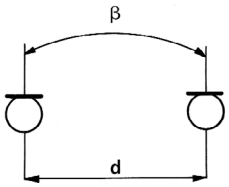
Stereo recording principle	coincident microphone placement		level differences + minor arrival-time differences	microphones separated by an acoustically opaque object	major arrival-time differences
Name	X/Y	M/S	ORTF (for example)	Jecklin disk (for ex.)	A/B
Geometry					
Distance (d) between microphones	0 cm usually vertically aligned		5 cm – 30 cm distance and angle are interdependent	depends on the object between them	40 cm – 80 cm or greater (up to several meters)
Angle between the main axes of the microphones	70° – 180°	90°	0° – 180°	typically 20°	0° – 90°
Acoustic operating principle of the microphone	pressure-gradient transducer (e.g. **SCHOEPS** cardioid MK 4 or CCM 4)			usually pressure transducers* (e.g. **SCHOEPS** MK 2S or CCM 2S)	
Sonic impression	---------- clean, clear, often bright		depending on the microphones used	---------- big, spacious; especially good low-frequency reproduction when omnidirectional condenser microphones are used	
Spaciousness	often rather limited		satisfactory	good	very good
Localization	potentially very good, except that the center of the stereo image can be over-emphasized (not a problem with figure 8s)		good	adequate	indistinct (potentially unstable)

** These recording methods can also employ pressure gradient microphones, though this is not often done.*

***The appropriate angle between microphones depends on their directional pattern and the recording angle (the range within which the sound sources should be placed, as "seen" by the microphone.)*