

Holophonic Binaural Collection

Ven Dan

Immersive Sound Agnieszka Roginska,Paul Geluso,2017-10-17 Immersive Sound: The Art and Science of Binaural and Multi-Channel Audio provides a comprehensive guide to multi-channel sound. With contributions from leading recording engineers, researchers, and industry experts, Immersive Sound includes an in-depth description of the physics and psychoacoustics of spatial audio as well as practical applications. Chapters include the history of 3D sound, binaural reproduction over headphones and loudspeakers, stereo, surround sound, height channels, object-based audio, soundfield (ambisonics), wavefield synthesis, and multi-channel mixing techniques. Knowledge of the development, theory, and practice of spatial and multi-channel sound is essential to those advancing the research and applications in the rapidly evolving fields of 3D sound recording, augmented and virtual reality, gaming, film sound, music production, and post-production.

3D Filmmaking Celine Tricart,2016-07-15 A visual book for the visual artist, 3D Filmmaking: Techniques and Best Practices for Stereoscopic Filmmakers provides a comprehensive overview of the theory, language, and methods behind stereoscopic 3D filmmaking, all in one package. Celebrated 3D filmmaker Celine Tricart explores every facet of the art, from the technical to the practical, including: 3D vision History of 3D cinema Stereoscopic basics and techniques How to shoot in 3D 3D VFXs, animation in 3D, and 2D to 3D conversion Live broadcast in 3D 3D viewing and projection 3D as a storytelling tool Screenwriting for 3D Working with a stereographer 3D storyboarding and previz 3D postproduction Sound design in-depth A must-read for any 3D filmmaker, producer, writer, or technician interested in the third dimension, 3D Filmmaking covers the history of the form, defines key 3D terms and places them into context, and offers lessons on using the medium as a visual storytelling tool, creating a perfect blend of concepts, practice, and history. Full color throughout, the book also includes a pair of 3D glasses for you to view the 3D images within, and each chapter features detailed color diagrams and examples in anaglyph 3D, as well as interviews with 3D visionaries like Jean Pierre Jeunet (Director, Amélie, Alien 4), Chris Sanders (Director, How to Train Your Dragon, The Croods), Demetri Portelli (Stereographer, Hugo), Phil McNally (Stereoscopic Supervisor, How to Train Your Dragon, Madagascar 4), Tim Webber (VFX supervisor, Gravity), Scott Farrar (VFX supervisor, the Transformers franchise), and Victoria Alonso (Stereoscopic Supervisor, Marvel Studios). A companion website (www.routledge.com/cw/tricart) features links to useful resources and footage from 3D films.

The Immersive Enclosure Paul Roquet,2022-05-24 Winner, 2023 Lewis Mumford Award for Outstanding Scholarship in the Ecology of Technics, Media Ecology Association Although virtual reality promises to immerse a person in another world, its true power lies in its ability to sever a person's spatial situatedness in this one. This is especially clear in Japan, where the VR headset has been embraced as a way to block off existing social environments and reroute perception into more malleable virtual platforms. Is immersion just another name for enclosure? In this groundbreaking analysis of virtual reality, Paul Roquet uncovers how the technology is reshaping the politics of labor, gender, home, and nation. He examines how VR in Japan diverged from American militarism and techno-utopian visions and became a tool for renegotiating personal space. Individuals turned to the VR headset to immerse themselves in three-dimensional worlds drawn from manga, video games, and genre literature. The Japanese government promised VR-operated robots would enable a new era of remote work, targeting those who could not otherwise leave home. Middle-aged men and corporate brands used VR to reimagine themselves through the virtual bodies of anime-styled teenage girls. At a time when digital platforms continue to encroach on everyday life, The Immersive Enclosure takes a critical look at these attempts to jettison existing social realities and offers a bold new approach for understanding the media environments to come.

The Technology of Binaural Understanding Jens Blauert,Jonas Braasch,2020-08-12 Sound, devoid of meaning, would not matter to us. It is the information sound conveys that helps the brain to understand its environment. Sound and its underlying meaning are always associated with time and space. There is no sound without spatial properties, and the brain always organizes this information within a temporal-spatial framework. This book is devoted to understanding the importance of meaning for spatial and related further aspects of hearing, including cross-modal inference. People, when exposed to acoustic stimuli, do not react directly to what they hear but rather to what they hear means to them. This semiotic maxim may not always apply, for instance, when the reactions are reflexive. But, where it does apply, it poses a major challenge to the builders of models of the auditory system. Take, for example, an auditory model that is meant to be implemented on a robotic agent for autonomous search-&-rescue actions. Or think of a system that can perform judgments on the sound quality of multimedia-reproduction systems. It becomes immediately clear that such a system needs • Cognitive capabilities, including substantial inherent knowledge • The ability to integrate information across different sensory modalities To realize these functions, the auditory system provides a pair of sensory organs, the two ears, and the means to perform adequate preprocessing of the signals provided by the ears. This is realized in the subcortical parts of the auditory system. In the title of a prior book, the term Binaural Listening is used to indicate a focus on sub-cortical functions. Psychoacoustics and auditory signal processing contribute substantially to this area. The preprocessed signals are then forwarded to the cortical parts of the auditory system where, among other things, recognition, classification, localization, scene analysis, assignment of meaning, quality assessment, and action planning take place. Also, information from different sensory modalities is integrated at this level. Between sub-cortical and cortical regions of the auditory system, numerous feedback loops exist that ultimately support the high complexity and plasticity of the auditory system. The current book concentrates on these cognitive functions. Instead of processing signals, processing symbols is now the predominant modeling task. Substantial contributions to the field draw upon the knowledge acquired by cognitive psychology. The keyword Binaural Understanding in the book title characterizes this shift. Both books, The Technology of Binaural Listening and the current one, have been stimulated and supported by AABBA, an open research group devoted to the development and application of models of binaural hearing. The current book is dedicated to technologies that help explain, facilitate, apply, and support various aspects of binaural understanding. It is organized into five parts, each containing three to six chapters in order to provide a comprehensive overview of this emerging area. Each chapter was thoroughly reviewed by at least two anonymous, external experts. The first part deals with the psychophysical and physiological effects of Forming and Interpreting Aural Objects as well as the underlying models. The fundamental concepts of reflexive and reflective auditory feedback are introduced. Mechanisms of binaural attention and attention switching are covered—as well as how auditory Gestalt rules facilitate binaural understanding. A general blackboard architecture is introduced as an example of how machines can learn to form and interpret aural objects to simulate human cognitive listening. The second part, Configuring and Understanding Aural Space, focuses on the human understanding of complex three-dimensional environments—covering the psychological and biological fundamentals of auditory space formation. This part further addresses the human mechanisms used to process information and interact in complex reverberant environments, such as concert halls and forests, and additionally examines how the auditory system can learn to understand and adapt to these environments. The third part is dedicated to Processing Cross-Modal Inference and highlights the fundamental human mechanisms used to integrate auditory cues with cues from other modalities to localize and form perceptual objects. This part also provides a general framework for understanding how complex multimodal scenes can be simulated and rendered. The fourth part, Evaluating Aural-scene Quality and Speech Understanding, focuses on the object-forming aspects of binaural listening and understanding. It addresses cognitive mechanisms involved in both the understanding of speech and the processing of nonverbal information such as Sound Quality and Quality-of- Experience. The aesthetic judgment of rooms is also discussed in this context. Models that simulate underlying human processes and performance are covered in addition to techniques for rendering virtual environments that can then be used to test these models. The fifth part deals with the Application of Cognitive Mechanisms to Audio Technology. It highlights how cognitive mechanisms can be utilized to create spatial auditory illusions using binaural and other 3D-audio technologies. Further, it covers how cognitive binaural technologies can be applied to improve human performance in auditory displays and to develop new auditory technologies for interactive robots. The book concludes with the application of cognitive binaural technologies to the next generation of hearing aids.

The Technology of Binaural Listening Jens Blauert,2013-06-07 This book reports on the application of advanced models of the human binaural hearing system in modern technology, among others, in the following

areas: binaural analysis of aural scenes, binaural de-reverberation, binaural quality assessment of audio channels, loudspeakers and performance spaces, binaural perceptual coding, binaural processing in hearing aids and cochlea implants, binaural systems in robots, binaural/tactile human-machine interfaces, speech-intelligibility prediction in rooms and/or multi-speaker scenarios. An introduction to binaural modeling and an outlook to the future are provided. Further, the book features a MATLAB toolbox to enable readers to construct their own dedicated binaural models on demand.

Spatial Audio Francis Rumsey,2012-09-10 Explores the principles and practical considerations of spatial sound recording and reproduction. Particular emphasis is given to the increasing importance of multichannel surround sound and 3D audio, including binaural approaches, without ignoring conventional stereo. The enhancement of spatial quality is arguably the only remaining hurdle to be overcome in pursuit of high quality sound reproduction. The rise of increasingly sophisticated spatial sound systems presents an enormous challenge to audio engineers, many of whom are confused by the possibilities and unfamiliar with standards, formats, track allocations, monitoring configurations and recording techniques. The author provides a comprehensive study of the current state of the art in spatial audio, concentrating on the most widely used approaches and configurations. Anyone wishing to expand their understanding of these cutting-edge technologies will want to own this book.

Ambisonics Franz Zotter,Matthias Frank,2019-04-30 This open access book provides a concise explanation of the fundamentals and background of the surround sound recording and playback technology Ambisonics. It equips readers with the psychoacoustical, signal processing, acoustical, and mathematical knowledge needed to understand the inner workings of modern processing utilities, special equipment for recording, manipulation, and reproduction in the higher-order Ambisonic format. The book comes with various practical examples based on free software tools and open scientific data for reproducible research. The book's introductory section offers a perspective on Ambisonics spanning from the origins of coincident recordings in the 1930s to the Ambisonic concepts of the 1970s, as well as classical ways of applying Ambisonics in first-order coincident sound scene recording and reproduction that have been practiced since the 1980s. As, from time to time, the underlying mathematics become quite involved, but should be comprehensive without sacrificing readability, the book includes an extensive mathematical appendix. The book offers readers a deeper understanding of Ambisonic technologies, and will especially benefit scientists, audio-system and audio-recording engineers. In the advanced sections of the book, fundamentals and modern techniques as higher-order Ambisonic decoding, 3D audio effects, and higher-order recording are explained. Those techniques are shown to be suitable to supply audience areas ranging from studio-sized to hundreds of listeners, or headphone-based playback, regardless whether it is live, interactive, or studio-produced 3D audio material.

Audio ,1986

Ozoneraser Ven Dan,2014-07-24 The most potent human-killer has arrived. Mankind has been a witness to its fury firsthand as hordes of people dissolve into thin air and vanish. The results are direful!!! Executive order: I, George U. Hamilton, president of the sovereign United States of America do so order the containment of all areas in the southern states exposed to an unknown contagion. I understand that this order comes at the risk of more than five hundred thousand lives, while saving more than 400,000,000. I command all branches of the armed forces, local civilian police forces and any necessary manpower to cooperate fully with the directors of the National Security Agency. From this moment forth, this presidential action will be referred to as Operation Great Mayhem. SATYAMEVA JAYATE-Truth Alone Triumphs

Roadmapping Extended Reality Mariano Alcañiz,Marco Sacco,Jolanda G. Tromp,2022-08-23 ROADMAPPING EXTENDED REALITY This book offers a comprehensive overview of the technological aspects of Extended Realities (XR) and discusses the main challenges and future directions in the field. This book is important and timely – XR technologies have overcome the 3 main aspects that were holding it back from mainstream adoption: cost, cables, and size. However, there are many aspects of XR technologies that are now going to be explored and developed that still need urgent research in terms of security, privacy, health and safety, long-term effects, addiction risks, and age-related developmental concerns, and the aim of the book is to inform all readers of these open issues and challenges. There are currently a great number of interdisciplinary researchers and developers working in the XR R&D field. Recently, XR technologies moved from the Gartner Hype Cycle onto the Plateau of Productivity on the Gartner Hype Cycle signaling that the fundamental XR technologies are now deemed mature technologies and ready for deployment in a wide variety of application areas. Corroborated by the fact that XR technologies are part of the future Metaverse, a concept that went rapidly mainstream during the time of writing of this book. Roadmapping Extended Reality is divided into two parts: (1) fundamentals and (2) applications. The first part covers the main technological aspects of XR. The chapters in this section review and discuss relevant fundamental concepts of XR, the actual state-of-the-art, and future challenges. The second part of the book focuses on covering a wide range of applications of XR including a future roadmap. All in all, the book offers a snapshot of the state-of-the-art in XR and addresses the needs of a multidisciplinary audience working in both academia and the industry, as well as stakeholders at government agencies and non-profit organizations. Audience This book is aimed at academic and industrial developers, exploring and developing applications in the XR, VR, AR, AI, smart IoT, 4th Industrial Revolution space, including those that are solving technology requirements, human factors, evaluation methodology advances, and ROI investigations.

The Routledge Companion to Sounding Art Marcel Cobussen,Vincent Meelberg,Barry Truax,2016-07-15 The Routledge Companion to Sounding Art presents an overview of the issues, methods, and approaches crucial for the study of sound in artistic practice. Thirty-six essays cover a variety of interdisciplinary approaches to studying sounding art from the fields of musicology, cultural studies, sound design, auditory culture, art history, and philosophy. The companion website hosts sound examples and links to further resources. The collection is organized around six main themes: Sounding Art: The notion of sounding art, its relation to sound studies, and its evolution and possibilities. Acoustic Knowledge and Communication: How we approach, study, and analyze sound and the challenges of writing about sound. Listening and Memory: Listening from different perspectives, from the psychology of listening to embodied and technologically mediated listening. Acoustic Spaces, Identities and Communities: How humans arrange their sonic environments, how this relates to sonic identity, how music contributes to our environment, and the ethical and political implications of sound. Sonic Histories: How studying sounding art can contribute methodologically and epistemologically to historiography. Sound Technologies and Media: The impact of sonic technologies on contemporary culture, electroacoustic innovation, and how the way we make and access music has changed. With contributions from leading scholars and cutting-edge researchers, The Routledge Companion to Sounding Art is an essential resource for anyone studying the intersection of sound and art.

Audio Engineer's Reference Book Michael Talbot-Smith,2013-02-01 An authoritative reference on all aspects of audio engineering and technology including basic mathematics and formulae, acoustics and psychoacoustics, microphones, loudspeakers and studio installations. Compiled by an international team of experts, the second edition was updated to keep abreast of fast-moving areas such as digital audio and transmission technology. Much of the material has been revised, updated and expanded to cover the very latest techniques. This is a new paperback version.

DAFX - Digital Audio Effects Udo Zölzer,Xavier Amatriain,Daniel Arfib,Jordi Bonada,Giovanni De Poli,Pierre Dutilleux,Gianpaolo Evangelista,Florian Keiler,Alex Loscos,Davide Rocchesso,Mark Sandler,Xavier Serra,Todor Todoroff,2002-04-17 * Digital Audio Effects (DAFX) covers the use of digital signal processing and its applications to sounds * Discusses digital audio effects from both an introductory level, for musicians, and an advanced level, for signal processing engineers * Explains what can be done in the digital processing of sounds in the form of computer algorithms and sound examples resulting from these transformations * Brings together essential DSP algorithms for sound processing, providing an excellent introduction to the topic

New Scientist ,1983-04

The Listener ,1983

Microphone Techniques in Stereo and Surround Recording Adam Rosiński,2022-11-22 Sound engineering is one of the fastest-growing branches of music production. The need for a broad-based discussion on the issues constituting the art of sound engineering persists and loses none of its relevance, revealing that sound engineering should not be investigated only in the mathematical and physical context (musical acoustics) or

the engineering aspect (signal processing and modification). Publications targeted primarily at musicians are few and far between, which is why the mutual understanding for different priorities which effectively concern the same issues faced by the engineer, the acoustician and the musician, seems to be a complex problem and the main concept explored in this publication. This book is intended for musicians or sound directors, but also acousticians and sound engineers wishing to learn how the musicians think. The monograph is also addressed to musicians who intend to record their material in the studio in the near future, but do not possess knowledge on studio construction, studio workflow or the art of recording. It seems important to familiarize the musicians with the reality that awaits them on the other side of the glass, thus fostering their responsibility for the work jointly produced by them – entering the studio – and the sound director.

Ambient Media Paul Roquet,2016-02-01 Ambient Media examines music, video art, film, and literature as tools of atmospheric design in contemporary Japan, and what it means to use media as a resource for personal mood regulation. Paul Roquet traces the emergence of ambient styles from the environmental music and Erik Satie boom of the 1960s and 1970s to the more recent therapeutic emphasis on healing and relaxation. Focusing on how an atmosphere works to reshape those dwelling within it, Roquet shows how ambient aesthetics can provide affordances for reflective drift, rhythmic attunement, embodied security, and urban coexistence. Musicians, video artists, filmmakers, and novelists in Japan have expanded on Brian Eno’s notion of the ambient as a style generating “calm, and a space to think,” exploring what it means to cultivate an ambivalent tranquility set against the uncertain horizons of an ever-shifting social landscape. Offering a new way of understanding the emphasis on “reading the air” in Japanese culture, Ambient Media documents both the adaptive and the alarming sides of the increasing deployment of mediated moods. Arguing against critiques of mood regulation that see it primarily as a form of social pacification, Roquet makes a case for understanding ambient media as a neoliberal response to older modes of collective attunement—one that enables the indirect shaping of social behavior while also allowing individuals to feel like they are the ones ultimately in control.

Media Production, Delivery and Interaction for Platform Independent Systems Oliver Schreer,Jean-François Macq,Omar Aziz Niamut,Javier Ruiz-Hidalgo,Ben Shirley,Georg Thallinger,Graham Thomas,2013-12-06 Presents current trends and potential future developments by leading researchers in immersive media production, delivery, rendering and interaction The underlying audio and video processing technology that is discussed in the book relates to areas such as 3D object extraction, audio event detection; 3D sound rendering and face detection, gesture analysis and tracking using video and depth information. The book will give an insight into current trends and developments of future media production, delivery and reproduction. Consideration of the complete production, processing and distribution chain will allow for a full picture to be presented to the reader. Production developments covered will include integrated workflows developed by researchers and industry practitioners as well as capture of ultra-high resolution panoramic video and 3D object based audio across a range of programme genres. Distribution developments will include script based format agnostic network delivery to a full range of devices from large scale public panoramic displays with wavefield synthesis and ambisonic audio reproduction to ‘small screen’ mobile devices. Key developments at the consumer end of the chain apply to both passive and interactive viewing modes and will incorporate user interfaces such as gesture recognition and ‘second screen’ devices to allow manipulation of the audio visual content. Presents current trends and potential future developments by leading researchers in immersive media production, delivery, rendering and interaction. Considers the complete production, processing and distribution chain illustrating the dependencies and the relationship between different components. Proposes that a format-agnostic approach to the production and delivery of broadcast programmes will overcome the problems faced with the steadily growing number of production and delivery formats. Explains the fundamentals of media production in addition to the complete production chain, beyond current-state-of-the-art through to presenting novel approaches and technologies for future media production. Focuses on the technologies that will allow for the realization of an E2E media platform that supports flexible content representations and interactivity for users. An essential read for Researchers and developers of audio-visual technology in industry and academia, such as engineers in broadcast technology companies and students working toward a career in the rapidly changing area of broadcast both from a production and an engineering perspective.

Congress Reports ,1989

Magical Musical Tour Kevin J. Donnelly,2015-10-22 Engages with rock and pop music's use in films both on an aesthetic and industrial level, embracing historical context and close analysis.

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