

# THE NEW STERREO SOUNDBOOK

RON STREICHER & F. ALTON EVEREST

# **New Stereo Soundbook**

**Edwin Pfanzagl-Cardone** 

#### **New Stereo Soundbook:**

The New Stereo Soundbook Frederick Alton Everest, Ron Streicher, 1992 This guide explains all of the underlying principles of stereophonic perception recording and reproduction Students taking recording courses and audio enthusiasts and hobbyists should gain a thorough understanding of stereo sound what it is how it works and how to use it effectively

The New Stereo Soundbook F. Alton Everest, Ron Streicher, 1992-02 By incorporating recent findings in auditory perception and current developments in surround sound the concept of stereophonics is expanded from the simplistic one of sound coming out of two loudspeakers to a system yielding total envelopment of the listener in 3 dimensional sound The discussions are nonmathematical easily assimilated and augmented with many line drawings Annotation copyrighted by Book News Inc Portland OR **The Stereo Sound Book** Frederick Purves, 1960 The Art and Science of Surround and Stereo Recording Edwin Pfanzagl-Cardone, 2021-01-09 This book presents an extensive and timely survey of more than 30 surround and 20 stereo microphone techniques Further it offers for the first time an explanation of why the RCA Living Stereo series of legacy recordings from the 1950s and 60s is still appreciated by music lovers worldwide despite their use of an apparently incorrect recording technique from the perspective of psychoacoustics Discussing this aspect in detail the book draws on the author's study of concert hall acoustics and psychoacoustics. The book also analyzes the fingerprint features of a selected number of surround and more importantly stereo microphone techniques in depth by measuring their signal cross correlation over frequency and also using an artificial human head In addition the book presents a rating of microphone techniques based on the assessment of various acoustic attributes and merges the results of several subjective listening tests including those conducted by other researchers Building on this knowledge it provides fresh insights into important microphone system features from stereo to 3D audio Moreover it describes new microphone techniques such as AB PC ORTF T and BPT and the recently defined BQIrep Binaural Quality Index of reproduced music Lastly the book concludes with a short history of microphone techniques and case studies of live and studio recordings Avant-Garde on Record Jonathan Goldman, 2023-11-09 An innovative contribution to music history cultural studies and sound studies Avant garde on Record revisits post war composers and their technologically oriented brand of musical modernism It describes how a broad range of figures including Pierre Boulez Karlheinz Stockhausen Henri Pousseur Toshir Mayuzumi Claire Schapira Anthony Braxton and Gunther Schuller engaged with avant garde aesthetics while responding to a rapidly changing technologically fuelled spatialized audio culture Jonathan Goldman focuses on how contemporary listeners understood these composers works in the golden age of LPs and explores how this reception was mediated through consumer oriented sound technology that formed a prism through which listeners processed the music of their time His account reveals unexpected aspects of twentieth century audio culture from sonic ping pong to son et lumi re shows from Venetian choral music by Stravinsky to the soundscape of Niagara Falls from a Buddhist Cantata to an LP box set cast as a parlour game The Microphone Book John

Eargle, 2012-10-02 The Microphone Book is the only guide you will ever need to the latest in microphone technology application and technique This new edition features more on microphone arrays and wireless microphones a new chapter on classic old models the latest developments in surround expanded advice on studio set up recording and mic selection improved layout for ease of reference even more illustrations John Eargle provides detailed analysis of the different types of microphones available He then addresses their application through practical examples of actual recording sessions and studio operations Surround sound is covered from both a creative and a technical viewpoint This classic reference takes the reader into the studio or concert hall to see how performers are positioned and how the best microphone array is determined Problem areas such as reflections studio leakage and isolation are analyzed from practical viewpoints Creative solutions to such matters as stereo sound staging perspective and balance are also covered in detail Recording and sound reinforcement engineers at all levels of expertise will find The Microphone Book an invaluable resource for learning the why as well as the how of choosing a microphone for any situation Eargle's The Microphone Book Ray Rayburn, 2012-11-12 Eargle's Microphone Book is the only guide you will ever need for the latest in microphone technology application and technique This new edition features more on microphone arrays and wireless microphones new material on digital models the latest developments in surround expanded advice on studio set up recording and mic selection Ray A Rayburn provides detailed analysis of the different types of microphones available and addresses their application through practical examples of actual recording sessions and studio operations The book takes you into the studio or concert hall to see how performers are positioned and how the best microphone array is determined Problem areas such as reflections studio leakage and isolation are analyzed from practical viewpoints Creative solutions to stereo sound staging perspective and balance are covered in detail Eargle's Microphone Book is an invaluable resource for learning the why as well as the how of choosing and placing a **Cue and Cut** Roger Singleton-Turner, 2021-07-08 Cue Cut is a practical approach to microphone for any situation working in television studios for anyone who might want to work in that medium It s full of useful information about kit and how you would use it to create multi camera content Written by a multi camera producer director with years of drama and teaching experience it presents both a way of handling studios and a source of information about how things have changed from the days of monochrome to HD tapeless modes with some thoughts on 3D HDTV The book is firmly based in first hand teaching experience and experience of producing direction floor managing and so on and on working with top flight Actors Writers Musicians Designers of all disciplines and Sound and Camera crews both at the BBC and in ITV The book will certainly cover multi camera aspects of Undergraduate HND and B Tech courses and should be useful to those on short courses whether practical or post graduate The Art of Recording William Moylan, 2012-11-12 The Art of Recording articulates and explores the ways recorded sound is different from live sound and how those differences can enhance music including surround sound It presents a system for developing the critical and analytical listening skills necessary to recognize and understand these sound characteristics the same skills necessary to create quality recordings and for talking about or describing sound The Art of Recording also considers audio recording as a creative process The reader will learn to guide the artistry of music recording from its beginning as an idea through its development during the many stages of the recording sequence to its final form Take a new and detailed look at many of the greatest recordings of The Beatles offering insights into how the recording process shaped their music and how you can gain control over the craft of making great recordings

Fundamentals of Wearable Computers and Augmented Reality Woodrow Barfield, 2015-07-29 Data will not help you if you can t see it where you need it Or can t collect it where you need it Upon these principles wearable technology was born And although smart watches and fitness trackers have become almost ubiquitous with in body sensors on the horizon the future applications of wearable computers hold so much more A trusted refer **Spatial Audio Processing** Jeroen Breebaart, Christof Faller, 2008-03-11 This book collects a wealth of information about spatial audio coding into one comprehensible volume It is a thorough reference to the 3GPP and MPEG Parametric Stereo standards and the MPEG Surround multi channel audio coding standard It describes key developments in coding techniques which is an important factor in the optimization of advanced entertainment communications and signal processing applications Until recently technologies for coding audio signals such as redundancy reduction and sophisticated source and receiver models did not incorporate spatial characteristics of source and receiving ends Spatial audio coding achieves much higher compression ratios than conventional coders It does this by representing multi channel audio signals as a downmix signal plus side information that describes the perceptually relevant spatial information Written by experts in spatial audio coding Spatial Audio Processing reviews psychoacoustics the relationship between physical measures of sound and the corresponding percepts and spatial audio sound formats and reproduction systems brings together the processing acquisition mixing playback and perception of spatial audio with the latest coding techniques analyses algorithms for the efficient manipulation of multiple discrete and combined spatial audio channels including both MP3 and MPEG Surround shows how the same insights on source and receiver models can also be applied for manipulation of audio signals such as the synthesis of virtual auditory scenes employing head related transfer function HRTF processing and stereo to N channel audio upmix Audio processing research engineers and audio coding research and implementation engineers will find this an insightful guide Academic audio and psychoacoustic researchers including post graduate and third fourth year students taking courses in signal processing audio and speech processing and telecommunications will also benefit from the information inside The Art and Science of 3D Audio Recording Edwin Pfanzagl-Cardone, 2023-03-11 This professional book offers a unique comprehensive and timely guide on 3D audio recording Intended for sound engineers and professionals and summarizing more than twenty year research on this topic it includes extensive information and details on various microphone techniques and loudspeaker layouts such as Auro 3D Dolby AtmosTM DTS X MMAD SONY 360 Reality Audio and Ambisonics It presents

a rich set of results obtained from both objective measurements and subjective listening tests and a number of case studies for 3D recording ranging from solo instrument techniques to full symphony orchestra and microphone systems for virtual reality applications Further it includes a chapter on spatial hearing discussing issues of 3D audio sound reproduction All in all this book offers extensive practical information for sound engineers and professionals Handbook of Recording Engineering John Eargle, 2006-06-06 John Eargle's 4th edition of The Handbook of Recording Engineering is the latest version of his long time classic hands on book for aspiring recording engineers It follows the broad outline of its predecessors but has been completely recast for the benefit of today's training in recording and its allied arts and sciences Digital recording and signal processing are covered in detail as are actual studio miking and production techniques including the developing field of surround sound As always the traditional topics of basic stereo studio acoustics analog tape recording and the stereo LP are covered in greater detail than you are likely to find anywhere except in archival references This book has been completely updated with numerous new topics added and outdated material removed Many technical descriptions are now presented in Sidebars leaving the primary text for more general descriptions Handbook of Recording Engineering Fourth Edition is for students preparing for careers in audio recording broadcast and motion picture sound work It will also be useful as a handbook for professionals already in the audio workplace **IBL Audio Engineering for Sound Reinforcement** John M. Eargle, Chris Foreman, 2002-05-01 Book This up to date book comprehensively covers all aspects of speech and music sound reinforcement It is roughly divided into four sections Section 1 provides the tutorial fundamentals that all audio engineers will need discussing subjects such as fundamentals of acoustics psychoacoustics basic electrical theory and digital processing Section 2 deals with the fundamental classes of hardware that the modern engineer will use such as loudspeaker systems and components microphones mixers amplifiers and signal processors Special attention is given to digital techniques for system control and to audio signal analysis Section 3 deals with the basics of system design from concept to final realization It covers topics such as basic system type and speech intelligibility site survey user needs analysis and project management Section 4 discusses individual design areas such as sports facilities large scale tour sound systems high level music playback systems for the theater religious facilities and other meeting spaces. The book is written in an accessible style but does not lack for ample amounts of technical information It is truly a book for the 21st century The Routledge Guide to Music Technology Thom Holmes, 2013-10-18 First published in 2006 This guide is an A to Z trade reference aimed at music students technophiles and audio video computer users The world of music technology has exploded over the last decades thanks to introductions of new digital formats At the same time there has been a renaissance in analog high fidelity equipment and resurgent interest in turntables long playing records and vintage stereo systems Music students collectors and consumers will appreciate the availability of a guide to all things musical in the technological universe

Modern Recording Techniques David Miles Huber, Robert E. Runstein, 2005 This edition of the guide to audio has been

expanded to include the latest on digital audio technology and features new sections on multimedia the Web surround sound and mastering Understanding and Crafting the Mix William Moylan, 2014-10-17 Understanding and Crafting the Mix 3rd edition provides the framework to identify evaluate and shape your recordings with clear and systematic methods Featuring numerous exercises this third edition allows you to develop critical listening and analytical skills to gain greater control over the quality of your recordings Sample production sequences and descriptions of the recording engineer's role as composer conductor and performer provide you with a clear view of the entire recording process Dr William Moylan takes an inside look into a range of iconic popular music thus offering insights into making meaningful sound judgments during recording His unique focus on the aesthetic of recording and mixing will allow you to immediately and artfully apply his expertise while at the mixing desk A companion website features recorded tracks to use in exercises reference materials additional examples of mixes and sound qualities and mixed tracks 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 Composing Electronic Music Curtis Roads, 2015-06-17 Electronic music evokes new sensations feelings and thoughts in both composers and listeners Composing Electronic Music outlines a new theory based on the powerful toolkit of electronic music techniques **Audio** .1992

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