AES SWISS SECTION NEWSLETTER

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New concepts in audio spatialisation and composition

Thursday, the 27th of May 2010, 17h00, Idee und Klang studio,
Dornacherstrasse 192, 4053 Basel

SPEAKERS: **Daniel Teige**, sound artist and composer, Idee und Klang Gmbh
Ramon De Marco, Idee und Klang Gmbh
Daniel Dettwiler, Idee und Klang Gmbh

ORGANISERS: Veronique Adam / Attila Karamustafaoglu

LANGUAGE: German / English

The growing scenographic requirements in the field of composition and audio design for media installations for museums or exhibitions call for new approaches and concepts for a better visitor experience and reception of music and sound. A successful audio design for media installations not only requires a unique composition, it furthermore calls for new ways of diffusing and mixing the music for the architectural space. The young Swiss company Idee und Klang presents their ideas about spacial composition and audio design for media installations using examples like the BMW Museum or the State Grid Pavilion for the Expo Shanghai in 2010. Part of the presentation will be an introduction to the AROS (Acousmatic Room Orchestration System), a mixing technique and sound diffusion software using different panning methods like ambisonic or vbap for up to 40 sources and 24 or more speakers.

About the Speakers

Daniel Teige works as a freelance sound artist and composer. His works were shown at international art festivals. As an audio designer he worked with the American composer Jonathan Bepler on the music of Matthey Barneys "cremaster3" and the opera "ren". In 2009 he was invited as a composer in residence at the Curtis R. Priem experimental media and performing arts center at the rensselear polytechnic institute in Troy NewYork. During the last years he performed and remixed multichannel versions of Iannis Xenakis "Kraanerg", Persepolis" and "Polytope de Cluny" in collaboration with Mode Records New York and edition RZ in Berlin. He currently teaches audio design at the University of Arts in Berlin and at Mcast in Malta. Since 2009 he works as a composer and project manager for the Swiss company Idee und Klang.

Ramon De Marco studied audio design at the Basel Music Academy. From 1999 to 2001 he worked for Virus (Swiss Radio DRS), where he conceived and created the sound design studio and the entire acoustic layout. From 2001 he was a consultant to the music department of Fabrica, the Communication Research Center of Benetton, in Trevisio, Italy. From 2002 to 2004 he worked as a freelance audio designer for the Basel City Theater, where he was responsible for audio design projects and sound direction on the main stage. Ramon works as a sound designer and composer for movie productions, theatre productions and various events, among others for: the fashion label 'Louis Vuitton, Paris'; the clothing label 'Diesel' and for the magazine 'Colors'. He also works as an electronic musician and has created various audio installations, among them for: the 'Italian Cultural Institute' in London; the 'Outer Ear Festival' in Chicago, the 'Museum of Contemporary Art' in Basel and the 'Centre Pompidou' in Paris. Currently he is teaching at the Scenographic Institute at the University of Arts in Basel.

Daniel Dettwiler - Sound & mastering engineer
Daniel studied audio design at the music academy in Basel and has been working as an independent sound engineer since 1992. He also teaches audio engineering and sound design at the music academy in Basel. He specializes in acoustic music from jazz all the way to film music, which doesn't mean that pop music isn't welcome. When it comes to sound, Daniel doesn't make any compromises. A perfect sound has and always will be his ultimate goal. When the listener forgets, he is sitting between two speakers while listening, the goal has been accomplished. The magazine "Audio" declared the CD "Selma - In Sehnsucht Eingehüllt" by David Klein as "the audiophile CD of the month". Rusconis CD "Stop and Go" received great critics from the Jazz culture magazine. The Japanese "Jazz Critique Magazine" even awarded Daniel with the "Silver Award" for the exceptionally good sound on Robert Lakatos' CD "Never Let Me Go".

Please subscribe as usual at www.swissaes.org /programme. You can also sign-in to the following dinner (at your own expenses) in a nearby restaurant.

REPORT ON PREVIOUS MEETING

Loudness - Part 1

29th of April 2010, Technopark Zurich

SPEAKERS: Thomas Lund, TC electronic A/S, Denmark
Richard van Everdingen, Dutch Broadcast Loudness Committee

REPORTER: Gabriel Leuzinger

Despite a very warm and sunny April evening, around 34 AES members and guests from different and distant areas of Switzerland gathered for the first loudness meeting of AES Swiss section. Thanks to a sponsor who supported this event, the meeting was open even to non-members and the invitation has been sent also to Swisscable, the organization of cable operators in Switzerland. All speakers are members of the EBU PLOUD working group, who will release a loudness normalization recommendation very soon, called EBU R128.

Thomas Lund started his presentation with his famous demonstrations on overload effects of different systems when driven with material close to or exceeding full scale (after conversion to the analogue domain). From the introduction of ITU-R BS.1770 Loudness and True-Peak measurement, Thomas headed over to EBU R128 topics. He explained loudness tolerance and loudness range studies and how consumer STB are handling DRC. Major results of the EBU R128 are loudness normalization guidelines using BS.1770 measurement with an effective gating using a relative threshold of -8 LU, which has been independently verified in Japan by different authorities. Another important result of PLOUD is an EBU meter mode, which has been agreed by different metering manufacturers to show the same results with different brands on Momentary Loudness, Integrated Loudness, Sliding Loudness and Loudness Range. Thomas concluded with comparisons between EBU R128 and the ATSC A/85, the status in other countries and finished with some really ugly examples of the current loudness war, where music can be 6 dB louder than pink noise.
Richard van Everdingen leads the distribution subgroup of the EBU PLOUD and started his presentation with the results of analyzing loudness, PPM and peak levels of 50 channels in the Netherlands (the complete list has been published in the recent SMPTE Journal). The distribution guidelines of R128 is describing a revolutionary loudness regulation system, which allows distribution companies to control loudness of hundreds of DVB channels without decoding the MPEG streams and without affecting content integrity or signal quality. This will be the most effective tool to stop the loudness war and introduce normalized loudness. Another point is pre-emphasis limiting, which will move from the broadcaster responsibility to the distributor side where legacy analogue services are still provided. Thus digital services are no longer suffering from analogue restrictions. Richard tried to shed some light into the level structures of settop boxes with its Dolby decoders and different output formats, where it really starts to be complicated. Here also the distribution subgroup of PLOUD contributed important inputs to the EBU Tech 3333, the HDTV settop box requirement standard defined by EBU.

The evening was concluded with a sponsored apéro, further discussions and an optional dinner in the pulsing area around the Technopark Zurich. AES Swiss section would like to thank all supporters of the event, next to Thomas and Richard also to Giovanni Dolci of TC Switzerland and Frans de Jong of the EBU for carrying a heavy packet of leaflets to Zurich.
The presentations and parts of the speech recordings can be downloaded from the AES Swiss Section website under Programme / Download Material. More EBU and PLOUD leaflets can be ordered from the reporter using the AES Swiss Section mail address or directly from Frans de Jong, EBU Geneva

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Picture 1 - Concentration!

Picture 2 - Thomas Lund

Picture 3 - Richard van Everdingen