

Google Chrome users: be sure to refresh your browser window to get the latest content.

AES Audio Engineering Society - Pacific Northwest Section

Around the Puget Sound, Seattle, Washington, U.S.A.

NOTE: anyone can attend this meeting regardless of their status as an AES member.

AES MEMBERSHIP IS NOT REQUIRED.

Ambisonics & the ATK @ DXARTS

Presented By

Joseph Anderson, DXARTS

and

The Pacific Northwest Section of the AES

Wednesday, November 15th, 7:30pm

University of Washington, Raitt Hall 121

[Directions to Raitt Hall at the UofW](#)

Originally developed and commercialized as a practical "full 3D" sound recording and reproduction technique in the 1970s, with recent advancements in VR applications Ambisonics is enjoying a renewed interest. Offering both theoretical and functional tool-chains, Ambisonics is ideally suited as an adaptable and "future proof" solution for 3D audio. In this discussion we'll introduce the principle concepts of the Ambisonic technique and review how these are addressed by the tools found in the Ambisonic Toolkit (ATK) software package. Additionally, we'll also offer demonstrations of practical projects created at the Center for Digital Arts and Experimental Media (DXARTS) leveraging the soundfield synthesis and signal processing techniques the ATK offers.

Our Presenter

Joseph Anderson is a composer with a particular interest in the development of a spatio-musical practice of sound composition and performance. This work is focused on acousmatic music created through self-authored tools and signal processing algorithms. He is the lead author of the Ambisonic Toolkit which brings many of these advanced spatial techniques to a wider audience of artists and composers. Recognitions for his compositional efforts have included the "Grand Prix" from the 1997 Bourges Electroacoustic Music Competition for Change's Music.

Having been employed in a wide variety of contexts, Anderson has experience in both industry and academia. Current titles at the University of Washington include Affiliate Assistant Professor of Composition at the School of Music and Research Scientist at the Center for Digital Arts and Experimental Media (DXARTS). Anderson has studied Computer Music with Russell Pinkston at the University of Texas, and completed his postgraduate work (MMus, PhD) with Jonty Harrison at the University of Birmingham, UK.

Student Recording Competition 2017

The purpose of the competition is to engage students in the PNW Section of the AES through a competition in which AES Committee members review students' work and provide thoughtful critique of production technique of the eligible productions. The entry deadline is November 15, 2017, and winners will be announced at the December 7th 2017 meeting.

There are four categories of work to be critiqued:

- Traditional Acoustic Music (for example, classical music, etc.)
- Traditional Studio Recording (for example rock, hip-hop, etc.)
- Modern Studio Recording and Electronic Music (for example techno, dance, etc.)
- Sound for Visual Media (for example, video game music, etc.)

Complete details can be found at <http://www.aes.org/sections/pnw/src2017/>

Dan Mortensen

AES PNW 2017-2018 Section Chair

n.b. *The material presented at our meetings is the opinion of the presenter and not necessarily that of the Society. You are encouraged to conduct your own research and to form your own opinions before adopting the presented material as Truth.*

Our meetings are open to anyone interested in Audio. AES membership is NOT required for you to attend our meetings.

Last modified 10/31/2017 23:52:11.