



Odin's Gully

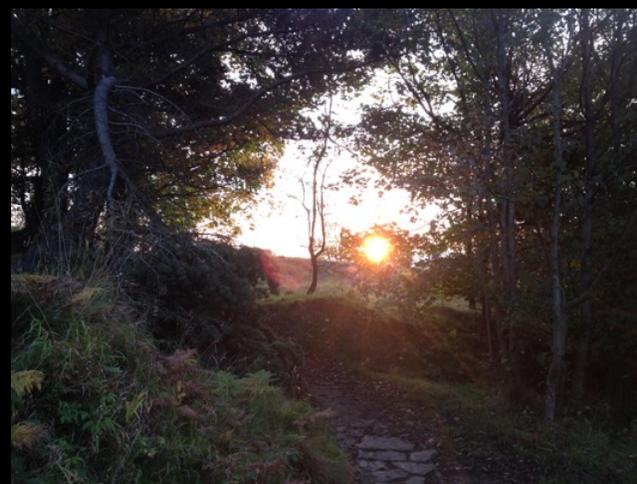
(Winter)

Simon Connor

University of Huddersfield, UK (PhD Researcher)

University of Salford, UK (Lecturer in Music Technology)

Odin's Gully



Simon Connor (Sound / Music)
& Andrew Brooks (Film)

Soundscape

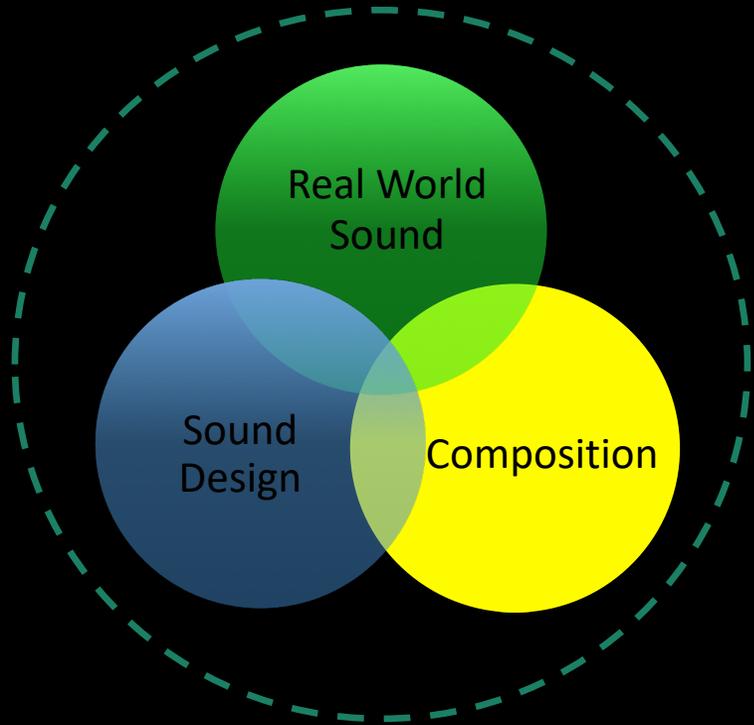
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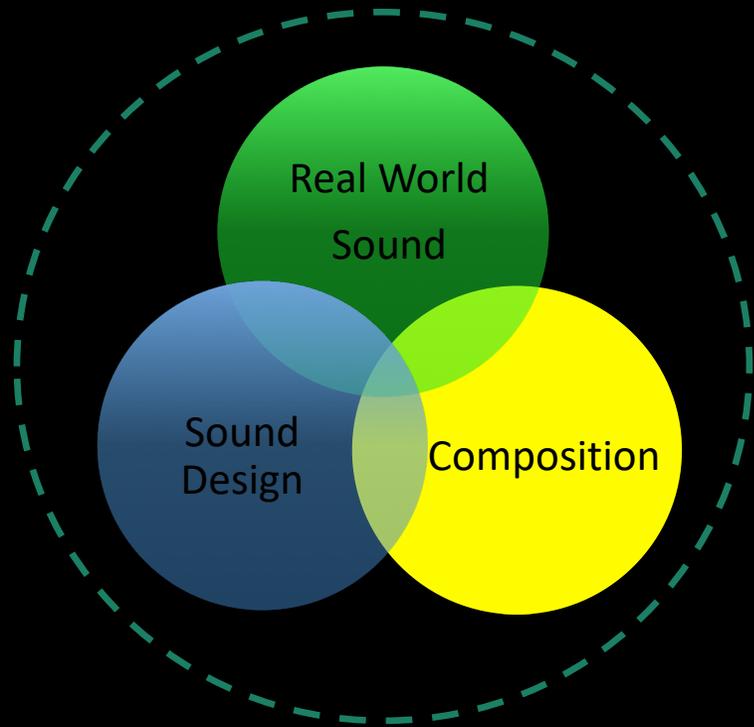
Soundscape

‘may refer to actual environments, or to abstract constructions such as musical compositions and tape montages, particularly when considered as an environment’

(Schaefer, 1977: 274)

Creative practice



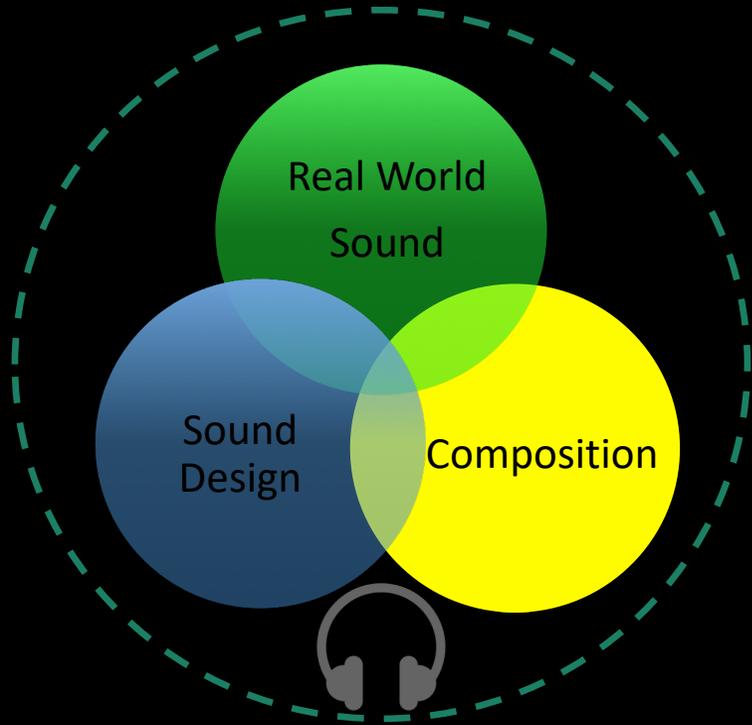


‘I’m interested in the special moment when you’re not sure what you hear, and this leads you to new combinations and associations in your acoustic memory and feeling. Maybe that’s my philosophy- to put sounds together in such a way that another world emerges’

Christina Kubisch,
(Angus & Carlyle, 2013: 70)

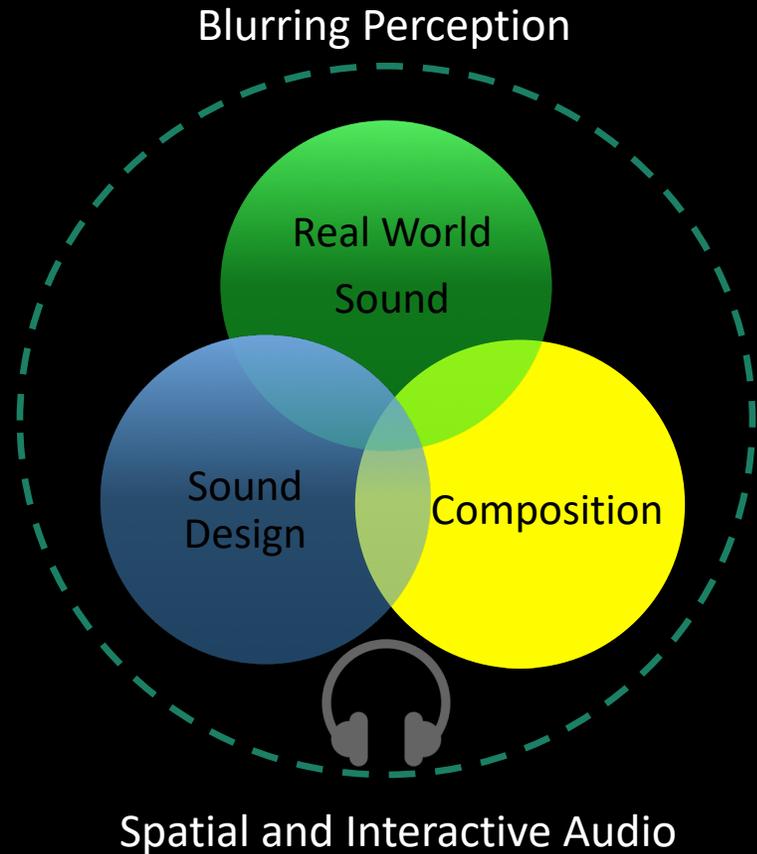
Research

Blurring Perception



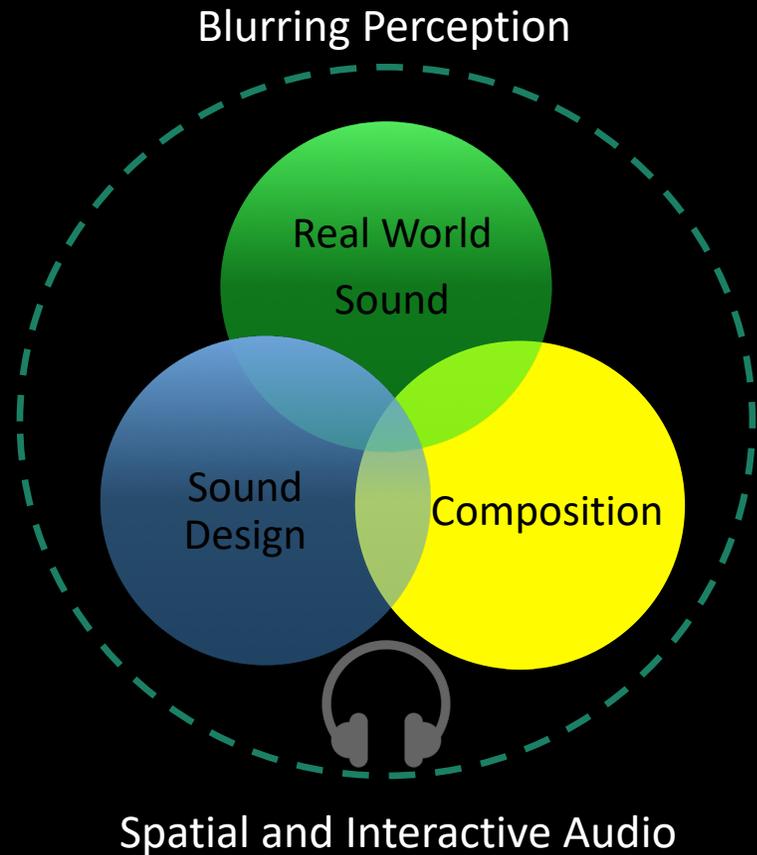
Spatial and Interactive Audio

Research



A practice based inquiry into the tools and techniques required to create immersive and interactive sense of place, that blur distinctions between real-world sound, sound design, and composition.

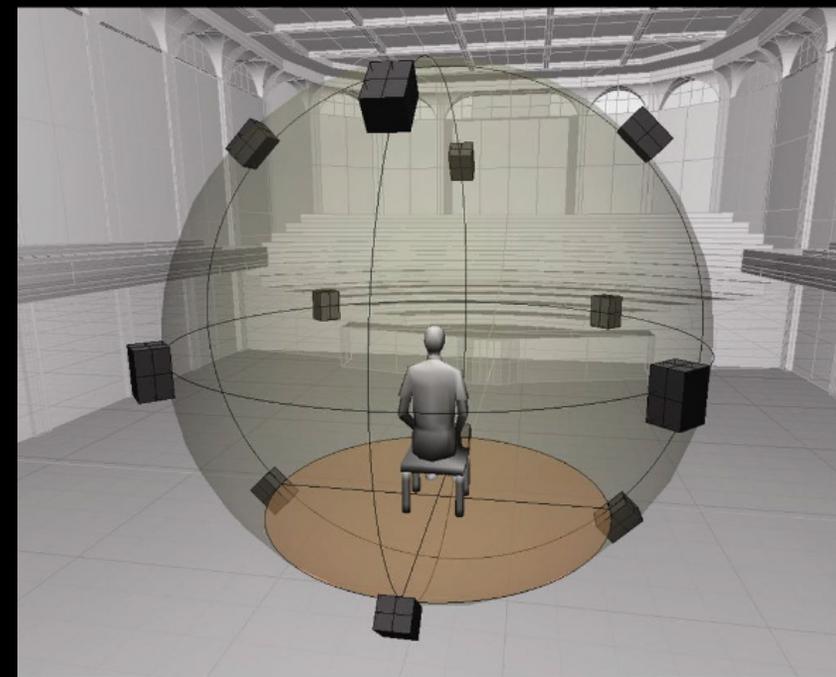
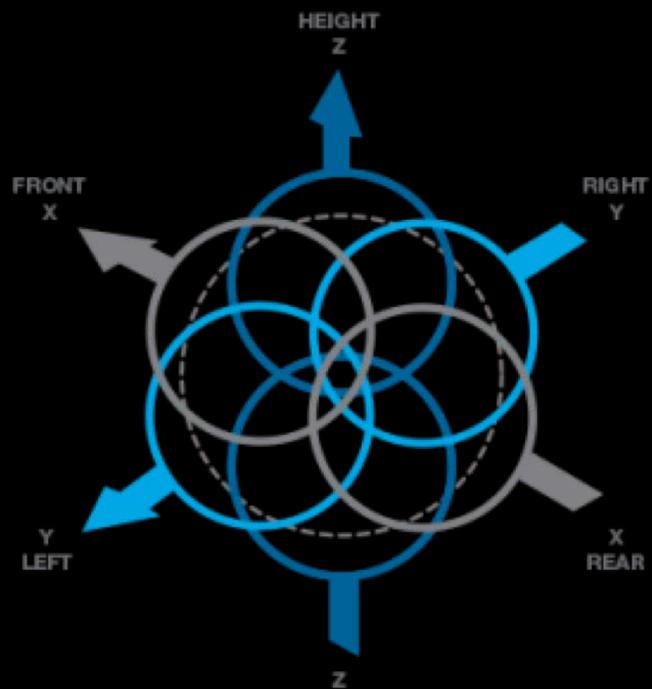
Research



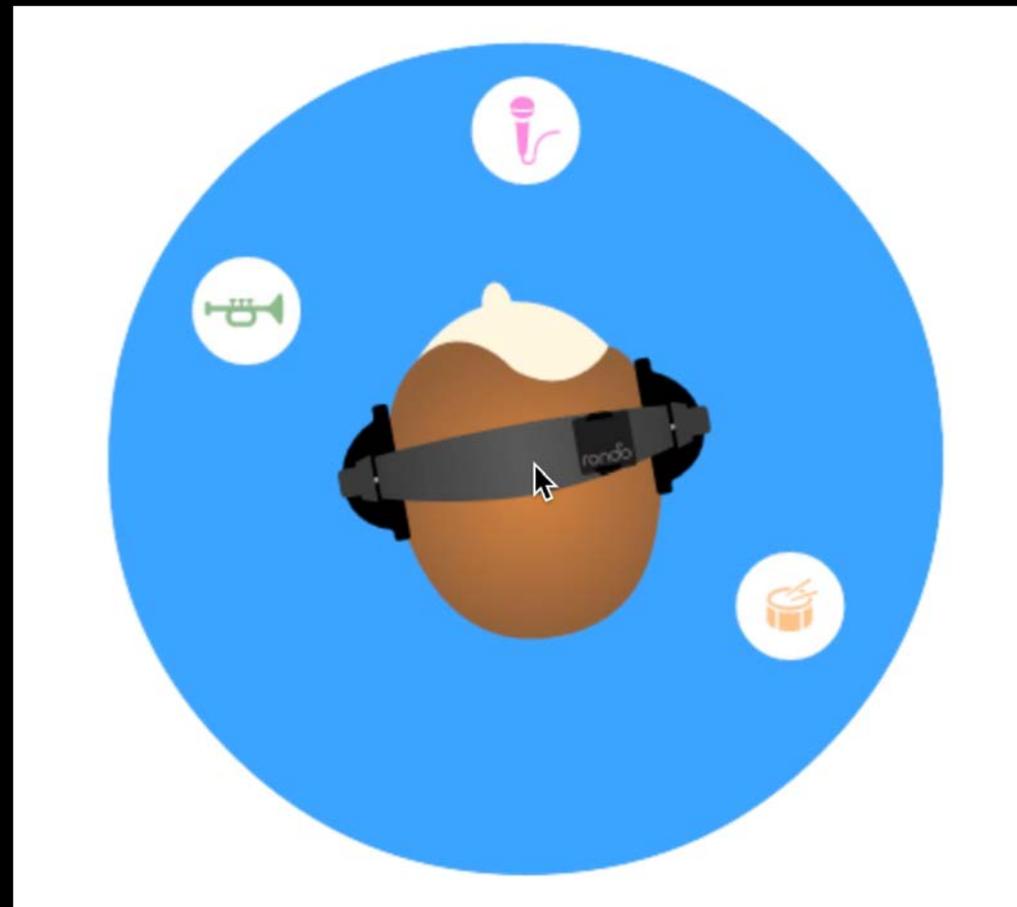
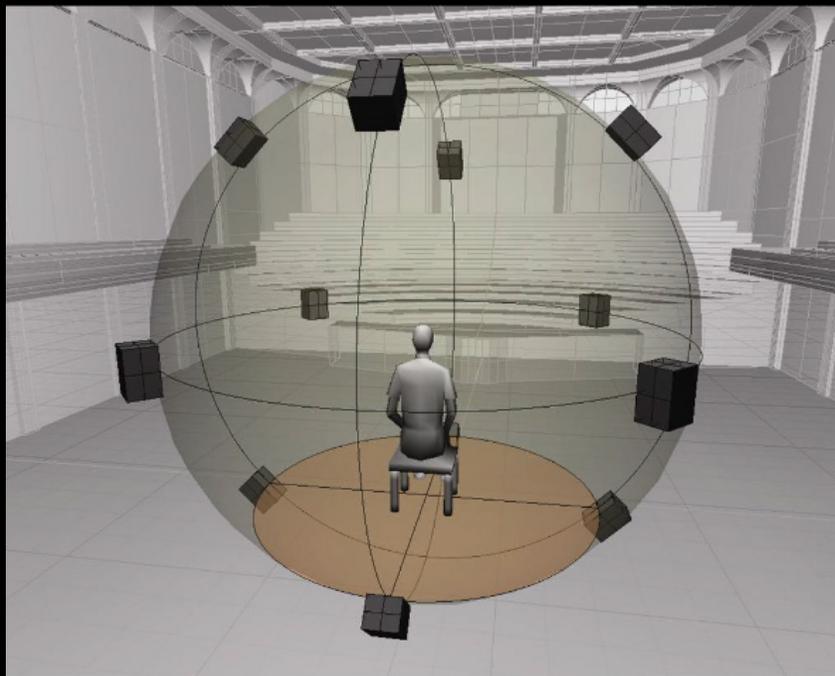
A practice based inquiry into the tools and techniques required to create an immersive and interactive sense of place, that blur distinctions between real-world sound, sound design, and composition.

What are the creative affordances of Headtracked Binaural Ambisonics to the soundscape composer?

Ambisonics:



Head tracked binaural Ambisonics



Location and headtracked audio Via GPS or iBeacon Technology

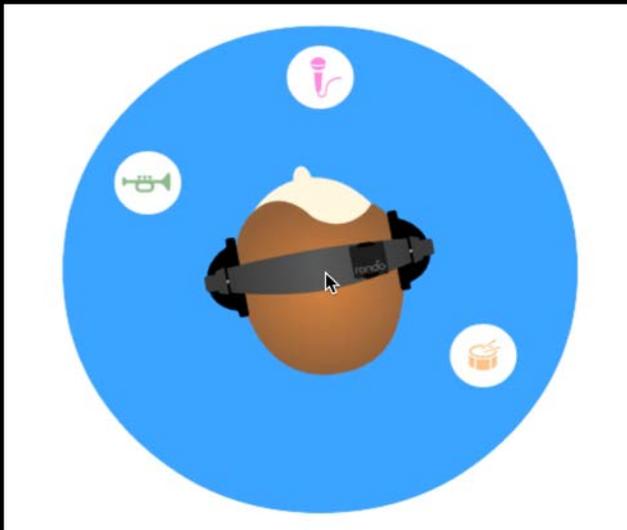


To allow:

For a personalised / moveable sweetspot

For individual and interactive mixes.

Alleviation from problems of gallery spaces
with less than ideal acoustics.





Spring



Summer



Winter



Autumn



Curved screen video projection

Winter Sequence

Process:
Soundscape of
Odin's Gully



Process: Soundscape of Odin's Gully

Spatial Field Recording
Techniques



Field Recording Techniques:

Spatial Capture

First Order Ambisonics (FOA)
Equal Segment Microphone Array (ESMA) (Lee, 2017)

Binaural
Double Mid-Side (DMS)

Spot / Specific Sounds

Stereo
Mono
Hydrophones & Contact Microphones



Process:
Soundscape of
Odin's Gully

Listening



Process:
Soundscape of
Odin's Gully

Defining the musical
palate

Process:
Soundscape of
Odin's Gully

Composition and
Spatialisation



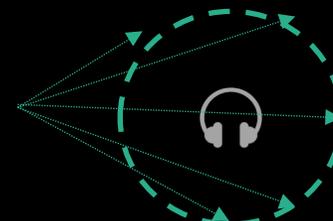
Field
Recording

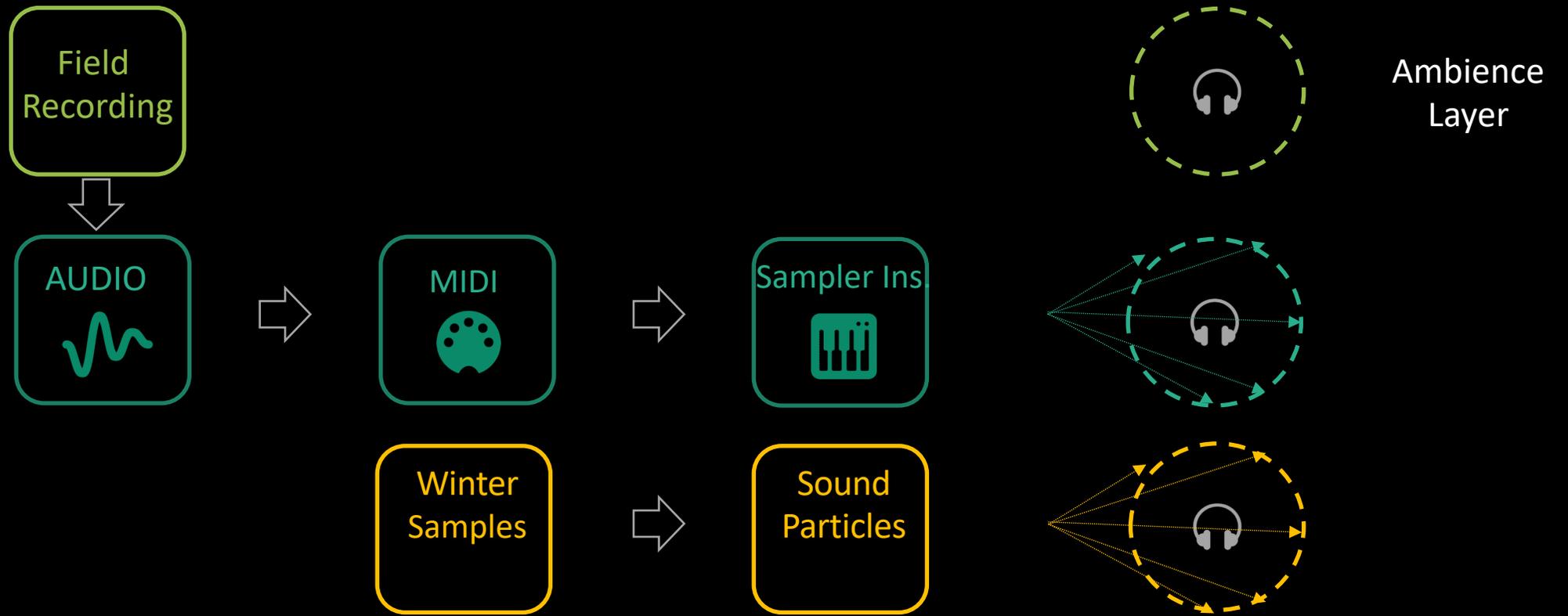


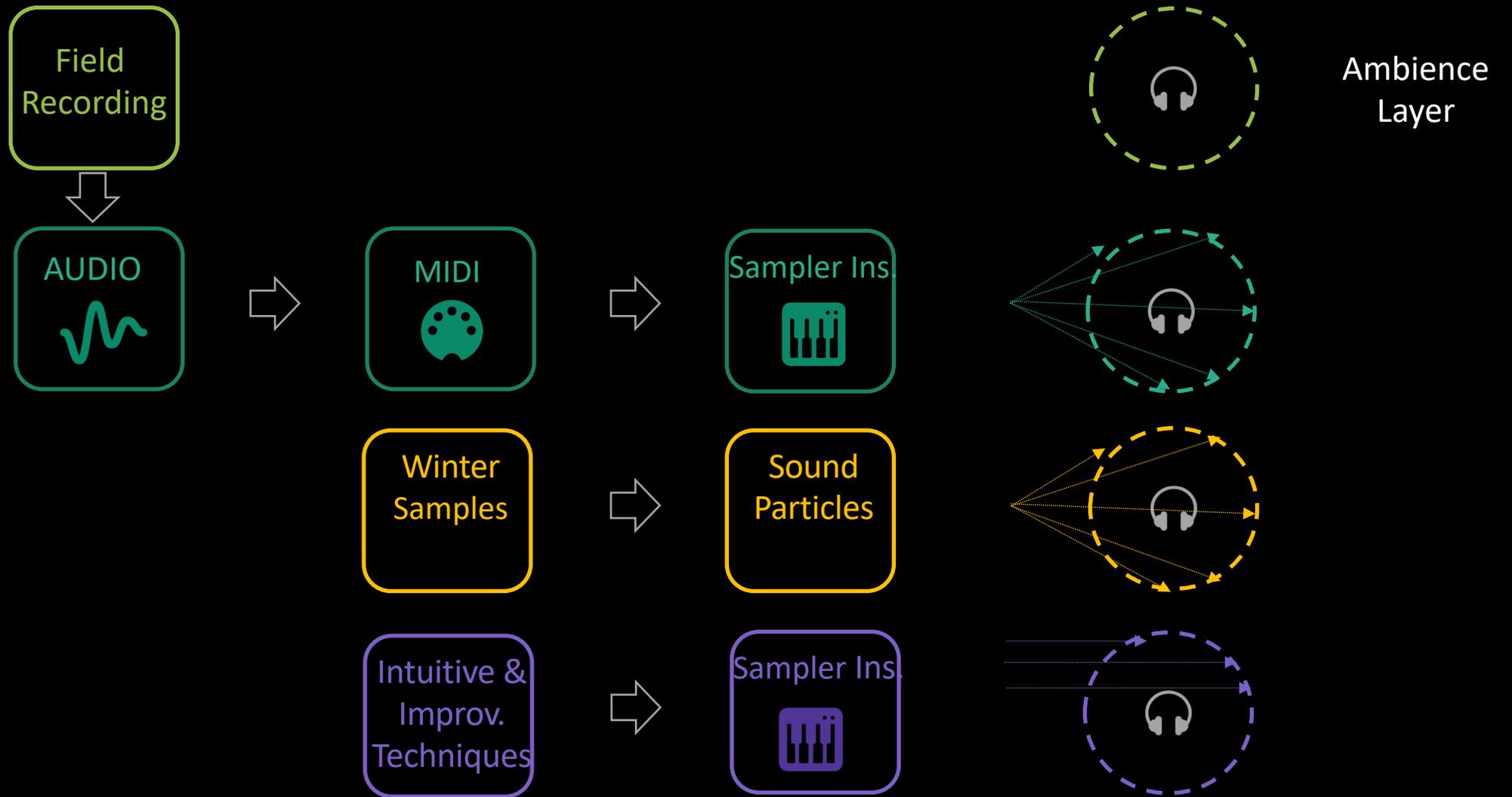
Ambience
Layer

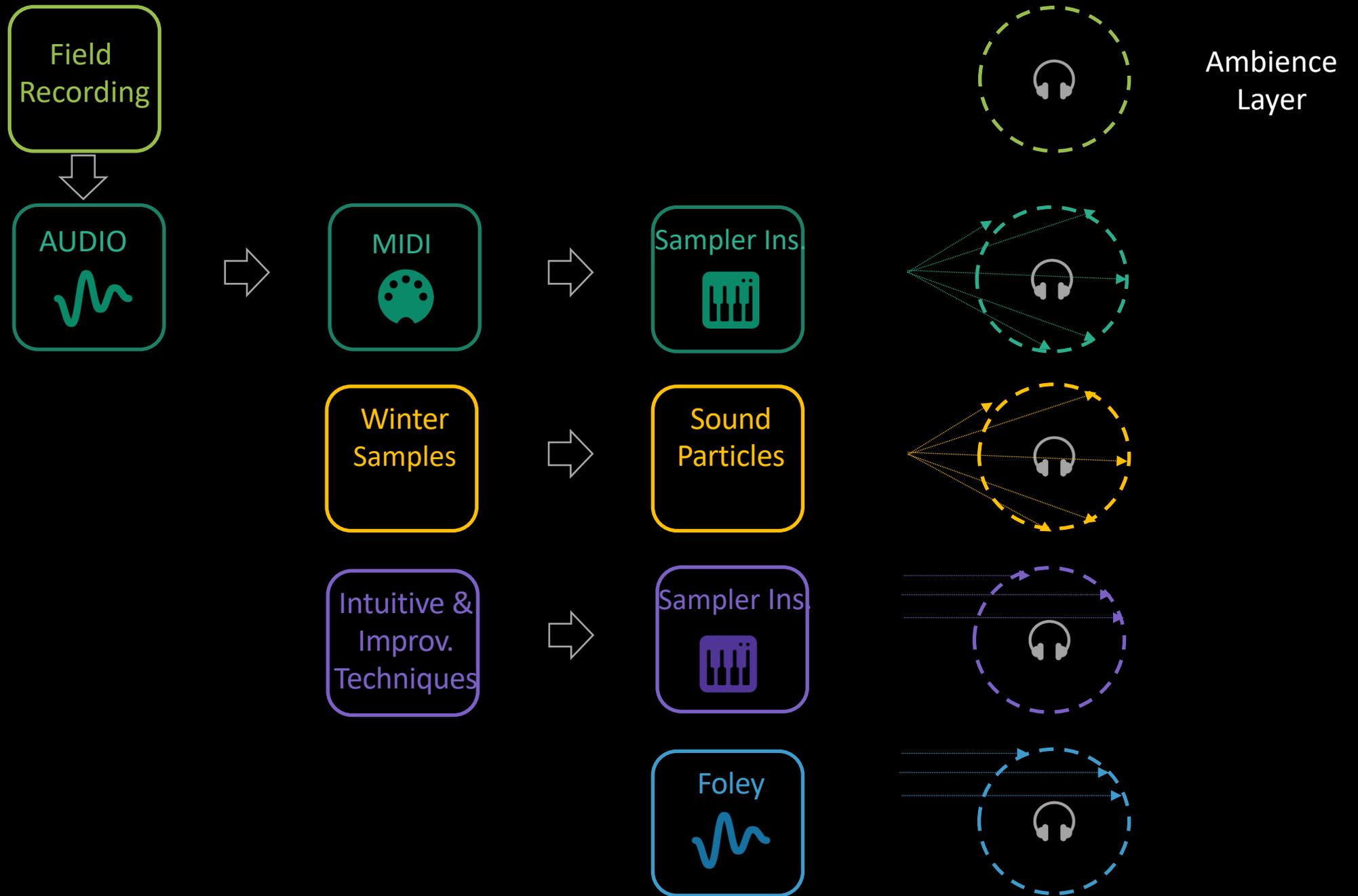


Ambience
Layer

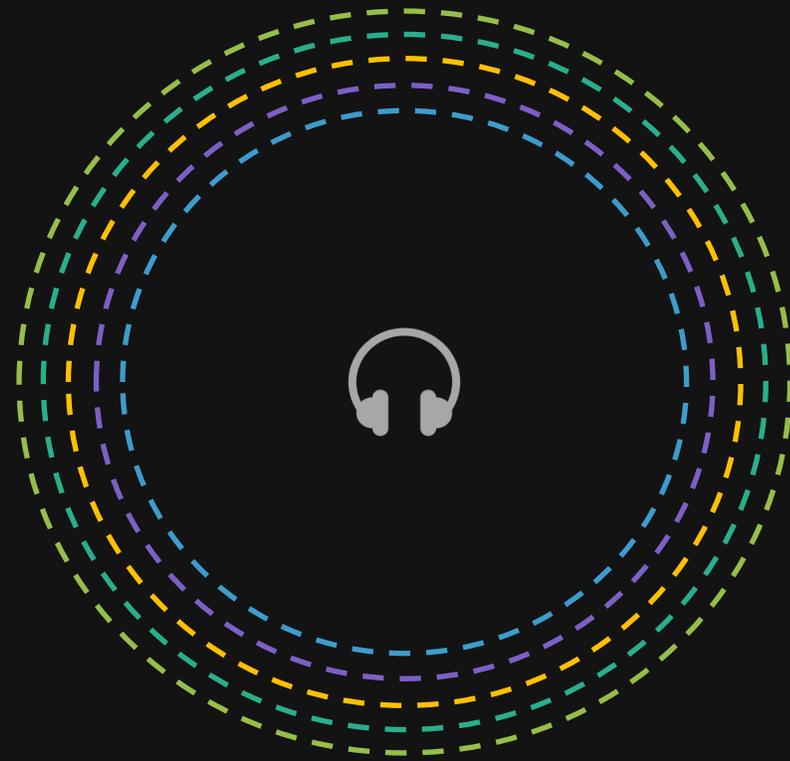








Resulting
Ambisonic
Soundscape



Next Steps

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Next Steps

- **Complete remaining seasons**
- **Convolution**
- **Multi User Headtracking and Location tracking**

Thank You

- Any comments or questions?