

## **SINGLE POINT LISTENING.**

Most composers of Sonic Art make their work in relatively confined spaces, often with acoustic peculiarities, and hopefully always from the best available listening position, the so-called 'sweet spot'.

It is therefore ironic (to say the least) that the final product of their considerable labour is nearly always played back to an audience in a different, usually much larger space, which displays entirely other acoustic qualities, and with the sweet spot occupied by only a fraction of the listeners.

No matter what the channel count and speaker configuration, the compromise involved is monumental.

The aural cues initially experienced by the composer, which are the essential stimulus at the heart of their aesthetic decisions, are directly affected by the listening environment. In a very real sense, the character of the acoustic space, and the composer's physical location within it, are an essential ingredient in the final outcome.

The sounds being generated by the loudspeakers must have a space within which to exist, and due to the nature of sound, this space directly influences the behaviour of the sounds themselves.

There is no escape from this fact which, although obvious, is still mostly ignored by the great majority of practitioners.

No matter what steps are taken to adjust for these differences of scale and character, such as duplicated sound sources, real time diffusion etc, the result is predominantly less than satisfactory. So the question arises: 'Why is this mode of replay still continued?'

The only answer seems to be a pragmatic one viz: playing back Sonic Art to one person at a time, rather than as many people as possible, is uneconomic. It also is not particularly encouraging of a 'social experience'. We are not used to listening alone 'in public' to any form of sonic work, including conventional music .

The fact that this genre (unlike orchestral music for example) lends itself to repeated rendering (because very little human participation is necessary in the playback of the work) seems to escape many people.

STUDIO 174 gives the listener an opportunity to hear the work in the same space and position occupied by the composer during its composition, thus ensuring an uncompromised connection between what the composer heard, and what the listener hears. Both occupy the identical sweet spot.