

23 experimental design in psychoacoustic research - 23 experimental design in psychoacoustic research daniel j. levitin 23.1 introduction ,, experimental design is a vast topic. as one thinks about the informaÃ,Ã- tion derived from scientific studies, one confronts difficult issues in statistical theory 'and the limits of knowledge. in this chapter, we confine our discussion to a few of the most important issues in exÃ,Ã- perimental design. this ...

noise perception, psychoacoustic indicators, and traffic ... - two other common psychoacoustic measures are sharpness and roughness. sharpness is a sharpness is a psychoacoustic measure sometimes used in assessing sound quality. **psychoacoustic basis of sound quality evaluation** - sound quality usually can be described by psychoacoustic magnitudes like loudness, sharpness or roughness. however, however, sometimes the meaning of a sound may strongly influence its subjective evaluation. **the psychoacoustics of microtuning - keyops** - the effect of microtonal music. each section of this booklet describes a major psychoacoustic phenomenon, and presents a set of experiments that you can perform with your dx7 ii to demonstrate the effect. **timbral features contributing to perceived auditory and ...** - timbral features contributing to perceived auditory and musical tension. in m. k. song (ed.). proceedings of the 13th international conference for music perception and cognition , (pp. **considering roughness to describe and generate vertical ...** - considering roughness to describe and generate vertical musical structure in content-based algorithmic-assisted audio composition **a roughness model in pd for an adaptive tuning patch ...** - a roughness model in pd for an adaptive tuning patch controlled by antennas porres, alexandre torres music department/nics/unicamp rua da reitoria, 165, c.p. 6166 **applying psychoacoustics in composition: harmonic ...** - applications of the model in music theory (terhardt 1974a and 1976) include estimation of the perceptual importance (saliency) of specific pitches in musical chords (terhardt, stoll, and seewann 1982) and **sonification, emotion and music - input devices and music ...** - sonification, emotion and music strategies for continuous auditory display of arousal and valence r. michael winters music technology january 23, 2003 **aggressiveness of the growl-like timbre acoustic ...** - some roughness estimation models. applications of these models to music research range from non-tonal orchestral timbres (pressnitzer, mcadams, winsberg, & fineberg, 2000) to the sounds of the middle eastern mijwiz, the indian tambura, and bosnian ganga songs (vassilakis, 2005). another approach to examining timbre perception is to reveal the physiological states and body movements associated ... **how many psycho-acoustic attributes are needed? - filegator** - sounds may be characterized by objective perceptual attributes (for which there may exist physical metrics) or by subjective (affective or connotative) attributes. **university of huddersfield repository** - measure of roughness, the principal element of sensory dissonance. while most historical musical analysis is based on the notated score, our tool permits analysis of a recorded or live audio signal in its full complexity. we proceed from the work of richard parncutt and ernst terhardt, extending their algorithms for the psychoacoustic analysis of harmony to be used for the live analysis of ... **dissonance model toolbox in pure data** - dissonance model toolbox in pure data alexandre torres porres mobile, eca, usp av. prof. lÃfÃcio martins rodrigues 443 sÃfÃo paulo, brazil, 05508-020 porres@gmail abstract this paper presents the development of a toolbox based on dissonance psychoacoustic models departing from terhardtÃçÃÊ™s theory, which includes sharpness, roughness, tonalness, root relationship & pitch commonality ... **esben skovenborg sÃfÃren h. nielsen - toneprints** - dissonance to the psychoacoustic notions of roughness and critical bandwidth is discussed. 1. introduction when listening to tonal music, some pitches are perceived individually whereas others fuse together to form structures such as chords. a single pitch can be characterised by a frequency, or in a musical context by a scale degree; but when two tones are heard together the sensation depends ... **ms word template for inter-noise 2006 conference** - sensation pitch strength will be presented and discussed in view of applications both in sound quality design and music. sound quality is assessed on the one hand for products where it is a genuine feature like musical instruments, and on the other hand where it is just a by-product like diesel engines or closing car doors. it is shown that the psychoacoustic magnitudes loudness and sharpness ...

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