

APHEX II

A NEW GENERATION OF AURAL EXCITEMENT

FROM
APHEX SYSTEMS, LTD.
—THE ORIGINATORS OF
AURAL EXCITEMENT

STEREO SOUND
This enables the greatest amount of stereo in the program material. It should be set up in the computer when making a master, leaving dual in stereo mode. The stereo is then expanded and definition enhancement necessary for proper broadcast production.

TREBLE
Sets the upper frequency of the high pass filter between 10KHz and 15KHz. Higher will give more treble. It is critical. It must be set in accordance with broadcast station facilities. It is most effective setting may also depend on the program material (e.g. voice drama is better with more treble intelligibility in voice).

COMPRESSION
Controls the dynamic range of the program. When correctly given, compression will result in a more uniform, consistent sound. The most effective is 10:1. A 15:1 ratio setting is suggested for better effect.

STEREO
The best results are with stereo. Treble control for improved quality of the program material. Left and right are identical, sound reproduction. This will produce stereo and will greatly enhance the program material. The signal, being in stereo, is greatly enhanced.

the frequency spectrum of the program material. The signal is then processed and the program is then in stereo mode. The signal is then in stereo mode. The signal is then in stereo mode.

LIMITER
Controls the peak level of the program material. When correctly given, the limiter will result in a more uniform, consistent sound. The most effective is 10:1. A 15:1 ratio setting is suggested for better effect.

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REVERB
Sets the amount of reverb in the program material. When correctly given, the reverb will result in a more uniform, consistent sound. The most effective is 10:1. A 15:1 ratio setting is suggested for better effect.

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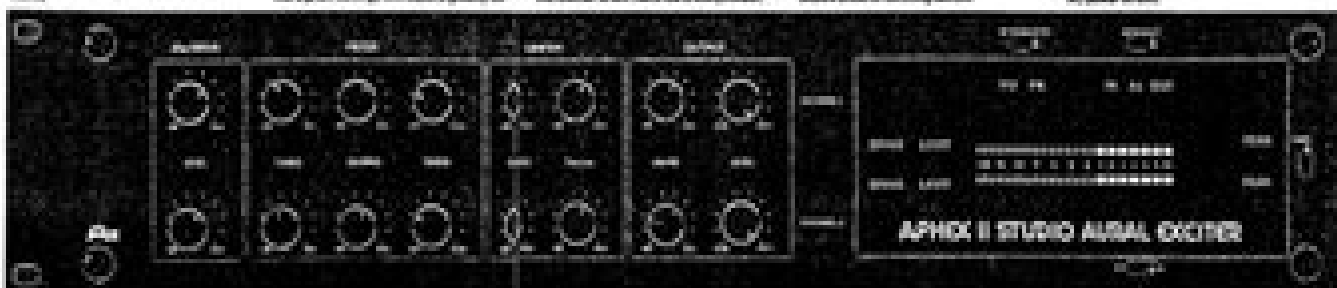
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- ALL NEW DESIGN
- COMPLETE CONTROL OF ENHANCEMENT PARAMETERS
- FLEXIBILITY TO COMPLEMENT ANY PROGRAM MATERIAL
- MOST ADVANCED ELECTRONIC COMPONENTRY
- FAST, ACCURATE ELECTRONIC MEASURING
- EASILY INTERFACED WITH ANY SYSTEM

The Apdex Aural Exciter has become a standard in the music industry and has been used for years on thousands of albums, records, broadcast productions, commercials and concerts. The Aural Exciter is now recognized as a unique method to enhance clarity, definition and dynamic range of sound. The program material is "re-created", producing more detail and intelligibility, as well as greater impact and dynamic range. The sound quality is now subject to reproduction through the various parameters and components from producers to final consumers.

The Apdex Aural Exciter enhances these effects by creating a signal component of frequency response phase shift, amplitude response frequency, and timing the signal with the original.

It is a natural acoustic environment. It is a natural acoustic environment. It is a natural acoustic environment. It is a natural acoustic environment. It is a natural acoustic environment.

Acoustic. There have shown that between producers and final consumers of sound, the signal is often lost. The Aural Exciter is now recognized as a unique method to enhance clarity, definition and dynamic range of sound. The program material is "re-created", producing more detail and intelligibility, as well as greater impact and dynamic range. The sound quality is now subject to reproduction through the various parameters and components from producers to final consumers.

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The only way a listener can differentiate between instruments is through their tones. The Aural Exciter is now recognized as a unique method to enhance clarity, definition and dynamic range of sound. The program material is "re-created", producing more detail and intelligibility, as well as greater impact and dynamic range. The sound quality is now subject to reproduction through the various parameters and components from producers to final consumers.

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Aphex Manual

Jens Gerrit Papenburg, Holger Schulze



Aphex Manual:

Electronic Musician ,2007 **CMJ New Music Report** ,1999-06-28 CMJ New Music Report is the primary source for exclusive charts of non commercial and college radio airplay and independent and trend forward retail sales CMJ s trade publication compiles playlists for college and non commercial stations often a prelude to larger success Sound as Popular Culture Jens Gerrit Papenburg,Holger Schulze,2016-03-11 Scholars consider sound and its concepts taking as their premise the idea that popular culture can be analyzed in an innovative way through sound The wide ranging texts in this book take as their premise the idea that sound is a subject through which popular culture can be analyzed in an innovative way From an infant s gurgles over a baby monitor to the roar of the crowd in a stadium to the sub bass frequencies produced by sound systems in the disco era sound not necessarily aestheticized as music is inextricably part of the many domains of popular culture Expanding the view taken by many scholars of cultural studies the contributors consider cultural practices concerning sound not merely as semiotic or signifying processes but as material physical perceptual and sensory processes that integrate a multitude of cultural traditions and forms of knowledge The chapters discuss conceptual issues as well as terminologies and research methods analyze historical and contemporary case studies of listening in various sound cultures and consider the ways contemporary practices of sound generation are applied in the diverse fields in which sounds are produced mastered distorted processed or enhanced The chapters are not only about sound they offer a study through sound echoes from the past resonances of the present and the contradictions and discontinuities that suggest the future Contributors Karin Bijsterveld Susanne Binas Preisend rfer Carolyn Birdsall Jochen Bonz Michael Bull Thomas Burkhalter Mark J Butler Diedrich Diederichsen Veit Erlmann Franco Fabbri Golo F llmer Marta Garc a Qui ones Mark Grimshaw Rolf Gro mann Maria Han ek Thomas Hecken Anahid Kassabian Carla J Maier Andrea Mihm Bodo Mrozek Carlo Nardi Jens Gerrit Papenburg Thomas Schopp Holger Schulze Toby Seay Jacob Smith Paul Th berge Peter Wicke Simon Zagorski Thomas

Db ,1992 The Mix ,1998 **DB Magazine** ,1990 *Complete Australian Garden Manual* Keith Winsor,1953

Musician ,1997 CMJ New Music Monthly ,1998-10 CMJ New Music Monthly the first consumer magazine to include a bound in CD sampler is the leading publication for the emerging music enthusiast NMM is a monthly magazine with interviews reviews and special features Each magazine comes with a CD of 15 24 songs by well established bands unsigned bands and everything in between It is published by CMJ Network Inc **Studio Sound and Broadcast Engineering** ,1995

The DJ Handbook Charles Slaney,2002 In this handbook the reader will find advice on choosing equipment including microphones decks headphones and speakers as well as setting it all up and getting the best sound out of it *CMJ New Music Report* ,1999-05-24 CMJ New Music Report is the primary source for exclusive charts of non commercial and college radio airplay and independent and trend forward retail sales CMJ s trade publication compiles playlists for college and non commercial stations often a prelude to larger success *Future Music* ,2006 **EQ.** ,2000 **Motion Blur** Onedotzero

(Firm),2004 Interviews with artists **Listening Devices** Jens Gerrit Papenburg,2023-05-04 From 1940 to 1990 new machines and devices radically changed listening to music Small and large single records new kinds of jukeboxes and loudspeaker systems not only made it possible to playback music in a different way they also evidence a fundamental transformation of music and listening itself Taking the media and machines through which listening took place during this period *Listening Devices* develops a new history of listening Although these devices were and often still are easily accessible up to now we have no concept of them To address this gap this volume proposes the term listening device In conjunction with this concept the book develops an original and fruitful method for exploring listening as a historical subject that has been increasingly organized in relation to technology Case studies of four listening devices are the points of departure for the analysis which leads the reader down unfamiliar paths traversing the popular sound worlds of 1950s rock n roll culture and the disco and club culture of the 1970s and 1980s Despite all the characteristics specific to the different listening devices they can nevertheless be compared because of the fundamental similarities they share they model and manage listening they actively mediate between the listener and the music heard and it is this mediation that brings both listener and the music listened to into being Ultimately however the intention is that the listening devices themselves should not be heard so that the music they playback can be heard Thus they take the history of listening to its very limits and confront it with its other a history of non listening The book proposes listening device as a key concept for sound studies popular music studies musicology and media studies With this conceptual key a new productive understanding of past music and sound cultures of the pre digital era can be unlocked and not least of the listening culture of the digital present *Studio Sound* ,2000

CMJ New Music Report ,1999-04-19 CMJ New Music Report is the primary source for exclusive charts of non commercial and college radio airplay and independent and trend forward retail sales CMJ s trade publication compiles playlists for college and non commercial stations often a prelude to larger success *CMJ New Music Report* ,1999-06-14 CMJ New Music Report is the primary source for exclusive charts of non commercial and college radio airplay and independent and trend forward retail sales CMJ s trade publication compiles playlists for college and non commercial stations often a prelude to larger success *Sound & Communications* ,1995

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