

RS23 : Hall of sound : audio for live events. Held at Sage centre, Newcastle between 29/11/2007 and 30/11/2007

23.01	Auditorium acoustics : a room acoustician's perspective	Mike Barron	University of Bath
23.02	Testing, testing, one tow ... can you hear me?	John Taylor	d&b audiotechnik
23.03	How accurate are acoustic models and measurements with regard to speech intelligibility?	Peter Mapp et al	Peter Mapp Associates
23.04	Doof and intelligibility: does bass do it or you?	Glenn Leembruggen et al	Acoustic Directions, Australia
23.05	Lossy in the sky with demons	Helen Goddard	AMS Acoustics Ltd
23.06	Lossy audio compression of speech signals: a method for subjective judgement of speech quality and intelligibility in the presence of simulated noise and reverberation	Paul Malpas	Arup Acoustics
23.07	A bias view of musical theatre sound	Rick Clarke	Sound Designer
23.08	The subjective and objective differences between subwoofer topologies in differing applications	Ted lamy et al	JBL Professional
23.09	Can you catch the rap or follow the lieder? Explorations into a simple to use subjective intelligibility test for song lyrics	Sam Wise et al	Arup Venue Consulting
23.1	Resonances in audio : they're bad things, aren't they?	Graham Banks	Deben Acoustics
23.11	Conception, design, development and application of the Turbosound Polyhorn	Laurence Dickie et al	Turbosound
23.12	The concept of gain structure	Alexandra Kierek-Bell	HRS Services
23.13	New approach of loudspeaker data presentation in EASE4.2	Wolfgang Ahnert	Ahnert Feistel Media Group
23.14	Developments in design: the Alsion Konsertsal, Sonderborg, Denmark and Hall 1, The Sage, Gateshead.	Ralf Orłowski	Arup Acoustics
23.15	Face mounted microphone performance	Alex Queenan	University of Southampton ISVR

23.16	Providing audio design for public art works – collaboration to change perceptions	Alban Bassuett et all	Arup Acoustics
23.17	Miking and monitoring a classic orchestra in a rock-meets-classic production	Stephan A Behrans	Da Capo Orchestra Sound, Germany
23.18	Localisation of sound sources using coincident microphone techniques	Bruno Fazienda	University of Huddersfield
23.19	Sound field reconstruction using a functional analysis approach	Filippo Fazi	University of Southampton ISVR
23.2	The perception of dialogue loudness levels within complex soundtracks at similar overall sound pressure levels in rooms of different sizes and decay times	Philip Newell et al	Consultant
23.21	A study of how loudspeaker high frequency directivity affects speech intelligibility	Stanislas Bolvin-Champeaux	Sound Directions
23.22	Voice alarm systems for exhibition centres: design, prediction and verification	Thomas Steinbrecher	Bose Professional Systems, Germany
23.23	A new approach to sound system design for smallscale touring bands	Kenneth Jacob	Bose Professional Systems, Germany