

Contents

1 Introduction	1
Thomas Hermann, Andy Hunt, John G. Neuhoff	
1.1 Auditory Display and Sonification	1
1.2 The Potential of Sonification and Auditory Display	3
1.3 Structure of the book	4
1.4 How to Read	6
I Fundamentals of Sonification, Sound and Perception	7
2 Theory of Sonification	9
Bruce N. Walker and Michael A. Nees	
2.1 Chapter Overview	9
2.2 Sonification and Auditory Displays	10
2.3 Towards a Taxonomy of Auditory Display & Sonification	11
2.4 Data Properties and Task Dependency	17
2.5 Representation and Mappings	22
2.6 Limiting Factors for Sonification: Aesthetics, Individual Differences, and Training	27
2.7 Conclusions: Toward a Cohesive Theoretical Account of Sonification	31
3 Psychoacoustics	41
Simon Carlile	
3.1 Introduction	41
3.2 The transduction of mechanical sound energy into biological signals in the auditory nervous system	42
3.3 The perception of loudness	46
3.4 The perception of pitch	48
3.5 The perception of temporal variation	49
3.6 Grouping spectral components into auditory objects and streams	51
3.7 The perception of space	52
3.8 Summary	59
3.9 Further reading	59
4 Perception, Cognition and Action in Auditory Displays	63
John G. Neuhoff	
4.1 Introduction	63
4.2 Perceiving Auditory Dimensions	64
4.3 Auditory-Visual Interaction	71
4.4 Auditory Space and Virtual Environments	71
4.5 Space as a Dimension for Data Representation	73

4.6	Rhythm and Time as Dimensions for Auditory Display	73
4.7	Auditory Scene Analysis	75
4.8	Auditory Cognition	77
4.9	Summary	81
5	Sonic Interaction Design	87
	Stefania Serafin, Karmen Franinović, Thomas Hermann, Guillaume Lemaitre, Michal Rinott, Davide Rocchesso	
5.1	Introduction	87
5.2	A psychological perspective on sonic interaction	88
5.3	Product sound design	94
5.4	Interactive art and music	99
5.5	Sonification and Sonic Interaction Design	103
5.6	Open challenges in SID	106
6	Evaluation of Auditory Display	111
	Terri L. Bonebright and John H. Flowers	
6.1	Chapter Overview	111
6.2	General Experimental Procedures	112
6.3	Data Collection Methods for Evaluating Perceptual Qualities and Relationships among Auditory Stimuli	120
6.4	Analysis of Data Obtained from Identification, Attribute Rating, Discrimination, and Dissimilarity Rating Tasks	126
6.5	Using “Distance” Data Obtained by Dissimilarity Ratings, Sorting, and Other Tasks	130
6.6	Usability Testing Issues and Active Use Experimental Procedures	137
6.7	Conclusion	141
7	Sonification Design and Aesthetics	145
	Stephen Barrass and Paul Vickers	
7.1	Background	146
7.2	Design	148
7.3	Aesthetics: sensuous perception	154
7.4	Towards an aesthetic of sonification	161
7.5	Where do we go from here?	164
II	Sonification Technology	173
8	Statistical Sonification for Exploratory Data Analysis	175
	Sam Ferguson, William Martens and Densil Cabrera	
8.1	Introduction	175
8.2	Datasets and Data Analysis Methods	178
8.3	Sonifications of Iris Dataset	186
8.4	Discussion	192
8.5	Conclusion and Caveat	193

9	Sound Synthesis for Auditory Display	197
	Perry R. Cook	
9.1	Introduction and Chapter Overview	197
9.2	Parametric vs. Non-Parametric Models	197
9.3	Digital Audio: The Basics of PCM	198
9.4	Fourier (Sinusoidal) “Synthesis”	204
9.5	Modal (Damped Sinusoidal) Synthesis	209
9.6	Subtractive (Source-Filter) synthesis	213
9.7	Time Domain Formant Synthesis	218
9.8	Waveshaping and FM Synthesis	219
9.9	Granular and PhISEM Synthesis	221
9.10	Physical Modeling Synthesis	223
9.11	Non-Linear Physical Models	229
9.12	Synthesis for Auditory Display, Conclusion	232
10	Laboratory Methods for Experimental Sonification	237
	Till Bovermann, Julian Rohrer and Alberto de Campo	
10.1	Programming as an interface between theory and laboratory practice	238
10.2	Overview of languages and systems	240
10.3	SuperCollider: Building blocks for a sonification laboratory	243
10.4	Example laboratory workflows and guidelines for working on sonification designs	251
10.5	Coda: back to the drawing board	270
11	Interactive Sonification	273
	Andy Hunt and Thomas Hermann	
11.1	Chapter Overview	273
11.2	What is Interactive Sonification?	273
11.3	Principles of Human Interaction	276
11.4	Musical instruments – a 100,000 year case study	280
11.5	A brief History of Human Computer Interaction	283
11.6	Interacting with Sonification	286
11.7	Guidelines & Research Agenda for Interactive Sonification	293
11.8	Conclusions	296
III	Sonification Techniques	299
12	Audification	301
	Florian Dombois and Gerhard Eckel	
12.1	Introduction	301
12.2	Brief Historical Overview (before ICAD, 1800-1991)	303
12.3	Methods of Audification	307
12.4	Audification now (1992-today)	316
12.5	Conclusion: What audification should be used for	319
12.6	Towards Better Audification Tools	320

13 Auditory Icons	325
Eoin Brazil and Mikael Fernström	
13.1 Auditory icons and the ecological approach	325
13.2 Auditory icons and events	326
13.3 Applications using auditory icons	327
13.4 Designing auditory icons	331
13.5 Conclusion	335
14 Earcons	339
David McGookin and Stephen Brewster	
14.1 Introduction	339
14.2 Initial Earcon Research	340
14.3 Creating Earcons	343
14.4 Earcons and Auditory Icons	349
14.5 Using Earcons	352
14.6 Future Directions	357
14.7 Conclusions	358
15 Parameter Mapping Sonification	363
Florian Grond, Jonathan Berger	
15.1 Introduction	363
15.2 Data Features	365
15.3 Connecting Data and Sound	367
15.4 Mapping Topology	369
15.5 Signal and Sound	371
15.6 Listening, Thinking, Tuning	373
15.7 Integrating Perception in PMSon	374
15.8 Auditory graphs	376
15.9 Vowel / Formant based PMSon	378
15.10 Features of PMSon	380
15.11 Design Challenges of PMSon	385
15.12 Synthesis and signal processing methods used in PMSon	388
15.13 Artistic applications of PMSon	390
15.14 Conclusion	392
16 Model-Based Sonification	399
Thomas Hermann	
16.1 Introduction	399
16.2 Definition of Model-Based Sonification	403
16.3 Sonification Models	408
16.4 MBS Use and Design Guidelines	415
16.5 Interaction in Model-Based Sonification	418
16.6 Applications	419
16.7 Discussion	421
16.8 Conclusion	425

IV Applications	429
17 Auditory Display in Assistive Technology	431
Alistair D. N. Edwards	
17.1 Introduction	431
17.2 The Power of Sound	432
17.3 Visually Disabled People	433
17.4 Computer Access	434
17.5 Electronic Travel Aids	437
17.6 Other Systems	446
17.7 Discussion	449
17.8 Conclusion	450
18 Sonification for Process Monitoring	455
Paul Vickers	
18.1 Types of monitoring — basic categories	455
18.2 Modes of Listening	457
18.3 Environmental awareness (workspaces and living spaces)	459
18.4 Monitoring program execution	462
18.5 Monitoring interface tasks	469
18.6 Potential pitfalls	473
18.7 The road ahead	479
19 Intelligent auditory alarms	493
Anne Guillaume	
19.1 Introduction	493
19.2 The concept of auditory alarms	494
19.3 Problems linked to non-speech auditory alarm design	495
19.4 Acoustic properties of non-speech sound alarms	496
19.5 A cognitive approach to the problem	498
19.6 Spatialization of alarms	500
19.7 Contribution of learning	501
19.8 Ergonomic approach to the problem	503
19.9 Intelligent alarm systems	504
19.10 Conclusion	505
20 Navigation of Data	509
Eoin Brazil and Mikael Fernström	
20.1 Navigation Control Loop	510
20.2 Wayfinding	510
20.3 Methods For Navigating Through Data	511
20.4 Using Auditory Displays For Navigation Of Data	515
20.5 Considerations for the Design of Auditory Displays for the Navigation of Data	521
21 Aiding Movement with Sonification in “Exercise, Play and Sport”	525
Edited by Oliver Höner	
21.1 Multidisciplinary Applications of Sonification in the Field of “Exercise, Play and Sport”	525

21.2 Use of Sound for Physiotherapy Analysis and Feedback	528
21.3 Interaction with Sound in auditory computer games	532
21.4 Sonification-based Sport games and Performance Tests in Adapted Physical Activity	538
21.5 Enhancing Motor Control and Learning by Additional Movement Sonifica- tion	547
21.6 Concluding Remarks	551

Index**555**