

DR. CHESKY PRESENTS



JD374



THE WORLD'S FIRST BINAURAL SURROUND ALBUM FOR HEADPHONES

DR. CHESKY'S YOU'RE SURROUNDED

Dr. Chesky asks: “Is it possible to hear an all natural 360 degree soundstage with just headphones and no artificial processing?”

The answer is maybe. It depends on a few things. Everyone's ear pinnae are different, just like your fingerprints. In other words, people that have pinnae that closely match our binaural human shaped head microphone's “ears” will hear the most precise and immersive soundfield; those whose pinnae don't match exactly will still hear an immersive soundfield. We have recorded a great selection of music and tests to demonstrate that it is possible to be enveloped in a 360 degree soundfield with just a pair of headphones, without any *artificial* processing or additives, just all natural 100 percent organic Binaural. Of course, all headphones sound different and the immersion may vary, depending on the design of the headphone, and how it matches your pinnae. So if you have the chance, try listening with different full-size headphones as well as in-ear headphones. We wish you great listening.

Best,
Dr. Chesky

1) “Doundounba”

Dunnun Kan

Mangue Sylla and the All-star Drummers of Guinea

Chesky Productions (ASCAP)



This is one of the greatest African percussion groups playing today. The speed and precision in which they play is startling. I was in awe at the sessions by their innate sense of time. You should hear on the left and right channels the two large Djun Djun drums (these should be at ninety degrees to the side) and the Balafon should be in the center. In the back of the soundstage, you should hear the female singers, one on each side (left rear and right rear).

2) “Wafairing Stranger”

From the Mountain Top

The New Appalachians

(Traditional)



We invited some wonderful young bluegrass players up from the Appalachians to visit our studio/church in New York and put them around the mic. The bass is ninety degrees to the right while the guitar is on the opposite side at ninety degrees to the left. The mandolin should be in the right rear of the soundstage and vocals should be in the center. The female vocalist plays the

violin as well and she should be a little right of center. Directly behind the mic is a percussionist playing a shoebox with wire brushes.

3) “Rejoice in the Lord Always”*

The Cerddorion Vocal Ensemble (Artistic Direction by James John)

Anonymous (16th century, Traditional)

You will hear a four-part choir around the mic. You should be enveloped by the sound and hear all the voices coming from various places. The female sopranos should be in the left front and the female altos should be in the left rear. The male tenors are in the right front and the male basses are in the right rear.



4) “Shh Peaceful”

In an Ambient Way

POWERHOUSE

**(Wallace Roney, Bob Belden, Oz Noy,
Kevin Hays, Daryl Johns, and Lenny White)**

East St. Louis Music Corp. (BMI), Jazz Horn Music Corp. (BMI)

Legendary jazz producer and saxophonist Bob Belden assembled an all-star fusion band of Lenny White on drums, Oz Noy on guitar, Bob Belden on soprano



sax, Wallace Rooney on trumpet, Daryl Johns on bass, and Kevin Hays on piano. We wanted to recreate Miles Davis' classic album *In a Silent Way* in surround. You will hear the electric guitar coming out of the right rear and the sax coming out of the left rear. Bass is ninety degrees to the right and the piano is ninety degrees hard left opposite the bass, while the drums are in the center and the trumpet is on the front right.

5) "Soli"

Dunnun Kan

Mangue Sylla and the All-star Drummers of Guinea

Chesky Productions (ASCAP)

Once again you will hear the power and virtuosic playing of these master drummers from Guinea, Africa. The players are in the same place as track 1. Listen to the Djembe player in the left front channel.



6) "Blues for Lars"*

Javon Jackson and Billy Drummond

Pamaluc Music, Inc. (ASCAP)

Two great jazz players exchange riffs. The drums are in the front and the sax is in the rear, a little to the left.



7) **“Central Park Morning”***
Manhattan Brass Quintet
Pamaluc Music, Inc. (ASCAP)



This is an older composition of David Chesky’s that was featured on *Mister Rogers’ Neighborhood*, a children’s television show in the United States. You will hear the brass quintet around you and from right to left. The first trumpet is in the right front channel and the tuba is in the right rear. Trombone in the left rear, the second trumpet is in the left front, and the French horn is in the front center.

8) **“John Henry”**
From the Mountain Top
The New Appalachians
(Traditional)



Once again we experience the excitement of this young Appalachian band performing the classic tune “John Henry.” You will still hear the players in the same place, but this time we added a banjo player that sings. Right front is the female violinist/vocalist, right at ninety degrees is the bass, right rear is the mandolin, left ninety degrees is the guitar, left front is the male banjo player/vocalist.

9) “Kyrie”*

The Cerddorion Vocal Ensemble **(Artistic Direction by James John)**

Composed by William Byrd (Traditional)

We kept the choir in the same places around the mic. You are in the center of this beautiful lyrical a cappella choral work.



10) “Toccata and Ritornelli from L’Orfeo”*

Manhattan Brass Quintet

Composed by Claudio Monteverdi (Traditional)

This showstopper is for brass quintet and drums. You will hear the drummer in the center surrounded by the brass quintet in the same places. Right front is trumpet one, rear right tuba, rear left trombone, left front trumpet two, and the middle is the French horn. You will hear the sound bouncing all over the church when the drums build in volume. The ambiance should come from all around you.



11) “Walking in Circles”*

Javon Jackson

Pamaluc Music, Inc. (ASCAP)

This is a solo work for tenor sax. You will hear Javon Jackson walk around the binaural mic. Can you hear the sax when Jackson is behind you? You



should be able to locate him in all the positions around your head as he walks around the mic, starting in the left front to left rear, to right rear and then right front and circles again.

12) “Counting”*

The Cerddorion Vocal Ensemble (Artistic Direction by James John)

Pamaluc Music, Inc. (ASCAP)

This is a very crazy piece of music. You are in the middle of a choir and they are all counting randomly. You should really feel the room all around you as well as the singers. This track is very dynamic. The louder it gets the more you will hear the ambiance filling the room.



13) “Basketball”*

Dr. Chesky and Mor Mezrich

Pamaluc Music, Inc. (ASCAP)

Yes, we put you in the middle of a pick-up basketball game in New York with Dr. Chesky and his engineers. You will be in the middle of the game and hear the ball bouncing all around you. The quick impact of the ball should really give you a precise 360 location of where the ball is at all times. As the track progresses more basketballs are added to the game until there are three or four balls on the court.



14) “When the Saints Go Marching In”*

Wycliffe Gordon

(Traditional)



This is a great one to end with. You will hear the Dixieland band march into the church from the rear right. Slowly they will march down the right aisle (the sound levels will increase as they approach the mic) and then walk around the front of the microphone from right to left. The band stands there for awhile as they play and then exits via the left rear of the church.

*Recorded exclusively for this album

Produced by David Chesky

Executive Producer: Norman Chesky

Recorded, edited, and mastered by Nicholas Prout

Second Engineers: Milton Ruiz and Mor Mezrich

Assistant Engineer & Project Coordinator: Max Steen

Label Manager: Jeff Lanier

Recorded at the Hirsch Center, Brooklyn, New York

Recording Equipment: Binaural B & K 4100 Sound Quality Head and Torso

Simulator, MSB A/D Converter, and Crystal microphone cable

Design & Cover Art: Jeff Wong

Special thanks to Professor Edgar Choueiri, of the 3D Audio and Applied Acoustics (3D3A) Lab of Princeton University, for his technical assistance on the 3D audio aspects of this binaural recording

