

TLP Full Spectrum Prelude 1 & 2

TLPFS003 & TLPFS004 Spatial Stereo™ for stereo speakers

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Definitions

The following are definitions for new terms being introduced in this document:

Full Spectrum- A new category of TLP treatment akin to Sensory Integration (SI), Speech and Language (SL), and High Spectrum (HS), that does not include filtration.

Prelude- The new treatment intensity level (gentle) for TLP-New Generation CDs that precede the soon to be released (9/04) Level One Kit.

TLP-New Generation- TLP CDs released from June 2004 on. These contain all new High Definition (HD) music recorded at 24-bit 192 kHz, that incorporates ABT's latest psychoacoustic and neurosonic treatments.

Description

High Definition Recordings

TLP Full Spectrum (FS) Prelude 1 & 2 was developed as a gentle introduction to The Listening Program. These CDs are the first of The Listening Program- New Generation. They incorporate ABT Music's new High Definition (HD) 24-bit 192 kHz recordings, featuring the latest advancements in ABT's psychoacoustic and neurosonic treatments.

High Definition recording has only been possible in the last couple of years. These recordings provide a more natural listening experience, very close to live. They contain low levels of distortion, more accurate representation of the sound waves, providing a rich, fulfilling listening experience with greater clarity than our earlier 16-bit recordings. What you hear is more clear high frequencies, authentic timbre in low frequencies, greater definition of individual notes, and spatial details unlike you have ever heard! This provides more new opportunities for developing TLP than ever thought possible.

The combination of ABT Music HD recordings coupled with ABT's Spatial Stereo™ mastering process takes TLP speaker delivery to a new level of quality, enjoyment, and effectiveness.

FS Prelude contains ABT Music HD 24-bit 192 kHz recordings of Vivaldi Concertos, Mozart Symphonies, Haydn Quartets, and others with strings and woodwinds. These recordings have been simplified using numerous psychoacoustic treatments to make them easier for the listener to attend to the individual instrumental "voices". These simplifications provide an opportunity for the listener to better understand what is taking place within the compositions making them easier to listen to and sequentially process. The compositions by these great masters and the performances by the Arcangelos Chamber Ensemble are energetic, vivid and joyous.

Auditory Processing Skills

One of the auditory processing skills we focus on training in FS Prelude is auditory figure ground- *the ability to focus on foreground sound such as a conversation, while filtering out distracting background noise*. For many people trying to listen to speech when competing sounds are present is a source of stress and frustration, whether in the classroom, work place, or public places such as a restaurant. Full Spectrum Prelude is a tool which can be used to train this ability. While auditory figure ground is a vital skill for understanding language, to hold auditory attention and concentrate, it is also an essential skill in our ability to process, understand and enjoy music.

If an auditory scene or piece of music is too complex for our auditory system to process, we can become stressed and shut down to varying degrees. FS Prelude gives the listener an opportunity to hear the instrumental voices separate at times, and at varying volume levels, that makes it easier to attend or focus to one instrumental voice then another. Instruments are individually brought to the foreground then move gradually into the background shifting auditory attention in subtle but significant ways. This sets a foundation for auditory processing that allows future listening to be more effective. Full Spectrum Prelude trains not only our ability to perform an auditory scene analysis and the auditory figure ground skill but also selective auditory attention, pitch discrimination, amplitude perception, sound localization, frequency perception, and temporal processing.

Listening to FS Prelude trains auditory processing in ways that are of equal benefit to the beginning or experienced listener. Rather than using filtration which can be initially uncomfortable for some, the natural frequency contrasts of the individual instruments provides a unique, engaging, and comfortable listening experience.

Audio Bursting

These CDs incorporate new neurosonic treatments including musical audio bursting which is somewhat in rhythm with the music, combined with our more classic audio bursting, and variations of the two. The audio bursting is accomplished using contrasting low frequency bursts (lower range instruments such as the bass, cello and viola), and high frequency bursts (higher range instruments including violins, flute, clarinet and oboe). The timing and frequency of the audio bursting creates sufficient pauses allowing for periodic rest. This adds to active listening by creating auditory anticipation. This type of audio bursting is quite natural and enjoyable to listen to.

Listening Recommendations

These CDs are unique in that they are part of The Listening Program yet do not incorporate the use of frequency filtration. They are designed to gradually introduce a listener to treated music using the structure of the ABC Modular Design™. Natural frequency contrasts of the instruments are used in lieu of filters, providing a very comfortable listening experience.

For those who are accustomed to having listeners begin with Sensory Integration, consider preceding SI with Full Spectrum Prelude for preparatory listening. Explore as a program support tool for listener's who may experience issues accommodating to headphone based listening.

Full Spectrum Prelude 1 & 2 with Spatial Stereo for stereo speakers is a perfect starting point for younger listeners and those with sound sensitivities who are not ready for headphones. The engaging music and gentle treatments are a perfect "prelude" to later listening through headphones with the Spatial Surround™ Dolby Headphone versions. They can also be played in the background to support therapeutic treatment sessions, learning and creative activities.

Use Full Spectrum Prelude 1 & 2 for preparatory listening and as program support in addition to headphone based listening. Listening times will vary based on the needs of the individual listener. It is recommended that both CDs 1 and 2 are used for listening variety. They both have the same level of

treatments. Depending on the listener, 1-4 segments of FS Prelude can be listened to per day. If a listener is sensitive to the B tracks use the ABC Modular Design to help them accommodate starting with A tracks only, then adding the C, then moving to complete segments.


Special note concerning stereo speakers

The main difference between Full Spectrum Prelude 1 & 2 with Spatial Surround™/Dolby Headphone and the Spatial Stereo™ version is that these CDs are mastered for use through stereo speakers rather than headphones. They incorporate our process of stereo speaker mastering called Spatial Stereo. This process allows for distinct separation of the instruments in the stereo field for clear spatial details. By mastering with Spatial Stereo, the instruments are placed in the stereo field so they can be isolated and localized by the listener. Standard stereo mastering tends to have the instruments blending with one another resulting in less clarity and definition making the sonic information more difficult to process and thus benefit from.

The mastering process for headphones and speakers is very different. Sound transmission is greatly impacted by the environment it is delivered in. What sounds good through speakers may not through headphones. **These CD are not intended to be played through headphones and should not.** The spatial qualities and volume dynamics will vary greatly resulting in a poor listening experience. However through speakers at a moderate volume it is just right. Ideally these CD's will be played through the best quality sound system available to the client. To maximize Spatial Stereo, speakers should be separated by at least 6 to 10 feet no further than 20 from each other. The optimal listening position is in front center equidistant from the two speakers, like the point of an equilateral triangle.

Complete TLP-approved audio systems with speakers are available through ABT.

Technical Design

CD #	Left Channel Balance	Curves
TLPFS003 & TLPFS004	0	None
A Track	B Track	C Track
Full Spectrum Music	Full Spectrum Music with contrasting low and high frequency bursts.	Full Spectrum Music
Notes: Incorporates Spatial Stereo and ABT Music High Definition (HD) 24-bit 192 kHz recordings.		
The Listening Program technical design is patent pending and protected by international copyrights.		

Compositions: Full Spectrum - Prelude 1

Segment 1		Time
Track 1A	Slow Introduction Vivaldi Vivaldi	Concerto Op 3 #8 - 3 rd mvt Concerto Op 3 #6 - 1 st mvt (4:50)
Track 2B	Vivaldi Mozart	Concerto Op 3 #6 - 1 st mvt Symphony K22 - 3 rd mvt (5:15)
Track 3C	Haydn Slow Ending	String Quartet Op 2 #1 - 1 st mvt (4:59)
Total		(15:02)
Segment 2		Time
Track 4A	Slow Introduction Mozart Vivaldi	Symphony K45 - 1 st mvt Concerto Op 3 #1 - 3 rd mvt (6:07)
Track 5B	Mozart	Symphony K95 - 4 th mvt (4:39)
Track 6C	Mozart Haydn Slow Ending	Symphony K45 - 1 st mvt String Quartet Op 17 #6 - 4 th mvt (4:45)
Total		(15:32)
Segment 3		Time
Track 7A	Slow Introduction Mozart Vivaldi	Symphony K81 - 3 rd mvt Concerto Op 10 #3 - 1 st mvt (4:51)
Track 8B	Mozart Vivaldi	Symphony K48 - 1 st mvt Concerto Op 10 #3 - 1 st mvt (4:51)
Track 9C	Vivaldi Mozart Slow Ending	Concerto Op 10 #3 - 1 st mvt Symphony K81 - 3 rd mvt (5:16)
Total		(14:59)
Segment 4		Time
Track 10A	Slow Introduction Danzi Haydn	Wind Quintet Op 56 #1 - Minuet String Quartet Op 0 #1 - 1 st mvt (4:35)
Track 11B	Mozart	Symphony K22 - 1 st mvt (5:15)
Track 12C	Haydn Slow Ending	Symphony #12 - 1 st mvt (5:33)
Total		(15:21)
CD Total		

All pieces arranged by Richard Lawrence & Greg Lawrence.

Compositions: Full Spectrum - Prelude 2

Segment 1		Time
Track 1A	Slow Introduction Haydn Mozart	String Quartet Op 1 #2 - 5 th mvt Horn Quintet - 4 th mvt (5:27)
Track 2B	Mozart Haydn	Symphony K16 - 3 rd mvt Symphony #12 - 3 rd mvt (5:03)
Track 3C	Haydn Haydn Slow Ending	Symphony #12 - 3 rd mvt String Quartet Op 1 #2 - 5 th mvt (4:31)
Total		(15:02)
Segment 2		Time
Track 4A	Slow Introduction Haydn Mozart	String Quartet Op 1 #3 - 3 rd mvt Symphony K133 - 1 st mvt (4:50)
Track 5B	Mozart Corelli Mozart	Symphony K133 - 1 st mvt Concerto Grosso Op 6 - 4 th mvt Symphony K133 - 1 st mvt (4:55)
Track 6C	Mozart Slow Ending	Symphony K133 - 1 st mvt (5:13)
Total		(15:00)
Segment 3		Time
Track 7A	Slow Introduction Haydn	String Quartet Op 77 #1 - 4 th mvt (4:46)
Track 8B	Mozart Mozart	Symphony K110 - 4 th mvt Symphony K134 - 4 th mvt (4:48)
Track 9C	Mozart Vivaldi Slow Ending	Symphony K134 - 4 th mvt Concerto Op 3 #8 - 1 st mvt (5:49)
Total		(15:24)
Segment 4		Time
Track 10A	Slow Introduction Mozart Haydn	Symphony K141a - 1 st mvt String Quartet Op 17 #6 - 4 th mvt (5:37)
Track 11B	Mozart Mozart	Symphony K19 - 3 rd mvt Symphony K141a - 1 st mvt (4:52)
Track 12C	Mozart Haydn Slow Ending	Symphony K141a - 1 st mvt String Quartet Op 17 #6 - 4 th mvt (4:34)
Total		(15:21)
CD Total		

All pieces arranged by Richard Lawrence & Greg Lawrence.