

## TLP Full Spectrum Prelude 1 & 2

TLPFS001 & TLPFS002 Spatial Surround™ & Dolby Headphone

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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 Surround™ recording and production process takes TLP to a new level of quality, enjoyment, and effectiveness. With Spatial Surround the listener is placed in the position of the conductor of an orchestra. In the middle of the orchestra, the conductor will hear sounds more individually, clear and distinct. Instead of blended sounds as one may hear in front of the orchestra at a concert, they will hear the instruments more individually as the musicians play them around the listener. This provides more clarity providing the benefit of experiencing the natural spatial properties of the sound. Coupled with Dolby Headphone technology, which provides a surround sound experience in stereo headphones, these CDs contain spatial details unrivaled to this point.

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 new types or levels of filtration when using the Sensory Integration (SI), Speech and Language (SL), and High Spectrum (HS) bandwidths. In addition, FS Prelude is a great tool for a listener who should or wants to listen at a lower treatment intensity level.

FS Prelude will be the starting point for younger listeners and those with sound sensitivities. The engaging music and gentle treatments are a perfect "prelude" to later listening with TLP.


Full Spectrum Prelude is also useful for experienced listeners who will benefit from the new High Definition ABT Music recordings as well as the new psychoacoustic and neurosonic treatments introduced with these CDs.

Use Full Spectrum Prelude 1 & 2 for preparatory listening, in second or later cycles, and as program support. 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, 1-3 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 headphones**

If your clients are investing in headphones for the first time, we recommend that they purchase the higher-end TLP-approved headphones to maximize the benefits and for an enhanced listening experience. We suggest the Sony F1 or Grado SR 125, Sennhesier HD 515 or above models that will provide an optimal “open-air” experience producing a wide sound stage. In our testing we have found they greatly enhance Spatial Surround and Dolby Headphone Technologies.

**Technical Design**

CD #	Left Channel Balance	Curves
TLPFS001 & TLPFS002	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 Surround, Dolby Headphone, 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 <sup>rd</sup> mvt Concerto Op 3 #6 - 1 <sup>st</sup> mvt	( 4:50 )
Track 2B	Vivaldi Mozart	Concerto Op 3 #6 - 1 <sup>st</sup> mvt Symphony K22 - 3 <sup>rd</sup> mvt	( 5:15 )
Track 3C	Haydn Slow Ending	String Quartet Op 2 #1 - 1 <sup>st</sup> mvt	( 4:59 )
<b>Total</b>			<b>( 15:02 )</b>
Segment 2		Time	
Track 4A	Slow Introduction Mozart Vivaldi	Symphony K45 - 1 <sup>st</sup> mvt Concerto Op 3 #1 - 3 <sup>rd</sup> mvt	( 6:07 )
Track 5B	Mozart	Symphony K95 - 4 <sup>th</sup> mvt	( 4:39 )
Track 6C	Mozart Haydn Slow Ending	Symphony K45 - 1 <sup>st</sup> mvt String Quartet Op 17 #6 - 4 <sup>th</sup> mvt	( 4:45 )
<b>Total</b>			<b>( 15:32 )</b>
Segment 3		Time	
Track 7A	Slow Introduction Mozart Vivaldi	Symphony K81 - 3 <sup>rd</sup> mvt Concerto Op 10 #3 - 1 <sup>st</sup> mvt	( 4:51 )
Track 8B	Mozart Vivaldi	Symphony K48 - 1 <sup>st</sup> mvt Concerto Op 10 #3 - 1 <sup>st</sup> mvt	( 4:51 )
Track 9C	Vivaldi Mozart Slow Ending	Concerto Op 10 #3 - 1 <sup>st</sup> mvt Symphony K81 - 3 <sup>rd</sup> mvt	( 5:16 )
<b>Total</b>			<b>( 14:59 )</b>
Segment 4		Time	
Track 10A	Slow Introduction Danzi Haydn	Wind Quintet Op 56 #1 - Minuet String Quartet Op 0 #1 - 1 <sup>st</sup> mvt	( 4:35 )
Track 11B	Mozart	Symphony K22 - 1 <sup>st</sup> mvt	( 5:15 )
Track 12C	Haydn Slow Ending	Symphony #12 - 1 <sup>st</sup> mvt	( 5:33 )
<b>Total</b>			<b>( 15:21 )</b>
<b>CD Total</b>			

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

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