

Fall 2016

Master's Thesis presentation and defense schedule

Monday, December 19

| Time | Student | Title |
|-------------|---------------------|---|
| 11:00 | Charles Mueller | Transformer-coupled and transformerless microphone inputs: a critical listening study |
| 11:30 | Daniel Obregon | A Mid-Side Device to Remove Masking Between Audio Signals |
| 12:00 | Matthias Veit Anton | Position-Based Surround Reverberation for Audio Production in 5.1 |
| 12:30 | Ernesto Valenzuela | An HRTF spectral enhancement approach for professional-grade virtual reality environments |
| 1:00 | Chris Moscato | The illusion of aural space and motion in film: an examination of the perception of 3D audio, visuals and content |
| 1:30 | Markus Zakaria | The Edison Phonograph: digitally recreating three phonograph playback horns for transferred cylinders |
| 2:00 | Yi-Wen Lai-Tremewan | MusicMap: An Interface for Learning Improvisation |

Wednesday, December 21

| Time | Student | Title |
|-------------|----------------|---|
| 1:00 | Jono Califa | Tessellations of pitch space |
| 1:30 | Yusuke Narita | How Basslines in Pop Music Can Contribute to Cover Song Identification |
| 2:00 | Colin Fahy | Automatic Detection of Musical Sampling using Scale-Invariant Feature Transform |
| 2:30 | Kiran Kumar | Score-Assisted Sound Source Separation for A Cappella Ensembles Using Non-Negative Matrix Factorization |
| 3:00 | Bumi Hidaka | Listener expectations of reality: A perceptual study on editing non-verbal diegetic sounds for film and video |
| 3:30 | Mike Tierney | Loudness normalization in practice: comparing two loudness measurement standards as they apply to loudness normalization in music |
| 4:00 | Sarah Gible | Effective Sound Design for Film: Physiological and Psychological Response to Subliminal Sounds with a Visual Stimulus |