Using Audio to Communicate Heritage

Overview

- **Introduction**
- Sound, compression and perception
- Recording sound
- Editing
- Processing
- Archiving
- Sharing
- Resources

Introduction

- Sound is important in its own
- Heritage sound projects
- How can we use sound?
  - Sound scape
  - Background
  - Narrative
  - Interactive
- What is a podcast?
- Using sound with Video

SCOTLAND'S SOUNDS

The Scotland's Sounds network welcomes people from museums, libraries, community organisations, archives and private collections who want to work collaboratively to improve care and access to Scotland's heritage recorded sounds.

Search ... SEARCH

Tweets by @ScotlandsSounds

Scotland's Sounds
@ScotlandsSounds

Today the #UOSH Scotland project team @nickelvinhall will be guiding people through this sold out webinar. For those who didn't manage to sign up the webinar will be made available for all by @ScotsArchives soon. #saveoursounds #communityheritage #archives https://twitter.com/CArchivesScot/status/1291302756046651520

Scotland's Sounds
@ScotlandsSounds

Thanks to @EU_SSSA @cattscotland for the celebration of the School of Scottish Studies Archives on Saturday. You can still watch some of the talks, films and

Embed View on Twitter

West Highland Museum's Podcast

Beyond the Cattle Grid - Blarmachfoldach

JUNE 01, 2020 WEST HIGHLAND MUSEUM SEASON 1 EPISODE 2

West Highland Museum's Podcast

Beyond the Cattle Grid - Blarmachfoldach

00:00 | 21:30

LISTEN ON

SHARE EPISODE

SHOW NOTES

Listen to Dr Chris Robinson take you Beyond the Cattle Grid at the Blarmachfoldach settlement nestled in the hills above Fort William. In this second episode meet the locals and hear about their escapades including a local gold rush!

What's In A Name?

Gaelic Place Names with An Crùbh Community Hub

The Sleat peninsula, at the southern tip of Skye, has a rich Gaelic heritage which shaped local place names. However, many of Sleat's traditional names have never been recorded on official maps – most of which were created by map-makers who came from outside Skye and were not native Gaelic speakers.

Place names form a vital way of understanding how a landscape has evolved over time, and the cultures of the communities which have lived in it. During the late twentieth and early twenty-first centuries, Sleat (like many other parts of Skye) has seen major changes, potentially disrupting the

To exit full screen, tap and hold or press F11

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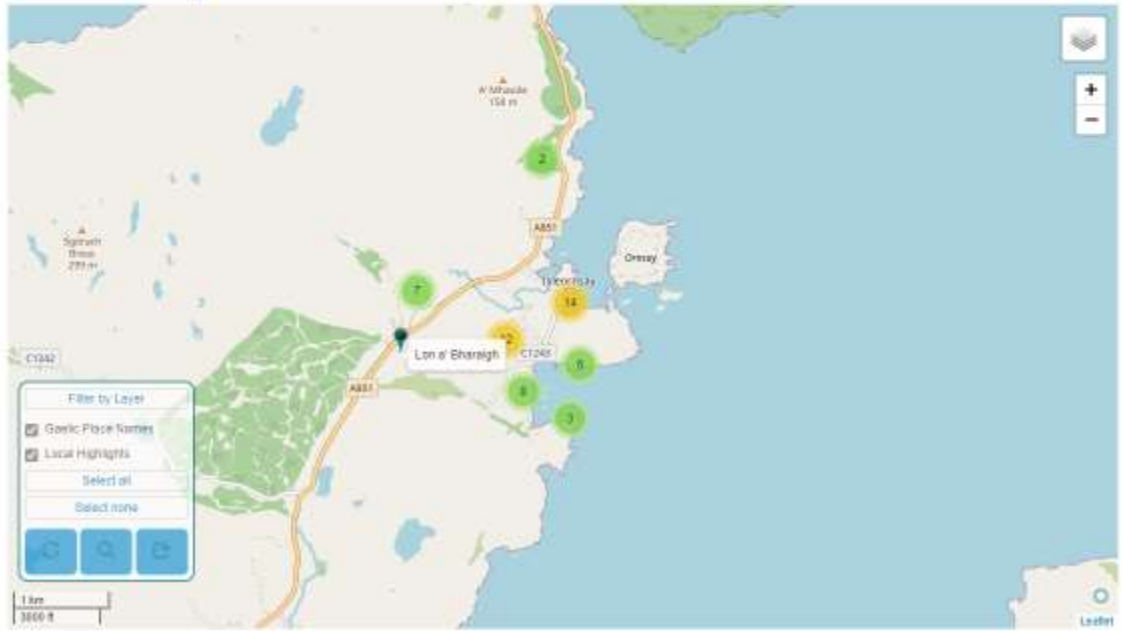
Place names form a vital way of understanding how a landscape has evolved over time, and the cultures of the communities which have lived in it. During the late twentieth and early twenty-first centuries, Sleat (like many other parts of Skye) has seen major changes, potentially disrupting the passing on of oral traditions, including knowledge about historic place names. In recent years, local volunteers have worked on a project to record old place names and stories from the north-east end of Sleat, in the area around the An Crùbh cafe and community hub, near Isle Ornsay.

Explore the interactive map to discover the history and place names of the north-eastern part of Sleat, and add your own stories and pictures about the area's past.

Interactive Map



Add Location | Edit Location | Add Media | Edit Media

Search

Scotland's Sounds network

Working with others
National Library Foundation
Local networks
National library bodies
Newsplan Scotland
Rare Books in Scotland
Scotland's Sounds

The Scotland's Sounds network aims to improve the care of and the access to Scotland's heritage recorded sounds.

Since 2009, the National Library has been coordinating the development of the network, with sound-related projects increasing year on year.

Individuals and organisations holding sound recordings in or about Scotland are now working together as part of the network. Visit the Scotland's Sounds website.

Read the principles and priorities (PDF) (1 MB; 8 pages)

Shared responsibility and vision

The Scotland's Sounds stakeholder network looks to strengthen ties between organisations caring for sound collections and share responsibility for their sustainable access for the benefit of the public. It also aims to proactively increase engagement with Scotland's sound heritage.

Our vision is:

'To engage a network of organisations and individuals who have a shared interest in preserving and protecting Scotland's audio heritage. Together we will share knowledge about sound archives and aim to raise the profile of our rich and varied sound collections held across the communities of Scotland.'

Key principles and priorities

Between 2020 and 2025, we will focus on the following key principles and priorities to achieve our vision.

Principle 1: Sound recordings are invaluable and fragile. They need to be preserved and protected.

Principle 2: Sound is an engaging format. We must make our sounds accessible and available as widely as possible.

Principle 3: Our communities and collections will benefit by collaborating across a distributed collection network.

We will focus on the following priorities:

- Preserves
- Connect
- Collect
- Find

Read more in the principles and priorities (PDF) (1 MB; 8 pages).

Sound projects

The voices of the past ... brought to life through the latest technology *The spoken word ... given new life on fastest technology*

About

Julie Fowlis and Chris Wright were previously Artists in Residence at Tobar an Dualchais/Kist o Riches

This website contains oral recordings made in Scotland and further afield, from the 1930s onwards. The number of recordings online is now approaching 50,000.

The items you can listen to include stories, songs, music, poetry and factual information.

Visit our Facebook and Twitter pages

Simple Search

I'm searching for: Anything

About: Enter search text — Go!

with audio in: Any Language

Results Per Page: 10

Sort by: Track Id

reverse order

News

Welcome to the updated Tobar an Dualchais/Kist o Riches web platform. We have created this interim site to replace the original site which had become fragile and was based on technology which is no longer supported. The University of Edinburgh has provided funding for EDINA to develop this site to ensure that access to content can be maintained going forward.

It has not been possible to replicate all of the complex and bespoke functionality of the previous site, so users may find there are some changes.

Almost 50,000 recordings are now available on the interim website.

The partners in Tobar an Dualchais/Kist o Riches are currently working on a project to explore options for the future. To help us assess partners' and users' needs, we would be grateful if you could complete this short online survey: https://edin.ac/2w9Alv9

Featured Item

Rachel Chiesley, Lady Grange, is remembered largely for her kidnapping and exile to St Kilda in the 1730s.

Rachel was born in 1679, the daughter of John Chiesley of Dalry who was hanged for murder when she was only ten years old. She married James Erskine (Lord Grange) sometime around 1707 and had nine children with him. Grange was an advocate, judge and politician, and was also the brother of the Earl of Mar who had led the unsuccessful 1715 Jacobite uprising and had subsequently fled to France. The couple separated in 1730, but tensions between them remained high. She was known to have a fiery temper and when she threatened to reveal evidence that her husband was plotting against the Hanoverian government, he took the threat very seriously. He made a plan with some friends to have Lady Grange kidnapped and taken to a remote location to safeguard him against her accusations.

Once their plan was finalised, Lady Grange was violently removed from her lodgings in Edinburgh in April 1732 and taken to various places in the Highlands before arriving in the Monach Isles, which lie 5 miles off the west coast of North Uist. She stayed there with the tacksman and his wife for two years before being transported to St Kilda, which lies 40 miles to the west of North Uist. She was given very basic lodgings there, in stark contrast to the comforts she had been used to in Edinburgh.

She managed to smuggle two letters off the island outlining her situation, one of which reached a friend of hers in Edinburgh in December 1740. A vessel with twenty men was dispatched in February 1741 to rescue her but she had already been removed from the island before it arrived.

She was subsequently moved around different locations in the Highlands before arriving in Watternish on Skye in 1742, where she stayed with Rory MacNeil at Trumpan. She died there in May 1745 and was buried in the local churchyard.

Lady Grange's fate has been commemorated over the centuries in poems, novels, plays and songs. She is depicted as the heroine in these works and this may be viewed as a fitting revenge on her husband.

In this recording Nan MacKinnon from Vatersay sings 'Gur Mise Tha Fo Mhì-ghean 's Mi Leam Fhìn air a' Chnoc', which she says was composed by Lady Grange when she was abandoned on St Kilda.

Listen to the song.

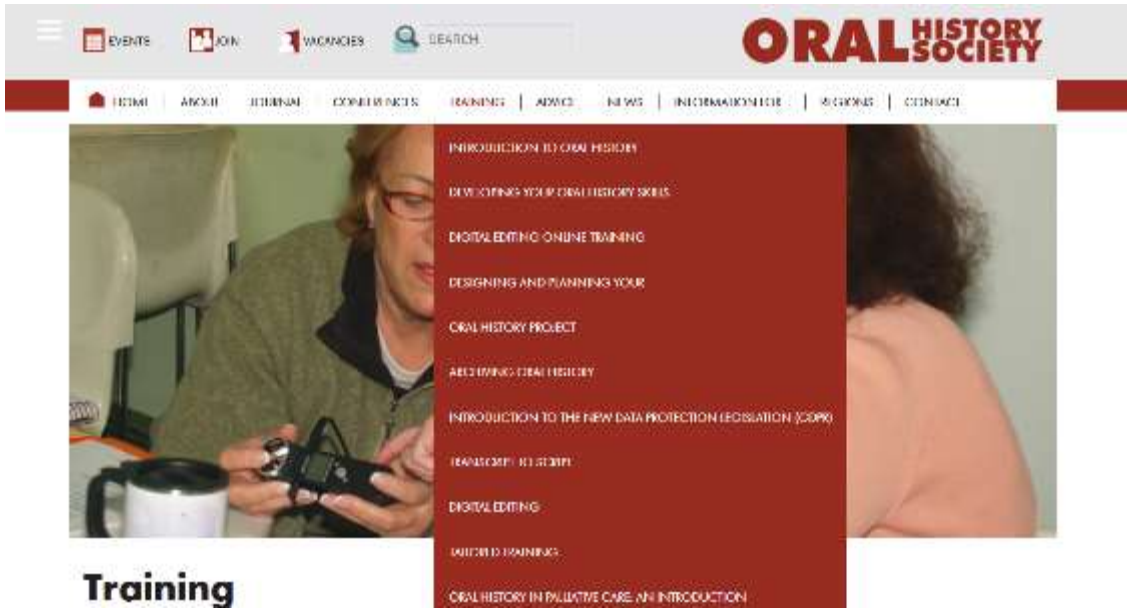
[British Library Sounds]

[SCRAN] images, audio and video resources

[Am Baile Highland History and Culture]

[Oral History Society]

[Oral History Society: advice]



[Oral History Society: training]

[Scotland's Urban Past: oral history how-to guide booklet and video]

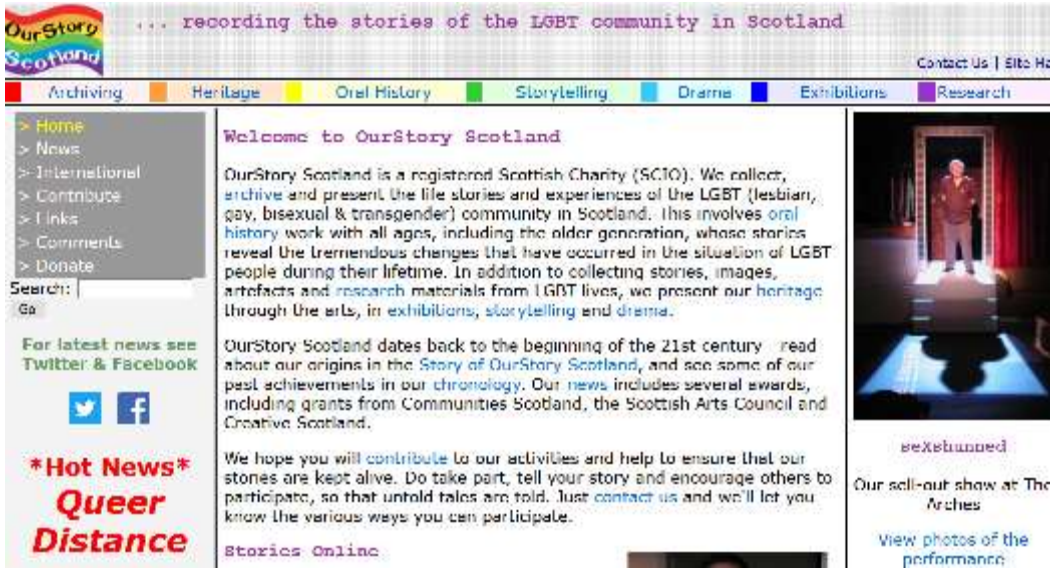
Scotland's Urban Past
example oral history projects:

[Old Oban Project]

[Lerwick Observatory]

[Language Landscape: mapping spoken-language diversity]

[History of Place: Deaf and disabled histories]



[OurStory Scotland: LGBT+ histories]

[Colourful Heritage: South Asian + Muslim heritage in Scotland]

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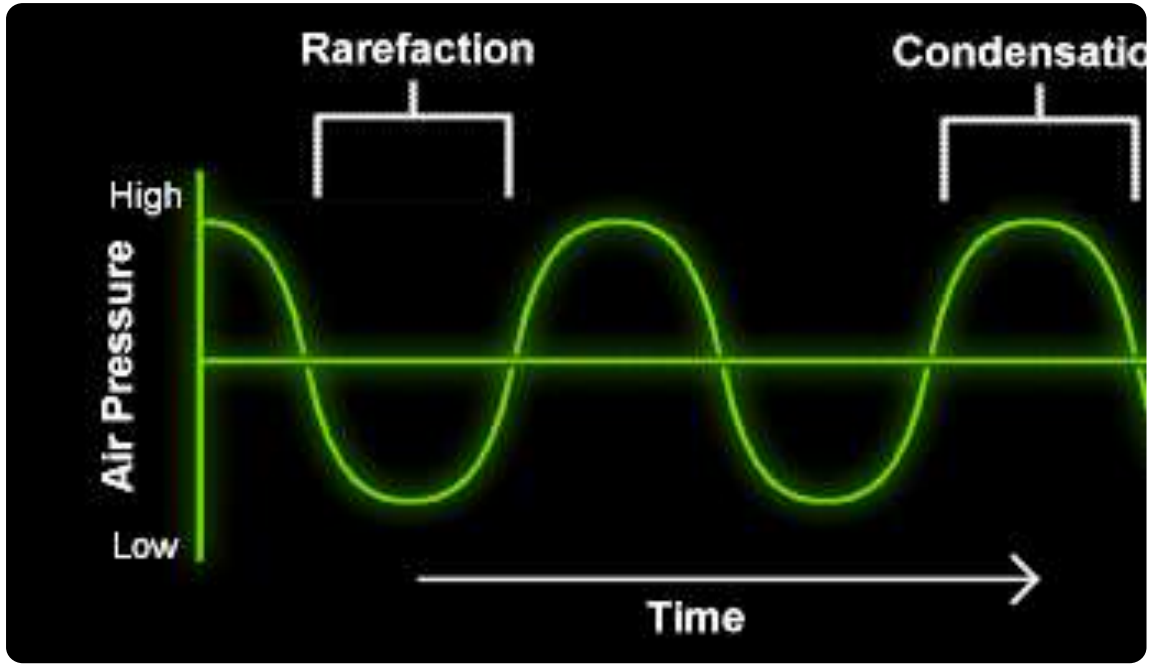
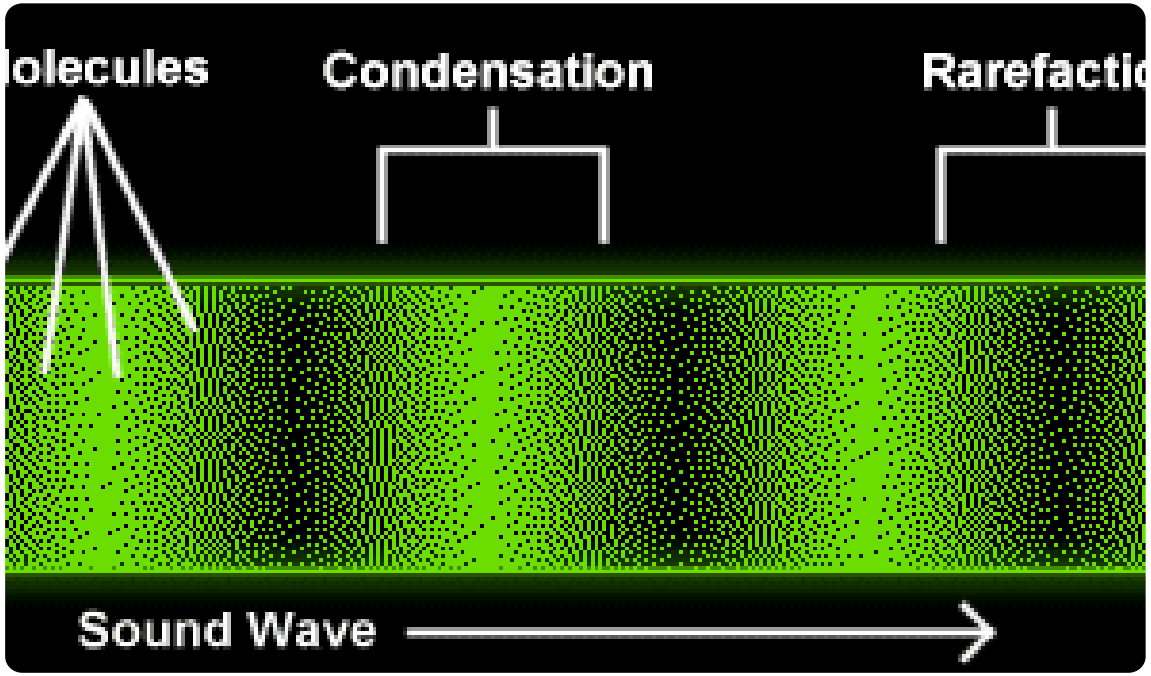
The Nature of Sound

- Conversion of energy into vibrations in the air (or some other elastic medium)
- Most sound sources vibrate in complex ways leading to sounds with components at several different frequencies
- *Frequency spectrum* – relative amplitudes of the frequency components
- Range of human hearing: roughly 20Hz–20kHz, falling off with age

Physics of Sound

The sounds we hear are the result of pressure waves in the air.





Perception of Sound

- Limited range of frequencies: 20Hz to 20kHz
- Sound direction
  - Estimated from:
    - Relative volume and phase in left/right ears
    - Perceptual mechanisms
      - e.g. close no echo, distant echo
- Perceptual mistakes (sound illusions)
  - e.g. louder sounds of same (low) frequency perceived as lower pitch
  - McGurk effect – visible mouth shapes change perceived vocal sounds.

Waveforms

Sounds change over time

e.g. musical note has attack and decay, speech changes constantly

Frequency spectrum alters as sound changes

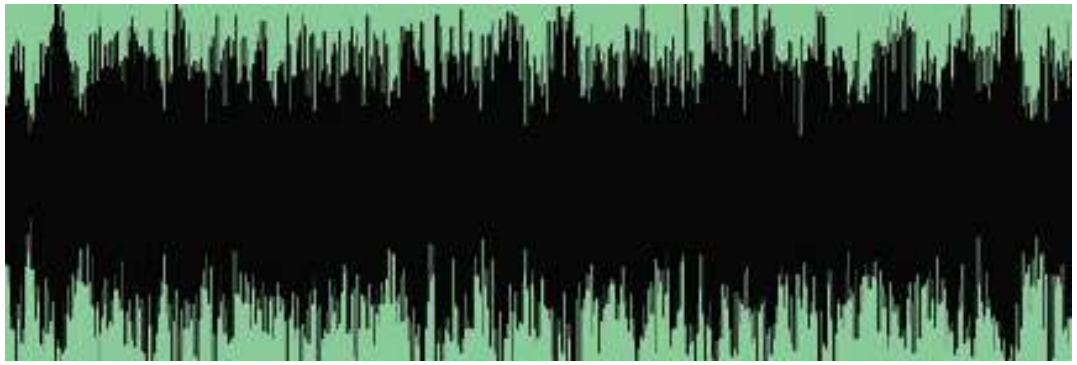
***Waveform* is a plot of amplitude against time**

Provides a graphical view of characteristics of a changing sound

Can identify syllables of speech, rhythm of music, quiet and loud passages, etc

Waveforms and Sounds

Waves Breaking



Didgereedoo

Sampling rate

- What is the highest frequency we can reproduce from a sampled signal?
- Answer given by Nyquist & Shannon:
  - Sampling rate must be twice the frequency of highest frequency signal we wish to reproduce.
- This says 2 things
  - We loose (or alias) frequencies above half the sampling rate.
  - We can reconstruct signals below that rate *exactly*
    - Given sufficiently good hardware.

Application dependent sampling

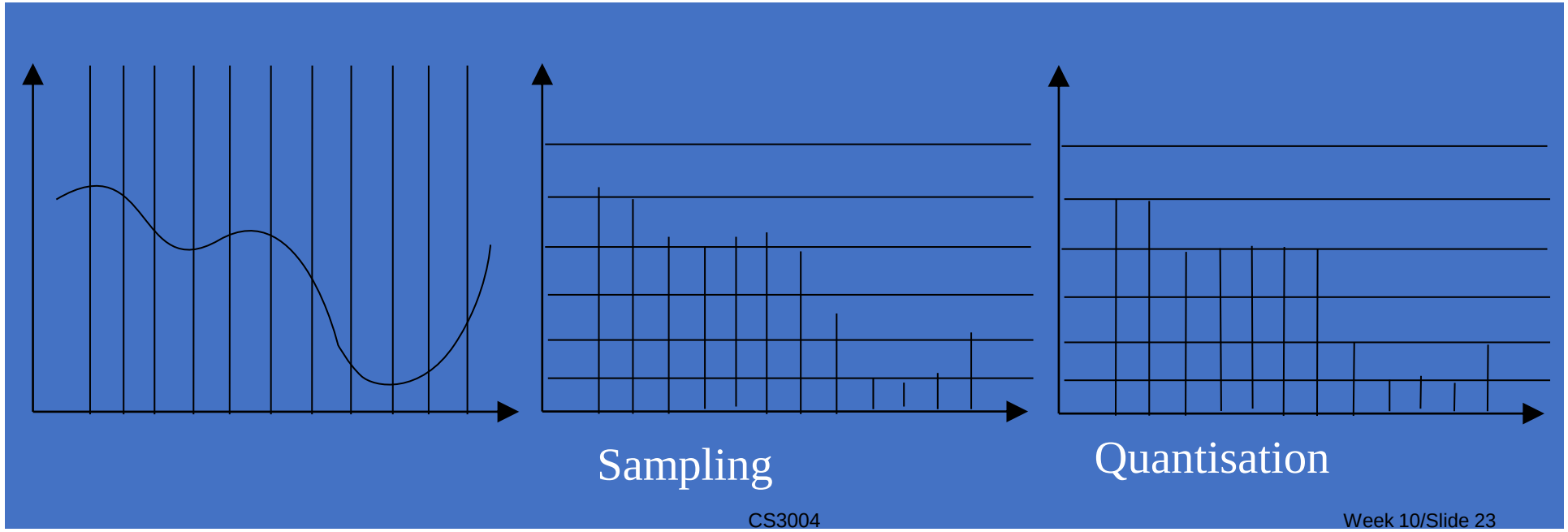
- Full range of human hearing up to 20kHz max.
  - i.e. needs 40kHz Sampling rate
  - CD quality (44.1kHz used)
  - DAT (Digital Audio Tapes) 48kHz
- low bandwidth music
  - Half CD quality e.g. 22.05kHz
- Speech
  - Half again e.g. 11.025kHz
- Telephones
  - 3.2kHz

Quantisation of Sound

- 16-bits per sample is usually sufficient
  - 65536 quantisation levels
- 8-bits per sample OK for speech
  - 256 levels
- Course quantisation produces quantisation noise
  - Can dither the signal
    - Add random noise *before* sampling

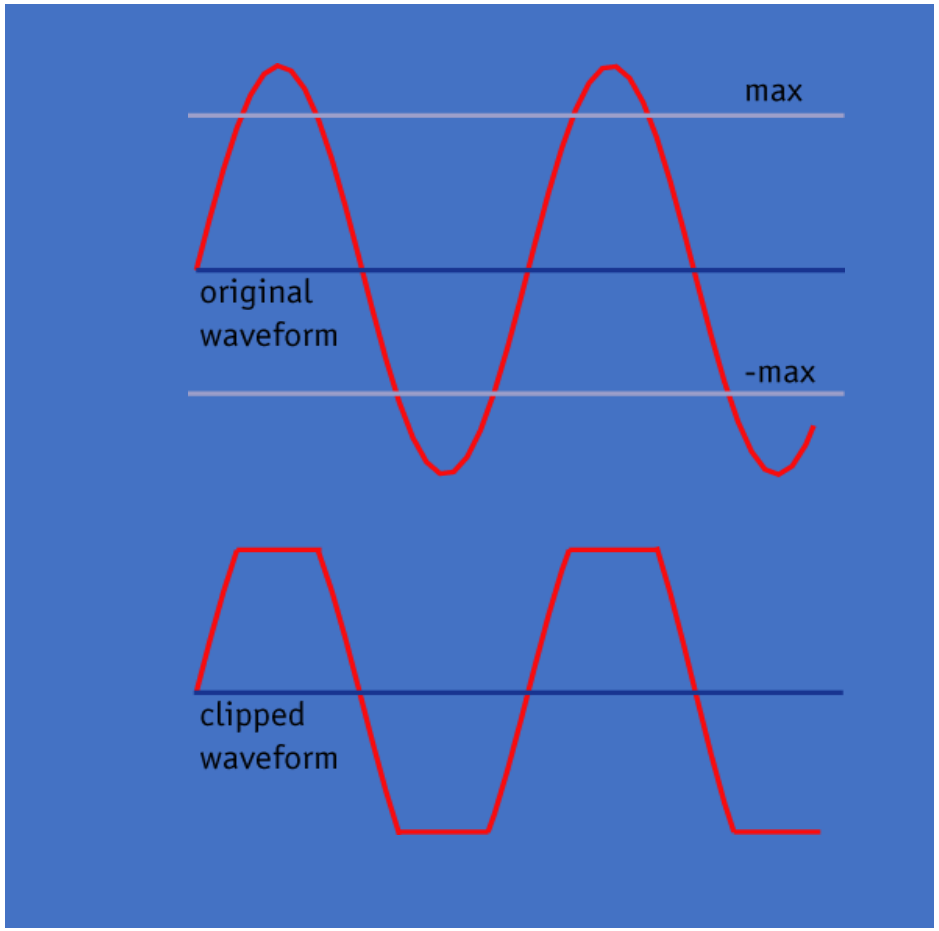
Sampling and Quantisation of Sound

- Sampling – measuring at discrete time steps
- Quantisation – restricting the value of measurements to discrete values



Clipping

- If recording level is set too high, signal amplitude will exceed maximum that can be recorded, leading to unpleasant distortion
- But if level is set too low, dynamic range will be restricted



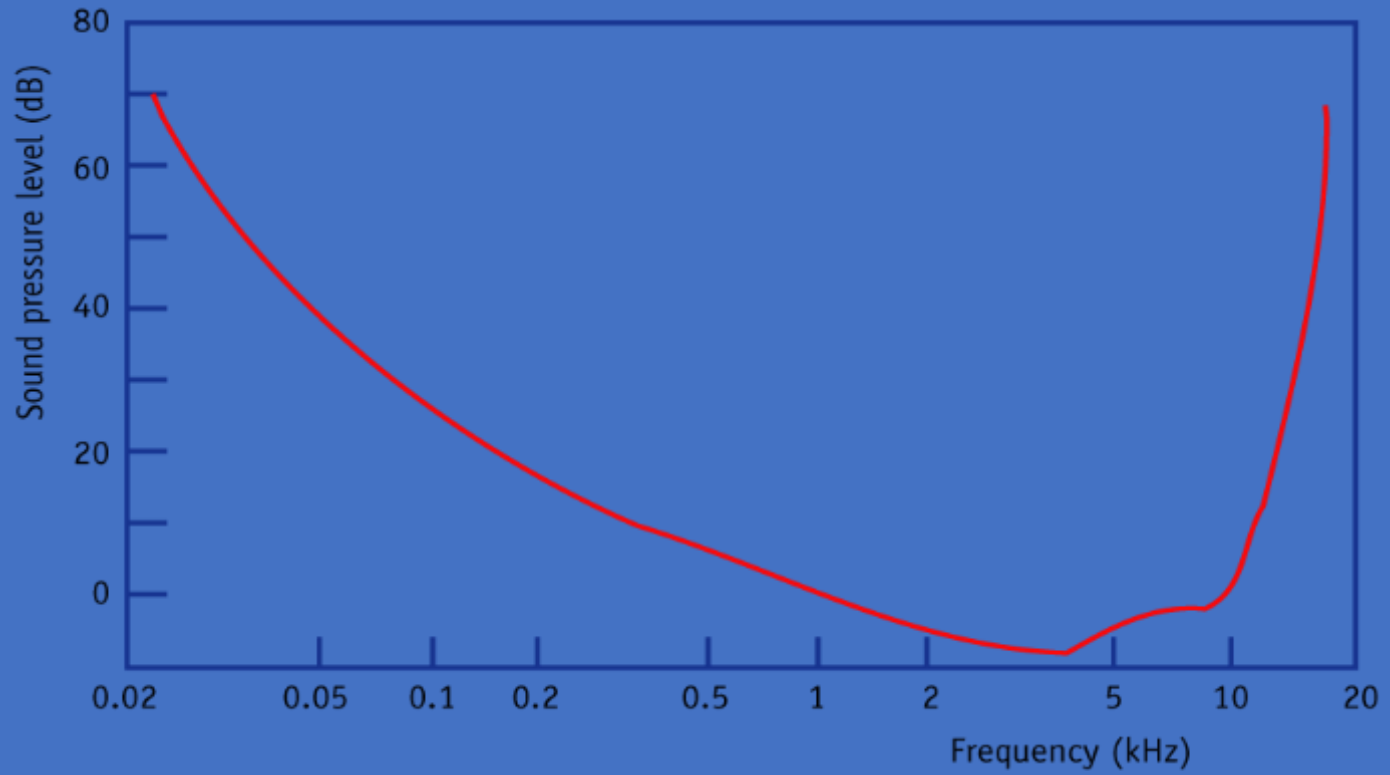
Compression

- Sampling rate *r* is the number of samples per second
- Sample size *s* bits
- Each second of digitized audio requires *rs*/8 bytes
- CD quality: *r* = 44100, *s* = 16, hence each second requires just over 86 kbytes (k=1024), each minute roughly 5Mbytes (mono)
- In general, *lossy* methods required because of complex and unpredictable nature of audio data
- CD quality, stereo, 3-minute song requires over 25 Mbytes
- Data rate exceeds bandwidth of dial-up Internet connection
- Difference in the way we perceive sound and image means different approach from image compression is needed

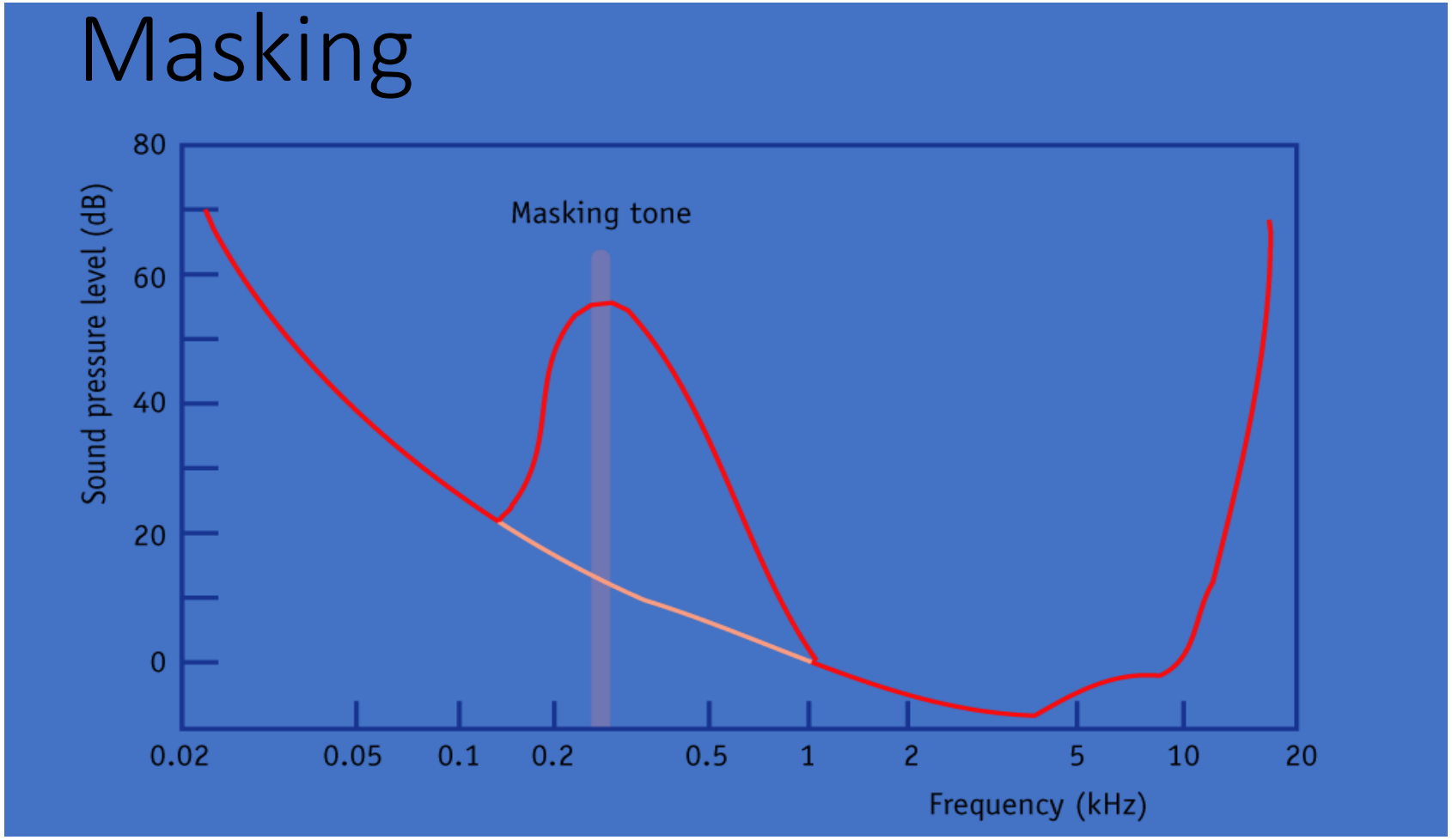
Perceptually-Based Compression

- Identify and discard data that doesn't affect the perception of the signal
- Needs a *psycho-acoustical model*, since ear and brain do not respond to sound waves in a simple way
- *Threshold of hearing* – sounds too quiet to hear
- *Masking* – sound obscured by some other sound

The Threshold of Hearing



Masking


Masking tone
Sound pressure level (dB)
80
60
40
20
0
0.02
0.05
0.1
0.2
0.5
1
2
5
10
20
Frequency (kHz)

Compression Algorithm

- Split signal into bands of frequencies using filters
- Commonly use 32 bands
- Compute *masking level* for each band, based on its average value and a psycho-acoustical model
- i.e. approximate masking curve by a single value for each band
- Discard signal if it is below masking level
- Otherwise quantize using the minimum number of bits that will mask quantization noise

MP3

- *MPEG Audio, Layer 3*
- Three *layers* of audio compression in MPEG-1 (MPEG-2 essentially identical)
- Layer 1...Layer 3, encoding proces increases in complexity, data rate for same quality decreases
- e.g. Same quality 192kbps at Layer 1, 128kbps at Layer 2, 64kbps at Layer 3
- 10:1 compression ratio at high quality
- Variable bit rate coding (VBR)

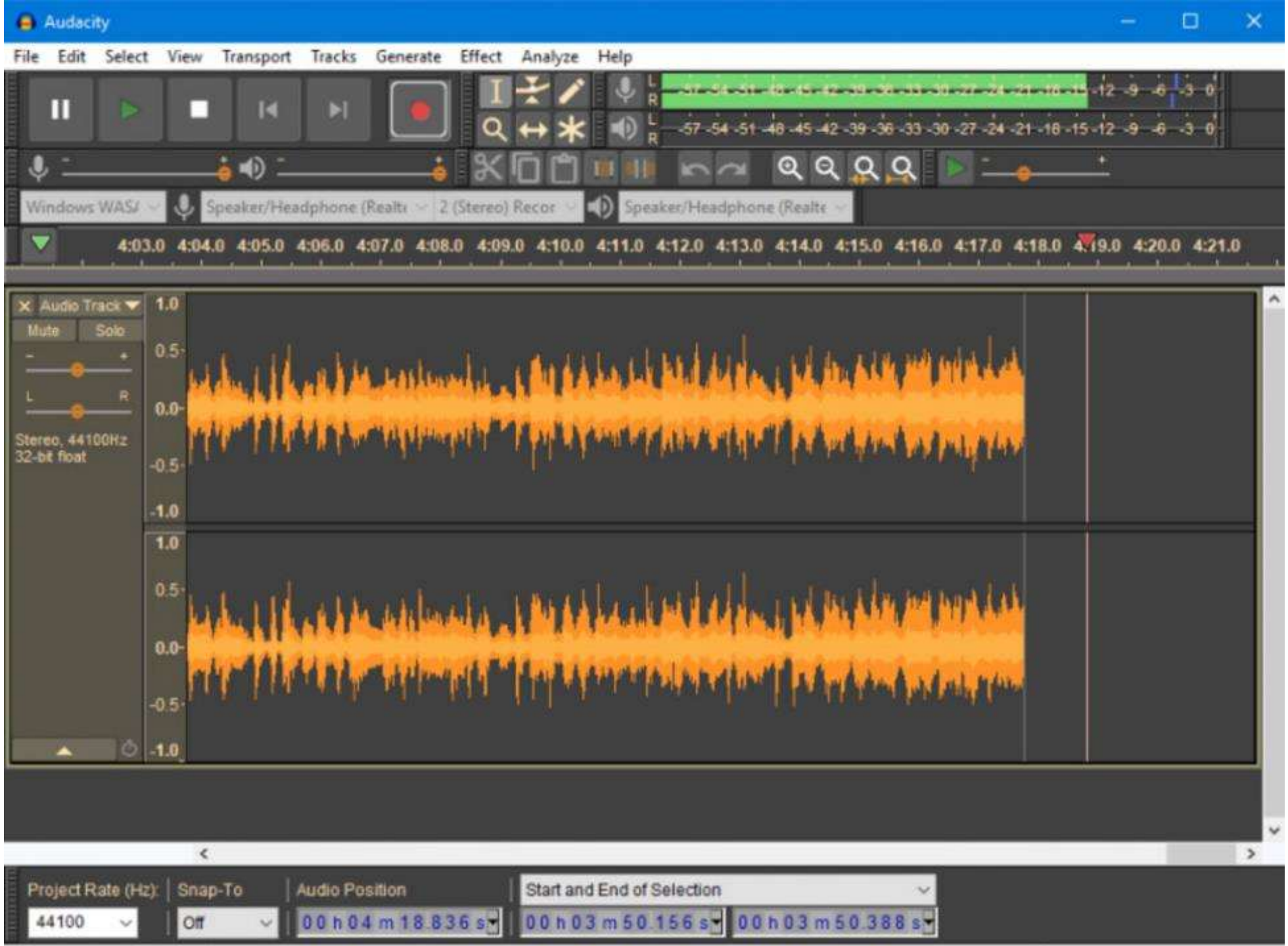
A few words about audio compression

- analog signal sampled at constant rate
  - telephone: 8,000 samples/sec
  - CD music: 44,100 samples/sec
- each sample quantized, i.e., rounded
  - e.g., 2^8=256 possible quantized values
- each quantized value represented by bits
  - 8 bits for 256 values

- example: 8,000 samples/sec, 256 quantized values --> 64,000 bps
- receiver converts bits back to analog signal:
  - some quality reduction

Example rates

- CD: 1.411 Mbps
- MP3: 96, 128, 160 kbps
- Internet telephony: 5.3 kbps and up


Audacity
File Edit Select View Transport Tracks Generate Effect Analyze Help
Windows WASA
Speaker/Headphone (Realt
2 (Stereo) Recor
Speaker/Headphone (Realte
4:03.0 4:04.0 4:05.0 4:06.0 4:07.0 4:08.0 4:09.0 4:10.0 4:11.0 4:12.0 4:13.0 4:14.0 4:15.0 4:16.0 4:17.0 4:18.0 4:19.0 4:20.0 4:21.0
Audio Track
Mute
Solo
L
R
Stereo, 44100Hz
32-bit float
1.0
0.5
0.0
-0.5
-1.0
Project Rate (Hz):
44100
Snap-To
Off
Audio Position
00 h 04 m 18.836 s
Start and End of Selection
00 h 03 m 50.156 s
00 h 03 m 50.388 s

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Recording sound

- Sound capture
- Microphones
- Recording with a computer
- Recording with a phone
- Recording with a recorder

Sound Capture

- Microphone – electromagnetic pickup
  - Physical movement (due to sound) of magnet produces oscillating magnetic field.
  - Oscillating magnetic field induces electrical current
- Microphone may have larger frequency response than human ear
  - Need to filter these out ***before*** sampling.
  - Because of *aliasing* ...

- Lavalier Microphone: Aural
- Condensor mics: Studio recording
- Dynamic Mics: Live recording
- USB Mics: Streaming
- https://ehomerecordingstudio.com/types-of-microphones/

Microphones

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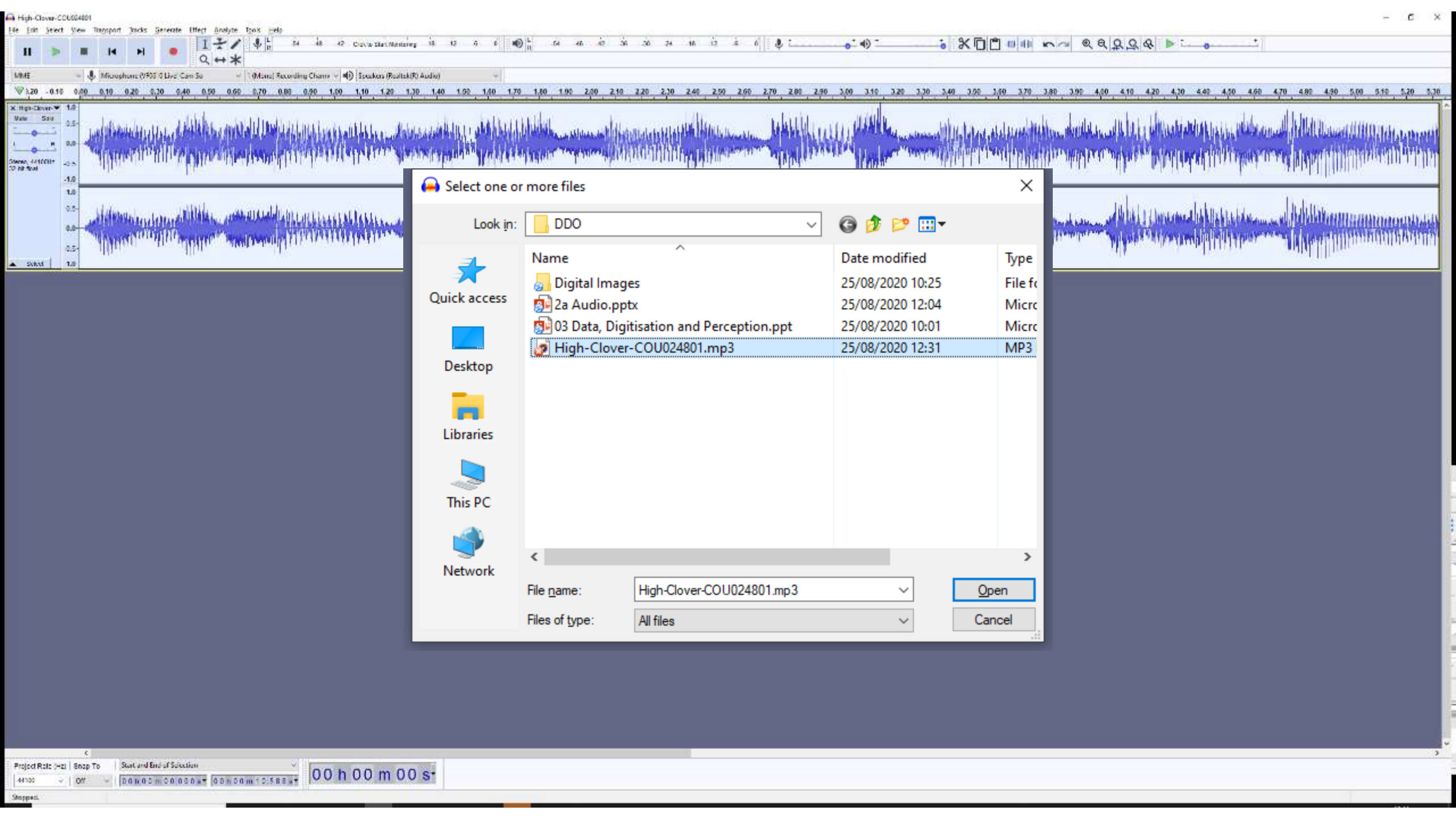
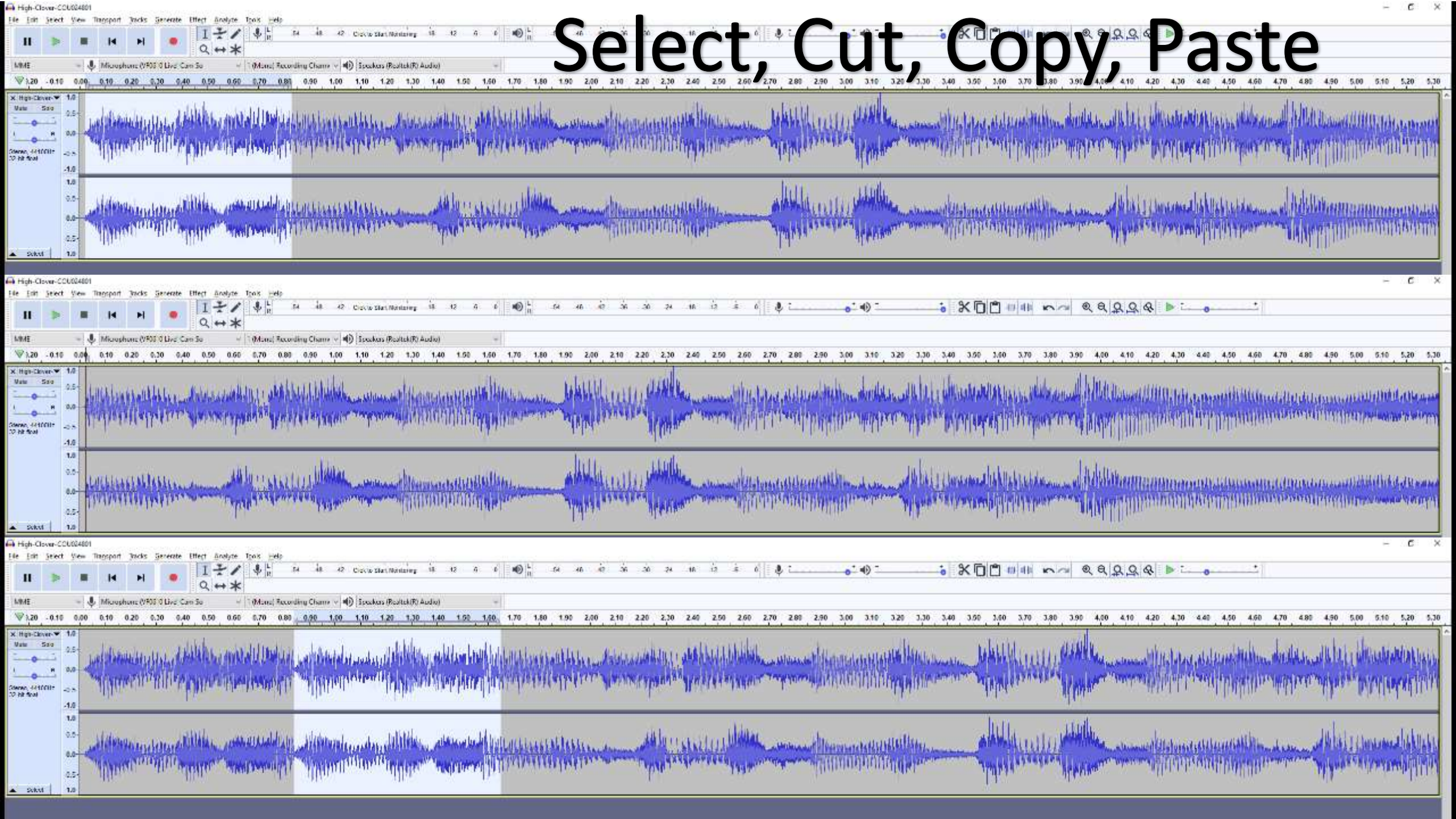
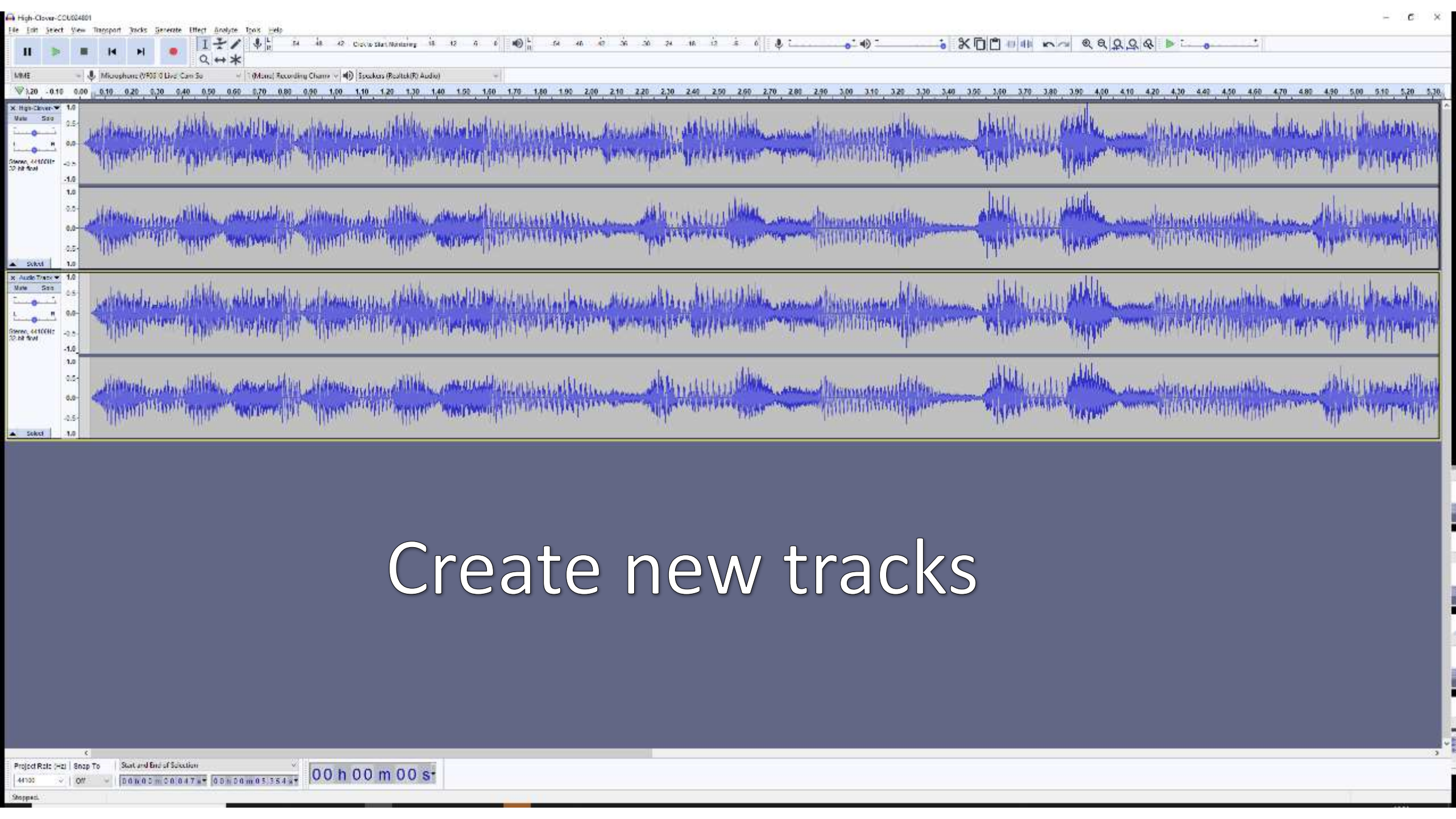
Editing sound

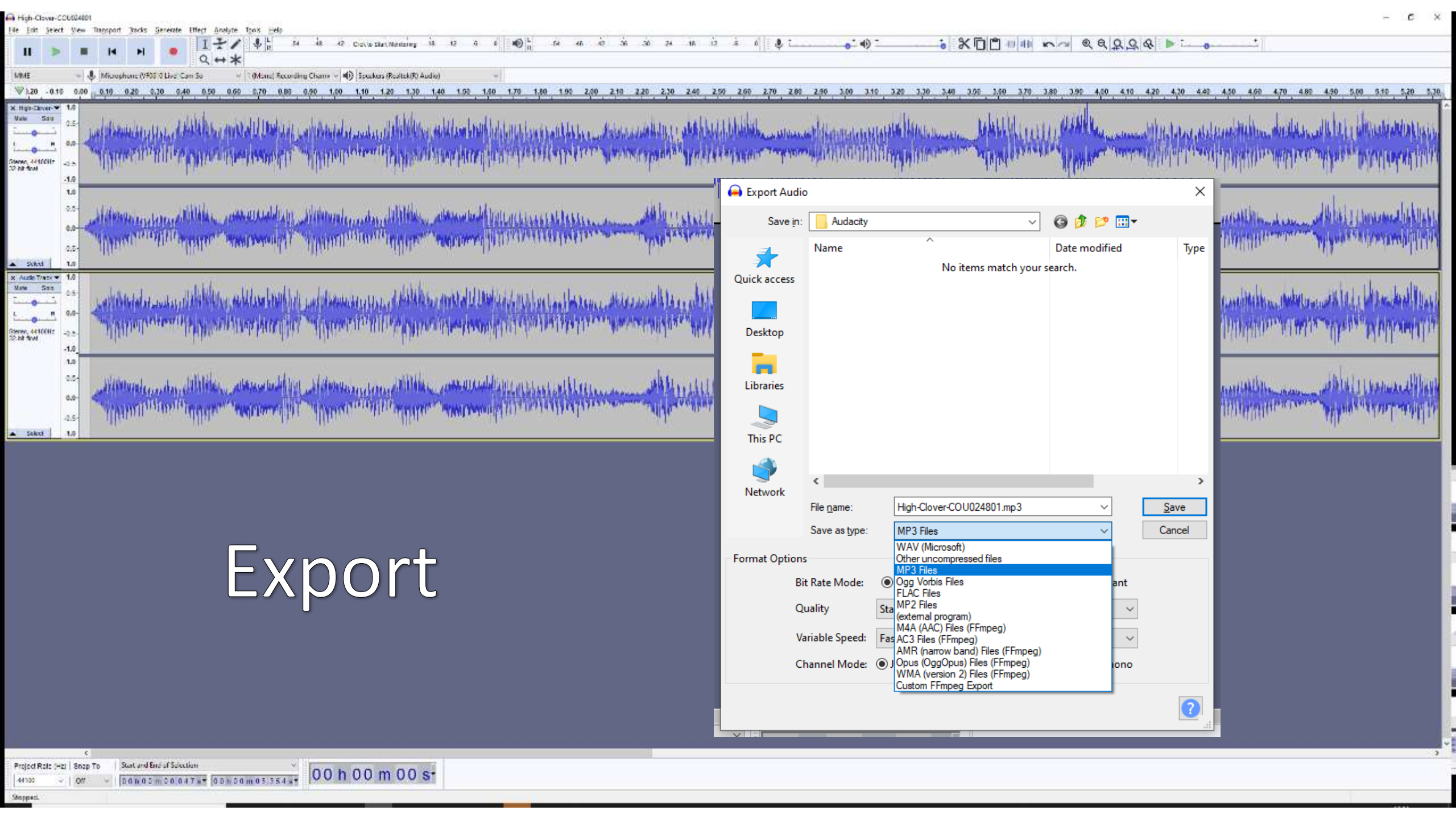
- Select
- Delete
- Copy
- Paste
- Creating new tracks
- Merging tracks
- Export
- Save


Select one or more files
Look in:
DDO
Quick access
Desktop
Libraries
This PC
Network
Name
Date modified
Type
Digital Images
25/08/2020 10:25
2a Audio.pptx
25/08/2020 12:04
03 Data, Digitisation and Perception.ppt
25/08/2020 10:01
High-Clover-COU024801.mp3
25/08/2020 12:31
MP3
File name:
High-Clover-COU024801.mp3
Files of type:
All files
Open
Cancel

Select, Cut, Copy, Paste




Create new tracks


Export Audio
Save in: Audacity
Name
Date modified
Type
No items match your search.
Quick access
Desktop
Libraries
This PC
Network
File name: High-Clover-COU024801.mp3
Save as type: MP3 Files
Save
Cancel
Format Options
Bit Rate Mode:
Quality
Variable Speed:
Channel Mode:
WAV (Microsoft)
Other uncompressed files
MP3 Files
Ogg Vorbis Files
FLAC Files
MP2 Files
(external program)
M4A (AAC) Files (FFmpeg)
AC3 Files (FFmpeg)
AMR (narrow band) Files (FFmpeg)
Opus (OggOpus) Files (FFmpeg)
WMA (version 2) Files (FFmpeg)
Custom FFmpeg Export
Export
00 h 00 m 00 s

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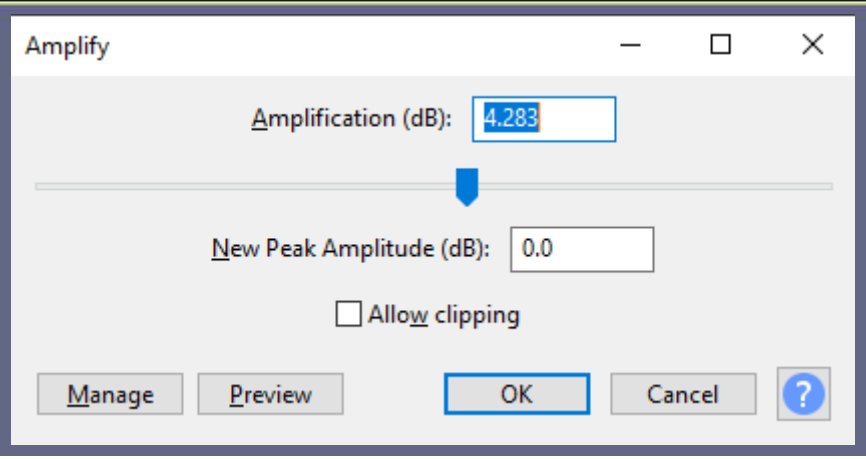
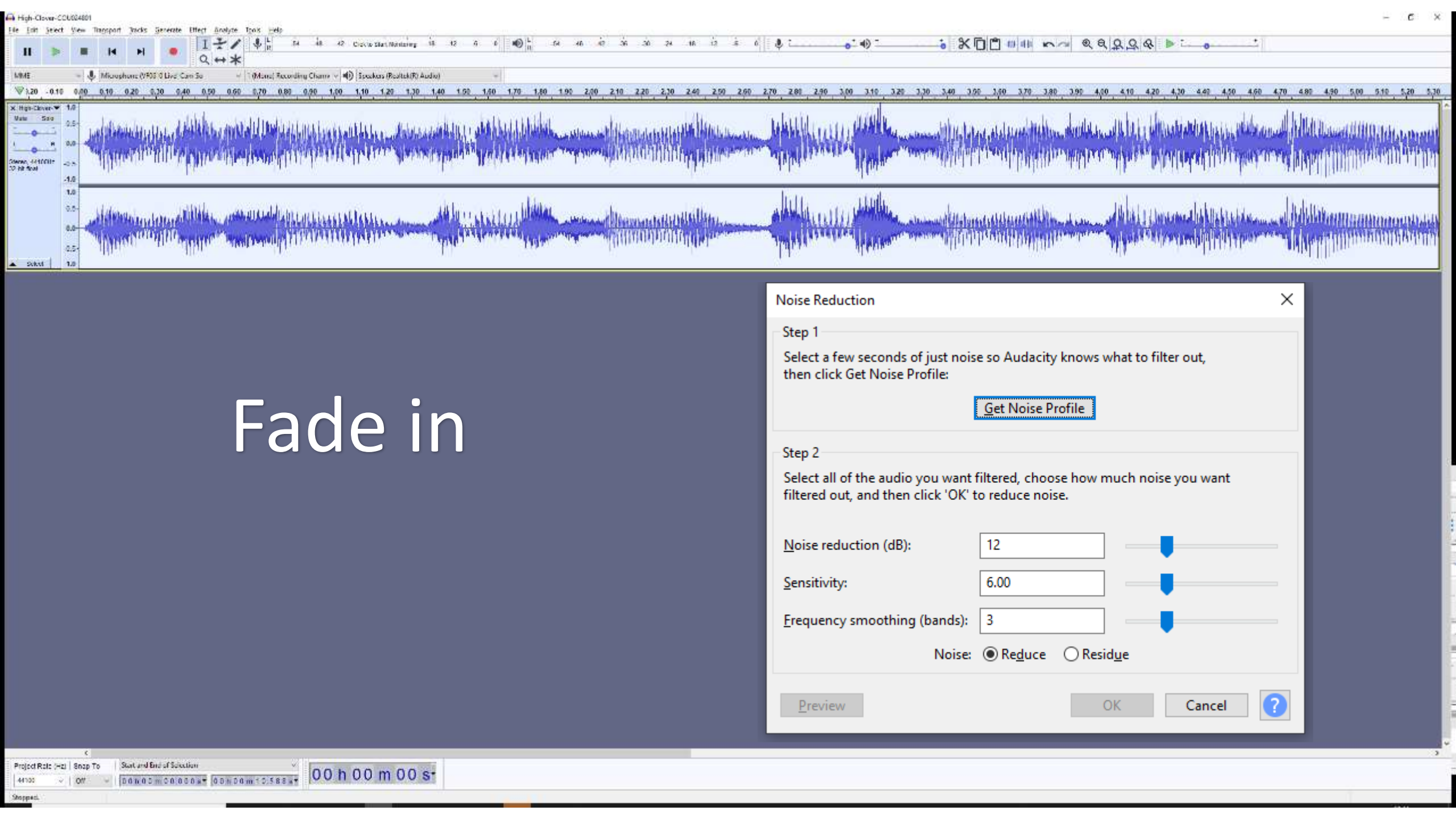
Processing sound

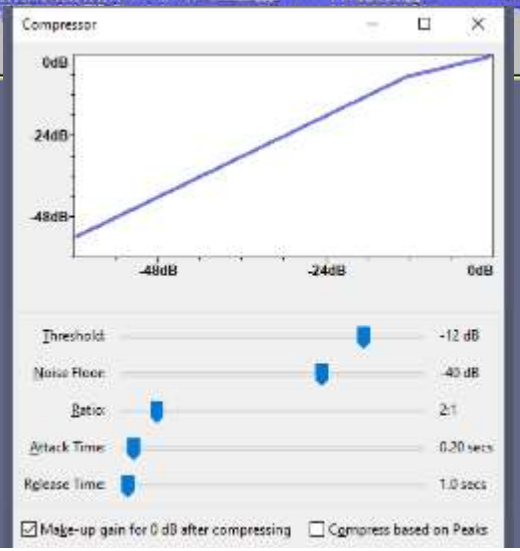
- Amplification
- Compression
- Noise removal
- Adding a bit of echo

Amplification

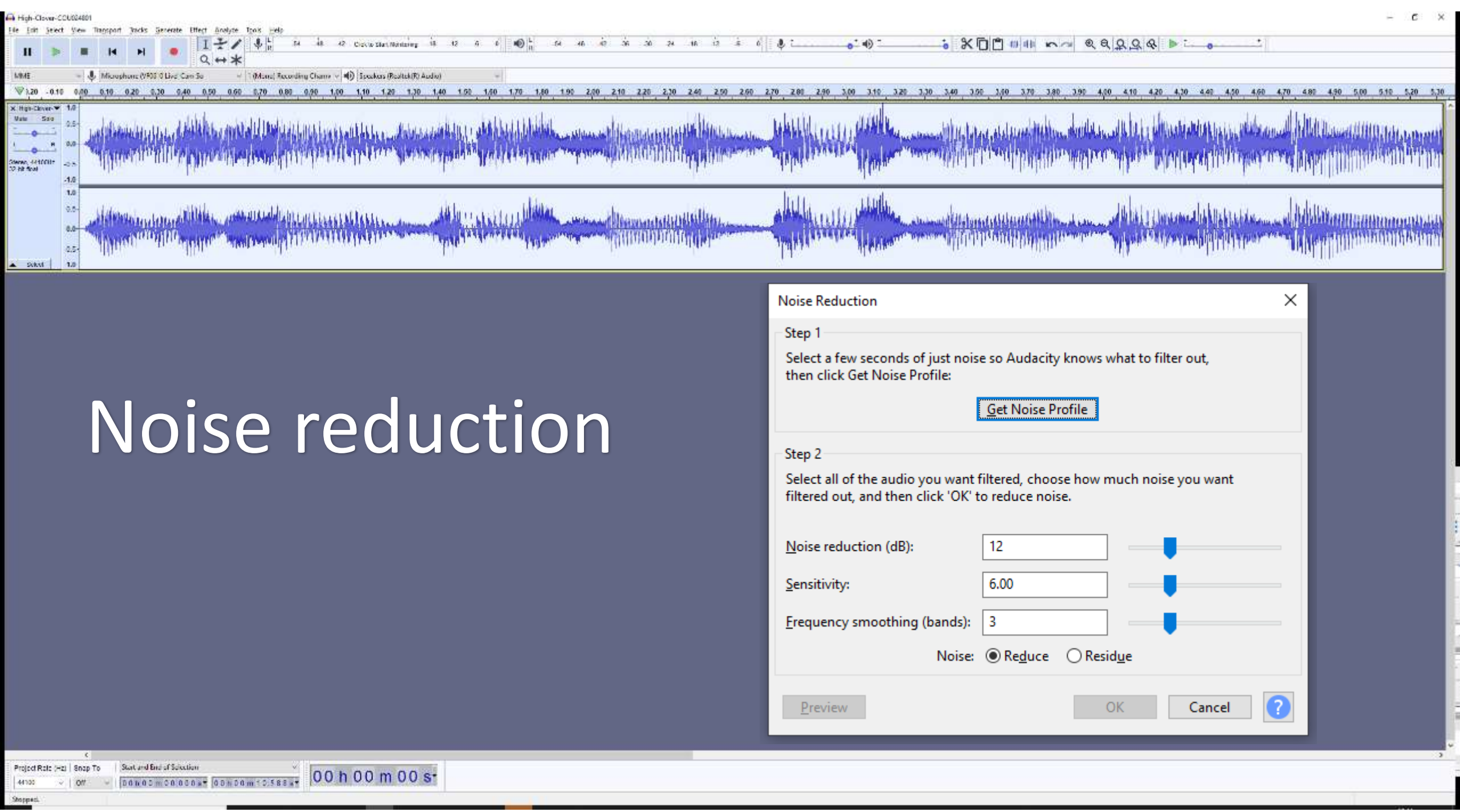



Fade in
Noise Reduction
Step 1
Select a few seconds of just noise so Audacity knows what to filter out, then click Get Noise Profile:
Get Noise Profile
Step 2
Select all of the audio you want filtered, choose how much noise you want filtered out, and then click 'OK' to reduce noise.
Noise reduction (dB): 12
Sensitivity: 6.00
Frequency smoothing (bands): 3
Noise: Reduce Residue
Preview
OK
Cancel
00 h 00 m 00 s

Compressor


Compressor
0dB
24dB
-48dB
-48dB
-24dB
0dB
Threshold
-12 dB
Noise Floor
-40 dB
Ratio
2:1
Attack Time
0.20 secs
Release Time
1.0 secs
Make-up gain for 0 dB after compressing
Compress based on Peaks

Noise reduction



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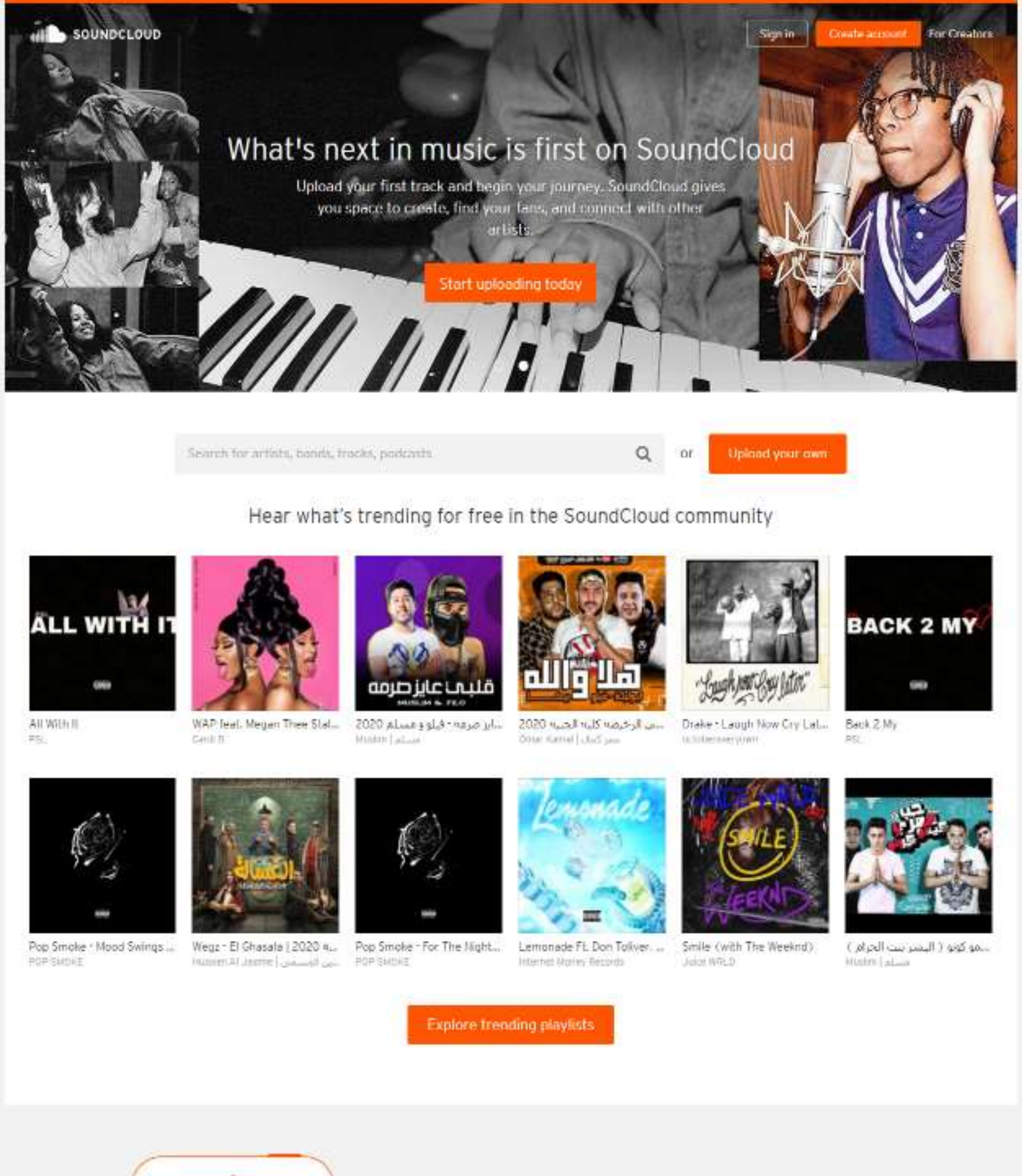
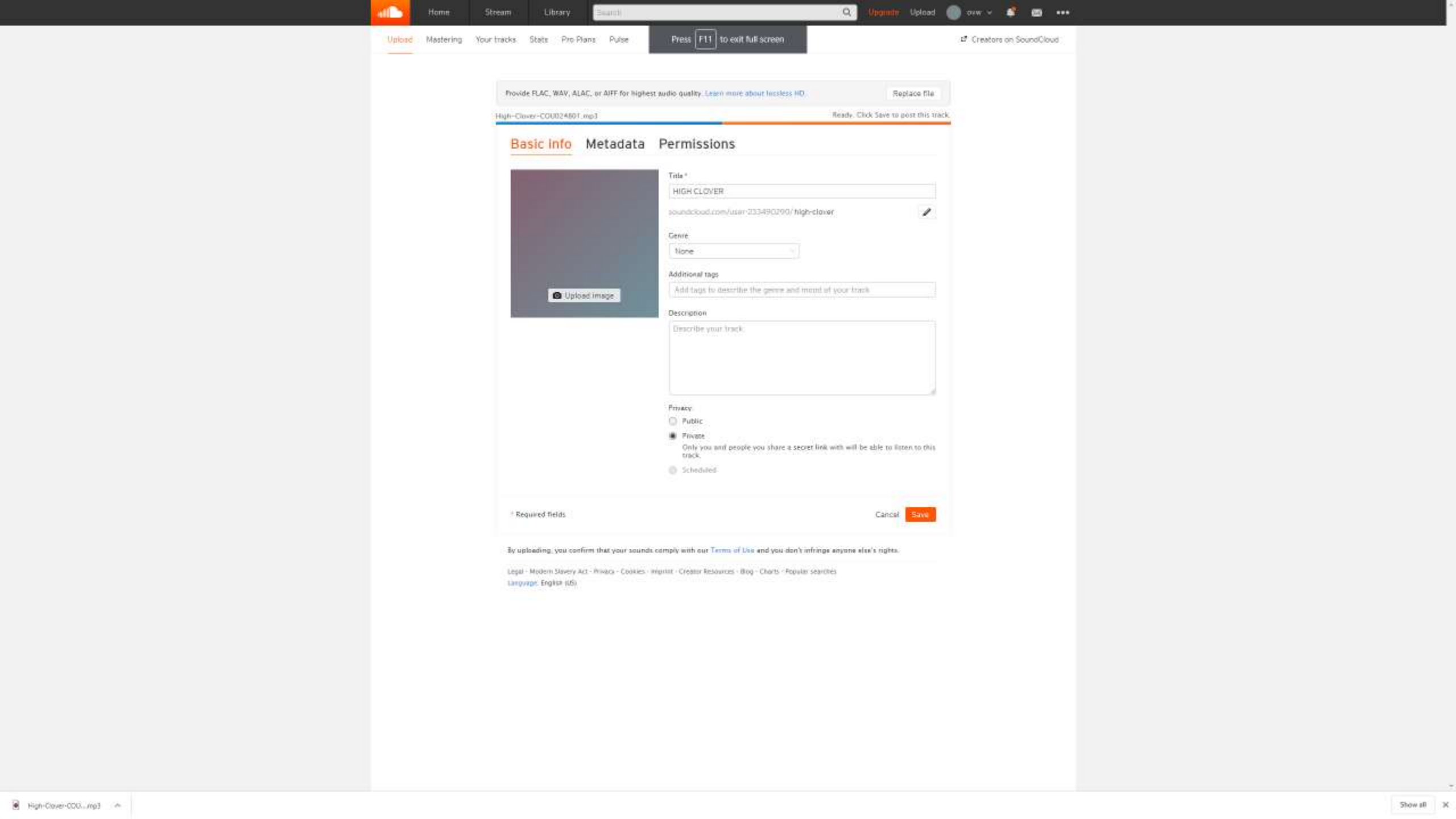
Sharing

- Creating a podcast
- Soundcloud
- Using with Video
- Facebook
- YouTube


SOUNDCLOUD
Sign in
Create account
For Creators
What's next in music is first on SoundCloud
Upload your first track and begin your journey. SoundCloud gives you space to create, find your fans, and connect with other artists.
Start uploading today
Search for artists, bands, tracks, podcasts
or
Upload your own
Hear what's trending for free in the SoundCloud community
ALL WITH IT
BACK 2 MY
All With It
PSL
WAP feat. Megan Thee Stal...
Cardi B
Drake - Laugh Now Cry Lat...
Back 2 My
PSL
Pop Smoke - Mood Swings ...
POP SMOKE
Wegz - El Ghasala | 2020
Pop Smoke - For The Night...
POP SMOKE
Lemonade FL Don Toliver. ...
Internet Money Records
Smile (with The Weeknd)
Juice WRLD
Explore trending playlists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Upload image
Title *
HIGH CLOVER
soundcloud.com/user-233490290/ high-clover
Genre
None
Additional tags
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Description
Describe your track
Privacy
Public
Private
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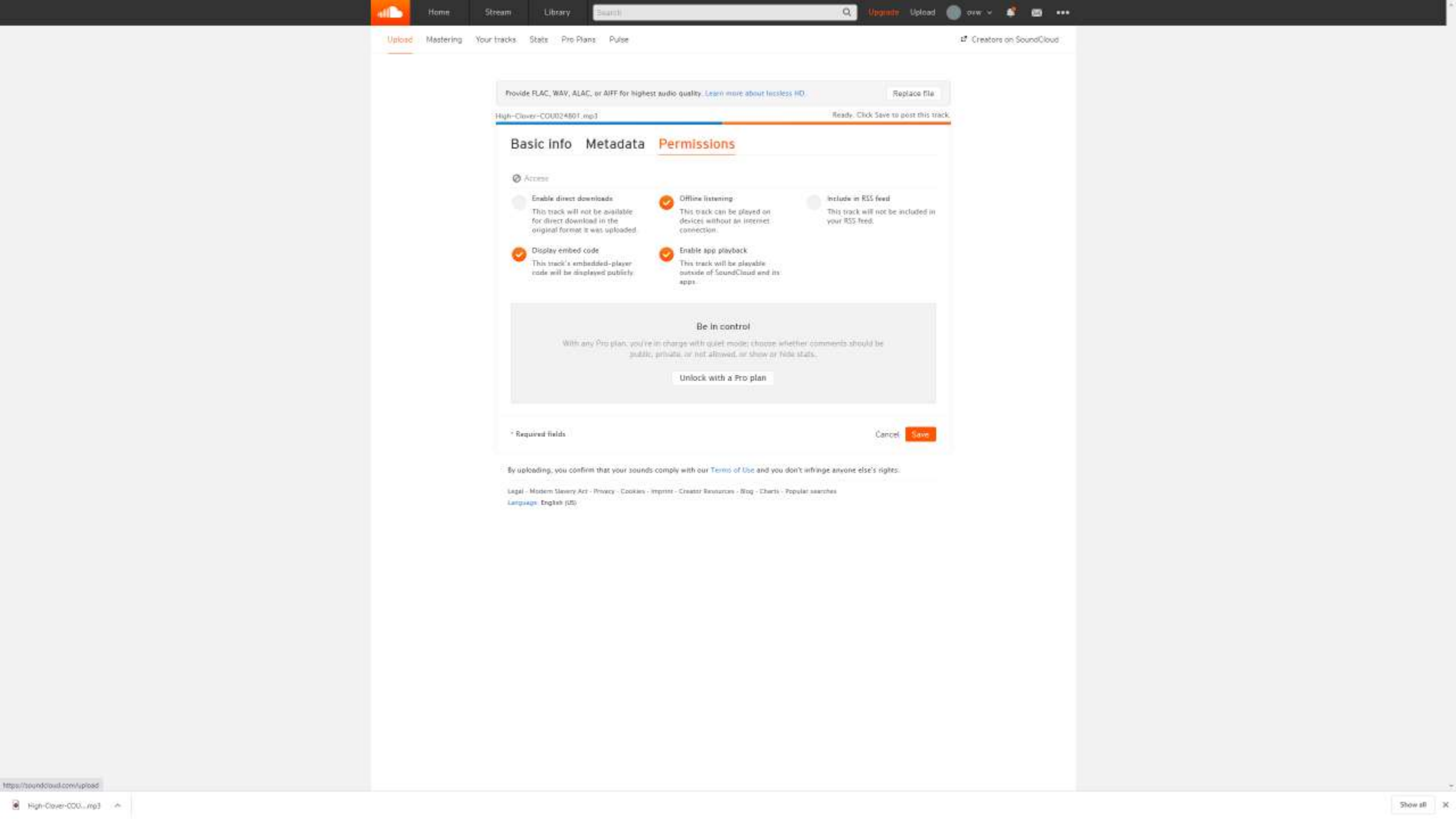
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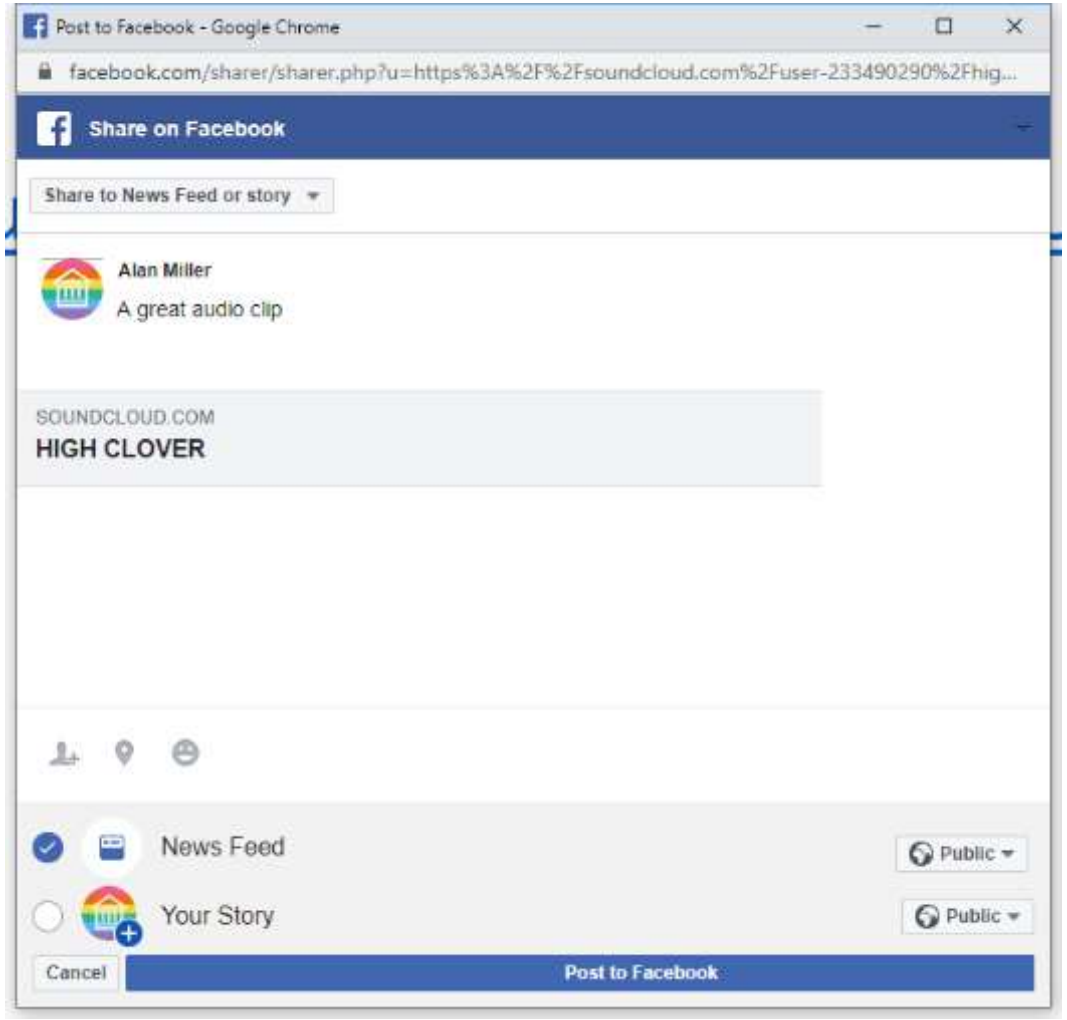

Overview

- Introduction
- Sound, compression and perception
- Recording sound
- Editing
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- Archiving
- Sharing
- **Resources**

Audio resources

- Free sound resources
- Unlocking our Sound Heritage
- Scotland's sounds
- Tobar an Dualchis
- Audio recording and editing: Audacity
- Music manager and player: Music Bee
- Media player: VLC
- Social media sound: Sound Cloud
- Social media video: YouTube, Vimeo

Audacity®

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Free, open source, cross-platform audio software

Audacity is an easy-to-use, multi-track audio editor and recorder for Windows, macOS, GNU/Linux and other operating systems.

Developed by a group of volunteers as open source.

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View Release Notes Documentation

Audacity Posts

More Sad News

July 13, 2020 by Buanzo

I am writing this in tears, heartbroken. Vaughan Johnson, who was an Audacity Team member since 2002, passed away in December 26th, 2018. We just found out. He made significant contributions to Audacity, coded one of our first web pages....

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Audacity 2.4.2 Released

June 26, 2020 by James Crook

Happy 20th Birthday, Audacity!

May 28, 2020 by Buanzo

Audacity 2.4.1 Released

May 21, 2020 by James Crook

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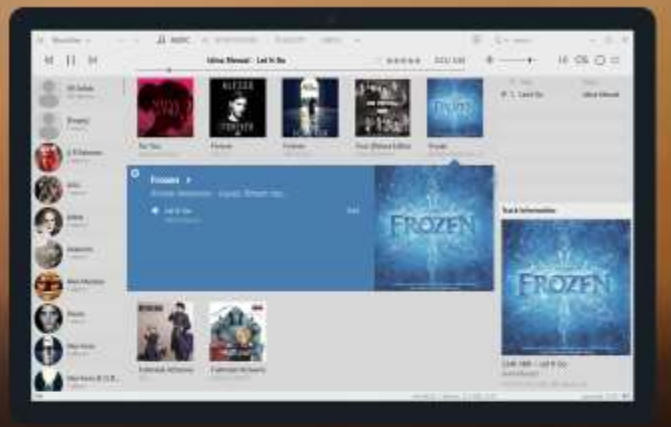

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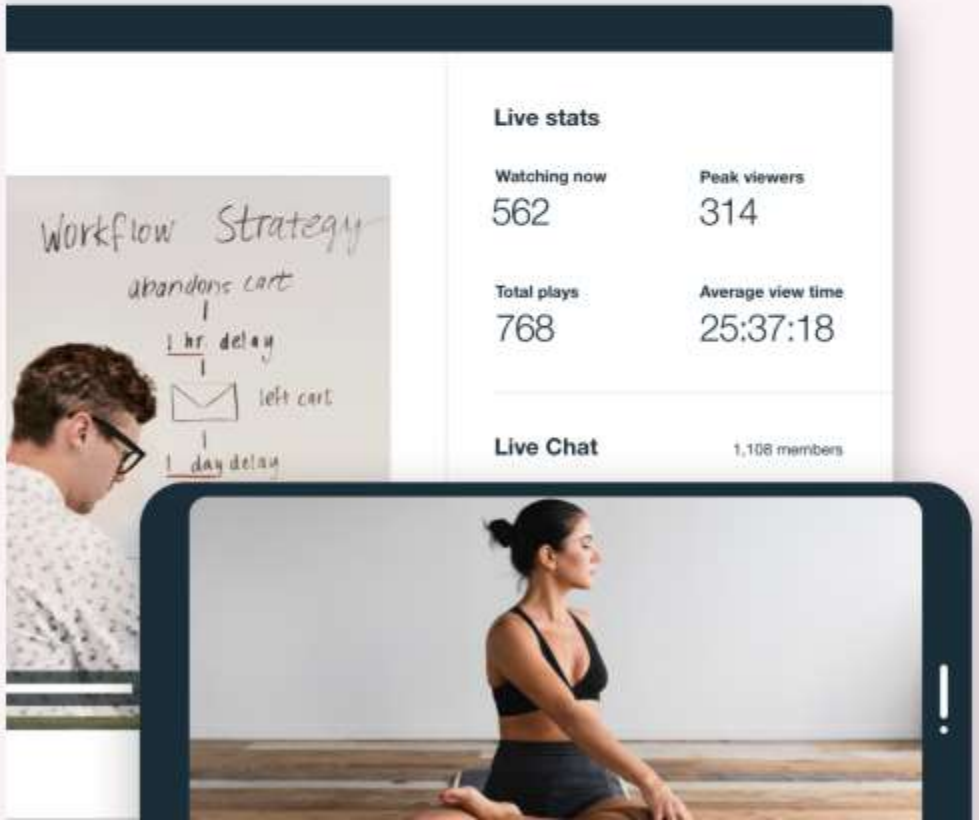

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Video Resources

- Avidmux
- Blender
- Kdenlive
- VLC Media player

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what is avidemux?

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Avidemux is a free video editor designed for simple cutting, filtering and encoding tasks. It supports many file types, including AVI, DVD compatible MPEG files, MP4 and ASF, using a variety of codecs. Tasks can be automated using projects, job queue and powerful scripting capabilities.

Avidemux is available for Linux, BSD, Mac OS X and Microsoft Windows under the GNU GPL license. The program was written from scratch by Mean, but code from other people and projects has been used as well. Patches, translations and even bug reports are always welcome.

latest news

2020-07-07: **2.7.6: Another nice release, completely done by Esmu**

* New Feature: Detect and warn when cut points in HEVC video streams may result in grave playback issues despite being on keyframes

Read more...

2019-09-21: **2.7.5! Win64 oops**

Some support libraries were not properly generated. That led to issues with x265 and png support.

Read more...

Open source 3D creation. Free to use for any purpose, forever. Download Blender 2.83.5

About

Blender is the free and open source 3D creation suite. It supports the entirety of the 3D pipeline—modeling, rigging, animation, simulation, rendering, compositing and motion tracking, video editing and 2D animation pipeline.

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The Blender Foundation proudly presents the Blender community

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Enjoy the latest Open Movie by Blender Animation Studio

Open source video editor. Free and easy to use for any purpose, forever. Kdenlive 20.08.0

Latest News

GSoC'20 Progress: Onward with the Third Month

Aug 22, 2020 | GSOC, News | 2 Comments

Greetings! It's been a while since my last update. In this post, I will describe the work I have done up until now in Phase Three of the coding period. This phase, I worked on making the subtitles displayed on the timeline editable. Since the text and end positions...

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Kdenlive 20.08 is out

Aug 17, 2020 | News, Releases, Uncategorized | 38 Comments

Kdenlive 20.08 is out with nifty features like Interface Layouts, Multiple Audio Stream support, Cached data management and Zoombars in the Clip Monitor and Effects Panel but one may argue that the highlights of this release are stability and interface improvements...

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GSoC'20 Progress: Week 7 and 8

Jul 28, 2020 | GSOC, News | 2 Comments

Greetings! With the subtitle information, i.e., the text, the start and end points of each subtitle, being correctly stored in the abstract list model, I shifted my focus in these two weeks towards the UI development of subtitles in the timeline. First, to confirm...

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GSoC ' 20 Progress: Week 5 and 6

Jul 20, 2020 | GSOC, News | 1 Comment

Greetings! The Second Phase began with Week 5 of the coding period. The next two weeks involved debugging the previously written code and including necessary connections for it to work. For this, I made use of the signal - slot mechanism of the splendid framework that...

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GSoC ' 20 Progress: Week 3 and 4

Jun 30, 2020 | GSOC, News | 3 Comments

Greetings! The past two weeks did not see as much progress as I would have liked because of my university exams and evaluations. Now, let's focus on the work that I could do before I got swamped with the academic work and term exams. I started the third week by...

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GSoC' 20 Progress: Week 1 and 2

Jun 15, 2020 | GSOC, News | 2 Comments

Greetings! It's been two weeks since the coding period began and I would love to share with the community the progress I have made so far. In the past two weeks, I focused on implementing a basic class for handling subtitles. First, I created a class called...

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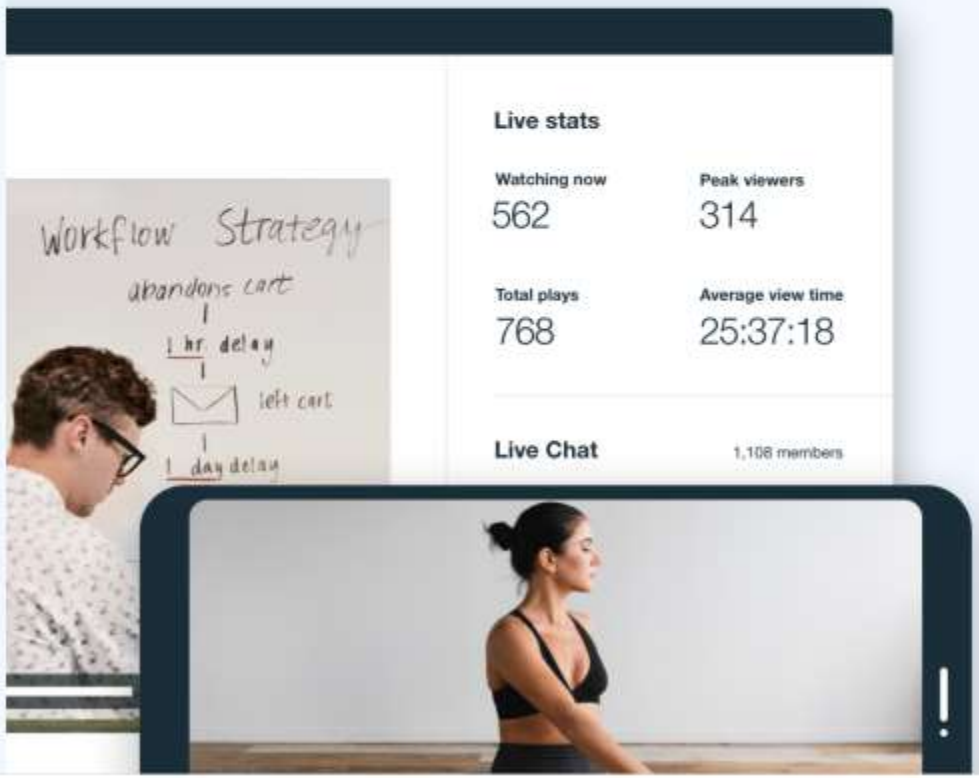

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