

IMPLEMENTATION of the OMS system 8x6.

The music system described on the previous pages can be a new attractive tool:

1. **for sound engineers** who, according to the scheme I developed, can record new songs as multi-channel recordings or convert existing STEREO recordings to OMS 8x6. It should be remembered, however, that each such recording should be preceded by *a spatial arrangement* in which we carefully plan what instruments (groups of instruments) and what parts of the song we will direct to a given sound channel. In addition, one of the most important things is to ensure proper *channel separation*. I prefer the ratio of both channels 80% to 20% which ensures excellent full directionality (we can hear exactly which channel the sounds are coming from). When converting STEREO on OMS 8x6 this ratio should be ever greater and amount to 90% to 10%, because the point is to more accurately extract the appropriate fragment from one finished recording on one channel, and mute it on the other channels.
2. **for conductors** who, according to the main idea of OMS 8x6 - i. e. spatial performance of music and based on the 5 proposals for the NEW ORGANIZATION DEPARTMENT I have presented - can, depending on the design of the concert hall, use the optimal spacing of the musicians.
3. **for composers** who get a new, additional tool to instrument their works. They can use *spatial arrangement* throughout the entire process, and even before writing the first note of their composition. I realize that the success of my system depends on the composers -

if there are no spatial compositions
- there will also be neither spatial recordings or spatial performances.

It will probably be difficult to convince to use this system of composers with already recognized artistic achievements, which is why I especially want to interest spatial music in students of the faculties of composition, conducting and sound production at music colleges.

You can say - **BUT IT WAS ALREADY!**

A - Of course there were already multi-channel systems (quadraphonic and others), but they ended their lives due to the very high costs of recording and playback, a complicated recordings system, and above all (in my opinion) due to insufficient channel separation, I Quadraphony SQ/QS the ratio of both channels was usually only 60% to 40%, which did not give a clearly noticeable directivity. I checked it many times, because for decades I listened to music at home on the full quadraphonic set with quadraphonic discs. In a word - it was not a real quadraphony, but only a substitute that could not satisfy connoisseurs of music who did not have complete satisfaction or an ordinary listeners, for whom the difference between STEREO and QUADO was too small to invest in very expensive reproduction equipment and discs.

On the other hand, OMS 8x6 does not have these disadvantages: - it has full directionality, and all equipment is 4-5 times cheaper. Recordings and reproduction also do not go far beyond the technological methods adopted in the 21st century. So there are real reasons to use my system.

B - Experiments with changing the orchestra's arrangement on the stage were also there, but because they were unsuccessful, it should be presumed that no one was able to consistently bring the matter to an end. Maybe there was a lack of good will, determination, theoretical foundation and sound experiences in the form of multi-channel recordings.

On the other hand, I present comprehensive solutions proposed both the theoretical foundation (complete compatibility of the new solutions proposed by me with the natural area of humans hearing) and practical (a number of experimental multi-channel recordings), and in addition 5 specific proposals for the orchestra, which, even practical solutions. Here is another reason to start using the OMS 8x6 system!

However, this project requires implementation, which exceeds my capabilities - that's why I intended to apply to Music Universities (or Music High Schools) to create a several-years research program that will deal with its professional implementation.

Because only music colleges have full facilities needed to implement:

- the appropriate Staff of Lecturers: composers, conductors and sound engineers,
- students who can participate in the implementation of sound experiments as part of their vocational training.

Therefore, the success of the professional implementation of the OCTAPHONY project depends mainly on Music Schools.

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