***DEGA Stimulus Collection for Virtual Acoustics, Musical Acoustics and Hearing Acoustics***  24.03.2021

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| **Instrument/Ensemble** | **Opus/Style** | **Composer** | **Duration** | **Author *(of the data set)*** | **Comment** |
| Church Organ | Scales, Arpeggios,  Toccata und Fuge in d-Moll (excerpt) | Trivia, J.S. Bach |  | Hochschule Düsseldorf (HSD), Leckschat/Epe/N.N. | DOI: 10.5281/zenodo.3601066 |
| Jazz-/Funkband | Jazz/Funk „Rhythmussportgruppe“  - Piece of Funk Cake  - What´s Trumps | Niklas Dahlheimer | 3:11 4:09 | HSD | DOI: 10.5281/zenodo.3601032 |
| String quartett  (Violin 1, Violin 2, Viola, Violoncello) | Streichquartett KV 465 | W.A. Mozart | 2:21  and some more excerpts | HSD | DOI: 10.5281/zenodo.3601097 |
| Speech female/male/layperson/professional | Fairytale „Der Froschkönig“ | Brüder Grimm | 2:13 ca. | HSD | DOI: 10.5281/zenodo.3601086 |
| Grand Piano | - Someday My Prince Will Come  - Präludium C-Dur BWV 846  - Greensleeves  - Peacherine Rag (excerpt)  Moreover: single notes and Phrases/Melodies | Frank Churchill 1937 J. S. Bach (Traditional) Scott Joplin 1901 | 3:25 2:19 2:09 0:20 | HSD | DOI: 10.5281/zenodo.3601074 |
| Guitar | Short loop sequences for guitar (acoustic guitar with nylon and/or steel strings) played with fingerpicking or plectrum | Franz Zotter, Daniel Rudrich | Duration from 0:02 to 0:32 | Franz Zotter, Daniel Rudrich  <https://phaidra.kug.ac.at/o:68022>  <https://phaidra.kug.ac.at/o:69273> | Different Pickup Systems and microphone positions  (RT=0,5s) |
| 8 Instruments (at this time) | Arpeggios, Scales, Canon. Each recording played in different style, dynamics und articulation | Paul Ernst Ruppel | je ca. 0:20 | Kob + Team, online at  <https://amise.netzwerk-musikhochschulen.de> |  |
| Orchestra (anechoic recording) | A Multi-channel Anechoic Orchestra Recording of Beethoven's Symphony No. 8 op. 93   * Movement 1 * Movement 2 * Movement 4 | L.v. Beethoven | 1:14  1:09  1:19 | Böhm, Ackermann and Weinzierl  <http://dx.doi.org/10.14279/depositonce-6729> |  |
| Acoustic and Psychoacoustic Stimuli | - calibration signals  - pure tones  - harmonic complex tones  - narrow and wide-band noises  - stimuli with particular temporal properties |  | 0:05 to 0:30 | B. Seeber, TU München  <https://zenodo.org/record/4629723> | Matlab- and Wave-Files  DOI: 10.5281/zenodo.4629723 |
| Violin, three ensembles with different cast | Sonata 12 in Ab, II. Scherzo 1-16/Unisono  Symphony 6 in h, I. Adagio – Allegro non troppo 89-97/Unisono | L.v. Beethoven  P.I. Tchaikowski | Approx. 0:15 each  Approx.  0:30 each | Kob + Teams |  |
| Räumliche Impulsantworten (SRIR) in Aufführungsstätten der HfM Detmold: Detmold Konzerthaus (mittlere Größe, ~600 Sitze), Brahmssaal (kleiner Kammermusiksaal, ~100 Plätze) und Detmold Sommertheater (~300 Plätze). | - 600 multichannel RIRs  -several source/receiver configurations  - measurement positions on stage and at the audience area  - artificial head and open microphone array  - compatible with the Spatial Decomposition Method (SDM) |  |  | Amengual Gari, S. V.; Sahin, B.; Eddy, D; Kob, M.: "Open Database of Spatial Room Impulse Responses at Detmold University of Music", 149th Convention of the Audio Engineering Society, 2020.  <https://zenodo.org/record/4007387> | Open source database of Spatial Room Impulse Responses (SRIR) captured at three different performance spaces of the Detmold University of Music.  SRIRs of an ensemble of focused sources on stage and with conditions of increased artificial reverberation are also included. DOI: 10.5281/zenodo.4007387 |

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