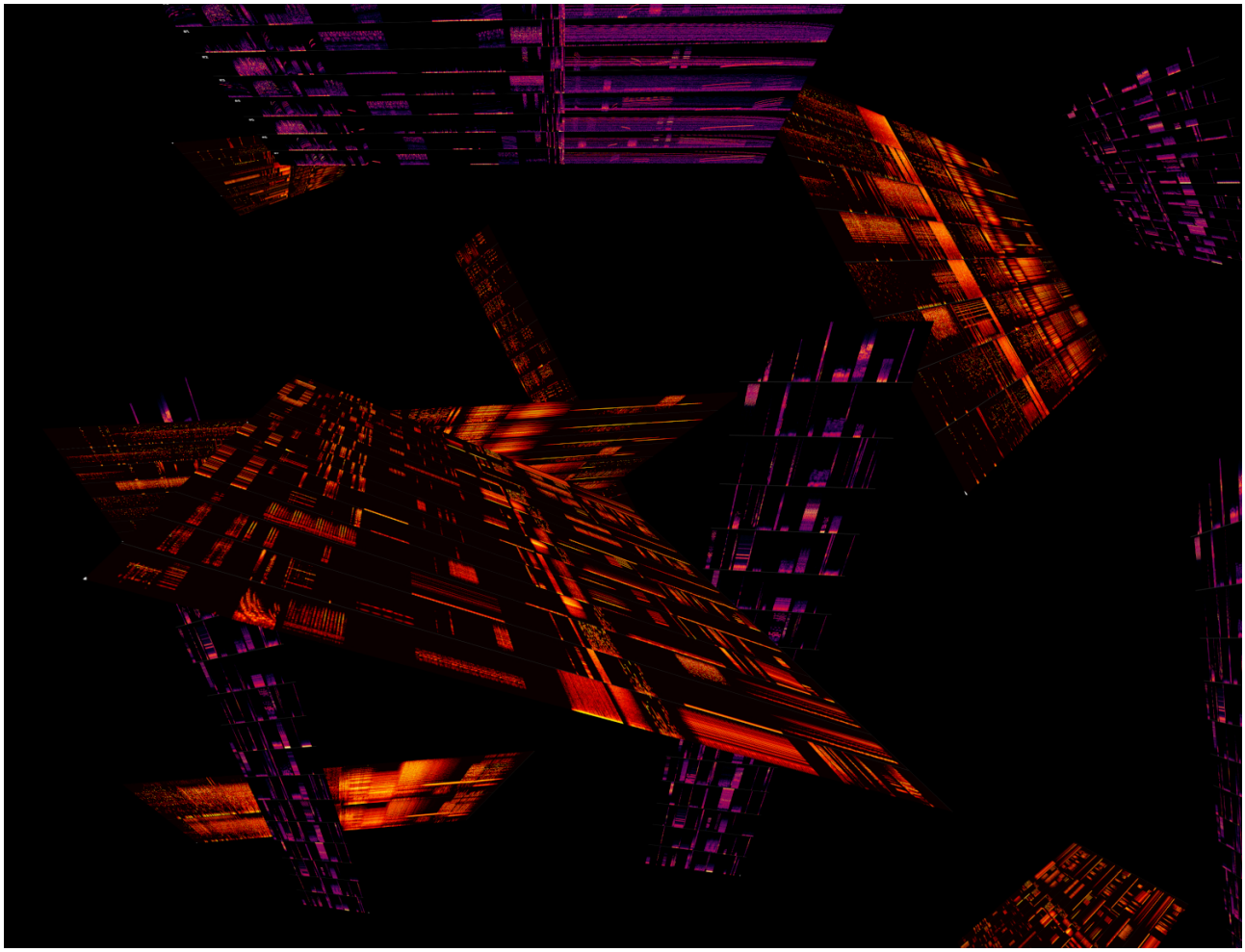

## 2025-01 - The concept of *Volumiphony*

The term *multichannel diffusion* is imprecise in terms of the possibilities and choices it implies. For x,y *vs* x,y,z devices have little in common, both in terms of the composition of the work and its listening. In the first case, it's a question of 2D measurements/distances, and therefore of linear thinking and listening ; in the second case, it's a question of 3D measurements/distances, and therefore of volumetric thinking and listening.

Historically, multichannel was first developed linearly : quadraphonic, octophonic and so on. Research then continued into volumetric spaces : cube, dome, etc.

The *3rd age* [1] of this process - more volumetric than ever - is moving towards the design of so-called “primary forest” spaces, as opposed to Ambisonics and Atmos formats [2] because fortunately the space of our lives is infinitely more vast and much less standardized. Sound formations and vibrations in air/space deserve much better than these extremely restrictive reductions in the circulation and location of spatial sound masses.

In order to clarify a terminology - currently too muddled [3] - that would better define the spaciotemporal metrics of sound masses and the geodesic path of each of them in its curved space-time, the term volumiphony seems the most appropriate to define 3D multichannel diffusion. What's more, it follows in the etymological footsteps of its predecessors : stereophony, octophony, ambiphony, etc.

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1 Jean-Marc Duchenne presents it excellently in https://youtu.be/Z1R48MTQE40
2 Such formatting induces spatial loss and sound compression, resulting in a significant loss of sound quality.
3 Let's leave multiphony to choral singing, a term that in no way resolves the differences between linearity and volumic.