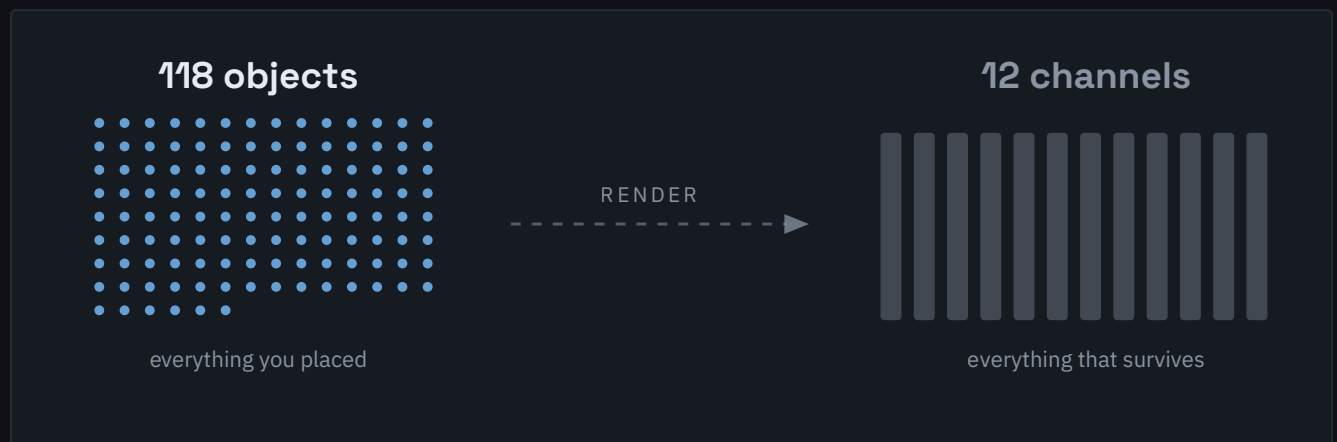


WHAT EVERYONE TAKES FOR GRANTED

“A mix is finished when you export it.”

It is, and that is the whole problem. Bed plus objects go into a renderer and a fixed set of channels comes out. Every decision about where a sound lives gets resolved once, in your room, for a speaker layout your listener probably does not own.



WHAT SAIMOX DOES INSTEAD

- ▶ saimox carries the object list through delivery instead of resolving it on export.
- ▶ Placement is decided at playback, in the room that is actually there.
- ▶ Up to 1024 objects, rather than a ceiling you have to mix around.

Moving, not photographed.

WHAT EVERYONE TAKES FOR GRANTED

“The listener listens.”

Nobody questions this one. A recording plays, a person receives it, and the transaction ends there. In saimox, objects carry triggers that fire where the piece is heard, so one file behaves differently depending on who is in the room, what they do and when they do it.

WHAT SAIMOX DOES INSTEAD

sensor. someone steps closer

-----▶ the voice turns toward them

bio. a pulse picks up

-----▶ the low end follows it

env. it is three in the morning

-----▶ the night version plays

session. second time through

-----▶ a different arrangement

One file. The behaviour is written in, not baked down.

- ▶ Four trigger families: sensor, bio, env and session.
- ▶ Not a game engine and not middleware. A delivery format that reacts.
- ▶ You set what may react and how far. Nothing moves that you did not allow.

Alive. Not finished.

WHAT EVERYONE TAKES FOR GRANTED

“A version is a separate file.”

It is today, and that is four exports, four loudness passes, four QC runs and four uploads that have to stay in sync forever. In saimox a version is a switch on a group of objects, not another master.

WHAT SAIMOX DOES INSTEAD

	FULL	AMBIENT	KARAOKE	ACAPELLA
vocals	●	●	○	●
drums	●	○	●	○
percussion	●	○	●	○
bass	●	●	●	○
keys & pads	●	●	●	○

four versions shown · thirty-two possible

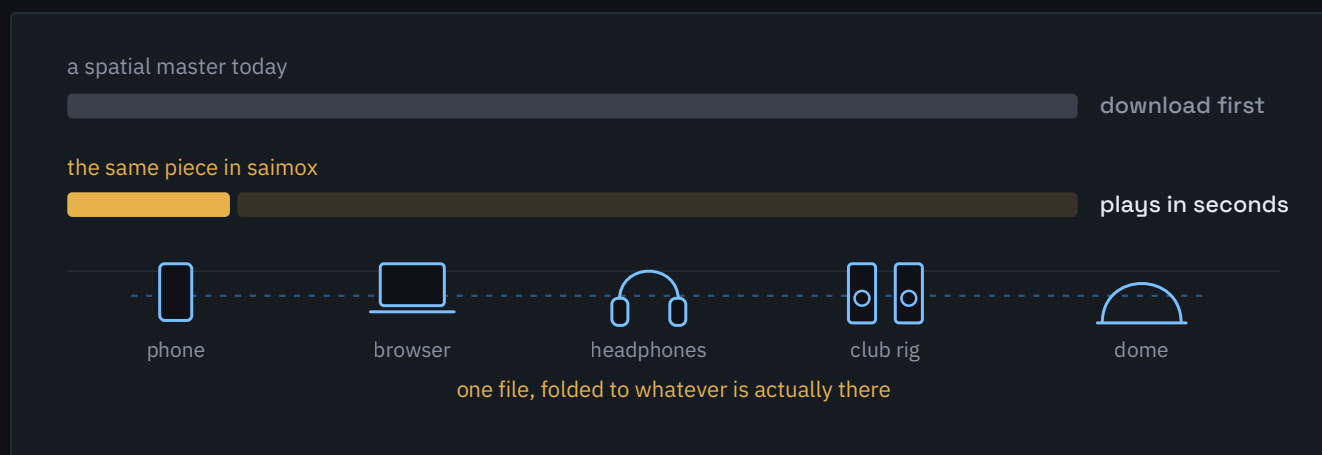
- ▶ Five switchable groups is thirty-two states, not five files.
- ▶ The listener switches mid-playback. Nothing reloads and nothing restarts.
- ▶ Loudness for every state is measured once on export and written into the file, so the player looks it up rather than guessing.

One song. Every version.

WHAT EVERYONE TAKES FOR GRANTED

“Immersive needs a room.”

A cinema, a dome, a certified rig, or at least a headset. That is why most spatial work is heard by almost nobody. saimox streams, and folds down to whatever is in front of the listener.



WHAT SAIMOX DOES INSTEAD

- ▶ Starts in seconds. No multi-gigabyte download before anything plays.
- ▶ No platform sitting in the middle. Your link, your listener.

“But streaming services already play spatial audio in seconds.”

They do, and that is the trade. What arrives there is a finished render, not the master — flattened first so it could travel. Most people never hear the difference because they are never offered it. saimox streams the objects themselves.

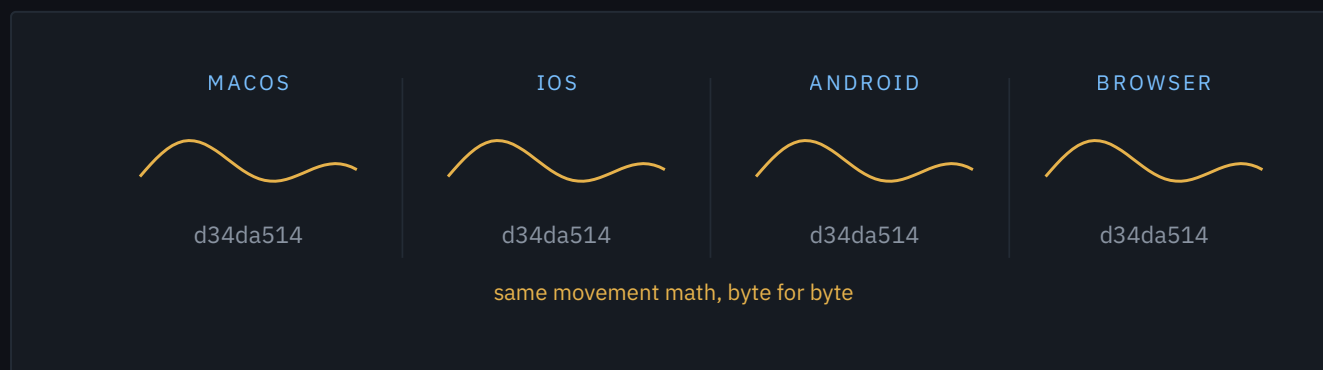
Immersive on trust.

WHAT EVERYONE TAKES FOR GRANTED

“Two devices never sound quite the same.”

They don't, and the industry has made peace with it. Certified renderers agree on intent rather than on arithmetic, so the same file drifts a little on every platform it lands on.

WHAT SAIMOX DOES INSTEAD



- ▶ One movement engine, compiled for macOS, iOS, Android and the browser.
- ▶ A conformance fingerprint proves the math is byte-identical, not merely close.
- ▶ What you approved in the studio is what gets computed on a phone elsewhere.

Identical, not similar.

WHAT EVERYONE TAKES FOR GRANTED

“Accessibility means subtitles.”

For audio it usually means nothing at all. A finished render has no voice inside it any more, only a mix that contains one, and there is nothing left to turn up.

WHAT SAIMOX DOES INSTEAD



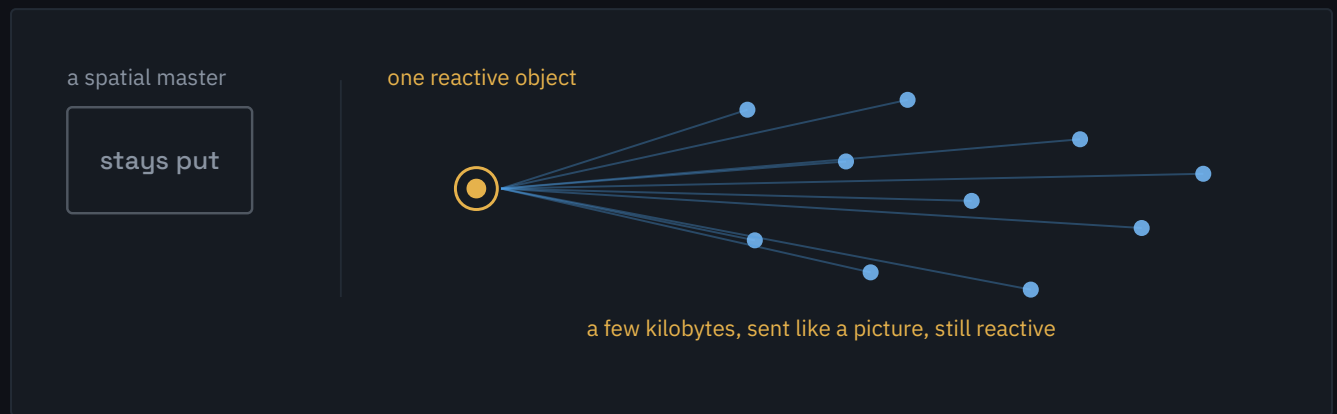
- ▶ The voice is still an object at playback, so it can be lifted without touching anything else.
- ▶ Percussion can come down for someone who needs it down. Nothing is re-encoded.
- ▶ It works over the hearing aid a listener already owns, straight from the phone.

Adjustable at the ear.

WHAT EVERYONE TAKES FOR GRANTED

“Audio doesn’t spread.”

Pictures do. Video does. A piece of spatial audio sits in a folder and waits, because there has never been a small piece of it you could hand to somebody.



WHAT SAIMOX DOES INSTEAD

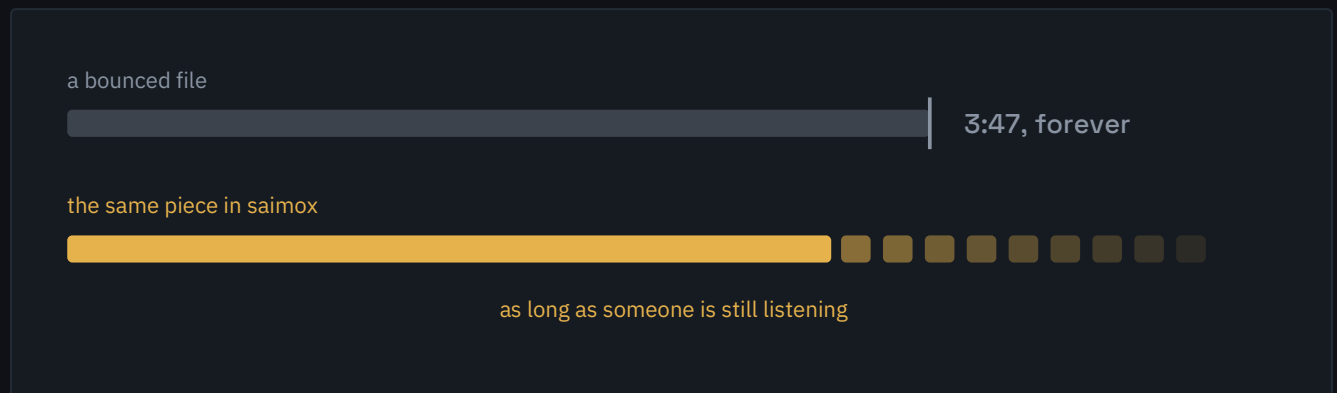
- ▶ A single reactive object is a few kilobytes and travels like an image.
- ▶ It stays reactive wherever it lands, and carries the format with it.
- ▶ A curated dictionary of them ships with the player.

Small enough to send.

WHAT EVERYONE TAKES FOR GRANTED

“A track has a length.”

Three minutes forty-seven, decided at bounce and true forever after. That number exists because a file had to be a fixed row of samples, not because the music asked for it.



WHAT SAIMOX DOES INSTEAD

- ▶ Objects can be generative, so a piece can run as long as someone is listening.
- ▶ The second time through does not have to be the same length as the first.
- ▶ It is still one file with one duration on the shelf, and it still streams.

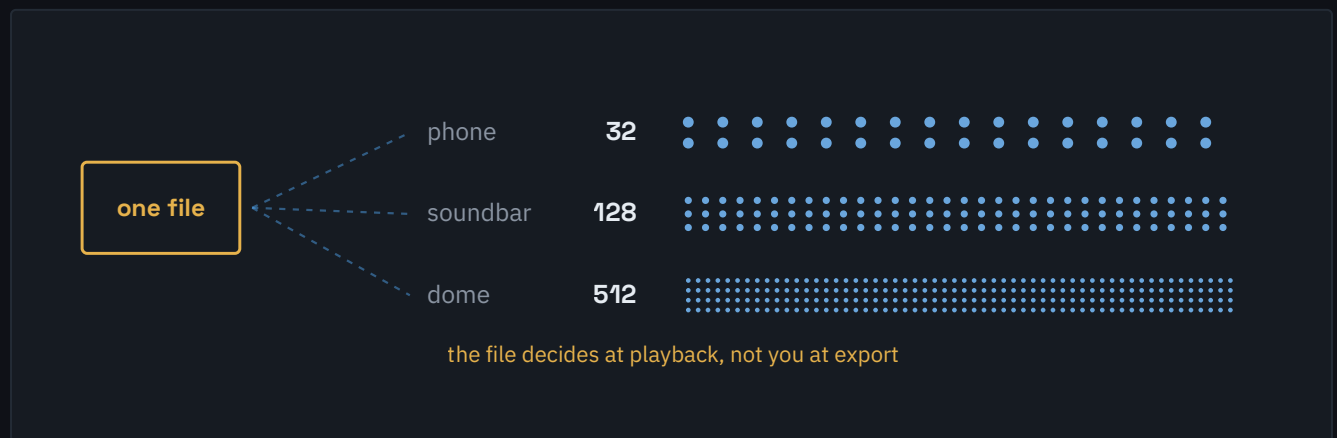
As long as it needs.

WHAT EVERYONE TAKES FOR GRANTED

“You decide the object count.”

At export, before you know what anybody owns. Too many and it will not play on a phone. Too few and the dome you mixed for gets less than it could have held.

WHAT SAIMOX DOES INSTEAD



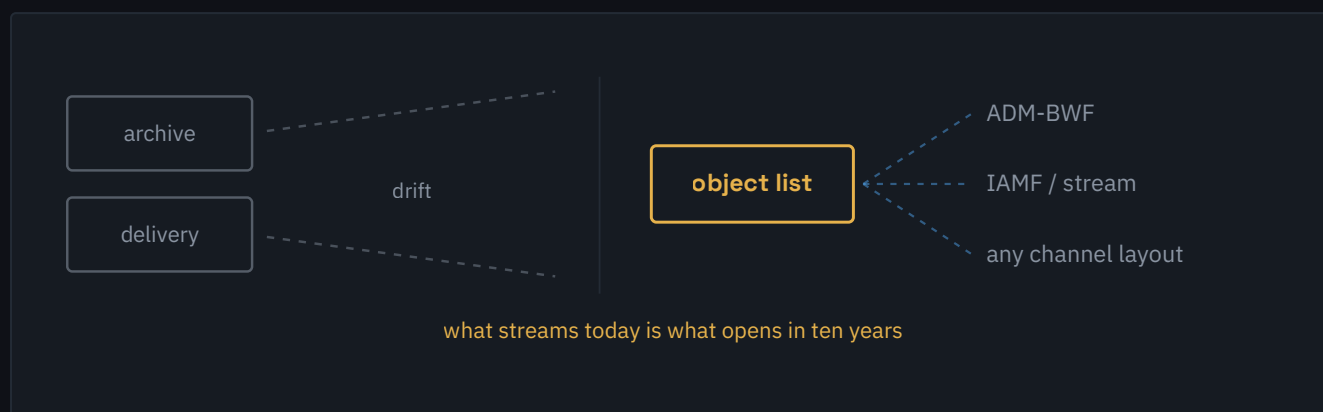
- ▶ The file carries all of them and reduces itself at playback.
- ▶ A phone gets what a phone can run. A dome gets everything.
- ▶ Reduction is non-destructive. Nothing is thrown away in the master.

Decided there, not here.

WHAT EVERYONE TAKES FOR GRANTED

“Archive and delivery are two jobs.”

One lossless master to keep, one small render to ship, and from the day you make them they start drifting apart. Five years on, the shipped one is the version nobody can rebuild.



WHAT SAIMOX DOES INSTEAD

- ▶ The object list is the archive and the delivery, not two files.
- ▶ Re-export to ADM-BWF, IAMF or any channel layout from the same source.
- ▶ What streams today is what gets opened in ten years.

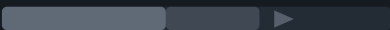
One source. Forever.

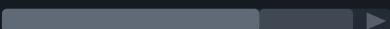
WHAT EVERYONE TAKES FOR GRANTED

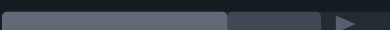
“If you can’t hear the dialogue, turn it up.”

Then the explosion gets louder too. By the time it reaches you the voice and the score are one signal. Nobody mixed it badly — it was mixed in a room with a dialogue stem, and that stem stopped existing at the export.

ONE VOLUME CONTROL

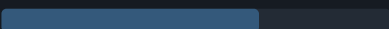
dialogue 

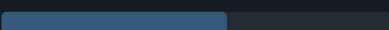
music 

effects 

THREE OBJECTS

dialogue 

music 

effects 

the voice was never summed in, so it never has to be dug back out

WHAT SAIMOX DOES INSTEAD

- ▶ The dialogue stays an object all the way to the listener, on its own control.
- ▶ Nothing has to be separated out, because nothing was ever summed together.

“Streaming already has a dialogue boost.”

It does, and it works by running a neural network that pulls the voice back out of a finished mix while the score and the effects fight it the whole way. The people who built it say the problem exists because no single mix works on every system. They are right, and it is fixable one step earlier. That is what saimox does.

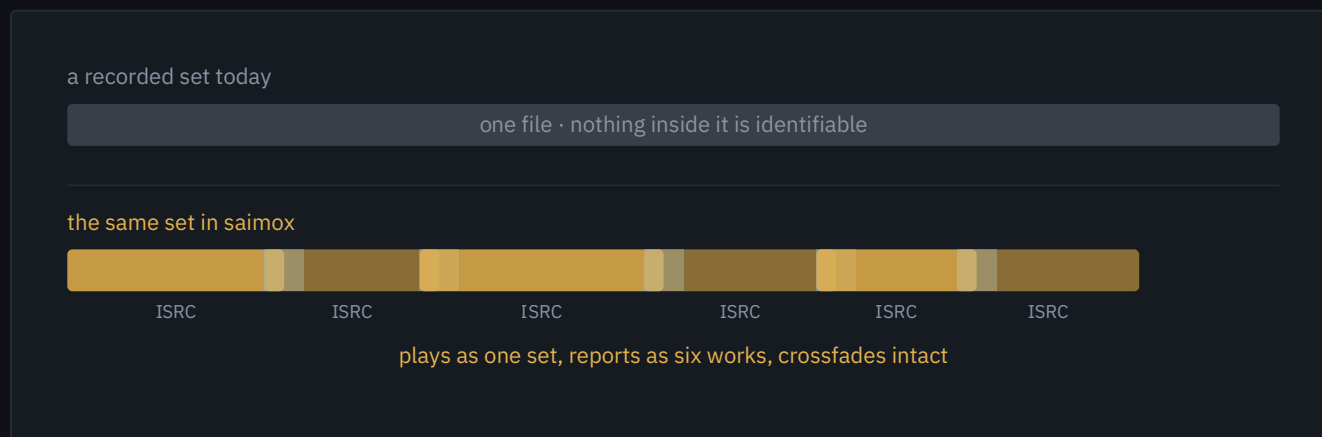
Turn up the voice, not the film.

WHAT EVERYONE TAKES FOR GRANTED

“A recorded set is one long file.”

Which is why it is a licensing dead end. The tracks inside stop being tracks the moment you bounce, so nobody can count them, nobody gets paid properly, and platforms would rather take the set down than work it out.

WHAT SAIMOX DOES INSTEAD



- ▶ Every track stays its own block, with its own metadata and its own ISRC.
- ▶ The crossfades stay intact. It plays as one set and reports as twelve works.
- ▶ Transitions can be decided at playback, so no two hearings are the same set.

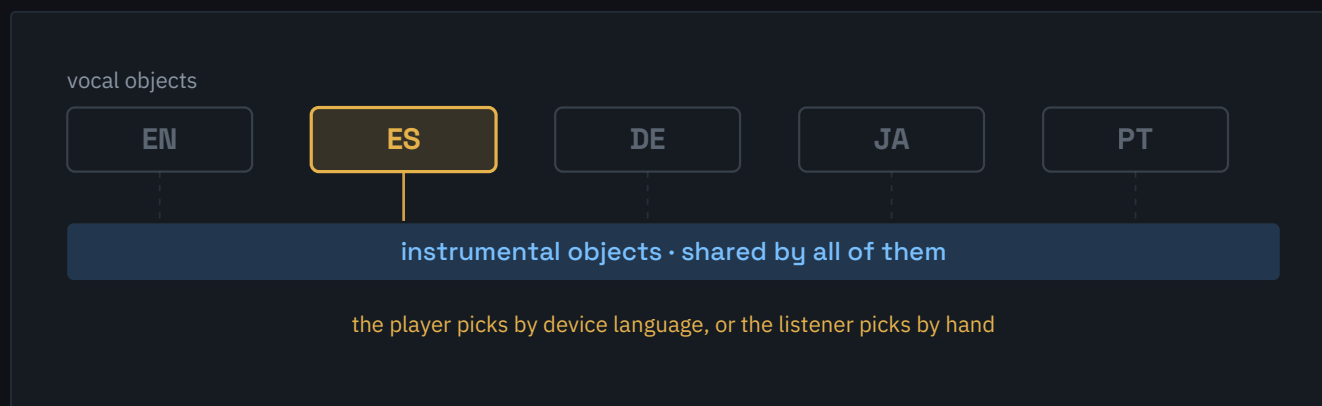
One set. Twelve credits.

WHAT EVERYONE TAKES FOR GRANTED

“A song is
in one language.”

Film has had language tracks for forty years. Music never did, so a song recorded in five languages is five releases, five uploads, five sets of artwork and an audience split five ways.

WHAT SAIMOX DOES INSTEAD



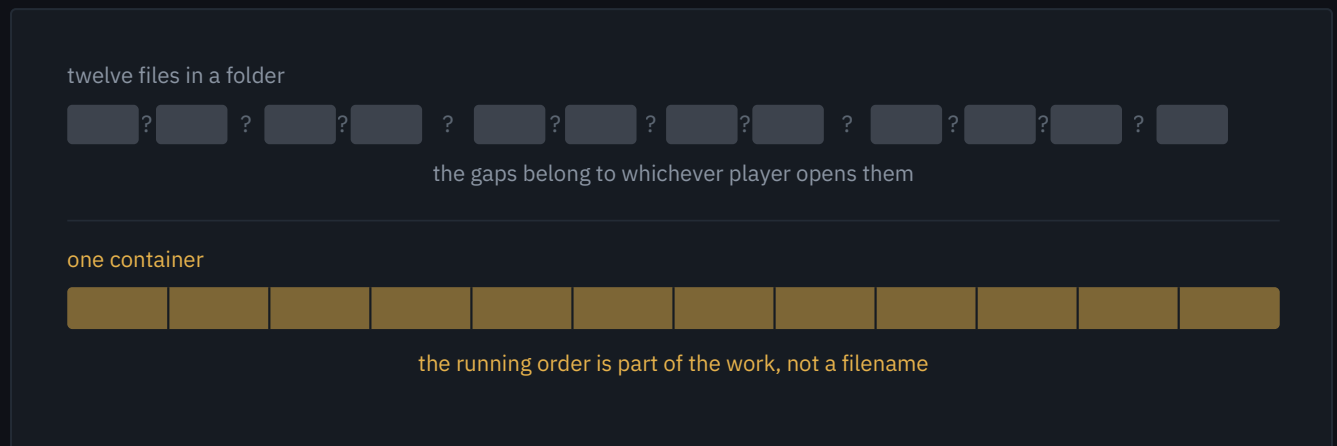
- ▶ The instrumental is one set of objects. The vocals are another, one per language.
- ▶ The player picks by device language, or the listener picks by hand.
- ▶ One release, one link, one stream count instead of five.

One release. Every language.

WHAT EVERYONE TAKES FOR GRANTED

“An album is a folder of files.”

Twelve tracks, twelve files, and the silence between them decided by whatever player happens to open them. The running order survives as a filename convention rather than as part of the record.



WHAT SAIMOX DOES INSTEAD

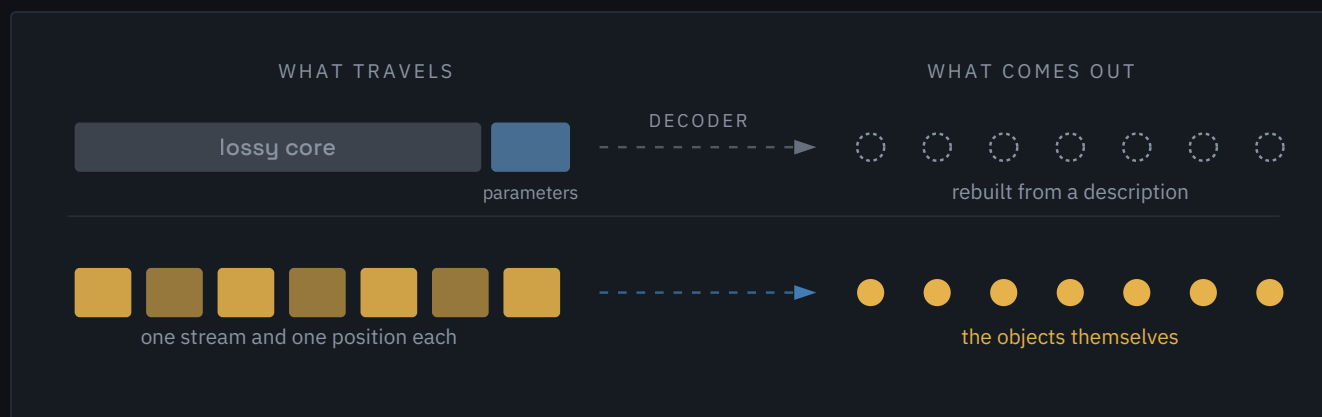
- ▶ The whole record is one container, with the sequencing inside it.
- ▶ Segues and crossfades belong to the work, not to an accident of playback.
- ▶ Each track keeps its own loudness measurement and its own credits.

The record, not the folder.

WHAT EVERYONE TAKES FOR GRANTED

“The objects are in the stream.”

They are not. What travels is a lossy core plus a small parameter track, and the decoder rebuilds the objects from it — source separation with a cheat sheet. It is good engineering: small, and compatible with everything already out there. But the objects you placed never left the room.



WHAT SAIMOX DOES INSTEAD

- ▶ Every object is delivered as its own audio stream with its own position data.
- ▶ Nothing is reconstructed, so the quiet channels stay quiet instead of shimmering.
- ▶ What arrives can still be edited and turned, because it never stopped being objects.

Carried, not rebuilt.

WHAT EVERYONE TAKES FOR GRANTED

“A mix has one perspective.”

The one the mixer chose, the renderer resolved and the layout fixed. Game engines have been turning their sound fields for twenty years and headphones follow your head, but a delivered rendering has nothing left to turn — and on speakers there is no head to track.

WHAT SAIMOX DOES INSTEAD



- ▶ In the studio the view turns and the ear turns with it, over the actual rig.
- ▶ At the listener a finger turns it: same objects, any device, any layout.
- ▶ Turning is not our invention. Its arriving at the listener is.

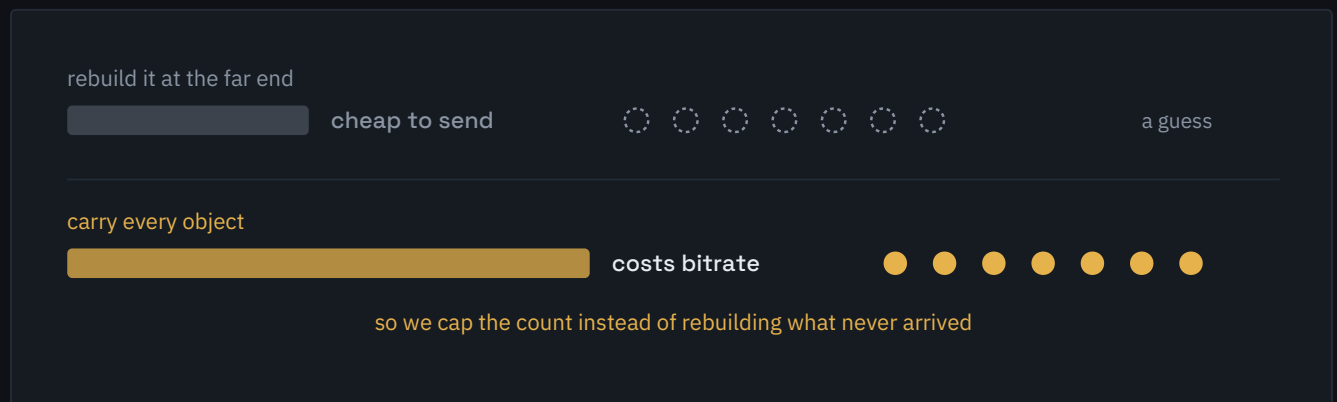
Turn the room.

WHAT EVERYONE TAKES FOR GRANTED

“Smaller is always better.”

It is the whole reason reconstruction exists, and it works: a lossy core and a parameter track fit anywhere. Carrying every object as itself costs real bitrate, and we pay it.

WHAT SAIMOX DOES INSTEAD



- Ranges and caps while you author, rather than reconstruction while you listen.
- The bitrate is a genuine cost. We would rather name it than hide it.
- A file that is smaller because things were discarded is not smaller. It is less.

We pay in bitrate.