
Contents

<i>Contributors</i>	ix
<i>Foreword</i>	xii
WIESLAW WOSZCZYK	
<i>Acknowledgements</i>	xiii
Introduction	1
AGNIESZKA ROGINSKA AND PAUL GELUSO	
1 Perception of Spatial Sound	5
ELIZABETH M. WENZEL, DURAND R. BEGAULT, AND MARTINE GODFROY-COOPER	
<i>Auditory Physiology</i>	5
<i>Human Sound Localization</i>	10
<i>Head-Related Transfer Functions (HRTFs) and Virtual Acoustics</i>	19
<i>Neural Plasticity in Sound Localization</i>	22
<i>Distance and Environmental Context Perception</i>	23
<i>Conclusion</i>	33
2 History of 3D Sound	40
BRAXTON BOREN	
<i>Introduction</i>	40
<i>Prehistory</i>	41
<i>Ancient History</i>	41
<i>Space and Polyphony</i>	42
<i>Spatial Separation in the Renaissance</i>	43
<i>Spatial Innovations in Acoustic Music</i>	45
<i>3D Sound Technology</i>	49
<i>Technology and Spatial Music</i>	55
<i>Conclusions and Thoughts for the Future</i>	56

3	Stereo	63
	PAUL GELUSO	
	<i>Stereo Systems</i>	63
	<i>Creating a Stereo Image</i>	72
	<i>Stereo Enhancement</i>	82
	<i>Summary</i>	86
4	Binaural Audio Through Headphones	88
	AGNIESZKA ROGINSKA	
	<i>Headphone Reproduction</i>	90
	<i>Binaural Sound Capture</i>	96
	<i>HRTF Measurement</i>	99
	<i>Binaural Synthesis</i>	101
	<i>Inside-the-Head Locatedness</i>	106
	<i>Advanced HRTF Techniques</i>	108
	<i>Quality Assessment</i>	111
	<i>Binaural Reproduction Methods</i>	113
	<i>Headphone Equalization and Calibration</i>	116
	<i>Conclusions</i>	117
	<i>Appendix: Near Field</i>	122
5	Binaural Audio Through Loudspeakers	124
	EDGAR CHOUERI	
	<i>Introduction</i>	124
	<i>The Fundamental XTC Problem</i>	128
	<i>Constant-Parameter Regularization</i>	138
	<i>Frequency-Dependent Regularization</i>	147
	<i>The Analytical BACCH Filter</i>	156
	<i>Individualized BACCH Filters</i>	160
	<i>Conclusions</i>	164
	<i>Appendix A: Derivation of the Optimal XTC Filter</i>	169
	<i>Appendix B: Numerical Verification</i>	178
6	Surround Sound	180
	FRANCIS RUMSEY	
	<i>The Evolution of Surround Sound</i>	181
	<i>Surround Sound Formats</i>	184
	<i>Surround Sound Delivery and Coding</i>	191

<i>Surround Sound Monitoring</i>	198
<i>Surround Sound Recording Techniques</i>	202
<i>Perceptual Evaluation</i>	215
<i>Predictive Models of Surround Sound Quality</i>	217

7 Height Channels 221

SUNGYOUNG KIM

<i>Background</i>	221
<i>Fundamental Psychoacoustics of Height-Channel Perception</i>	223
<i>Multichannel Reproduction Systems With Height Channels</i>	225
<i>Recording With Height Channels</i>	233
<i>Conclusion</i>	241

8 Object-Based Audio 244

NICOLAS TSINGOS

<i>Introduction</i>	244
<i>Spatial Representation and Rendering of Audio Objects</i>	245
<i>Advanced Metadata and Applications of Object-Based Representations</i>	254
<i>Managing Complexity of Object-Based Content</i>	260
<i>Audio Object Coding</i>	263
<i>Capturing Audio Objects</i>	265
<i>Tradeoffs of Object-Based Representations</i>	267
<i>Object-Based Loudness Estimation and Control</i>	269
<i>Object-Based Program Interchange and Delivery</i>	271
<i>Conclusion</i>	272

9 Sound Field 276

ROZENN NICOL

<i>Introduction</i>	276
<i>Development of the Sound Field</i>	277
<i>Higher Order Ambisonics (HOA)</i>	285
<i>Sound Field Synthesis</i>	295
<i>Sound Field Formats</i>	299
<i>Conclusion</i>	300
<i>Appendix A: Mathematics and Physics of Sound Field</i>	303
<i>Appendix B: Mathematical Derivation of W, X, Y, Z</i>	308
<i>Appendix C: The Optimal Number of Loudspeakers</i>	310

10	Wave Field Synthesis	311
	THOMAS SPORER, KARLHEINZ BRANDENBURG, SANDRA BRIX, AND CHRISTOPH SLADECZEK	
	<i>Motivation and History</i>	311
	<i>Separation of Sound Objects and Room</i>	318
	<i>WFS Reproduction: Challenges and Solutions</i>	320
	<i>WFS With Elevation</i>	327
	<i>Audio Metadata and WFS</i>	328
	<i>Applications Based on WFS and Hybrid Schemes</i>	329
	<i>WFS and Object-Based Sound Production</i>	330
11	Applications of Extended Multichannel Techniques	333
	BRETT LEONARD	
	<i>Source Panning and Spreading</i>	333
	<i>An Immersive Overhaul for Preexisting Content</i>	344
	<i>Considerations in Mixing for Film and Games</i>	346
	<i>Envelopment</i>	348
	<i>Musings on Immersive Mixing</i>	354
	<i>Index</i>	357