

---

# Surround Sound Past, Present, and Future

A history of multichannel audio  
from mag stripe to Dolby Digital

# Surround Sound

## Past, Present, and Future

### *A history of multichannel audio from mag stripe to Dolby Digital*



**F**ilm sound, television audio, and music playback formats used to be distinctly different products of industries often working in isolation. In recent years, however, this has changed. The popularity of surround sound in the home has brought these industries and their sound formats closer together. And now digital multichannel technology is fostering an even more consistent approach to sound reproduction, easing the burden on both consumer and producer while providing unparalleled fidelity not just to the tonality of live sound, but also to its spatiality.

#### **Origins of surround sound**

The first commercially successful multichannel sound formats were developed in the early 1950s for the cinema. At the time, stereophonic sound, a concept new to the public, was heavily promoted along with new wide-screen formats by a film industry feeling threatened by the rapid growth of television. Unlike the two-channel format later adopted for home stereo, film stereo sound started out with, and continues to use, a minimum of four channels.

With such film formats as four-track CinemaScope (35 mm) and six-track Todd-AO (70 mm), multiple sound channels were recorded on stripes of magnetic material applied to each release print. To play these prints, projectors were fitted with playback heads like those on a tape recorder, and cinemas were equipped with additional amplifiers and speaker systems.

From the outset, film stereo featured several channels across the front, plus at least one channel played over speakers towards the rear of the cinema. At first the latter was known as the effects channel, and was

reserved for the occasional dramatic effect—ethereal voices in religious epics, for example. Some formats switched this channel off by means of trigger tones when it wasn't needed because the track on the film was particularly narrow, and thus very hissy.

Although film stereo lost favor in the 1960s and early 1970s due to high costs of the magnetic formats and a slump in the film business, sound mixers continued to experiment with the effects channel. Formats such as six-track 70 mm magnetic (see sidebar) provided consistent signal-to-noise ratios on all channels, so mixers could use the effects channel to envelop the audience in continuous low-level ambient sounds. The effects channel came to convey greater sonic realism overall, not just the occasional dramatic effect.

This expanded, more naturalistic application came to be known as surround sound, and the effects channel as the surround channel. The extra speakers at the rear—and now along the sides of the cinema as well to create a more diffuse soundfield—came to be known within the industry as “the surrounds.”

#### **Home stereo and quadraphonic sound**

Bell Laboratories' famous experiments with stereo sound in the 1930s used three channels. Cinema stereo in the 1950s was using no less than four channels, and as many as seven. Yet when stereo finally made it into the home in 1958, only *two* channels were used. This was not because of listener preference, or some predisposition on the part of audio professionals. Rather, two channels (left and right) were all that the then-prevalent LP phonograph record could accommodate.

*By Joseph Hull  
Marketing Communications Manager  
Dolby Laboratories Inc.*

Two-channel stereo music reproduction was a dramatic advance over mono and comparatively easy to implement, so it soon became the norm, even as filmmakers continued to regard four channels as the minimum necessary to create a lifelike soundfield. A few years later two-channel stereo FM broadcasting was introduced, further entrenching two-channel sound in the consumer's mind as "stereo." Indeed, as time went on, only dedicated film buffs were aware that film stereo, rare as it had become, continued to use more than two channels.

As home stereo grew in popularity, equipment manufacturers began to look for ways to expand their market. This was one motivation behind the ill-fated four-channel, or quadraphonic ("quad"), home stereo format promoted in the early 1970s. It required two additional speakers in the rear corners of the listening room, to reproduce two extra channels from specially encoded program sources.

Because the existing home stereo media had only two channels and could not easily accommodate more, several schemes were developed to encode the basic two channels with additional sound information. Most were based on matrixing techniques that enabled folding extra channels into the two regular channels by recording them with different relative phase.

Quad failed to capture much of a market. For one thing, there were several incompatible encoding/decoding systems, which created consumer confusion. For another, producers and recording engineers couldn't agree on how to best use the extra channels. And most significant of all, few consumers perceived any real advantage from the format.

Quad was never associated with the multichannel stereo formats used

in cinemas, and the term "surround sound" still wasn't heard outside the film industry. After all, the only popular home visual medium at the time was broadcast TV, which provided distinctly low-quality mono sound. For the next decade home stereo, cinema stereo, and TV sound would remain separate entities supported by essentially isolated industries.

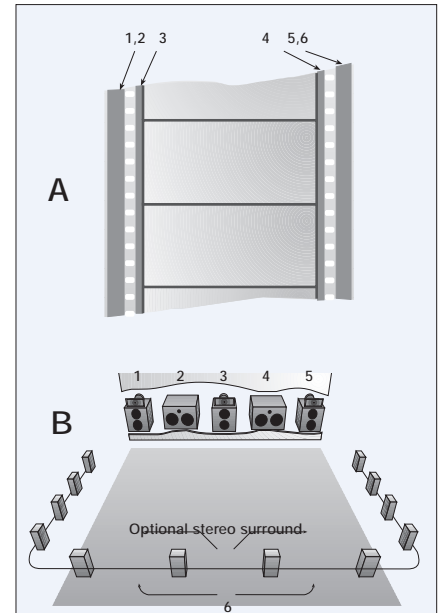
### Dolby and film sound

In the mid-1970s, Dolby Laboratories introduced a new sound technology for 35 mm prints originally called Dolby Stereo. Instead of being based on magnetic striping, it used the photographic, or optical, soundtrack technology used to put mono sound on film since the 1930s.

To enable compatible playback in mono cinemas, it was necessary to fit the new stereo soundtrack into the same space on the print occupied by the traditional mono track. Experiments showed that two tracks, treated with Dolby A-type noise reduction, could give excellent fidelity. But trying to squeeze in more than two tracks raised noise to an unacceptable level, even with noise reduction.

Two channels, however, were not enough for movie stereo. Movie screens are so wide that as well as the usual left and right channels, a separate center channel and speaker are required to localize dialogue for viewers seated off-center. In addition, "stereo" and "surround" had become synonymous to most of the film industry, so a surround channel was also a must. Thus a way had to be found to encode just two physical tracks on movie prints with four channels of information: left, center, right, and surround.

The solution was found in the matrixing techniques first tried for

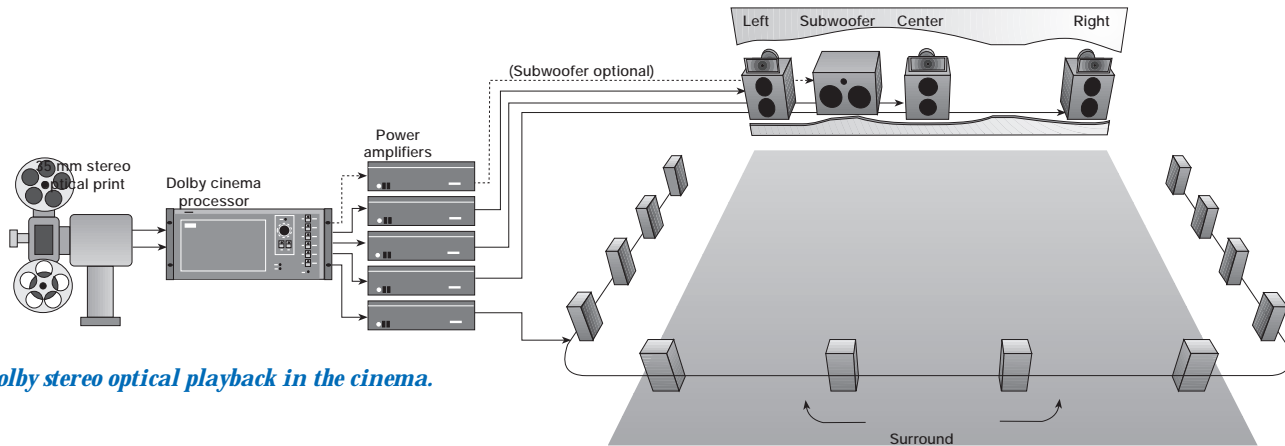


### 70 mm magnetic: forerunner of today's digital sound

In the 1950s, movie prints with magnetic stripe soundtracks provided the first multichannel sound ever heard by the public. 70 mm prints (A), for example, featured six tracks, originally configured as five identical channels across the front plus a surround channel to the sides and rear of the auditorium (B).

As screens became smaller, reducing the need for five screen channels to carry dialogue, Dolby Laboratories proposed the configuration shown above, which has been standard since the late 1970s: left, center, and right main screen channels (1,3,5), one surround channel (6), and two low-frequency-only "bass extension" channels (2,4).

Dolby also developed a technique enabling 70 mm prints to carry two surround channels, instead of the usual one, at the option of a film's producers. This "stereo surround" 70 mm format thus became the forerunner of today's "5.1"-channel Dolby Digital surround format with its three front channels, two surround channels, and low-frequency effects channel (see page 5).



**Dolby stereo optical playback in the cinema.**

quad home stereo, but with the playback channels configured in the cinema stereo norm—left, center, right, and surround—and with the addition of sophisticated new electronic steering techniques.

The Dolby stereo optical format proved so practical that today there are tens of thousands of cinemas worldwide equipped with Dolby processors, and for many years virtually every major title has been released in the format (even today, movie prints with digital soundtracks have Dolby analog soundtracks as well, to ensure compatible playback in all cinemas). What’s more, the film industry experienced a kind of renaissance in the 1980s, helped by a new commitment to high-quality presentations exemplified by the adoption of Dolby Stereo. That rebirth was also assisted by the “video revolution.”

### The video revolution

The first video cassette recorders were introduced in the early 1970s. They were promoted initially as time shifting devices to record TV broadcasts for viewing at more convenient times.

Before long, the video cassette took on another, hugely popular function: the playback at home of theatrical films. This created a voracious appetite for program material, which the film industry was more than happy to satisfy. A whole new business grew up around the production, sales, and rental of prerecorded video cassettes.

While the increased penetration of broadcast television had contributed to the film industry’s woes in the 1950s and 1960s, the video cassette

did quite the opposite. Movie attendance actually *increased* with the growth of the prerecorded video cassette. Films that proved popular in theatrical exhibition proved just as popular for home viewing, and in some instances, films that did not do well at the box-office fared better in video release.

The video cassette was not the only element of the video revolution. More homes than ever were connected to cable systems, providing viewers with still more program sources (and the film industry with still more program producing opportunities). The laser disc, the highest-quality home video program source ever, was introduced. Television set manufacturers began to offer products with what might be called high-fidelity picture quality, and consumers bought them. Thus “television” became “video,” and the home TV set became a “video monitor” to display a wide variety of visual program sources, such as stereo systems play music from a variety of sources.

### Stereo comes to video

As the video revolution got underway, consumers were not only accustomed to high-quality stereo sound from their music systems at home, but were also becoming used to high-quality stereo sound in the cinema as the Dolby multichannel optical soundtrack format spread throughout the film industry.

While at first the video cassette offered only relatively low-fidelity mono sound, machines and prerecorded tapes with stereo sound were soon offered, first by means of linear soundtracks and then by the “HiFi” technology. The laser disc was conceived from the outset to provide high-quality stereo sound.

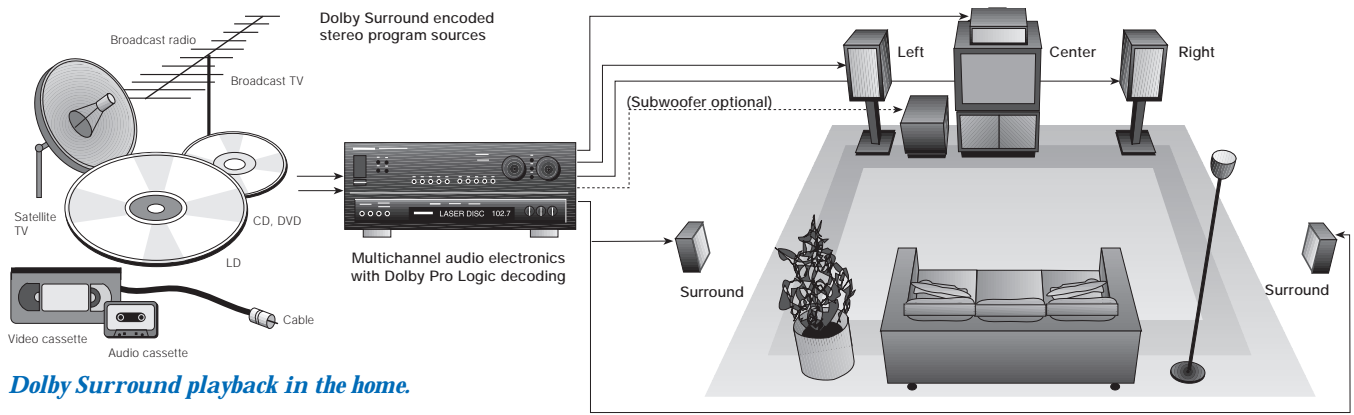
In addition, a stereo TV broadcasting system was soon adopted for over-the-air and cable use. Thus the familiar two-channel stereo format long established for home music reproduction was adopted for all video media.

## A Surround Sound Timeline

Consumer formats	Cinema sound
1958 stereo LP (2-ch.)	<i>Fantasia</i> * 1941
1961 stereo FM (2-ch.)	Mag. stripe 1950s 35/70 mm 4/6-ch.
1970 Dolby B cassette (2-ch.)	Dolby stereo optical 4-ch. 1976
1972 video cassette (mono)	Stereo surround 1978 (on 70 mm magnetic)
1978 stereo video cassette (2-ch.)	Dolby SR optical (4-ch.) 1987 (wider dynamic/frequency range)
1980 laser disc (2-ch.)	Dolby Digital optical 1992 5.1-ch.—L, C, R, LS, RS, LFE
1982 Dolby Surround (3-ch.—L, R, S) Compact Disc (2-ch.)	
1986 stereo TV (2-ch.)	
1987 Dolby Surround Pro Logic (4-ch.—L, C, R, S)	
1993 first DTS	

\*Walt Disney’s animated feature *Fantasia* was the first film shown publicly with multichannel sound, using three optical tracks on separate 35 mm film played in sync with the picture.

**Surround channels:**  
 L: Left (all surround)  
 C: Center (all)  
 R: Right (all)  
 S: Surround (4-ch.)  
 LS: Left Surround  
 BS: Back Surround  
 RS: Right Surround  
 LFE: Low-Frequency Effects



**Dolby Surround playback in the home.**

**Surround sound comes home**

By the early 1980s, high-performance stereo music systems were the norm. Audio as well as video had expanded to include new program sources (audio cassettes, CDs). Car stereo was coming of age, and personal headphone portables were providing a new way to listen to music. A generation had grown up listening to rock music that was as dependent upon audio technology as musicianship—the same generation that was now being regularly exposed to multichannel surround sound in the cinema. Against this background, Dolby Surround was introduced late in 1982 for playing videos of theatrical films originally produced with Dolby encoded soundtracks.

The original four-channel Dolby encoding of their soundtracks remains intact when such films are transferred to stereo video cassettes and laser discs, or broadcast on stereo TV. At first, simple Dolby Surround decoders made it possible to decode the

surround channel at home. Soon more sophisticated Dolby Surround Pro Logic decoders made it possible to decode the center channel as well, and utilize the advanced steering circuitry developed originally for theatrical playback.

Unlike quad, Dolby Surround gained, and continues to gain, considerable marketplace acceptance. For one thing, the channel configuration and best use of it were firmly established within one industry (cinema) in advance of its introduction to another (consumer electronics). For another, it was developed with a specific objective: to enhance the viewing experience. And third, software and hardware standards for both the film and consumer electronics industries are defined by one organization—Dolby Laboratories—which is independent of, and has credibility with, both. As a result, millions of consumers have perceived Dolby Surround sound as well worth the investment.

Today Dolby Surround has gone on to include TV broadcasting—not only films with Dolby encoded soundtracks, but also regular series, specials and sports events. And although Dolby Surround was developed as a sound-with-picture format, record companies such as Delos, RCA Victor/BMG Classics and Concord Jazz release music-only CDs and audio cassettes encoded with Dolby Surround. It is also providing more excitement and viewer involvement for an increasing number of video games and other multimedia applications.

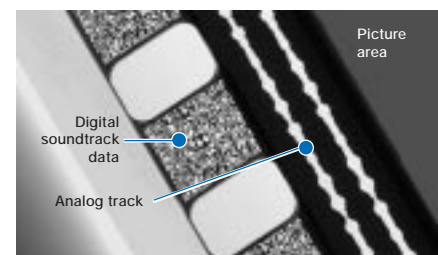
In other words, surround sound has crossed the traditional format boundaries, to the advantage of not only the consumer, but also of the

film, prerecorded software, consumer electronics, and PC industries.

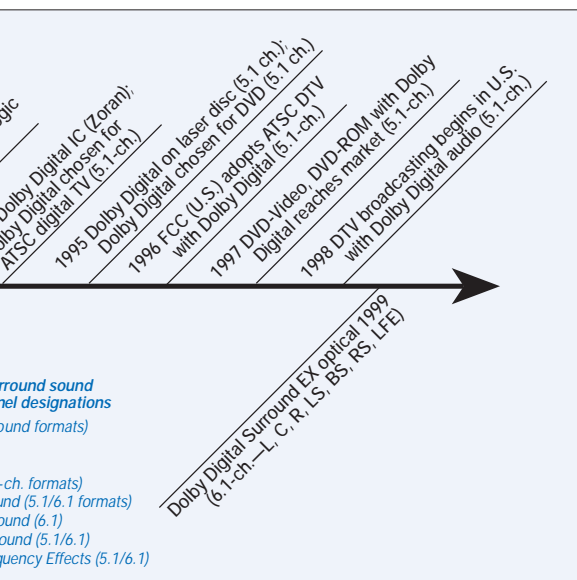
**Dolby Digital—the next generation**

In the late 1980s, Dolby Laboratories undertook the application of digital audio technology to 35 mm film sound in response to growing interest from the film industry. In order to retain an analog track so that release prints could continue to play in any cinema, it was decided that a separate new Dolby Digital optical track be placed between the sprocket holes. It was also decided that six discrete sound channels be provided in the “5.1” configuration that by now had been documented by various film industry groups as best satisfying the requirements for theatrical film presentation.

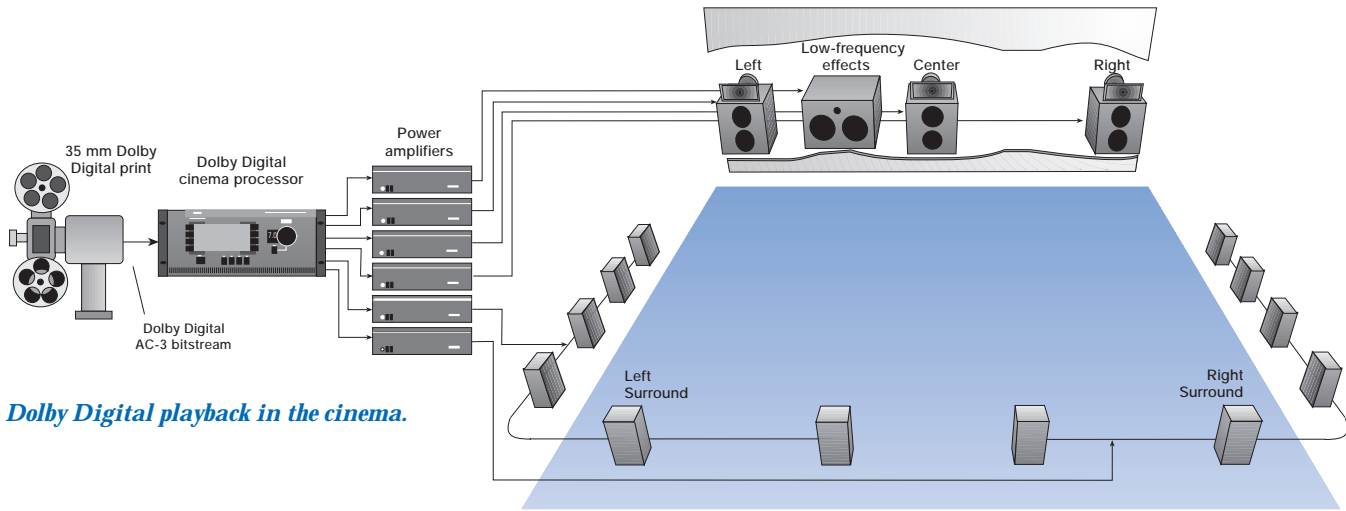
The 5.1 configuration features five discrete full-range channels—left, center, right, left surround, and right surround—plus a sixth channel for those powerful low-frequency effects (LFE) that are felt more than heard in cinemas. As it needs only about one-tenth the bandwidth of the others, the LFE channel is referred to as a “.1” channel. Dolby Digital debuted in cinemas in 1992, and today is the leading digital film sound format in both releases and cinemas equipped to play them.



**Dolby Digital prints feature both digital and analog soundtracks.**







**Dolby Digital playback in the cinema.**

Much like Dolby's analog film sound formats, Dolby Digital in the cinema has provided a springboard for consumer formats with Dolby Digital audio, beginning with laser discs in 1995, and soon followed by DVD, cable TV and DBS systems, digital TV broadcasting, and a variety of multimedia applications. That film sound has been the starting point for Dolby Digital has enabled the accumulation of invaluable experience in mixing, recording, and distributing multichannel digital audio, and has fostered a library of program material immediately available for consumer release.

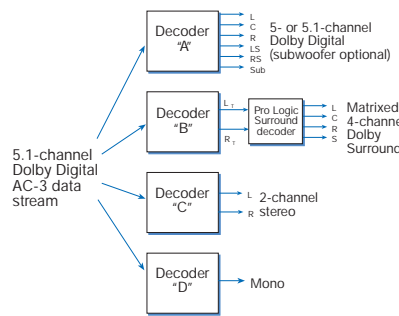
**Dolby Digital in the home**

The consumer equivalent of Dolby Digital film sound forms the final link from multichannel program producer to home listener. Like the film format, it provides left, right, center, left surround, right surround, and low-frequency effects channels.

Unlike analog Dolby Surround with its single band-limited surround channel (usually played over two speakers), Dolby Digital features two completely independent surround channels, each offering the same quality as the three front channels. As a result, true stereo surround

effects can be achieved for an expanded sense of depth, localization, and overall realism.

Dolby Digital incorporates special features to satisfy listeners using anything from small, monophonic



**Dolby Digital's downmixing feature ensures listening satisfaction for all.**

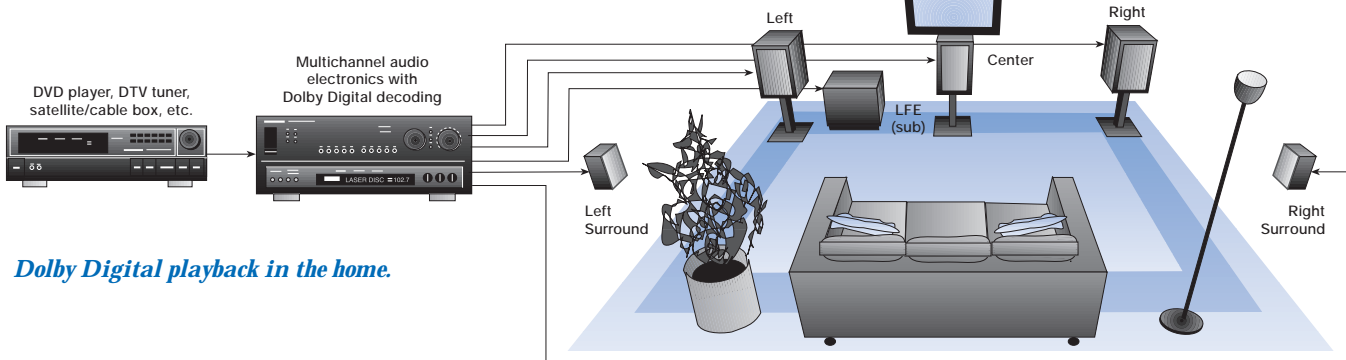
products through full home theaters. While the same unrestricted multichannel audio content is delivered to every system, the decoder can optimize the sound for the particular listener. For example, decoders can provide optimum downmixes from multichannel programming, such as a matrix-encoded two-track mix for analog Dolby Surround decoding, a conventional stereo mix, or even a mono mix.

In addition, the system can apply dynamic compression to preserve low-level content and prevent dramatic

passages from getting too loud or when it's necessary to keep the overall playback volume low. What's more, the listener can program the Dolby Digital decoder to route non-directional low bass only to those channels in the system that have wide-range speakers or subwoofers.

**A bright future for multichannel audio music**

So far, digital technology's most direct benefit for the home listener has been the compact disc. Yet for all its ergonomic virtues and resistance to wear the improvement afforded by the CD over the best analog formats is incremental. This will all change with the arrival of the DVD-Audio disc. This new disc provides all the size, convenience, and longevity of the CD plus multichannel surround sound and improved sound quality. The inclusion of a Dolby Digital encoded version of the mix will insure that these discs can be played on all existing DVD-Video and DVD-ROM players. Glorious multichannel audio via the DVD-Audio disc is well on its way to bringing about a true revolution in the way music is reproduced and enjoyed in the home.



**Dolby Digital playback in the home.**

## When is it surround sound?



*Programming encoded for multi-channel Dolby Pro Logic playback.*



*Home playback equipment equipped with Dolby Pro Logic multichannel decoding.*



*Films and cinema presentations utilizing Dolby analog technologies.*



*Films, cinema presentations, consumer programming, and home playback equipment utilizing Dolby Digital technology.*



**Dolby Laboratories Inc.**

100 Potrero Avenue • San Francisco, CA 94103 • Phone 415-558-0200 • Fax 415-863-1373 • e-mail: [info@dolby.com](mailto:info@dolby.com)  
Wootton Bassett, Wiltshire, SN4 8QJ, England • Phone (44) 1793-842100 • Fax (44) 1793-842101 • e-mail: [info@dolby.co.uk](mailto:info@dolby.co.uk)

**[www.dolby.com](http://www.dolby.com)**

"Dolby", "Pro Logic", and the double-D symbol are trademarks of Dolby Laboratories. ©1999 Dolby Laboratories Inc. S99/11496/12508