**Source: Editor[[1]](#footnote-0)**

**Title: IVAS Design Constraints (IVAS-4)**

**Version: 0.5.2**

**Agenda Item: 14.2**

1. **Scope**

This document presents the Design Constraints of the EVS Codec Extension for Immersive Voice and Audio Services (IVAS). Additional information on the codec development project can be found in the other IVAS permanent documents, for which the latest versions can be found at: <https://www.3gpp.org/ftp/tsg_sa/WG4_CODEC/IVAS_Permanent_Documents>.

1. **Introduction**

The overall objective of the IVAS Codec work item is to develop a single general-purpose audio codec for immersive 4G and 5G services and applications. Further details on the objectives can be found in the work item description (SP-220608).

1. **IVAS Codec Design Constraints**

|  |  |
| --- | --- |
| **Sampling Frequency** **and Audio Bandwidth** | The encoder shall support 16, 32, and 48 kHz sampling rates in all operation modes. The decoder shall support 16, 32, and 48 kHz sampling rates in all operation modes. The encoder and decoder shall support 8 kHz sampling when EVS conformant processing according to TS 26.444 is used.The encoder shall support input signals with different input signal bandwidth (NB, WB, SWB, and FB) with frequency masks as defined for EVS. |
| **Diegetic and Non-diegetic audio** | The IVAS codec shall support diegetic and non-diegetic input audio.Editor’s note: Switching of diegetic/non-diegetic audio type is TBDThe IVAS codec shall support direct headphone presentation for one-channel non-diegetic audio (with application of associated panning gain provided at the decoder/renderer) and two-channel (stereo or binaural) non-diegetic audio. |
| **Encoder Input Formats** | The encoder shall support the following input formats, where the format is explicitly signalled to the encoder:Channel-based audio, including mono (1.0), stereo (2.0), surround (5.1 and 7.1), surround + height (5.1+4 and 7.1+4), TBDBinaural audioScene-based audio (Ambisonics): FOA, HOA2 and HOA3. Note: ACN component ordering and SN3D normalization.Metadata-assisted spatial audio according to definition in Annex A.[Spatial audio, [N] channels and spatial metadata defined by [TBD].]Object-based audio, with support for at least [TBD] individual [mono] object streams. Each audio object shall be defined by [TBD metadata parameters].[In addition, the IVAS codec shall support combinations of the above, totalling to no more than [TBD] audio streams.] |
| **IVAS renderer** | Proponents shall provide a renderer solution as part of their IVAS candidate.The renderer will be specified in IVAS series. |
| **Output Formats** | The IVAS codec shall support the following output formats for the corresponding input format, where the output format is explicitly signalled to the decoder/renderer:

|  |  |
| --- | --- |
| **Encoder Input Format** | **Output Format** |
| Multi-channel 7.1+4 | Multi-channel 7.1+4, Binaural Audio, Stereo, Mono.Multi-channel on arbitrary loudspeaker configurations of up to 16 speakers. |
| Multi-channel 5.1+4 | Multi-channel 5.1+4, Binaural Audio, Stereo, Mono.Multi-channel on arbitrary loudspeaker configurations of up to 16 speakers. |
| Multi-channel 7.1 | Multi-channel 7.1, Binaural Audio, Stereo, Mono.Multi-channel on arbitrary loudspeaker configurations of up to 16 speakers. |
| Multi-channel 5.1 | Multi-channel 5.1, Binaural Audio, Stereo, Mono.Multi-channel on arbitrary loudspeaker configurations of up to 16 speakers. |
| Binaural Audio | Binaural Audio, [Stereo, Mono] [Binaural Audio output assumes listening over headphones while Stereo output assumes listening over two channel Stereo loudspeaker configuration.Editor’s note: Mono and Stereo output will not be tested in the selection phase] |
| Stereo  | Stereo, Mono  |
| Mono  | Mono  |
| Scene-based audio | Scene-based audio of the same and lower orders than the input format, Binaural audio, Stereo, MonoMulti-channel on arbitrary loudspeaker configurations of up to 16 speakers.Editor’s note: at least one multi-channel configuration will be tested in the TBD phase |
| Object-based audio | Object-based audio, Binaural audio, Stereo, MonoMulti-channel on arbitrary loudspeaker configurations of up to 16 speakers.Editor’s note: at least one multi-channel configuration will be tested in the TBD phase |
| Metadata-assisted spatial audio | Metadata-assisted spatial audio, Binaural audio, Stereo, MonoMulti-channel on arbitrary loudspeaker configurations of up to 16 speakers. |
|  |  |

Editor’s note: Specification of output formats for the remaining input formats is needed.Editor’s note: the term “arbitrary loudspeaker configuration” needs to be defined. One proposed definition is: rendered up to 16 loudspeaker positions on a 3D sphere. Potential further definition of minimum number of loudspeakers in an arbitrary configuration could be considered. More input is invited.Editor’s Note: The exact codec configurations (bitrates etc.) for which particular output format is required is TBD, e.g., to be specified in IVAS-3 (Performance Requirements).Note: Information on the Encoder Input Format cannot be assumed signalled out-of-band, i.e., this information is not available at the decoder/renderer unless signalled by the codec (in-band). |
|  |  |
| **Interface to external rendering** | Candidates shall provide interface specification to external renderer. Requirements on the interface are TBD.Note: Performance requirements on the external renderers are to be defined, that is outside of the scope of this document.[Fraunhofer proposal: The IVAS codec shall support the following interface formats for optional external rendering solutions:* Channel-based audio, including mono (1.0), stereo (2.0), surround (5.1 and 7.1), [surround + height (5.1+4 and 7.1+4), TBD]
* Scene-based audio, first-order (FOA) and up to [N]-order ambisonics.
* Object-based audio, with support for at least [TBD] individual [mono] object streams. Each audio object shall be defined by [TBD metadata parameters]. ]

[Dolby proposal: An external renderer is a renderer that is connected to the IVAS decoder via the External Renderer API. The IVAS codec candidate shall offer the possibility to connect an external renderer via the external renderer API.The API shall support render of any received and decoded input audio.] |
| **Bit Rates** | When input is a monaural signal without spatial metadata, the IVAS codec shall operate at bit rates of EVS (including all EVS Primary and AMR-WB IO modes). When input is a stereo signal and EVS interoperable operation is supported (see Backward interoperability), the bit-rates of the EVS bitstream representing a mono downmix shall be from 9.6 kbit/s to 24.4 kbit/s.In other cases: the IVAS codec shall operate at least at bit rates of 13.2, 16.4, 24.4, 32, 48, 64, 80, 96, 128, 160, 192, 256, 384, 512 kb/s.Editor’s note: The SID bit rate supported in the DTX/CNG/SID operation is [TBD].Note: The bit rates specified above for IVAS operation are net bit rates meaning the payload bit rates excluding the rate for RTP payload header. |
| **Algorithmic Delay** | TBD[Editor’s Note: The EVS Algorithmic delay is 32ms] |
| **Complexity** | TBD |
| **Backward Interoperability** | The full EVS codec shall be part of the IVAS candidate codec solution. EVS-conformant processing according to TS 26.444 shall be used when the input to the IVAS codec is a mono signal without spatial metadata. When multiple mono audio channels without spatial metadata are negotiated they shall all be conformant with EVS according to TS 26.444.The IVAS Codec shall support certain stereo modes of operation which include an EVS-SWB bitstream representing a mono downmix. |
| **Frame length** | The candidate codecs shall operate with a frame size of 20 ms. |
| **Jitter Buffer Management (JBM)** | A JBM solution conforming to the requirements in TS 26.114, except for the functional requirement in sub-clause 8.2.2 of TS 26.114: “Speech JBM used in MTSI shall support all the codecs as defined in clause 5.2.1”, shall be provided with the candidate codecs.  |
| **Rate switching** | [The candidate codecs shall perform rate switching upon command to the encoder throughout the entire bit rate range.Note: The rate switching may imply switching between different bandwidths and between mono coding modes and coding modes for multiple audio streams.] |
| **Packet loss concealment (PLC)** | A PLC solution shall be provided by the IVAS candidate codecs. |
| **RTP payload format** | Candidate codecs shall provide an RTP payload format specification supporting the full set of features and functionality of the IVAS candidate codecs. |
| **DTX** | The candidate codecs shall provide a complete VAD/DTX/CNG framework. It shall be possible to operate the codec with DTX on or DTX off.SID update frames shall be sent with a frequency not exceeding once per 8 frames. |
| **[Encoder Interface]** | [Ericsson proposal: The encoder may provide an interface for optional indication of the expected playback format.The encoder shall provide an interface for activation/deactivation of pass-through operation for each audio stream individually (e.g. for an object or for an HOA stream).]Editor’s Note: Definition of a common interface is FFS. |
|  |  |
|  |  |
|  |  |
| **Control Data For Binaural Audio Rendering** | The IVAS decoder/renderer shall support the provision of HRIR / BRIR filter sets as control data for binaural audio rendering. The format of HRIR / BRIR filter sets shall be documented in IVAS candidate deliverables.Editor’s Note: potential requirements on conversion tools from HRIRs/BRIRs in SOFA format into the internal format are to be addressed in IVAS-6The IVAS decoder/renderer shall support a default HRIR / BRIR set for binaural rendering.Editor’s Note: default set to be specified in Annex of IVAS-4The IVAS decoder/renderer shall support head-tracking data as control data for binaural audio rendering. The format of the head-tracking data shall be either in quaternion or Euler angle domain [with other components TBD] every [5ms subframe / 20ms frame]Editor’s Note: head-tracking data format to be defined Annex of IVAS-4 |
|  |  |
| **[Decoder/Renderer Motion to Sound Algorithmic Delay]** | [The maximum algorithmic delay from a detected change in head roll, azimuth & elevation to a binaural sound rendered within +/- [Y] degree(s) of the detected change shall be [20 ms].] |
| **Output gain limitation** | TBD |

[Editor’s Note FFS: Tdoc S4-171221 proposes to add high-level design constraints for IVAS codec modes suitable for a spatial conferencing use-case and if agreed, corresponding updates to the design constraints would be made.]

Definitions

Binaural audio: Binaural audio is defined as a two-channel spatial representation of a soundfield as typically captured at the entrance of the ear canals and intended for direct presentation to the left and right ears over headphones. In terms of spatial representation, binaural audio may be natural (truly recorded with microphones) or artificial (e.g. using HRTFs). No additional spatialization (e.g. by an additional HRTF/BRIR convolution) should be carried out before direct presentation over headphones.

Diegetic audio: Audio intended to be presented such that it is perceived to be fixed in relation to the listening environment.

Non-diegetic audio: Audio intended to be presented such that it is perceived to be fixed in relation to the listener’s head.

# **4. Revision history**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Date** | **Meeting** | **Subject/Comment** | **Old** | **New** |
| 2017-10-13 | SA4#95 | Agreement of Initial Skeleton of Design Constraints (IVAS-4)S4-171036  | N/A | 0.0.1 |
| 2017-11-17 | SA4#96 | Agreement of updating Initial Skeleton of Design Constraints (IVAS-4) S4-171353  | 0.0.1 | 0.0.2 |
| 2018-02-09 | SA4#97 | Agreement of updating Initial Skeleton of Design Constraints (IVAS-4) S4-180265 | 0.0.2 | 0.0.3 |
| 2018-04-13 | SA4#98 | Agreement of updating Initial Skeleton of Design Constraints (IVAS-4) S4-180605 | 0.0.3 | 0.0.4 |
| 2018-07-13 | SA4#100 | Agreement of updating Design Constraints (IVAS-4) S4-181218 | 0.0.5 | 0.0.6 |
| 2019-02-01 | SA4#102 | Agreement of updating Design Constraints (IVAS-4) S4-190248 | 0.0.6 | 0.0.7 |
| 2019-02-18 | AHEVS#56 | Changing editorship from Wang Bin to Huan-yu Su AHEVS-443 | 0.0.7 | 0.0.8 |
| 2019-02-20 | Post AHEVS#56 | Incorporating suggested changes from AHEVS#56 | 0.0.8 | 0.0.9 |
| 2019-04-11 | SA4#103 | Incorporating agreed changes during SA4#103 in Newport Beach S4-190450 | 0.0.9 | 0.0.10 |
| 2019-07-5 | SA4#104 | Incorporating agreed changes during SA4#104 in Cork | 0.0.10 | 0.0.11 |
| 2019-07-5 | SA4#104 | Update the header information | 0.0.11 | 0.0.12 |
| 2019-07-5 | SA4#104 | Implement decisions from SA4 Plenary | 0.0.12 | 0.1.0 |
| 2019-10-24 | SA4#106 | Incorporating agreed changes during SA4#106 in Busan | 0.1.0 | 0.2.0 |
| 2021-11-18 | SA4#116-e | Incorporating agreed changes during SA4#116-e | 0.2.0 | 0.3.0 |
| 2022-03-16 | Post AHEVS#67 | Incorporating agreed changes from ad hoc Telco #67 | 0.3.0 | 0.3.1 |
| 2022-04-12 | SA4#118-e | Incorporating agreed changes during SA4#118-e | 0.3.1 | 0.4.0 |
| 2022-05-16 | SA4#119-e | Incorporating agreed changes during SA4#119-e | 0.4.0 | 0.5.0 |
| 2022-08-26 | SA4#120-e | Incorporating agreed changes during SA4#120-e | 0.5.0 | 0.6.0 |

# Annex A:

# Metadata-assisted spatial audio (MASA) format

This Annex describes the Metadata-assisted spatial audio (MASA) format. The MASA format consists of audio signals and metadata. The audio signals for MASA can be mono or stereo. The metadata is provided according to a structure defined here, and it comprises descriptive metadata and spatial metadata, as defined below.

Editor’s Note: Audio signal description for mono and stereo audio will be part of IVAS-7.

# MASA format metadata structure

MASA format input to IVAS encoder follows the 20-ms frame size. For each 20-ms audio frame, one corresponding metadata frame is provided. Each metadata frame is structured as illustrated in Figure A.1. The descriptive metadata common for the whole frame is written first. This is followed by the spatial metadata, which consists of four spatial metadata subframes, each corresponding to 5 ms of audio. The structure of the spatial metadata subframes depends on the number of direction parameters in the frame. There are two options for the structure, illustrated in Figure A.2 and Figure A.3 for one direction and two directions, respectively.

Descriptive common metadata

(Table A.1)

Subframe 1

Spatial metadata

(Figure A.2 & A.3)

Subframe 2

Spatial metadata

(Figure A.2 & A.3)

Subframe 3

Spatial metadata

(Figure A.2 & A.3)

Subframe 4

Spatial metadata

(Figure A.2 & A.3)

Spatial metadata

MASA metadata frame

Figure A.1: Metadata structure for one MASA input signal frame

Direction 1

Spatial metadata

(Table A.2a)

Common

Spatial metadata

(Table A.2b)

Figure A.2: MASA spatial metadata structure for one subframe with one direction

Direction 1

Spatial metadata

(Table A.2a)

Direction 2

Spatial metadata

(Table A.2a)

Common

Spatial metadata

(Table A.2b)

Figure A.3: MASA spatial metadata structure for one subframe with two directions

Table A.1 presents the MASA descriptive common metadata parameters in order of writing. The definitions and use of the descriptive metadata parameters are described in clause A.3.

Table A.2a and Table A.2b present the MASA spatial metadata parameters dependent and independent of the number of directions, respectively. The definitions and use of the spatial metadata parameters are described in clause A.4.

Table A.1: MASA format descriptive common metadata parameters

|  |  |  |
| --- | --- | --- |
| **Field**  | **Bits**  | **Description**  |
| **Format descriptor**  | 64  | Defines the MASA format for IVAS. Eight 8-bit ASCII characters:01001001, 01010110, 01000001, 01010011,01001101, 01000001, 01010011, 01000001Values stored as 8 consecutive 8-bit unsigned integers. |
| **Channel audio format** | 16  | Combined following fields stored in two bytes.Value stored as a single 16-bit unsigned integer. |
| **Number of directions**  | (1)  | Number of directions described by the spatial metadata.Each direction is associated with a set of direction dependent spatial metadata.Range of values: [1, 2] |
| **Number of channels** | (1)  | Number of transport channels in the format.Range of values: [1, 2] |
| **Source format** | (2) | Describes the original format from which MASA was created. |
| **(Variable description)** | (12) | Further description fields based on the values of ‘Number of channels’ and ‘Source format’ fields. When all bits are not used, zero padding is applied. |

Table A.2a: MASA format spatial metadata parameters (dependent of number of directions)

|  |  |  |
| --- | --- | --- |
| **Field**  | **Bits**  | **Description**  |
| **Direction index**  | 16  | Direction of arrival of the sound at a time-frequency parameter interval. Spherical representation at about 1-degree accuracy. Range of values: “covers all directions at about 1° accuracy” Values stored as 16-bit unsigned integers. |
| **Direct-to-total energy ratio**  | 8  | Energy ratio for the direction index (i.e., time-frequency subframe). Calculated as energy in direction / total energy. Range of values: [0.0, 1.0] Values stored as 8-bit unsigned integers with uniform spacing of mapped values. |
| **Spread coherence**  | 8  | Spread of energy for the direction index (i.e., time-frequency subframe). Defines the direction to be reproduced as a point source or coherently around the direction. Range of values: [0.0, 1.0] Values stored as 8-bit unsigned integers with uniform spacing of mapped values. |

Table A.2b: MASA format spatial metadata parameters (independent of number of directions)

|  |  |  |
| --- | --- | --- |
| **Field**  | **Bits**  | **Description**  |
| **Diffuse-to-total energy ratio** | 8  | Energy ratio of non-directional sound over surrounding directions. Calculated as energy of non-directional sound / total energy. Range of values: [0.0, 1.0] (Parameter is independent of number of directions provided.) Values stored as 8-bit unsigned integers with uniform spacing of mapped values. |
| **Surround coherence** | 8  | Coherence of the non-directional sound over the surrounding directions. Range of values: [0.0, 1.0] (Parameter is independent of number of directions provided.) Values stored as 8-bit unsigned integers with uniform spacing of mapped values. |
| **Remainder-to-total** **energy ratio** | 8  | Energy ratio of the remainder (such as microphone noise) sound energy to fulfil requirement that sum of energy ratios is 1. Calculated as energy of remainder sound / total energy. Range of values: [0.0, 1.0] (Parameter is independent of number of directions provided.) Values stored as 8-bit unsigned integers with uniform spacing of mapped values. |

# MASA format time-frequency resolution

The MASA spatial metadata parameters describe the spatial characteristics of the captured spatial sound scene. This parametric representation is based on frequency bands. A certain spatial characteristic thus relates to a frequency band, and a neighbouring frequency band can exhibit a different characteristic. For MASA format, 24 frequency bands are used. Table A.3 presents these frequency bands.

The metadata frame corresponding to 20-ms frame of audio is divided into four subframes of 5 ms each, which allows for higher temporal resolution of the spatial characteristics than offered by the frame size. The parametric representation in each frame therefore consists of 24 frequency bands in 4 time slots giving a total of 96 time-frequency tiles.

When a frame describes the scene using one spatial direction, there are 96 instances of each of the spatial metadata parameters corresponding with the 96 time-frequency tiles. When a frame describes the scene using two spatial directions, there are two values per time-frequency tile for some of the spatial metadata parameters. In this case, there are 192 instances of those spatial metadata parameters in one metadata frame.

Table A.3. MASA spatial metadata frequency bands

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Band | LF (Hz) | HF (Hz) | BW (Hz) | Band | LF (Hz) | HF (Hz) | BW (Hz) |
| 1 | 0 | 400 | 400 | 13 | 4800 | 5200 | 400 |
| 2 | 400 | 800 | 400 | 14 | 5200 | 5600 | 400 |
| 3 | 800 | 1200 | 400 | 15 | 5600 | 6000 | 400 |
| 4 | 1200 | 1600 | 400 | 16 | 6000 | 6400 | 400 |
| 5 | 1600 | 2000 | 400 | 17 | 6400 | 6800 | 400 |
| 6 | 2000 | 2400 | 400 | 18 | 6800 | 7200 | 400 |
| 7 | 2400 | 2800 | 400 | 19 | 7200 | 7600 | 400 |
| 8 | 2800 | 3200 | 400 | 20 | 7600 | 8000 | 400 |
| 9 | 3200 | 3600 | 400 | 21 | 8000 | 10000 | 2000 |
| 10 | 3600 | 4000 | 400 | 22 | 10000 | 12000 | 2000 |
| 11 | 4000 | 4400 | 400 | 23 | 12000 | 16000 | 4000 |
| 12 | 4400 | 4800 | 400 | 24 | 16000 | 24000 | 8000 |

# MASA descriptive metadata parameters

The MASA descriptive metadata is provided once per frame. It includes information for correctly reading the metadata frame and information relating to creation of the current MASA format signal and its transport audio signals that can be used to assist encoding or rendering of the spatial audio.

Format descriptor (64 bits)

The unique format descriptor code is provided at the beginning of every MASA format metadata frame. It specifies MASA format for the IVAS codec.

|  |  |  |
| --- | --- | --- |
| **Required bit value** | **Decoded value** | **Additional description** |
| 01001001, 01010110, 01000001, 01010011,01001101, 01000001, 01010011, 01000001 | “IVASMASA” | Unique format descriptor |

Channel audio format (16 bits as specified below)

Two bytes providing the following individual fields:

* Number of directions
* Number of channels
* Source format

and a variable 12-bit description configured based on ‘Number of channels’ and ‘Source format’.

Number of directions (1 bit)

This parameter field indicates how many directions are described in current MASA format frame. Size of the metadata chunk associated with the current frame depends on the number of directions.

|  |  |  |
| --- | --- | --- |
| **Bit value** | **Decoded value** | **Additional description** |
| 0 | 1 direction |  |
| 1 | 2 directions |  |

Number of channels (1 bit)

This parameter field indicates how many transport channels are used for the MASA format. This parameter is required in some form to read the correct number of channels. Some additional channel format descriptors depend on the number of channels.

|  |  |  |
| --- | --- | --- |
| **Bit value** | **Decoded value** | **Additional description** |
| 0 | 1 channel |  |
| 1 | 2 channels |  |

Source format (2 bits)

This parameter field describes the format of source signals that were used to form the MASA format input file/stream. This parameter provides additional information that can benefit encoding, decoding, and/or rendering. First bit value (00) is the default value.

|  |  |  |
| --- | --- | --- |
| **Bit value** | **Decoded value** | **Additional description** |
| 00 | Default/Other | Audio originates from unknown format(s) including mixed sources |
| 01 | Microphone grid | Audio originates from various (irregular) microphone grids (e.g., smartphones or other UEs) |
| 10 | Channel-based | Audio originates from premixed channel-based audio (e.g., 5.1) |
| 11 | Ambisonics | Audio originates from Ambisonics format |

Variable description (12 bits including zero padding)

Based on the values of the ‘Number of channels’ bit and ‘Source format’ bits, the variable description is configured to provide up to three additional fields to further describe the source format or transport channels. This information can guide, e.g., metadata encoding and rendering. The following presents the possible field combinations and their definitions.

**Source format == 00 (Default/Other)**

If number of channels is 1 (bit value 0), no additional metadata is specified. Instead, 12-bit zero padding is applied.

If number of channels is 2 (bit value 1), following additional fields are configured in order:

* Transport definition field (3 bits). This field describes the configuration of the two transport channels. The possible bit values and corresponding configurations are provided in Table 3.
* Channel angle field (3 bits). This field describes symmetric angle positions for transport signals with directivity patterns. In this notation, 0° corresponds to the front. The bit values and corresponding configuration are defined in Table 4.
* Channel distance field (6 bits). The bit values and corresponding configuration are defined in Table 5.

Table 3. Transport definition field for Source formats: Default/Other and Microphone grid

|  |  |  |
| --- | --- | --- |
| **Bit value** | **Decoded value** | **Additional description** |
| 000 | Unknown/Other |  |
| 001 | Omni |  |
| 010 | Subcardioid |  |
| 011 | Cardioid |  |
| 100 | Supercardioid |  |
| 101 | Hypercardioid |  |
| 110 | Dipole |  |
| 111 | Binaural |  |

Table 4. Channel angles for directive patterns for Source formats: Default/Other and Microphone grid

|  |  |  |
| --- | --- | --- |
| **Bit value** | **Decoded value** | **Additional description** |
| 000 | Unspecified |  |
| 001 | ±90 deg. |  |
| 010 | ±70 deg. | XY |
| 011 | ±55 deg. | XY, ORTF |
| 100 | ±45 deg. | NOS, XY, Blumlein |
| 101 | ±30 deg. |  |
| 110 | ±0 deg. | AB. Needs spacing for any stereo image |
| 111 | Reserved |  |

Note: If Transport definition value is “Unknown”, “Omni”, or “Binaural”, value 000 is assumed.

The channel distance parameter is defined with a few predefined values and the distance values between 0.01 m and 1 m are calculated as an equal multiplicative interval such that there are 60 values from 0.01 m to 1 m. The equation for this is given as:

where is the decoded distance value and is the bit value as an integer value, i.e., . The result is in meters.

Table 5. Channel distance for Source formats: Default/Other and Microphone grid

|  |  |  |
| --- | --- | --- |
| **Bit value** | **Decoded value** | **Additional description** |
| 000000 | Unspecified | Distance is not specified, or it is unknown |
| 000001 | 0 m / coincident | No distance between microphones, i.e., they are coincident |
| 000010 | < 0.01 m | Distances smaller than 0.01 m |
| 000011 | 0.01 m | (Distances formed with equation above) |
| … | … | (Distances formed with equation above) |
| 111110 | 1 m | (Distances formed with equation above) |
| 111111 | > 1 m | Distances larger than 1 m |

**Source format == 01 (Microphone grid)**

If number of channels is 1 (bit value 0), no additional metadata is specified. Instead, 12-bit zero padding is applied.

If number of channels is 2 (bit value 1), following additional fields are configured in order:

* Transport definition field (3 bits). This field describes the configuration of the two transport channels. The possible bit values and corresponding configurations are provided in Table 3.
* Channel angle field (3 bits). This field describes symmetric angle positions for transport signals with directivity patterns. In this notation, 0° corresponds to the front. The bit values and corresponding configuration are defined in Table 4.
* Channel distance field (6 bits). The bit values and corresponding configuration are defined in Table 5.

The field definitions used for Microphone grid source format and Default/Other source format are the same. Differentiation is based on Source format parameter itself.

**Source format == 10 (Channel-based)**

For premixed content, the original layout can be provided. In addition to common CICP layouts relevant for IVAS, two generic options (3D and 2D) are available. The description of the bit values is provided in Table 6. The transport signals with this source format are assumed to be a mono (1 channels) or left-right stereo (2 channels) downmix of the multi-channel signals, and thus the number of channels can be 1 or 2 (bit values 0 or 1).

In addition to the 3-bit Channel layout field, 9 bits of zero padding is applied to complete the 12-bit variable description.

Table 6. Channel layout field for the channel-based source format

|  |  |  |
| --- | --- | --- |
| **Bit value** | **Decoded value** | **Additional description** |
| 000 | Unknown/Other | Unknown layout or other (3D) layout. Default option. |
| 001 | Other planar | Other 2D layout |
| 010 | 2.0 | CICP2 positions, ITU order |
| 011 | 5.1 | CICP6 positions, ITU order |
| 100 | 5.1+2 | CICP14 positions azimuth, 35° elevation, ITU order |
| 101 | 5.1+4 | CICP16 positions azimuth, 35° elevation, ITU order |
| 110 | 7.1 | CICP12 positions, ITU order |
| 111 | 7.1+4 | CICP19 positions azimuth, 35° elevation, ITU order |

Note 1: ITU channel order is given in ISO/IEC 23008-3:2015, Table 95.

Note 2: Azimuth positions are given in ISO/IEC 23091-3:2018, Table 3.

**Source format == 11 (Ambisonics)**

If number of channels is 1 (bit value 0), no additional metadata is specified. Instead, 12-bit zero padding is applied.

If number of channels is 2 (bit value 1), following two additional fields are configured in order:

* Transport definition field (3 bits). This describes the configuration of the two transport channels. The possible bit values and corresponding configurations are provided in Table 3. However, bit values 001 (omni) and 111 (binaural) are not allowed and should be interpreted as bit value 000.
* Channel angle field (3 bits). Describes symmetric angle positions for transports signals with directive patterns. 0° is assumed to point directly to the front. This is defined in Table 4.
* In addition, 6 bits of zero padding is applied to complete the 12-bit variable description.

For Ambisonics-based transport signals, transport channels are assumed to be coincident, and there is therefore no ‘Channel distance’ field specified.

# MASA spatial metadata parameters

The MASA spatial metadata describes the spatial audio characteristics corresponding to the one or two transport audio signals. Thus, the spatial audio scene can be rendered for listening based on the combination of the transport audio signals and the spatial metadata.

The MASA spatial metadata is provided once per subframe in each frame following the time-frequency resolution presented in clause A.2. Spatial metadata for each subframe contains one or two first sets of parameters depending on the number of directions (as defined by the corresponding metadata field in descriptive metadata, clause A.2) and one second set of parameters that does not depend on the number of directions. As shown in Figure A.2 and Figure A.3, the parameters corresponding to Table A.2a are written first in the stream, followed by the parameters corresponding to Table A.2b.

The definitions and use of the MASA spatial metadata parameters are described in order in the following.

The IVAS MASA C Reference Software provides implementation examples of the analysis and synthesis methods for these parameters using established methods.

## A.4.1 Direction index: Spatial direction(s)

Spatial directions represent the directional energy flows in the sound scene. Each spatial direction together with corresponding direct-to-total energy ratio describes how much of the total energy for each time-frequency tile is coming from that specific direction. In general, this parameter can also be thought of as the direction of arrival (DOA).

There can be one or two spatial directions for each time-frequency tile in the input metadata. Each spatial direction is represented using a 16-bit direction index. This is an efficient representation of directions as points of a spherical grid with an accuracy of about 1 degree in any arbitrary direction.

The direction indexing corresponds to the function for transforming the audio direction angular values (azimuth ϕ and elevation θ) into an index, and the inverse function for transforming the index into the audio direction angular values.

Each pair of values containing the elevation and the azimuth is first quantized on a spatial spherical grid of points and the index of the corresponding point is constructed. The structure of the spherical grid is defined first, followed by the quantization function and lastly the index formation followed by the corresponding de-indexing function.

The spherical grid is defined as a succession of horizontal circles of points. The circles are distributed on the sphere, and they correspond to several elevation values. The indexing functions make the connection between the angles (elevation and azimuth) corresponding to each of these points on the grid and a 16-bit index.

The spherical grid is on a sphere of unitary radius that is defined by the following elements:

* The elevation values are equidistant between -90 and +90 degrees; the value 0 is represented and corresponds to the circle situated on the equator. The values are symmetrical with respect to the origin. The number of positive elevation values is
* For each elevation value there are several equally spaced azimuth values. One point on the grid is given by the elevation and the azimuth value. The number *n*(*i*) of azimuth values is calculated as follows:
	+ on the equator of the spherical grid () it is set to
	+ there is one point at each of the poles ( degrees)
	+ the function calculating the number of points on the grid for other elevation indices, uses the following definition:

with and

where is the uniform quantization step for , is a rounding function to the nearest even integer (above for , closest for ) The term gives the cumulative cardinality (i.e., cumulative number of points in the spherical grid) in a spherical zone going from the first non-zero elevation value to the -th elevation value. This cumulative cardinality is derived from the relative area on the spherical surface, assuming a (near) uniform point distribution of the remaining number of points (let alone the equator and poles).

* The azimuth values start from the front direction and are in trigonometrical order from 0 to .
* The quantized azimuth values for odd values of are equally spaced and start at 0.
* The quantized azimuth values for even values of are equally spaced and start at .
* There is a same number of quantized azimuth values for same absolute value elevation codewords.

The quantization in the spherical grid is done as follows:

* The elevation value is quantized in the uniform scalar quantizer to the two closest values
* The azimuth value is quantized in the azimuth scalar quantizers corresponding to the elevation values
* The distance on the sphere is calculated between the input elevation azimuth pair and each of the quantized pairs
* The pair with lower distance is chosen as the quantized direction.

The resulting quantized direction index is obtained by enumerating the points on the spherical grid by starting with the points for null elevation first, then the points corresponding to the smallest positive elevation codeword, the points corresponding to the first negative elevation codeword, followed by the points on the following positive elevation codeword and so on.

Further details of the direction indexing functions can be found in [4].

## A.4.2 Direct-to-total energy ratio(s)

Direct-to-total energy ratios work together with spatial directions as described above. Each direct-to-total energy ratio corresponds to a specific spatial direction and describes how much of the energy comes from that specific spatial direction compared to the total energy.

## A.4.3 Spread coherence

Spread coherence is a parameter that describes the directional energy flow further. It represents situations where coherent directional sound energy is coming from multiple directions at the same time. This is represented with a single spread coherence parameter that describes how the sound should be synthesized.

In synthesis, this parameter should be used such that value 0 means that the sound is synthesized to single direction as directed by the spatial direction, value 0.5 means that the sound is synthesized to the spatial direction and two surrounding directions as coherent, and 1 means that the sound is synthesized to two surrounding directions around the spatial direction.

## A.4.4 Diffuse-to-total energy ratio

Diffuse-to-total energy ratio represents non-directional energy flow in the sound scene. This is a complement to the direct-to-total energy ratios and in an ideal capture with no undesired signal (or synthesized sound scene), the diffuse-to-total ratio value is always

## A.4.5 Surround coherence

Surround coherence is a parameter that describes the non-directional energy flow. It represents how much of the non-directional energy should be presented as coherent reproduction instead of decorrelated reproduction.

## A.4.6 Remainder-to-total energy ratio

Remainder-to-total represents all the energy that does not “belong” to the captured sound scene based on the used model. This includes possible microphone noise and other capture artefacts that have not been removed from the signal in pre-processing. This means that by considering the direct-to-total energy ratio, the diffuse-to-total energy ratio, and the remainder-to-total energy we end up with a complete energy ratio model of

when there is any remainder energy present. Otherwise, the energy ratio equation in subclause A.4.4 can be followed.

## Appendix: Default BRIR Set

Editor’s Note: Inputs on ways of modelling combined direct/early-reflections/late-reverb binauralization are invited.

### Description

The BRIR set was measured at Fraunhofer IIS listening test room “Mozart” with following room properties:

|  |  |
| --- | --- |
| **Room dimensions** | Mozart  |
| Length [m] | 9.3 |
| Width [m] | 7.5 |
| Height [m] | 4.2 |
| Size [m2] | 70 |
| Volume [m3] | 293 |
| Aspect ratio BS.1116 fulfilled | yes |
| **Room acoustic properties** |  |
| BS1116 reverberation time T60 [s] | 0.36 |
| Actual reverberation time [s] | 0.36 |
| T60 inside BS1116 limits | yes |
| Noise rating curve with equipment on | NR15 |

In this room 28.2 BRIR pairs are recorded corresponding to the following loudspeaker positions:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **No.** | **Az °** | **Az. Tol. °** | **El. °** | **El. Tol. °** |
| **1** | 0 | ±2 | 0 | ±2 |
| **2** | 30 | ±2 | 0 | ±2 |
| **3** | -30 | ±2 | 0 | ±2 |
| **4** | 60 | ±2 | 0 | ±2 |
| **5** | -60 | ±2 | 0 | ±2 |
| **6** | 90 | ±5 | 0 | ±2 |
| **7** | -90 | ±5 | 0 | ±2 |
| **8** | 110 | ±5 | 0 | ±2 |
| **9** | -110 | ±5 | 0 | ±2 |
| **10** | 135 | ±5 | 0 | ±2 |
| **11** | -135 | ±5 | 0 | ±2 |
| **12** | 180 | ±5 | 0 | ±2 |
| **13** | 0 | ±2 | 35 | ±10 |
| **14** | 45 | ±5 | 35 | ±10 |
| **15** | -45 | ±5 | 35 | ±10 |
| **16** | 30 | ±5 | 35 | ±10 |
| **17** | -30 | ±5 | 35 | ±10 |
| **18** | 90 | ±5 | 35 | ±10 |
| **19** | -90 | ±5 | 35 | ±10 |
| **20** | 110 | ±5 | 35 | ±10 |
| **21** | -110 | ±5 | 35 | ±10 |
| **22** | 135 | ±5 | 35 | ±10 |
| **23** | -135 | ±5 | 35 | ±10 |
| **24** | 180 | ±5 | 35 | ±10 |
| **25** | 0 | ±2 | 90 | ±10 |
| **26** | 0 | ±2 | -15 | +5-25 |
| **27** | 45 | ±5 | -15 | +5-25 |
| **28** | -45 | ±5 | -15 | +5-25 |
| **29** |  45 | ±15 | -15 | ±15 |
| **30** | -45 | ±15 | -15 | ±15 |

#### Playback Settings:

* Dynaudio BM6A MKII Speakers
* Delay and level compensated
* No speaker equalization
* No bass management

#### Dummy Head Settings:

* Cortex Manikin MK1 dummy head
* 1.25m ear height
* Diffuse field equalization
* Max. 110dB input level
* G.R.A.S. Microphones RA0045
* High Pass Filter 24.4Hz

#### Post Processing:

* Length was trimmed to 1 second
* Initial delay was trimmed to be between 100 and 300 samples
* The difference in the time of arrival between symmetric speaker positions to the closest ear limited to not exceed 5 samples
* Level normalization to minimize clipping
* Diffuse field equalization

The 28.2 BRIR positions are provided by means of two-channel WAV-files with the following properties:

* 2ch Files, <1ch: left ear> <2ch: right ear>
* Naming convention: IIS\_BRIR\_A<azimuth\_angle>\_E<elevation\_angle>.wav
* Length: 48000 samples @ 48kHz (1s)
* Bitdepth: 16 bit
1. Huan-yu SU – Huawei Technologies Co Ltd [↑](#footnote-ref-0)