Spatial location as a compositional and engineering consideration

Please consider the following for inclusion in your work:

Foreground - very close proximity
much higher amplitude
full frequency range of that particular sound
little or no reflected sound incorporated

Midground - proximity is further away
amplitude is reduced
some reduction of high (7K Hz) and low frequencies (100 Hz)
some reflected sound incorporated
(equipment used: LP and HP filters or BP filter or EQ, mixer attenuators, reverb and/or processor for reverb/delay)

Background - proximity is much further away
amplitude is significantly reduced
significant reduction of high (4K Hz and above) and low frequencies (150 to 200 Hz and below)
probably no direct sound, all reflected sound
(equipment used: LP and HP filters or BP filter or EQ, mixer attenuators, reverb and/or processor for reverb/delay)

At least five distinct linear positions from left to right within the horizontal stereo field can and should be considered:

Left Center Right
A ——— B ——— C ——— D ——— E

These locations can be easily incorporated and heard for foreground and midground material. The listener's ability to detect these specific locations within background material will be dependent on the frequency content and type of articulation of that material.

The equipment necessary for engineering this would include:
- panpot on mixer, or split the signal by means of a bridge and then send 2 copies of that signal into two mixer inputs (one for L, one for R)
- LP and HP filters or BP filter or EQ, mixer attenuators, reverb and/or processor for reverb/delay)