Auditory Perception
An Analysis and Synthesis

This revised and updated Third Edition describes the nature of sound, how sound is analyzed by the auditory system, and the rules and principles governing our interpretation of auditory input. It covers many topics including sound and the auditory system, locating sound sources, the basis for loudness judgments, perception of acoustic sequences, perceptual restoration of obliterated sounds, speech production and perception, and the relation of hearing to perception in general. Whilst keeping the consistent style of the previous editions, many new features have been added, including suggestions for further reading at the end of each chapter, a section on functional imaging of the brain, expanded information on pitch and infrapitch, and additional coverage of speech processing. Advanced undergraduate and graduate students interested in auditory perception, behavioral sciences, psychology, neurobiology, architectural acoustics, and the hearing sciences will find this book an excellent guide.

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To Roslyn
# Contents

Preface page xii

1 Sound and the auditory system 1

The nature of auditory stimuli 1

Our auditory apparatus 5

The outer ear and the middle ear 5

Structure of the inner ear 9

Neural structures and auditory pathways 13

Mechanics for stimulation within the inner ear 16

The auditory-acoustic paradox: excellent discrimination from a poor instrument 22

Electrophysiological response of the cochlea and peripheral neural apparatus 23

The resting potential 23

The summating potential 23

The cochlear microphonic 24

Whole-nerve action potential 25

Single-unit receptor potentials 25

Single-unit generator potentials 26

Action potentials of auditory nerve fibers 27

Investigation of human cortical function 31

fMRI 31

PET 32

EEG and MEG 33

Suggestions for further reading 34

2 Spatial localization and binaural hearing 35

Binaural perception of azimuth 36
### Contents

#### 3 Perception of acoustic repetition: pitch and infrapitch 64

**Terminology** 64  
Classical pitch studies 65  
Masking 69  
Critical bands 72  
Comodulation and masking reduction 72  
Place theory of pitch 74  
Periodicity theory of pitch 75  
Schouten's residue pitch 76  
Pitch of inharmonic complexes 77  
Spectral dominance 79  
Complex tones and local temporal patterns on the basilar membrane 79  
Use of special versus model periodic stimuli 82  
*Iterated noise segments as representative or model periodic sounds* 83  
Pitch and infrapitch iterate 85  
Echo pitch and infrapitch echo 91  
Periodic signals with alternating polarity 95  
Pitches produced by dichotic interactions 101  
Ear dominance for perception of pitch 102  
Musical pitch and musical infrapitch (rhythm) 102  
Deviations from strict periodicity in the pitch range 103  
Some models for the pitch of complex tones 104  
Suggestions for further reading 105
4 Judging auditory magnitudes: the sone scale of loudness and the mel scale of pitch 107

Sensory input and perception 107

The history of loudness measurement 108

Loudness judgments and their relation to auditory localization: the physical correlate theory 111

1. Equivalence of half-loudness and twice distance estimates 113
2. Loudness and the inverse square law 113
3. Effects of reverberation on loudness functions 117
4. Loudness of self-generated sound 119
5. A new physical correlate can result in a new loudness scale 121

The mel scale of pitch magnitude 122

Some conclusions and inferences 124

Suggestions for further reading 125

5 Perception of acoustic sequences 126

Rate at which component sounds occur in speech and music 126

Identification of components and their order 127

Identification of the order of components for extended sequences of unrelated sounds and for steady-state phonemes 129

Identification of order within tonal sequences 130

Limits of stream segregation as an explanatory principle 131

Identification of order and verbal labeling 131

Need for verbal labeling for serial order retention in memory experiments 133

Identification of patterns without discrimination of order:

- Global pattern recognition 134

- Extent of temporal mismatch permitting global pattern recognition 136

Should practiced or unpracticed subjects be used in sequence experiments? 138

A comparison of global pattern recognition with identification of the order of components 138

Perception of tonal sequences and melodies 142

Acoustic sequences as unresolved “temporal compounds” 146

- Linguistic temporal compounds formed by repeating sequences of brief steady-state vowels 146

Identification of components and their orders and global pattern recognition for dichotomous patterns 147

Global pattern recognition in animals other than humans 147

Conclusions 149

Suggestions for further reading 149
6 Perceptual restoration of missing sounds 150

Temporal induction 151
- Homophonic continuity 151
- Heterophonic continuity 152
- The roll effect as tonal restoration 156
- Durational limits for illusory continuity 156
- Reciprocal changes in inducer and inducee 156
- Alternating levels of the same sound: some anomalous effects observed for the higher level sound in the homophonic induction of tones 159
- Differences in the homophonic induction of tone and noise 160
- Binaural release from temporal induction 161

Temporal induction of dynamic signals 161
- Temporal induction of tonal frequency glides 161
- Temporal induction of speech: phonemic restoration 162
- Apparent continuity of speech produced by insertion of noise into multiple gaps 164
- Increase in intelligibility produced by insertion of noise into multiple temporal gaps 166
- Temporal induction in cats and monkeys 169

Spectral restoration 170
- Binaural release from spectral induction 170
- Masking and unmasking 172
- Suggestions for further reading 172

7 Speech 174

Speech production 174
- The subglottal system 175
- The larynx 176
- The vocal tract and articulation of speech sounds 178

Visual representation of speech sounds 183
- Intelligibility of sentences heard through narrow spectral slits 186
- Intelligibilities of passbands heard singly and together 189

The protean phoneme 190
- Are phonemes perceptual units? 194
- The alphabet and the phoneme 194
- Illiterate adults cannot segment phonetically 195
- Ability to segment phonetically and reading ability are related in children 196
- Cues for identifying phonemes and characterizing letters 197
- Phonemes in speech are not perceived, but are inferred 198
- “Restored” and “real” phonemes are perceptually equivalent 198
- Identification of syllables and words precedes identification of constituent phonemes 198
8 The relation of hearing to perception in general 216

Multimodal perception 216

Interaction of vision with senses other than hearing 216

Interaction of vision and hearing in speech perception 217

Perceptual resolution of conflicting visual and auditory information concerning speech 218

Multimodal sensory control of speech production 219

General perceptual rules and modality-specific rules 220

1. Sensory input is interpreted in terms of familiar causative agents or events, and not in terms of the manner and nature of neural stimulation 220

2. Perceptual changes occur during exposure to an unchanging stimulus pattern 221

3. Prior stimulation influences perceptual criteria 222

Suggestions for further reading 224

References 225

Index 256
Preface

As in the earlier editions, the present text emphasizes the interconnectedness of areas in auditory perception. These linkages are especially evident in the chapters dealing with acoustic sequences, pitch and infrapitch, loudness, and the restoration of portions of signals obliterated by extraneous sounds. In addition, the chapter on speech describes how processes employed for the perception of brief nonverbal sounds are used for the organization of syllables and words, along with an overlay of special linguistic mechanisms.

The basic format of the book remains unchanged, but all chapters have been updated. Among the additions are new sections in Chapter 1 describing the principles underlying functional imaging of the brain based on the hemodynamic techniques of fMRI and PET, and the electrodynamic techniques of EEG and MEG. New information concerning pitch and infrapitch appears in Chapter 3, and additional information concerning speech processing is incorporated into Chapter 7. Suggested additional reading now appears at the end of each chapter.

It is hoped that this text will be of value to research scientists and to professionals dealing with sound and hearing. No detailed specialized knowledge is assumed, since basic information necessary for understanding the material covered is provided. It may be used for advanced undergraduate and graduate courses in behavioral sciences, neurobiology, music, audio engineering, and the health sciences and professions.

My own research in perception was carried out at the following institutions: Brown University; New York University College of Medicine; Cambridge University; the Medical Research Council Applied Psychology Research Unit, Cambridge; Oxford University; the Laboratory of Psychology at the National Institute of Mental Health, Bethesda; and the University of Wisconsin-Milwaukee.
I acknowledge the debts to my graduate students over the years.

Dr. Peter W. Lenz has made essential contributions to all aspects of the research currently being carried out in our laboratory.

My debt to Jim Bashford is especially great: he has been my colleague and collaborator since the 1970s. Our back-and-forth discussions have played a basic role in designing and conducting the work in our laboratory.

I wish to thank Ms. Michelle L. Ullman for her valuable and thorough bibliographic work and in the preparation of the typescript.

I am grateful for the past research support by the National Research Council of the National Academy of Sciences, the National Science Foundation, the Air Force Office of Scientific Research, and the National Institutes of Health. My current support is from the National Institute on Deafness and Other Communication Disorders.

Finally, I acknowledge the essential role of Dr. Roslyn Pauker Warren, my colleague and wife. Without her, none of the editions of this book would have been started, and once started could not have been finished.

Please refer to www.cambridge.org/9780521868895 for audio demonstrations of some of the phenomena described in the text, that provide new insight into the mechanisms employed in auditory perception. The stimuli and descriptive narrative were produced by Dr. James A. Bashford, Jr.