

MUS420/EE367A Lecture 5C
 Commuted Synthesis of Strings

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Outline

- Basic Idea
- Body Resonator Factoring
 - Shortened Body Impulse Response
 - Corresponding Amplitude Response
 - Localized Second-Order Mode Elimination Filter
- Commuted Piano Synthesis
 - String Interface
 - Excitation Factoring
- Linear Commuted Violin Synthesis

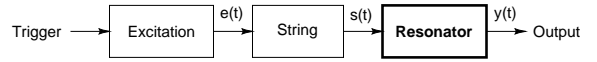
Features of Commuted Synthesis

- Enormous resonators can be implemented inexpensively (three orders of magnitude less computation for typical stringed instruments)
- Good qualitative excitation signals are easy to measure (just tap on the bridge)
- Apparent “resonator size” can be modulated by changing the *playback rate* of the excitation table

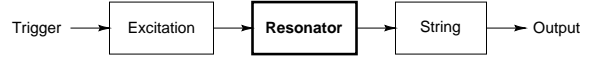
Drawbacks:

- Requires *linearity* and *time invariance*

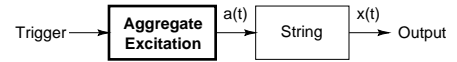
Commuted Synthesis of Strings



Schematic diagram of a stringed musical instrument.



Equivalent diagram in the linear, time-invariant case.

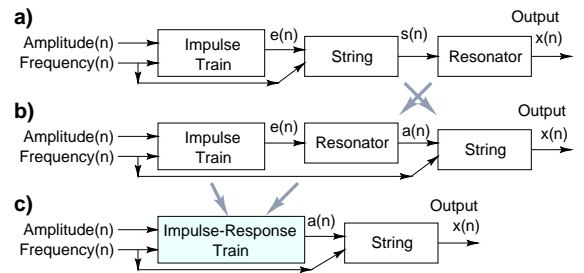


Use of an aggregate excitation given by the convolution of original excitation with the resonator impulse response.



Possible components of a guitar resonator.

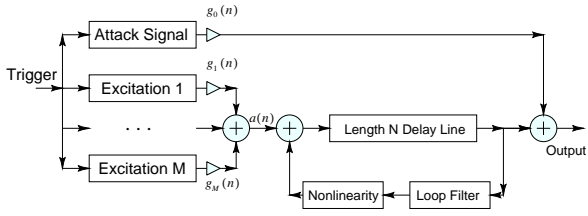
Linear Commuted Violin Synthesis



- Assumes *ideal Helmholtz motion*
- Sound examples:

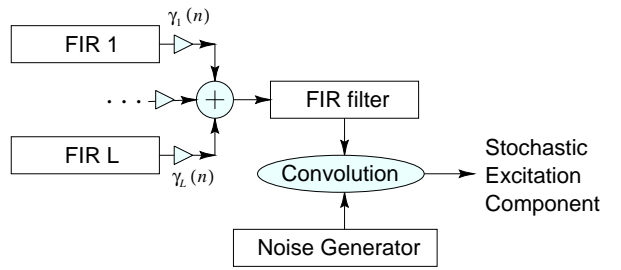
<http://ccrma.stanford.edu/~jos/wav/vln-lin-cs.wav>

Multiple-Excitation Commuted Synthesis



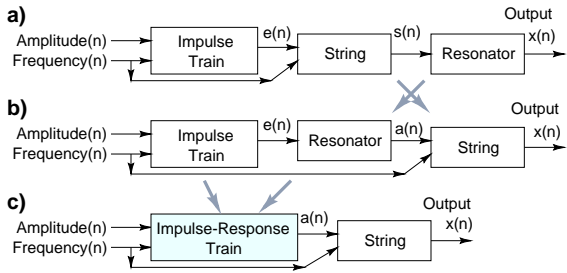
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Filtered-Noise Excitation Synthesis



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Commuted Synthesis of the Linearized Violin



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