MUS420/EE367A Lecture 1
Overview, Outline, Demos, and Administrative Info

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Music 420 Overview

Computational acoustic modeling for digital audio effects and sound synthesis

Topics:

- sampled traveling waves
- acoustic simulation using delay lines, digital filters, and nonlinear elements
- comb filters, allpass filters, and state-space models
- delay-line interpolation and sampling-rate conversion
- phasing, flanging, and chorus effects
- finite difference schemes and associated filter design
- computational models of selected musical instruments, such as
  - plucked, struck (piano), and bowed strings
  - woodwinds (primarily the clarinet)
  - flute and organ pipes
  - brasses

and, time permitting,

- waveguide meshes for simulating vibrating membranes and acoustic volumes
- wave digital filters
- virtual analog

(This overhead presentation is adapted from Handout #1: MUS420 Administrative Info[1].)

[1] http://ccrma.stanford.edu/~jos/intro420/

Applications

- Audio signal processing (filter design, structures)
- Virtual musical instruments (computer music)
- Music synthesizers (hardware and software based)
- Physical models for digital control
- Model-based audio coding (MPEG-4 / SAOL)
- Musical acoustics (put theory to the test!)
- Numerical methods for solving differential equations

Physical Modeling Synthesis Sound Examples

- 2006 AES Masterclass presentation entitled "Physical Modeling Sound Synthsis" (with live sound-example links in the PDF):
  `http://ccrma.stanford.edu/~jos/pdf/AES-Masterclass.pdf`

- Sound-examples page from class textbook:
  `http://ccrma.stanford.edu/~jos/pasp/Sound_Examples.html`
  (mostly same as the masterclass examples, but more conveniently downloaded, bookmarked, etc.)

Administrative Information

Web site:
http://ccrma.stanford.edu/CCRMA/Courses/420/

Units

- Tuesday-Thursday lectures + assignments = 3 units
- Final project = 1 unit (optional 4th unit)
- Grading

Text

The text for this course is

Physical Audio Signal Processing[2]

- Available online in HTML format
- Hardcopies available from the TA
- Reading assignments specified in the

  Course Schedule and Outline[3].

[2] http://ccrma.stanford.edu/~jos/pasp/
[3] http://ccrma.stanford.edu/~jos/intro420/Schedule_Assignments.html

Prerequisites

- Elementary physics (Newton's laws and associated analysis of dynamic systems)
- Elementary signal processing, as discussed in, for example,
  - **Mathematics of the Discrete-Time Fourier Transform (DFT)**[4] — prerequisite material pertaining to the DFT (Music 320 text)
  - **Introduction to Digital Filters**[5] — prerequisite material in the area of digital filtering and linear systems theory (Music 320 text)
  - McLellan, et al., **DSP First: A Multimedia Approach**, Prentice Hall, 1998 (TK5102.M388). (Former Music 320 text — the CD-ROM is installed at CCRMA in the directory `/usr/ccrma/courses/320/dspfirst/`)
  - Oppenheim, Schafer and Buck, **Discrete-Time Signal Processing, 2nd ed.**, Prentice-Hall, 1999. (Text for EE 264 = "Digital Filtering")

[4] http://ccrma.stanford.edu/~jos/mdft/
[5] http://ccrma.stanford.edu/~jos/filters/

Final Project (4th Unit)

- Allows *you* control over some course emphasis
- Plan to spend at least three hours per week
- Must be related to lectures or labs
- Based on individual *research* projects or expanded lab assignments
- One-page project spec due by fourth class
  - Email to jos (at ccrma) or hardcopy fine
  - JOS and TA are your "research advisors"
- Final project report is due at 5pm on the last day of finals (hardcopy preferred).
- *Project presentations encouraged during last class*

Project Types

1. Reading and report
2. Programming project and report
3. Mixture of reading and programming ("real research")
   (a) Library research, reading
   (b) Implementation, test, results
   (c) Write-up

Project Ideas

- Study of related fundamental topic such as
  - Acoustics
  - Waves
  - Mechanics
  - Algorithms for string synthesis
  - Algorithms for wind synthesis
  - Digital filter design
  - Wave digital filters
  - Modal analysis and synthesis
  - Finite-element modeling (and the like)
- Working problems in a related textbook (especially one addressing holes in your background)
- Literature survey on topics in musical acoustics such as horns, reeds, pianos, etc.
- Programming project in the Synthesis Tool Kit (STK) (see `ccrma.stanford.edu` for download)
- Programming project in `pd` ("Pure Data")
- Make your own DSSI / LADSPA plugin

- Programming project using `sfront` (MPEG-4 Structured Audio development tool)
- Study of numerical requirements for high-quality musical instrument simulation
- Sound synthesis algorithm development
  - Karplus-Strong algorithm and variations
  - Waveguide synthesis
  - Commuted waveguide synthesis
  - Frequency-domain string simulation
  - Waveguide mesh simulation of membranes and acoustic spaces
- Effects algorithms
  - Reverberation
  - New delay effects
- Comparison of string simulation by *difference-equation* and *digital-waveguide* methods
- Analysis
  - Modal analysis of a guitar or violin body
  - Calibration software for waveguide synthesis
  - Identify tube-amplifier transfer characteristics

Making your own DSSI / LADSPA Plugins

Recommended free software:

- Planet CCRMA conveniently installs
  - `jack` sound server
  - `rosegarden` music sequencer (nice DSSI host)
  - DSSI plugins (`/usr/lib/dssi/`)
- `dssi-0.9.1` — Contains DSSI spec, examples:
  - `trivial_synth.c` — good starting point for writing a new plugin
  - `less_trivial_synth.c` — adds an editor GUI
  - `trivial_sampler.c` — sampling synthesis
  - `jack-dssi-host` — example plugin host (see `ghostess` below)
- WhySynth — Sean Bolton's latest DSSI synth plugin
- `ghostess` — Sean Bolton's extension of `jack-dssi-host` to provide GUI editor support — nice simple host for testing and debugging of a new plugin in `gdb`
- See jos sysadmin blog[6] for more things to consider installing beyond Fedora Core 4 and Planet CCRMA.

[6] `http://ccrma.stanford.edu/~jos/mypc/FC4_Things_Do_Installing.html`

Course Website

http://ccrma.stanford.edu/CCRMA/Courses/420/Welcome.html

- Weekly Schedule[7] (including *all assignments*)
- Pointers to lecture notes (overheads used in class)
- Pointers to all course readering assignments (generally a superset of lecture overheads)
- Sound examples
- Related items of interest

(This presentation adapted from Handout #1: MUS420 Administrative Info[8].)

[7] `http://ccrma.stanford.edu/~jos/intro420/Schedule_Assignments.html`
[8] `http://ccrma.stanford.edu/~jos/intro420/`