Long Project with Audiogaming

Additive Synthesis with Inverse Fourier Transform for Non-Stationary Signals

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Content

Part 1

INP ENSEEIHT

Introduction

The company

AudioGaming

NATURAL BORN INTERACTIVE

- Localization: Toulouse, Paris
- Activity: Audio plug-in (VSTs and RTAS)
- Main customers: Film and Video Game Industry (Sony, Ubisoft)
- 10 employees

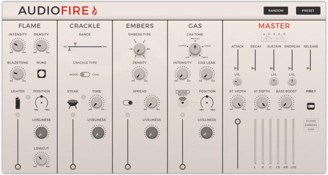


Figure: Audiofire: audio plug-in that recreates fire sound

INP ENSEEIHT

Introduction
Objective

- We are continuing the Audiogaming long project from 2015 (Emilie Abia, Lili Zheng, Quentin Biache)

Objective : Synthesizing sounds from their spectrum with a FFT^{-1}

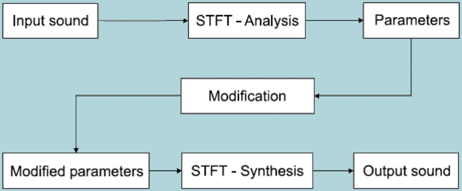


Figure: General approach for modifying a sound in the spectral domain

- We have to implement a new method of additive synthesis $\Rightarrow$ computationally very fast

Introduction

Context of the Project

- 6 weeks only ⇒ Focus on the synthesis method only.

Given codes in Python and Matlab from the 2015 project :

- Python : Analysis estimator of sinus parameters and sinus generation with those parameters (only stationary)
- Matlab : Some reasearch on the Non-stationary synthesis with the LUT of lobes

- We made our own Object Oriented Programmation tree structure in Python
- We remade all the codes to be coherent with the OOP tree structure

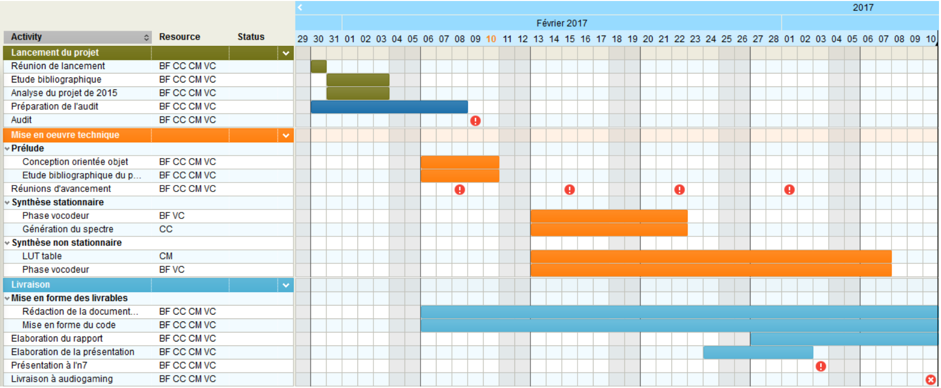
Introduction

Work Environment

Figure: *PyCharm* as Python IDE , *Slack* to communicate,*GitHub* to stock the codes and have a versionning, *Freedcamp* to plan the project events

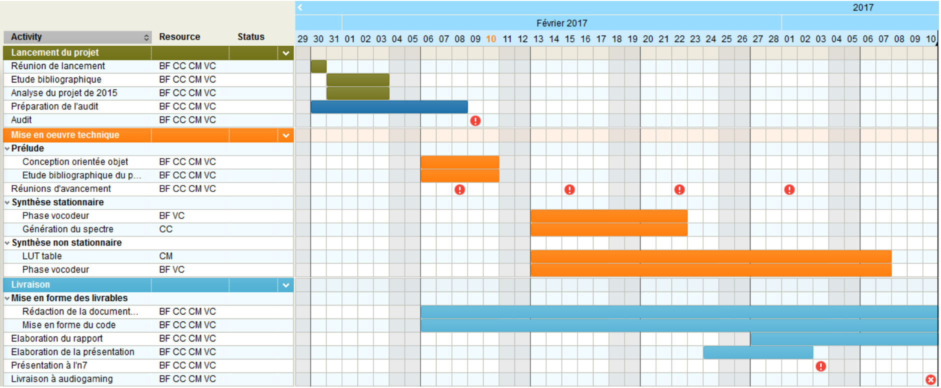
Introduction

Project Management : Gantt Chart (expected event)



Introduction

Project Management : Gantt Chart now



Part 2

Additive Synthesis
Time Domain

The sound signal is represented as a sum of N sinusoids:

$$x(t) = \sum_{n=1}^{N} a_n sin(2\pi f_n t + \phi_n)$$

- Very costly to implement
- Impossible to compute in real-time

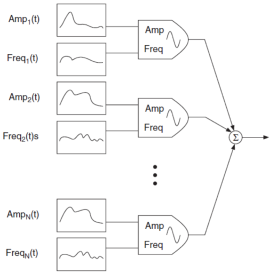
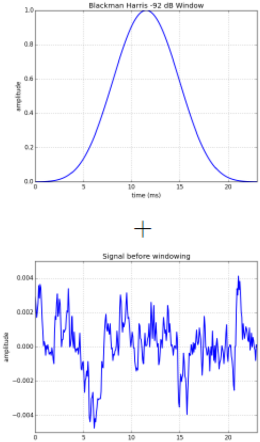


Figure: *The additive synthesis*

Method Overview : Windowing

Analysis



Windowing step :

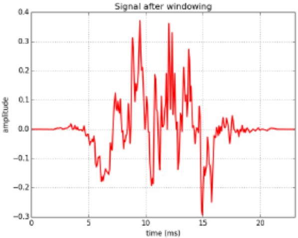


Figure: *Windowing step*

Method Overview : Peak detection in Frequency Domain

Analysis

Peak detection and extraction of parameters by STPT (particular Short Time Fourier Transform):

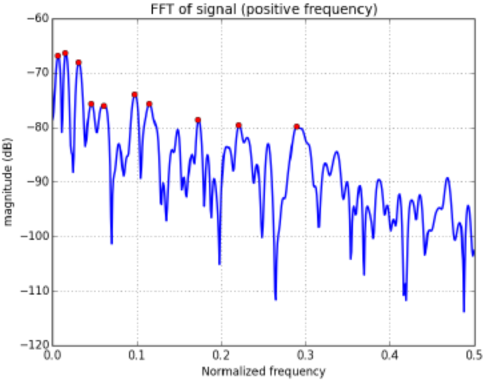


Figure: *Peak detection*

Method Overview : Result (FFT^{-1})

Synthesis

Additive synthesis with FFT^{-1} according to the parameters from the analysis:

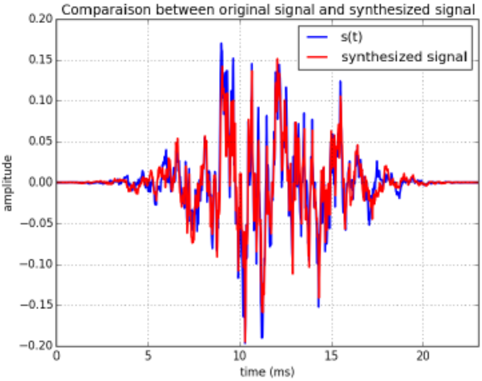


Figure: *Synthesized frame vs Original frame*

Part 3

Stationary Case

Stationary sinusoidal model

Mathematical model :

$$s(t) = a_0 exp[j(2\pi f_0 t + \phi_0)] \tag{1}$$

- 3 parameters: a_0 (amplitude), f_0 (frequency) and ϕ_0 (phase).
- Simplest model but useful for certain kinds of signals.
- Each spectral bin represents a stationary sinusoid.
- $\Rightarrow$ generate a synthetic spectrum with the desired parameters
  $\Rightarrow$ generate a main lobe derived from the Fourier transform of the normalized window w supposedly[1] used during analysis
  $\Rightarrow$ place it at the right position on the spectrum.

[1] Because no actual analysis happened

Stationary Case

Lobe generation

We generate the sinusoids in frequency domain :

- Window the signal to maximize the energy in the main lobe
- We only keep the main lobe for each sine (11 points)
- We assume that the parameters (amplitude, frequency, phase) are already given by the analysis
- We interpolate the relevant bins value if by any chance the wanted frequency $\hat{f}$ is not exactly on a bin, that is to say if $\hat{f} \notin \{\frac{2k\pi}{N}\}_{k=0\ldots N-1}$

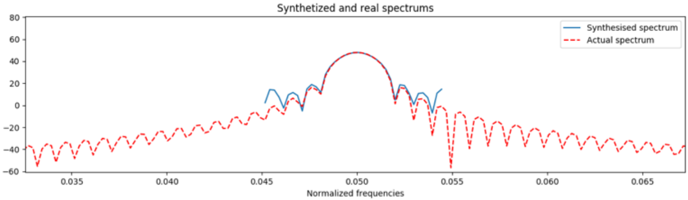


Figure: *Windowed sine lobe*

Stationary Case

Frames separation

The sound signal is a frame-by-frame signal:
The analysis hop size will be called R_a and the synthesis hop size R_s (moving step of the frame)

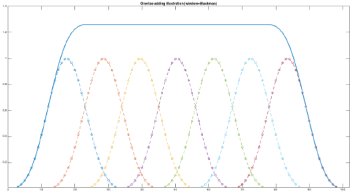
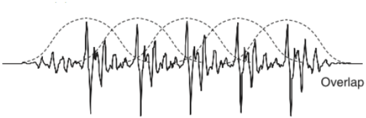


Figure: *Sum of small size Hanning windows*



Overlap and add

Figure: *Overlap and add*

Stationary Case

Phase Coherence

Phase coherence

The Phase coherence is not a problem in the Stationary case :

- We don't know the window effect on the phase : $f_{w,\hat{f}}(\phi) : \phi \mapsto \tilde{\phi}$
  $\Rightarrow$ We calculate its influence on the first frame and assume the same influence on the other frame.
- We then multiply the generated lobe by $\frac{A}{2}$ and set the lobe phase to $\tilde{\phi} + 2\pi\hat{f}R_a$
- In the purely stationary case, the expected phase shift is the theoretical phase shift.

Casi-Stationary Case

What is changing

Non-Stationary Case

Very different approach

Mathematical model :

$$s(t) = exp[(\lambda_0 + \mu_0 t) + j(\phi_0 + 2\pi f_0 t + \frac{\psi_0}{2} t^2)] \tag{2}$$

- 5 parameters:
  $(\lambda_0 + \mu_0 t)$ (overall amplitude)
  f_0 (frequency)
  ϕ_0 (phase)
  μ_0 (amplitude change rate (ACR))
  ψ_0 (frequency change rate (FCR))
- The analysis part give us all those parameters
- To manage the influence of the ACR and the FCR on the lobe $\Rightarrow$ Interpolation of Look-up table of already saved lobes with different (ACR,FCR).

Non-Stationary Case

Look up table

Non-Stationary Case

Phase Vocoder : Scaled-Phase Locking

- The idea is

Part 4

Stationary Case

Sine waves

Stationary Case

Triangular waves

The additive synthesis

Changed Sine waves

The additive synthesis

Chirps

Part 5

Conclusion

References