

Contents

Foreword	13
Chapter 1. Sounds	15
1.1. Sound propagation	15
1.1.1. A look at the physical models	16
1.1.1.1. Mass conservation	16
1.1.1.2. The Euler equation	17
1.1.1.3. The state equation	18
1.1.2. The wave equation	18
1.1.3. The Helmholtz equation	20
1.1.4. Sound intensity	22
1.2. Music theory interlude	23
1.2.1. Intervals, octave	23
1.2.2. Scientific pitch notation	24
1.2.3. Dividing the octave into twelve semitones	24
1.2.4. Diatonic scales	25
1.2.4.1. Major scale	25
1.2.4.2. Minor scales	26
1.3. Different types of sounds	26
1.3.1. Periodic sounds	28
1.3.1.1. Fourier series	29
1.3.2. Sounds with partials	30
1.3.3. Continuous spectrum sounds	31
1.3.4. Noise	33
1.4. Representation of sound	34
1.4.1. Time or frequency analysis, discrete Fourier transform	35
1.4.2. Time-frequency analysis, the spectrogram	36
1.5. Filtering	39
1.5.1. Discrete spectrum	39

1.5.1.1. Transfer function	40
1.5.1.2. Impulse response	41
1.5.2. Continuous spectrum	41
1.5.3. Ideal low-pass, band-pass and all-pass filters	42
1.6. Study problems	45
1.6.1. Normal reflection on a wall (*)	45
1.6.2. Comb filtering using a microphone located near a wall (**)	45
1.6.3. Summing intensities (***)	45
1.6.4. Intensity of a Standing Wave (**)	46
1.6.5. Sound of a siren (*)	47
1.7. Practical computer applications	47
1.7.1. First sound, vectors	47
1.7.2. Modifying the parameters: the command file	48
1.7.3. Creating more complex sounds: using functions	48
1.7.3.1. Noise and siren interlude	50
1.7.4. Analysis	50
1.7.4.1. Time analysis	51
1.7.4.2. Frequency analysis	51
1.7.4.3. Time-frequency analysis	51
1.7.5. Filtering	51
Chapter 2. Music Instruments	55
2.1. Strings	56
2.1.1. Free vibrations of a string	56
2.1.2. Beats, chords and consonance	59
2.2. Bars	61
2.2.1. Bar fixed at both ends	62
2.2.2. Bar embedded at one end	63
2.3. Membranes	65
2.4. Tubes	67
2.4.1. Pressure control	68
2.4.1.1. Response to a harmonic excitation	69
2.4.1.2. The resonance effect	70
2.4.1.3. Natural modes	71
2.4.1.4. The resulting sound	71
2.4.2. Speed control	71
2.4.2.1. Response to a harmonic excitation	72
2.4.2.2. Resonance and natural modes	72
2.4.2.3. Comments on phases	73
2.4.3. Tuning	74
2.5. Timbre of instruments	74
2.5.1. Nature of the spectrum	75
2.5.1.1. Harmonics or partials, the piano's inharmonicity	75

2.5.1.2. Richness in higher harmonics	76
2.5.1.3. Different harmonics distributions	78
2.5.1.4. The purpose of the resonator	78
2.5.2. Envelope of the sound	80
2.5.2.1. Calculation of the envelope	80
2.5.2.2. Using several envelopes	81
2.6. Study problems	83
2.6.1. Vibrations of a string (general case) (**)	83
2.6.2. Plucked string (*)	83
2.6.3. Bow drawn across a string (*)	84
2.6.4. String reduced to one degree of freedom (**)	84
2.6.5. Coupled string-bridge system and the remanence effect (***)	85
2.6.6. Calculation of the inharmonicity of a real string (***)	87
2.6.7. Coincidence frequency of a wave in a board (***)	89
2.6.8. Resonance of the bourdon (**)	90
2.6.9. Resonance of a cylindrical dual controlled tube (**)	91
2.6.10. Resonance of a conical tube (1) (**)	91
2.6.11. Resonance of a conical tube (2) (**)	93
2.7. Practical computer applications	93
2.7.1. Create your synthesizer	93
2.7.1.1. Write your instrument function	93
2.7.1.2. Add an envelope	94
2.7.1.3. And play your instrument	94
2.7.2. Modify the timbre of your instrument	94
2.7.3. Remanent sound	95
Chapter 3. Scales and Temperaments	97
3.1. The Pythagorean scale	98
3.2. The Zarlino scale	99
3.3. The tempered scales	100
3.3.1. Equal temperament	100
3.3.2. A historical temperament	101
3.3.3. Equal temperament with perfect fifth	102
3.3.4. The practice of tuners	102
3.3.5. The practice of musicians	102
3.4. A brief history of A4	103
3.5. Giving names to notes	103
3.6. Other examples of scales	104
3.7. Study problems	104
3.7.1. Frequencies of a few scales (***)	104
3.7.2. Beats of the fifths and the major thirds (*)	105
3.8. Practical computer applications	105
3.8.1. Building a few scales	105

3.8.2. Listening to beats	106
Chapter 4. Psychoacoustics	107
4.1. Sound intensity and loudness	107
4.1.1. The phon	108
4.1.2. The sone	109
4.2. The ear	110
4.3. Frequency and pitch	111
4.3.1. The mel scale	113
4.3.2. Composed sounds	113
4.3.2.1. Pitch of sounds composed of harmonics	113
4.3.2.2. Pitch of sounds composed of partials	114
4.3.3. An acoustic illusion	114
4.4. Frequency masking	115
4.5. Study problems	116
4.5.1. Equal-loudness levels (**).	116
4.5.2. Frequency masking (**).	116
4.5.3. Perpetually ascending sound (**).	117
4.6. Practical computer applications	117
4.6.1. Frequency masking	117
4.6.2. Perpetually ascending scale	117
Chapter 5. Digital Sound	119
5.1. Sampling	120
5.1.1. The Nyquist criterion and the Shannon theorem	122
5.1.1.1. Case of a sinusoidal signal	122
5.1.1.2. General case	123
5.1.1.3. Consequences	124
5.1.1.4. Theoretical impossibility	125
5.1.1.5. What happens if the Nyquist criterion is not met?	125
5.1.2. Quantization	127
5.1.2.1. Error due to quantization	128
5.1.3. Reconstruction of the sound signal	129
5.2. Audio compression	130
5.2.1. Psychoacoustic compression	130
5.2.2. Entropy compression	133
5.3. Digital filtering and the Z-transform	134
5.3.1. Digital filtering	134
5.3.2. The Z-transform	135
5.3.2.1. Definition	135
5.3.2.2. Effect of a delay	136
5.3.2.3. Filtering and Z-transform	136
5.4. Study problems	138

5.4.1. Nyquist criterion (*)	138
5.4.2. Aliasing of an ascending sound (*)	138
5.4.3. Another example of reconstruction (***)	138
5.4.4. Elementary filter bank (**).	139
5.5. Practical computer applications	140
5.5.1. Spectrum aliasing	140
5.5.2. Quantization noise	141
Chapter 6. Synthesis and Sound Effects	143
6.1. Synthesis of musical sounds	144
6.1.1. Subtractive synthesis	144
6.1.2. Additive synthesis	145
6.1.3. FM synthesis	146
6.1.4. Synthesis based on the use of sampled sounds	147
6.2. Time effects: echo and reverberation	148
6.2.1. Simple echo	148
6.2.2. Multiple echo	148
6.2.3. Reverberation	149
6.2.3.1. Using the impulse response	150
6.2.3.2. Using echos and all-pass filters	150
6.3. Effects based on spectrum modification	152
6.3.1. The ‘ Wah-wah ’ effect	152
6.3.1.1. An example of a band-pass filter	152
6.3.2. AM or FM type sound effects	153
6.3.2.1. Vibrato	154
6.3.2.2. Leslie effect	154
6.4. Study problems	156
6.4.1. The Doppler effect (**).	156
6.4.2. FM and Chowning (***)	156
6.5. Practical computer applications	157
6.5.1. Sound synthesis	157
6.5.2. Chowning synthesis	158
6.5.3. Reverberation	158
6.5.4. Vibrato	158
6.5.5. The Leslie effect	159
Bibliography	161
Index	163