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► **To cite this version:**

David Kim-Boyle. Sound spatialization with particle systems. Journées d'Informatique Musicale, Association Française d'Informatique Musicale; Centre de recherche en Informatique et Création Musicale, Jun 2005, Saint-Denis, France. hal-03121405

HAL Id: hal-03121405

<https://hal-univ-paris8.archives-ouvertes.fr/hal-03121405>

Submitted on 26 Jan 2021

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SOUND SPATIALIZATION WITH PARTICLE SYSTEMS

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ABSTRACT

The author describes recent research in the use of particle systems for sound spatialization. A MaxMSP/Jitter patch is presented that maps the spatial trajectories of the individual particles in a particle system to the spatial movement of individual granular voices in a simple granular sampling patch. The ability to model the spatial trajectories of natural phenomena is also explored, as are applications outside granular sampling.

1. INTRODUCTION

Mapping spatial trajectories with particle systems can enable unique musical effects to be realized. While particle systems find their natural sonic realization in granular synthesis, the spatial distributive techniques typically employed in the latter are crude at best with grains most often randomly or stochastically distributed within predefined boundaries. [1] A more interesting spatial application of particle systems can enable more natural and complex types of movement, such as the movement of a cloud of smoke, the foam of a wave or the flight of a flock of birds, [2] to be realized.

Using the basic particle system objects of Cycling '74's Jitter, [3] the author will describe how these objects can be integrated into a basic granular sampling patch to enable distinct spatial trajectories to be realized. While these trajectories are naturally more suited to being heard on a multichannel, surround playback system, they can also, with slight modification, be mapped to a simple stereo system.

2. JITTER PARTICLE SYSTEMS

Jitter is a set of external graphical objects for the Max/MSP programming environment. It allows live video processing, OpenGL animations and other graphical effects to be integrated into the MSP audio platform. There are three Jitter objects used to model particle systems - jit.p.shiva, jit.p.vishnu and jit.p.bounds.

The jit.p.shiva object generates Jitter matrices where particles have unique ids, life expectancies, x , y and z coordinates and velocities. The number of particles emitted per frame and their life expectancies can be modified. The jit.p.vishnu object applies global forces to the matrix generated by the jit.p.shiva object modifying the x , y and z coordinates and velocities of the particles. The angle of particle emission relative to the horizontal plane and the speed of particle emission are among the variables that can be modified. The jit.p.bounds object confines the particles in a matrix to specific x , y and z limits and also determines the behavior of the particles when they reach the matrix boundaries - particles may either bounce, wrap around, remain at the matrix boundary or die. The jit.p.bounds object also allows the elasticity of the system boundaries to be modified. Complex patterns can be created when the particle system parameters are dynamically updated. Snapshots of the particle systems enabled by these three objects are shown in Figure 1.

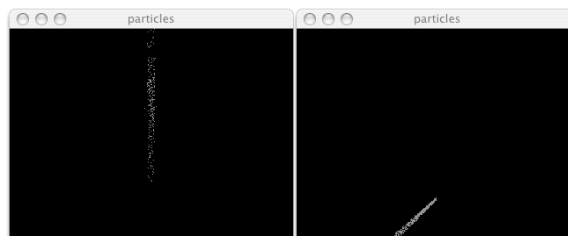


Figure 1. A particle system with a narrowly bounded particle stream (left) and a particle system with a narrowly bounded particle stream that skews to the left (right).

The x , y , and z coordinates of each particle in the generated matrix can be indexed with the jit.peek~ object and written to a buffer as illustrated in Figure 2. The particle values in a matrix are stored in the first row of a n column matrix where n is the number of particles, hence the use of a constant zero index. The second row of the matrix contains the value of the previous frame.

tener's head, see Figure 6. While this application allows musically interesting trajectories to be defined above the listener, it is clearly limited by the very small listening space defined by the monitors.

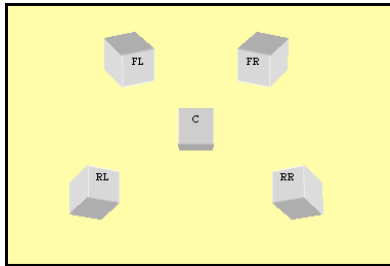


Figure 5. A five channel playback system used for mapping the z coordinate of a particle to height.

The author has also achieved interesting musical effects by mapping the z coordinate, or the y coordinate in a stereo playback system, to a global amplitude, inverse-square-gain control for each particle. This can give a crude impression of depth, particularly when each particle has a separate reverberant quality [5] although CPU usage quickly limits the number of distinct reverbs that can be applied to each grain. Even with an outboard VST processor such as the TC Powercore, it is difficult to run more than 24 distinct reverbs. Despite these limitations, this has still proven to be a musically interesting application.

While including a dedicated reverb for each grain/particle is too computationally intensive for most real-time applications, a simple doppler effect can be included which can help more realistically simulate the movement of the particles through space. [6] In this implementation, the velocity and distance of the particle from the front centre position is used to extend or compress the time it takes for a grain to be played. This results in a modification of the pitch of the sound.

3. MODELLING NATURAL SYSTEMS AND OTHER APPLICATIONS

One of the attractive qualities of particle systems is their ability to model or visually mimic natural phenomena. In order to model such systems with the Jitter particle objects, however, it is necessary to implement an additional logic whereby particles interact with one another. With the `jit.p.vishnu` object, all of the particles experience uniform forces. A more complex particle interaction, where particles might collide, have different masses and momentums, and experience forces from other individual particles can allow more interesting systems to be modelled.

While the author has not yet implemented all the above interactive possibilities, a simple proximity factor has been developed. This allows the spatial location of a particle to be modified if it occurs within a certain proximity of other particles. Such a feature is useful in simulating the clumping and separation forces in Craig Reynolds' well known Boids simulation. [2] Using a similar logic it is also possible to simulate an interaction with simple two dimensional objects. By placing such objects within the Jitter matrix, particles can be made to avoid certain spatial locations. This is illustrated in Figure 6.

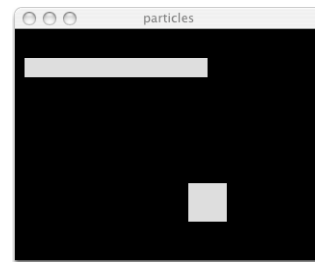


Figure 6. Objects placed within a Jitter matrix.

The author has also experimented with the use of Eric Singer's *boids* object, an early pre-Jitter particle system object. [8] Based on Reynolds original analysis of flocks, Singer's object simulates the movement of a flock of birds in two dimensional space. Unfortunately, the object does not readily interface with the Jitter particle system objects as the particles in *boids* experience their own "vishnu-like" forces from parameters defined by the user. The location of the birds, or boids, is written to a simple two dimensional graphical object. By transferring the x and y coordinates to a Jitter matrix, using a similar process to that outlined earlier, and then performing simple math functions also like those outlined earlier, the flock's position can be compressed and made to rotate around the x and y axis. This is illustrated in Figure 7.

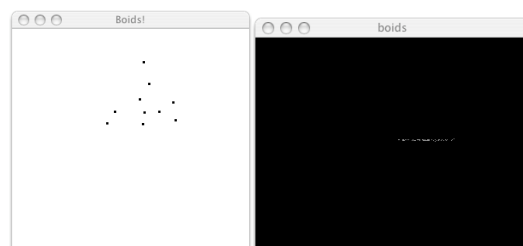


Figure 7. Original Boids window (left), Rendered through Jitter's OpenGL objects and rotated around the x axis (right).

Another interesting musical effect, although one that bypasses the granular implementation is achieved by mapping the movements of particles to the spatial location of individual bins in a short-time Fourier transform. With the number of particles equal to half the FFT length, the magnitude of each bin is multiplied by a coefficient read from the particle system matrix. The implementation, similar to that outlined in Torchia and Lippe's work on frequency-domain based spatial distribution, [7] allows unique musical effects to be achieved.

4. FUTURE DEVELOPMENT

The author is extending the implementation to allow more sophisticated flocking patterns to occur. This will necessarily involve the development of more complex particle interactions. Of particular interest is the development of a three dimensional interaction with OpenGL rendered objects, where the z coordinates might be mapped to other musical parameters. The possibility seems rich in musical potential.

The work is also being extended and utilized in the composition of a new piece for flute with real-time audio and video processing.

5. ACKNOWLEDGEMENTS

The author would like to extend his thanks to Professors Cort Lippe, from the State University of New York at Buffalo (Music), and Stephen Bradley, from the University of Maryland, Baltimore County (Visual Arts/Imaging Research Center) for their helpful suggestions during work on this project.

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