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Faust Libraries

The Faust libraries implement hundreds of DSP functions for audio processing and synthesis. They are organized by types in a set of `.lib` files (e.g., `envelopes.lib`, `filters.lib`, etc.).

This website serves as the main documentation of the Faust libraries. The main Faust website can be found at the following URL:

<https://faust.grame.fr>

Using the Faust Libraries

The easiest and most standard way to use the Faust libraries is to import `stdfaust.lib` in your Faust code:

```
import("stdfaust.lib");
```

This will give you access to all the Faust libraries through a series of environments:

- sf: `all.lib`
- aa: `aanl.lib`
- an: `analyzers.lib`
- ba: `basics.lib`
- co: `compressors.lib`
- de: `delays.lib`
- dm: `demos.lib`
- dx: `dx7.lib`
- en: `envelopes.lib`
- fd: `fds.lib`
- fi: `filters.lib`
- ho: `hoa.lib`
- it: `interpolators.lib`
- ma: `maths.lib`
- mi: `mi.lib`
- ef: `misceffects.lib`
- os: `oscillators.lib`

- no: noises.lib
- pf: phaflangers.lib
- pm: physmodels.lib
- qu: quantizers.lib
- rm: reducemaps.lib
- re: reverbs.lib
- ro: routes.lib
- si: signals.lib
- so: soundfiles.lib
- sp: spats.lib
- sy: synths.lib
- ve: vaeffects.lib
- vl: version.lib
- wa: webaudio.lib
- wd: wdmmodels.lib

Environments can then be used as follows in your Faust code:

```
import("stdfaust.lib");
process = os.osc(440);
```

In this case, we're calling the `osc` function from `oscillators.lib`.

You can also access all the functions of all the libraries directly using the `sf` environment:

```
import("stdfaust.lib");
process = sf.osc(440);
```

Alternatively, environments can be created by hand:

```
os = library("oscillators.lib");
process = os.osc(440);
```

Finally, libraries can be simply imported in the Faust code (not recommended):

```
import("oscillators.lib");
process = osc(440);
```

Organization of This Documentation

The **Overview** tab in the upper menu provides additional information about the general organization of the libraries, licensing/copyright, and guidelines on how to contribute to the Faust libraries.

The **Libraries** tab contain the actual documentation of the Faust libraries.

General Organization

Only the libraries that are considered to be “standard” are documented:

- `aanl.lib`
- `analyzers.lib`
- `basics.lib`
- `compressors.lib`
- `delays.lib`
- `demos.lib`
- `dx7.lib`
- `envelopes.lib`
- `fds.lib`
- `filters.lib`
- `hoa.lib`
- `interpolators.lib`
- `maths.lib`
- `mi.lib`
- `misceffects.lib`
- `oscillators.lib`
- `noises.lib`
- `phaflangers.lib`
- `physmodels.lib`
- `reducemaps.lib`
- `reverbs.lib`
- `routes.lib`
- `signals.lib`
- `soundfiles.lib`
- `spats.lib`
- `synths.lib`
- `tonestacks.lib` (not documented but example in `/examples/misc`)
- `tubes.lib` (not documented but example in `/examples/misc`)
- `vaeffects.lib`
- `version.lib`
- `wdmodels.lib`
- `webaudio.lib`

Other deprecated libraries such as `music.lib`, etc. are present but are not documented to not confuse new users.

The documentation of each library can be found in `/documentation/library.html` or in `/documentation/library.pdf`.

Versioning

A global `version` number for the standard libraries is defined in `version.lib`. It follows the semantic versioning structure: MAJOR, MINOR, PATCH. The

MAJOR number is increased when we make incompatible changes. The MINOR number is increased when we add functionality in a backwards compatible manner, and the PATCH number when we make backwards compatible bug fixes. By looking at the generated code or the diagram of `process = vl.version;` one can see the current version of the libraries.

Examples

The Faust distribution `/examples` directory contains a lot of DSP examples. They are organized by types in different folders. The `/examples/old` folder contains examples that are fully deprecated, probably because they were integrated to the libraries and fully rewritten (see `freeverb.dsp` for example).

Examples using deprecated libraries were integrated to the general tree, but a warning comment was added at their beginning to point readers to the right library and function.

Standard Functions

Dozens of functions are implemented in the Faust libraries and many of them are very specialized and not useful to beginners or to people who only need to use Faust for basic applications. This section offers an index organized by categories of the “standard Faust functions” (basic filters, effects, synthesizers, etc.). This index only contains functions without a user interface (UI). Faust functions with a built-in UI can be found in `demos.lib`.

Analysis Tools

Function Type	Function Name	Description
Amplitude Follower	<code>an.amp_follower</code>	Classic analog audio envelope follower
Octave Analyzers	<code>an.mth_octave_analyzer</code>	Octave analyzers

Basic Elements

Function Type	Function Name	Description
Beats	<code>ba.beat</code>	Pulses at a specific tempo
Block	<code>si.block</code>	Terminate n signals
Break Point Function	<code>ba.bpf</code>	Beak Point Function (BPF)

Function Type	Function Name	Description
Bus	<code>si.bus</code>	Bus of n signals
Bypass (Mono)	<code>ba.bypass1</code>	Mono bypass
Bypass (Stereo)	<code>ba.bypass2</code>	Stereo bypass
Count Elements	<code>ba.count</code>	Count elements in a list
Count Down	<code>ba.countdown</code>	Samples count down
Count Up	<code>ba.countup</code>	Samples count up
Delay (Integer)	<code>de.delay</code>	Integer delay
Delay (Float)	<code>de.fdelay</code>	Fractional delay
Down Sample	<code>ba.downSample</code>	Down sample a signal
Impulsify	<code>ba.impulsify</code>	Turns a signal into an impulse
Sample and Hold	<code>ba.sAndH</code>	Sample and hold
Signal Crossing	<code>ro.cross</code>	Cross n signals
Smoother (Default)	<code>si.smoo</code>	Exponential smoothing
Smoother	<code>si.smooth</code>	Exponential smoothing with controllable pole
Take Element	<code>ba.take</code>	Take en element from a list
Time	<code>ba.time</code>	A simple timer

Conversion

Function Type	Function Name	Description
dB to Linear	<code>ba.db2linear</code>	Converts dB to linear values
Linear to dB	<code>ba.linear2db</code>	Converts linear values to dB
MIDI Key to Hz	<code>ba.midikey2hz</code>	Converts a MIDI key number into a frequency
Hz to MIDI Key	<code>ba.hz2midikey</code>	Converts a frequency into MIDI key number
Pole to T60	<code>ba.pole2tau</code>	Converts a pole into a time constant (t60)
T60 to Pole	<code>ba.tau2pole</code>	Converts a time constant (t60) into a pole
Samples to Seconds	<code>ba.samp2sec</code>	Converts samples to seconds
Seconds to Samples	<code>ba.sec2samp</code>	Converts seconds to samples
Semitones to Frequency ratio	<code>ba.semi2ratio</code>	Converts semitones in a frequency multiplicative ratio

Function Type	Function Name	Description
Frequency ratio to semitones	<code>ba.ratio2semi</code>	Converts a frequency multiplicative ratio in semitones

Effects

Function Type	Function Name	Description
Auto Wah	<code>ve.autowah</code>	Auto-Wah effect
Compressor	<code>co.compressor_mono</code>	Dynamic range compressor
Distortion	<code>ef.cubicnl</code>	Cubic nonlinearity distortion
Crybaby	<code>ve.crybaby</code>	Crybaby wah pedal
Echo	<code>ef.echo</code>	Simple echo
Flanger	<code>pf.flanger_stereo</code>	Flanging effect
Gate	<code>ef.gate_mono</code>	Mono signal gate
Limiter	<code>co.limiter_1176_R4_mono</code>	Limiter
Phaser	<code>pf.phaser2_stereo</code>	Phaser effect
Reverb (FDN)	<code>re.fdnrev0</code>	Feedback delay network reverberator
Reverb (Freeverb)	<code>re.mono_freeverb</code>	Most “famous” Schroeder reverberator
Reverb (Simple)	<code>re.jcrev</code>	Simple Schroeder reverberator
Reverb (Zita)	<code>re.zita_rev1_stereo</code>	High quality FDN reverberator
Panner	<code>sp.panner</code>	Linear stereo panner
Pitch Shift	<code>ef.transpose</code>	Simple pitch shifter
Panner	<code>sp.spat</code>	N outputs spatializer
Speaker Simulator	<code>ef.speakerbp</code>	Simple speaker simulator
Stereo Width	<code>ef.stereo_width</code>	Stereo width effect
Vocoder	<code>ve.vocoder</code>	Simple vocoder
Wah	<code>ve.wah4</code>	Wah effect

Envelope Generators

Function Type	Function Name	Description
ADSR	<code>en.adsr</code>	Attack/Decay/Sustain/Release envelope generator

Function Type	Function Name	Description
AR	<code>en.ar</code>	Attack/Release envelope generator
ASR	<code>en.asr</code>	Attack/Sustain/Release envelope generator
Exponential	<code>en.smoothEnvelope</code>	Exponential envelope generator

Filters

Function Type	Function Name	Description
Bandpass (Butterworth)	<code>fi.bandpass</code>	Generic butterworth bandpass
Bandpass (Resonant)	<code>fi.resonbp</code>	Virtual analog resonant bandpass
Bandstop (Butterworth)	<code>fi.bandstop</code>	Generic butterworth bandstop
Biquad	<code>fi.tf2</code>	“Standard” biquad filter
Comb (Allpass)	<code>fi.allpass_fcomb</code>	Schroeder allpass comb filter
Comb (Feedback)	<code>fi.fb_fcomb</code>	Feedback comb filter
Comb (Feedforward)	<code>fi.ff_fcomb</code>	Feed-forward comb filter.
DC Blocker	<code>fi.dcblocker</code>	Default dc blocker
Filterbank	<code>fi.filterbank</code>	Generic filter bank
FIR (Arbitrary Order)	<code>fi.fir</code>	Nth-order FIR filter
High Shelf	<code>fi.high_shelf</code>	High shelf
Highpass (Butterworth)	<code>fi.highpass</code>	Nth-order Butterworth highpass
Highpass (Resonant)	<code>fi.resonhp</code>	Virtual analog resonant highpass
IIR (Arbitrary Order)	<code>fi.iir</code>	Nth-order IIR filter
Level Filter	<code>fi.levelfilter</code>	Dynamic level lowpass
Low Shelf	<code>fi.low_shelf</code>	Low shelf
Lowpass (Butterworth)	<code>fi.lowpass</code>	Nth-order Butterworth lowpass
Lowpass (Resonant)	<code>fi.resonlp</code>	Virtual analog resonant lowpass
Notch Filter	<code>fi.notchw</code>	Simple notch filter
Peak Equalizer	<code>fi.peak_eq</code>	Peaking equalizer section

Oscillators/Sound Generators

Function Type	Function Name	Description
Impulse	<code>os.impulse</code>	Generate an impulse on start-up
Impulse Train	<code>os.imptrain</code>	Band-limited impulse train
Phasor	<code>os.phasor</code>	Simple phasor
Pink Noise	<code>no.pink_noise</code>	Pink noise generator
Pulse Train	<code>os.pulsetrain</code>	Band-limited pulse train
Pulse Train (Low Frequency)	<code>os.lf_imptrain</code>	Low-frequency pulse train
Sawtooth	<code>os.sawtooth</code>	Band-limited sawtooth wave
Sawtooth (Low Frequency)	<code>os.lf_saw</code>	Low-frequency sawtooth wave
Sine (Filter-Based)	<code>os.oscs</code>	Sine oscillator (filter-based)
Sine (Table-Based)	<code>os.osc</code>	Sine oscillator (table-based)
Square	<code>os.square</code>	Band-limited square wave
Square (Low Frequency)	<code>os.lf_squarewave</code>	Low-frequency square wave
Triangle	<code>os.triangle</code>	Band-limited triangle wave
Triangle (Low Frequency)	<code>os.lf_triangle</code>	Low-frequency triangle wave
White Noise	<code>no.noise</code>	White noise generator

Synths

Function Type	Function Name	Description
Additive Drum	<code>sy.additiveDrum</code>	Additive synthesis drum
Bandpassed Sawtooth	<code>sy.dubDub</code>	Sawtooth through resonant bandpass
Comb String	<code>sy.combString</code>	String model based on a comb filter
FM	<code>sy.fm</code>	Frequency modulation synthesizer
Lowpassed Sawtooth	<code>sy.sawTrombone</code>	“Trombone” based on a filtered sawtooth

Function Type	Function Name	Description
Popping Filter	<code>sy.popFilterPerc</code>	Popping filter percussion instrument

Contributing

In general, libraries are organised in a *stacked manner*: the base ones define functions or constants without any dependancies, and additional ones are gradually built on top of simpler ones, layer by layer. **Dependency loops must be avoided as much as possible**. The *resources* folder contains tools to build and visualise the libraries dependencies graphs.

If you wish to add a function to any of these libraries or if you plan to add a new library, make sure that you observe the following conventions:

New Functions

- All functions must be preceded by a markdown documentation header respecting the following format (open the source code of any of the libraries for an example):

```
//-----functionName-----
// Description
//
// #### Usage
//
// ```
// Usage Example
// ```
//
// Where:
//
// * argument1: argument 1 description
//-----
```

- Every time a new function is added, the documentation should be updated simply by running `make doclib`.
- The environment system (e.g. `os.osc`) should be used when calling a function declared in another library (see the section on Library Import).
- Try to reuse existing functions as much as possible.
- The **Usage** line must show the *input/output shape* (the number of inputs and outputs) of the function, like `gen: _` for a mono generator, `_ : filter` : `_` for a mono effect, etc.
- Some functions use parameters that are constant numerical expressions. The convention is to label them in *capital letters* and document them

preferably to be *constant numerical expressions* (or *known at compile time* in existing libraries).

- Functions with several parameters should better be written by putting the *more constant parameters* (like *control*, *setup*...) at the beginning of the parameter list, and *audio signals to be processed* at the end. This allows to do partial-application. So prefer the following `clip(low, high, x) = min(max(x, low), high)`; form where `clip(-1, 1)` partially applied version can be used later on in different contexts, better than `clip(x, low, high) = min(max(x, low), high)`; version.

New Libraries

- Any new “standard” library should be declared in `stdfaust.lib` with its own environment (2 letters - see `stdfaust.lib`).
- Any new “standard” library must be added to `generateDoc`.
- Functions must be organized by sections.
- Any new library should at least **declare** a **name** and a **version**.
- Any new library has to use a prefix declared in the header section with the following kind of syntax: Its **official prefix** is 'qu' (look at an existing library to follow the exact syntax).
- The comment based markdown documentation of each library must respect the following format (open the source code of any of the libraries for an example):

```
//##### libraryName #####
// Description
//
// * Section Name 1
// * Section Name 2
// * ...
//
// It should be used using the `[...]` environment:
//
// ```
// [...] = library("libraryName");
// process = [...].functionCall;
// ```
//
// Another option is to import `stdfaust.lib` which already contains the `[...]`
// environment:
//
// ```
// import("stdfaust.lib");
// process = [...].functionCall;
// ```
```

```
//#####

//===== Section Name =====
// Description
//=====
```

Coding Conventions

In order to have a uniformized library system, we established the following conventions (that hopefully will be followed by others when making modifications to them).

Documentation

- All the functions that we want to be “public” are documented.
- We used the `faust2md` “standards” for each library: `//###` for main title (library name - equivalent to `#` in markdown), `//===` for section declarations (equivalent to `##` in markdown) and `//---` for function declarations (equivalent to `####` in markdown - see `basics.lib` for an example).
- Sections in function documentation should be declared as `####` markdown title.
- Each function documentation provides a “Usage” section (see `basics.lib`).
- The full documentation can be generated using the `doc/Makefile` script. Use `make help` to see all possible commands. If you plan to create a pull-request, *do not commit the full generated code* but only the modified `.lib` files.
- Each function can have `declare author "name";`, `declare copyright "XXX";` and `declare licence "YYY";` declarations.
- Each library has a `declare version "xx.yy";` version number to be raised each time a modification is done. The global `version` number in `version.lib` also has to be adapted according to the change.

Library Import

To prevent cross-references between libraries, we generalized the use of the `library("")` system for function calls in all the libraries. This means that everytime a function declared in another library is called, the environment corresponding to this library needs to be called too. To make things easier, a `stdfaust.lib` library was created and is imported by all the libraries:

```
aa = library("aanl.lib");
sf = library("all.lib");
an = library("analyzers.lib");
```

```

ba = library("basics.lib");
co = library("compressors.lib");
de = library("delays.lib");
dm = library("demos.lib");
dx = library("dx7.lib");
en = library("envelopes.lib");
fd = library("fds.lib");
fi = library("filters.lib");
ho = library("hoa.lib");
it = library("interpolators.lib");
ma = library("maths.lib");
mi = library("mi.lib");
ef = library("misceffects.lib");
os = library("oscillators.lib");
no = library("noises.lib");
pf = library("phaflangers.lib");
pm = library("physmodels.lib");
qu = library("quantizers.lib");
rm = library("reducemaps.lib");
re = library("reverbs.lib");
ro = library("routes.lib");
si = library("signals.lib");
so = library("soundfiles.lib");
sp = library("spats.lib");
sy = library("synths.lib");
ve = library("vaeffects.lib");
vl = library("version.lib");
wa = library("webaudio.lib");
wd = library("wdmodels.lib");

```

For example, if we wanted to use the `smooth` function which is now declared in `signals.lib`, we would do the following:

```

import("stdfaust.lib");

process = si.smooth(0.999);

```

This standard is only used within the libraries: nothing prevents coders to still import `signals.lib` directly and call `smooth` without `ro.`, etc. It means symbols and function names defined within a library **have to be unique to not collide with symbols of any other libraries**.

“Demo” Functions

“Demo” functions are placed in `demos.lib` and have a built-in user interface (UI). Their name ends with the `_demo` suffix. Each of these function have a `.dsp` file associated to them in the `/examples` folder.

Any function containing UI elements should be placed in this library and respect these standards.

“Standard” Functions

“Standard” functions are here to simplify the life of new (or not so new) Faust coders. They are declared in `/libraries/doc/standardFunctions.md` and allow to point programmers to preferred functions to carry out a specific task. For example, there are many different types of lowpass filters declared in `filters.lib` and only one of them is considered to be standard, etc.

Testing the library

Before preparing a pull-request, the new library must be carefully tested:

- all functions defined in the library must be tested by preparing a DSP test program
- the compatibility library `all.lib` imports all libraries in a same namespace, so check functions names collisions using the following test program:

```
import("all.lib");  
process = _;
```

Library deployment

For GRAME maintainers:

- update the library submodule in faust, recompile and deploy WebAssembly libfaust in fausteditor, faustplayground and faustide
- update the library submodule in faustlive
- update the library list in this fausteditor page as well as the snippets (using the `faust2atomsnippets` tool).
- update the library list in this faustide page
- update the library list in the faustgen~ code
- update the Faust Syntax Highlighting Files
- make an update PR for vscode-faust project

The Faust Project

The Faust Project has started in 2002. It is actively developed by the Grame Research Lab.

Many persons are contributing to the Faust project, by providing code for the compiler, architecture files, libraries, examples, documentation, scripts, bug reports, ideas, etc. We would like in particular to thank:

Fons Adriaensen, Karim Barkati, Jérôme Barthélemy, Tim Blechmann, Tiziano Bole, Alain Bonardi, Thomas Charbonnel, Raffaele Ciavarella, Julien Colafrancesco, Damien Cramet, Sarah Denoux, Étienne Gaudrin, Olivier Guillerminet, Pierre Guillot, Albert Gräf, Pierre Jouvelot, Stefan Kersten, Victor Lazzarini, Matthieu Leberre, Mathieu Leroi, Fernando Lopez-Lezcano, Kjetil Matheussen, Hermann Meyer, Rémy Muller, Raphael Panis, Elliott Paris, Reza Payami, Laurent Pottier, Sampo Savolainen, Nicolas Scaringella, Anne Sedes, Priyanka Shekar, Stephen Sinclair, Travis Skare, Julius Smith, Mike Solomon, Michael Wilson, Bart Brouns, Dirk Roosenburg, Riccardo Russo.

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- the City of Lyon,
- the French National Research Agency (ANR).

aanl.lib

A library for antialiased nonlinearities. Its official prefix is **aa**.

This library provides aliasing-suppressed nonlinearities through first-order and second-order approximations of continuous-time signals, functions, and convolution based on antiderivatives. This technique is particularly effective if combined with low-factor oversampling, for example, operating at 96 kHz or 192 kHz sample-rate.

The library contains trigonometric functions as well as other nonlinear functions such as bounded and unbounded saturators.

Due to their limited domains or ranges, some of these functions may not be suitable for audio nonlinear processing or waveshaping, although they have been included for completeness. Some other functions, for example, `tan()` and `tanh()`, are only available with first-order antialiasing due to the complexity of the antiderivative of the $x * f(x)$ term, particularly because of the necessity of the dilogarithm function, which requires special implementation.

Future improvements to this library may include an adaptive mechanism to set the ill-conditioned cases threshold to improve performance in varying cases.

Note that the antialiasing functions introduce a delay in the path, respectively half and one-sample delay for first and second-order functions.

Also note that due to division by differences, it is vital to use double-precision or more to reduce errors.

The environment identifier for this library is `aa`. After importing the standard libraries in Faust, the functions below can be called as `aa.function_name`.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/aanl.lib>
- https://www.dafx.de/paper-archive/2016/dafxpapers/20-DAFx-16_paper_41-PN.pdf

Auxiliary Functions

`(aa.)clip`

Clipping function.

`(aa.)Rsqrt`

Real-valued `sqrt()`.

`(aa.)Rlog`

Real-valued `log()`.

`(aa.)Rtan`

Real-valued `tan()`.

(aa.)Racos

Real-valued $\arccos()$.

(aa.)Rasin

Real-valued $\arcsin()$.

(aa.)Racosh

Real-valued $\operatorname{arccosh}()$

(aa.)Rcosh

Real-valued $\cosh()$.

(aa.)Rsinh

Real-valued $\sinh()$.

(aa.)Ratanh

Real-valued $\operatorname{atanh}()$.

(aa.)ADAA1

Generalised first-order ADAA function.

Usage

`_ : ADAA1(EPS, f, F1) : _`

Where:

- EPS: a threshold to handle ill-conditioned cases
 - f: a function that we want to process with ADAA
 - F1: f's first antiderivative
-

`(aa.)ADAA2`

Generalised second-order ADAA function.

Usage

`_ : ADAA2(EPS, f, F1, F2) : _`

Where:

- EPS: a threshold to handle ill-conditioned cases
- f: a function that we want to process with ADAA
- F1: f's first antiderivative
- F2: f's second antiderivative

Main functions

Saturators

These antialiased saturators perform best with high-amplitude input signals. If the input is only slightly saturated, hence producing negligible aliasing, the trivial saturator may result in a better overall output, as noise can be introduced by first and second ADAA at low amplitudes.

Once determining the lowest saturation level for which the antialiased functions perform adequately, it might be sensible to cross-fade between the trivial and the antialiased saturators according to the amplitude profile of the input signal.

`(aa.)hardclip`

First-order ADAA hard-clip.

The domain of this function is `;`; its theoretical range is `[-1.0; 1.0]`.

Usage

`_ : aa.hardclip : _`

`(aa.)hardclip2`

Second-order ADAA hard-clip.

The domain of this function is ; its theoretical range is $[-1.0; 1.0]$.

Usage

`_ : aa.hardclip2 : _`

`(aa.)cubic1`

First-order ADAA cubic saturator.

The domain of this function is ; its theoretical range is $[-2.0/3.0; 2.0/3.0]$.

Usage

`_ : aa.cubic1 : _`

`(aa.)parabolic`

First-order ADAA parabolic saturator.

The domain of this function is ; its theoretical range is $[-1.0; 1.0]$.

Usage

`_ : aa.parabolic : _`

`(aa.)parabolic2`

Second-order ADAA parabolic saturator.

The domain of this function is ; its theoretical range is $[-1.0; 1.0]$.

Usage

```

_ : aa.parabolic : _

```

(aa.)hyperbolic

First-order ADAA hyperbolic saturator.

The domain of this function is ; its theoretical range is]-1.0; 1.0[.-1.0; 1.0[.-1.0; 1.0[.-1.0; 1.0[.-1.0; 1.0[.- /2.0; /2.0[.- /2.0[.-1.0; 1.0[; its theoretical range is .]-1.0; 1.0[; its theoretical range is .

Usage

```

_ : aa.atanh2 : _

```

analyzers.lib

Analyzers library. Its official prefix is `an`.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/analyzers.lib>

Amplitude Tracking

```
(an.)abs_envelope_rect
```

Absolute value average with moving-average algorithm.

Usage

```
_ : abs_envelope_rect(period) : _
```

Where:

- **period:** sets the averaging frame in seconds

(an.)abs_envelope_tau

Absolute value average with one-pole lowpass and tau response. (See filters.lib.)

Usage

_ : abs_envelope_tau(period) : _

Where:

- **period:** (time to decay by 1/e) sets the averaging frame in secs
-

(an.)abs_envelope_t60

Absolute value average with one-pole lowpass and t60 response. (See filters.lib.)

Usage

_ : abs_envelope_t60(period) : _

Where:

- **period:** (time to decay by 60 dB) sets the averaging frame in secs
-

(an.)abs_envelope_t19

Absolute value average with one-pole lowpass and t19 response. (See filters.lib.)

Usage

_ : abs_envelope_t19(period) : _

Where:

- **period:** (time to decay by $1/e^{2.2}$) sets the averaging frame in secs
-

(an.)amp_follower

Classic analog audio envelope follower with infinitely fast rise and exponential decay. The amplitude envelope instantaneously follows the absolute value going up, but then floats down exponentially.

amp_follower is a standard Faust function.

Usage

`_ : amp_follower(rel) : _`

Where:

- `rel`: release time = amplitude-envelope time-constant (sec) going down

References

- Musical Engineer’s Handbook, Bernie Hutchins, Ithaca NY
 - 1975 Electronotes Newsletter, Bernie Hutchins
-

`(an.)amp_follower_ud`

Envelope follower with different up and down time-constants (also called a “peak detector”).

Usage

`_ : amp_follower_ud(att,rel) : _`

Where:

- `att`: attack time = amplitude-envelope time constant (sec) going up
- `rel`: release time = amplitude-envelope time constant (sec) going down

Note We assume $\text{rel} \gg \text{att}$. Otherwise, consider $\text{rel} \sim \max(\text{rel}, \text{att})$. For audio, `att` is normally faster (smaller) than `rel` (e.g., 0.001 and 0.01). Use `amp_follower_ar` below to remove this restriction.

Reference

- “Digital Dynamic Range Compressor Design — A Tutorial and Analysis”, by Dimitrios Giannoulis, Michael Massberg, and Joshua D. Reiss
 - <https://www.eecs.qmul.ac.uk/~josh/documents/2012/GiannoulisMassbergReiss-dynamicrangecompression-JAES2012.pdf>
-

`(an.)amp_follower_ar`

Envelope follower with independent attack and release times. The release can be shorter than the attack (unlike in `amp_follower_ud` above).

Usage

`_ : amp_follower_ar(att,rel) : _`

Where:

- **att**: attack time = amplitude-envelope time constant (sec) going up
 - **rel**: release time = amplitude-envelope time constant (sec) going down
-

`(an.)ms_envelope_rect`

Mean square with moving-average algorithm.

Usage

`_ : ms_envelope_rect(period) : _`

Where:

- **period**: sets the averaging frame in secs
-

`(an.)ms_envelope_tau`

Mean square average with one-pole lowpass and tau response. (see `filters.lib`)

Usage

`_ : ms_envelope_tau(period) : _`

Where:

- **period**: (time to decay by 1/e) sets the averaging frame in secs
-

`(an.)ms_envelope_t60`

Mean square with one-pole lowpass and t60 response. (see `filters.lib`)

Usage

`_ : ms_envelope_t60(period) : _`

Where:

- `period`: (time to decay by 60 dB) sets the averaging frame in secs
-

`(an.)ms_envelope_t19`

Mean square with one-pole lowpass and t19 response. (see `filters.lib`)

Usage

`_ : ms_envelope_t19(period) : _`

Where:

- `period`: (time to decay by $1/e^{2.2}$) sets the averaging frame in secs
-

`(an.)rms_envelope_rect`

Root mean square with moving-average algorithm.

Usage

`_ : rms_envelope_rect(period) : _`

Where:

- `period`: sets the averaging frame in secs
-

`(an.)rms_envelope_tau`

Root mean square with one-pole lowpass and tau response. (see `filters.lib`)

Usage

`_ : rms_envelope_tau(period) : _`

Where:

- `period`: (time to decay by $1/e$) sets the averaging frame in secs
-

(an.)rms_envelope_t60

Root mean square with one-pole lowpass and t60 response. (see `filters.lib`)

Usage

`_ : rms_envelope_t60(period) : _`

Where:

- **period:** (time to decay by 60 dB) sets the averaging frame in secs
-

(an.)rms_envelope_t19

Root mean square with one-pole lowpass and t19 response. (see `filters.lib`)

Usage

`_ : rms_envelope_t19(period) : _`

Where:

- **period:** (time to decay by $1/e^{2.2}$) sets the averaging frame in secs
-

(an.)zcr

Zero-crossing rate (ZCR) with one-pole lowpass averaging based on the tau constant. It outputs an index between 0 and 1 at a desired analysis frame. The ZCR of a signal correlates with the noisiness [Gouyon et al. 2000] and the spectral centroid [Herrera-Boyer et al. 2006] of a signal. For sinusoidal signals, the ZCR can be multiplied by $ma.SR/2$ and used as a frequency detector. For example, it can be deployed as a computationally efficient adaptive mechanism for automatic Larsen suppression.

Usage

`_ : zcr(tau) : _`

Where:

- **tau:** (time to decay by e^{-1}) sets the averaging frame in seconds.
-

(an.)pitchTracker

This function implements a pitch-tracking algorithm by means of zero-crossing rate analysis and adaptive low-pass filtering. The design is based on the algorithm described in this tutorial (section 2.2).

Usage

`_ : pitchTracker(N, tau) : _`

Where:

- **N**: compile-time constant, sets the order of the low-pass filter, which determines the sensitivity of the algorithm for signals where partials are stronger than the fundamental frequency.
 - **tau**: response time in seconds based on exponentially-weighted averaging with tau time-constant. See <https://ccrma.stanford.edu/~jos/st/Exponentials.html>.
-

(an.)spectralCentroid

This function implements a time-domain spectral centroid by means of RMS measurements and adaptive crossover filtering. The weight difference of the upper and lower spectral powers are used to recursively adjust the crossover cutoff so that the system (minimally) oscillates around a balancing point.

Unlike block processing techniques such as FFT, this algorithm provides continuous measurements and fast response times. Furthermore, when providing input signals that are spectrally sparse, the algorithm will output a logarithmic measure of the centroid, which is perceptually desirable for musical applications. For example, if the input signal is the combination of three tones at 1000, 2000, and 4000 Hz, the centroid will be the middle octave.

Usage

`_ : spectralCentroid(nonlinearity, tau) : _`

Where:

- **nonlinearity**: a boolean to activate or deactivate nonlinear integration. The nonlinear function is useful to improve stability with very short response times such as $.001 \leq \tau \leq .005$, otherwise, the nonlinearity may reduce precision.
- **tau**: response time in seconds based on exponentially-weighted averaging with tau time-constant. See <https://ccrma.stanford.edu/~jos/st/Exponentials.html>.

Reference: Sanfilippo, D. (2021). Time-Domain Adaptive Algorithms for Low- and High-Level Audio Information Processing. *Computer Music Journal*, 45(1), 24-38.

Example: `process = os.osc(500) + os.osc(1000) + os.osc(2000) +
os.osc(4000) + os.osc(8000) : an.spectralCentroid(1, .001);`

Spectrum-Analyzers

Spectrum-analyzers split the input signal into a bank of parallel signals, one for each spectral band. They are related to the Mth-Octave Filter-Banks in `filters.lib`. The documentation of this library contains more details about the implementation. The parameters are:

- `M`: number of band-slices per octave (>1)
- `N`: total number of bands (>2)
- `ftop` = upper bandlimit of the Mth-octave bands ($<SR/2$)

In addition to the Mth-octave output signals, there is a highpass signal containing frequencies from `ftop` to $SR/2$, and a “dc band” lowpass signal containing frequencies from 0 (dc) up to the start of the Mth-octave bands. Thus, the `N` output signals are:

`highpass(ftop), MthOctaveBands(M,N-2,ftop), dcBand(ftop*2^(-M*(N-1)))`

A Spectrum-Analyzer is defined here as any band-split whose bands span the relevant spectrum, but whose band-signals do not necessarily sum to the original signal, either exactly or to within an allpass filtering. Spectrum analyzer outputs are normally at least nearly “power complementary”, i.e., the power spectra of the individual bands sum to the original power spectrum (to within some negligible tolerance).

Increasing Channel Isolation Go to higher filter orders - see Regalia et al. or Vaidyanathan (cited below) regarding the construction of more aggressive recursive filter-banks using elliptic or Chebyshev prototype filters.

References

- “Tree-structured complementary filter banks using all-pass sections”, Regalia et al., *IEEE Trans. Circuits & Systems*, CAS-34:1470-1484, Dec. 1987
- “Multirate Systems and Filter Banks”, P. Vaidyanathan, Prentice-Hall, 1993
- Elementary filter theory: <https://ccrma.stanford.edu/~jos/filters/>

(an.)mth_octave_analyzer

Octave analyzer. `mth_octave_analyzer[N]` are standard Faust functions.

Usage

```
_ : mth_octave_analyzer(0,M,ftop,N) : par(i,N,_) // 0th-order Butterworth  
_ : mth_octave_analyzer6e(M,ftop,N) : par(i,N,_) // 6th-order elliptic
```

Also for convenience:

```
_ : mth_octave_analyzer3(M,ftop,N) : par(i,N,_) // 3d-order Butterworth  
_ : mth_octave_analyzer5(M,ftop,N) : par(i,N,_) // 5th-order Butterworth  
mth_octave_analyzer_default = mth_octave_analyzer6e;
```

Where:

- 0: order of filter used to split each frequency band into two
- M: number of band-slices per octave
- ftop: highest band-split crossover frequency (e.g., 20 kHz)
- N: total number of bands (including dc and Nyquist)

Mth-Octave Spectral Level

Spectral Level: Display (in bar graphs) the average signal level in each spectral band.

(an.)mth_octave_spectral_level6e

Spectral level display.

Usage:

```
_ : mth_octave_spectral_level6e(M,ftop,NBands,tau,dB_offset) : _
```

Where:

- M: bands per octave
- ftop: lower edge frequency of top band
- NBands: number of passbands (including highpass and dc bands),
- tau: spectral display averaging-time (time constant) in seconds,
- dB_offset: constant dB offset in all band level meters.

Also for convenience:

```
mth_octave_spectral_level_default = mth_octave_spectral_level6e;  
spectral_level = mth_octave_spectral_level(2,10000,20);
```

(an.)[third|half]_octave_[analyzer|filterbank]

A bunch of special cases based on the different analyzer functions described above:

```
third_octave_analyzer(N) = mth_octave_analyzer_default(3,10000,N);
third_octave_filterbank(N) = mth_octave_filterbank_default(3,10000,N);
half_octave_analyzer(N) = mth_octave_analyzer_default(2,10000,N);
half_octave_filterbank(N) = mth_octave_filterbank_default(2,10000,N);
octave_filterbank(N) = mth_octave_filterbank_default(1,10000,N);
octave_analyzer(N) = mth_octave_analyzer_default(1,10000,N);
```

Usage See `mth_octave_spectral_level_demo` in `demos.lib`.

Arbitrary-Crossover Filter-Banks and Spectrum Analyzers

These are similar to the Mth-octave analyzers above, except that the band-split frequencies are passed explicitly as arguments.

(an.)analyzer

Analyzer.

Usage

```
_ : analyzer(0,freqs) : par(i,N,_) // No delay equalizer
```

Where:

- **0**: band-split filter order (ODD integer required for filterbank[i])
- **freqs**: (fc1,fc2,...,fcNs) [in numerically ascending order], where Ns=N-1 is the number of octave band-splits (total number of bands N=Ns+1).

If frequencies are listed explicitly as arguments, enclose them in parens:

```
_ : analyzer(3,(fc1,fc2)) : _,_,_
```

Fast Fourier Transform (fft) and its Inverse (ifft)

Sliding FFTs that compute a rectangularly windowed FFT each sample.

(an.)goertzelOpt

Optimized Goertzel filter.

Usage

_ : goertzelOpt(freq,n) : _

Where:

- **freq**: frequency to be analyzed
- **n**: the Goertzel block size

Reference

- https://en.wikipedia.org/wiki/Goertzel_algorithm
-

(an.)goertzelComp

Complex Goertzel filter.

Usage

_ : goertzelComp(freq,n) : _

Where:

- **freq**: frequency to be analyzed
- **n**: the Goertzel block size

Reference

- https://en.wikipedia.org/wiki/Goertzel_algorithm
-

(an.)goertzel

Same as **goertzelOpt**.

Usage

_ : goertzel(freq,n) : _

Where:

- **freq**: frequency to be analyzed
- **n**: the Goertzel block size

Reference

- https://en.wikipedia.org/wiki/Goertzel_algorithm
-

(an.)fft

Fast Fourier Transform (FFT).

Usage

`si.cbush(N) : fft(N) : si.cbush(N)`

Where:

- `si.cbush(N)` is a bus of N complex signals, each specified by real and imaginary parts: (r0,i0), (r1,i1), (r2,i2), ...
- N is the FFT size (must be a power of 2: 2,4,8,16,... known at compile time)
- `fft(N)` performs a length N FFT for complex signals (radix 2)
- The output is a bank of N complex signals containing the complex spectrum over time: (R0, I0), (R1,I1), ...
 - The dc component is (R0,I0), where I0=0 for real input signals.

FFTs of Real Signals:

- To perform a sliding FFT over a real input signal, you can say

```
process = signal : an.rtcv(N) : an.fft(N);
```

where `an.rtcv` converts a real (scalar) signal to a complex vector signal having a zero imaginary part.

- See `an.rfft_analyzer_c` (in `analyzers.lib`) and related functions for more detailed usage examples.
- Use `an.rfft_spectral_level(N,tau,dB_offset)` to display the power spectrum of a real signal.
- See `dm.fft_spectral_level_demo(N)` in `demos.lib` for an example GUI driving `an.rfft_spectral_level()`.

Reference

- Decimation-in-time (DIT) Radix-2 FFT
-

(an.)ifft

Inverse Fast Fourier Transform (IFFT).

Usage

`si.cbush(N) : ifft(N) : si.cbush(N)`

Where:

- N is the IFFT size (power of 2)
- Input is a complex spectrum represented as interleaved real and imaginary parts: (R0, I0), (R1, I1), (R2, I2), ...
- Output is a bank of N complex signals giving the complex signal in the time domain: (r0, i0), (r1, i1), (r2, i2), ...

basics.lib

A library of basic elements. Its official prefix is **ba**.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/basics.lib>

Conversion Tools

(ba.)**samp2sec**

Converts a number of samples to a duration in seconds at the current sampling rate (see **ma.SR**). **samp2sec** is a standard Faust function.

Usage

`samp2sec(n) : _`

Where:

- n: number of samples
-

(ba.)**sec2samp**

Converts a duration in seconds to a number of samples at the current sampling rate (see **ma.SR**). **samp2sec** is a standard Faust function.

Usage

`sec2samp(d) : _`

Where:

- d: duration in seconds
-

(ba.)db2linear

Converts a loudness in dB to a linear gain (0-1). `db2linear` is a standard Faust function.

Usage

`db2linear(l) : _`

Where:

- l: loudness in dB
-

(ba.)linear2db

Converts a linear gain (0-1) to a loudness in dB. `linear2db` is a standard Faust function.

Usage

`linear2db(g) : _`

Where:

- g: a linear gain
-

(ba.)lin2LogGain

Converts a linear gain (0-1) to a log gain (0-1).

Usage

`lin2LogGain(n) : _`

Where:

- `n`: the linear gain
-

`(ba.)log2LinGain`

Converts a log gain (0-1) to a linear gain (0-1).

Usage

`log2LinGain(n) : _`

Where:

- `n`: the log gain
-

`(ba.)tau2pole`

Returns a real pole giving exponential decay. Note that `t60` (time to decay 60 dB) is ~6.91 time constants. `tau2pole` is a standard Faust function.

Usage

`_ : smooth(tau2pole(tau)) : _`

Where:

- `tau`: time-constant in seconds
-

`(ba.)pole2tau`

Returns the time-constant, in seconds, corresponding to the given real, positive pole in (0-1). `pole2tau` is a standard Faust function.

Usage

`pole2tau(pole)` : _

Where:

- `pole`: the pole
-

(ba.)midikey2hz

Converts a MIDI key number to a frequency in Hz (MIDI key 69 = A440). `midikey2hz` is a standard Faust function.

Usage

`midikey2hz(mk)` : _

Where:

- `mk`: the MIDI key number
-

(ba.)hz2midikey

Converts a frequency in Hz to a MIDI key number (MIDI key 69 = A440). `hz2midikey` is a standard Faust function.

Usage

`hz2midikey(freq)` : _

Where:

- `freq`: frequency in Hz
-

(ba.)semi2ratio

Converts semitones in a frequency multiplicative ratio. `semi2ratio` is a standard Faust function.

Usage

`semi2ratio(semi) : _`

Where:

- `semi`: number of semitone
-

`(ba.)ratio2semi`

Converts a frequency multiplicative ratio in semitones. `ratio2semi` is a standard Faust function.

Usage

`ratio2semi(ratio) : _`

Where:

- `ratio`: frequency multiplicative ratio
-

`(ba.)cent2ratio`

Converts cents in a frequency multiplicative ratio.

Usage

`cent2ratio(cent) : _`

Where:

- `cent`: number of cents
-

`(ba.)ratio2cent`

Converts a frequency multiplicative ratio in cents.

Usage

`ratio2cent(ratio) : _`

Where:

- `ratio`: frequency multiplicative ratio
-

(ba.)pianokey2hz

Converts a piano key number to a frequency in Hz (piano key 49 = A440).

Usage

`pianokey2hz(pk) : _`

Where:

- `pk`: the piano key number
-

(ba.)hz2pianokey

Converts a frequency in Hz to a piano key number (piano key 49 = A440).

Usage

`hz2pianokey(freq) : _`

Where:

- `freq`: frequency in Hz

Counters and Time/Tempo Tools

(ba.)counter

Starts counting 0, 1, 2, 3..., and raise the current integer value at each upfront of the trigger.

Usage

`counter(trig) : _`

Where:

- `trig`: the trigger signal, each upfront will move the counter to the next integer
-

(ba.)countdown

Starts counting down from `n` included to 0. While `trig` is 1 the output is `n`. The countdown starts with the transition of `trig` from 1 to 0. At the end of the countdown the output value will remain at 0 until the next `trig`. `countdown` is a standard Faust function.

Usage

`countdown(n,trig) : _`

Where:

- `n`: the starting point of the countdown
 - `trig`: the trigger signal (1: start at `n`; 0: decrease until 0)
-

(ba.)countup

Starts counting up from 0 to `n` included. While `trig` is 1 the output is 0. The countup starts with the transition of `trig` from 1 to 0. At the end of the countup the output value will remain at `n` until the next `trig`. `countup` is a standard Faust function.

Usage

`countup(n,trig) : _`

Where:

- `n`: the maximum count value
 - `trig`: the trigger signal (1: start at 0; 0: increase until `n`)
-

(ba.)sweep

Counts from 0 to `period-1` repeatedly, generating a sawtooth waveform, like `os.lf_rawsaw`, starting at 1 when `run` transitions from 0 to 1. Outputs zero while `run` is 0.

Usage

`sweep(period,run) : _`

(ba.)time

A simple timer that counts every samples from the beginning of the process.
`time` is a standard Faust function.

Usage

`time : _`

(ba.)ramp

A linear ramp with a slope of ‘ $(+/-)1/n$ ’ samples to reach the next value.

Usage

`_ : ramp(n) : _`

Where:

- `n`: number of samples to increment/decrement the value by one
-

(ba.)line

A linear ramp to reach a next value in ‘`n`’ samples. Note that the interpolation process is restarted every time the desired output value changes, the interpolation time is sampled only then.

Usage

`_ : line(n) : _`

Where:

- `n`: number of samples to reach the next value
-

(ba.)tempo

Converts a tempo in BPM into a number of samples.

Usage

tempo(t) : _

Where:

- t: tempo in BPM
-

(ba.)period

Basic sawtooth wave of period p.

Usage

period(p) : _

Where:

- p: period as a number of samples
-

(ba.)pulse

Pulses (like 10000) generated at period p.

Usage

pulse(p) : _

Where:

- p: period as a number of samples
-

(ba.)pulsen

Pulses (like 11110000) of length n generated at period p.

Usage

pulsen(n,p) : _

Where:

- n: pulse length as a number of samples
 - p: period as a number of samples
-

(ba.)cycle

Split nonzero input values into **n** cycles.

Usage

_ : cycle(n) : si.bus(n)

Where:

- **n**: the number of cycles/output signals
-

(ba.)beat

Pulses at tempo **t**. **beat** is a standard Faust function.

Usage

beat(t) : _

Where:

- **t**: tempo in BPM
-

(ba.)pulse_countup

Starts counting up pulses. While trig is 1 the output is counting up, while trig is 0 the counter is reset to 0.

Usage

_ : pulse_countup(trig) : _

Where:

- **trig**: the trigger signal (1: start at next pulse; 0: reset to 0)
-

(ba.)pulse_countdown

Starts counting down pulses. While trig is 1 the output is counting down, while trig is 0 the counter is reset to 0.

Usage

`_ : pulse_countdown(trig) : _`

Where:

- **trig**: the trigger signal (1: start at next pulse; 0: reset to 0)
-

(ba.)pulse_countup_loop

Starts counting up pulses from 0 to n included. While trig is 1 the output is counting up, while trig is 0 the counter is reset to 0. At the end of the countup (n) the output value will be reset to 0.

Usage

`_ : pulse_countup_loop(n,trig) : _`

Where:

- **n**: the highest number of the countup (included) before reset to 0
 - **trig**: the trigger signal (1: start at next pulse; 0: reset to 0)
-

(ba.)pulse_countdown_loop

Starts counting down pulses from 0 to n included. While trig is 1 the output is counting down, while trig is 0 the counter is reset to 0. At the end of the countdown(n) the output value will be reset to 0.

Usage

`_ : pulse_countdown_loop(n,trig) : _`

Where:

- **n**: the highest number of the countup (included) before reset to 0
 - **trig**: the trigger signal (1: start at next pulse; 0: reset to 0)
-

(ba.)resetCtr

Function that lets through the mth impulse out of each consecutive group of n impulses.

Usage

`_ : resetCtr(n,m) : _`

Where:

- `n`: the total number of impulses being split
- `m`: index of impulse to allow to be output

Array Processing/Pattern Matching

`(ba.)count`

Count the number of elements of list `l`. `count` is a standard Faust function.

Usage

```
count(1)
count((10,20,30,40)) -> 4
```

Where:

- `l`: list of elements
-

`(ba.)take`

Take an element from a list. `take` is a standard Faust function.

Usage

```
take(P,1)
take(3,(10,20,30,40)) -> 30
```

Where:

- `P`: position (int, known at compile time, $P > 0$)
 - `l`: list of elements
-

`(ba.)subseq`

Extract a part of a list.

Usage

```
subseq(l, P, N)
subseq((10,20,30,40,50,60), 1, 3) -> (20,30,40)
subseq((10,20,30,40,50,60), 4, 1) -> 50
```

Where:

- l: list
- P: start point (int, known at compile time, 0: begin of list)
- N: number of elements (int, known at compile time)

Note: Faust doesn't have proper lists. Lists are simulated with parallel compositions and there is no empty list.

Function tabulation

(ba.)tabulate

Tabulate an unary function on a [r0, r1] range in a table. The table value can then be read directly or with linear or cubic interpolation.

Usage

```
tabulate(C, fun, size, r0, r1, x).(val|lin|cub) : _
```

Where:

- C: whether to dynamically force the index in [r0, r1] range: 1 force the check, 0 deactivate it (a constant numerical expression)
- fun: unary function
- S: size of the table (a constant numerical expression)
- r0: range minimal value
- r1: range maximal value
- x: input value to compute using the tabulated function

```
tabulate(C, fun, S, r0, r1, x).val uses the value in the table
```

```
tabulate(C, fun, S, r0, r1, x).lin uses the value in the table with linear interpolation
```

```
tabulate(C, fun, S, r0, r1, x).cub uses the value in the table with cubic interpolation
```

Selectors (Conditions)

(ba.)if

if-then-else implemented with a `select2`. WARNING: since `select2` is strict (always evaluating both branches), the resulting if does not have the usual “lazy” semantic of the C if form, and thus cannot be used to protect against forbidden computations like division-by-zero for instance.

Usage

- `if(cond, then, else) : _`

Where:

- `cond`: condition
 - `then`: signal selected while `cond` is true
 - `else`: signal selected while `cond` is false
-

(ba.)selector

Selects the *i*th input among *n* at compile time.

Usage

```
selector(I,N)  
_,_,_,_ : selector(2,4) : _ // selects the 3rd input among 4
```

Where:

- *I*: input to select (int, numbered from 0, known at compile time)
- *N*: number of inputs (int, known at compile time, $N > I$)

There is also `cselector` for selecting among complex input signals of the form (real,imag).

(ba.)select2stereo

Select between 2 stereo signals.

Usage

```
_,_,_,_ : select2stereo(bpc) : _,_
```

Where:

- `bpc`: the selector switch (0/1)
-

(ba.)selectn

Selects the ith input among N at run time.

Usage

```
selectn(N,i)
_,_,_,_ : selectn(4,2) : _ // selects the 3rd input among 4
```

Where:

- N: number of inputs (int, known at compile time, $N > 0$)
- i: input to select (int, numbered from 0)

Example test program

```
N = 64;
process = par(n, N, (par(i,N,i) : selectn(N,n)));
```

(ba.)selectmulti

Selects the ith circuit among N at run time (all should have the same number of inputs and outputs) with a crossfade.

Usage

```
selectmulti(n,lgen,id)
```

Where:

- n: crossfade in samples
- lgen: list of circuits
- id: circuit to select (int, numbered from 0)

Example test program

```
process = selectmulti(ma.SR/10, ((3,9),(2,8),(5,7)), nentry("choice", 0, 0, 2, 1));
process = selectmulti(ma.SR/10, ((_*3,_*9),(_*2,_*8),(_*5,_*7)), nentry("choice", 0, 0, 2, 1))
```

(ba.)selectoutn

Route input to the output among N at run time.

Usage

```
_ : selectoutn(N, i) : si.bus(N)
```

Where:

- N: number of outputs (int, known at compile time, $N > 0$)
- i: output number to route to (int, numbered from 0) (i.e. slider)

Example

```
process = 1 : selectoutn(3, sel) : par(i, 3, vbargraph("v.bargraph %i", 0, 1));  
sel = hslider("volume", 0, 0, 2, 1) : int;
```

Other

(ba.)latch

Latch input on positive-going transition of “clock” (“sample-and-hold”).

Usage

```
_ : latch(trig) : _
```

Where:

- trig: hold trigger (0 for hold, 1 for bypass)
-

(ba.)sAndH

Sample And Hold. `sAndH` is a standard Faust function.

Usage

```
_ : sAndH(trig) : _
```

Where:

- trig: hold trigger (0 for hold, 1 for bypass)
-

(ba.)downSample

Down sample a signal. WARNING: this function doesn't change the rate of a signal, it just holds samples... **downSample** is a standard Faust function.

Usage

_ : downSample(freq) : _

Where:

- **freq**: new rate in Hz
-

(ba.)peakhold

Outputs current max value above zero.

Usage

_ : peakhold(mode) : _

Where:

mode means: 0 - Pass through. A single sample 0 trigger will work as a reset. 1 - Track and hold max value.

(ba.)peakholder

While peak-holder functions are scarcely discussed in the literature (please do send me an email if you know otherwise), common sense tells that the expected behaviour should be as follows: the absolute value of the input signal is compared with the output of the peak-holder; if the input is greater or equal to the output, a new peak is detected and sent to the output; otherwise, a timer starts and the current peak is held for N samples; once the timer is out and no new peaks have been detected, the absolute value of the current input becomes the new peak.

Usage

_ : peakholder(holdTime) : _

Where:

- **holdTime**: hold time in samples
-

(ba.)impulsify

Turns a signal into an impulse with the value of the current sample (0.3,0.2,0.1 becomes 0.3,0.0,0.0). This function is typically used with a **button** to turn its output into an impulse. **impulsify** is a standard Faust function.

Usage

```
button("gate") : impulsify;
```

(ba.)automat

Record and replay in a loop the successive values of the input signal.

Usage

```
hslider(...) : automat(t, size, init) : _
```

Where:

- **t**: tempo in BPM
 - **size**: number of items in the loop
 - **init**: init value in the loop
-

(ba.)bpf

bpf is an environment (a group of related definitions) that can be used to create break-point functions. It contains three functions:

- **start(x,y)** to start a break-point function
- **end(x,y)** to end a break-point function
- **point(x,y)** to add intermediate points to a break-point function

A minimal break-point function must contain at least a start and an end point:

```
f = bpf.start(x0,y0) : bpf.end(x1,y1);
```

A more involved break-point function can contains any number of intermediate points:

```
f = bpf.start(x0,y0) : bpf.point(x1,y1) : bpf.point(x2,y2) : bpf.end(x3,y3);
```

In any case the **x_{i}** must be in increasing order (for all **i**, **x_{i}** < **x_{i+1}**). For example the following definition:

```
f = bpf.start(x0,y0) : ... : bpf.point(xi,yi) : ... : bpf.end(xn,yn);
```

implements a break-point function **f** such that:

- $f(x) = y_{\{0\}}$ when $x < x_{\{0\}}$
- $f(x) = y_{\{n\}}$ when $x > x_{\{n\}}$
- $f(x) = y_{\{i\}} + (y_{\{i+1\}} - y_{\{i\}}) * (x - x_{\{i\}}) / (x_{\{i+1\}} - x_{\{i\}})$ when $x_{\{i\}} \leq x$ and $x < x_{\{i+1\}}$

`bpf` is a standard Faust function.

(ba.)listInterp

Linearly interpolates between the elements of a list.

Usage

```
index = 1.69; // range is 0-4
process = listInterp((800,400,350,450,325),index);
```

Where:

- `index`: the index (float) to interpolate between the different values. The range of `index` depends on the size of the list.
-

(ba.)bypass1

Takes a mono input signal, route it to `e` and bypass it if `bpc = 1`. When bypassed, `e` is feed with zeros so that its state is cleanup up. `bypass1` is a standard Faust function.

Usage

```
_ : bypass1(bpc,e) : _
```

Where:

- `bpc`: bypass switch (0/1)
 - `e`: a mono effect
-

(ba.)bypass2

Takes a stereo input signal, route it to `e` and bypass it if `bpc = 1`. When bypassed, `e` is feed with zeros so that its state is cleanup up. `bypass2` is a standard Faust function.

Usage

`_,_ : bypass2(bpc,e) : _,_`

Where:

- `bpc`: bypass switch (0/1)
 - `e`: a stereo effect
-

`(ba.)bypass1to2`

Bypass switch for effect `e` having mono input signal and stereo output. Effect `e` is bypassed if `bpc = 1`. When bypassed, `e` is feed with zeros so that its state is cleanup up. `bypass1to2` is a standard Faust function.

Usage

`_ : bypass1to2(bpc,e) : _,_`

Where:

- `bpc`: bypass switch (0/1)
 - `e`: a mono-to-stereo effect
-

`(ba.)bypass_fade`

Bypass an arbitrary ($N \times N$) circuit with 'n' samples crossfade. Inputs and outputs signals are faded out when 'e' is bypassed, so that 'e' state is cleanup up. Once bypassed the effect is replaced by `par(i,N,_)`. Bypassed circuits can be chained.

Usage

`_ : bypass_fade(n,b,e) : _`

or

`_,_ : bypass_fade(n,b,e) : _,_`

- `n`: number of samples for the crossfade
- `b`: bypass switch (0/1)
- `e`: $N \times N$ circuit

Examples

```
process = bypass_fade(ma.SR/10, checkbox("bypass echo"), echo);  
process = bypass_fade(ma.SR/10, checkbox("bypass reverb"), freeverb);
```

(ba.)toggle

Triggered by the change of 0 to 1, it toggles the output value between 0 and 1.

Usage

```
_ : toggle : _
```

Examples

```
button("toggle") : toggle : vbargraph("output", 0, 1)  
(an.amp_follower(0.1) > 0.01) : toggle : vbargraph("output", 0, 1) // takes audio input
```

(ba.)on_and_off

The first channel set the output to 1, the second channel to 0.

Usage

```
_,_ : on_and_off : _
```

Example

```
button("on"), button("off") : on_and_off : vbargraph("output", 0, 1)
```

(ba.)bitcrusher

Produce distortion by reduction of the signal resolution.

Usage

```
_ : bitcrusher(nbits) : _
```

Where:

- **nbits**: the number of bits of the wanted resolution

Sliding Reduce

Provides various operations on the last n samples using a high order `slidingReduce(op,n,maxN,disabledVal,x)` fold-like function:

- `slidingSum(n)`: the sliding sum of the last n input samples, CPU-light
- `slidingSump(n,maxN)`: the sliding sum of the last n input samples, numerically stable “forever”
- `slidingMax(n,maxN)`: the sliding max of the last n input samples
- `slidingMin(n,maxN)`: the sliding min of the last n input samples
- `slidingMean(n)`: the sliding mean of the last n input samples, CPU-light
- `slidingMeanp(n,maxN)`: the sliding mean of the last n input samples, numerically stable “forever”
- `slidingRMS(n)`: the sliding RMS of the last n input samples, CPU-light
- `slidingRMSp(n,maxN)`: the sliding RMS of the last n input samples, numerically stable “forever”

Working Principle If we want the maximum of the last 8 values, we can do that as:

```
simpleMax(x) =
(
  (
    max(x@0,x@1),
    max(x@2,x@3)
  ) :max
),
(
  (
    max(x@4,x@5),
    max(x@6,x@7)
  ) :max
)
:max;
```

`max(x@2,x@3)` is the same as `max(x@0,x@1)@2` but the latter re-uses a value we already computed,so is more efficient. Using the same trick for values 4 trough 7, we can write:

```
efficientMax(x)=
(
  (
    max(x@0,x@1),
    max(x@0,x@1)@2
  ) :max
),
(
```

```

    (
      max(x@0,x@1),
      max(x@0,x@1)@2
    ) :max@4
  )
  :max;

```

We can rewrite it recursively, so it becomes possible to get the maximum at have any number of values, as long as it's a power of 2.

```

recursiveMax =
  case {
    (1,x) => x;
    (N,x) => max(recursiveMax(N/2,x), recursiveMax(N/2,x)@(N/2));
  };

```

What if we want to look at a number of values that's not a power of 2? For each value, we will have to decide whether to use it or not. If n is bigger than the index of the value, we use it, otherwise we replace it with (0-(ma.MAX)):

```

variableMax(n,x) =
  max(
    max(
      (
        (x@0 : useVal(0)),
        (x@1 : useVal(1))
      ):max,
      (
        (x@2 : useVal(2)),
        (x@3 : useVal(3))
      ):max
    ),
    max(
      (
        (x@4 : useVal(4)),
        (x@5 : useVal(5))
      ):max,
      (
        (x@6 : useVal(6)),
        (x@7 : useVal(7))
      ):max
    )
  )
  with {
    useVal(i) = select2((n>=i) , (0-(ma.MAX)),_);
  };

```

Now it becomes impossible to re-use any values. To fix that let's first look at

how we'd implement it using `recursiveMax`, but with a fixed `n` that is not a power of 2. For example, this is how you'd do it with `n=3`:

```
binaryMaxThree(x) =  
  (  
    recursiveMax(1,x)@0, // the first x  
    recursiveMax(2,x)@1  // the second and third x  
  ):max;
```

`n=6`

```
binaryMaxSix(x) =  
  (  
    recursiveMax(2,x)@0, // first two  
    recursiveMax(4,x)@2  // third through sixth  
  ):max;
```

Note that `recursiveMax(2,x)` is used at a different delay than in `binaryMaxThree`, since it represents 1 and 2, not 2 and 3. Each block is delayed the combined size of the previous blocks.

`n=7`

```
binaryMaxSeven(x) =  
  (  
    (  
      recursiveMax(1,x)@0, // first x  
      recursiveMax(2,x)@1  // second and third  
    ):max,  
    (  
      recursiveMax(4,x)@3  // fourth through seventh  
    )  
  ):max;
```

To make a variable version, we need to know which powers of two are used, and at which delay time.

Then it becomes a matter of:

- lining up all the different block sizes in parallel: `sequentialOperatorParOut()`
- delaying each the appropriate amount: `sumOfPrevBlockSizes()`
- turning it on or off: `useVal()`
- getting the maximum of all of them: `parallelOp()`

In Faust, we can only do that for a fixed maximum number of values: `maxN`, known at compile time.

(ba.)slidingReduce

Fold-like high order function. Apply a commutative binary operation `op` to the last `n` consecutive samples of a signal `x`. For example : `slidingReduce(max,128,128,0-(ma.MAX))` will compute the maximum of the last 128 samples. The output is updated each sample, unlike `reduce`, where the output is constant for the duration of a block.

Usage

`_ : slidingReduce(op,n,maxN,disabledVal) : _`

Where:

- `n`: the number of values to process
- `maxN`: the maximum number of values to process (int, known at compile time, `maxN > 0`)
- `op`: the operator. Needs to be a commutative one.
- `disabledVal`: the value to use when we want to ignore a value.

In other words, `op(x,disabledVal)` should equal to `x`. For example, `+(x,0)` equals `x` and `min(x,ma.MAX)` equals `x`. So if we want to calculate the sum, we need to give 0 as `disabledVal`, and if we want the minimum, we need to give `ma.MAX` as `disabledVal`.

(ba.)slidingSum

The sliding sum of the last `n` input samples.

It will eventually run into numerical trouble when there is a persistent dc component. If that matters in your application, use the more CPU-intensive `ba.slidingSump`.

Usage

`_ : slidingSum(n) : _`

Where:

- `n`: the number of values to process
-

(ba.)slidingSump

The sliding sum of the last `n` input samples.

It uses a lot more CPU than `ba.slidingSum`, but is numerically stable “forever” in return.

Usage

`_ : slidingSump(n,maxN) : _`

Where:

- `n`: the number of values to process
 - `maxN`: the maximum number of values to process (int, known at compile time, `maxN > 0`)
-

`(ba.)slidingMax`

The sliding maximum of the last `n` input samples.

Usage

`_ : slidingMax(n,maxN) : _`

Where:

- `n`: the number of values to process
 - `maxN`: the maximum number of values to process (int, known at compile time, `maxN > 0`)
-

`(ba.)slidingMin`

The sliding minimum of the last `n` input samples.

Usage

`_ : slidingMin(n,maxN) : _`

Where:

- `n`: the number of values to process
 - `maxN`: the maximum number of values to process (int, known at compile time, `maxN > 0`)
-

(ba.)slidingMean

The sliding mean of the last *n* input samples.

It will eventually run into numerical trouble when there is a persistent dc component. If that matters in your application, use the more CPU-intensive `ba.slidingRMSp`.

Usage

```
_ : slidingMean(n) : _
```

Where:

- *n*: the number of values to process
-

(ba.)slidingMeanp

The sliding mean of the last *n* input samples.

It uses a lot more CPU than `ba.slidingMean`, but is numerically stable “forever” in return.

Usage

```
_ : slidingMeanp(n,maxN) : _
```

Where:

- *n*: the number of values to process
 - *maxN*: the maximum number of values to process (int, known at compile time, *maxN* > 0)
-

(ba.)slidingRMS

The root mean square of the last *n* input samples.

It will eventually run into numerical trouble when there is a persistent dc component. If that matters in your application, use the more CPU-intensive `ba.slidingRMSp`.

Usage

`_ : slidingRMS(n) : _`

Where:

- `n`: the number of values to process
-

`(ba.)slidingRMSp`

The root mean square of the last `n` input samples.

It uses a lot more CPU than `ba.slidingRMS`, but is numerically stable “forever” in return.

Usage

`_ : slidingRMSp(n,maxN) : _`

Where:

- `n`: the number of values to process
- `maxN`: the maximum number of values to process (int, known at compile time, `maxN > 0`)

Parallel Operators

Provides various operations on `N` parallel inputs using a high order `parallelOp(op,N,x)` function:

- `parallelMax(N)`: the max of `n` parallel inputs
 - `parallelMin(N)`: the min of `n` parallel inputs
 - `parallelMean(N)`: the mean of `n` parallel inputs
 - `parallelRMS(N)`: the RMS of `n` parallel inputs
-

`(ba.)parallelOp`

Apply a commutative binary operation `op` to `N` parallel inputs.

usage

`si.bus(N) : parallelOp(op,N) : _`

where:

- `N`: the number of parallel inputs known at compile time

- `op`: the operator which needs to be commutative
-

(ba.)parallelMax

The maximum of N parallel inputs.

Usage

`si.bus(N) : parallelMax(N) : _`

Where:

- N: the number of parallel inputs known at compile time
-

(ba.)parallelMin

The minimum of N parallel inputs.

Usage

`si.bus(N) : parallelMin(N) : _`

Where:

- N: the number of parallel inputs known at compile time
-

(ba.)parallelMean

The mean of N parallel inputs.

Usage

`si.bus(N) : parallelMean(N) : _`

Where:

- N: the number of parallel inputs known at compile time
-

(ba.)parallelRMS

The RMS of N parallel inputs.

Usage

`si.bus(N) : parallelRMS(N) : _`

Where:

- `N`: the number of parallel inputs known at compile time

compressors.lib

A library of compressor effects. Its official prefix is `co`.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/compressors.lib>

Functions Reference

`(co.)peak_compression_gain_mono_db`

Mono dynamic range compressor gain computer with dB output. `peak_compression_gain_mono_db` is a standard Faust function.

Usage

`_ : peak_compression_gain_mono_db(strength,thresh,att,rel,knee,prePost) : _`

Where:

- **strength**: strength of the compression (0 = no compression, 1 means hard limiting, >1 means over-compression)
- **thresh**: dB level threshold above which compression kicks in
- **att**: attack time = time constant (sec) when level & compression going up
- **rel**: release time = time constant (sec) coming out of compression
- **knee**: a gradual increase in gain reduction around the threshold: below $\text{thresh} - (\text{knee}/2)$ there is no gain reduction, above $\text{thresh} + (\text{knee}/2)$ there is the same gain reduction as without a knee, and in between there is a gradual increase in gain reduction.
- **prePost**: places the level detector either at the input or after the gain computer; this turns it from a linear return-to-zero detector into a log domain return-to-threshold detector

It uses a strength parameter instead of the traditional ratio, in order to be able to function as a hard limiter. For that you'd need a ratio of infinity:1, and you cannot express that in Faust.

Sometimes even bigger ratios are useful: for example a group recording where one instrument is recorded with both a close microphone and a room microphone, and the instrument is loud enough in the room mic when playing loud, but you want to boost it when it is playing soft.

References

- http://en.wikipedia.org/wiki/Dynamic_range_compression
 - Digital Dynamic Range Compressor Design, A Tutorial and Analysis, Dimitrios GIANNOULIS (Dimitrios.Giannoulis@eecs.qmul.ac.uk), Michael MASSBERG (michael@massberg.org), and Josuah D.REISS (josh.reiss@eecs.qmul.ac.uk)
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(co.)peak_compression_gain_N_chan_db

N channels dynamic range compressor gain computer with dB output. `peak_compression_gain_N_chan_db` is a standard Faust function.

Usage

`si.bus(N) : peak_compression_gain_N_chan_db(strength,thresh,att,rel,knee,prePost,link,N) : si`

Where:

- **strength**: strength of the compression (0 = no compression, 1 means hard limiting, >1 means over-compression)
- **thresh**: dB level threshold above which compression kicks in
- **att**: attack time = time constant (sec) when level & compression going up
- **rel**: release time = time constant (sec) coming out of compression
- **knee**: a gradual increase in gain reduction around the threshold: below $\text{thresh} - (\text{knee}/2)$ there is no gain reduction, above $\text{thresh} + (\text{knee}/2)$ there is the same gain reduction as without a knee, and in between there is a gradual increase in gain reduction.
- **prePost**: places the level detector either at the input or after the gain computer; this turns it from a linear return-to-zero detector into a log domain return-to-threshold detector
- **link**: the amount of linkage between the channels. 0 = each channel is independent, 1 = all channels have the same amount of gain reduction
- **N**: the number of channels of the compressor, known at compile time

It uses a strength parameter instead of the traditional ratio, in order to be able to function as a hard limiter. For that you'd need a ratio of infinity:1, and you cannot express that in Faust.

Sometimes even bigger ratios are useful: for example a group recording where one instrument is recorded with both a close microphone and a room microphone, and the instrument is loud enough in the room mic when playing loud, but you want to boost it when it is playing soft.

References

- http://en.wikipedia.org/wiki/Dynamic_range_compression
 - Digital Dynamic Range Compressor Design, A Tutorial and Analysis, Dimitrios GIANNOULIS (Dimitrios.Giannoulis@eeecs.qmul.ac.uk), Michael MASSBERG (michael@massberg.org), and Josuah D.REISS (josh.reiss@eeecs.qmul.ac.uk)
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(co.)FFcompressor_N_chan

Feed forward N channels dynamic range compressor. `FFcompressor_N_chan` is a standard Faust function.

Usage

`si.bus(N) : FFcompressor_N_chan(strength,thresh,att,rel,knee,prePost,link,meter,N) : si.bus(N)`

Where:

- **strength**: strength of the compression (0 = no compression, 1 means hard limiting, >1 means over-compression)
- **thresh**: dB level threshold above which compression kicks in
- **att**: attack time = time constant (sec) when level & compression going up
- **rel**: release time = time constant (sec) coming out of compression
- **knee**: a gradual increase in gain reduction around the threshold: below $\text{thresh} - (\text{knee}/2)$ there is no gain reduction, above $\text{thresh} + (\text{knee}/2)$ there is the same gain reduction as without a knee, and in between there is a gradual increase in gain reduction.
- **prePost**: places the level detector either at the input or after the gain computer; this turns it from a linear return-to-zero detector into a log domain return-to-threshold detector
- **link**: the amount of linkage between the channels. 0 = each channel is independent, 1 = all channels have the same amount of gain reduction
- **meter**: a gain reduction meter. It can be implemented like so: `meter = _<:(_, (ba.linear2db:max(maxGR):meter_group((hbargraph("[1][unit:dB][tooltip: gain reduction in dB]", maxGR, 0)))))`:attach;

- **N**: the number of channels of the compressor, known at compile time

It uses a strength parameter instead of the traditional ratio, in order to be able to function as a hard limiter. For that you'd need a ratio of infinity:1, and you cannot express that in Faust.

Sometimes even bigger ratios are useful: for example a group recording where one instrument is recorded with both a close microphone and a room microphone, and the instrument is loud enough in the room mic when playing loud, but you want to boost it when it is playing soft.

References

- http://en.wikipedia.org/wiki/Dynamic_range_compression
- Digital Dynamic Range Compressor Design, A Tutorial and Analysis, Dimitrios GIANNOULIS (Dimitrios.Giannoulis@eecs.qmul.ac.uk), Michael MASSBERG (michael@massberg.org), and Josuah D.REISS (josh.reiss@eecs.qmul.ac.uk)

(co.)FBcompressor_N_chan

Feed back N channels dynamic range compressor. `FBcompressor_N_chan` is a standard Faust function.

Usage

`si.bus(N) : FBcompressor_N_chan(strength,thresh,att,rel,knee,prePost,link,meter,N) : si.bus(N)`

Where:

- **strength**: strength of the compression (0 = no compression, 1 means hard limiting, >1 means over-compression)
- **thresh**: dB level threshold above which compression kicks in
- **att**: attack time = time constant (sec) when level & compression going up
- **rel**: release time = time constant (sec) coming out of compression
- **knee**: a gradual increase in gain reduction around the threshold: below $\text{thresh} - (\text{knee}/2)$ there is no gain reduction, above $\text{thresh} + (\text{knee}/2)$ there is the same gain reduction as without a knee, and in between there is a gradual increase in gain reduction.
- **prePost**: places the level detector either at the input or after the gain computer; this turns it from a linear return-to-zero detector into a log domain return-to-threshold detector
- **link**: the amount of linkage between the channels. 0 = each channel is independent, 1 = all channels have the same amount of gain reduction

- **meter**: a gain reduction meter. It can be implemented like so: `meter = _<: (_, (ba.linear2db:max(maxGR):meter_group((hbargraph("[1] [unit:dB] [tooltip: gain reduction in dB]", maxGR, 0))))):attach`; or it can be omitted by defining `meter = _;`.
- **N**: the number of channels of the compressor, known at compile time

It uses a strength parameter instead of the traditional ratio, in order to be able to function as a hard limiter. For that you'd need a ratio of infinity:1, and you cannot express that in Faust.

Sometimes even bigger ratios are useful: for example a group recording where one instrument is recorded with both a close microphone and a room microphone, and the instrument is loud enough in the room mic when playing loud, but you want to boost it when it is playing soft.

References

- http://en.wikipedia.org/wiki/Dynamic_range_compression
- Digital Dynamic Range Compressor Design, A Tutorial and Analysis, Dimitrios GIANNOULIS (Dimitrios.Giannoulis@eeecs.qmul.ac.uk), Michael MASSBERG (michael@massberg.org), and Josuah D.REISS (josh.reiss@eeecs.qmul.ac.uk)

(co.)FBFFcompressor_N_chan

Feed forward / feed back N channels dynamic range compressor. The feedback part has a much higher strength, so they end up sounding similar. FBFFcompressor_N_chan is a standard Faust function.

Usage

`si.bus(N) : FBFFcompressor_N_chan(strength,thresh,att,rel,knee,prePost,link,FBFF,meter,N) : s`

Where:

- **strength**: strength of the compression (0 = no compression, 1 means hard limiting, >1 means over-compression)
- **thresh**: dB level threshold above which compression kicks in
- **att**: attack time = time constant (sec) when level & compression going up
- **rel**: release time = time constant (sec) coming out of compression
- **knee**: a gradual increase in gain reduction around the threshold: below $\text{thresh} - (\text{knee}/2)$ there is no gain reduction, above $\text{thresh} + (\text{knee}/2)$ there is the same gain reduction as without a knee, and in between there is a gradual increase in gain reduction.

- **prePost**: places the level detector either at the input or after the gain computer; this turns it from a linear return-to-zero detector into a log domain return-to-threshold detector
- **link**: the amount of linkage between the channels. 0 = each channel is independent, 1 = all channels have the same amount of gain reduction
- **FBFF**: fade between feed forward (0) and feed back (1) compression.
- **meter**: a gain reduction meter. It can be implemented like so: `meter = _<:(_, (max(maxGR):meter_group((hbargraph("[1] [unit:dB] [tooltip: gain reduction in dB]", maxGR, 0))))):attach;`
- **N**: the number of channels of the compressor, known at compile time

It uses a strength parameter instead of the traditional ratio, in order to be able to function as a hard limiter. For that you'd need a ratio of infinity:1, and you cannot express that in Faust.

Sometimes even bigger ratios are useful: for example a group recording where one instrument is recorded with both a close microphone and a room microphone, and the instrument is loud enough in the room mic when playing loud, but you want to boost it when it is playing soft.

References

- http://en.wikipedia.org/wiki/Dynamic_range_compression
- Digital Dynamic Range Compressor Design, A Tutorial and Analysis, Dimitrios GIANNOULIS (Dimitrios.Giannoulis@eeecs.qmul.ac.uk), Michael MASSBERG (michael@massberg.org), and Josuah D.REISS (josh.reiss@eeecs.qmul.ac.uk)

(co.)RMS_compression_gain_mono_db

Mono RMS dynamic range compressor gain computer with dB output. `RMS_compression_gain_mono_db` is a standard Faust function.

Usage

`_ : RMS_compression_gain_mono_db(strength,thresh,att,rel,knee,prePost) : _`

Where:

- **strength**: strength of the compression (0 = no compression, 1 means hard limiting, >1 means over-compression)
- **thresh**: dB level threshold above which compression kicks in
- **att**: attack time = time constant (sec) when level & compression going up
- **rel**: release time = time constant (sec) coming out of compression

- **knee**: a gradual increase in gain reduction around the threshold: below $\text{thresh}-(\text{knee}/2)$ there is no gain reduction, above $\text{thresh}+(\text{knee}/2)$ there is the same gain reduction as without a knee, and in between there is a gradual increase in gain reduction.
- **prePost**: places the level detector either at the input or after the gain computer; this turns it from a linear return-to-zero detector into a log domain return-to-threshold detector

It uses a strength parameter instead of the traditional ratio, in order to be able to function as a hard limiter. For that you'd need a ratio of infinity:1, and you cannot express that in Faust.

Sometimes even bigger ratios are useful: for example a group recording where one instrument is recorded with both a close microphone and a room microphone, and the instrument is loud enough in the room mic when playing loud, but you want to boost it when it is playing soft.

References

- http://en.wikipedia.org/wiki/Dynamic_range_compression
- Digital Dynamic Range Compressor Design, A Tutorial and Analysis, Dimitrios GIANNOULIS (Dimitrios.Giannoulis@eecs.qmul.ac.uk), Michael MASSBERG (michael@massberg.org), and Josuah D.REISS (josh.reiss@eecs.qmul.ac.uk)

(co.)RMS_compression_gain_N_chan_db

RMS N channels dynamic range compressor gain computer with dB output. `RMS_compression_gain_N_chan_db` is a standard Faust function.

Usage

`si.bus(N) : RMS_compression_gain_N_chan_db(strength,thresh,att,rel,knee,prePost,link,N) : si.`

Where:

- **strength**: strength of the compression (0 = no compression, 1 means hard limiting, >1 means over-compression)
- **thresh**: dB level threshold above which compression kicks in
- **att**: attack time = time constant (sec) when level & compression going up
- **rel**: release time = time constant (sec) coming out of compression
- **knee**: a gradual increase in gain reduction around the threshold: below $\text{thresh}-(\text{knee}/2)$ there is no gain reduction, above $\text{thresh}+(\text{knee}/2)$ there is the same gain reduction as without a knee, and in between there is a gradual increase in gain reduction.

- **prePost**: places the level detector either at the input or after the gain computer; this turns it from a linear return-to-zero detector into a log domain return-to-threshold detector
- **link**: the amount of linkage between the channels. 0 = each channel is independent, 1 = all channels have the same amount of gain reduction
- **N**: the number of channels of the compressor

It uses a strength parameter instead of the traditional ratio, in order to be able to function as a hard limiter. For that you'd need a ratio of infinity:1, and you cannot express that in Faust.

Sometimes even bigger ratios are useful: for example a group recording where one instrument is recorded with both a close microphone and a room microphone, and the instrument is loud enough in the room mic when playing loud, but you want to boost it when it is playing soft.

References

- http://en.wikipedia.org/wiki/Dynamic_range_compression
- Digital Dynamic Range Compressor Design, A Tutorial and Analysis, Dimitrios GIANNOULIS (Dimitrios.Giannoulis@eeecs.qmul.ac.uk), Michael MASSBERG (michael@massberg.org), and Josuah D.REISS (josh.reiss@eeecs.qmul.ac.uk)

(co.)RMS_FBFFcompressor_N_chan

RMS feed forward / feed back N channels dynamic range compressor. the feedback part has a much higher strength, so they end up sounding similar
RMS_FBFFcompressor_N_chan is a standard Faust function.

Usage

`si.bus(N) : RMS_FBFFcompressor_N_chan(strength,thresh,att,rel,knee,prePost,link,FBFF,meter,N`

Where:

- **strength**: strength of the compression (0 = no compression, 1 means hard limiting, >1 means over-compression)
- **thresh**: dB level threshold above which compression kicks in
- **att**: attack time = time constant (sec) when level & compression going up
- **rel**: release time = time constant (sec) coming out of compression
- **knee**: a gradual increase in gain reduction around the threshold: below $\text{thresh} - (\text{knee}/2)$ there is no gain reduction, above $\text{thresh} + (\text{knee}/2)$ there is the same gain reduction as without a knee, and in between there is a gradual increase in gain reduction.

- **prePost**: places the level detector either at the input or after the gain computer; this turns it from a linear return-to-zero detector into a log domain return-to-threshold detector
- **link**: the amount of linkage between the channels. 0 = each channel is independent, 1 = all channels have the same amount of gain reduction
- **FBFF**: fade between feed forward (0) and feed back (1) compression.
- **meter**: a gain reduction meter. It can be implemented like so: `meter = _<:(_, (max(maxGR):meter_group((hbargraph("[1] [unit:dB] [tooltip: gain reduction in dB]", maxGR, 0))))):attach;`
- **N**: the number of channels of the compressor, known at compile time

It uses a strength parameter instead of the traditional ratio, in order to be able to function as a hard limiter. For that you'd need a ratio of infinity:1, and you cannot express that in Faust.

Sometimes even bigger ratios are useful: for example a group recording where one instrument is recorded with both a close microphone and a room microphone, and the instrument is loud enough in the room mic when playing loud, but you want to boost it when it is playing soft.

To save CPU we cheat a bit, in a similar way as in the original libs: instead of crossfading between two sets of gain calculators as above, we take the abs of the audio from both the FF and FB, and crossfade between those, and feed that into one set of gain calculators again the strength is much higher when in FB mode, but implemented differently.

References

- http://en.wikipedia.org/wiki/Dynamic_range_compression
- Digital Dynamic Range Compressor Design, A Tutorial and Analysis, Dimitrios GIANNIOLIS (Dimitrios.Giannoulis@eeecs.qmul.ac.uk), Michael MASSBERG (michael@massberg.org), and Josuah D.REISS (josh.reiss@eeecs.qmul.ac.uk)

(co.)RMS_FBcompressor_peak_limiter_N_chan

N channel RMS feed back compressor into peak limiter feeding back into the FB compressor. By combining them this way, they complement each other optimally: the RMS compressor doesn't have to deal with the peaks, and the peak limiter get's spared from the steady state signal. The feed-back part has a much higher strength, so they end up sounding similar. `RMS_FBcompressor_peak_limiter_N_chan` is a standard Faust function.

Usage

`si.bus(N) : RMS_FBcompressor_peak_limiter_N_chan(strength,thresh,threshLim,att,rel,knee,link`

Where:

- **strength**: strength of the compression (0 = no compression, 1 means hard limiting, >1 means over-compression)
- **thresh**: dB level threshold above which compression kicks in
- **threshLim**: dB level threshold above which the brickwall limiter kicks in
- **att**: attack time = time constant (sec) when level & compression going up this is also used as the release time of the limiter
- **rel**: release time = time constant (sec) coming out of compression
- **knee**: a gradual increase in gain reduction around the threshold: below $\text{thresh} - (\text{knee}/2)$ there is no gain reduction, above $\text{thresh} + (\text{knee}/2)$ there is the same gain reduction as without a knee, and in between there is a gradual increase in gain reduction. the limiter uses a knee half this size
- **link**: the amount of linkage between the channels. 0 = each channel is independent, 1 = all channels have the same amount of gain reduction
- **meter**: compressor gain reduction meter. It can be implemented like so:
`meter = _<:(_, (max(maxGR):meter_group((h bargraph("[1] [unit:dB] [tooltip: gain reduction in dB]", maxGR, 0))))):attach;`
- **meterLim**: brickwall limiter gain reduction meter. It can be implemented like so: `meterLim = _<:(_, (max(maxGR):meter_group((h bargraph("[1] [unit:dB] [tooltip: gain reduction in dB]", maxGR, 0))))):attach;`
- **N**: the number of channels of the compressor, known at compile time

It uses a strength parameter instead of the traditional ratio, in order to be able to function as a hard limiter. For that you'd need a ratio of infinity:1, and you cannot express that in Faust.

Sometimes even bigger ratios are useful: for example a group recording where one instrument is recorded with both a close microphone and a room microphone, and the instrument is loud enough in the room mic when playing loud, but you want to boost it when it is playing soft.

References

- http://en.wikipedia.org/wiki/Dynamic_range_compression
- Digital Dynamic Range Compressor Design, A Tutorial and Analysis, Dimitrios GIANNOULIS (Dimitrios.Giannoulis@eecs.qmul.ac.uk), Michael MASSBERG (michael@massberg.org), and Josuah D.REISS (josh.reiss@eecs.qmul.ac.uk)

Linear gain computer section

The gain computer functions in this section have been replaced by a version that outputs dBs, but we retain the linear output version for backward compatibility.

(co.)peak_compression_gain_mono

Mono dynamic range compressor gain computer with linear output.
peak_compression_gain_mono is a standard Faust function.

Usage

_ : peak_compression_gain_mono(strength,thresh,att,rel,knee,prePost) : _

Where:

- **strength**: strength of the compression (0 = no compression, 1 means hard limiting, >1 means over-compression)
- **thresh**: dB level threshold above which compression kicks in
- **att**: attack time = time constant (sec) when level & compression going up
- **rel**: release time = time constant (sec) coming out of compression
- **knee**: a gradual increase in gain reduction around the threshold: below $\text{thresh}-(\text{knee}/2)$ there is no gain reduction, above $\text{thresh}+(\text{knee}/2)$ there is the same gain reduction as without a knee, and in between there is a gradual increase in gain reduction.
- **prePost**: places the level detector either at the input or after the gain computer; this turns it from a linear return-to-zero detector into a log domain return-to-threshold detector

It uses a strength parameter instead of the traditional ratio, in order to be able to function as a hard limiter. For that you'd need a ratio of infinity:1, and you cannot express that in Faust.

Sometimes even bigger ratios are useful: for example a group recording where one instrument is recorded with both a close microphone and a room microphone, and the instrument is loud enough in the room mic when playing loud, but you want to boost it when it is playing soft.

References

- http://en.wikipedia.org/wiki/Dynamic_range_compression
 - Digital Dynamic Range Compressor Design, A Tutorial and Analysis, Dimitrios GIANNOULIS (Dimitrios.Giannoulis@eecs.qmul.ac.uk), Michael MASSBERG (michael@massberg.org), and Josuah D.REISS (josh.reiss@eecs.qmul.ac.uk)
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(co.)peak_compression_gain_N_chan

N channels dynamic range compressor gain computer with linear output.
peak_compression_gain_N_chan is a standard Faust function.

Usage

`si.bus(N) : peak_compression_gain_N_chan(strength,thresh,att,rel,knee,prePost,link,N) : si.bus(N)`

Where:

- **strength**: strength of the compression (0 = no compression, 1 means hard limiting, >1 means over-compression)
- **thresh**: dB level threshold above which compression kicks in
- **att**: attack time = time constant (sec) when level & compression going up
- **rel**: release time = time constant (sec) coming out of compression
- **knee**: a gradual increase in gain reduction around the threshold: below $\text{thresh} - (\text{knee}/2)$ there is no gain reduction, above $\text{thresh} + (\text{knee}/2)$ there is the same gain reduction as without a knee, and in between there is a gradual increase in gain reduction.
- **prePost**: places the level detector either at the input or after the gain computer; this turns it from a linear return-to-zero detector into a log domain return-to-threshold detector
- **link**: the amount of linkage between the channels. 0 = each channel is independent, 1 = all channels have the same amount of gain reduction
- **N**: the number of channels of the compressor, known at compile time

It uses a strength parameter instead of the traditional ratio, in order to be able to function as a hard limiter. For that you'd need a ratio of infinity:1, and you cannot express that in Faust.

Sometimes even bigger ratios are useful: for example a group recording where one instrument is recorded with both a close microphone and a room microphone, and the instrument is loud enough in the room mic when playing loud, but you want to boost it when it is playing soft.

References

- http://en.wikipedia.org/wiki/Dynamic_range_compression
- Digital Dynamic Range Compressor Design, A Tutorial and Analysis, Dimitrios GIANNOULIS (Dimitrios.Giannoulis@eecs.qmul.ac.uk), Michael MASSBERG (michael@massberg.org), and Josuah D.REISS (josh.reiss@eecs.qmul.ac.uk)

`(co.)RMS_compression_gain_mono`

Mono RMS dynamic range compressor gain computer with linear output. `RMS_compression_gain_mono` is a standard Faust function.

Usage

`_ : RMS_compression_gain_mono(strength,thresh,att,rel,knee,prePost) : _`

Where:

- **strength**: strength of the compression (0 = no compression, 1 means hard limiting, >1 means over-compression)
- **thresh**: dB level threshold above which compression kicks in
- **att**: attack time = time constant (sec) when level & compression going up
- **rel**: release time = time constant (sec) coming out of compression
- **knee**: a gradual increase in gain reduction around the threshold: below $\text{thresh} - (\text{knee}/2)$ there is no gain reduction, above $\text{thresh} + (\text{knee}/2)$ there is the same gain reduction as without a knee, and in between there is a gradual increase in gain reduction.
- **prePost**: places the level detector either at the input or after the gain computer; this turns it from a linear return-to-zero detector into a log domain return-to-threshold detector

It uses a strength parameter instead of the traditional ratio, in order to be able to function as a hard limiter. For that you'd need a ratio of infinity:1, and you cannot express that in Faust.

Sometimes even bigger ratios are useful: for example a group recording where one instrument is recorded with both a close microphone and a room microphone, and the instrument is loud enough in the room mic when playing loud, but you want to boost it when it is playing soft.

References

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- Digital Dynamic Range Compressor Design, A Tutorial and Analysis, Dimitrios GIANNOULIS (Dimitrios.Giannoulis@eecs.qmul.ac.uk), Michael MASSBERG (michael@massberg.org), and Josuah D.REISS (josh.reiss@eecs.qmul.ac.uk)

(co.)RMS_compression_gain_N_chan

RMS N channels dynamic range compressor gain computer with linear output.
`RMS_compression_gain_N_chan` is a standard Faust function.

Usage

`si.bus(N) : RMS_compression_gain_N_chan(strength,thresh,att,rel,knee,prePost,link,N) : si.bus`

Where:

- **strength**: strength of the compression (0 = no compression, 1 means hard limiting, >1 means over-compression)
- **thresh**: dB level threshold above which compression kicks in
- **att**: attack time = time constant (sec) when level & compression going up
- **rel**: release time = time constant (sec) coming out of compression
- **knee**: a gradual increase in gain reduction around the threshold: below $\text{thresh} - (\text{knee}/2)$ there is no gain reduction, above $\text{thresh} + (\text{knee}/2)$ there is the same gain reduction as without a knee, and in between there is a gradual increase in gain reduction.
- **prePost**: places the level detector either at the input or after the gain computer; this turns it from a linear return-to-zero detector into a log domain return-to-threshold detector
- **link**: the amount of linkage between the channels. 0 = each channel is independent, 1 = all channels have the same amount of gain reduction
- **N**: the number of channels of the compressor, known at compile time

It uses a strength parameter instead of the traditional ratio, in order to be able to function as a hard limiter. For that you'd need a ratio of infinity:1, and you cannot express that in Faust.

Sometimes even bigger ratios are useful: for example a group recording where one instrument is recorded with both a close microphone and a room microphone, and the instrument is loud enough in the room mic when playing loud, but you want to boost it when it is playing soft.

References

- http://en.wikipedia.org/wiki/Dynamic_range_compression
- Digital Dynamic Range Compressor Design, A Tutorial and Analysis, Dimitrios GIANNOULIS (Dimitrios.Giannoulis@eecs.qmul.ac.uk), Michael MASSBERG (michael@massberg.org), and Josuah D.REISS (josh.reiss@eecs.qmul.ac.uk)

Original versions section

The functions in this section are largely superseded by the limiters above, but we retain them for backward compatibility and for situations in which a more permissive, MIT-style license is required.

(co.)compressor_lad_mono

Mono dynamic range compressor with lookahead delay. `compressor_lad_mono` is a standard Faust function.

Usage

`_ : compressor_lad_mono(lad, ratio, thresh, att, rel) : _`

Where:

- **lad**: lookahead delay in seconds (nonnegative) - gets rounded to nearest sample. The effective attack time is a good setting.
- **ratio**: compression ratio (1 = no compression, >1 means compression)
Ratios: 4 is moderate compression, 8 is strong compression, 12 is mild limiting, and 20 is pretty hard limiting at the threshold.
- **thresh**: dB level threshold above which compression kicks in (0 dB = max level)
- **att**: attack time = time constant (sec) when level & compression are going up
- **rel**: release time = time constant (sec) coming out of compression

References

- http://en.wikipedia.org/wiki/Dynamic_range_compression
 - https://ccrma.stanford.edu/~jos/filters/Nonlinear_Filter_Example_Dynamic.html
 - Albert Graef's "faust2pd"/examples/synth/compressor_.dsp
 - More features: <https://github.com/magnetophon/faustCompressors>
-

`(co.)compressor_mono`

Mono dynamic range compressors. `compressor_mono` is a standard Faust function.

Usage

`_ : compressor_mono(ratio, thresh, att, rel) : _`

Where:

- **ratio**: compression ratio (1 = no compression, >1 means compression)
Ratios: 4 is moderate compression, 8 is strong compression, 12 is mild limiting, and 20 is pretty hard limiting at the threshold.
- **thresh**: dB level threshold above which compression kicks in (0 dB = max level)
- **att**: attack time = time constant (sec) when level & compression are going up
- **rel**: release time = time constant (sec) coming out of compression

References

- http://en.wikipedia.org/wiki/Dynamic_range_compression
 - https://ccrma.stanford.edu/~jos/filters/Nonlinear_Filter_Example_Dynamic.html
 - Albert Graef's "faust2pd"/examples/synth/compressor_.dsp
 - More features: <https://github.com/magnetophon/faustCompressors>
-

(co.)compressor_stereo

Stereo dynamic range compressors.

Usage

`_,_ : compressor_stereo(ratio,thresh,att,rel) : _,_`

Where:

- **ratio**: compression ratio (1 = no compression, >1 means compression)
- **thresh**: dB level threshold above which compression kicks in (0 dB = max level)
- **att**: attack time = time constant (sec) when level & compression going up
- **rel**: release time = time constant (sec) coming out of compression

References

- http://en.wikipedia.org/wiki/Dynamic_range_compression
 - https://ccrma.stanford.edu/~jos/filters/Nonlinear_Filter_Example_Dynamic.html
 - Albert Graef's "faust2pd"/examples/synth/compressor_.dsp
 - More features: <https://github.com/magnetophon/faustCompressors>
-

(co.)compression_gain_mono

Compression-gain calculation for dynamic range compressors.

Usage

`_ : compression_gain_mono(ratio,thresh,att,rel) : _`

Where:

- **ratio**: compression ratio (1 = no compression, >1 means compression)

- **thresh:** dB level threshold above which compression kicks in (0 dB = max level)
- **att:** attack time = time constant (sec) when level & compression going up
- **rel:** release time = time constant (sec) coming out of compression

References

- http://en.wikipedia.org/wiki/Dynamic_range_compression
 - https://ccrma.stanford.edu/~jos/filters/Nonlinear_Filter_Example_Dynamic.html
 - Albert Graef's "faust2pd"/examples/synth/compressor_.dsp
 - More features: <https://github.com/magnetophon/faustCompressors>
-

(co.)limiter_1176_R4_mono

A limiter guards against hard-clipping. It can be implemented as a compressor having a high threshold (near the clipping level), fast attack, and high ratio. Since the compression ratio is so high, some knee smoothing is desirable (for softer limiting). This example is intended to get you started using compressors as limiters, so all parameters are hardwired here to nominal values.

Ratio: 4 (moderate compression) See `compressor_mono` comments for a guide to other choices. Mike Shipley likes this (lowest) setting on the 1176. (Grammy award-winning mixer for Queen, Tom Petty, etc.).

Thresh: -6 dB, meaning 4:1 compression begins at amplitude 1/2.

Att: 800 MICROseconds (Note: scaled by ratio in the 1176) The 1176 range is said to be 20-800 microseconds. Faster attack gives "more bite" (e.g. on vocals), and makes hard-clipping less likely on fast overloads.

Rel: 0.5 s (Note: scaled by ratio in the 1176) The 1176 range is said to be 50-1100 ms.

The 1176 also has a "bright, clear eq effect" (use `filters.lib` if desired). `limiter_1176_R4_mono` is a standard Faust function.

Usage

```
_ : limiter_1176_R4_mono : _
```

Reference:

- http://en.wikipedia.org/wiki/1176_Peak_Limiter
-

(co.)limiter_1176_R4_stereo

A limiter guards against hard-clipping. It can be implemented as a compressor having a high threshold (near the clipping level), fast attack and release, and high ratio. Since the ratio is so high, some knee smoothing is desirable (“soft limiting”). This example is intended to get you started using `compressor_*` as a limiter, so all parameters are hardwired to nominal values here.

Ratios: 4 (moderate compression), 8 (severe compression), 12 (mild limiting), or 20 to 1 (hard limiting).

Att: 20-800 MICROseconds (Note: scaled by ratio in the 1176).

Rel: 50-1100 ms (Note: scaled by ratio in the 1176).

Mike Shipley likes 4:1 (Grammy-winning mixer for Queen, Tom Petty, etc.) Faster attack gives “more bite” (e.g. on vocals). He hears a bright, clear eq effect as well (not implemented here).

Usage

```
_,_ : limiter_1176_R4_stereo : _,_
```

Reference:

- http://en.wikipedia.org/wiki/1176__Peak_Limiter

Expanders

(co.)peak_expansion_gain_N_chan_db

N channels dynamic range expander gain computer. `peak_expansion_gain_N_chan_db` is a standard Faust function.

Usage

```
si.bus(N) : peak_expansion_gain_N_chan_db(strength,thresh,range,att,hold,rel,knee,prePost,li
```

Where:

- **strength**: strength of the expansion (0 = no expansion, 100 means gating, <1 means upward compression)
- **thresh**: dB level threshold below which expansion kicks in
- **range**: maximum amount of expansion in dB
- **att**: attack time = time constant (sec) coming out of expansion
- **hold** : hold time (sec)

- **rel**: release time = time constant (sec) going into expansion
 - **knee**: a gradual increase in gain reduction around the threshold: above $\text{thresh}+(\text{knee}/2)$ there is no gain reduction, below $\text{thresh}-(\text{knee}/2)$ there is the same gain reduction as without a knee, and in between there is a gradual increase in gain reduction.
 - **prePost**: places the level detector either at the input or after the gain computer; this turns it from a linear return-to-zero detector into a log domain return-to-range detector
 - **link**: the amount of linkage between the channels. 0 = each channel is independent, 1 = all channels have the same amount of gain reduction
 - **maxHold**: the maximum hold time in samples, known at compile time
 - **N**: the number of channels of the gain computer, known at compile time
-

(co.)expander_N_chan

Feed forward N channels dynamic range expander. **expander_N_chan** is a standard Faust function.

Usage

si.bus(N) : expander_N_chan(strength,thresh,range,att,hold,rel,knee,prePost,link,meter,maxHo

Where:

- **strength**: strength of the expansion (0 = no expansion, 100 means gating, <1 means upward compression)
- **thresh**: dB level threshold below which expansion kicks in
- **range**: maximum amount of expansion in dB
- **att**: attack time = time constant (sec) coming out of expansion
- **hold** : hold time
- **rel**: release time = time constant (sec) going into expansion
- **knee**: a gradual increase in gain reduction around the threshold: above $\text{thresh}+(\text{knee}/2)$ there is no gain reduction, below $\text{thresh}-(\text{knee}/2)$ there is the same gain reduction as without a knee, and in between there is a gradual increase in gain reduction.
- **prePost**: places the level detector either at the input or after the gain computer; this turns it from a linear return-to-zero detector into a log domain return-to-range detector
- **link**: the amount of linkage between the channels. 0 = each channel is independent, 1 = all channels have the same amount of gain reduction
- **meter**: a gain reduction meter. It can be implemented like so: **meter = _<:(_, (ba.linear2db:max(maxGR):meter_group((hbargraph("[1][unit:dB][tooltip: gain reduction in dB]", maxGR, 0))))):attach;**
- **maxHold**: the maximum hold time in samples, known at compile time
- **N**: the number of channels of the expander, known at compile time

(co.)expanderSC_N_chan

Feed forward N channels dynamic range expander with sidechain. **expanderSC_N_chan** is a standard Faust function.

Usage

si.bus(N) : expanderSC_N_chan(strength,thresh,range,att,hold,rel,knee,prePost,link,meter,maxGR)

Where:

- **strength**: strength of the expansion (0 = no expansion, 100 means gating, <1 means upward compression)
- **thresh**: dB level threshold below which expansion kicks in
- **range**: maximum amount of expansion in dB
- **att**: attack time = time constant (sec) coming out of expansion
- **hold** : hold time
- **rel**: release time = time constant (sec) going into expansion
- **knee**: a gradual increase in gain reduction around the threshold: above $\text{thresh}+(\text{knee}/2)$ there is no gain reduction, below $\text{thresh}-(\text{knee}/2)$ there is the same gain reduction as without a knee, and in between there is a gradual increase in gain reduction.
- **prePost**: places the level detector either at the input or after the gain computer; this turns it from a linear return-to-zero detector into a log domain return-to-range detector
- **link**: the amount of linkage between the channels. 0 = each channel is independent, 1 = all channels have the same amount of gain reduction
- **meter**: a gain reduction meter. It can be implemented like so: **meter = _<:(_, (ba.linear2db:max(maxGR):meter_group((hbargraph("[1][unit:dB][tooltip: gain reduction in dB]", maxGR, 0))))):attach;**
- **maxHold**: the maximum hold time in samples, known at compile time
- **N**: the number of channels of the expander, known at compile time
- **SCfunction** : a function that get's placed before the level-detector, needs to have a single input and output
- **SCswitch** : use either the regular audio input or the SCsignal as the input for the level detector
- **SCsignal** : an audio signal, to be used as the input for the level detector when SCswitch is 1

Lookahead Limiters

`(co.)limiter_lad_N`

N-channels lookahead limiter inspired by IOhannes Zmölzig's post, which is in turn based on the thesis by Peter Falkner "Entwicklung eines digitalen Stereo-Limiters mit Hilfe des Signalprozessors DSP56001". This version of the limiter uses a peak-holder with smoothed attack and release based on tau time constant filters.

It is also possible to use a time constant that is $2\pi \cdot \tau$ by dividing the attack and release times by 2π . This time constant allows for the amplitude profile to reach $1 - e^{(-2\pi)}$ of the final peak after the attack time. The input path can be delayed by the same amount as the attack time to synchronise input and amplitude profile, realising a system that is particularly effective as a colourless (ideally) brickwall limiter.

Note that the effectiveness of the ceiling settings are dependent on the other parameters, especially the time constant used for the smoothing filters and the lookahead delay.

Similarly, the colourless characteristics are also dependent on attack, hold, and release times. Since fluctuations above ~15 Hz are perceived as timbral effects, [Vassilakis and Kendall 2010] it is reasonable to set the attack time to 1/15 seconds for a smooth amplitude modulation. On the other hand, the hold time can be set to the peak-to-peak period of the expected lowest frequency in the signal, which allows for minimal distortion of the low frequencies. The release time can then provide a perceptually linear and gradual gain increase determined by the user for any specific application.

The scaling factor for all the channels is determined by the loudest peak between them all, so that amplitude ratios between the signals are kept.

Usage

`si.bus(N) : limiter_lad_N(N, LD, ceiling, attack, hold, release) : si.bus(N)`

Where:

- `N` is the number of channels, known at compile-time
- `LD` is the lookahead delay in seconds, known at compile-time
- `ceiling` is the linear amplitude output limit
- `attack` is the attack time in seconds
- `hold` is the hold time in seconds
- `release` is the release time in seconds

Example for a stereo limiter: `limiter_lad_N(2, .01, 1, .01, .1, 1);`

Reference:

- <http://iem.at/~zmoelnig/publications/limiter>

(co.)limiter_lad_mono

Specialised case of `limiter_lad_N` mono limiter.

Usage

`_ : limiter_lad_mono(LD, ceiling, attack, hold, release) : _`

Where:

- `LD` is the lookahead delay in seconds, known at compile-time
- `ceiling` is the linear amplitude output limit
- `attack` is the attack time in seconds
- `hold` is the hold time in seconds
- `release` is the release time in seconds

Reference:

- <http://iem.at/~zmoelnig/publications/limiter>
-

(co.)limiter_lad_stereo

Specialised case of `limiter_lad_N` stereo limiter.

Usage

`_,_ : limiter_lad_stereo(LD, ceiling, attack, hold, release) : _,_`

Where:

- `LD` is the lookahead delay in seconds, known at compile-time
- `ceiling` is the linear amplitude output limit
- `attack` is the attack time in seconds
- `hold` is the hold time in seconds
- `release` is the release time in seconds

Reference:

- <http://iem.at/~zmoelnig/publications/limiter>
-

(co.)limiter_lad_quad

Specialised case of `limiter_lad_N` quadraphonic limiter.

Usage

`si.bus(4) : limiter_lad_quad(LD, ceiling, attack, hold, release) : si.bus(4)`

Where:

- `LD` is the lookahead delay in seconds, known at compile-time
- `ceiling` is the linear amplitude output limit
- `attack` is the attack time in seconds
- `hold` is the hold time in seconds
- `release` is the release time in seconds

Reference:

- <http://iem.at/~zmoelnig/publications/limiter>
-

(co.)limiter_lad_bw

Specialised case of `limiter_lad_N` and ready-to-use unit-amplitude mono limiting function. This implementation, in particular, uses $2\pi\tau$ time constant filters for attack and release smoothing with synchronised input and gain signals.

This function's best application is to be used as a brickwall limiter with the least colouring artefacts while keeping a not-so-slow release curve. Tests have shown that, given a pop song with 60 dB of amplification and a 0-dB-ceiling, the loudest peak recorded was ~0.38 dB.

Usage

`_ : limiter_lad_bw : _`

Reference:

- <http://iem.at/~zmoelnig/publications/limiter>

delays.lib

This library contains a collection of delay functions. Its official prefix is `de`.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/delays.lib>

Basic Delay Functions

(de.)delay

Simple **d** samples delay where **n** is the maximum delay length as a number of samples. Unlike the @ delay operator, here the delay signal **d** is explicitly bounded to the interval [0..n]. The consequence is that delay will compile even if the interval of **d** can't be computed by the compiler. **delay** is a standard Faust function.

Usage

_ : delay(**n**,**d**) : **_**

Where:

- **n**: the max delay length in samples
 - **d**: the delay length in samples (integer)
-

(de.)fdelay

Simple **d** samples fractional delay based on 2 interpolated delay lines where **n** is the maximum delay length as a number of samples. **fdelay** is a standard Faust function.

Usage

_ : fdelay(**n**,**d**) : **_**

Where:

- **n**: the max delay length in samples
 - **d**: the delay length in samples (float)
-

(de.)sdelay

s(mooth)delay: a mono delay that doesn't click and doesn't transpose when the delay time is changed.

Usage

`_ : sdelay(n,it,d) : _`

Where :

- `n`: the max delay length in samples
- `it`: interpolation time (in samples), for example 1024
- `d`: the delay length in samples (float)

Lagrange Interpolation

`(de.)fdelaylti` and `(de.)fdelayltv`

Fractional delay line using Lagrange interpolation.

Usage

`_ : fdelaylt[i|v](N, n, d) : _`

Where:

- `N=1,2,3,...` is the order of the Lagrange interpolation polynomial (constant numerical expression)
- `n`: the max delay length in samples
- `d`: the delay length in samples

`fdelaylti` is most efficient, but designed for constant/slowly-varying delay.
`fdelayltv` is more expensive and more robust when the delay varies rapidly.

Note: the requested delay should not be less than $(N-1)/2$.

References

- https://ccrma.stanford.edu/~jos/pasp/Lagrange_Interpolation.html
 - fixed-delay case
 - variable-delay case
 - Timo I. Laakso et al., “Splitting the Unit Delay - Tools for Fractional Delay Filter Design”, IEEE Signal Processing Magazine, vol. 13, no. 1, pp. 30-60, Jan 1996.
 - Philippe Depalle and Stephan Tassart, “Fractional Delay Lines using Lagrange Interpolators”, ICMC Proceedings, pp. 341-343, 1996.
-

`(de.)fdelay[N]`

For convenience, `fdelay1`, `fdelay2`, `fdelay3`, `fdelay4`, `fdelay5` are also available where `N` is the order of the interpolation, built using `fdelaylrv`.

Thiran Allpass Interpolation

Thiran Allpass Interpolation.

Reference

- https://ccrma.stanford.edu/~jos/pasp/Thiran_Allpass_Interpolators.html
-

`(de.)fdelay[N]a`

Delay lines interpolated using Thiran allpass interpolation.

Usage

`_ : fdelay[N]a(n, d) : _`

(exactly like `fdelay`)

Where:

- `N=1,2,3, or 4` is the order of the Thiran interpolation filter (constant numerical expression), and the delay argument is at least $N-1/2$. First-order: `d` at least 0.5, second-order: `d` at least 1.5, third-order: `d` at least 2.5, fourth-order: `d` at least 3.5.
- `n`: the max delay length in samples
- `d`: the delay length in samples

Note The interpolated delay should not be less than $N-1/2$. (The allpass delay ranges from $N-1/2$ to $N+1/2$). This constraint can be alleviated by altering the code, but be aware that allpass filters approach zero delay by means of pole-zero cancellations.

Delay arguments too small will produce an UNSTABLE allpass!

Because allpass interpolation is recursive, it is not as robust as Lagrange interpolation under time-varying conditions (you may hear clicks when changing the delay rapidly).

demos.lib

This library contains a set of demo functions based on examples located in the `/examples` folder. Its official prefix is `dm`.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/demos.lib>

Analyzers

`(dm.)mth_octave_spectral_level_demo`

Demonstrate `mth_octave_spectral_level` in a standalone GUI.

Usage

```
_ : mth_octave_spectral_level_demo(BandsPerOctave) : _  
_ : spectral_level_demo : _ // 2/3 octave
```

Filters

`(dm.)parametric_eq_demo`

A parametric equalizer application.

Usage:

```
_ : parametric_eq_demo : _
```

`(dm.)spectral_tilt_demo`

A spectral tilt application.

Usage

`_ : spectral_tilt_demo(N) : _`

Where:

- N: filter order (integer)

All other parameters interactive

`(dm.)mth_octave_filterbank_demo` and `(dm.)filterbank_demo`

Graphic Equalizer: each filter-bank output signal routes through a fader.

Usage

`_ : mth_octave_filterbank_demo(M) : _`

`_ : filterbank_demo : _`

Where:

- M: number of bands per octave

Effects

`(dm.)cubicnl_demo`

Distortion demo application.

Usage:

`_ : cubicnl_demo : _`

`(dm.)gate_demo`

Gate demo application.

Usage

`_,_ : gate_demo : _,_`

`(dm.)compressor_demo`

Compressor demo application.

Usage

`_,_ : compressor_demo : _,_`

`(dm.)moog_vcf_demo`

Illustrate and compare all three Moog VCF implementations above.

Usage

`_ : moog_vcf_demo : _`

`(dm.)wah4_demo`

Wah pedal application.

Usage

`_ : wah4_demo : _`

`(dm.)crybaby_demo`

Crybaby effect application.

Usage

`_ : crybaby_demo : _`

`(dm.)flanger_demo`

Flanger effect application.

Usage

```
_,_ : flanger_demo : _,_
```

(dm.)phaser2_demo

Phaser effect demo application.

Usage

```
_,_ : phaser2_demo : _,_
```

Reverbs

(dm.)freeverb_demo

Freeverb demo application.

Usage

```
_,_ : freeverb_demo : _,_
```

(dm.)stereo_reverb_tester

Handy test inputs for reverberator demos below.

Usage

```
_ : stereo_reverb_tester : _
```

(dm.)fdnrev0_demo

A reverb application using **fdnrev0**.

Usage

```
_,_ : fdnrev0_demo(N,NB,BBS0) : _,_
```

Where:

- N: feedback Delay Network (FDN) order / number of delay lines used = order of feedback matrix / 2, 4, 8, or 16 [extend primes array below for 32, 64, ...]
 - NB: number of frequency bands / Number of (nearly) independent T60 controls / Integer 3 or greater
 - BBS0 : butterworth band-split order / order of lowpass/highpass bandsplit used at each crossover freq / odd positive integer
-

```
(dm.)zita_rev_fdn_demo
```

Reverb demo application based on `zita_rev_fdn`.

Usage

```
si.bus(8) : zita_rev_fdn_demo : si.bus(8)
```

```
(dm.)zita_light
```

Light version of `dm.zita_rev1` with only 2 UI elements.

Usage

```
_,_ : zita_light : _,_
```

```
(dm.)zita_rev1
```

Example GUI for `zita_rev1_stereo` (mostly following the Linux `zita-rev1` GUI).

Only the dry/wet and output level parameters are “dezippered” here. If parameters are to be varied in real time, use `smooth(0.999)` or the like in the same way.

Usage

```
_,_ : zita_rev1 : _,_
```

Reference

- <http://www.kokkinizita.net/linuxaudio/zita-rev1-doc/quickguide.html>
-

`(dm.)dattorro_rev_demo`

Example GUI for `dattorro_rev` with all parameters exposed. With additional dry/wet and output gain control.

Usage

```
_,_ : dattorro_rev_demo : _,_
```

`(dm.)jprev_demo`

Example GUI for `jprev` with all parameters exposed.

Usage

```
_,_ : jprev_demo : _,_
```

`(dm.)greyhole_demo`

Example GUI for `greyhole` with all parameters exposed.

Usage

```
_,_ : greyhole_demo : _,_
```

Generators

`(dm.)sawtooth_demo`

An application demonstrating the different sawtooth oscillators of Faust.

Usage

```
sawtooth_demo : _
```

```
(dm.)virtual_analog_oscillator_demo
```

Virtual analog oscillator demo application.

Usage

```
virtual_analog_oscillator_demo : _
```

```
(dm.)oscrs_demo
```

Simple application demoing filter based oscillators.

Usage

```
oscrs_demo : _
```

```
(dm.)velvet_noise_demo
```

Listen to velvet_noise!

Usage

```
velvet_noise_demo : _
```

```
(dm.)latch_demo
```

Illustrate latch operation.

Usage

```
echo 'import("stdfaust.lib");' > latch_demo.dsp
echo 'process = dm.latch_demo;' >> latch_demo.dsp
faust2octave latch_demo.dsp
Octave:1> plot(faustout);
```

(dm.)envelopes_demo

Illustrate various envelopes overlaid, including their gate * 1.1.

Usage

```
echo 'import("stdfaust.lib");' > envelopes_demo.dsp
echo 'process = dm.envelopes_demo;' >> envelopes_demo.dsp
faust2octave envelopes_demo.dsp
Octave:1> plot(faustout);
```

(dm.)fft_spectral_level_demo

Make a real-time spectrum analyzer using FFT from analyzers.lib.

Usage

```
echo 'import("stdfaust.lib");' > fft_spectral_level_demo.dsp
echo 'process = dm.fft_spectral_level_demo;' >> fft_spectral_level_demo.dsp
Mac:
    faust2caqt fft_spectral_level_demo.dsp
    open fft_spectral_level_demo.app
Linux GTK:
    faust2jack fft_spectral_level_demo.dsp
    ./fft_spectral_level_demo
Linux QT:
    faust2jaqt fft_spectral_level_demo.dsp
    ./fft_spectral_level_demo
```

(dm.)reverse_echo_demo(nChans)

Multichannel echo effect with reverse delays.

Usage

```
echo 'import("stdfaust.lib");' > reverse_echo_demo.dsp
echo 'nChans = 3; // Any integer > 1 should work here' >> reverse_echo_demo.dsp
echo 'process = dm.reverse_echo_demo(nChans);' >> reverse_echo_demo.dsp
```

Mac:

```
faust2caqt reverse_echo_demo.dsp
open reverse_echo_demo.app
```

Linux GTK:

```
faust2jack reverse_echo_demo.dsp
./reverse_echo_demo
```

Linux QT:

```
faust2jaqt reverse_echo_demo.dsp
./reverse_echo_demo
```

Etc.

(dm.)pospass_demo

Use Positive-Pass Filter `pospass()` to frequency-shift a sine tone. First, a real sinusoid is converted to its analytic-signal form using `pospass()` to filter out its negative frequency component. Next, it is multiplied by a modulating complex sinusoid at the shifting frequency to create the frequency-shifted result. The real and imaginary parts are output to channels 1 & 2. For a more interesting frequency-shifting example, check the “Use Mic” checkbox to replace the input sinusoid by mic input. Note that frequency shifting is not the same as frequency scaling. A frequency-shifted harmonic signal is usually not harmonic. Very small frequency shifts give interesting chirp effects when there is feedback around the frequency shifter.

Usage

```
echo 'import("stdfaust.lib");' > pospass_demo.dsp
echo 'process = dm.pospass_demo;' >> pospass_demo.dsp
```

Mac:

```
faust2caqt pospass_demo.dsp
open pospass_demo.app
```

Linux GTK:

```
faust2jack pospass_demo.dsp
./pospass_demo
```

Linux QT:

```
faust2jaqt pospass_demo.dsp
./pospass_demo
```

Etc.

(dm.)exciter

Psychoacoustic harmonic exciter, with GUI.

Usage

`_ : exciter : _`

References

- <https://secure.aes.org/forum/pubs/ebriefs/?elib=16939>
 - https://www.researchgate.net/publication/258333577_Modeling_the_Harmonic_Exciter
-

(dm.)vocoder_demo

Use example of the vocoder function where an impulse train is used as excitation.

Usage

`_ : vocoder_demo : _`

(no.)colored_noise

A coloured noise signal generator.

Usage

`colored_noise_demo : _`

dx7.lib

Yamaha DX7 emulation library. Its official prefix is `dx`.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/dx7.lib>
-

`(dx.)dx7_ampf`

DX7 amplitude conversion function. 3 versions of this function are available:

- `dx7_amp_bpf`: BPF version (same as in the CSOUND toolkit)
- `dx7_amp_func`: estimated mathematical equivalent of `dx7_amp_bpf`
- `dx7_ampf`: default (sugar for `dx7_amp_func`)

Usage:

`dx7AmpPreset : dx7_ampf_bpf : _`

Where:

- `dx7AmpPreset`: DX7 amplitude value (0-99)
-

`(dx.)dx7_egraterisef`

DX7 envelope generator rise conversion function. 3 versions of this function are available:

- `dx7_egraterise_bpf`: BPF version (same as in the CSOUND toolkit)
- `dx7_egraterise_func`: estimated mathematical equivalent of `dx7_egraterise_bpf`
- `dx7_egraterisef`: default (sugar for `dx7_egraterise_func`)

Usage:

`dx7envelopeRise : dx7_egraterisef : _`

Where:

- `dx7envelopeRise`: DX7 envelope rise value (0-99)
-

`(dx.)dx7_egrateriseperc`

DX7 envelope generator percussive rise conversion function. 3 versions of this function are available:

- `dx7_egrateriseperc_bpf`: BPF version (same as in the CSOUND toolkit)
- `dx7_egrateriseperc_func`: estimated mathematical equivalent of `dx7_egrateriseperc_bpf`
- `dx7_egraterisepercf`: default (sugar for `dx7_egrateriseperc_func`)

Usage:

`dx7envelopePercRise : dx7_egraterisepercf : _`

Where:

- `dx7envelopePercRise`: DX7 envelope percussive rise value (0-99)
-

(dx.)dx7_egratedecayf

DX7 envelope generator decay conversion function. 3 versions of this function are available:

- `dx7_egratedecay_bpf`: BPF version (same as in the CSOUND toolkit)
- `dx7_egratedecay_func`: estimated mathematical equivalent of `dx7_egratedecay_bpf`
- `dx7_egratedecayf`: default (sugar for `dx7_egratedecay_func`)

Usage:

`dx7envelopeDecay : dx7_egratedecayf : _`

Where:

- `dx7envelopeDecay`: DX7 envelope decay value (0-99)
-

(dx.)dx7_egratedecaypercf

DX7 envelope generator percussive decay conversion function. 3 versions of this function are available:

- `dx7_egratedecayperc_bpf`: BPF version (same as in the CSOUND toolkit)
- `dx7_egratedecayperc_func`: estimated mathematical equivalent of `dx7_egratedecayperc_bpf`
- `dx7_egratedecaypercf`: default (sugar for `dx7_egratedecayperc_func`)

Usage:

`dx7envelopePercDecay : dx7_egratedecaypercf : _`

Where:

- `dx7envelopePercDecay`: DX7 envelope decay value (0-99)
-

(dx.)dx7_eglv2peakf

DX7 envelope level to peak conversion function. 3 versions of this function are available:

- dx7_eglv2peak_bpf: BPF version (same as in the CSOUND toolkit)
- dx7_eglv2peak_func: estimated mathematical equivalent of dx7_eglv2peak_bpf
- dx7_eglv2peakf: default (sugar for dx7_eglv2peak_func)

Usage:

dx7Level : dx7_eglv2peakf : _

Where:

- dx7Level: DX7 level value (0-99)
-

(dx.)dx7_velsensf

DX7 velocity sensitivity conversion function.

Usage:

dx7Velocity : dx7_velsensf : _

Where:

- dx7Velocity: DX7 level value (0-8)
-

(dx.)dx7_fdbkscalef

DX7 feedback scaling conversion function.

Usage:

dx7Feedback : dx7_fdbkscalef : _

Where:

- dx7Feedback: DX7 feedback value
-

`(dx.)dx7_op`

DX7 Operator. Implements a phase-modulable sine wave oscillator connected to a DX7 envelope generator.

Usage:

`dx7_op(freq,phaseMod,outLev,R1,R2,R3,R4,L1,L2,L3,L4,keyVel,rateScale,type,gain,gate) : _`

Where:

- `freq`: frequency of the oscillator
 - `phaseMod`: phase deviation (-1 - 1)
 - `outLev`: preset output level (0-99)
 - `R1`: preset envelope rate 1 (0-99)
 - `R2`: preset envelope rate 2 (0-99)
 - `R3`: preset envelope rate 3 (0-99)
 - `R4`: preset envelope rate 4 (0-99)
 - `L1`: preset envelope level 1 (0-99)
 - `L2`: preset envelope level 2 (0-99)
 - `L3`: preset envelope level 3 (0-99)
 - `L4`: preset envelope level 4 (0-99)
 - `keyVel`: preset key velocity sensitivity (0-99)
 - `rateScale`: preset envelope rate scale
 - `type`: preset operator type
 - `gain`: general gain
 - `gate`: trigger signal
-

`(dx.)dx7_algo`

DX7 algorithms. Implements the 32 DX7 algorithms (a quick Google search should give you more details on this). Each algorithm uses 6 operators.

Usage:

`dx7_algo(algN,egR1,egR2,egR3,egR4,egL1,egL2,egL3,egL4,outLevel,keyVelSens,ampModSens,opMode)`

Where:

- `algN`: algorithm number (0-31, should be an int...)
- `egR1`: preset envelope rates 1 (a list of 6 values between 0-99)
- `egR2`: preset envelope rates 2 (a list of 6 values between 0-99)
- `egR3`: preset envelope rates 3 (a list of 6 values between 0-99)
- `egR4`: preset envelope rates 4 (a list of 6 values between 0-99)
- `egL1`: preset envelope levels 1 (a list of 6 values between 0-99)
- `egL2`: preset envelope levels 2 (a list of 6 values between 0-99)

- **egL3**: preset envelope levels 3 (a list of 6 values between 0-99)
 - **egL4**: preset envelope levels 4 (a list of 6 values between 0-99)
 - **outLev**: preset output levels (a list of 6 values between 0-99)
 - **keyVel**: preset key velocity sensitivities (a list of 6 values between 0-99)
 - **ampModSens**: preset amplitude sensitivities (a list of 6 values between 0-99)
 - **opMode**: preset operator mode (a list of 6 values between 0-1)
 - **opFreq**: preset operator frequencies (a list of 6 values between 0-99)
 - **opDetune**: preset operator detuning (a list of 6 values between 0-99)
 - **opRateScale**: preset operator rate scale (a list of 6 values between 0-99)
 - **feedback**: preset operator feedback (a list of 6 values between 0-99)
 - **lfoDelay**: preset LFO delay (a list of 6 values between 0-99)
 - **lfoDepth**: preset LFO depth (a list of 6 values between 0-99)
 - **lfoSpeed**: preset LFO speed (a list of 6 values between 0-99)
 - **freq**: fundamental frequency
 - **gain**: general gain
 - **gate**: trigger signal
-

(dx.)dx7_ui

Generic DX7 function where all parameters are controllable using UI elements. The **master-with-mute** branch must be used for this function to work... This function is MIDI-compatible.

Usage

dx7_ui : _

envelopes.lib

This library contains a collection of envelope generators. Its official prefix is **en**.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/envelopes.lib>

Functions Reference

(en.)ar

AR (Attack, Release) envelope generator (useful to create percussion envelopes). **ar** is a standard Faust function.

Usage

ar(at,rt,t) : _

Where:

- **at**: attack (sec)
 - **rt**: release (sec)
 - **t**: trigger signal (attack is triggered when **t**>0, release is triggered when **t**=0)
-

(en.)asr

ASR (Attack, Sustain, Release) envelope generator. **asr** is a standard Faust function.

Usage

asr(at,s1,rt,t) : _

Where:

- **at**: attack (sec)
 - **s1**: sustain level (between 0..1)
 - **rt**: release (sec)
 - **t**: trigger signal (attack is triggered when **t**>0, release is triggered when **t**=0)
-

(en.)adsr

ADSR (Attack, Decay, Sustain, Release) envelope generator. **adsr** is a standard Faust function.

Usage

adsr(at,dt,s1,rt,t) : _

Where:

- **at**: attack time (sec)

- **dt**: decay time (sec)
 - **sl**: sustain level (between 0..1)
 - **rt**: release time (sec)
 - **t**: trigger signal (attack is triggered when **t**>0, release is triggered when **t**=0)
-

(en.)smoothEnvelope

An envelope with an exponential attack and release. **smoothEnvelope** is a standard Faust function.

Usage

smoothEnvelope(ar,t) : _

- **ar**: attack and release duration (sec)
 - **t**: trigger signal (attack is triggered when **t**>0, release is triggered when **t**=0)
-

(en.)arfe

ARFE (Attack and Release-to-Final-value Exponentially) envelope generator. Approximately equal to **smoothEnvelope(Attack/6.91)** when **Attack == Release**.

Usage

arfe(at,rt,fl,t) : _

Where:

- **at**: attack (sec)
 - **rt**: release (sec)
 - **fl**: final level to approach upon release (such as 0)
 - **t**: trigger signal (attack is triggered when **t**>0, release is triggered when **t**=0)
-

(en.)are

ARE (Attack, Release) envelope generator with Exponential segments. Approximately equal to **smoothEnvelope(Attack/6.91)** when **Attack == Release**.

Usage

`are(at,rt,t) : _`

Where:

- `at`: attack (sec)
 - `rt`: release (sec)
 - `t`: trigger signal (attack is triggered when `t>0`, release is triggered when `t=0`)
-

(en.)asre

ASRE (Attack, Sustain, Release) envelope generator with Exponential segments.

Usage

`asre(at,s1,rt,t) : _`

Where:

- `at`: attack (sec)
 - `s1`: sustain level (between 0..1)
 - `rt`: release (sec)
 - `t`: trigger signal (attack is triggered when `t>0`, release is triggered when `t=0`)
-

(en.)adsre

ADSRE (Attack, Decay, Sustain, Release) envelope generator with Exponential segments.

Usage

`adsre(at,dt,s1,rt,t) : _`

Where:

- `at`: attack (sec)
 - `dt`: decay (sec)
 - `s1`: sustain level (between 0..1)
 - `rt`: release (sec)
 - `t`: trigger signal (attack is triggered when `t>0`, release is triggered when `t=0`)
-

(en.)ahdsre

AHDSRE (Attack, Hold, Decay, Sustain, Release) envelope generator with Exponential segments.

Usage

`ahdsre(at,ht,dt,sl,rt,t) : _`

Where:

- **at**: attack (sec)
 - **ht**: hold (sec)
 - **dt**: decay (sec)
 - **sl**: sustain level (between 0..1)
 - **rt**: release (sec)
 - **t**: trigger signal (attack is triggered when **t**>0, release is triggered when **t**=0)
-

(en.)dx7envelope

DX7 operator envelope generator with 4 independent rates and levels. It is essentially a 4 points BPF.

Usage

`dx7_envelope(R1,R2,R3,R4,L1,L2,L3,L4,t) : _`

Where:

- **RN**: rates in seconds
- **LN**: levels (0-1)
- **t**: trigger signal

fds.lib

This library allows to build linear, explicit finite difference schemes physical models in 1 or 2 dimensions using an approach based on the cellular automata formalism. Its official prefix is **fd**. In order to use the library, one needs to discretize the linear partial differential equation of the desired system both at boundaries and in-between them, thus obtaining a set of explicit recursion relations. Each one of these will provide, for each spatial point the scalar coefficients to be multiplied by the states of the current and past neighbour points. Coefficients need to be stacked in parallel in order to form a coefficients matrix for each point in the mesh. It is necessary to provide one matrix for coefficients matrices

are defined, they need to be placed in parallel and ordered following the desired mesh structure (i.e., coefficients for the top left boundaries will come first, while bottom right boundaries will come last), to form a *coefficients scheme*, which can be used with the library functions. `## Sources` Here are listed some works on finite difference schemes and cellular automata that were the basis for the implementation of this library

- S. Bilbao, Numerical Sound Synthesis. Chichester, UK: John Wiley Sons, Ltd, 2009
- P. Narbel, “Qualitative and quantitative cellular automata from differential equations,” Lecture Notes in Computer Science, vol. 4173, pp. 112–121, 10 2006
- X.-S. Yang and Y. Young, Cellular Automata, PDEs, and Pattern Formation. Chapman & Hall/CRC, 092005, ch. 18, pp. 271–282.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/fds.lib>

Model Construction

Once the coefficients scheme is defined, the user can simply call one of these functions to obtain a fully working physical model. They expect to receive a force input signal for each mesh point and output the state of each point. Interpolation operators can be used to drive external forces to the desired points, and to get the signal only from a certain area of the mesh.

`(fd.)model1D`

This function can be used to obtain a physical model in 1 dimension. Takes a force input signal for each point and outputs the state of each point.

Usage

```
si.bus(points) : model1D(points,R,T,scheme) : si.bus(points)
```

Where:

- **points**: size of the mesh in points
- **R**: neighbourhood radius, indicates how many side points are needed (i.e. if R=1 the mesh depends on one point on the left and one on the right)
- **T**: time coefficient, indicates how much steps back in time are needed (i.e. if T=1 the maximum delay needed for a neighbour state is 1 sample)
- **scheme**: coefficients scheme

(fd.)model2D

This function can be used to obtain a physical model in 2 dimension. Takes a force input signal for each point and outputs the state of each point. IMPORTANT: 2D models with more than 30x20 points might crash the c++ compiler. 2D models need to be compiled with the command line compiler, the online one presents some issues.

Usage

```
si.bus(pointsX*pointsY) : model2D(pointsX,pointsY,R,T,scheme) :  
    si.bus(pointsX*pointsY)
```

Where:

- **pointsX**: horizontal size of the mesh in points
- **pointsY**: vertical size of the mesh in points
- **R**: neighbourhood radius, indicates how many side points are needed (i.e. if R=1 the mesh depends on one point on the left and one on the right)
- **T**: time coefficient, indicates how much steps back in time are needed (i.e. if T=1 the maximum delay needed for a neighbour state is 1 sample)
- **scheme**: coefficients scheme

Interpolation

Interpolation functions can be used to drive the input signals to the correct mesh points, or to get the output signal from the desired points. All the interpolation functions allow to change the input/output points at run time. In general, all these functions get in input a number of connections, and output the same number of connections, where each signal is multiplied by zero except the ones specified by the arguments.

(fd.)stairsInterp1D

Stairs interpolator in 1 dimension. Takes a number of signals and outputs the same number of signals, where each one is multiplied by zero except the one specified by the argument. This can vary at run time (i.e. a slider), but must be an integer.

Usage

```
si.bus(points) : stairsInterp1D(points,point) : si.bus(points)
```

Where:

- **points**: total number of points in the mesh
 - **point**: number of the desired nonzero signal
-

(fd.)stairsInterp2D

Stairs interpolator in 2 dimensions. Similar to the 1-D version.

Usage

```
si.bus(pointsX*pointsY) : stairsInterp2D(pointsX,pointsY,pointX,pointY) :  
    si.bus(pointsX*pointsY)
```

Where:

- **pointsX**: total number of points in the X direction
 - **pointsY**: total number of points in the Y direction
 - **pointX**: horizontal index of the desired nonzero signal
 - **pointY**: vertical index of the desired nonzero signal
-

(fd.)linInterp1D

Linear interpolator in 1 dimension. Takes a number of signals and outputs the same number of signals, where each one is multiplied by zero except two signals around a floating point index. This is essentially a Faust implementation of the $J(x_i)$ operator, not scaled by the spatial step. (see Stefan Bilbao's book, Numerical Sound Synthesis). The index can vary at run time.

Usage

```
si.bus(points) : linInterp1D(points,point) : si.bus(points)
```

Where:

- **points**: total number of points in the mesh
 - **point**: floating point index
-

(fd.)linInterp2D

Linear interpolator in 2 dimensions. Similar to the 1 D version.

Usage

```
si.bus(pointsX*pointsY) : linInterp2D(pointsX,pointsY,pointX,pointY) :  
    si.bus(pointsX*pointsY)
```

Where:

- **pointsX**: total number of points in the X direction
 - **pointsY**: total number of points in the Y direction
 - **pointX**: horizontal float index
 - **pointY**: vertical float index
-

(fd.)stairsInterp1DOut

Stairs interpolator in 1 dimension. Similar to **stairsInterp1D**, except it outputs only the desired signal.

Usage

```
si.bus(points) : stairsInterp1DOut(points,point) : _
```

Where:

- **points**: total number of points in the mesh
 - **point**: number of the desired nonzero signal
-

(fd.)stairsInterp2DOut

Stairs interpolator in 2 dimensions which outputs only one signal.

Usage

```
si.bus(pointsX*pointsY) : stairsInterp2DOut(pointsX,pointsY,pointX,pointY) : _
```

Where:

- **pointsX**: total number of points in the X direction
 - **pointsY**: total number of points in the Y direction
 - **pointX**: horizontal index of the desired nonzero signal
 - **pointY**: vertical index of the desired nonzero signal
-

(fd.)linInterp1DOut

Linear interpolator in 1 dimension. Similar to **stairsInterp1D**, except it sums each output signal and provides only one output value.

Usage

```
si.bus(points) : linInterp1DOut(points,point) : _
```

Where:

- **points**: total number of points in the mesh
 - **point**: floating point index
-

(fd.)stairsInterp2DOut

Linear interpolator in 2 dimensions which outputs only one signal.

Usage

```
si.bus(pointsX*pointsY) : linInterp2DOut(pointsX,pointsY,pointX,pointY) : _
```

Where:

- **pointsX**: total number of points in the X direction
- **pointsY**: total number of points in the Y direction
- **pointX**: horizontal float index
- **pointY**: vertical float index

Routing

The routing functions are used internally by the model building functions, but can also be taken separately. These functions route the forces, the coefficients scheme and the neighbours' signals into the correct scheme points and take as input, in this order: the coefficients block, the feedback signals and the forces. In output they provide, in order, for each scheme point: the force signal, the coefficient matrices and the neighbours' signals. These functions are based on the Faust route primitive.

(fd.)route1D

Routing function for 1 dimensional schemes.

Usage

```
si.bus((2*R+1)*(T+1)*points),si.bus(points*2) : route1D(points, R, T) :  
    si.bus((1 + ((2*R+1)*(T+1)) + (2*R+1))*points)
```

Where:

- **points**: total number of points in the mesh
 - **R**: neighbourhood radius
 - **T**: time coefficient
-

(fd.)route2D

Routing function for 2 dimensional schemes.

Usage

```
si.bus((2*R+1)^2*(T+1)*pointsX*pointsY),si.bus(pointsX*pointsY*2) :  
    route2D(pointsX, pointsY, R, T) :  
        si.bus((1 + ((2*R+1)^2*(T+1)) + (2*R+1)^2)*pointsX*pointsY)
```

Where:

- **pointsX**: total number of points in the X direction
- **pointsY**: total number of points in the Y direction
- **R**: neighbourhood radius
- **T**: time coefficient

Scheme Operations

The scheme operation functions are used internally by the model building functions but can also be taken separately. The `schemePoint` function is where the update equation is actually calculated. The `buildScheme` functions are used to stack in parallel several `schemePoint` blocks, according to the choosed mesh size.

(fd.)schemePoint

This function calculates the next state for each mesh point, in order to form a scheme, several of these blocks need to be stacked in parallel. This function takes in input, in order, the force, the coefficient matrices and the neighbours' signals and outputs the next point state.

Usage

```
_, si.bus((2*R+1)^D*(T+1)), si.bus((2*R+1)^D) : schemePoint(R,T,D) : _
```

Where:

- R: neighbourhood radius
 - T: time coefficient
 - D: scheme spatial dimensions (i.e. 1 if 1-D, 2 if 2-D)
-

(fd.)buildScheme1D

This function is used to stack in parallel several schemePoint functions in 1 dimension, according to the number of points.

Usage

```
si.bus((1 + ((2*R+1)*(T+1)) + (2*R+1))*points) : buildScheme1D(points,R,T) :  
    si.bus(points)
```

Where:

- **points**: total number of points in the mesh
 - R: neighbourhood radius
 - T: time coefficient
-

(fd.)buildScheme2D

This function is used to stack in parallel several schemePoint functions in 2 dimensions, according to the number of points in the X and Y directions.

Usage

```
si.bus((1 + ((2*R+1)^2*(T+1)) + (2*R+1)^2)*pointsX*pointsY) :  
    buildScheme2D(pointsX,pointsY,R,T) : si.bus(pointsX*pointsY)
```

Where:

- **pointsX**: total number of points in the X direction
- **pointsY**: total number of points in the Y direction
- R: neighbourhood radius
- T: time coefficient

Interaction Models

Here are defined two physically based interaction algorithms: a hammer and a bow. These functions need to be coupled to the mesh pde, in the point where the interaction happens: to do so, the mesh output signals can be fed back and driven into the force block using the interpolation operators. The latters can be also used to drive the single force output signal to the correct scheme points.

(fd.)hammer

Implementation of a nonlinear collision model. The hammer is essentially a finite difference scheme of a linear damped oscillator, which is coupled with the mesh through the collision model (see Stefan Bilbao's book, Numerical Sound Synthesis).

Usage

`_ :hammer(coeff,omega0Sqr,sigma0,kH,alpha,k,offset,fIn) : _`

Where:

- **coeff**: output force scaling coefficient
 - **omega0Sqr**: squared angular frequency of the hammer oscillator
 - **sigma0**: damping coefficient of the hammer oscillator
 - **kH**: hammer stiffness coefficient
 - **alpha**: nonlinearity parameter
 - **k**: time sampling step (the same as for the mesh)
 - **offset**: distance between the string and the hammer at rest in meters
 - **fIn**: hammer excitation signal (i.e. a button)
-

(fd.)bow

Implementation of a nonlinear friction based interaction model that induces Helmholtz motion. (see Stefan Bilbao's book, Numerical Sound Synthesis).

Usage

`_ :bow(coeff,alpha,k,vb) : _`

Where:

- **coeff**: output force scaling coefficient
- **alpha**: nonlinearity parameter
- **k**: time sampling step (the same as for the mesh)

- **vb**: bow velocity [m/s]

filters.lib

Faust Filters library. Its official prefix is **fi**.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/filters.lib>

The Filters library is organized into 19 sections:

- Basic Filters
- Comb Filters
- Direct-Form Digital Filter Sections
- Direct-Form Second-Order Biquad Sections
- Ladder/Lattice Digital Filters
- Useful Special Cases
- Ladder/Lattice Allpass Filters
- Digital Filter Sections Specified as Analog Filter Sections
- Simple Resonator Filters
- Butterworth Lowpass/Highpass Filters
- Special Filter-Bank Delay-Equalizing Allpass Filters
- Elliptic (Cauer) Lowpass Filters
- Elliptic Highpass Filters
- Butterworth Bandpass/Bandstop Filters
- Elliptic Bandpass Filters
- Parametric Equalizers (Shelf, Peaking)
- Mth-Octave Filter-Banks
- Arbitrary-Crossover Filter-Banks and Spectrum Analyzers
- State Variable Filters (SVF)
- Linkwitz-Riley 4th-order 2-way, 3-way, and 4-way crossovers
- Averaging Functions

Basic Filters

(fi.)zero

One zero filter. Difference equation: $(y(n) = x(n) - zx(n-1))$.

Usage

`_ : zero(z) : _`

Where:

- `z`: location of zero along real axis in z-plane

Reference

- https://ccrma.stanford.edu/~jos/filters/One_Zero.html
-

`(fi.)pole`

One pole filter. Could also be called a “leaky integrator”. Difference equation: $(y(n) = x(n) + py(n-1))$.

Usage

`_ : pole(p) : _`

Where:

- `p`: pole location = feedback coefficient

Reference

- https://ccrma.stanford.edu/~jos/filters/One_Pole.html
-

`(fi.)integrator`

Same as `pole(1)` [implemented separately for block-diagram clarity].

`(fi.)dcblockerat`

DC blocker with configurable break frequency. The amplitude response is substantially flat above (`fb`), and sloped at about +6 dB/octave below (`fb`). Derived from the analog transfer function:

$$H(s) = \frac{s}{(s + 2\pi fb)}$$

(which can be seen as a 1st-order Butterworth highpass filter) by the low-frequency-matching bilinear transform method (i.e., the standard frequency-scaling constant $2*SR$).

Usage

`_ : dcblockerat(fb) : _`

Where:

- `fb`: “break frequency” in Hz, i.e., -3 dB gain frequency.

Reference

- https://ccrma.stanford.edu/~jos/pasp/Bilinear_Transformation.html
-

`(fi.)dcblocker`

DC blocker. Default dc blocker has -3dB point near 35 Hz (at 44.1 kHz) and high-frequency gain near 1.0025 (due to no scaling). `dcblocker` is as standard Faust function.

Usage

`_ : dcblocker : _`

`(fi.)lptN`

One-pole lowpass filter with arbitrary dis/charging factors set in dB and times set in seconds.

Usage

`_ : lptN(N, tN) : _`

Where:

- `N`: is the attenuation factor in dB
- `tN`: is the filter period in seconds, that is, the time for the impulse response to decay by `N` dB

Reference

- <https://ccrma.stanford.edu/~jos/mdft/Exponentials.html>

Comb Filters

(fi.)ff_comb

Feed-Forward Comb Filter. Note that **ff_comb** requires integer delays (uses **delay** internally). **ff_comb** is a standard Faust function.

Usage

```
_ : ff_comb(maxdel,intdel,b0,bM) : _
```

Where:

- **maxdel**: maximum delay (a power of 2)
- **intdel**: current (integer) comb-filter delay between 0 and **maxdel**
- **del**: current (float) comb-filter delay between 0 and **maxdel**
- **b0**: gain applied to delay-line input
- **bM**: gain applied to delay-line output and then summed with input

Reference

- https://ccrma.stanford.edu/~jos/pasp/Feedforward_Comb_Filters.html
-

(fi.)ff_fcomb

Feed-Forward Comb Filter. Note that **ff_fcomb** takes floating-point delays (uses **fdelay** internally). **ff_fcomb** is a standard Faust function.

Usage

```
_ : ff_fcomb(maxdel,del,b0,bM) : _
```

Where:

- **maxdel**: maximum delay (a power of 2)
- **intdel**: current (integer) comb-filter delay between 0 and **maxdel**
- **del**: current (float) comb-filter delay between 0 and **maxdel**
- **b0**: gain applied to delay-line input
- **bM**: gain applied to delay-line output and then summed with input

Reference

- https://ccrma.stanford.edu/~jos/pasp/Feedforward_Comb_Filters.html
-

(fi.)ffcombfilter

Typical special case of `ff_comb()` where: `b0 = 1`.

(fi.)fb_comb

Feed-Back Comb Filter (integer delay).

Usage

`_ : fb_comb(maxdel,intdel,b0,aN) : _`

Where:

- `maxdel`: maximum delay (a power of 2)
- `intdel`: current (integer) comb-filter delay between 0 and `maxdel`
- `del`: current (float) comb-filter delay between 0 and `maxdel`
- `b0`: gain applied to delay-line input and forwarded to output
- `aN`: minus the gain applied to delay-line output before summing with the input and feeding to the delay line

Reference

- https://ccrma.stanford.edu/~jos/pasp/Feedback_Comb_Filters.html
-

(fi.)fb_fcomb

Feed-Back Comb Filter (floating point delay).

Usage

`_ : fb_fcomb(maxdel,del,b0,aN) : _`

Where:

- `maxdel`: maximum delay (a power of 2)
- `intdel`: current (integer) comb-filter delay between 0 and `maxdel`
- `del`: current (float) comb-filter delay between 0 and `maxdel`
- `b0`: gain applied to delay-line input and forwarded to output

- **aN**: minus the gain applied to delay-line output before summing with the input and feeding to the delay line

Reference

- https://ccrma.stanford.edu/~jos/pasp/Feedback_Comb_Filters.html
-

(fi.)rev1

Special case of **fb_comb** (**rev1**(**maxdel**,**N**,**g**)). The “rev1 section” dates back to the 1960s in computer-music reverberation. See the **jcrev** and **brassrev** in **reverbs.lib** for usage examples.

(fi.)fbcombfilter and **(fi.)ffbcombfilter**

Other special cases of Feed-Back Comb Filter.

Usage

```
_ : fbcombfilter(maxdel,intdel,g) : _
_ : ffbcombfilter(maxdel,del,g) : _
```

Where:

- **maxdel**: maximum delay (a power of 2)
- **intdel**: current (integer) comb-filter delay between 0 and **maxdel**
- **del**: current (float) comb-filter delay between 0 and **maxdel**
- **g**: feedback gain

Reference

- https://ccrma.stanford.edu/~jos/pasp/Feedback_Comb_Filters.html
-

(fi.)allpass_comb

Schroeder Allpass Comb Filter. Note that:

```
allpass_comb(maxlen,len,aN) = ff_comb(maxlen,len,aN,1) : fb_comb(maxlen,len-1,1,aN);
```

which is a direct-form-1 implementation, requiring two delay lines. The implementation here is direct-form-2 requiring only one delay line.

Usage

`_ : allpass_comb(maxdel,intdel,aN) : _`

Where:

- `maxdel`: maximum delay (a power of 2)
- `intdel`: current (integer) comb-filter delay between 0 and `maxdel`
- `del`: current (float) comb-filter delay between 0 and `maxdel`
- `aN`: minus the feedback gain

References

- https://ccrma.stanford.edu/~jos/pasp/Allpass_Two_Combs.html
 - https://ccrma.stanford.edu/~jos/pasp/Schroeder_Allpass_Sections.html
 - https://ccrma.stanford.edu/~jos/filters/Four_Direct_Forms.html
-

`(fi.)allpass_fcomb`

Schroeder Allpass Comb Filter. Note that:

`allpass_comb(maxlen,len,aN) = ff_comb(maxlen,len,aN,1) : fb_comb(maxlen,len-1,1,aN);`

which is a direct-form-1 implementation, requiring two delay lines. The implementation here is direct-form-2 requiring only one delay line.

`allpass_fcomb` is a standard Faust library.

Usage

`_ : allpass_comb(maxdel,intdel,aN) : _`

`_ : allpass_fcomb(maxdel,del,aN) : _`

Where:

- `maxdel`: maximum delay (a power of 2)
- `intdel`: current (float) comb-filter delay between 0 and `maxdel`
- `del`: current (float) comb-filter delay between 0 and `maxdel`
- `aN`: minus the feedback gain

References

- https://ccrma.stanford.edu/~jos/pasp/Allpass_Two_Combs.html
 - https://ccrma.stanford.edu/~jos/pasp/Schroeder_Allpass_Sections.html
 - https://ccrma.stanford.edu/~jos/filters/Four_Direct_Forms.html
-

(fi.)rev2

Special case of `allpass_comb` (`rev2(maxlen,len,g)`). The “rev2 section” dates back to the 1960s in computer-music reverberation. See the `jcrev` and `brassrev` in `reverbs.lib` for usage examples.

(fi.)allpass_fcomb5 and (fi.)allpass_fcomb1a

Same as `allpass_fcomb` but use `fdelay5` and `fdelay1a` internally (Interpolation helps - look at an fft of `faust2octave` on

```
`1-1' <: allpass_fcomb(1024,10.5,0.95), allpass_fcomb5(1024,10.5,0.95);`).
```

Direct-Form Digital Filter Sections

(fi.)iir

Nth-order Infinite-Impulse-Response (IIR) digital filter, implemented in terms of the Transfer-Function (TF) coefficients. Such filter structures are termed “direct form”.

`iir` is a standard Faust function.

Usage

```
_ : iir(bcoeffs,acoeffs) : _
```

Where:

- `bcoeffs`: (`b0,b1,...,b_order`) = TF numerator coefficients
- `acoeffs`: (`a1,...,a_order`) = TF denominator coeffs (`a0=1`)

Reference

- https://ccrma.stanford.edu/~jos/filters/Four_Direct_Forms.html
-

(fi.)fir

FIR filter (convolution of FIR filter coefficients with a signal). `fir` is standard Faust function.

Usage

`_ : fir(bv) : _`

Where:

- `bv = b0,b1,...,bn` is a parallel bank of coefficient signals.

Note `bv` is processed using pattern-matching at compile time, so it must have this normal form (parallel signals).

Example Smoothing white noise with a five-point moving average:

```
bv = .2,.2,.2,.2,.2;
process = noise : fir(bv);
Equivalent (note double parens):
process = noise : fir((.2,.2,.2,.2,.2));
```

`(fi.)conv` and `(fi.)convN`

Convolution of input signal with given coefficients.

Usage

```
_ : conv((k1,k2,k3,...,kN)) : _ // Argument = one signal bank
_ : convN(N,(k1,k2,k3,...)) : _ // Useful when N < count((k1,...))
```

`(fi.)tf1`, `(fi.)tf2` and `(fi.)tf3`

`tfN` = `N`'th-order direct-form digital filter.

Usage

```
_ : tf1(b0,b1,a1) : _
_ : tf2(b0,b1,b2,a1,a2) : _
_ : tf3(b0,b1,b2,b3,a1,a2,a3) : _
```

Where:

- `a`: the poles
- `b`: the zeros

Reference

- https://ccrma.stanford.edu/~jos/fp/Direct_Form_I.html
-

(fi.)notchw

Simple notch filter based on a biquad (**tf2**). **notchw** is a standard Faust function.

Usage:

_ : **notchw**(width,freq) : **_**

Where:

- **width**: “notch width” in Hz (approximate)
- **freq**: “notch frequency” in Hz

Reference

- https://ccrma.stanford.edu/~jos/pasp/Phasing_2nd_Order_Allpass_Filters.html

Direct-Form Second-Order Biquad Sections

Direct-Form Second-Order Biquad Sections

Reference

- https://ccrma.stanford.edu/~jos/filters/Four_Direct_Forms.html
-

(fi.)tf21, (fi.)tf22, (fi.)tf22t and (fi.)tf21t

tfN = N'th-order direct-form digital filter where:

- **tf21** is **tf2**, direct-form 1
- **tf22** is **tf2**, direct-form 2
- **tf22t** is **tf2**, direct-form 2 transposed
- **tf21t** is **tf2**, direct-form 1 transposed

Usage

```
_ : tf21(b0,b1,b2,a1,a2) : _  
_ : tf22(b0,b1,b2,a1,a2) : _  
_ : tf22t(b0,b1,b2,a1,a2) : _  
_ : tf21t(b0,b1,b2,a1,a2) : _
```

Where:

- a: the poles
- b: the zeros

Reference

- https://ccrma.stanford.edu/~jos/fp/Direct_Form_I.html

Ladder/Lattice Digital Filters

Ladder and lattice digital filters generally have superior numerical properties relative to direct-form digital filters. They can be derived from digital waveguide filters, which gives them a physical interpretation. ##### Reference * F. Itakura and S. Saito: “Digital Filtering Techniques for Speech Analysis and Synthesis”, 7th Int. Cong. Acoustics, Budapest, 25 C 1, 1971. * J. D. Markel and A. H. Gray: Linear Prediction of Speech, New York: Springer Verlag, 1976. * https://ccrma.stanford.edu/~jos/pasp/Conventional_Ladder_Filters.html

(fi.)av2sv

Compute reflection coefficients sv from transfer-function denominator av.

Usage

```
sv = av2sv(av)
```

Where:

- av: parallel signal bank a_1, \dots, a_N
- sv: parallel signal bank s_1, \dots, s_N

where $ro = i$ th reflection coefficient, and $ai =$ coefficient of $z^{(-i)}$ in the filter transfer-function denominator $A(z)$.

Reference

- https://ccrma.stanford.edu/~jos/filters/Step_Down_Procedure.html
(where reflection coefficients are denoted by k rather than s).

(fi.)bvav2nuv

Compute lattice tap coefficients from transfer-function coefficients.

Usage

`nuv = bvav2nuv(bv,av)`

Where:

- `av`: parallel signal bank `a1,...,aN`
- `bv`: parallel signal bank `b0,b1,...,aN`
- `nuv`: parallel signal bank `nu1,...,nuN`

where `nui` is the `i`'th tap coefficient, `bi` is the coefficient of z^{-i} in the filter numerator, `ai` is the coefficient of z^{-i} in the filter denominator

(fi.)iir_lat2

Two-multiply lattice IIR filter of arbitrary order.

Usage

`_ : iir_lat2(bv,av) : _`

Where:

- `bv`: zeros as a bank of parallel signals
 - `av`: poles as a bank of parallel signals
-

(fi.)allpassnt

Two-multiply lattice allpass (nested order-1 direct-form-ii allpasses).

Usage

`_ : allpassnt(n,sv) : _`

Where:

- `n`: the order of the filter
 - `sv`: the reflection coefficients $(-1\ 1)$
-

(fi.)iir_kl

Kelly-Lochbaum ladder IIR filter of arbitrary order.

Usage

_ : iir_kl(bv,av) : _

Where:

- bv: zeros as a bank of parallel signals
 - av: poles as a bank of parallel signals
-

(fi.)allpassnkl

Kelly-Lochbaum ladder allpass.

Usage:

_ : allpassnkl(n,sv) : _

Where:

- n: the order of the filter
 - sv: the reflection coefficients (-1 1)
-

(fi.)iir_lat1

One-multiply lattice IIR filter of arbitrary order.

Usage

_ : iir_lat1(bv,av) : _

Where:

- bv: zeros as a bank of parallel signals
 - av: poles as a bank of parallel signals
-

(fi.)allpassn1mt

One-multiply lattice allpass with tap lines.

Usage

`_ : allpassn1mt(N,sv) : _`

Where:

- N: the order of the filter (fixed at compile time)
 - sv: the reflection coefficients (-1 1)
-

(fi.)iir_n1

Normalized ladder filter of arbitrary order.

Usage

`_ : iir_n1(bv,av) : _`

Where:

- bv: zeros as a bank of parallel signals
- av: poles as a bank of parallel signals

References

- J. D. Markel and A. H. Gray, Linear Prediction of Speech, New York: Springer Verlag, 1976.
 - https://ccrma.stanford.edu/~jos/pasp/Normalized_Scattering_Junctions.html
-

(fi.)allpassnnlt

Normalized ladder allpass filter of arbitrary order.

Usage:

`_ : allpassnnlt(N,sv) : _`

Where:

- N: the order of the filter (fixed at compile time)
- sv: the reflection coefficients (-1,1)

References

- J. D. Markel and A. H. Gray, Linear Prediction of Speech, New York: Springer Verlag, 1976.
- https://ccrma.stanford.edu/~jos/pasp/Normalized_Scattering_Junctions.html

Useful Special Cases

(fi.)tf2np

Biquad based on a stable second-order Normalized Ladder Filter (more robust to modulation than **tf2** and protected against instability).

Usage

_ : **tf2np**(b0,b1,b2,a1,a2) : **_**

Where:

- **a**: the poles
 - **b**: the zeros
-

(fi.)wgr

Second-order transformer-normalized digital waveguide resonator.

Usage

_ : **wgr**(f,r) : **_**

Where:

- **f**: resonance frequency (Hz)
- **r**: loss factor for exponential decay (set to 1 to make a numerically stable oscillator)

References

- https://ccrma.stanford.edu/~jos/pasp/Power_Normalized_Waveguide_Filters.html
- https://ccrma.stanford.edu/~jos/pasp/Digital_Waveguide_Oscillator.html

(fi.)nlf2

Second order normalized digital waveguide resonator.

Usage

_ : nlf2(f,r) : _

Where:

- **f**: resonance frequency (Hz)
- **r**: loss factor for exponential decay (set to 1 to make a sinusoidal oscillator)

Reference

- https://ccrma.stanford.edu/~jos/pasp/Power__Normalized__Waveguide__Filters.html
-

(fi.)apn1

Passive Nonlinear Allpass based on Pierce switching springs idea. Switch between allpass coefficient **a1** and **a2** at signal zero crossings.

Usage

_ : apn1(a1,a2) : _

Where:

- **a1** and **a2**: allpass coefficients

Reference

- “A Passive Nonlinear Digital Filter Design ...” by John R. Pierce and Scott A. Van Duyne, JASA, vol. 101, no. 2, pp. 1120-1126, 1997

Ladder/Lattice Allpass Filters

An allpass filter has gain 1 at every frequency, but variable phase. Ladder/lattice allpass filters are specified by reflection coefficients. They are defined here as nested allpass filters, hence the names `allpassn*`.

References

- https://ccrma.stanford.edu/~jos/pasp/Conventional_Ladder_Filters.html
 - https://ccrma.stanford.edu/~jos/pasp/Nested_Allpass_Filters.html
 - Linear Prediction of Speech, Markel and Gray, Springer Verlag, 1976
-

(fi.)allpassn

Two-multiply lattice - each section is two multiply-adds.

Usage:

`_ : allpassn(n,sv) : _`

Where:

- `n`: the order of the filter
- `sv`: the reflection coefficients (-1 1)

References

- J. O. Smith and R. Michon, “Nonlinear Allpass Ladder Filters in FAUST”, in Proceedings of the 14th International Conference on Digital Audio Effects (DAFx-11), Paris, France, September 19-23, 2011.
-

(fi.)allpassnn

Normalized form - four multiplies and two adds per section, but coefficients can be time varying and nonlinear without “parametric amplification” (modulation of signal energy).

Usage:

`_ : allpassnn(n,tv) : _`

Where:

- `n`: the order of the filter
 - `tv`: the reflection coefficients (-PI PI)
-

(fi.)allpassnkl

Kelly-Lochbaum form - four multiplies and two adds per section, but all signals have an immediate physical interpretation as traveling pressure waves, etc.

Usage:

_ : allpassnkl(n,sv) : _

Where:

- **n**: the order of the filter
 - **sv**: the reflection coefficients (-1 1)
-

(fi.)allpass1m

One-multiply form - one multiply and three adds per section. Normally the most efficient in special-purpose hardware.

Usage:

_ : allpassn1m(n,sv) : _

Where:

- **n**: the order of the filter
- **sv**: the reflection coefficients (-1 1)

Digital Filter Sections Specified as Analog Filter Sections

(fi.)tf2s and (fi.)tf2snp

Second-order direct-form digital filter, specified by ANALOG transfer-function polynomials $B(s)/A(s)$, and a frequency-scaling parameter. Digitization via the bilinear transform is built in.

Usage

_ : tf2s(b2,b1,b0,a1,a0,w1) : _

Where:

$$H(s) = \frac{b_2 s^2 + b_1 s + b_0}{s^2 + a_1 s + a_0}$$

and w_1 is the desired digital frequency (in radians/second) corresponding to analog frequency 1 rad/sec (i.e., $s = j$).

Example A second-order ANALOG Butterworth lowpass filter, normalized to have cutoff frequency at 1 rad/sec, has transfer function:

$$H(s) = \frac{1}{s^2 + a_1 s + 1}$$

where $a_1 = \sqrt{2}$. Therefore, a DIGITAL Butterworth lowpass cutting off at $SR/4$ is specified as `tf2s(0,0,1,sqrt(2),1,PI*SR/2);`

Method Bilinear transform scaled for exact mapping of w_1 .

Reference

- https://ccrma.stanford.edu/~jos/pasp/Bilinear_Transformation.html

(fi.)tf1snp

First-order special case of `tf2snp` above.

Usage

`_ : tf1snp(b1,b0,a0) : _`

(fi.)tf3slf

Analogous to `tf2s` above, but third order, and using the typical low-frequency-matching bilinear-transform constant $2/T$ (“lf” series) instead of the specific-frequency-matching value used in `tf2s` and `tf1s`. Note the lack of a “ w_1 ” argument.

Usage

`_ : tf3slf(b3,b2,b1,b0,a3,a2,a1,a0) : _`

(fi.)tf1s

First-order direct-form digital filter, specified by ANALOG transfer-function polynomials $B(s)/A(s)$, and a frequency-scaling parameter.

Usage

`_ : tf1s(b1,b0,a0,w1) : _`

Where:

$$H(s) = \frac{b1 s + b0}{s + a0}$$

and **w1** is the desired digital frequency (in radians/second) corresponding to analog frequency 1 rad/sec (i.e., $s = j$).

Example A first-order ANALOG Butterworth lowpass filter, normalized to have cutoff frequency at 1 rad/sec, has transfer function:

$$H(s) = \frac{1}{s + 1}$$

so **b0** = **a0** = 1 and **b1** = 0. Therefore, a DIGITAL first-order Butterworth lowpass with gain -3dB at **SR/4** is specified as

```
tf1s(0,1,1,PI*SR/2); // digital half-band order 1 Butterworth
```

Method Bilinear transform scaled for exact mapping of **w1**.

Reference

- https://ccrma.stanford.edu/~jos/pasp/Bilinear_Transformation.html
-

(fi.)tf2sb

Bandpass mapping of **tf2s**: In addition to a frequency-scaling parameter **w1** (set to HALF the desired passband width in rad/sec), there is a desired center-frequency parameter **wc** (also in rad/s). Thus, **tf2sb** implements a fourth-order digital bandpass filter section specified by the coefficients of a second-order analog lowpass prototype section. Such sections can be combined in series for higher orders. The order of mappings is (1) frequency scaling (to set lowpass cutoff **w1**), (2) bandpass mapping to **wc**, then (3) the bilinear transform, with the usual scale parameter **2*SR**. Algebra carried out in maxima and pasted here.

Usage

```
_ : tf2sb(b2,b1,b0,a1,a0,w1,wc) : _
```

(fi.)tf1sb

First-to-second-order lowpass-to-bandpass section mapping, analogous to `tf2sb` above.

Usage

```
_ : tf1sb(b1,b0,a0,w1,wc) : _
```

Simple Resonator Filters

(fi.)resonlp

Simple resonant lowpass filter based on `tf2s` (virtual analog). `resonlp` is a standard Faust function.

Usage

```
_ : resonlp(fc,Q,gain) : _  
_ : resonhp(fc,Q,gain) : _  
_ : resonbp(fc,Q,gain) : _
```

Where:

- `fc`: center frequency (Hz)
 - `Q`: q
 - `gain`: gain (0-1)
-

(fi.)resonhp

Simple resonant highpass filters based on `tf2s` (virtual analog). `resonhp` is a standard Faust function.

Usage

```
_ : resonlp(fc,Q,gain) : _  
_ : resonhp(fc,Q,gain) : _  
_ : resonbp(fc,Q,gain) : _
```

Where:

- **fc**: center frequency (Hz)
 - **Q**: q
 - **gain**: gain (0-1)
-

(fi.)resonbp

Simple resonant bandpass filters based on **tf2s** (virtual analog). **resonbp** is a standard Faust function.

Usage

```
_ : resonlp(fc,Q,gain) : _  
_ : resonhp(fc,Q,gain) : _  
_ : resonbp(fc,Q,gain) : _
```

Where:

- **fc**: center frequency (Hz)
- **Q**: q
- **gain**: gain (0-1)

Butterworth Lowpass/Highpass Filters

(fi.)lowpass

Nth-order Butterworth lowpass filter. **lowpass** is a standard Faust function.

Usage

```
_ : lowpass(N,fc) : _
```

Where:

- **N**: filter order (number of poles) [nonnegative constant numerical expression]
- **fc**: desired cut-off frequency (-3dB frequency) in Hz

References

- https://ccrma.stanford.edu/~jos/filters/Butterworth_Lowpass_Design.html
 - `butter` function in Octave (`"[z,p,g] = butter(N,1,'s');"`)
-

(fi.)highpass

Nth-order Butterworth highpass filters. `highpass` is a standard Faust function.

Usage

`_ : highpass(N,fc) : _`

Where:

- `N`: filter order (number of poles) [nonnegative constant numerical expression]
- `fc`: desired cut-off frequency (-3dB frequency) in Hz

References

- https://ccrma.stanford.edu/~jos/filters/Butterworth_Lowpass_Design.html
 - `butter` function in Octave (`"[z,p,g] = butter(N,1,'s');"`)
-

(fi.)lowpass0_highpass1

Special Filter-Bank Delay-Equalizing Allpass Filters

These special allpass filters are needed by `filterbank` et al. below. They are equivalent to $(\text{lowpass}(N,fc) + |\text{highpass}(N,fc)|)/2$, but with canceling pole-zero pairs removed (which occurs for odd `N`).

(fi.)lowpass_plus|minus_highpass

Catch-all definitions for generality - even order is done: Catch-all definitions for generality - even order is done: **FIXME**: Rewrite the following, as for orders 3 and 5 above, to eliminate pole-zero cancellations: **FIXME**: Rewrite the following, as for orders 3 and 5 above, to eliminate pole-zero cancellations:

Elliptic (Cauer) Lowpass Filters

Elliptic (Cauer) Lowpass Filters

References

- http://en.wikipedia.org/wiki/Elliptic_filter
 - functions `ncauer` and `ellip` in Octave.
-

`(fi.)lowpass3e`

Third-order Elliptic (Cauer) lowpass filter.

Usage

`_ : lowpass3e(fc) : _`

Where:

- `fc`: -3dB frequency in Hz

Design For spectral band-slice level display (see `octave_analyzer3e`):

```
[z,p,g] = ncauer(Rp,Rs,3); % analog zeros, poles, and gain, where  
Rp = 60 % dB ripple in stopband  
Rs = 0.2 % dB ripple in passband
```

`(fi.)lowpass6e`

Sixth-order Elliptic/Cauer lowpass filter.

Usage

`_ : lowpass6e(fc) : _`

Where:

- `fc`: -3dB frequency in Hz

Design For spectral band-slice level display (see `octave_analyzer6e`):

```
[z,p,g] = ncauer(Rp,Rs,6); % analog zeros, poles, and gain, where  
Rp = 80 % dB ripple in stopband  
Rs = 0.2 % dB ripple in passband
```

Elliptic Highpass Filters

(fi.)highpass3e

Third-order Elliptic (Cauer) highpass filter. Inversion of **lowpass3e** wrt unit circle in s plane ($s < -1/s$).

Usage

_ : **highpass3e**(fc) : **_**

Where:

- fc: -3dB frequency in Hz
-

(fi.)highpass6e

Sixth-order Elliptic/Cauer highpass filter. Inversion of **lowpass3e** wrt unit circle in s plane ($s < -1/s$).

Usage

_ : **highpass6e**(fc) : **_**

Where:

- fc: -3dB frequency in Hz

Butterworth Bandpass/Bandstop Filters

(fi.)bandpass

Order $2*Nh$ Butterworth bandpass filter made using the transformation $s \leftarrow s + wc^2/s$ on **lowpass**(Nh), where **wc** is the desired bandpass center frequency. The **lowpass**(Nh) cutoff **w1** is half the desired bandpass width. **bandpass** is a standard Faust function.

Usage

`_ : bandpass(Nh,f1,fu) : _`

Where:

- `Nh`: HALF the desired bandpass order (which is therefore even)
- `f1`: lower -3dB frequency in Hz
- `fu`: upper -3dB frequency in Hz Thus, the passband width is `fu-f1`, and its center frequency is `(f1+fu)/2`.

Reference

- <http://cnx.org/content/m16913/latest/>
-

`(fi.)bandstop`

Order $2*Nh$ Butterworth bandstop filter made using the transformation `s <- s + wc^2/s` on `highpass(Nh)`, where `wc` is the desired bandpass center frequency. The `highpass(Nh)` cutoff `w1` is half the desired bandpass width. `bandstop` is a standard Faust function.

Usage

`_ : bandstop(Nh,f1,fu) : _`

Where:

- `Nh`: HALF the desired bandstop order (which is therefore even)
- `f1`: lower -3dB frequency in Hz
- `fu`: upper -3dB frequency in Hz Thus, the passband (stopband) width is `fu-f1`, and its center frequency is `(f1+fu)/2`.

Reference

- <http://cnx.org/content/m16913/latest/>

Elliptic Bandpass Filters

`(fi.)bandpass6e`

Order 12 elliptic bandpass filter analogous to `bandpass(6)`.

(fi.)bandpass12e

Order 24 elliptic bandpass filter analogous to **bandpass(6)**.

(fi.)pospass

Positive-Pass Filter (single-side-band filter).

Usage

_ : pospass(N,fc) : _,_

where

- N: filter order (Butterworth bandpass for positive frequencies).
- fc: lower bandpass cutoff frequency in Hz.
 - Highpass cutoff frequency at $\text{ma.SR}/2 - \text{fc}$ Hz.

Example

- See **dm.pospass_demo**
- Look at frequency response

Method A filter passing only positive frequencies can be made from a half-band lowpass by modulating it up to the positive-frequency range. Equivalently, down-modulate the input signal using a complex sinusoid at $-\text{SR}/4$ Hz, lowpass it with a half-band filter, and modulate back up by $\text{SR}/4$ Hz. In Faust/math notation:

$$\text{pospass}(N) = *(e^{-j\frac{\text{SR}}{4}n}) : \text{lowpass}(N, \text{SR}/4) : *(e^{j\frac{\text{SR}}{4}n})$$

An approximation to the Hilbert transform is given by the imaginary output signal:

hilbert(N) = pospass(N) : !,*(2);

References

- https://ccrma.stanford.edu/~jos/mdft/Analytic_Signals_Hilbert_Transform.html
- https://ccrma.stanford.edu/~jos/sasp/Comparison_Optimal_Chebyshev_FIR_I.html
- https://ccrma.stanford.edu/~jos/sasp/Hilbert_Transform.html

Parametric Equalizers (Shelf, Peaking)

Parametric Equalizers (Shelf, Peaking).

References

- <http://en.wikipedia.org/wiki/Equalization>
 - <https://webaudio.github.io/Audio-EQ-Cookbook/Audio-EQ-Cookbook.txt>
 - Digital Audio Signal Processing, Udo Zolzer, Wiley, 1999, p. 124
 - https://ccrma.stanford.edu/~jos/filters/Low_High_Shelving_Filters.html
 - https://ccrma.stanford.edu/~jos/filters/Peaking_Equalizers.html
 - maxmsp.lib in the Faust distribution
 - bandfilter.dsp in the faust2pd distribution
-

(fi.)low_shelf

First-order “low shelf” filter (gain boost|cut between dc and some frequency)
low_shelf is a standard Faust function.

Usage

```
_ : lowshelf(N,L0,fx) : _  
_ : low_shelf(L0,fx) : _ // default case (order 3)  
_ : lowshelf_other_freq(N,L0,fx) : _
```

Where: * N: filter order 1, 3, 5, ... (odd only, default should be 3, a constant numerical expression) * L0: desired level (dB) between dc and fx (boost $L0 > 0$ or cut $L0 < 0$) * fx: -3dB frequency of lowpass band ($L0 > 0$) or upper band ($L0 < 0$) (see “SHELF SHAPE” below).

The gain at $SR/2$ is constrained to be 1. The generalization to arbitrary odd orders is based on the well known fact that odd-order Butterworth band-splits are allpass-complementary (see filterbank documentation below for references).

Shelf Shape The magnitude frequency response is approximately piecewise-linear on a log-log plot (“BODE PLOT”). The Bode “stick diagram” approximation $L(f)$ is easy to state in dB versus dB-frequency $lf = dB(f)$:

- $L0 > 0$:
 - $L(f) = L0$, f between 0 and $f_x = 1st\ corner\ frequency$;
 - $L(f) = L0 - N * (lf - lfx)$, f between f_x and $f_2 = 2nd\ corner\ frequency$;
 - $L(f) = 0$, $lf > lf_2$.
 - $lf_2 = lfx + L0/N = dB\text{-frequency at which level gets back to 0 dB}$.

- $L0 < 0$:
 - $L(f) = L0$, f between 0 and $f1 = 1st\ corner\ frequency$;
 - $L(f) = -N * (lfx - lf)$, f between $f1$ and $lfx = 2nd\ corner\ frequency$;
 - $L(f) = 0$, $lf > lfx$.
 - $lfx = lfx + L0/N = dB\text{-}frequency\ at\ which\ level\ goes\ up\ from\ L0$.

See `lowshelf_other_freq`.

References See “Parametric Equalizers” above for references regarding `low_shelf`, `high_shelf`, and `peak_eq`.

`(fi.)high_shelf`

First-order “high shelf” filter (gain boost|cut above some frequency). `high_shelf` is a standard Faust function.

Usage

```
_ : highshelf(N,Lpi,fx) : _
_ : high_shelf(L0,fx) : _ // default case (order 3)
_ : highshelf_other_freq(N,Lpi,fx) : _
```

Where:

- N : filter order 1, 3, 5, ... (odd only, a constant numerical expression).
- Lpi : desired level (dB) between fx and $SR/2$ (boost $Lpi > 0$ or cut $Lpi < 0$)
- fx : -3dB frequency of highpass band ($L0 > 0$) or lower band ($L0 < 0$) (Use `highshelf_other_freq()` below to find the other one.)

The gain at dc is constrained to be 1. See `lowshelf` documentation above for more details on shelf shape.

References See “Parametric Equalizers” above for references regarding `low_shelf`, `high_shelf`, and `peak_eq`.

`(fi.)peak_eq`

Second order “peaking equalizer” section (gain boost or cut near some frequency) Also called a “parametric equalizer” section. `peak_eq` is a standard Faust function.

Usage

`_ : peak_eq(Lfx,fx,B) : _`

Where:

- **Lfx**: level (dB) at **fx** (boost $Lfx > 0$ or cut $Lfx < 0$)
- **fx**: peak frequency (Hz)
- **B**: bandwidth (B) of peak in Hz

References See “Parametric Equalizers” above for references regarding `low_shelf`, `high_shelf`, and `peak_eq`.

`(fi.)peak_eq_cq`

Constant-Q second order peaking equalizer section.

Usage

`_ : peak_eq_cq(Lfx,fx,Q) : _`

Where:

- **Lfx**: level (dB) at **fx**
- **fx**: boost or cut frequency (Hz)
- **Q**: “Quality factor” = fx/B where **B** = bandwidth of peak in Hz

References See “Parametric Equalizers” above for references regarding `low_shelf`, `high_shelf`, and `peak_eq`.

`(fi.)peak_eq_rm`

Regalia-Mitra second order peaking equalizer section.

Usage

`_ : peak_eq_rm(Lfx,fx,tanPiBT) : _`

Where:

- **Lfx**: level (dB) at **fx**
- **fx**: boost or cut frequency (Hz)
- **tanPiBT**: $\tan(\pi B/SR)$, where **B** = -3dB bandwidth (Hz) when $10^{(Lfx/20)} = 0 \sim \pi B/SR$ for narrow bandwidths **B**

Reference P.A. Regalia, S.K. Mitra, and P.P. Vaidyanathan, “The Digital All-Pass Filter: A Versatile Signal Processing Building Block” Proceedings of the IEEE, 76(1):19-37, Jan. 1988. (See pp. 29-30.) See also “Parametric Equalizers” above for references on shelf and peaking equalizers in general.

(fi.)spectral_tilt

Spectral tilt filter, providing an arbitrary spectral rolloff factor α in $(-1,1)$, where -1 corresponds to one pole (-6 dB per octave), and $+1$ corresponds to one zero ($+6$ dB per octave). In other words, α is the slope of the \ln magnitude versus \ln frequency. For a “pinking filter” (e.g., to generate $1/f$ noise from white noise), set α to $-1/2$.

Usage

`_ : spectral_tilt(N,f0,bw,alpha) : _`

Where:

- **N**: desired integer filter order (fixed at compile time)
- **f0**: lower frequency limit for desired roll-off band > 0
- **bw**: bandwidth of desired roll-off band
- **alpha**: slope of roll-off desired in nepers per neper, between -1 and 1 ($\ln \text{mag} / \ln \text{radian freq}$)

Examples See `dm.spectral_tilt_demo` and the documentation for `no.pink_noise`.

Reference J.O. Smith and H.F. Smith, “Closed Form Fractional Integration and Differentiation via Real Exponentially Spaced Pole-Zero Pairs”, arXiv.org publication arXiv:1606.06154 [cs.CE], June 7, 2016, * <http://arxiv.org/abs/1606.06154>

(fi.)levelfilter

Dynamic level lowpass filter. `levelfilter` is a standard Faust function.

Usage

`_ : levelfilter(L,freq) : _`

Where:

- **L**: desired level (in dB) at Nyquist limit ($SR/2$), e.g., -60
- **freq**: corner frequency (-3dB point) usually set to fundamental freq
- **N**: Number of filters in series where $L = L/N$

Reference

- https://ccrma.stanford.edu/rea/simple/faust_strings/Dynamic_Level_Lowpass_Filter.html
-

(fi.)levelfilterN

Dynamic level lowpass filter.

Usage

_ : levelfilterN(N,freq,L) : _

Where:

- **N**: Number of filters in series where $L = L/N$, a constant numerical expression
- **freq**: corner frequency (-3dB point) usually set to fundamental freq
- **L**: desired level (in dB) at Nyquist limit ($SR/2$), e.g., -60

Reference

- https://ccrma.stanford.edu/rea/simple/faust_strings/Dynamic_Level_Lowpass_Filter.html

Mth-Octave Filter-Banks

Mth-octave filter-banks split the input signal into a bank of parallel signals, one for each spectral band. They are related to the Mth-Octave Spectrum-Analyzers in **analysis.lib**. The documentation of this library contains more details about the implementation. The parameters are:

- **M**: number of band-slices per octave (>1), a constant numerical expression
- **N**: total number of bands (>2), a constant numerical expression
- **ftop**: upper bandlimit of the Mth-octave bands ($<SR/2$)

In addition to the Mth-octave output signals, there is a highpass signal containing frequencies from **ftop** to $SR/2$, and a “dc band” lowpass signal containing frequencies from 0 (dc) up to the start of the Mth-octave bands. Thus, the N output signals are

highpass(ftop), MthOctaveBands(M,N-2,ftop), dcBand(ftop*2^{-(M*(N-1))})

A Filter-Bank is defined here as a signal bandsplitter having the property that summing its output signals gives an allpass-filtered version of the filter-bank input signal. A more conventional term for this is an “allpass-complementary filter bank”. If the allpass filter is a pure delay (and possible scaling), the filter bank is said to be a “perfect-reconstruction filter bank” (see Vaidyanathan-1993 cited below for details). A “graphic equalizer”, in which band signals are scaled by gains and summed, should be based on a filter bank.

The filter-banks below are implemented as Butterworth or Elliptic spectrum-analyzers followed by delay equalizers that make them allpass-complementary.

Increasing Channel Isolation Go to higher filter orders - see Regalia et al. or Vaidyanathan (cited below) regarding the construction of more aggressive recursive filter-banks using elliptic or Chebyshev prototype filters.

References

- “Tree-structured complementary filter banks using all-pass sections”, Regalia et al., IEEE Trans. Circuits & Systems, CAS-34:1470-1484, Dec. 1987
- “Multirate Systems and Filter Banks”, P. Vaidyanathan, Prentice-Hall, 1993
- Elementary filter theory: <https://ccrma.stanford.edu/~jos/filters/>

(fi.)mth_octave_filterbank[n]

Allpass-complementary filter banks based on Butterworth band-splitting. For Butterworth band-splits, the needed delay equalizer is easily found.

Usage

```
_ : mth_octave_filterbank(0,M,ftop,N) : par(i,N,_) // 0th-order
_ : mth_octave_filterbank_alt(0,M,ftop,N) : par(i,N,_) // dc-inverted version
```

Also for convenience:

```
_ : mth_octave_filterbank3(M,ftop,N) : par(i,N,_) // 3rd-order Butterworth
_ : mth_octave_filterbank5(M,ftop,N) : par(i,N,_) // 5th-order Butterworth
mth_octave_filterbank_default = mth_octave_filterbank5;
```

Where:

- 0: order of filter used to split each frequency band into two, a constant numerical expression
- M: number of band-slices per octave, a constant numerical expression
- ftop: highest band-split crossover frequency (e.g., 20 kHz)

- N: total number of bands (including dc and Nyquist), a constant numerical expression

Arbitrary-Crossover Filter-Banks and Spectrum Analyzers

These are similar to the Mth-octave analyzers above, except that the band-split frequencies are passed explicitly as arguments.

(fi.)filterbank

Filter bank. **filterbank** is a standard Faust function.

Usage

```
_ : filterbank (0,freqs) : par(i,N,_) // Butterworth band-splits
```

Where:

- 0: band-split filter order (odd integer required for **filterbank**[i], a constant numerical expression)
- **freqs**: (fc1,fc2,...,fcNs) [in numerically ascending order], where Ns=N-1 is the number of octave band-splits (total number of bands N=Ns+1).

If frequencies are listed explicitly as arguments, enclose them in parens:

```
_ : filterbank(3,(fc1,fc2)) : _,_,_
```

(fi.)filterbanki

Inverted-dc filter bank.

Usage

```
_ : filterbanki(0,freqs) : par(i,N,_) // Inverted-dc version
```

Where:

- 0: band-split filter order (odd integer required for **filterbank**[i], a constant numerical expression)
- **freqs**: (fc1,fc2,...,fcNs) [in numerically ascending order], where Ns=N-1 is the number of octave band-splits (total number of bands N=Ns+1).

If frequencies are listed explicitly as arguments, enclose them in parens:

```
_ : filterbanki(3,(fc1,fc2)) : _,_,_
```

State Variable Filters

References Solving the continuous SVF equations using trapezoidal integration

- <https://cytomic.com/files/dsp/SvfLinearTrapOptimised2.pdf>
-

(fi.)svf

An environment with `lp`, `bp`, `hp`, `notch`, `peak`, `ap`, `bell`, `ls`, `hs` SVF based filters. All filters have `freq` and `Q` parameters, the `bell`, `ls`, `hs` ones also have a `gain` third parameter.

Usage

```
_ : svf.xx(freq, Q, [gain]) : _
```

Where:

- `freq`: cut frequency
- `Q`: quality factor
- `[gain]`: gain in dB

Linkwitz-Riley 4th-order 2-way, 3-way, and 4-way crossovers

The Linkwitz-Riley (LR) crossovers are designed to produce a fully-flat magnitude response when their outputs are combined. The 4th-order LR filters (LR4) have a 24dB/octave slope and they are rather popular audio crossovers used in multi-band processing.

The LR4 can be constructed by cascading two second-order Butterworth filters. For the second-order Butterworth filters, we will use the SVF filter implemented above by setting the Q-factor to $1.0 / \sqrt{2.0}$. These will be cascaded in pairs to build the LR4 highpass and lowpass. For the phase correction, we will use the 2nd-order Butterworth allpass.

Reference Zavalishin, Vadim. “The art of VA filter design.” Native Instruments, Berlin, Germany (2012).

(fi.)lowpassLR4

4th-order Linkwitz-Riley lowpass.

Usage

`_ : lowpassLR4(cf) : _`

Where:

- `cf` is the lowpass cutoff in Hz
-

`(fi.)highpassLR4`

4th-order Linkwitz-Riley highpass.

Usage

`_ : highpassLR4(cf) : _`

Where:

- `cf` is the highpass cutoff in Hz
-

`(fi.)crossover2LR4`

Two-way 4th-order Linkwitz-Riley crossover.

Usage

`_ : crossover2LR4(cf) : si.bus(2)`

Where:

- `cf` is the crossover split cutoff in Hz
-

`(fi.)crossover3LR4`

Three-way 4th-order Linkwitz-Riley crossover.

Usage

`_ : crossover3LR4(cf1, cf2) : si.bus(3)`

Where:

- `cf1` is the crossover lower split cutoff in Hz
 - `cf2` is the crossover upper split cutoff in Hz
-

(fi.)crossover4LR4

Four-way 4th-order Linkwitz-Riley crossover.

Usage

`_ : crossover4LR4(cf1, cf2, cf3) : si.bus(4)`

Where:

- `cf1` is the crossover lower split cutoff in Hz
 - `cf2` is the crossover mid split cutoff in Hz
 - `cf3` is the crossover upper split cutoff in Hz
-

(fi.)crossover8LR4

Eight-way 4th-order Linkwitz-Riley crossover.

Usage

`_ : crossover8LR4(cf1, cf2, cf3, cf4, cf5, cf6, cf7) : si.bus(8)`

Where:

- `cf1-cf7` are the crossover cutoff frequencies in Hz

Averaging Functions

(fi.)avg_rect

Moving average.

Usage

`_ : avg_rect(period) : _`

Where:

- `period` is the averaging frame in seconds
-

(fi.)avg_tau

Averaging function based on a one-pole filter and the tau response time. Tau represents the effective length of the one-pole impulse response, that is, tau is the integral of the filter's impulse response. This response is slower to reach the final value but has less ripples in non-steady signals.

Usage

_ : avg_tau(period) : _

Where:

- **period** is the time, in seconds, for the system to decay by 1/e, or to reach 1-1/e of its final value.

Reference

- <https://ccrma.stanford.edu/~jos/mdft/Exponentials.html>
-

(fi.)avg_t60

Averaging function based on a one-pole filter and the t60 response time. This response is particularly useful when the system is required to reach the final value after about **period** seconds.

Usage

_ : avg_t60(period) : _

Where:

- **period** is the time, in seconds, for the system to decay by 1/1000, or to reach 1-1/1000 of its final value.

Reference

- https://ccrma.stanford.edu/~jos/mdft/Audio_Decay_Time_T60.html
-

(fi.)avg_t19

Averaging function based on a one-pole filter and the t19 response time. This response is close to the moving-average algorithm as it roughly reaches the final

value after **period** seconds and shows about the same oscillations for non-steady signals.

Usage

```
_ : avg_t19(period) : _
```

Where:

- **period** is the time, in seconds, for the system to decay by $1/e^{2.2}$, or to reach $1-1/e^{2.2}$ of its final value.

Reference Zölzer, U. (2008). Digital audio signal processing (Vol. 9). New York: Wiley.

hoa.lib

Faust library for high order ambisonic. Its official prefix is **ho**.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/hoa.lib>

Encoding/decoding Functions

(ho.)encoder

Ambisonic encoder. Encodes a signal in the circular harmonics domain depending on an order of decomposition and an angle.

Usage

```
encoder(N, x, a) : _
```

Where:

- **N**: the ambisonic order (constant numerical expression)
 - **x**: the signal
 - **a**: the angle
-

(ho.)rEncoder

Ambisonic encoder in 2D including source rotation. A mono signal is encoded at a certain ambisonic order with two possible modes: either rotation with an angular speed, or static with a fixed angle (when speed is zero).

Usage

`_ : rEncoder(N, sp, a, it) : _,_, ...`

Where:

- **N**: the ambisonic order (constant numerical expression)
 - **sp**: the azimuth speed expressed as angular speed (2PI/sec), positive or negative
 - **a**: the fixed azimuth when the rotation stops ($sp = 0$) in radians
 - **it** : interpolation time (in milliseconds) between the rotation and the fixed modes
-

(ho.)stereoEncoder

Encoding of a stereo pair of channels with symmetric angles ($a/2$, $-a/2$).

Usage

`_,_ : stereoEncoder(N, a) : _,_, ...`

Where:

- **N**: the ambisonic order (constant numerical expression)
 - **a** : opening angle in radians, left channel at $a/2$ angle, right channel at $-a/2$ angle
-

(ho.)multiEncoder

Encoding of a set of P signals distributed on the unit circle according to a list of P speeds and P angles.

Usage

`_,_, ... : multiEncoder(N, lspeed, langle, it) : _,_, ...`

Where:

- **N**: the ambisonic order (constant numerical expression)

- **lspeed** : a list of P speeds in turns by second (one speed per input signal, positive or negative)
 - **langle** : a list of P angles in radians on the unit circle to localize the sources (one angle per input signal)
 - **it** : interpolation time (in milliseconds) between the rotation and the fixed modes.
-

(ho.)decoder

Decodes an ambisonics sound field for a circular array of loudspeakers.

Usage

_ : decoder(N, P) : _

Where:

- N: the ambisonic order (constant numerical expression)
- P: the number of speakers (constant numerical expression)

Note The number of loudspeakers must be greater or equal to $2n+1$. It's preferable to use $2n+2$ loudspeakers.

(ho.)decoderStereo

Decodes an ambisonic sound field for stereophonic configuration. An “home made” ambisonic decoder for stereophonic restitution (30° - 330°): Sound field lose energy around 180° . You should use **inPhase** optimization with ponctual sources. ##### Usage

_ : decoderStereo(N) : _

Where:

- N: the ambisonic order (constant numerical expression)
-

(ho.)iBasicDecoder

The irregular basic decoder is a simple decoder that projects the incoming ambisonic situation to the loudspeaker situation (P loudspeakers) whatever it is, without compensation. When there is a strong irregularity, there can be some discontinuity in the sound field.

Usage

`_,_, ... : iBasicDecoder(N,la, direct, shift) : _,_, ...`

Where:

- `N`: the ambisonic order (there are $2*N+1$ inputs to this function)
 - `la`: the list of `P` angles in degrees, for instance (0, 85, 182, 263) for four loudspeakers
 - `direct`: 1 for direct mode, -1 for the indirect mode (changes the rotation direction)
 - `shift`: angular shift in degrees to easily adjust angles
-

`(ho.)circularScaledVBAP`

The function provides a circular scaled VBAP with all loudspeakers and the virtual source on the unit-circle.

Usage

`_ : circularScaledVBAP(l, t) : _,_, ...`

Where:

- `l`: the list of angles of the loudspeakers in degrees, for instance (0, 85, 182, 263) for four loudspeakers
 - `t`: the current angle of the virtual source in degrees
-

`(ho.)imlsDecoder`

Irregular decoder in 2D for an irregular configuration of `P` loudspeakers using 2D VBAP for compensation.

Usage

`_,_, ... : imlsDecoder(N,la, direct, shift) : _,_, ...`

Where:

- `N`: the ambisonic order (constant numerical expression)
 - `la`: the list of `P` angles in degrees, for instance (0, 85, 182, 263) for four loudspeakers
 - `direct`: 1 for direct mode, -1 for the indirect mode (changes the rotation direction)
 - `shift`: angular shift in degrees to easily adjust angles
-

(ho.)iDecoder

General decoder in 2D enabling an irregular multi-loudspeaker configuration and to switch between multi-channel and stereo.

Usage

`_,_, ... : iDecoder(N, la, direct, st, g) : _,_, ...`

Where:

- **N**: the ambisonic order (constant numerical expression)
- **la**: the list of angles in degrees
- **direct**: 1 for direct mode, -1 for the indirect mode (changes the rotation direction)
- **shift** : angular shift in degrees to easily adjust angles
- **st**: 1 for stereo, 0 for multi-loudspeaker configuration. When 1, stereo sounds goes through the first two channels
- **g** : gain between 0 and 1

Optimization Functions

Functions to weight the circular harmonics signals depending to the ambisonics optimization. It can be **basic** for no optimization, **maxRe** or **inPhase**.

(ho.)optimBasic

The basic optimization has no effect and should be used for a perfect circle of loudspeakers with one listener at the perfect center loudspeakers array.

Usage

`_ : optimBasic(N) : _`

Where:

- **N**: the ambisonic order (constant numerical expression)

(ho.)optimMaxRe

The maxRe optimization optimizes energy vector. It should be used for an auditory confined in the center of the loudspeakers array.

Usage

`_ : optimMaxRe(N) : _`

Where:

- N: the ambisonic order (constant numerical expression)
-

`(ho.)optimInPhase`

The inPhase optimization optimizes energy vector and put all loudspeakers signals in phase. It should be used for an auditory.

Usage

`_ : optimInPhase(N) : _`

Where:

- N: the ambisonic order (constant numerical expression)
-

`(ho.)optim`

Ambisonic optimizer including the three elementary optimizers: `(ho).optimBasic`, `(ho).optimMaxRe` and `(ho).optimInPhase`.

Usage

`_,_, ... : optim(N, ot) : _,_, ...`

Where:

- N: the ambisonic order (constant numerical expression)
 - ot : optimization type (0 for `optimBasic`, 1 for `optimMaxRe`, 2 for `optimInPhase`)
-

`(ho.)wider`

Can be used to wide the diffusion of a localized sound. The order depending signals are weighted and appear in a logarithmic way to have linear changes.

Usage

`_ : wider(N,w) : _`

Where:

- N: the ambisonic order (constant numerical expression)
 - w: the width value between 0 - 1
-

`(ho.)mirror`

Mirroring effect on the sound field.

Usage

`_,_ , ... : mirror(N, fa) : _,_ , ...`

Where:

- N: the ambisonic order (constant numerical expression)
 - fa: mirroring type (1 = original sound field, 0 = original+mirrored sound field, -1 = mirrored sound field)
-

`(ho.)map`

It simulates the distance of the source by applying a gain on the signal and a wider processing on the soundfield.

Usage

`map(N, x, r, a)`

Where:

- N: the ambisonic order (constant numerical expression)
 - x: the signal
 - r: the radius
 - a: the angle in radian
-

`(ho.)rotate`

Rotates the sound field.

Usage

`_ : rotate(N, a) : _`

Where:

- `N`: the ambisonic order (constant numerical expression)
 - `a`: the angle in radian
-

`(ho.)scope`

Produces an XY pair of signals representing the ambisonic sound field.

Usage

`_,_ , ... : scope(N, rt) : _,_`

Where:

- `N`: the ambisonic order (constant numerical expression)
- `rt` : refreshment time in milliseconds

Spatial Sound Processes

We propose implementations of processes intricated to the ambisonic model. The process is implemented using as many instances as the number of harmonics at a certain order. The key control parameters of these instances are computed thanks to distribution functions (the functions below) and to a global driving factor.

`(ho.).fxDecorrelation`

Spatial ambisonic decorrelation in fx mode.

fxDecorrelation applies decorrelations to spatial components already created. The decorrelation is defined for each i spatial component among $P=2*N+1$ at the ambisonic order N as a delay of 0 if factor **fa** is under a certain value $1-(i+1)/P$ and $d*F((i+1)/p)$ in the contrary case, where **d** is the maximum delay applied (in samples) and **F** is a distribution function for durations. The user can choose this delay time distribution among 22 different ones. The delay increases according to the index of ambisonic components. But it increases at each step and it is modulated by a threshold. Therefore, delays are progressively revealed when the factor increases:

- when the factor is close to 0, only upper components are delayed;

- when the factor increases, more and more components are delayed.

Usage

`_,_, ... : fxDecorrelation(N, d, wf, fa, fd, tf) : _,_, ...`

Where:

- **N**: the ambisonic order (constant numerical expression)
 - **d**: the maximum delay applied (in samples)
 - **wf**: window frequency (in Hz) for the overlapped delay
 - **fa**: decorrelation factor (between 0 and 1)
 - **fd**: feedback / level of reinjection (between 0 and 1)
 - **tf**: type of function of delay distribution (integer, between 0 and 21)
-

(ho.).synDecorrelation

Spatial ambisonic decorrelation in syn mode.

synDecorrelation generates spatial decorrelated components in ambisonics from one mono signal. The decorrelation is defined for each *#i* spatial component among $P=2*N+1$ at the ambisonic order *N* as a delay of 0 if factor **fa** is under a certain value $1-(i+1)/P$ and $d*F((i+1)/p)$ in the contrary case, where **d** is the maximum delay applied (in samples) and *F* is a distribution function for durations. The user can choose this delay time distribution among 22 different ones. The delay increases according to the index of ambisonic components. But it increases at each step and it is modulated by a threshold. Therefore, delays are progressively revealed when the factor increases:

- when the factor is close to 0, only upper components are delayed;
- when the factor increases, more and more components are delayed.

When the factor is between $[0; 1/P]$, upper harmonics are progressively faded and the level of the H0 component is compensated to avoid source localization and to produce a large mono.

Usage

`_,_, ... : synDecorrelation(N, d, wf, fa, fd, tf) : _,_, ...`

Where:

- **N**: the ambisonic order (constant numerical expression)
- **d**: the maximum delay applied (in samples)
- **wf**: window frequency (in Hz) for the overlapped delay
- **fa**: decorrelation factor (between 0 and 1)
- **fd**: feedback / level of reinjection (between 0 and 1)
- **tf**: type of function of delay distribution (integer, between 0 and 21)

(ho.).fxRingMod

Spatial ring modulation in syn mode.

fxRingMod applies ring modulation to spatial components already created. The ring modulation is defined for each spatial component among $P=2*n+1$ at the ambisonic order N . For each spatial component $\#i$, the result is either the original signal or a ring modulated signal according to a threshold that is i/P .

The general process is drive by a factor **fa** between 0 and 1 and a modulation frequency **f0**. If **fa** is greater than threshold $(P-i-1)/P$, the i th ring modulator is on with carrier frequency of $f0*(i+1)/P$. On the contrary, it provides the original signal.

Therefore ring modulators are progressively revealed when **fa** increases.

Usage

,, ... : fxRingMod(N, f0, fa, tf) : _,_, ...

Where:

- **N**: the ambisonic order (constant numerical expression)
 - **f0**: the maximum delay applied (in samples)
 - **fa**: decorrelation factor (between 0 and 1)
 - **tf**: type of function of delay distribution (integer, between 0 and 21)
-

(ho.).synRingMod

Spatial ring modulation in syn mode.

synRingMod generates spatial components in ambisonics from one mono signal thanks to ring modulation. The ring modulation is defined for each spatial component among $P=2*n+1$ at the ambisonic order N . For each spatial component $\#i$, the result is either the original signal or a ring modulated signal according to a threshold that is i/P .

The general process is drive by a factor **fa** between 0 and 1 and a modulation frequency **f0**. If **fa** is greater than threshold $(P-i-1)/P$, the i th ring modulator is on with carrier frequency of $f0*(i+1)/P$. On the contrary, it provides the original signal.

Therefore ring modulators are progressively revealed when **fa** increases. When the factor is between $[0; 1/P]$, upper harmonics are progressively faded and the level of the H0 component is compensated to avoid source localization and to produce a large mono.

Usage

`_,_ , ... : synRingMod(N, f0, fa, tf) : _,_ , ...`

Where:

- N: the ambisonic order (constant numerical expression)
- f0: the maximum delay applied (in samples)
- fa: decorrelation factor (between 0 and 1)
- tf: type of function of delay distribution (integer, between 0 and 21)

3D Functions

(ho.)encoder3D

Ambisonic encoder. Encodes a signal in the circular harmonics domain depending on an order of decomposition, an angle and an elevation.

Usage

`encoder3D(N, x, a, e) : _`

Where:

- N: the ambisonic order (constant numerical expression)
 - x: the signal
 - a: the angle
 - e: the elevation
-

(ho.)rEncoder3D

Ambisonic encoder in 3D including source rotation. A mono signal is encoded at a certain ambisonic order with two possible modes: either rotation with 2 angular speeds (azimuth and elevation), or static with a fixed pair of angles.

`rEncoder3D` is a standard Faust function.

Usage

`_ : rEncoder3D(N, azsp, elsp, az, el, it) : _,_ , ...`

Where:

- N: the ambisonic order (constant numerical expression)

- **azsp**: the azimuth speed expressed as angular speed (2PI/sec), positive or negative
 - **elsp**: the elevation speed expressed as angular speed (2PI/sec), positive or negative
 - **az**: the fixed azimuth when the azimuth rotation stops ($\text{azsp} = 0$) in radians
 - **el**: the fixed elevation when the elevation rotation stops ($\text{elsp} = 0$) in radians
 - **it** : interpolation time (in milliseconds) between the rotation and the fixed modes
-

(ho.)optimBasic3D

The basic optimization has no effect and should be used for a perfect sphere of loudspeakers with one listener at the perfect center loudspeakers array.

Usage

_ : optimBasic3D(N) : _

Where:

- N: the ambisonic order (constant numerical expression)
-

(ho.)optimMaxRe3D

The maxRe optimization optimize energy vector. It should be used for an auditory confined in the center of the loudspeakers array.

Usage

_ : optimMaxRe3D(N) : _

Where:

- N: the ambisonic order (constant numerical expression)
-

(ho.)optimInPhase3D

The inPhase Optimization optimizes energy vector and put all loudspeakers signals in phase. It should be used for an auditory.

Usage

`_ : optimInPhase3D(N) : _`

Where:

- N: the ambisonic order (constant numerical expression)
-

`(ho.)optim3D`

Ambisonic optimizer including the three elementary optimizers: `(ho).optimBasic3D`, `(ho).optimMaxRe3D` and `(ho).optimInPhase3D`.

Usage

`_,_, ... : optim3D(N, ot) : _,_, ...`

Where:

- N: the ambisonic order (constant numerical expression)
- `ot` : optimization type (0 for `optimBasic`, 1 for `optimMaxRe`, 2 for `optimInPhase`)

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aanl

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<code>(aa.)ADAA2</code>	<code>(aa.)hardclip</code>	<code>(aa.)hardclip2</code>	<code>(aa.)cubic1</code>	<code>(aa.)parabolic</code>	
<code>(aa.)parabolic2</code>	<code>(aa.)hyperbolic</code>	<code>(aa.)hyperbolic2</code>	<code>(aa.)sinarctan</code>		
<code>(aa.)sinarctan2</code>	<code>(aa.)tanh1</code>	<code>(aa.)arctan</code>	<code>(aa.)arctan2</code>	<code>(aa.)asinh1</code>	
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 (ba.)ramp (ba.)line (ba.)tempo (ba.)period (ba.)pulse (ba.)pulsen
 (ba.)cycle (ba.)beat (ba.)pulse_countup (ba.)pulse_countdown
 (ba.)pulse_countup_loop (ba.)pulse_countdown_loop (ba.)resetCtr
 (ba.)count (ba.)take (ba.)subseq (ba.)tabulate (ba.)if (ba.)selector
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 (ma.)sub(x,y) (ma.)inv (ma.)cbirt (ma.)hypot (ma.)ldexp
 (ma.)scalb (ma.)log1p (ma.)logb (ma.)ilogb (ma.)log2 (ma.)expm1
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 (os.)lf_pulsetrain (os.)lf_squarewavapos (os.)lf_squarewave
 (os.)lf_trianglepos (os.)lf_triangle (os.)lf_rawsaw (os.)lf_sawpos
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 (os.)pulsetrain (os.)squareN (os.)square (os.)imptrainN (os.)imptrain
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 (os.)oscrs (os.)oscs (os.)quadosc (os.)oscwc (os.)oscws (os.)osccq
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 (os.)CZpulse (os.)CZpulseP (os.)CZsinePulse (os.)CZsinePulseP
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 (pm.)modularInterpInstr_ui_MIDI (pm.)bowTable (pm.)violinBowTable
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interpolators.lib

A library to handle interpolation. Its official prefix is `it`.

This library provides several basic interpolation functions, as well as interpolators taking a `gen` circuit of N outputs producing values to be interpolated, triggered by a `idv` read index signal. Two points and four points interpolations are implemented.

The `idv` parameter is to be used as a read index. In `-single` (= singleprecision) mode, a technique based on 2 signals with the pure integer index and a fractional part in the [0,1] range is used to avoid accumulating errors. In `-double` (= doubleprecision) or `-quad` (= quadprecision) modes, a standard implementation with a single fractional index signal is used. Three functions `int_part`, `frac_part` and `mak_idv` are available to manipulate the read index signal.

Here is a use-case with `waveform`. Here the signal given to `interpolator_XXX` uses the `idv` model.

```
waveform_interpolator(wf, step, interp) = interp(gen, idv)
with {
    gen(idx) = wf, (idx:max(0):min(size-1)) : rdtbl with { size = wf:(_,!); }; /* waveform size
    index = +(step~_)-step; /* starting from 0 */
    idv = it.make_idv(index); /* build the signal for interpolation in a generic way */
};

waveform_linear(wf, step) = waveform_interpolator(wf, step, it.interpolator_linear);
waveform_cosine(wf, step) = waveform_interpolator(wf, step, it.interpolator_cosine);
waveform_cubic(wf, step) = waveform_interpolator(wf, step, it.interpolator_cubic);

waveform_interp(wf, step, selector) = waveform_interpolator(wf, step, interp_select(selector))
with {
    /* adapts the argument order */
    interp_select(sel, gen, idv) = it.interpolator_select(gen, idv, sel);
};

waveform and index
waveform_interpolator1(wf, idv, interp) = interp(gen, idv)
with {
    gen(idx) = wf, (idx:max(0):min(size-1)) : rdtbl with { size = wf:(_,!); }; /* waveform size
};
```

```

waveform_linear1(wf, idv) = waveform_interpolator1(wf, idv, it.interpolator_linear);
waveform_cosine1(wf, idv) = waveform_interpolator1(wf, idv, it.interpolator_cosine);
waveform_cubic1(wf, idv) = waveform_interpolator1(wf, idv, it.interpolator_cubic);

waveform_interp1(wf, idv, selector) = waveform_interpolator1(wf, idv, interp_select(selector))
with {
    /* adapts the argument order */
    interp_select(sel, gen, idv) = it.interpolator_select(gen, idv, sel);
};

Some tests here:

wf = waveform {0.0, 10.0, 20.0, 30.0, 40.0, 50.0, 60.0, 50.0, 40.0, 30.0, 20.0, 10.0, 0.0};

process = waveform_linear(wf, step), waveform_cosine(wf, step), waveform_cubic(wf, step) with +
process = waveform_interp(wf, 0.25, nentry("algo", 0, 0, 3, 1));

process = waveform_interp1(wf, idv, nentry("algo", 0, 0, 3, 1))
with {
    step = 0.1;
    idv_aux = +(step~_)-step; /* starting from 0 */
    idv = it.make_idv(idv_aux); /* build the signal for interpolation in a generic way */
};

/* Test linear interpolation between 2 samples with a `(idx,dv)` signal built using a waveform */
linear_test = (idx,dv), it.interpolator_linear(gen, (idx,dv))
with {
    /* signal to interpolate (only 2 points here) */
    gen(id) = waveform {3.0, -1.0}, (id:max(0)) : rdttable;
    dv = waveform {0.0, 0.25, 0.50, 0.75, 1.0}, index : rdttable;
    idx = 0;
    /* test index signal */
    index = +(1~_)-1; /* starting from 0 */
};

/* Test cosine interpolation between 2 samples with a `(idx,dv)` signal built using a waveform */
cosine_test = (idx,dv), it.interpolator_cosine(gen, (idx,dv))
with {
    /* signal to interpolate (only 2 points here) */
    gen(id) = waveform {3.0, -1.0}, (id:max(0)) : rdttable;
    dv = waveform {0.0, 0.25, 0.50, 0.75, 1.0}, index : rdttable;
    idx = 0;
    /* test index signal */
    index = +(1~_)-1; /* starting from 0 */
};

```

```

/* Test cubic interpolation between 4 samples with a `(idx,dv)` signal built using a waveform */
cubic_test = (idx,dv), it.interpolator_cubic(gen, (idx,dv))
with {
  /* signal to interpolate (only 4 points here) */
  gen(id) = waveform {-1.0, 2.0, 1.0, 4.0}, (id:max(0)) : rdttable;
  dv = waveform {0.0, 0.25, 0.50, 0.75, 1.0}, index : rdttable;
  idx = 0;
  /* test index signal */
  index = (+1)~_-1; /* starting from 0 */
};

```

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/interpolators.lib>

Two points interpolation functions

`(it.)interpolate_linear`

Linear interpolation between 2 values.

Usage

`interpolate_linear(dv,v0,v1) : _`

Where:

- `dv`: in the fractional value in $[0..1]$ range
- `v0`: is the first value
- `v1`: is the second value

Reference:

- <https://github.com/jamoma/JamomaCore/blob/master/Foundation/library/includes/TTInterpolate.h>
-

`(it.)interpolate_cosine`

Cosine interpolation between 2 values.

Usage

`interpolate_cosine(dv,v0,v1) : _`

Where:

- `dv`: in the fractional value in $[0..1]$ range
- `v0`: is the first value
- `v1`: is the second value

Reference:

- <https://github.com/jamoma/JamomaCore/blob/master/Foundation/library/includes/TTInterpolate.h>

Four points interpolation functions

`(it.)interpolate_cubic`

Cubic interpolation between 4 values.

Usage

`interpolate_cubic(dv,v0,v1,v2,v3) : _`

Where:

- `dv`: in the fractional value in $[0..1]$ range
- `v0`: is the first value
- `v1`: is the second value
- `v2`: is the third value
- `v3`: is the fourth value

Reference:

- <https://www.paulinternet.nl/?page=bicubic>

Two points interpolators

(it.)interpolator_two_points

Generic interpolator on two points (current and next index), assuming an increasing index.

Usage

```
interpolator_two_points(gen, idv, interpolate_two_points) : si.bus(outputs(gen))
```

Where:

- **gen**: a circuit with an 'idv' reader input that produces N outputs
 - **idv**: a fractional read index expressed as a float value, or a (int,frac) pair
 - **interpolate_two_points**: a two points interpolation function
-

(it.)interpolator_linear

Linear interpolator for a 'gen' circuit triggered by an 'idv' input to generate values.

Usage

```
interpolator_linear(gen, idv) : si.bus(outputs(gen))
```

Where:

- **gen**: a circuit with an 'idv' reader input that produces N outputs
 - **idv**: a fractional read index expressed as a float value, or a (int,frac) pair
-

(it.)interpolator_cosine

Cosine interpolator for a 'gen' circuit triggered by an 'idv' input to generate values.

Usage

```
interpolator_cosine(gen, idv) : si.bus(outputs(gen))
```

Where:

- **gen**: a circuit with an 'idv' reader input that produces N outputs
- **idv**: a fractional read index expressed as a float value, or a (int,frac) pair

Four points interpolators

`(it.)interpolator_four_points`

Generic interpolator on `interpolator_four_points` points (previous, current and two next indexes), assuming an increasing index.

Usage

```
interpolator_four_points(gen, idv, interpolate_four_points) : si.bus(outputs(gen))
```

Where:

- `gen`: a circuit with an 'idv' reader input that produces N outputs
 - `idv`: a fractional read index expressed as a float value, or a (int,frac) pair
 - `interpolate_four_points`: a four points interpolation function
-

`(it.)interpolator_cubic`

Cubic interpolator for a 'gen' circuit triggered by an 'idv' input to generate values

Usage

```
interpolator_cubic(gen, idv) : si.bus(outputs(gen))
```

Where:

- `gen`: a circuit with an 'idv' reader input that produces N outputs
 - `idv`: a fractional read index expressed as a float value, or a (int,frac) pair
-

`(it.)interpolator_select`

Generic configurable interpolator (with selector between in [0..3]). The value 3 is used for no interpolation.

Usage

```
interpolator_select(gen, idv, sel) : _,_... (equal to N = outputs(gen))
```

Where:

- `gen`: a circuit with an 'idv' reader input that produces N outputs

- **idv**: a fractional read index expressed as a float value, or a (int,frac) pair
- **sel**: an interpolation algorithm selector in [0..3] (0 = linear, 1 = cosine, 2 = cubic, 3 = nointerp)

Lagrange based interpolators

(it.)lagrangeCoeffs(N, xCoordsList)

This is a function to generate $N + 1$ coefficients for an Nth-order Lagrange basis polynomial with arbitrary spacing of the points.

Usage

lagrangeCoeffs(N, xCoordsList, x) : si.bus(N + 1)

Where:

- **N**: order of the interpolation filter, known at compile-time
- **xCoordsList**: a list of $N + 1$ elements determining the x-axis coordinates of $N + 1$ values, known at compile-time
- **x**: a fractional position on the x-axis to obtain the interpolated y-value

Reference

- https://ccrma.stanford.edu/~jos/pasp/Lagrange_Interpolation.html
 - https://en.wikipedia.org/wiki/Lagrange_polynomial
-

(it.)lagrangeInterpolation(N, xCoordsList)

Nth-order Lagrange interpolator to interpolate between a set of arbitrarily spaced $N + 1$ points.

Usage

x , yCoords : lagrangeInterpolation(N, xCoordsList) : _

Where:

- **N**: order of the interpolator, known at compile-time
- **xCoordsList**: a list of $N + 1$ elements determining the x-axis spacing of the points, known at compile-time
- **x**: an x-axis position to interpolate between the y-values

- **yCoords:** $N + 1$ elements determining the values of the interpolation points

Example: find the centre position of a four-point set using an order-3 Lagrange function fitting the equally-spaced points [2, 5, -1, 3]:

```
N = 3;
xCoordsList = (0, 1, 2, 3);
x = N / 2.0;
yCoords = 2, 5, -1, 3;
process = x, yCoords : lagrangeInterpolation(N, xCoordsList);
which outputs ~1.938.
```

Example: output the dashed curve showed on the Wikipedia page (top figure, https://en.wikipedia.org/wiki/Lagrange_polynomial):

```
N = 3;
xCoordsList = (-9, -4, -1, 7);
x = os.phasor(16, 1) - 9;
yCoords = 5, 2, -2, 9;
process = x, yCoords : lagrangeInterpolation(N, xCoordsList);
```

Reference

- https://ccrma.stanford.edu/~jos/pasp/Lagrange_Interpolation.html Sanfilippo and Parker 2021, “Combining zeroth and first-order analysis with Lagrange polynomials to reduce artefacts in live concatenative granular processing.” Proceedings of the DAFx conference 2021, Vienna, Austria.
- https://dafx2020.mdw.ac.at/proceedings/papers/DAFx20in21_paper_38.pdf

(it.)frdtable(N, S)

Look-up circular table with Nth-order Lagrange interpolation for fractional indexes. The index is wrapped-around and the table is cycles for an index span of size S, which is the table size in samples.

Usage

```
frdtable(N, S, init, idx) : _
```

Where:

- **N:** Lagrange interpolation order, known at compile-time
- **S:** table size in samples, known at compile-time
- **init:** signal for table initialisation
- **idx:** fractional index wrapped-around 0 and S

Example: test the effectiveness of the 5th-order interpolation scheme by creating a table look-up oscillator using only 16 points of a sinewave; compare the result with a non-interpolated version:

```
N = 5;
S = 16;
index = os.phasor(S, 1000);
process = rdttable(S, os.sinwaveform(S), int(index)) ,
          it.frdtable(N, S, os.sinwaveform(S), index);
```

(it.)frwtable(N, S)

Look-up updatable circular table with Nth-order Lagrange interpolation for fractional indexes. The index is wrapped-around and the table is circular indexes ranging from 0 to S, which is the table size in samples.

Usage

```
frwtable(N, S, init, w_idx, x, r_idx) : _
```

Where:

- N: Lagrange interpolation order, known at compile-time
- S: table size in samples, known at compile-time
- init: constant for table initialisation, known at compile-time
- w_idx: it should be an INT between 0 and S - 1
- x: input signal written on the w_idx positions
- r_idx: fractional index wrapped-around 0 and S

Example: test the effectiveness of the 5th-order interpolation scheme by creating a table look-up oscillator using only 16 points of a sinewave; compare the result with a non-interpolated version:

```
N = 5;
S = 16;
rIdx = os.phasor(S, 300);
wIdx = ba.period(S);
process = rwtable(S, os.sinwaveform(S), wIdx, os.sinwaveform(S), int(rIdx)) ,
          frwtable(N, S, os.sinwaveform(S), wIdx, os.sinwaveform(S), rIdx);
```

maths.lib

Mathematic library for Faust. Its official prefix is **ma**.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/maths.lib>

Functions Reference

(ma.)SR

Current sampling rate given at init time. Constant during program execution.

Usage

SR : _

(ma.)T

Current sampling rate given at init time. Constant during program execution.

Usage

T : _

(ma.)BS

Current block-size. Can change during the execution at each block.

Usage

BS : _

(ma.)PI

Constant PI in double precision.

Usage

PI : _

(ma.)E

Constant e in double precision.

Usage

E : _

(ma.)EPSILON

Constant EPSILON in simple/double/quad precision.

Usage

EPSILON : _

(ma.)MIN

Constant MIN in simple/double/quad precision (minimal positive value).

Usage

MIN : _

(ma.)MAX

Constant MAX in simple/double/quad precision (maximal positive value).

Usage

MAX : _

(ma.)FTZ

Flush to zero: force samples under the “maximum subnormal number” to be zero. Usually not needed in C++ because the architecture file take care of this, but can be useful in JavaScript for instance.

Usage

`_ : FTZ : _`

Reference

- http://docs.oracle.com/cd/E19957-01/806-3568/ncg__math.html
-

(ma.)copysign

Changes the sign of x (first input) to that of y (second input).

Usage

`_,_ : copysign : _`

(ma.)neg

Invert the sign (-x) of a signal.

Usage

`_ : neg : _`

(ma.)sub(x,y)

Subtract x and y.

Usage

`_,_ : sub : _`

(ma.)inv

Compute the inverse ($1/x$) of the input signal.

Usage

_ : inv : _

(ma.)cbrt

Computes the cube root of of the input signal.

Usage

_ : cbrt : _

(ma.)hypot

Computes the euclidian distance of the two input signals $\sqrt{xx+yy}$ without undue overflow or underflow.

Usage

, : hypot : _

(ma.)ldexp

Takes two input signals: x and n, and multiplies x by 2 to the power n.

Usage

, : ldexp : _

(ma.)scalb

Takes two input signals: x and n, and multiplies x by 2 to the power n.

Usage

`_,_ : scalb : _`

`(ma.)log1p`

Computes $\log(1 + x)$ without undue loss of accuracy when x is nearly zero.

Usage

`_ : log1p : _`

`(ma.)logb`

Return exponent of the input signal as a floating-point number.

Usage

`_ : logb : _`

`(ma.)ilogb`

Return exponent of the input signal as an integer number.

Usage

`_ : ilogb : _`

`(ma.)log2`

Returns the base 2 logarithm of x .

Usage

`_ : log2 : _`

(ma.)expm1

Return exponent of the input signal minus 1 with better precision.

Usage

_ : expm1 : _

(ma.)acosh

Computes the principle value of the inverse hyperbolic cosine of the input signal.

Usage

_ : acosh : _

(ma.)asinh

Computes the inverse hyperbolic sine of the input signal.

Usage

_ : asinh : _

(ma.)atanh

Computes the inverse hyperbolic tangent of the input signal.

Usage

_ : atanh : _

(ma.)sinh

Computes the hyperbolic sine of the input signal.

Usage

`_ : sinh : _`

`(ma.)cosh`

Computes the hyperbolic cosine of the input signal.

Usage

`_ : cosh : _`

`(ma.)tanh`

Computes the hyperbolic tangent of the input signal.

Usage

`_ : tanh : _`

`(ma.)erf`

Computes the error function of the input signal.

Usage

`_ : erf : _`

`(ma.)erfc`

Computes the complementary error function of the input signal.

Usage

`_ : erfc : _`

(ma.)gamma

Computes the gamma function of the input signal.

Usage

_ : gamma : _

(ma.)lgamma

Calculates the natural logarithm of the absolute value of the gamma function of the input signal.

Usage

_ : lgamma : _

(ma.)J0

Computes the Bessel function of the first kind of order 0 of the input signal.

Usage

_ : J0 : _

(ma.)J1

Computes the Bessel function of the first kind of order 1 of the input signal.

Usage

_ : J1 : _

(ma.)Jn

Computes the Bessel function of the first kind of order n (first input signal) of the second input signal.

Usage

`_,_ : Jn : _`

`(ma.)Y0`

Computes the linearly independent Bessel function of the second kind of order 0 of the input signal.

Usage

`_ : Y0 : _`

`(ma.)Y1`

Computes the linearly independent Bessel function of the second kind of order 1 of the input signal.

Usage

`_ : Y0 : _`

`(ma.)Yn`

Computes the linearly independent Bessel function of the second kind of order n (first input signal) of the second input signal.

Usage

`_,_ : Yn : _`

`(ma.)fabs, (ma.)fmax, (ma.)fmin`

Just for compatibility...

`fabs = abs`

`fmax = max`

`fmin = min`

(ma.)np2

Gives the next power of 2 of x.

Usage

np2(n) : _

Where:

- n: an integer
-

(ma.)frac

Gives the fractional part of n.

Usage

frac(n) : _

Where:

- n: a decimal number
-

(ma.)modulo

Modulus operation.

Usage

modulo(x,y) : _

Where:

- x: the numerator
 - y: the denominator
-

(ma.)isnan

Return non-zero if x is a NaN.

Usage

`isnan(x)`
`_ : isnan : _`

Where:

- `x`: signal to analyse
-

`(ma.)isinf`

Return non-zero if `x` is a positive or negative infinity.

Usage

`isinf(x)`
`_ : isinf : _`

Where:

- `x`: signal to analyse
-

`(ma.)chebychev`

Chebyshev transformation of order `N`.

Usage

`_ : chebychev(N) : _`

Where:

- `N`: the order of the polynomial, a constant numerical expression

Semantics

$T[0](x) = 1,$
 $T[1](x) = x,$
 $T[n](x) = 2x * T[n-1](x) - T[n-2](x)$

Reference

- http://en.wikipedia.org/wiki/Chebyshev_polynomial
-

(ma.)chebychevpoly

Linear combination of the first Chebyshev polynomials.

Usage

_ : chebychevpoly((c0,c1,...,cn)) : _

Where:

- **cn**: the different Chebyshev polynomials such that: $\text{chebychevpoly}((c0,c1,...,cn)) = \text{Sum of chebychev}(i)*c_i$

Reference

- <http://www.csounds.com/manual/html/chebyshevpoly.html>
-

(ma.)diffn

Negated first-order difference.

Usage

_ : diffn : _

(ma.)signum

The signum function $\text{signum}(x)$ is defined as -1 for $x < 0$, 0 for $x = 0$, and 1 for $x > 0$.

Usage

_ : signum : _

(ma.)nextpow2

The $\text{nextpow2}(x)$ returns the lowest integer m such that $2^m \geq x$.

Usage

`2^nextpow2(n) : _`

Useful for allocating delay lines, e.g.,

```
delay(2^nextpow2(maxDelayNeeded), currentDelay);
```

`(ma.)zc`

Indicator function for zero-crossing: it returns 1 if a zero-crossing occurs, 0 otherwise.

Usage

`_ : zc : _`

maxmsp.lib

MaxMSP compatibility Library.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/maxmsp.lib>

mi.lib

This ongoing work is the fruit of a collaboration between GRAME-CNCM and the ANIS (Arts Numériques et Immersions Sensorielles) research group from GIPSA-Lab (Université Grenoble Alpes).

This library implements basic 1-DoF mass-interaction physics algorithms, allowing to declare and connect physical elements (masses, springs, non linear interactions, etc.) together to form topological networks. Models can be assembled by hand, however in more complex scenarios it is recommended to use a scripting tool (such as MIMS) to generate the FAUST signal routing for a given physical network. Its official prefix is `mi`.

- https://github.com/rmichon/mi_faust
- http://mi-creative.eu/tool_miFaust.html
- http://mi-creative.eu/paper_lac19.html

Sources

The core mass-interaction algorithms implemented in this library are in the public domain and are disclosed in the following scientific publications:

- Claude Cadoz, Annie Luciani, Jean-Loup Florens, Curtis Roads and Françoise Chabade. Responsive Input Devices and Sound Synthesis by Stimulation of Instrumental Mechanisms: The Cordis System. *Computer Music Journal*, Vol 8. No. 3, 1984.
- Claude Cadoz, Annie Luciani and Jean Loup Florens. CORDIS-ANIMA: A Modeling and Simulation System for Sound and Image Synthesis: The General Formalism. *Computer Music Journal*. Vol. 17, No. 1, 1993.
- Alexandros Kontogeorgakopoulos and Claude Cadoz. Cordis Anima Physical Modeling and Simulation System Analysis. In *Proceedings of the Sound and Music Computing Conference (SMC-07)*, Lefkada, Greece, 2007.
- Nicolas Castagne, Claude Cadoz, Ali Allaoui and Olivier Tache. G3: Genesis Software Environment Update. In *Proceedings of the International Computer Music Conference (ICMC-09)*, Montreal, Canada, 2009.
- Nicolas Castagné and Claude Cadoz. Genesis 3: Plate-forme pour la création musicale à l'aide des modèles physiques Cordis-Anima. In *Proceedings of the Journée de l'Informatique Musicale*, Grenoble, France, 2009.
- Edgar Berdahl and Julius O. Smith. An Introduction to the Synth-A-Modeler Compiler: Modular and Open-Source Sound Synthesis using Physical Models. In *Proceedings of the Linux Audio Conference (LAC-12)*, Stanford, USA, 2012.
- James Leonard and Claude Cadoz. Physical Modelling Concepts for a Collection of Multisensory Virtual Musical Instruments. In *Proceedings of the New Interfaces for Musical Expression (NIME-15) Conference*, Baton Rouge, USA, 2015.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/mi.lib>

Utility Functions

These utility functions are used to help certain operations (e.g. define initial positions and velocities for physical elements).

(mi.)initState

Used to set initial delayed position values that must be initialised at step 0 of the physics simulation.

If you develop any of your own modules, you will need to use this (see `mass` and `springDamper` algorithm codes for examples).

Usage

`x : initState(x0) : _`

Where:

- `x`: position value signal
- `x0`: initial value for position

Mass Algorithms

All mass-type physical element functions are declared here. They all expect to receive a force input signal and produce a position signal. All physical parameters are expressed in sample-rate dependant values.

`(mi.)mass`

Implementation of a punctual mass element. Takes an input force and produces output position.

Usage

`mass(m, grav, x0, xr0), _ : _`

Where:

- `m`: mass value
 - `grav`: gravity force value
 - `x0`: initial position
 - `xr0`: initial delayed position (inferred from initial velocity)
-

`(mi.)oscil`

Implementation of a simple linear harmonic oscillator. Takes an input force and produces output position.

Usage

`oscil(m, k, z, grav, x0, xr0), _ : _`

Where:

- `m`: mass value
 - `k`: stiffness value
 - `z`: damping value
 - `grav`: gravity force value
 - `x0`: initial position
 - `xr0`: initial delayed position (inferred from initial velocity)
-

`(mi.)ground`

Implementation of a fixed point element. The position output produced by this module never changes, however it still expects a force input signal (for compliance with connection rules).

Usage

`ground(x0), _ : _`

Where:

- `x0`: initial position
-

`(mi.)posInput`

Implementation of a position input module (driven by an outside signal). Takes two signal inputs: incoming force (which doesn't affect position) and the driving position signal.

Usage

`posInput(x0), _, _ : _`

Where:

- `x0`: initial position

Interaction Algorithms

All interaction-type physical element functions are declared here. They each expect to receive two position signals (coming from the two mass-elements that they connect) and produce two equal and opposite force signals that must be routed back to the mass elements' inputs. All physical parameters are expressed in sample-rate dependant values.

(mi.)spring

Implementation of a linear elastic spring interaction.

Usage

`spring(k, x1r, x2r),_ : _`

Where:

- **k**: stiffness value
 - **x1r**: initial delayed position of mass 1 (unused here)
 - **x2r**: initial delayed position of mass 2 (unused here)
-

(mi.)damper

Implementation of a linear damper interaction. Beware: in 32bit precision mode, damping forces can become truncated if position values are not centered around zero!

Usage

`damper(z, x1r, x2r),_ : _`

Where:

- **z**: damping value
 - **x1r**: initial delayed position of mass 1
 - **x2r**: initial delayed position of mass 2
-

(mi.)springDamper

Implementation of a linear viscoelastic spring-damper interaction (a combination of the spring and damper modules).

Usage

`springDamper(k, z, x1r, x2r),_,_ : _,_`

Where:

- k: stiffness value
 - z: damping value
 - x1r: initial delayed position of mass 1
 - x2r: initial delayed position of mass 2
-

`(mi.)nlSpringDamper2`

Implementation of a non-linear viscoelastic spring-damper interaction containing a quadratic term (function of squared distance). Beware: at high displacements, this interaction will break numerical stability conditions ! The `nlSpringDamperClipped` is a safer option.

Usage

`nlSpringDamper2(k, q, z, x1r, x2r),_,_ : _,_`

Where:

- k: linear stiffness value
 - q: quadratic stiffness value
 - z: damping value
 - x1r: initial delayed position of mass 1
 - x2r: initial delayed position of mass 2
-

`(mi.)nlSpringDamper3`

Implementation of a non-linear viscoelastic spring-damper interaction containing a cubic term (function of distance³). Beware: at high displacements, this interaction will break numerical stability conditions ! The `nlSpringDamperClipped` is a safer option.

Usage

`nlSpringDamper3(k, q, z, x1r, x2r),_,_ : _,_`

Where:

- k: linear stiffness value
- q: cubic stiffness value
- z: damping value

- **x1r**: initial delayed position of mass 1
 - **x2r**: initial delayed position of mass 2
-

(mi.)nlSpringDamperClipped

Implementation of a non-linear viscoelastic spring-damper interaction containing a cubic term (function of distance³), bound by an upper linear stiffness (hard-clipping).

This bounding means that when faced with strong displacements, the interaction profile will “clip” at a given point and never produce forces higher than the bounding equivalent linear spring, stopping models from becoming unstable.

So far the interaction clips “hard” (with no soft-knee spline interpolation, etc.)

Usage

`nlSpringDamperClipped(s, c, k, z, x1r, x2r),_,_ : _,_`

Where:

- **s**: linear stiffness value
 - **c**: cubic stiffness value
 - **k**: upper-bound linear stiffness value
 - **z**: (linear) damping value
 - **x1r**: initial delayed position of mass 1
 - **x2r**: initial delayed position of mass 2
-

(mi.)nlPluck

Implementation of a piecewise linear plucking interaction. The symmetric function provides a repulsive viscoelastic interaction upon contact, until a tipping point is reached (when the plucking occurs). The tipping point depends both on the stiffness and the distance scaling of the interaction.

Usage

`nlPluck(knl, scale, z, x1r, x2r),_,_ : _,_`

Where:

- **knl**: stiffness scaling parameter (vertical stretch of the NL function)
- **scale**: distance scaling parameter (horizontal stretch of the NL function)
- **z**: (linear) damping value
- **x1r**: initial delayed position of mass 1

- **x2r**: initial delayed position of mass 2
-

(mi.)nlBow

Implementation of a non-linear friction based interaction that allows for stick-slip bowing behaviour. Two versions are proposed : a piecewise linear function (very similar to the **nlPluck**) or a mathematical approximation (see Stefan Bilbao's book, Numerical Sound Synthesis).

Usage

nlBow(zn1, scale, type, x1r, x2r),_,_ : _,_

Where:

- **zn1**: friction scaling parameter (vertical stretch of the NL function)
 - **scale**: velocity scaling parameter (horizontal stretch of the NL function)
 - **type**: interaction profile (0 = piecewise linear, 1 = smooth function)
 - **x1r**: initial delayed position of mass 1
 - **x2r**: initial delayed position of mass 2
-

(mi.)collision

Implementation of a collision interaction, producing linear visco-elastic repulsion forces when two mass elements are interpenetrating.

Usage

collision(k, z, thres, x1r, x2r),_,_ : _,_

Where:

- **k**: collision stiffness parameter
 - **z**: collision damping parameter
 - **thres**: threshold distance for the contact between elements
 - **x1r**: initial delayed position of mass 1
 - **x2r**: initial delayed position of mass 2
-

(mi.)nlCollisionClipped

Implementation of a collision interaction, producing non-linear visco-elastic repulsion forces when two mass elements are interpenetrating. Bound by an upper

stiffness value to maintain stability. This interaction is particularly useful for more realistic contact dynamics (greater difference in velocity provides sharper contacts, and reciprocally).

Usage

```
nlCollisionClipped(s, c, k, z, thres, x1r, x2r),_ : _
```

Where:

- **s**: collision linear stiffness parameter
- **c**: collision cubic stiffness parameter
- **k**: collision upper-bounding stiffness parameter
- **z**: collision damping parameter
- **thres**: threshold distance for the contact between elements
- **x1r**: initial delayed position of mass 1
- **x2r**: initial delayed position of mass 2

misceffects.lib

This library contains a collection of audio effects. Its official prefix is **ef**.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/misceffects.lib>

Dynamic

(ef.)cubicnl

Cubic nonlinearity distortion. **cubicnl** is a standard Faust function.

Usage:

```
_ : cubicnl(drive,offset) : _  
_ : cubicnl_nodc(drive,offset) : _
```

Where:

- **drive**: distortion amount, between 0 and 1
- **offset**: constant added before nonlinearity to give even harmonics. Note: offset can introduce a nonzero mean - feed cubicnl output to dcblocker to remove this.

References:

- https://ccrma.stanford.edu/~jos/pasp/Cubic_Soft_Clipper.html
 - https://ccrma.stanford.edu/~jos/pasp/Nonlinear_Distortion.html
-

(ef.)gate_mono

Mono signal gate. `gate_mono` is a standard Faust function.

Usage

`_ : gate_mono(thresh,att,hold,rel) : _`

Where:

- **thresh**: dB level threshold above which gate opens (e.g., -60 dB)
- **att**: attack time = time constant (sec) for gate to open (e.g., 0.0001 s = 0.1 ms)
- **hold**: hold time = time (sec) gate stays open after signal level < thresh (e.g., 0.1 s)
- **rel**: release time = time constant (sec) for gate to close (e.g., 0.020 s = 20 ms)

References

- http://en.wikipedia.org/wiki/Noise_gate
 - <http://www.soundonsound.com/sos/apr01/articles/advanced.asp>
 - [http://en.wikipedia.org/wiki/Gating_\(sound_engineering\)](http://en.wikipedia.org/wiki/Gating_(sound_engineering))
-

(ef.)gate_stereo

Stereo signal gates. `gate_stereo` is a standard Faust function.

Usage

`_,_ : gate_stereo(thresh,att,hold,rel) : _,_`

Where:

- **thresh**: dB level threshold above which gate opens (e.g., -60 dB)
- **att**: attack time = time constant (sec) for gate to open (e.g., 0.0001 s = 0.1 ms)
- **hold**: hold time = time (sec) gate stays open after signal level < thresh (e.g., 0.1 s)

- **rel**: release time = time constant (sec) for gate to close (e.g., 0.020 s = 20 ms)

References

- http://en.wikipedia.org/wiki/Noise_gate
- <http://www.soundonsound.com/sos/apr01/articles/advanced.asp>
- [http://en.wikipedia.org/wiki/Gating_\(sound_engineering\)](http://en.wikipedia.org/wiki/Gating_(sound_engineering))

Filtering

(ef.)speakerbp

Dirt-simple speaker simulator (overall bandpass eq with observed roll-offs above and below the passband).

Low-frequency speaker model = +12 dB/octave slope breaking to flat near f1. Implemented using two dc blockers in series.

High-frequency model = -24 dB/octave slope implemented using a fourth-order Butterworth lowpass.

Example based on measured Celestion G12 (12" speaker):

speakerbp is a standard Faust function.

Usage

```
speakerbp(f1,f2)
_ : speakerbp(130,5000) : _
```

(ef.)piano_dispersion_filter

Piano dispersion allpass filter in closed form.

Usage

```
piano_dispersion_filter(M,B,f0)
_ : piano_dispersion_filter(1,B,f0) : +(totalDelay),_ : fdelay(maxDelay) : _
```

Where:

- **M**: number of first-order allpass sections (compile-time only) Keep below 20. 8 is typical for medium-sized piano strings.

- B: string inharmonicity coefficient (0.0001 is typical)
- f0: fundamental frequency in Hz

Outputs

- MINUS the estimated delay at f0 of allpass chain in samples, provided in negative form to facilitate subtraction from delay-line length.
- Output signal from allpass chain

Reference

- “Dispersion Modeling in Waveguide Piano Synthesis Using Tunable All-pass Filters”, by Jukka Rauhala and Vesa Valimäki, DAFX-2006, pp. 71-76
 - <http://lib.tkk.fi/Diss/2007/isbn9789512290666/article2.pdf> An erratum in Eq. (7) is corrected in Dr. Rauhala’s encompassing dissertation (and below).
 - <http://www.acoustics.hut.fi/research/asp/piano/>
-

(ef.)stereo_width

Stereo Width effect using the Blumlein Shuffler technique. **stereo_width** is a standard Faust function.

Usage

`_,_ : stereo_width(w) : _,_`

Where:

- w: stereo width between 0 and 1

At **w=0**, the output signal is mono ((left+right)/2 in both channels). At **w=1**, there is no effect (original stereo image). Thus, w between 0 and 1 varies stereo width from 0 to “original”.

Reference

- “Applications of Blumlein Shuffling to Stereo Microphone Techniques”
Michael A. Gerzon, JAES vol. 42, no. 6, June 1994

Meshes

(ef.)mesh_square

Square Rectangular Digital Waveguide Mesh.

Usage

`bus(4*N) : mesh_square(N) : bus(4*N)`

Where:

- N: number of nodes along each edge - a power of two (1,2,4,8,...)

Reference

- https://ccrma.stanford.edu/~jos/pasp/Digital_Waveguide_Mesh.html

Signal Order In and Out The mesh is constructed recursively using 2x2 embeddings. Thus, the top level of `mesh_square(M)` is a block 2x2 mesh, where each block is a `mesh(M/2)`. Let these blocks be numbered 1,2,3,4 in the geometry NW,NE,SW,SE, i.e., as 1 2 3 4. Each block has four vector inputs and four vector outputs, where the length of each vector is M/2. Label the input vectors as Ni,Ei,Wi,Si, i.e., as the inputs from the North, East South, and West, and similarly for the outputs. Then, for example, the upper left input block of M/2 signals is labeled 1Ni. Most of the connections are internal, such as 1Eo -> 2Wi. The 8*(M/2) input signals are grouped in the order 1Ni 2Ni 3Si 4Si 1Wi 3Wi 2Ei 4Ei and the output signals are 1No 1Wo 2No 2Eo 3So 3Wo 4So 4Eo or

In: 1No 1Wo 2No 2Eo 3So 3Wo 4So 4Eo

Out: 1Ni 2Ni 3Si 4Si 1Wi 3Wi 2Ei 4Ei

Thus, the inputs are grouped by direction N,S,W,E, while the outputs are grouped by block number 1,2,3,4, which can also be interpreted as directions NW, NE, SW, SE. A simple program illustrating these orderings is `process = mesh_square(2);`.

Example Reflectively terminated mesh impulsed at one corner:

```
mesh_square_test(N,x) = mesh_square(N)~(busi(4*N,x)) // input to corner
with { busi(N,x) = bus(N) : par(i,N,*(-1)) : par(i,N-1,_), +(x); };
process = 1-1' : mesh_square_test(4); // all modes excited forever
```

In this simple example, the mesh edges are connected as follows:

1No -> 1Ni, 1Wo -> 2Ni, 2No -> 3Si, 2Eo -> 4Si,

3So -> 1Wi, 3Wo -> 3Wi, 4So -> 2Ei, 4Eo -> 4Ei

A routing matrix can be used to obtain other connection geometries.

(ef.)reverseEchoN(nChans,delay)

Reverse echo effect.

Usage

_ : ef.reverseEchoN(N,delay) : si.bus(N)

Where:

- **`N`**: Number of output channels desired (1 or more)
- **delay**: echo delay (integer power of 2)

Demo

_ : dm.reverseEchoN(N) : _,_

Description The effect uses N instances of reverseDelayRamped at different phases.

(ef.)reverseDelayRamped(delay,phase)

Reverse delay with amplitude ramp.

Usage

_ : ef.reverseDelayRamped(delay,phase) : _

Where:

- **delay**: echo delay (integer power of 2)
- **phase**: float between 0 and 1 giving ramp delay phase*delay

Demo

_ : ef.reverseDelayRamped(32,0.6) : _,_

(ef.)uniformPanToStereo(nChans)

Pan nChans channels to the stereo field, spread uniformly left to right.

Usage

```
si.bus(N) : ef.uniformPanToStereo(N) : _,_
```

Where:

- N: Number of input channels to pan down to stereo

Demo

```
_,_,_ : ef.uniformPanToStereo(3) : _,_
```

Time Based

(ef.)echo

A simple echo effect. **echo** is a standard Faust function.

Usage

```
_ : echo(maxDuration,duration,feedback) : _
```

Where:

- **maxDuration**: the max echo duration in seconds
- **duration**: the echo duration in seconds
- **feedback**: the feedback coefficient

Pitch Shifting

(ef.)transpose

A simple pitch shifter based on 2 delay lines. **transpose** is a standard Faust function.

Usage

```
_ : transpose(w, x, s) : _
```

Where:

- **w**: the window length (samples)
- **x**: crossfade duration duration (samples)

- **s**: shift (semitones)

noises.lib

Faust Noise Generator Library. Its official prefix is **no**.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/noises.lib>

Functions Reference

(no.)noise

White noise generator (outputs random number between -1 and 1). **noise** is a standard Faust function.

Usage

noise : _

(no.)multirandom

Generates multiple decorrelated random numbers in parallel.

Usage

multirandom(N) : **si.bus(N)**

Where:

- **N**: the number of decorrelated random numbers in parallel, a constant numerical expression
-

(no.)multinoise

Generates multiple decorrelated noises in parallel.

Usage

`multinoise(N) : si.bus(N)`

Where:

- N: the number of decorrelated random numbers in parallel, a constant numerical expression
-

(no.)noises

A convenient wrapper around `multinoise`.

Usage

`noises(N,i) : _`

Where:

- N: the number of decorrelated random numbers in parallel, a constant numerical expression
 - i: the selected random number (i in $[0..N[)$)
-

(no.)randomseed

A random seed based on the foreign function `arc4random` (see `man arc4random`). Used in `rnoise`, `rmultirandom`, etc. to avoid having the same pseudo random sequence at each run.

WARNING: using the foreign function `arc4random`, so only available in C/C++ and LLVM backends.

Usage

`randomseed : _`

(no.)rnoise

A randomized white noise generator (outputs random number between -1 and 1).

WARNING: using the foreign function `arc4random`, so only available in C/C++ and LLVM backends.

Usage

`rnoise : _`

(no.)rmultirandom

Generates multiple decorrelated random numbers in parallel.

WARNING: using the foreign function `arc4random`, so only available in C/C++ and LLVM backends.

Usage

`rmultirandom(N) : _`

Where:

- N: the number of decorrelated random numbers in parallel, a constant numerical expression
-

(no.)rmultinoise

Generates multiple decorrelated noises in parallel.

WARNING: using the foreign function `arc4random`, so only available in C/C++ and LLVM backends.

Usage

`rmultinoise(N) : _`

Where:

- N: the number of decorrelated random numbers in parallel, a constant numerical expression
-

(no.)rnoises

A convenient wrapper around `rmultinoise`.

WARNING: using the foreign function `arc4random`, so only available in C/C++ and LLVM backends.

Usage

`rnoises(N,i) : _`

Where:

- `N`: the number of decorrelated random numbers in parallel
 - `i`: the selected random number (`i` in $[0..N[)$)
-

`(no.)pink_noise`

Pink noise (1/f noise) generator (third-order approximation covering the audio band well). `pink_noise` is a standard Faust function.

Usage

`pink_noise : _`

Reference

- https://ccrma.stanford.edu/~jos/sasp/Example_Synthesis_1_F_Noise.html

Alternatives Higher-order approximations covering any frequency band can be obtained using

`no.noise : fi.spectral_tilt(order,lowerBandLimit,Bandwidth,p)`

where `p=-0.5` means filter rolloff $f^{-1/2}$ which gives 1/f rolloff in the power spectral density, and can be changed to other real values.

Example `// pink_noise_compare.dsp` - compare three pinking filters

```
process = pink_noises with {
  f0 = 35; // Lower bandlimit in Hz
  bw3 = 0.7 * ma.SR/2.0 - f0; // Bandwidth in Hz, 3rd order case
  bw9 = 0.8 * ma.SR/2.0 - f0; // Bandwidth in Hz, 9th order case
  pink_tilt_3 = fi.spectral_tilt(3,f0,bw3,-0.5);
  pink_tilt_9 = fi.spectral_tilt(9,f0,bw9,-0.5);
  pink_noises = 1-1' <:
    no.pink_filter, // original designed by invfreqz in Octave
    pink_tilt_3,    // newer method using the same filter order
    pink_tilt_9;    // newer method using a higher filter order
};
```

Output of Example

```
faust2octave pink_noise_compare.dsp
Octave:1> semilogx(20*log10(abs(fft(faustout,8192))(1:4096,:)));
...
```

(no.)pink_noise_vm

Multi pink noise generator.

Usage

`pink_noise_vm(N) : _`

Where:

- N: number of latched white-noise processes to sum, not to exceed sizeof(int) in C++ (typically 32).

References

- <http://www.dsprelated.com/showarticle/908.php>
 - <http://www.firstpr.com.au/dsp/pink-noise/#Voss-McCartney>
-

(no.)lfnoise, (no.)lfnoise0 and (no.)lfnoiseN

Low-frequency noise generators (Butterworth-filtered downsampled white noise).

Usage

```
lfnoise0(rate) : _ // new random number every int(SR/rate) samples or so
lfnoiseN(N,rate) : _ // same as "lfnoise0(rate) : lowpass(N,rate)" [see filters.lib]
lfnoise(rate) : _ // same as "lfnoise0(rate) : seq(i,5,lowpass(N,rate))" (no overshoot)
```

Example (view waveforms in faust2octave):

```
rate = SR/100.0; // new random value every 100 samples (SR from music.lib)
process = lfnoise0(rate), // sampled/held noise (piecewise constant)
         lfnoiseN(3,rate), // lfnoise0 smoothed by 3rd order Butterworth LPF
         lfnoise(rate);    // lfnoise0 smoothed with no overshoot
```

(no.)sparse_noise

Sparse noise generator.

Usage

`sparse_noise(f0) : _`

Where:

- `f0`: average frequency of noise impulses per second

Random impulses in the amplitude range -1 to 1 are generated at an average rate of `f0` impulses per second.

Reference

- See `velvet_noise`
-

(no.)velvet_noise_vm

Velvet noise generator.

Usage

`velvet_noise(amp, f0) : _`

Where:

- `amp`: amplitude of noise impulses (positive and negative)
- `f0`: average frequency of noise impulses per second

Reference

- Matti Karjalainen and Hanna Jarvelainen, “Reverberation Modeling Using Velvet Noise”, in Proc. 30th Int. Conf. Intelligent Audio Environments (AES07), March 2007.
-

(no.)gnoise

Approximate zero-mean, unit-variance Gaussian white noise generator.

Usage

`gnoise(N) : _`

Where:

- N: number of uniform random numbers added to approximate Gaussian white noise

Reference

- See Central Limit Theorem
-

`(no.)colored_noise`

Generates a colored noise signal with an arbitrary spectral roll-off factor (α) over the entire audible frequency range (20-20000 Hz). The output is normalized so that an equal RMS level is maintained for different values of α .

Usage

`colored_noise(N,alpha) : _`

Where:

- N: desired integer filter order (constant numerical expression)
- **alpha:** slope of roll-off, between -1 and 1. -1 corresponds to brown/red noise, -1/2 pink noise, 0 white noise, 1/2 blue noise, and 1 violet/azure noise.

Examples See `dm.colored_noise_demo`.

oscillators.lib

This library contains a collection of sound generators. Its official prefix is **os**.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/oscillators.lib>

Wave-Table-Based Oscillators

(os.)sinwaveform

Sine waveform ready to use with a `rdtable`.

Usage

`sinwaveform(tablesize) : _`

Where:

- `tablesize`: the table size
-

(os.)coswaveform

Cosine waveform ready to use with a `rdtable`.

Usage

`coswaveform(tablesize) : _`

Where:

- `tablesize`: the table size
-

(os.)phasor

A simple phasor to be used with a `rdtable`. `phasor` is a standard Faust function.

Usage

`phasor(tablesize,freq) : _`

Where:

- `tablesize`: the table size
 - `freq`: the frequency in Hz
-

(os.)hs_phasor

Hardsyncing phasor to be used with a `rdtable`.

Usage

`hs_phasor(tablesize,freq,reset) : _`

Where:

- **tablesize**: the table size
 - **freq**: the frequency in Hz
 - **reset**: a reset signal, reset phase to 0 when equal to 1
-

`(os.)hsp_phasor`

Hardsyncing phasor with selectable phase to be used with a `rdtable`.

Usage

`hsp_phasor(tablesize,freq,reset,phase)`

Where:

- **tablesize**: the table size
 - **freq**: the frequency in Hz
 - **reset**: reset the oscillator to phase when equal to 1
 - **phase**: phase between 0 and 1
-

`(os.)oscsin`

Sine wave oscillator. `oscsin` is a standard Faust function.

Usage

`oscsin(freq) : _`

Where:

- **freq**: the frequency in Hz
-

`(os.)hs_oscsin`

Sin lookup table with hardsyncing phase.

Usage

`hs_oscsin(freq,reset) : _`

Where:

- `freq`: the frequency in Hz
 - `reset`: reset the oscillator to 0 when equal to 1
-

`(os.)osccos`

Cosine wave oscillator.

Usage

`osccos(freq) : _`

Where:

- `freq`: the frequency in Hz
-

`(os.)hs_osccos`

Cos lookup table with hardsyncing phase.

Usage

`hs_osccos(freq,reset) : _`

Where:

- `freq`: the frequency in Hz
 - `reset`: reset the oscillator to 0 when equal to 1
-

`(os.)oscp`

A sine wave generator with controllable phase.

Usage

`oscp(freq,phase) : _`

Where:

- `freq`: the frequency in Hz
 - `phase`: the phase in radian
-

`(os.)osci`

Interpolated phase sine wave oscillator.

Usage

`osci(freq) : _`

Where:

- `freq`: the frequency in Hz
-

`(os.)osc`

Default sine wave oscillator (same as `oscsin`). `osc` is a standard Faust function.

Usage

`osc(freq) : _`

Where:

- `freq`: the frequency in Hz

LFOs

Low-Frequency Oscillators (LFOs) have prefix `lf_` (no aliasing suppression, which is not audible at LF).

`(os.)lf_imptrain`

Unit-amplitude low-frequency impulse train. `lf_imptrain` is a standard Faust function.

Usage

`lf_imptrain(freq) : _`

Where:

- `freq`: frequency in Hz
-

`(os.)lf_pulsetrainpos`

Unit-amplitude nonnegative LF pulse train, duty cycle between 0 and 1.

Usage

`lf_pulsetrainpos(freq, duty) : _`

Where:

- `freq`: frequency in Hz
 - `duty`: duty cycle between 0 and 1
-

`(os.)lf_pulsetrain`

Unit-amplitude zero-mean LF pulse train, duty cycle between 0 and 1.

Usage

`lf_pulsetrain(freq,duty) : _`

Where:

- `freq`: frequency in Hz
 - `duty`: duty cycle between 0 and 1
-

`(os.)lf_squarewavepos`

Positive LF square wave in $[0,1]$

Usage

`lf_squarewavepos(freq) : _`

Where:

- `freq`: frequency in Hz
-

`(os.)lf_squarewave`

Zero-mean unit-amplitude LF square wave. `lf_squarewave` is a standard Faust function.

Usage

`lf_squarewave(freq) : _`

Where:

- `freq`: frequency in Hz
-

`(os.)lf_trianglepos`

Positive unit-amplitude LF positive triangle wave.

Usage

`lf_trianglepos(freq) : _`

Where:

- `freq`: frequency in Hz
-

`(os.)lf_triangle`

Positive unit-amplitude LF triangle wave. `lf_triangle` is a standard Faust function.

Usage

`lf_triangle(freq) : _`

Where:

- `freq`: frequency in Hz

Low Frequency Sawtooths

Sawtooth waveform oscillators for virtual analog synthesis et al. The ‘simple’ versions (`lf_rawsaw`, `lf_sawpos` and `saw1`), are mere samplings of the ideal continuous-time (“analog”) waveforms. While simple, the aliasing due to sampling is quite audible. The differentiated polynomial waveform family (`saw2`, `sawN`, and derived functions) do some extra processing to suppress aliasing (not audible for very low fundamental frequencies). According to Lehtonen et al. (JASA 2012), the aliasing of `saw2` should be inaudible at fundamental frequencies below 2 kHz or so, for a 44.1 kHz sampling rate and 60 dB SPL presentation level; fundamentals 415 and below required no aliasing suppression (i.e., `saw1` is ok).

(os.)lf_rawsaw

Simple sawtooth waveform oscillator between 0 and period in samples.

Usage

`lf_rawsaw(periodsamps) : _`

Where:

- `periodsamps`: number of periods per samples

(os.)lf_sawpos

Simple sawtooth waveform oscillator between 0 and 1.

Usage

`lf_sawpos(freq) : _`

Where:

- `freq`: frequency in Hz

(os.)lf_sawpos_phase

Simple sawtooth waveform oscillator between 0 and 1 with phase control.

Usage

`lf_sawpos_phase(freq, phase) : _`

Where:

- **freq**: frequency in Hz
 - **phase**: phase between 0 and 1
-

(os.)lf_sawpos_reset

Simple sawtooth waveform oscillator between 0 and 1 with reset.

Usage

`lf_sawpos_reset(freq,reset) : _`

Where:

- **freq**: frequency in Hz
 - **reset**: reset the oscillator to 0 when equal to 1
-

(os.)lf_sawpos_phase_reset

Simple sawtooth waveform oscillator between 0 and 1 with phase control and reset.

Usage

`lf_sawpos_phase_reset(freq,phase,reset) : _`

Where:

- **freq**: frequency in Hz
 - **phase**: phase between 0 and 1
 - **reset**: reset the oscillator to phase when equal to 1
-

(os.)lf_saw

Simple sawtooth waveform oscillator between -1 and 1. `lf_saw` is a standard Faust function.

Usage

`lf_saw(freq) : _`

Where:

- `freq`: frequency in Hz

Bandlimited Sawtooth

`(os.)sawN`

Bandlimited Sawtooth

`sawN(N,freq)`, `sawNp`, `saw2dpw(freq)`, `saw2(freq)`, `saw3(freq)`, `saw4(freq)`,
`saw5(freq)`, `saw6(freq)`, `sawtooth(freq)`, `saw2f2(freq)` `saw2f4(freq)`

Method 1 (`saw2`) Polynomial Transition Regions (PTR) (for aliasing suppression).

References

- Kleimola, J.; Valimaki, V., “Reducing Aliasing from Synthetic Audio Signals Using Polynomial Transition Regions,” in Signal Processing Letters, IEEE , vol.19, no.2, pp.67-70, Feb. 2012
- <https://aaltodoc.aalto.fi/bitstream/handle/123456789/7747/publication6.pdf?sequence=9>
- <http://research.spa.aalto.fi/publications/papers/spl-ptr/>

Method 2 (`sawN`) Differentiated Polynomial Waves (DPW) (for aliasing suppression).

Reference “Alias-Suppressed Oscillators based on Differentiated Polynomial Waveforms”, Vesa Valimaki, Juhan Nam, Julius Smith, and Jonathan Abel, IEEE Tr. Acoustics, Speech, and Language Processing (IEEE-ASLP), Vol. 18, no. 5, May 2010.

Other Cases Correction-filtered versions of `saw2`: `saw2f2`, `saw2f4` The correction filter compensates “droop” near half the sampling rate. See reference for `sawN`.

Usage

```
sawN(N,freq) : _  
sawNp(N,freq,phase) : _  
saw2dpw(freq) : _  
saw2(freq) : _  
saw3(freq) : _      // based on sawN  
saw4(freq) : _      // based on sawN  
saw5(freq) : _      // based on sawN  
saw6(freq) : _      // based on sawN  
sawtooth(freq) : _ // = saw2  
saw2f2(freq) : _  
saw2f4(freq) : _
```

Where:

- N: polynomial order, known at compile time
 - freq: frequency in Hz
 - phase: phase between 0 and 1
-

(os.)sawNp

TODO: Markdown doc in comments

(os.)saw2dpw

TODO: Markdown doc in comments

(os.)saw3

TODO: Markdown doc in comments

(os.)sawtooth

Alias-free sawtooth wave. 2nd order interpolation (based on **saw2**). **sawtooth** is a standard Faust function.

Usage

`sawtooth(freq) : _`

Where:

- `freq`: frequency in Hz
-

`(os.)saw2f2`

TODO: Markdown doc in comments

`(os.)saw2f4`

TODO: Markdown doc in comments

Bandlimited Pulse, Square, and Impulse Trains

Bandlimited Pulse, Square and Impulse Trains.

`pulsetrainN`, `pulsetrain`, `squareN`, `square`, `imptrainN`, `imptrain`,
`triangleN`, `triangle`

All are zero-mean and meant to oscillate in the audio frequency range. Use simpler sample-rounded `lf_*` versions above for LFOs.

Usage

`pulsetrainN(N,freq,duty) : _`
`pulsetrain(freq, duty) : _ // = pulsetrainN(2)`

`squareN(N,freq) : _`
`square : _ // = squareN(2)`

`imptrainN(N,freq) : _`
`imptrain : _ // = imptrainN(2)`

`triangleN(N,freq) : _`
`triangle : _ // = triangleN(2)`

Where:

- `N`: polynomial order
 - `freq`: frequency in Hz
-

(os.)impulse

One-time impulse generated when the Faust process is started. `impulse` is a standard Faust function.

Usage

`impulse : _`

(os.)pulsetrainN

Bandlimited pulse train oscillator.

Usage

`pulsetrainN(N,freq,duty) : _`

Where:

- `N`: order, as a constant numerical expression
 - `freq`: frequency in Hz
 - `duty`: duty cycle between 0 and 1
-

(os.)pulsetrain

Bandlimited pulse train oscillator. Based on `pulsetrainN(2)`. `pulsetrain` is a standard Faust function.

Usage

`pulsetrain(freq,duty) : _`

Where:

- `freq`: frequency in Hz
 - `duty`: duty cycle between 0 and 1
-

(os.)squareN

Bandlimited square wave oscillator.

Usage

`squareN(N,freq) : _`

Where:

- `N`: order, as a constant numerical expression
 - `freq`: frequency in Hz
-

`(os.)square`

Bandlimited square wave oscillator. Based on `squareN(2)`. `square` is a standard Faust function.

Usage

`square(freq) : _`

Where:

- `freq`: frequency in Hz
-

`(os.)imptrainN`

Bandlimited impulse train generator.

Usage

`imptrainN(N,freq) : _`

Where:

- `N`: order, as a constant numerical expression
 - `freq`: frequency in Hz
-

`(os.)imptrain`

Bandlimited impulse train generator. Based on `imptrainN(2)`. `imptrain` is a standard Faust function.

Usage

`imptrain(freq) : _`

Where:

- `freq`: frequency in Hz
-

`(os.)triangleN`

Bandlimited triangle wave oscillator.

Usage

`triangleN(N,freq) : _`

Where:

- `N`: order, as a constant numerical expression
 - `freq`: frequency in Hz
-

`(os.)triangle`

Bandlimited triangle wave oscillator. Based on `triangleN(2)`. `triangle` is a standard Faust function.

Usage

`triangle(freq) : _`

Where:

- `freq`: frequency in Hz

Filter-Based Oscillators

Filter-Based Oscillators.

Usage

`osc[b|rq|rs|rc|s](freq)`, where `freq` = frequency in Hz.

References

- <http://lac.linuxaudio.org/2012/download/lac12-slides-jos.pdf>
 - <https://ccrma.stanford.edu/~jos/pdf/lac12-paper-jos.pdf>
-

(os.)oscb

Sinusoidal oscillator based on the biquad.

Usage

`oscb(freq) : _`

Where:

- **freq**: frequency in Hz
-

(os.)oscrq

Sinusoidal (sine and cosine) oscillator based on 2D vector rotation, = undamped “coupled-form” resonator = lossless 2nd-order normalized ladder filter.

Usage

`oscrq(freq) : _,_`

Where:

- **freq**: frequency in Hz

Reference

- https://ccrma.stanford.edu/~jos/pasp/Normalized_Scattering_Junctions.html
-

(os.)oscrcs

Sinusoidal (sine) oscillator based on 2D vector rotation, = undamped “coupled-form” resonator = lossless 2nd-order normalized ladder filter.

Usage

`oscrc(freq) : _`

Where:

- `freq`: frequency in Hz

Reference

- https://ccrma.stanford.edu/~jos/pasp/Normalized_Scattering_Junctions.html
-

`(os.)oscrc`

Sinusoidal (cosine) oscillator based on 2D vector rotation, = undamped “coupled-form” resonator = lossless 2nd-order normalized ladder filter.

Usage

`oscrc(freq) : _`

Where:

- `freq`: frequency in Hz

Reference

- https://ccrma.stanford.edu/~jos/pasp/Normalized_Scattering_Junctions.html
-

`(os.)oscs`

Sinusoidal oscillator based on the state variable filter = undamped “modified-coupled-form” resonator = “magic circle” algorithm used in graphics.

Usage

`oscs(freq) : _`

Where:

- `freq`: frequency in Hz
-

(os.)quadosc

Sinusoidal oscillator based on QuadOsc by Martin Vicanek.

Usage

`quadosc(freq) : _`

where

- `freq`: frequency in Hz

Reference

- <https://vicanek.de/articles/QuadOsc.pdf>

Waveguide-Resonator-Based Oscillators

Sinusoidal oscillator based on the waveguide resonator `wgr`.

(os.)oscwc

Sinusoidal oscillator based on the waveguide resonator `wgr`. Unit-amplitude cosine oscillator.

Usage

`oscwc(freq) : _`

Where:

- `freq`: frequency in Hz

Reference

- https://ccrma.stanford.edu/~jos/pasp/Digital_Waveguide_Oscillator.html
-

(os.)oscws

Sinusoidal oscillator based on the waveguide resonator `wgr`. Unit-amplitude sine oscillator.

Usage

`oscws(freq) : _`

Where:

- `freq`: frequency in Hz

Reference

- https://ccrma.stanford.edu/~jos/pasp/Digital_Waveguide_Oscillator.html
-

`(os.)oscq`

Sinusoidal oscillator based on the waveguide resonator `wgr`. Unit-amplitude cosine and sine (quadrature) oscillator.

Usage

`oscq(freq) : _,_`

Where:

- `freq`: frequency in Hz

Reference

- https://ccrma.stanford.edu/~jos/pasp/Digital_Waveguide_Oscillator.html
-

`(os.)oscw`

Sinusoidal oscillator based on the waveguide resonator `wgr`. Unit-amplitude cosine oscillator (default).

Usage

`oscw(freq) : _`

Where:

- `freq`: frequency in Hz

Reference

- https://ccrma.stanford.edu/~jos/pasp/Digital_Waveguide_Oscillator.html

Casio CZ Oscillators

Oscillators that mimic some of the Casio CZ oscillators.

There are two sets: - A set with an index parameter - A set with a res parameter

The “index oscillators” outputs a sine wave at index=0 and gets brighter with a higher index. There are two versions of the “index oscillators”: - with P appended to the name: is phase aligned with ‘fund:sin’ - without P appended to the name: has the phase of the original CZ oscillators

The “res oscillators” have a resonant frequency. “res” is the frequency of resonance as a factor of the fundamental pitch.

(os.)CZsaw

Oscillator that mimics the Casio CZ saw oscillator. CZsaw is a standard Faust function.

Usage

CZsaw(fund,index) : _

Where:

- **fund**: a saw-tooth waveform between 0 and 1 that the oscillator slaves to
- **index**: the brightness of the oscillator, 0 to 1. 0 = sine-wave, 1 = saw-wave

(os.)CZsawP

Oscillator that mimics the Casio CZ saw oscillator, with it’s phase aligned to fund:sin. CZsawP is a standard Faust function.

Usage

CZsawP(fund,index) : _

Where:

- **fund**: a saw-tooth waveform between 0 and 1 that the oscillator slaves to
- **index**: the brightness of the oscillator, 0 to 1. 0 = sine-wave, 1 = saw-wave

(os.)CZsquare

Oscillator that mimics the Casio CZ square oscillator **CZsquare** is a standard Faust function.

Usage

CZsquare(fund,index) : _

Where:

- **fund**: a saw-tooth waveform between 0 and 1 that the oscillator slaves to
 - **index**: the brightness of the oscillator, 0 to 1. 0 = sine-wave, 1 = square-wave
-

(os.)CZsquareP

Oscillator that mimics the Casio CZ square oscillator, with it's phase aligned to **fund:sin**. **CZsquareP** is a standard Faust function.

Usage

CZsquareP(fund,index) : _

Where:

- **fund**: a saw-tooth waveform between 0 and 1 that the oscillator slaves to
 - **index**: the brightness of the oscillator, 0 to 1. 0 = sine-wave, 1 = square-wave
-

(os.)CZpulse

Oscillator that mimics the Casio CZ pulse oscillator. **CZpulse** is a standard Faust function.

Usage

CZpulse(fund,index) : _

Where:

- **fund**: a saw-tooth waveform between 0 and 1 that the oscillator slaves to

- **index**: the brightness of the oscillator, 0 gives a sine-wave, 1 is closer to a pulse
-

(os.)CZpulseP

Oscillator that mimics the Casio CZ pulse oscillator, with it's phase aligned to **fund:sin**. **CZpulseP** is a standard Faust function.

Usage

CZpulseP(fund,index) : _

Where:

- **fund**: a saw-tooth waveform between 0 and 1 that the oscillator slaves to
 - **index**: the brightness of the oscillator, 0 gives a sine-wave, 1 is closer to a pulse
-

(os.)CZsinePulse

Oscillator that mimics the Casio CZ sine/pulse oscillator. **CZsinePulse** is a standard Faust function.

Usage

CZsinePulse(fund,index) : _

Where:

- **fund**: a saw-tooth waveform between 0 and 1 that the oscillator slaves to
 - **index**: the brightness of the oscillator, 0 gives a sine-wave, 1 is a sine minus a pulse
-

(os.)CZsinePulseP

Oscillator that mimics the Casio CZ sine/pulse oscillator, with it's phase aligned to **fund:sin**. **CZsinePulseP** is a standard Faust function.

Usage

`CZsinePulseP(fund,index) : _`

Where:

- **fund**: a saw-tooth waveform between 0 and 1 that the oscillator slaves to
 - **index**: the brightness of the oscillator, 0 gives a sine-wave, 1 is a sine minus a pulse
-

`(os.)CZhalfSine`

Oscillator that mimics the Casio CZ half sine oscillator. `CZhalfSine` is a standard Faust function.

Usage

`CZhalfSine(fund,index) : _`

Where:

- **fund**: a saw-tooth waveform between 0 and 1 that the oscillator slaves to
 - **index**: the brightness of the oscillator, 0 gives a sine-wave, 1 is somewhere between a saw and a square
-

`(os.)CZhalfSineP`

Oscillator that mimics the Casio CZ half sine oscillator, with it's phase aligned to **fund:sin**. `CZhalfSineP` is a standard Faust function.

Usage

`CZhalfSineP(fund,index) : _`

Where:

- **fund**: a saw-tooth waveform between 0 and 1 that the oscillator slaves to
 - **index**: the brightness of the oscillator, 0 gives a sine-wave, 1 is somewhere between a saw and a square
-

`(os.)CZresSaw`

Oscillator that mimics the Casio CZ resonant sawtooth oscillator. `CZresSaw` is a standard Faust function.

Usage

`CZresSaw(fund,res) : _`

Where:

- **fund**: a saw-tooth waveform between 0 and 1 that the oscillator slaves to
 - **res**: the frequency of resonance as a factor of the fundamental pitch.
-

`(os.)CZresTriangle`

Oscillator that mimics the Casio CZ resonant triangle oscillator. `CZresTriangle` is a standard Faust function.

Usage

`CZresTriangle(fund,res) : _`

Where:

- **fund**: a saw-tooth waveform between 0 and 1 that the oscillator slaves to
 - **res**: the frequency of resonance as a factor of the fundamental pitch.
-

`(os.)CZresTrap`

Oscillator that mimics the Casio CZ resonant trapeze oscillator `CZresTrap` is a standard Faust function.

Usage

`CZresTrap(fund,res) : _`

Where:

- **fund**: a saw-tooth waveform between 0 and 1 that the oscillator slaves to
- **res**: the frequency of resonance as a factor of the fundamental pitch.

PolyBLEP-Based Oscillators

`(os.)polyblep`

PolyBLEP residual function, used for smoothing steps in the audio signal.

Usage

`polyblep(Q,phase) : _`

Where:

- `Q`: smoothing factor between 0 and 0.5. Determines how far from the ends of the phase interval the quadratic function is used.
 - `phase`: normalised phase (between 0 and 1)
-

`(os.)polyblep_saw`

Sawtooth oscillator with suppressed aliasing (using polyBLEP).

Usage

`polyblep_saw(freq) : _`

Where:

- `freq`: frequency in Hz
-

`(os.)polyblep_square`

Square wave oscillator with suppressed aliasing (using polyBLEP).

Usage

`polyblep_square(freq) : _`

Where:

- `freq`: frequency in Hz
-

`(os.)polyblep_triangle`

Triangle wave oscillator with suppressed aliasing (using polyBLEP).

Usage

`polyblep_triangle(freq) : _`

Where:

- `freq`: frequency in Hz

phaflangers.lib

A library of phasor and flanger effects. Its official prefix is **pf**.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/phaflangers.lib>

Functions Reference

(pf.)flanger_mono

Mono flanging effect.

Usage:

_ : flanger_mono(dmax,curdel,depth,fb,invert) : _

Where:

- **dmax**: maximum delay-line length (power of 2) - 10 ms typical
- **curdel**: current dynamic delay (not to exceed dmax)
- **depth**: effect strength between 0 and 1 (1 typical)
- **fb**: feedback gain between 0 and 1 (0 typical)
- **invert**: 0 for normal, 1 to invert sign of flanging sum

Reference

- <https://ccrma.stanford.edu/~jos/pasp/Flanging.html>
-

(pf.)flanger_stereo

Stereo flanging effect. **flanger_stereo** is a standard Faust function.

Usage:

, : flanger_stereo(dmax,curdel1,curdel2,depth,fb,invert) : _,_

Where:

- **dmax**: maximum delay-line length (power of 2) - 10 ms typical

- **curdel1**: current dynamic delay for the left channel (not to exceed dmax)
- **curdel2**: current dynamic delay for the right channel (not to exceed dmax)
- **depth**: effect strength between 0 and 1 (1 typical)
- **fb**: feedback gain between 0 and 1 (0 typical)
- **invert**: 0 for normal, 1 to invert sign of flanging sum

Reference

- <https://ccrma.stanford.edu/~jos/pasp/Flanging.html>
-

(pf.)phaser2_mono

Mono phasing effect.

Phaser

`_ : phaser2_mono(Notches,phase,width,frqmin,fratio,frqmax,speed,depth,fb,invert) : _`

Where:

- **Notches**: number of spectral notches (MACRO ARGUMENT - not a signal)
- **phase**: phase of the oscillator (0-1)
- **width**: approximate width of spectral notches in Hz
- **frqmin**: approximate minimum frequency of first spectral notch in Hz
- **fratio**: ratio of adjacent notch frequencies
- **frqmax**: approximate maximum frequency of first spectral notch in Hz
- **speed**: LFO frequency in Hz (rate of periodic notch sweep cycles)
- **depth**: effect strength between 0 and 1 (1 typical) (aka “intensity”) when depth=2, “vibrato mode” is obtained (pure allpass chain)
- **fb**: feedback gain between -1 and 1 (0 typical)
- **invert**: 0 for normal, 1 to invert sign of flanging sum

Reference:

- <https://ccrma.stanford.edu/~jos/pasp/Phasing.html>
 - http://www.geofex.com/Article_Folders/phasers/phase.html
 - ‘An Allpass Approach to Digital Phasing and Flanging’, Julius O. Smith III,
 - CCRMA Tech. Report STAN-M-21: <https://ccrma.stanford.edu/STANM/stanms/stanm21/>
-

`(pf.)phaser2_stereo`

Stereo phasing effect. `phaser2_stereo` is a standard Faust function.

Phaser

`_,_ : phaser2_stereo(Notches,width,frqmin,fratio,frqmax,speed,depth,fb,invert) : _,_`

Where:

- **Notches**: number of spectral notches (MACRO ARGUMENT - not a signal)
- **width**: approximate width of spectral notches in Hz
- **frqmin**: approximate minimum frequency of first spectral notch in Hz
- **fratio**: ratio of adjacent notch frequencies
- **frqmax**: approximate maximum frequency of first spectral notch in Hz
- **speed**: LFO frequency in Hz (rate of periodic notch sweep cycles)
- **depth**: effect strength between 0 and 1 (1 typical) (aka “intensity”) when depth=2, “vibrato mode” is obtained (pure allpass chain)
- **fb**: feedback gain between -1 and 1 (0 typical)
- **invert**: 0 for normal, 1 to invert sign of flanging sum

Reference:

- <https://ccrma.stanford.edu/~jos/pasp/Phasing.html>
- http://www.geofex.com/Article_Folders/phasers/phase.html
- ‘An Allpass Approach to Digital Phasing and Flanging’, Julius O. Smith III,
- CCRMA Tech. Report STAN-M-21: <https://ccrma.stanford.edu/STANM/stanms/stanm21/>

physmodels.lib

Faust physical modeling library. Its official prefix is `pm`.

This library provides an environment to facilitate physical modeling of musical instruments. It contains dozens of functions implementing low and high level elements going from a simple waveguide to fully operational models with built-in UI, etc.

It is organized as follows:

- **Global Variables**: useful pre-defined variables for physical modeling (e.g., speed of sound, etc.).
- **Conversion Tools**: conversion functions specific to physical modeling (e.g., length to frequency, etc.).
- **Bidirectional Utilities**: functions to create bidirectional block diagrams for physical modeling.

- Basic Elements: waveguides, specific types of filters, etc.
- String Instruments: various types of strings (e.g., steel, nylon, etc.), bridges, guitars, etc.
- Bowed String Instruments: parts and models specific to bowed string instruments (e.g., bows, bridges, violins, etc.).
- Wind Instrument: parts and models specific to wind instruments (e.g., reeds, mouthpieces, flutes, clarinets, etc.).
- Exciters: pluck generators, “blowers”, etc.
- Modal Percussions: percussion instruments based on modal models.
- Vocal Synthesis: functions for various vocal synthesis techniques (e.g., fof, source/filter, etc.) and vocal synthesizers.
- Misc Functions: any other functions that don’t fit in the previous category (e.g., nonlinear filters, etc.).

This library is part of the Faust Physical Modeling ToolKit. More information on how to use this library can be found on this page: * <https://ccrma.stanford.edu/~rmichon/pmFaust>. Tutorials on how to make physical models of musical instruments using Faust can be found here as well.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/physmodels.lib>

Global Variables

Useful pre-defined variables for physical modeling.

(pm.)speedOfSound

Speed of sound in meters per second (340m/s).

(pm.)maxLength

The default maximum length (3) in meters of strings and tubes used in this library. This variable should be overridden to allow longer strings or tubes.

Conversion Tools

Useful conversion tools for physical modeling.

(pm.)f2l

Frequency to length in meters.

Usage

f2l(freq) : distanceInMeters

Where:

- **freq**: the frequency
-

(pm.)l2f

Length in meters to frequency.

Usage

l2f(length) : freq

Where:

- **length**: length/distance in meters
-

(pm.)l2s

Length in meters to number of samples.

Usage

l2s(1) : numberOfSamples

Where:

- **1**: length in meters

Bidirectional Utilities

Set of fundamental functions to create bi-directional block diagrams in Faust. These elements are used as the basis of this library to connect high level elements (e.g., mouthpieces, strings, bridge, instrument body, etc.). Each block has 3 inputs and 3 outputs. The first input/output carry left going waves, the second input/output carry right going waves, and the third input/output is used to carry any potential output signal to the end of the algorithm.

(pm.)basicBlock

Empty bidirectional block to be used with **chain**: 3 signals ins and 3 signals out.

Usage

```
chain(basicBlock : basicBlock : etc.)
```

(pm.)chain

Creates a chain of bidirectional blocks. Blocks must have 3 inputs and outputs. The first input/output carry left going waves, the second input/output carry right going waves, and the third input/output is used to carry any potential output signal to the end of the algorithm. The implied one sample delay created by the ~ operator is generalized to the left and right going waves. Thus, **n** blocks in **chain()** will add an **n** samples delay to both left and right going waves.

Usage

```
leftGoingWaves,rightGoingWaves,mixedOutput : chain( A : B ) : leftGoingWaves,rightGoingWaves,m
with{
    A = _,_,_;
};
```

(pm.)inLeftWave

Adds a signal to left going waves anywhere in a **chain** of blocks.

Usage

```
model(x) = chain(A : inLeftWave(x) : B)
```

Where **A** and **B** are bidirectional blocks and **x** is the signal added to left going waves in that chain.

(pm.)inRightWave

Adds a signal to right going waves anywhere in a **chain** of blocks.

Usage

```
model(x) = chain(A : inRightWave(x) : B)
```

Where A and B are bidirectional blocks and **x** is the signal added to right going waves in that chain.

(pm.)in

Adds a signal to left and right going waves anywhere in a **chain** of blocks.

Usage

```
model(x) = chain(A : in(x) : B)
```

Where A and B are bidirectional blocks and **x** is the signal added to left and right going waves in that chain.

(pm.)outLeftWave

Sends the signal of left going waves to the output channel of the **chain**.

Usage

```
chain(A : outLeftWave : B)
```

Where A and B are bidirectional blocks.

(pm.)outRightWave

Sends the signal of right going waves to the output channel of the **chain**.

Usage

```
chain(A : outRightWave : B)
```

Where A and B are bidirectional blocks.

(pm.)out

Sends the signal of right and left going waves to the output channel of the **chain**.

Usage

```
chain(A : out : B)
```

Where A and B are bidirectional blocks.

(pm.)terminations

Creates terminations on both sides of a **chain** without closing the inputs and outputs of the bidirectional signals chain. As for **chain**, this function adds a 1 sample delay to the bidirectional signal, both ways. Of course, this function can be nested within a **chain**.

Usage

```
terminations(a,b,c)  
with{  
};
```

(pm.)lTermination

Creates a termination on the left side of a **chain** without closing the inputs and outputs of the bidirectional signals chain. This function adds a 1 sample delay near the termination and can be nested within another **chain**.

Usage

```
lTerminations(a,b)  
with{  
};
```

(pm.)rTermination

Creates a termination on the right side of a **chain** without closing the inputs and outputs of the bidirectional signals chain. This function adds a 1 sample delay near the termination and can be nested within another **chain**.

Usage

```
rTerminations(b,c)
with{
};
```

(pm.)closeIns

Closes the inputs of a bidirectional chain in all directions.

Usage

```
closeIns : chain(...) : _,_,_

```

(pm.)closeOuts

Closes the outputs of a bidirectional chain in all directions except for the main signal output (3d output).

Usage

```
_,_,_ : chain(...) : _

```

(pm.)endChain

Closes the inputs and outputs of a bidirectional chain in all directions except for the main signal output (3d output).

Usage

```
endChain(chain(...)) : _

```

Basic Elements

Basic elements for physical modeling (e.g., waveguides, specific filters, etc.).

(pm.)waveguideN

A series of waveguide functions based on various types of delays (see `fdelay[n]`).

List of functions

- `waveguideUd`: unit delay waveguide
- `waveguideFd`: fractional delay waveguide
- `waveguideFd2`: second order fractional delay waveguide
- `waveguideFd4`: fourth order fractional delay waveguide

Usage

`chain(A : waveguideUd(nMax,n) : B)`

Where:

- `nMax`: the maximum length of the delays in the waveguide
 - `n`: the length of the delay lines in samples.
-

(pm.)waveguide

Standard `pm.lib` waveguide (based on `waveguideFd4`).

Usage

`chain(A : waveguide(nMax,n) : B)`

Where:

- `nMax`: the maximum length of the delays in the waveguide
 - `n`: the length of the delay lines in samples.
-

(pm.)bridgeFilter

Generic two zeros bridge FIR filter (as implemented in the STK) that can be used to implement the reflectance violin, guitar, etc. bridges.

Usage

`_ : bridge(brightness,absorption) : _`

Where:

- `brightness`: controls the damping of high frequencies (0-1)

- **absorption**: controls the absorption of the brige and thus the t60 of the string plugged to it (0-1) (1 = 20 seconds)
-

(pm.)modeFilter

Resonant bandpass filter that can be used to implement a single resonance (mode).

Usage

`_ : modeFilter(freq,t60,gain) : _`

Where:

- **freq**: mode frequency
- **t60**: mode resonance duration (in seconds)
- **gain**: mode gain (0-1)

String Instruments

Low and high level string instruments parts. Most of the elements in this section can be used in a bidirectional chain.

(pm.)stringSegment

A string segment without terminations (just a simple waveguide).

Usage

`chain(A : stringSegment(maxLength,length) : B)`

Where:

- **maxLength**: the maximum length of the string in meters (should be static)
 - **length**: the length of the string in meters
-

(pm.)openString

A bidirectional block implementing a basic “generic” string with a selectable excitation position. Lowpass filters are built-in and allow to simulate the effect of dispersion on the sound and thus to change the “stiffness” of the string.

Usage

```
chain(... : openString(length,stiffness,pluckPosition,excitation) : ...)
```

Where:

- **length**: the length of the string in meters
 - **stiffness**: the stiffness of the string (0-1) (1 for max stiffness)
 - **pluckPosition**: excitation position (0-1) (1 is bottom)
 - **excitation**: the excitation signal
-

(pm.)nylonString

A bidirectional block implementing a basic nylon string with selectable excitation position. This element is based on **openString** and has a fix stiffness corresponding to that of a nylon string.

Usage

```
chain(... : nylonString(length,pluckPosition,excitation) : ...)
```

Where:

- **length**: the length of the string in meters
 - **pluckPosition**: excitation position (0-1) (1 is bottom)
 - **excitation**: the excitation signal
-

(pm.)steelString

A bidirectional block implementing a basic steel string with selectable excitation position. This element is based on **openString** and has a fix stiffness corresponding to that of a steel string.

Usage

```
chain(... : steelString(length,pluckPosition,excitation) : ...)
```

Where:

- **length**: the length of the string in meters
 - **pluckPosition**: excitation position (0-1) (1 is bottom)
 - **excitation**: the excitation signal
-

(pm.)openStringPick

A bidirectional block implementing a “generic” string with selectable excitation position. It also has a built-in pickup whose position is the same as the excitation position. Thus, moving the excitation position will also move the pickup.

Usage

```
chain(... : openStringPick(length,stiffness,pluckPosition,excitation) : ...)
```

Where:

- **length**: the length of the string in meters
 - **stiffness**: the stiffness of the string (0-1) (1 for max stiffness)
 - **pluckPosition**: excitation position (0-1) (1 is bottom)
 - **excitation**: the excitation signal
-

(pm.)openStringPickUp

A bidirectional block implementing a “generic” string with selectable excitation position and stiffness. It also has a built-in pickup whose position can be independently selected. The only constraint is that the pickup has to be placed after the excitation position.

Usage

```
chain(... : openStringPickUp(length,stiffness,pluckPosition,excitation) : ...)
```

Where:

- **length**: the length of the string in meters
 - **stiffness**: the stiffness of the string (0-1) (1 for max stiffness)
 - **pluckPosition**: pluck position between the top of the string and the pickup (0-1) (1 for same as pickup position)
 - **pickupPosition**: position of the pickup on the string (0-1) (1 is bottom)
 - **excitation**: the excitation signal
-

(pm.)openStringPickDown

A bidirectional block implementing a “generic” string with selectable excitation position and stiffness. It also has a built-in pickup whose position can be independently selected. The only constraint is that the pickup has to be placed before the excitation position.

Usage

```
chain(... : openStringPickDown(length,stiffness,pluckPosition,excitation) : ...)
```

Where:

- **length**: the length of the string in meters
 - **stiffness**: the stiffness of the string (0-1) (1 for max stiffness)
 - **pluckPosition**: pluck position on the string (0-1) (1 is bottom)
 - **pickupPosition**: position of the pickup between the top of the string and the excitation position (0-1) (1 is excitation position)
 - **excitation**: the excitation signal
-

(pm.)ksReflexionFilter

The “typical” one-zero Karplus-strong feedforward reflexion filter. This filter will be typically used in a termination (see below).

Usage

```
terminations(_,chain(...),ksReflexionFilter)
```

(pm.)rStringRigidTermination

Bidirectional block implementing a right rigid string termination (no damping, just phase inversion).

Usage

```
chain(rStringRigidTermination : stringSegment : ...)
```

(pm.)lStringRigidTermination

Bidirectional block implementing a left rigid string termination (no damping, just phase inversion).

Usage

```
chain(... : stringSegment : lStringRigidTermination)
```

(pm.)elecGuitarBridge

Bidirectional block implementing a simple electric guitar bridge. This block is based on **bridgeFilter**. The bridge doesn't implement transmittance since it is not meant to be connected to a body (unlike acoustic guitar). It also partially sets the resonance duration of the string with the nuts used on the other side.

Usage

```
chain(... : stringSegment : elecGuitarBridge)
```

(pm.)elecGuitarNuts

Bidirectional block implementing a simple electric guitar nuts. This block is based on **bridgeFilter** and does essentially the same thing as **elecGuitarBridge**, but on the other side of the chain. It also partially sets the resonance duration of the string with the bridge used on the other side.

Usage

```
chain(elecGuitarNuts : stringSegment : ...)
```

(pm.)guitarBridge

Bidirectional block implementing a simple acoustic guitar bridge. This bridge damps more high frequencies than **elecGuitarBridge** and implements a transmittance filter. It also partially sets the resonance duration of the string with the nuts used on the other side.

Usage

```
chain(... : stringSegment : guitarBridge)
```

(pm.)guitarNuts

Bidirectional block implementing a simple acoustic guitar nuts. This nuts damps more high frequencies than **elecGuitarNuts** and implements a transmittance filter. It also partially sets the resonance duration of the string with the bridge used on the other side.

Usage

```
chain(guitarNuts : stringSegment : ...)
```

(pm.)idealString

An “ideal” string with rigid terminations and where the plucking position and the pick-up position are the same. Since terminations are rigid, this string will ring forever.

Usage

```
1-1' : idealString(length,reflexion,xPosition,excitation)
```

With: * **length**: the length of the string in meters * **pluckPosition**: the plucking position (0.001-0.999) * **excitation**: the input signal for the excitation.

(pm.)ks

A Karplus-Strong string (in that case, the string is implemented as a one dimension waveguide).

Usage

```
ks(length,damping,excitation) : _
```

Where:

- **length**: the length of the string in meters
 - **damping**: string damping (0-1)
 - **excitation**: excitation signal
-

(pm.)ks_ui_MIDI

Ready-to-use, MIDI-enabled Karplus-Strong string with built-in UI.

Usage

```
ks_ui_MIDI : _
```

(pm.)elecGuitarModel

A simple electric guitar model (without audio effects, of course) with selectable pluck position. This model implements a single string. Additional strings should be created by making a polyphonic application out of this function. Pitch is changed by changing the length of the string and not through a finger model.

Usage

`elecGuitarModel(length,pluckPosition,mute,excitation) : _`

Where:

- **length**: the length of the string in meters
 - **pluckPosition**: pluck position (0-1) (1 is on the bridge)
 - **mute**: mute coefficient (1 for no mute and 0 for instant mute)
 - **excitation**: excitation signal
-

(pm.)elecGuitar

A simple electric guitar model with steel strings (based on `elecGuitarModel`) implementing an excitation model. This model implements a single string. Additional strings should be created by making a polyphonic application out of this function.

Usage

`elecGuitar(length,pluckPosition,trigger) : _`

Where:

- **length**: the length of the string in meters
 - **pluckPosition**: pluck position (0-1) (1 is on the bridge)
 - **mute**: mute coefficient (1 for no mute and 0 for instant mute)
 - **gain**: gain of the pluck (0-1)
 - **trigger**: trigger signal (1 for on, 0 for off)
-

(pm.)elecGuitar_ui_MIDI

Ready-to-use MIDI-enabled electric guitar physical model with built-in UI.

Usage

```
elecGuitar_ui_MIDI : _
```

(pm.)guitarBody

WARNING: not implemented yet! Bidirectional block implementing a simple acoustic guitar body.

Usage

```
chain(... : guitarBody)
```

(pm.)guitarModel

A simple acoustic guitar model with steel strings and selectable excitation position. This model implements a single string. Additional strings should be created by making a polyphonic application out of this function. Pitch is changed by changing the length of the string and not through a finger model. WARNING: this function doesn't currently implement a body (just strings and bridge).

Usage

```
guitarModel(length,pluckPosition,excitation) : _
```

Where:

- **length**: the length of the string in meters
 - **pluckPosition**: pluck position (0-1) (1 is on the bridge)
 - **excitation**: excitation signal
-

(pm.)guitar

A simple acoustic guitar model with steel strings (based on **guitarModel**) implementing an excitation model. This model implements a single string. Additional strings should be created by making a polyphonic application out of this function.

Usage

```
guitar(length,pluckPosition,trigger) : _
```

Where:

- **length**: the length of the string in meters
 - **pluckPosition**: pluck position (0-1) (1 is on the bridge)
 - **gain**: gain of the excitation
 - **trigger**: trigger signal (1 for on, 0 for off)
-

(pm.)guitar_ui_MIDI

Ready-to-use MIDI-enabled steel strings acoustic guitar physical model with built-in UI.

Usage

```
guitar_ui_MIDI : _
```

(pm.)nylonGuitarModel

A simple acoustic guitar model with nylon strings and selectable excitation position. This model implements a single string. Additional strings should be created by making a polyphonic application out of this function. Pitch is changed by changing the length of the string and not through a finger model. WARNING: this function doesn't currently implement a body (just strings and bridge).

Usage

```
nylonGuitarModel(length,pluckPosition,excitation) : _
```

Where:

- **length**: the length of the string in meters
 - **pluckPosition**: pluck position (0-1) (1 is on the bridge)
 - **excitation**: excitation signal
-

(pm.)nylonGuitar

A simple acoustic guitar model with nylon strings (based on `nylonGuitarModel`) implementing an excitation model. This model implements a single string. Additional strings should be created by making a polyphonic application out of this function.

Usage

`nylonGuitar(length,pluckPosition,trigger) : _`

Where:

- **length**: the length of the string in meters
 - **pluckPosition**: pluck position (0-1) (1 is on the bridge)
 - **gain**: gain of the excitation (0-1)
 - **trigger**: trigger signal (1 for on, 0 for off)
-

(pm.)nylonGuitar_ui_MIDI

Ready-to-use MIDI-enabled nylon strings acoustic guitar physical model with built-in UI.

Usage

`nylonGuitar_ui_MIDI : _`

(pm.)modeInterpRes

Modular string instrument resonator based on IR measurements made on 3D printed models. The 2D space allowing for the control of the shape and the scale of the model is enabled by interpolating between modes parameters. More information about this technique/project can be found here: * <https://ccrma.stanford.edu/~rmichon/3dPrintingModeling/>.

Usage

`_ : modeInterpRes(nModes,x,y) : _`

Where:

- **nModes**: number of modeled modes (40 max)
- **x**: shape of the resonator (0: square, 1: square with rounded corners, 2: round)

- **y**: scale of the resonator (0: small, 1: medium, 2: large)
-

(pm.)modularInterpBody

Bidirectional block implementing a modular string instrument resonator (see `modeInterpRes`).

Usage

```
chain(... : modularInterpBody(nModes,shape,scale) : ...)
```

Where:

- **nModes**: number of modeled modes (40 max)
 - **shape**: shape of the resonator (0: square, 1: square with rounded corners, 2: round)
 - **scale**: scale of the resonator (0: small, 1: medium, 2: large)
-

(pm.)modularInterpStringModel

String instrument model with a modular body (see `modeInterpRes` and * <https://ccrma.stanford.edu/~rmichon/3dPrintingModeling/>).

Usage

```
modularInterpStringModel(length,pluckPosition,shape,scale,bodyExcitation,stringExcitation) :
```

Where:

- **stringLength**: the length of the string in meters
 - **pluckPosition**: pluck position (0-1) (1 is on the bridge)
 - **shape**: shape of the resonator (0: square, 1: square with rounded corners, 2: round)
 - **scale**: scale of the resonator (0: small, 1: medium, 2: large)
 - **bodyExcitation**: excitation signal for the body
 - **stringExcitation**: excitation signal for the string
-

(pm.)modularInterpInstr

String instrument with a modular body (see `modeInterpRes` and * <https://ccrma.stanford.edu/~rmichon/3dPrintingModeling/>).

Usage

`modularInterpInstr(stringLength,pluckPosition,shape,scale,gain,tapBody,triggerString) : _`

Where:

- `stringLength`: the length of the string in meters
 - `pluckPosition`: pluck position (0-1) (1 is on the bridge)
 - `shape`: shape of the resonator (0: square, 1: square with rounded corners, 2: round)
 - `scale`: scale of the resonator (0: small, 1: medium, 2: large)
 - `gain`: of the string excitation
 - `tapBody`: send an impulse in the body of the instrument where the string is connected (1 for on, 0 for off)
 - `triggerString`: trigger signal for the string (1 for on, 0 for off)
-

`(pm.)modularInterpInstr_ui_MIDI`

Ready-to-use MIDI-enabled string instrument with a modular body (see `modeInterpRes` and * <https://ccrma.stanford.edu/~rmichon/3dPrintingModeling/>) with built-in UI.

Usage

`modularInterpInstr_ui_MIDI : _`

Bowed String Instruments

Low and high level basic string instruments parts. Most of the elements in this section can be used in a bidirectional chain.

`(pm.)bowTable`

Extremely basic bow table that can be used to implement a wide range of bow types for many different bowed string instruments (violin, cello, etc.).

Usage

`excitation : bowTable(offset,slope) : _`

Where:

- `excitation`: an excitation signal
- `offset`: table offset

- **slope**: table slope
-

(pm.)violinBowTable

Violin bow table based on **bowTable**.

Usage

bowVelocity : **violinBowTable**(**bowPressure**) : _

Where:

- **bowVelocity**: velocity of the bow/excitation signal (0-1)
 - **bowPressure**: bow pressure on the string (0-1)
-

(pm.)bowInteraction

Bidirectional block implementing the interaction of a bow in a **chain**.

Usage

chain(... : **stringSegment** : **bowInteraction**(**bowTable**) : **stringSegment** : ...)

Where:

- **bowTable**: the bow table
-

(pm.)violinBow

Bidirectional block implementing a violin bow and its interaction with a string.

Usage

chain(... : **stringSegment** : **violinBow**(**bowPressure**,**bowVelocity**) : **stringSegment** : ...)

Where:

- **bowVelocity**: velocity of the bow / excitation signal (0-1)
 - **bowPressure**: bow pressure on the string (0-1)
-

`(pm.)violinBowedString`

Violin bowed string bidirectional block with controllable bow position. Terminations are not implemented in this model.

Usage

```
chain(nuts : violinBowedString(stringLength,bowPressure,bowVelocity,bowPosition) : bridge)
```

Where:

- `stringLength`: the length of the string in meters
 - `bowVelocity`: velocity of the bow / excitation signal (0-1)
 - `bowPressure`: bow pressure on the string (0-1)
 - `bowPosition`: the position of the bow on the string (0-1)
-

`(pm.)violinNuts`

Bidirectional block implementing simple violin nuts. This function is based on `bridgeFilter`.

Usage

```
chain(violinNuts : stringSegment : ...)
```

`(pm.)violinBridge`

Bidirectional block implementing a simple violin bridge. This function is based on `bridgeFilter`.

Usage

```
chain(... : stringSegment : violinBridge)
```

`(pm.)violinBody`

Bidirectional block implementing a simple violin body (just a simple resonant lowpass filter).

Usage

```
chain(... : stringSegment : violinBridge : violinBody)
```

(pm.)violinModel

Ready-to-use simple violin physical model. This model implements a single string. Additional strings should be created by making a polyphonic application out of this function. Pitch is changed by changing the length of the string (and not through a finger model).

Usage

```
violinModel(stringLength,bowPressure,bowVelocity,bridgeReflexion,  
bridgeAbsorption,bowPosition) : _
```

Where:

- **stringLength**: the length of the string in meters
 - **bowVelocity**: velocity of the bow / excitation signal (0-1)
 - **bowPressure**: bow pressure on the string (0-1)
 - **bowPosition**: the position of the bow on the string (0-1)
-

(pm.)violin_ui

Ready-to-use violin physical model with built-in UI.

Usage

```
violinModel_ui : _
```

(pm.)violin_ui_MIDI

Ready-to-use MIDI-enabled violin physical model with built-in UI.

Usage

```
violin_ui_MIDI : _
```

Wind Instruments

Low and high level basic wind instruments parts. Most of the elements in this section can be used in a bidirectional chain.

(pm.)openTube

A tube segment without terminations (same as **stringSegment**).

Usage

`chain(A : openTube(maxLength,length) : B)`

Where:

- **maxLength**: the maximum length of the tube in meters (should be static)
 - **length**: the length of the tube in meters
-

(pm.)reedTable

Extremely basic reed table that can be used to implement a wide range of single reed types for many different instruments (saxophone, clarinet, etc.).

Usage

`excitation : reedTable(offset,slope) : _`

Where:

- **excitation**: an excitation signal
 - **offset**: table offset
 - **slope**: table slope
-

(pm.)fluteJetTable

Extremely basic flute jet table.

Usage

`excitation : fluteJetTable : _`

Where:

- `excitation`: an excitation signal
-

`(pm.)brassLipsTable`

Simple brass lips/mouthpiece table. Since this implementation is very basic and that the lips and tube of the instrument are coupled to each other, the length of that tube must be provided here.

Usage

`excitation : brassLipsTable(tubeLength,lipsTension) : _`

Where:

- `excitation`: an excitation signal (can be DC)
 - `tubeLength`: length in meters of the tube connected to the mouthpiece
 - `lipsTension`: tension of the lips (0-1) (default: 0.5)
-

`(pm.)clarinetReed`

Clarinet reed based on `reedTable` with controllable stiffness.

Usage

`excitation : clarinetReed(stiffness) : _`

Where:

- `excitation`: an excitation signal
 - `stiffness`: reed stiffness (0-1)
-

`(pm.)clarinetMouthPiece`

Bidirectional block implementing a clarinet mouthpiece as well as the various interactions happening with traveling waves. This element is ready to be plugged to a tube...

Usage

```
chain(clarinetMouthPiece(reedStiffness,pressure) : tube : etc.)
```

Where:

- **pressure**: the pressure of the air flow (DC) created by the virtual performer (0-1). This can also be any kind of signal that will directly injected in the mouthpiece (e.g., breath noise, etc.).
 - **reedStiffness**: reed stiffness (0-1)
-

(pm.)brassLips

Bidirectional block implementing a brass mouthpiece as well as the various interactions happening with traveling waves. This element is ready to be plugged to a tube...

Usage

```
chain(brassLips(tubeLength,lipsTension,pressure) : tube : etc.)
```

Where:

- **tubeLength**: length in meters of the tube connected to the mouthpiece
 - **lipsTension**: tension of the lips (0-1) (default: 0.5)
 - **pressure**: the pressure of the air flow (DC) created by the virtual performer (0-1). This can also be any kind of signal that will directly injected in the mouthpiece (e.g., breath noise, etc.).
-

(pm.)fluteEmbouchure

Bidirectional block implementing a flute embouchure as well as the various interactions happening with traveling waves. This element is ready to be plugged between tubes segments...

Usage

```
chain(... : tube : fluteEmbouchure(pressure) : tube : etc.)
```

Where:

- **pressure**: the pressure of the air flow (DC) created by the virtual performer (0-1). This can also be any kind of signal that will directly injected in the mouthpiece (e.g., breath noise, etc.).
-

(pm.)wBell

Generic wind instrument bell bidirectional block that should be placed at the end of a **chain**.

Usage

```
chain(... : wBell(opening))
```

Where:

- **opening**: the “opening” of bell (0-1)
-

(pm.)fluteHead

Simple flute head implementing waves reflexion.

Usage

```
chain(fluteHead : tube : ...)
```

(pm.)fluteFoot

Simple flute foot implementing waves reflexion and dispersion.

Usage

```
chain(... : tube : fluteFoot)
```

(pm.)clarinetModel

A simple clarinet physical model without tone holes (pitch is changed by changing the length of the tube of the instrument).

Usage

```
clarinetModel(length,pressure,reedStiffness,bellOpening) : _
```

Where:

- **tubeLength**: the length of the tube in meters

- **pressure**: the pressure of the air flow created by the virtual performer (0-1). This can also be any kind of signal that will directly injected in the mouthpiece (e.g., breath noise, etc.).
 - **reedStiffness**: reed stiffness (0-1)
 - **bellOpening**: the opening of bell (0-1)
-

(pm.)clarinetModel_ui

Same as **clarinetModel** but with a built-in UI. This function doesn't implement a virtual "blower", thus **pressure** remains an argument here.

Usage

clarinetModel_ui(pressure) : _

Where:

- **pressure**: the pressure of the air flow created by the virtual performer (0-1). This can also be any kind of signal that will be directly injected in the mouthpiece (e.g., breath noise, etc.).
-

(pm.)clarinet_ui

Ready-to-use clarinet physical model with built-in UI based on **clarinetModel**.

Usage

clarinet_ui : _

(pm.)clarinet_ui_MIDI

Ready-to-use MIDI compliant clarinet physical model with built-in UI.

Usage

clarinet_ui_MIDI : _

(pm.)brassModel

A simple generic brass instrument physical model without pistons (pitch is changed by changing the length of the tube of the instrument). This model is kind of hard to control and might not sound very good if bad parameters are given to it...

Usage

brassModel(tubeLength,lipsTension,mute,pressure) : _

Where:

- **tubeLength**: the length of the tube in meters
 - **lipsTension**: tension of the lips (0-1) (default: 0.5)
 - **mute**: mute opening at the end of the instrument (0-1) (default: 0.5)
 - **pressure**: the pressure of the air flow created by the virtual performer (0-1). This can also be any kind of signal that will directly injected in the mouthpiece (e.g., breath noise, etc.).
-

(pm.)brassModel_ui

Same as **brassModel** but with a built-in UI. This function doesn't implement a virtual "blower", thus **pressure** remains an argument here.

Usage

brassModel_ui(pressure) : _

Where:

- **pressure**: the pressure of the air flow created by the virtual performer (0-1). This can also be any kind of signal that will be directly injected in the mouthpiece (e.g., breath noise, etc.).
-

(pm.)brass_ui

Ready-to-use brass instrument physical model with built-in UI based on **brassModel**.

Usage

brass_ui : _

(pm.)brass_ui_MIDI

Ready-to-use MIDI-controllable brass instrument physical model with built-in UI.

Usage

brass_ui_MIDI : _

(pm.)fluteModel

A simple generic flute instrument physical model without tone holes (pitch is changed by changing the length of the tube of the instrument).

Usage

fluteModel(tubeLength,mouthPosition,pressure) : _

Where:

- **tubeLength**: the length of the tube in meters
 - **mouthPosition**: position of the mouth on the embouchure (0-1) (default: 0.5)
 - **pressure**: the pressure of the air flow created by the virtual performer (0-1). This can also be any kind of signal that will directly injected in the mouthpiece (e.g., breath noise, etc.).
-

(pm.)fluteModel_ui

Same as **fluteModel** but with a built-in UI. This function doesn't implement a virtual "blower", thus **pressure** remains an argument here.

Usage

fluteModel_ui(pressure) : _

Where:

- **pressure**: the pressure of the air flow created by the virtual performer (0-1). This can also be any kind of signal that will be directly injected in the mouthpiece (e.g., breath noise, etc.).
-

(pm.)flute_ui

Ready-to-use flute physical model with built-in UI based on `fluteModel`.

Usage

`flute_ui : _`

(pm.)flute_ui_MIDI

Ready-to-use MIDI-controllable flute physical model with built-in UI.

Usage

`flute_ui_MIDI : _`

Exciters

Various kind of excitation signal generators.

(pm.)impulseExcitation

Creates an impulse excitation of one sample.

Usage

```
gate = button('gate');  
impulseExcitation(gate) : chain;
```

Where:

- `gate`: a gate button
-

(pm.)strikeModel

Creates a filtered noise excitation.

Usage

```
gate = button('gate');  
strikeModel(LPcutoff,HPcutoff,sharpness,gain,gate) : chain;
```

Where:

- **HPcutoff**: highpass cutoff frequency
 - **LPcutoff**: lowpass cutoff frequency
 - **sharpness**: sharpness of the attack and release (0-1)
 - **gain**: gain of the excitation
 - **gate**: a gate button/trigger signal (0/1)
-

(pm.)strike

Strikes generator with controllable excitation position.

Usage

```
gate = button('gate');  
strike(exPos,sharpness,gain,gate) : chain;
```

Where:

- **exPos**: excitation position wiht 0: for max low freqs and 1: for max high freqs. So, on membrane for example, 0 would be the middle and 1 the edge
 - **sharpness**: sharpness of the attack and release (0-1)
 - **gain**: gain of the excitation
 - **gate**: a gate button/trigger signal (0/1)
-

(pm.)pluckString

Creates a plucking excitation signal.

Usage

```
trigger = button('gate');  
pluckString(stringLength,cutoff,maxFreq,sharpness,trigger)
```

Where:

- **stringLength**: length of the string to pluck
- **cutoff**: cutoff ratio (1 for default)
- **maxFreq**: max frequency ratio (1 for default)
- **sharpness**: sharpness of the attack and release (1 for default)

- **gain**: gain of the excitation (0-1)
 - **trigger**: trigger signal (1 for on, 0 for off)
-

(pm.)blower

A virtual blower creating a DC signal with some breath noise in it.

Usage

```
blower(pressure,breathGain,breathCutoff) : _
```

Where:

- **pressure**: pressure (0-1)
 - **breathGain**: breath noise gain (0-1) (recommended: 0.005)
 - **breathCutoff**: breath cutoff frequency (Hz) (recommended: 2000)
-

(pm.)blower_ui

Same as **blower** but with a built-in UI.

Usage

```
blower : somethingToBeBlown
```

Modal Percussions

High and low level functions for modal synthesis of percussion instruments.

(pm.)djembeModel

Dirt-simple djembe modal physical model. Mode parameters are empirically calculated and don't correspond to any measurements or 3D model. They kind of sound good though :).

Usage

`excitation : djembeModel(freq)`

Where:

- **excitation**: excitation signal
 - **freq**: fundamental frequency of the bar
-

`(pm.)djembe`

Dirt-simple djembe modal physical model. Mode parameters are empirically calculated and don't correspond to any measurements or 3D model. They kind of sound good though :).

This model also implements a virtual “exciter”.

Usage

`djembe(freq,strikePosition,strikeSharpness,gain,trigger)`

Where:

- **freq**: fundamental frequency of the model
 - **strikePosition**: strike position (0 for the middle of the membrane and 1 for the edge)
 - **strikeSharpness**: sharpness of the strike (0-1, default: 0.5)
 - **gain**: gain of the strike
 - **trigger**: trigger signal (0: off, 1: on)
-

`(pm.)djembe_ui_MIDI`

Simple MIDI controllable djembe physical model with built-in UI.

Usage

`djembe_ui_MIDI : _`

`(pm.)marimbaBarModel`

Generic marimba tone bar modal model.

This model was generated using `mesh2faust` from a 3D CAD model of a marimba tone bar (`libraries/modalmodels/marimbaBar`). The corresponding

CAD model is that of a C2 tone bar (original fundamental frequency: ~65Hz). While `marimbaBarModel` allows to translate the harmonic content of the generated sound by providing a frequency (`freq`), mode transposition has limits and the model will sound less and less like a marimba tone bar as it diverges from C2. To make an accurate model of a marimba, we'd want to have an independent model for each bar...

This model contains 5 excitation positions going linearly from the center bottom to the center top of the bar. Obviously, a model with more excitation position could be regenerated using `mesh2faust`.

Usage

`excitation : marimbaBarModel(freq,exPos,t60,t60DecayRatio,t60DecaySlope)`

Where:

- `excitation`: excitation signal
 - `freq`: fundamental frequency of the bar
 - `exPos`: excitation position (0-4)
 - `t60`: T60 in seconds (recommended value: 0.1)
 - `t60DecayRatio`: T60 decay ratio (recommended value: 1)
 - `t60DecaySlope`: T60 decay slope (recommended value: 5)
-

`(pm.)marimbaResTube`

Simple marimba resonance tube.

Usage

`marimbaResTube(tubeLength,excitation)`

Where:

- `tubeLength`: the length of the tube in meters
 - `excitation`: the excitation signal (audio in)
-

`(pm.)marimbaModel`

Simple marimba physical model implementing a single tone bar connected to tube. This model is scalable and can be adapted to any size of bar/tube (see `marimbaBarModel` to know more about the limitations of this type of system).

Usage

`excitation : marimbaModel(freq,exPos) : _`

Where:

- **freq**: the frequency of the bar/tube couple
 - **exPos**: excitation position (0-4)
-

`(pm.)marimba`

Simple marimba physical model implementing a single tone bar connected to tube. This model is scalable and can be adapted to any size of bar/tube (see `marimbaBarModel` to know more about the limitations of this type of system).

This function also implement a virtual exciter to drive the model.

Usage

`excitation : marimba(freq,strikePosition,strikeCutoff,strikeSharpness,gain,trigger) : _`

Where:

- **excitation**: the excitation signal
 - **freq**: the frequency of the bar/tube couple
 - **strikePosition**: strike position (0-4)
 - **strikeCutoff**: cutoff frequency of the strike generator (recommended: ~7000Hz)
 - **strikeSharpness**: sharpness of the strike (recommended: ~0.25)
 - **gain**: gain of the strike (0-1)
 - **trigger** signal (0: off, 1: on)
-

`(pm.)marimba_ui_MIDI`

Simple MIDI controllable marimba physical model with built-in UI implementing a single tone bar connected to tube. This model is scalable and can be adapted to any size of bar/tube (see `marimbaBarModel` to know more about the limitations of this type of system).

Usage

`marimba_ui_MIDI : _`

(pm.)churchBellModel

Generic church bell modal model generated by `mesh2faust` from `libraries/modalmodels/churchBell`.

Modeled after T. Rossing and R. Perrin, Vibrations of Bells, Applied Acoustics 2, 1987.

Model height is 301 mm.

This model contains 7 excitation positions going linearly from the bottom to the top of the bell. Obviously, a model with more excitation position could be regenerated using `mesh2faust`.

Usage

`excitation : churchBellModel(nModes,exPos,t60,t60DecayRatio,t60DecaySlope)`

Where:

- **excitation**: the excitation signal
 - **nModes**: number of synthesized modes (max: 50)
 - **exPos**: excitation position (0-6)
 - **t60**: T60 in seconds (recommended value: 0.1)
 - **t60DecayRatio**: T60 decay ratio (recommended value: 1)
 - **t60DecaySlope**: T60 decay slope (recommended value: 5)
-

(pm.)churchBell

Generic church bell modal model.

Modeled after T. Rossing and R. Perrin, Vibrations of Bells, Applied Acoustics 2, 1987.

Model height is 301 mm.

This model contains 7 excitation positions going linearly from the bottom to the top of the bell. Obviously, a model with more excitation position could be regenerated using `mesh2faust`.

This function also implement a virtual exciter to drive the model.

Usage

`excitation : churchBell(strikePosition,strikeCutoff,strikeSharpness,gain,trigger) : _`

Where:

- **excitation**: the excitation signal
- **strikePosition**: strike position (0-6)

- **strikeCutoff**: cutoff frequency of the strike generator (recommended: ~7000Hz)
 - **strikeSharpness**: sharpness of the strike (recommended: ~0.25)
 - **gain**: gain of the strike (0-1)
 - **trigger** signal (0: off, 1: on)
-

(pm.)churchBell_ui

Church bell physical model based on `churchBell` with built-in UI.

Usage

`churchBell_ui` : _

(pm.)englishBellModel

English church bell modal model generated by `mesh2faust` from `libraries/modalmodels/englishBell`.

Modeled after D.Bartocha and Baron, Influence of Tin Bronze Melting and Pouring Parameters on Its Properties and Bell' Tone, Archives of Foundry Engineering, 2016.

Model height is 1 m.

This model contains 7 excitation positions going linearly from the bottom to the top of the bell. Obviously, a model with more excitation position could be regenerated using `mesh2faust`.

Usage

`excitation` : `englishBellModel(nModes,exPos,t60,t60DecayRatio,t60DecaySlope)`

Where:

- **excitation**: the excitation signal
 - **nModes**: number of synthesized modes (max: 50)
 - **exPos**: excitation position (0-6)
 - **t60**: T60 in seconds (recommended value: 0.1)
 - **t60DecayRatio**: T60 decay ratio (recommended value: 1)
 - **t60DecaySlope**: T60 decay slope (recommended value: 5)
-

(pm.)englishBell

English church bell modal model.

Modeled after D.Bartocha and Baron, Influence of Tin Bronze Melting and Pouring Parameters on Its Properties and Bell' Tone, Archives of Foundry Engineering, 2016.

Model height is 1 m.

This model contains 7 excitation positions going linearly from the bottom to the top of the bell. Obviously, a model with more excitation position could be regenerated using `mesh2faust`.

This function also implement a virtual exciter to drive the model.

Usage

```
excitation : englishBell(strikePosition,strikeCutoff,strikeSharpness,gain,trigger) : _
```

Where:

- **excitation**: the excitation signal
 - **strikePosition**: strike position (0-6)
 - **strikeCutoff**: cutoff frequency of the strike generator (recommended: ~7000Hz)
 - **strikeSharpness**: sharpness of the strike (recommended: ~0.25)
 - **gain**: gain of the strike (0-1)
 - **trigger** signal (0: off, 1: on)
-

(pm.)englishBell_ui

English church bell physical model based on `englishBell` with built-in UI.

Usage

```
englishBell_ui : _
```

(pm.)frenchBellModel

French church bell modal model generated by `mesh2faust` from `libraries/modalmodels/frenchBell`.

Modeled after D.Bartocha and Baron, Influence of Tin Bronze Melting and Pouring Parameters on Its Properties and Bell' Tone, Archives of Foundry Engineering, 2016.

Model height is 1 m.

This model contains 7 excitation positions going linearly from the bottom to the top of the bell. Obviously, a model with more excitation position could be regenerated using `mesh2faust`.

Usage

`excitation : frenchBellModel(nModes,exPos,t60,t60DecayRatio,t60DecaySlope)`

Where:

- **excitation**: the excitation signal
 - **nModes**: number of synthesized modes (max: 50)
 - **exPos**: excitation position (0-6)
 - **t60**: T60 in seconds (recommended value: 0.1)
 - **t60DecayRatio**: T60 decay ratio (recommended value: 1)
 - **t60DecaySlope**: T60 decay slope (recommended value: 5)
-

`(pm.)frenchBell`

French church bell modal model.

Modeled after D.Bartocha and Baron, Influence of Tin Bronze Melting and Pouring Parameters on Its Properties and Bell' Tone, Archives of Foundry Engineering, 2016.

Model height is 1 m.

This model contains 7 excitation positions going linearly from the bottom to the top of the bell. Obviously, a model with more excitation position could be regenerated using `mesh2faust`.

This function also implement a virtual exciter to drive the model.

Usage

`excitation : frenchBell(strikePosition,strikeCutoff,strikeSharpness,gain,trigger) : _`

Where:

- **excitation**: the excitation signal
 - **strikePosition**: strike position (0-6)
 - **strikeCutoff**: cutoff frequency of the strike generator (recommended: ~7000Hz)
 - **strikeSharpness**: sharpness of the strike (recommended: ~0.25)
 - **gain**: gain of the strike (0-1)
 - **trigger** signal (0: off, 1: on)
-

(pm.)frenchBell_ui

French church bell physical model based on **frenchBell** with built-in UI.

Usage

frenchBell_ui : _

(pm.)germanBellModel

German church bell modal model generated by **mesh2faust** from **libraries/modalmodels/germanBell**.

Modeled after D.Bartocha and Baron, Influence of Tin Bronze Melting and Pouring Parameters on Its Properties and Bell' Tone, Archives of Foundry Engineering, 2016.

Model height is 1 m.

This model contains 7 excitation positions going linearly from the bottom to the top of the bell. Obviously, a model with more excitation position could be regenerated using **mesh2faust**.

Usage

excitation : **germanBellModel**(nModes,exPos,t60,t60DecayRatio,t60DecaySlope)

Where:

- **excitation**: the excitation signal
 - **nModes**: number of synthesized modes (max: 50)
 - **exPos**: excitation position (0-6)
 - **t60**: T60 in seconds (recommended value: 0.1)
 - **t60DecayRatio**: T60 decay ratio (recommended value: 1)
 - **t60DecaySlope**: T60 decay slope (recommended value: 5)
-

(pm.)germanBell

German church bell modal model.

Modeled after D.Bartocha and Baron, Influence of Tin Bronze Melting and Pouring Parameters on Its Properties and Bell' Tone, Archives of Foundry Engineering, 2016.

Model height is 1 m.

This model contains 7 excitation positions going linearly from the bottom to the top of the bell. Obviously, a model with more excitation position could be regenerated using `mesh2faust`.

This function also implement a virtual exciter to drive the model.

Usage

```
excitation : germanBell(strikePosition,strikeCutoff,strikeSharpness,gain,trigger) : _
```

Where:

- **excitation**: the excitation signal
 - **strikePosition**: strike position (0-6)
 - **strikeCutoff**: cutoff frequency of the strike genarator (recommended: ~7000Hz)
 - **strikeSharpness**: sharpness of the strike (recommended: ~0.25)
 - **gain**: gain of the strike (0-1)
 - **trigger** signal (0: off, 1: on)
-

```
(pm.)germanBell_ui
```

German church bell physical model based on `germanBell` with built-in UI.

Usage

```
germanBell_ui : _
```

```
(pm.)russianBellModel
```

Russian church bell modal model generated by `mesh2faust` from `libraries/modalmodels/russianBell`.

Modeled after D.Bartocha and Baron, Influence of Tin Bronze Melting and Pouring Parameters on Its Properties and Bell' Tone, Archives of Foundry Engineering, 2016.

Model height is 2 m.

This model contains 7 excitation positions going linearly from the bottom to the top of the bell. Obviously, a model with more excitation position could be regenerated using `mesh2faust`.

Usage

`excitation : russianBellModel(nModes,exPos,t60,t60DecayRatio,t60DecaySlope)`

Where:

- **excitation**: the excitation signal
 - **nModes**: number of synthesized modes (max: 50)
 - **exPos**: excitation position (0-6)
 - **t60**: T60 in seconds (recommended value: 0.1)
 - **t60DecayRatio**: T60 decay ratio (recommended value: 1)
 - **t60DecaySlope**: T60 decay slope (recommended value: 5)
-

`(pm.)russianBell`

Russian church bell modal model.

Modeled after D.Bartocha and Baron, Influence of Tin Bronze Melting and Pouring Parameters on Its Properties and Bell' Tone, Archives of Foundry Engineering, 2016.

Model height is 2 m.

This model contains 7 excitation positions going linearly from the bottom to the top of the bell. Obviously, a model with more excitation position could be regenerated using `mesh2faust`.

This function also implement a virtual exciter to drive the model.

Usage

`excitation : russianBell(strikePosition,strikeCutoff,strikeSharpness,gain,trigger) : _`

Where:

- **excitation**: the excitation signal
 - **strikePosition**: strike position (0-6)
 - **strikeCutoff**: cutoff frequency of the strike generator (recommended: ~7000Hz)
 - **strikeSharpness**: sharpness of the strike (recommended: ~0.25)
 - **gain**: gain of the strike (0-1)
 - **trigger** signal (0: off, 1: on)
-

`(pm.)russianBell_ui`

Russian church bell physical model based on `russianBell` with built-in UI.

Usage

`russianBell_ui : _`

`(pm.)standardBellModel`

Standard church bell modal model generated by `mesh2faust` from `libraries/modalmodels/standardBell`.

Modeled after T. Rossing and R. Perrin, Vibrations of Bells, Applied Acoustics 2, 1987.

Model height is 1.8 m.

This model contains 7 excitation positions going linearly from the bottom to the top of the bell. Obviously, a model with more excitation position could be regenerated using `mesh2faust`.

Usage

`excitation : standardBellModel(nModes,exPos,t60,t60DecayRatio,t60DecaySlope)`

Where:

- `excitation`: the excitation signal
 - `nModes`: number of synthesized modes (max: 50)
 - `exPos`: excitation position (0-6)
 - `t60`: T60 in seconds (recommended value: 0.1)
 - `t60DecayRatio`: T60 decay ratio (recommended value: 1)
 - `t60DecaySlope`: T60 decay slope (recommended value: 5)
-

`(pm.)standardBell`

Standard church bell modal model.

Modeled after T. Rossing and R. Perrin, Vibrations of Bells, Applied Acoustics 2, 1987.

Model height is 1.8 m.

This model contains 7 excitation positions going linearly from the bottom to the top of the bell. Obviously, a model with more excitation position could be regenerated using `mesh2faust`.

This function also implement a virtual exciter to drive the model.

Usage

```
excitation : standardBell(strikePosition,strikeCutoff,strikeSharpness,gain,trigger) : _
```

Where:

- **excitation**: the excitation signal
 - **strikePosition**: strike position (0-6)
 - **strikeCutoff**: cutoff frequency of the strike genarator (recommended: ~7000Hz)
 - **strikeSharpness**: sharpness of the strike (recommended: ~0.25)
 - **gain**: gain of the strike (0-1)
 - **trigger** signal (0: off, 1: on)
-

```
(pm.)standardBell_ui
```

Standard church bell physical model based on **standardBell** with built-in UI.

Usage

```
standardBell_ui : _
```

Vocal Synthesis

Vocal synthesizer functions (source/filter, fof, etc.).

```
(pm.)formantValues
```

Formant data values.

The formant data used here come from the CSOUND manual * <http://www.csounds.com/manual/html/>.

Usage

```
ba.take(j+1,formantValues.f(i)) : _  
ba.take(j+1,formantValues.g(i)) : _  
ba.take(j+1,formantValues.bw(i)) : _
```

Where:

- **i**: formant number
- **j**: (voiceType*nFormants)+vowel
- **voiceType**: the voice type (0: alto, 1: bass, 2: countertenor, 3: soprano, 4: tenor)

- **vowel**: the vowel (0: a, 1: e, 2: i, 3: o, 4: u)
-

(pm.)voiceGender

Calculate the gender for the provided **voiceType** value. (0: male, 1: female)

Usage

voiceGender(voiceType) : _

Where:

- **voiceType**: the voice type (0: alto, 1: bass, 2: countertenor, 3: soprano, 4: tenor)
-

(pm.)skirtWidthMultiplier

Calculates value to multiply bandwidth to obtain **skirtwidth** for a Fof filter.

Usage

skirtWidthMultiplier(vowel,freq,gender) : _

Where:

- **vowel**: the vowel (0: a, 1: e, 2: i, 3: o, 4: u)
 - **freq**: the fundamental frequency of the excitation signal
 - **gender**: gender of the voice used in the fof filter (0: male, 1: female)
-

(pm.)autobendFreq

Autobends the center frequencies of formants 1 and 2 based on the fundamental frequency of the excitation signal and leaves all other formant frequencies unchanged. Ported from **chant-lib**. * Reference: <https://ccrma.stanford.edu/~rmichon/chantLib/>.

Usage

_ : autobendFreq(n,freq,voiceType) : _

Where:

- **n**: formant index

- **freq**: the fundamental frequency of the excitation signal
 - **voiceType**: the voice type (0: alto, 1: bass, 2: countertenor, 3: soprano, 4: tenor)
 - **input** is the center frequency of the corresponding formant
-

(pm.)vocalEffort

Changes the gains of the formants based on the fundamental frequency of the excitation signal. Higher formants are reinforced for higher fundamental frequencies. Ported from **chant-lib**. * Reference: <https://ccrma.stanford.edu/~rmichon/chantLib/>.

Usage

_ : vocalEffort(freq,gender) : _

Where:

- **freq**: the fundamental frequency of the excitation signal
 - **gender**: the gender of the voice type (0: male, 1: female)
 - **input** is the linear amplitude of the formant
-

(pm.)fof

Function to generate a single Formant-Wave-Function. * Reference: https://ccrma.stanford.edu/~mjolsen/pdfs/smc2016_MOlsenFOF.pdf.

Usage

_ : fof(fc,bw,a,g) : _

Where:

- **fc**: formant center frequency,
 - **bw**: formant bandwidth (Hz),
 - **sw**: formant skirtwidth (Hz)
 - **g**: linear scale factor (g=1 gives 0dB amplitude response at fc)
 - **input** is an impulse signal to excite filter
-

(pm.)fofSH

FOF with sample and hold used on **bw** and **a** parameter used in the filter-cycling FOF function **fofCycle**. * Reference: https://ccrma.stanford.edu/~mjolsen/pdfs/smc2016_MOlsenFOF.pdf.

Usage

_ : fofSH(fc,bw,a,g) : _

Where: all parameters same as for **fof**

(pm.)fofCycle

FOF implementation where time-varying filter parameter noise is mitigated by using a cycle of **n** sample and hold FOF filters. * Reference: https://ccrma.stanford.edu/~mjolsen/pdfs/smc2016_MOlsenFOF.pdf.

Usage

_ : fofCycle(fc,bw,a,g,n) : _

Where:

- **n**: the number of FOF filters to cycle through
 - all other parameters are same as for **fof**
-

(pm.)fofSmooth

FOF implementation where time-varying filter parameter noise is mitigated by lowpass filtering the filter parameters **bw** and **a** with **smooth**.

Usage

_ : fofSmooth(fc,bw,sw,g,tau) : _

Where:

- **tau**: the desired smoothing time constant in seconds
 - all other parameters are same as for **fof**
-

(pm.)formantFilterFofCycle

Formant filter based on a single FOF filter. Formant parameters are linearly interpolated allowing to go smoothly from one vowel to another. A cycle of `n` fof filters with sample-and-hold is used so that the fof filter parameters can be varied in realtime. This technique is more robust but more computationally expensive than `formantFilterFofSmooth`. Voice type can be selected but must correspond to the frequency range of the provided source to be realistic.

Usage

`_ : formantFilterFofCycle(voiceType,vowel,nFormants,i,freq) : _`

Where:

- `voiceType`: the voice type (0: alto, 1: bass, 2: countertenor, 3: soprano, 4: tenor)
 - `vowel`: the vowel (0: a, 1: e, 2: i, 3: o, 4: u)
 - `nFormants`: number of formant regions in frequency domain, typically 5
 - `i`: formant number (i.e. 0 - 4) used to index formant data value arrays
 - `freq`: fundamental frequency of excitation signal. Used to calculate rise time of envelope
-

(pm.)formantFilterFofSmooth

Formant filter based on a single FOF filter. Formant parameters are linearly interpolated allowing to go smoothly from one vowel to another. Fof filter parameters are lowpass filtered to mitigate possible noise from varying them in realtime. Voice type can be selected but must correspond to the frequency range of the provided source to be realistic.

Usage

`_ : formantFilterFofSmooth(voiceType,vowel,nFormants,i,freq) : _`

Where:

- `voiceType`: the voice type (0: alto, 1: bass, 2: countertenor, 3: soprano, 4: tenor)
 - `vowel`: the vowel (0: a, 1: e, 2: i, 3: o, 4: u)
 - `nFormants`: number of formant regions in frequency domain, typically 5
 - `i`: formant number (i.e. 1 - 5) used to index formant data value arrays
 - `freq`: fundamental frequency of excitation signal. Used to calculate rise time of envelope
-

(pm.)formantFilterBP

Formant filter based on a single resonant bandpass filter. Formant parameters are linearly interpolated allowing to go smoothly from one vowel to another. Voice type can be selected but must correspond to the frequency range of the provided source to be realistic.

Usage

_ : formantFilterBP(voiceType,vowel,nFormants,i,freq) : _

Where:

- **voiceType**: the voice type (0: alto, 1: bass, 2: countertenor, 3: soprano, 4: tenor)
 - **vowel**: the vowel (0: a, 1: e, 2: i, 3: o, 4: u)
 - **nFormants**: number of formant regions in frequency domain, typically 5
 - **i**: formant index used to index formant data value arrays
 - **freq**: fundamental frequency of excitation signal.
-

(pm.)formantFilterbank

Formant filterbank which can use different types of filterbank functions and different excitation signals. Formant parameters are linearly interpolated allowing to go smoothly from one vowel to another. Voice type can be selected but must correspond to the frequency range of the provided source to be realistic.

Usage

_ : formantFilterbank(voiceType,vowel,formantGen,freq) : _

Where:

- **voiceType**: the voice type (0: alto, 1: bass, 2: countertenor, 3: soprano, 4: tenor)
 - **vowel**: the vowel (0: a, 1: e, 2: i, 3: o, 4: u)
 - **formantGen**: the specific formant filterbank function (i.e. FormantFilterbankBP, FormantFilterbankFof,...)
 - **freq**: fundamental frequency of excitation signal. Needed for FOF version to calculate rise time of envelope
-

(pm.)formantFilterbankFofCycle

Formant filterbank based on a bank of fof filters. Formant parameters are linearly interpolated allowing to go smoothly from one vowel to another. Voice type can be selected but must correspond to the frequency range of the provided source to be realistic.

Usage

_ : formantFilterbankFofCycle(voiceType,vowel,freq) : _

Where:

- **voiceType**: the voice type (0: alto, 1: bass, 2: countertenor, 3: soprano, 4: tenor)
 - **vowel**: the vowel (0: a, 1: e, 2: i, 3: o, 4: u)
 - **freq**: the fundamental frequency of the excitation signal. Needed to calculate the skirtwidth of the FOF envelopes and for the autobendFreq and vocalEffort functions
-

(pm.)formantFilterbankFofSmooth

Formant filterbank based on a bank of fof filters. Formant parameters are linearly interpolated allowing to go smoothly from one vowel to another. Voice type can be selected but must correspond to the frequency range of the provided source to be realistic.

Usage

_ : formantFilterbankFofSmooth(voiceType,vowel,freq) : _

Where:

- **voiceType**: the voice type (0: alto, 1: bass, 2: countertenor, 3: soprano, 4: tenor)
 - **vowel**: the vowel (0: a, 1: e, 2: i, 3: o, 4: u)
 - **freq**: the fundamental frequency of the excitation signal. Needed to calculate the skirtwidth of the FOF envelopes and for the autobendFreq and vocalEffort functions
-

(pm.)formantFilterbankBP

Formant filterbank based on a bank of resonant bandpass filters. Formant parameters are linearly interpolated allowing to go smoothly from one vowel to

another. Voice type can be selected but must correspond to the frequency range of the provided source to be realistic.

Usage

`_ : formantFilterbankBP(voiceType,vowel,freq) : _`

Where:

- **voiceType**: the voice type (0: alto, 1: bass, 2: countertenor, 3: soprano, 4: tenor)
 - **vowel**: the vowel (0: a, 1: e, 2: i, 3: o, 4: u)
 - **freq**: the fundamental frequency of the excitation signal. Needed for the `autobendFreq` and `vocalEffort` functions
-

(pm.)SFFormantModel

Simple formant/vocal synthesizer based on a source/filter model. The **source** and **filterbank** must be specified by the user. **filterbank** must take the same input parameters as **formantFilterbank** (BP/FofCycle /FofSmooth). Formant parameters are linearly interpolated allowing to go smoothly from one vowel to another. Voice type can be selected but must correspond to the frequency range of the synthesized voice to be realistic.

Usage

`SFFormantModel(voiceType,vowel,exType,freq,gain,source,filterbank,isFof) : _`

Where:

- **voiceType**: the voice type (0: alto, 1: bass, 2: countertenor, 3: soprano, 4: tenor)
 - **vowel**: the vowel (0: a, 1: e, 2: i, 3: o, 4: u)
 - **exType**: voice vs. fricative sound ratio (0-1 where 1 is 100% fricative)
 - **freq**: the fundamental frequency of the source signal
 - **gain**: linear gain multiplier to multiply the source by
 - **isFof**: whether model is FOF based (0: no, 1: yes)
-

(pm.)SFFormantModelFofCycle

Simple formant/vocal synthesizer based on a source/filter model. The source is just a periodic impulse and the “filter” is a bank of FOF filters. Formant parameters are linearly interpolated allowing to go smoothly from one vowel to another. Voice type can be selected but must correspond to the frequency range

of the synthesized voice to be realistic. This model does not work with noise in the source signal so `exType` has been removed and model does not depend on `SFFormantModel` function.

Usage

`SFFormantModelFofCycle(voiceType,vowel,freq,gain) : _`

Where:

- **voiceType**: the voice type (0: alto, 1: bass, 2: countertenor, 3: soprano, 4: tenor)
 - **vowel**: the vowel (0: a, 1: e, 2: i, 3: o, 4: u)
 - **freq**: the fundamental frequency of the source signal
 - **gain**: linear gain multiplier to multiply the source by
-

(pm.)SFFormantModelFofSmooth

Simple formant/vocal synthesizer based on a source/filter model. The source is just a periodic impulse and the “filter” is a bank of FOF filters. Formant parameters are linearly interpolated allowing to go smoothly from one vowel to another. Voice type can be selected but must correspond to the frequency range of the synthesized voice to be realistic.

Usage

`SFFormantModelFofSmooth(voiceType,vowel,freq,gain) : _`

Where:

- **voiceType**: the voice type (0: alto, 1: bass, 2: countertenor, 3: soprano, 4: tenor)
 - **vowel**: the vowel (0: a, 1: e, 2: i, 3: o, 4: u)
 - **freq**: the fundamental frequency of the source signal
 - **gain**: linear gain multiplier to multiply the source by
-

(pm.)SFFormantModelBP

Simple formant/vocal synthesizer based on a source/filter model. The source is just a sawtooth wave and the “filter” is a bank of resonant bandpass filters. Formant parameters are linearly interpolated allowing to go smoothly from one vowel to another. Voice type can be selected but must correspond to the frequency range of the synthesized voice to be realistic.

The formant data used here come from the CSOUND manual * <http://www.csounds.com/manual/html/>.

Usage

`SFFormantModelBP(voiceType,vowel,exType,freq,gain) : _`

Where:

- **voiceType**: the voice type (0: alto, 1: bass, 2: countertenor, 3: soprano, 4: tenor)
 - **vowel**: the vowel (0: a, 1: e, 2: i, 3: o, 4: u)
 - **exType**: voice vs. fricative sound ratio (0-1 where 1 is 100% fricative)
 - **freq**: the fundamental frequency of the source signal
 - **gain**: linear gain multiplier to multiply the source by
-

`(pm.)SFFormantModelFofCycle_ui`

Ready-to-use source-filter vocal synthesizer with built-in user interface.

Usage

`SFFormantModelFofCycle_ui : _`

`(pm.)SFFormantModelFofSmooth_ui`

Ready-to-use source-filter vocal synthesizer with built-in user interface.

Usage

`SFFormantModelFofSmooth_ui : _`

`(pm.)SFFormantModelBP_ui`

Ready-to-use source-filter vocal synthesizer with built-in user interface.

Usage

`SFFormantModelBP_ui : _`

(pm.)SFFormantModelFofCycle_ui_MIDI

Ready-to-use MIDI-controllable source-filter vocal synthesizer.

Usage

SFFormantModelFofCycle_ui_MIDI : _

(pm.)SFFormantModelFofSmooth_ui_MIDI

Ready-to-use MIDI-controllable source-filter vocal synthesizer.

Usage

SFFormantModelFofSmooth_ui_MIDI : _

(pm.)SFFormantModelBP_ui_MIDI

Ready-to-use MIDI-controllable source-filter vocal synthesizer.

Usage

SFFormantModelBP_ui_MIDI : _

Misc Functions

Various miscellaneous functions.

(pm.)allpassNL

Bidirectional block adding nonlinearities in both directions in a chain. Nonlinearities are created by modulating the coefficients of a passive allpass filter by the signal it is processing.

Usage

```
chain(... : allpassNL(nonlinearity) : ...)
```

Where:

- **nonlinearity**: amount of nonlinearity to be added (0-1)
-

`(pm).modalModel`

Implement multiple resonance modes using resonant bandpass filters.

Usage

```
_ : modalModel(n, freqs, t60s, gains) : _
```

Where:

- **n**: number of given modes
- **freqs** : list of filter center frequencies
- **t60s** : list of mode resonance durations (in seconds)
- **gains** : list of mode gains (0-1)

For example, to generate a model with 2 modes (440 Hz and 660 Hz, a fifth) where the higher one decays faster and is attenuated:

```
os.impulse : modalModel(2, (440, 660),  
                          (0.5, 0.25),  
                          (ba.db2linear(-1), ba.db2linear(-6)) : _
```

Further reading: Grumiaux et. al., 2017: Impulse-Response and CAD-Model-Based Physical Modeling in Faust

quantizers.lib

Faust Frequency Quantization Library. Its official prefix is **qu**.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/quantizers.lib>

Functions Reference

(qu.)quantize

Configurable frequency quantization tool. Output only the frequencies that are part of the specified scale. Works for positive audio frequencies.

Usage

_ : quantize(rf,nl) : _

Where :

- **rf** : frequency of the root note of the scale
 - **nl** : list of the ratio of the frequencies of each note in relation to the root frequency
-

(qu.)quantizeSmoothed

Configurable frequency quantization tool. Output frequencies that are closer to the frequencies of the specified scale notes. Works for positive audio frequencies.

Usage

_ : quantizeSmoothed(rf,nl) : _
nl = (1,1.2,1.4,1.7);

Where :

- **rf** : frequency of the root note of the scale
 - **nl** : list of the ratio of the frequencies of each note in relation to the root frequency
-

(qu.)ionian

List of the frequency ratios of the notes of the ionian mode.

Usage

_ : quantize(rf,ionian) : _

Where:

- **rf**: frequency of the root note of the scale
-

(qu.)dorian

List of the frequency ratios of the notes of the dorian mode.

Usage

`_ : quantize(rf,dorian) : _`

Where:

- `rf`: frequency of the root note of the scale
-

(qu.)phrygian

List of the frequency ratios of the notes of the phrygian mode.

Usage

`_ : quantize(rf,phrygian) : _`

Where:

- `rf`: frequency of the root note of the scale
-

(qu.)lydian

List of the frequency ratios of the notes of the lydian mode.

Usage

`_ : quantize(rf,lydian) : _`

Where:

- `rf`: frequency of the root note of the scale
-

(qu.)mixo

List of the frequency ratios of the notes of the mixolydian mode.

Usage

`_ : quantize(rf,mixo) : _`

Where:

- `rf`: frequency of the root note of the scale
-

`(qu.)eolian`

List of the frequency ratios of the notes of the eolian mode.

Usage

`_ : quantize(rf,eolian) : _`

Where:

- `rf`: frequency of the root note of the scale
-

`(qu.)locrian`

List of the frequency ratios of the notes of the locrian mode.

Usage

`_ : quantize(rf,locrian) : _`

Where:

- `rf`: frequency of the root note of the scale
-

`(qu.)pentanat`

List of the frequency ratios of the notes of the pythagorean tuning for the minor pentatonic scale.

Usage

`_ : quantize(rf,pentanat) : _`

Where:

- `rf`: frequency of the root note of the scale
-

(qu.)kumoi

List of the frequency ratios of the notes of the kumoijoshi, the japanese pentatonic scale.

Usage

`_ : quantize(rf,kumoi) : _`

Where:

- `rf`: frequency of the root note of the scale
-

(qu.)natural

List of the frequency ratios of the notes of the natural major scale.

Usage

`_ : quantize(rf,natural) : _`

Where:

- `rf`: frequency of the root note of the scale
-

(qu.)dodeca

List of the frequency ratios of the notes of the dodecaphonic scale.

Usage

`_ : quantize(rf,dodeca) : _`

Where:

- `rf`: frequency of the root note of the scale
-

(qu.)dimin

List of the frequency ratios of the notes of the diminished scale.

Usage

`_ : quantize(rf,dimin) : _`

Where:

- **rf**: frequency of the root note of the scale
-

(qu.)penta

List of the frequency ratios of the notes of the minor pentatonic scale.

Usage

`_ : quantize(rf,penta) : _`

Where:

- **rf**: frequency of the root note of the scale

reducemaps.lib

A library to handle reduce/map kind of operation in Faust. Its official prefix is **rm**.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/reducemaps.lib>
-

(rm.)reduce

Fold-like high order function. Apply a binary operation **op** on a block of consecutive samples of a signal **x**. For example: **reduce(max,128)** will compute the maximum of each block of 128 samples. Please note that the resulting value, while produced continuously, will be constant for the duration of a block. A new value is only produced at the end of a block. Note also that blocks should be of at least one sample ($n > 0$).

Usage

`reduce(op, n, x)`

(rm.)reducemap

Like **reduce** but a **foo** function is applied to the result. From a mathematical point of view: **reducemap(op,foo,n)** is equivalent to **reduce(op,n):foo** but more efficient.

Usage

reducemap(op, foo, n, x)

reverbs.lib

A library of reverb effects. Its official prefix is **re**.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/reverbs.lib>

Schroeder Reverberators

(re.)jcrev

This artificial reverberator take a mono signal and output stereo (**satrev**) and quad (**jcrev**). They were implemented by John Chowning in the MUS10 computer-music language (descended from Music V by Max Mathews). They are Schroeder Reverberators, well tuned for their size. Nowadays, the more expensive freeverb is more commonly used (see the Faust examples directory).

jcrev reverb below was made from a listing of “RV”, dated April 14, 1972, which was recovered from an old SAIL DART backup tape. John Chowning thinks this might be the one that became the well known and often copied JCREV.

jcrev is a standard Faust function.

Usage

_ : jcrev : _,_,_,_

(re.)satrev

This artificial reverberator take a mono signal and output stereo (**satrev**) and quad (**jcrev**). They were implemented by John Chowning in the MUS10 computer-music language (descended from Music V by Max Mathews). They are Schroeder Reverberators, well tuned for their size. Nowadays, the more expensive freeverb is more commonly used (see the Faust examples directory).

satrev was made from a listing of “SATREV”, dated May 15, 1971, which was recovered from an old SAIL DART backup tape. John Chowning thinks this might be the one used on his often-heard brass canon sound examples, one of which can be found at * <https://ccrma.stanford.edu/~jos/wav/FM-BrassCanon2.wav>.

Usage

```
_ : satrev : _,_
```

Feedback Delay Network (FDN) Reverberators

(re.)fdnrev0

Pure Feedback Delay Network Reverberator (generalized for easy scaling). **fdnrev0** is a standard Faust function.

Usage

```
<1,2,4,...,N signals> <:  
fdnrev0(MAXDELAY,delay,BBS0,freqs,durs,loopgainmax,nonl) :>  
<1,2,4,...,N signals>
```

Where:

- N: 2, 4, 8, ... (power of 2)
- MAXDELAY: power of 2 at least as large as longest delay-line length
- delays: N delay lines, N a power of 2, lengths perferably coprime
- BBS0: odd positive integer = order of bandsplit desired at freqs
- freqs: NB-1 crossover frequencies separating desired frequency bands
- durs: NB decay times (t60) desired for the various bands
- loopgainmax: scalar gain between 0 and 1 used to “squelch” the reverb
- nonl: nonlinearity (0 to 0.999..., 0 being linear)

Reference

- https://ccrma.stanford.edu/~jos/pasp/FDN_Reverberation.html
-

(re.)zita_rev_fdn

Internal 8x8 late-reverberation FDN used in the FOSS Linux reverb **zita-rev1** by Fons Adriaensen fons@linuxaudio.org. This is an FDN reverb with allpass comb filters in each feedback delay in addition to the damping filters.

Usage

`si.bus(8) : zita_rev_fdn(f1,f2,t60dc,t60m,fsmx) : si.bus(8)`

Where:

- **f1**: crossover frequency (Hz) separating dc and midrange frequencies
- **f2**: frequency (Hz) above f1 where T60 = t60m/2 (see below)
- **t60dc**: desired decay time (t60) at frequency 0 (sec)
- **t60m**: desired decay time (t60) at midrange frequencies (sec)
- **fsmx**: maximum sampling rate to be used (Hz)

Reference

- <http://www.kokkinizita.net/linuxaudio/zita-rev1-doc/quickguide.html>
 - https://ccrma.stanford.edu/~jos/pasp/Zita_Rev1.html
-

(re.)zita_rev1_stereo

Extend **zita_rev_fdn** to include **zita_rev1** input/output mapping in stereo mode. **zita_rev1_stereo** is a standard Faust function.

Usage

`_,_ : zita_rev1_stereo(rdel,f1,f2,t60dc,t60m,fsmx) : _,_`

Where:

rdel = delay (in ms) before reverberation begins (e.g., 0 to ~100 ms) (remaining args and refs as for **zita_rev_fdn** above)

(re.)zita_rev1_ambi

Extend `zita_rev_fdn` to include `zita_rev1` input/output mapping in “ambisonics mode”, as provided in the Linux C++ version.

Usage

`_,_ : zita_rev1_ambi(rgxyz,rdel,f1,f2,t60dc,t60m,fsmx) : _,_,_,_`

Where:

`rgxyz` = relative gain of lanes 1,4,2 to lane 0 in output (e.g., -9 to 9) (remaining args and references as for `zita_rev1_stereo` above)

Freeverb

(re.)mono_freeverb

A simple Schroeder reverberator primarily developed by “Jezar at Dreampoint” that is extensively used in the free-software world. It uses four Schroeder allpasses in series and eight parallel Schroeder-Moorer filtered-feedback comb-filters for each audio channel, and is said to be especially well tuned.

`mono_freeverb` is a standard Faust function.

Usage

`_ : mono_freeverb(fb1, fb2, damp, spread) : _`

Where:

- `fb1`: coefficient of the lowpass comb filters (0-1)
- `fb2`: coefficient of the allpass comb filters (0-1)
- `damp`: damping of the lowpass comb filter (0-1)
- `spread`: spatial spread in number of samples (for stereo)

License While this version is licensed LGPL (with exception) along with other GRAME library functions, the file `freeverb.dsp` in the examples directory of older Faust distributions, such as `faust-0.9.85`, was released under the BSD license, which is less restrictive.

(re.)stereo_freeverb

A simple Schroeder reverberator primarily developed by “Jezar at Dreampoint” that is extensively used in the free-software world. It uses four Schroeder allpasses in series and eight parallel Schroeder-Moorer filtered-feedback comb-filters for each audio channel, and is said to be especially well tuned.

Usage

`_,_ : stereo_freeverb(fb1, fb2, damp, spread) : _,_`

Where:

- `fb1`: coefficient of the lowpass comb filters (0-1)
- `fb2`: coefficient of the allpass comb filters (0-1)
- `damp`: damping of the lowpass comb filter (0-1)
- `spread`: spatial spread in number of samples (for stereo)

Dattorro Reverb

(re.)dattorro_rev

Reverberator based on the Dattorro reverb topology. This implementation does not use modulated delay lengths (excursion).

Usage

`_,_ : dattorro_rev(pre_delay, bw, i_diff1, i_diff2, decay, d_diff1, d_diff2, damping) : _,_`

Where:

- `pre_delay`: pre-delay in samples (fixed at compile time)
- `bw`: band-width filter (pre filtering); (0 - 1)
- `i_diff1`: input diffusion factor 1; (0 - 1)
- `i_diff2`: input diffusion factor 2;
- `decay`: decay rate; (0 - 1); infinite decay = 1.0
- `d_diff1`: decay diffusion factor 1; (0 - 1)
- `d_diff2`: decay diffusion factor 2;
- `damping`: high-frequency damping; no damping = 0.0

Reference

- <https://ccrma.stanford.edu/~dattorro/EffectDesignPart1.pdf>
-

(re.)dattorro_rev_default

Reverberator based on the Dattorro reverb topology with reverb parameters from the original paper. This implementation does not use modulated delay lengths (excursion) and uses zero length pre-delay.

Usage

`_,_ : dattorro_rev_default : _,_`

Reference

- <https://ccrma.stanford.edu/~dattorro/EffectDesignPart1.pdf>

JPverb and Greyhole Reverbs

(re.)jpverb

An algorithmic reverb (stereo in/out), inspired by the lush chorused sound of certain vintage Lexicon and Alesis reverberation units. Designed to sound great with synthetic sound sources, rather than sound like a realistic space.

Usage

`_,_ : jpverb(t60, damp, size, early_diff, mod_depth, mod_freq, low, mid, high, low_cutoff, high_`

Where:

- **t60**: approximate reverberation time in seconds ([0.1..60] sec) (T60 - the time for the reverb to decay by 60db when damp == 0). Does not effect early reflections
- **damp**: controls damping of high-frequencies as the reverb decays. 0 is no damping, 1 is very strong damping. Values should be between ([0..1])
- **size**: scales size of delay-lines within the reverberator, producing the impression of a larger or smaller space. Values below 1 can sound metallic. Values should be between [0.5..5]
- **early_diff**: controls shape of early reflections. Values of 0.707 or more produce smooth exponential decay. Lower values produce a slower build-up of echoes. Values should be between ([0..1])
- **mod_depth**: depth ([0..1]) of delay-line modulation. Use in combination with mod_freq to set amount of chorusing within the structure
- **modFreq**: frequency ([0..10] Hz) of delay-line modulation. Use in combination with modDepth to set amount of chorusing within the structure
- **low**: multiplier ([0..1]) for the reverberation time within the low band

- **mid**: multiplier ([0..1]) for the reverberation time within the mid band
- **high**: multiplier ([0..1]) for the reverberation time within the high band
- **lowcut**: frequency (100..6000 Hz) at which the crossover between the low and mid bands of the reverb occurs
- **highcut**: frequency (1000..10000 Hz) at which the crossover between the mid and high bands of the reverb occurs

Reference

- <https://doc.sccode.org/Overviews/DEIND.html>
-

(re.)greyhole

A complex echo-like effect (stereo in/out), inspired by the classic Eventide effect of a similar name. The effect consists of a diffuser (like a mini-reverb, structurally similar to the one used in **jpverb**) connected in a feedback system with a long, modulated delay-line. Excels at producing spacey washes of sound.

Usage

`_,_ : greyhole(dt, damp, size, early_diff, feedback, mod_depth, mod_freq) : _,_`

Where:

- **dt**: approximate reverberation time in seconds ([0.1..60 sec])
- **damp**: controls damping of high-frequencies as the reverb decays. 0 is no damping, 1 is very strong damping. Values should be between ([0..1])
- **size**: scales size of delay-lines within the diffusion unit, producing the impression of a larger or smaller space. Values below 1 can sound metallic. Values should be between ([0.5..5])
- **size**: control of relative “room size” roughly between ([0.5..3])
- **early_diff**: controls pattern of echoes produced by the diffuser. At very low values, the diffuser acts like a delay-line whose length is controlled by the ‘size’ parameter. Medium values produce a slow build-up of echoes, giving the sound a reversed-like quality. Values of 0.707 or greater than produce smooth exponentially decaying echoes. Values should be in the range ([0..1])
- **feedback**: amount of feedback through the system. Sets the number of repeating echoes. A setting of 1.0 produces infinite sustain. Values should be in the range ([0..1])
- **mod_depth**: depth ([0..1]) of delay-line modulation. Use in combination with **mod_freq** to produce chorus and pitch-variations in the echoes
- **mod_freq**: frequency ([0..10] Hz) of delay-line modulation. Use in combination with **mod_depth** to produce chorus and pitch-variations in the echoes

Reference

- <https://doc.sccode.org/Overviews/DEIND.html>

routes.lib

A library to handle signal routing in Faust. Its official prefix is `ro`.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/routes.lib>

Functions Reference

`(ro.)cross`

Cross N signals: $(x_1, x_2, \dots, x_n) \rightarrow (x_n, \dots, x_2, x_1)$. `cross` is a standard Faust function.

Usage

```
cross(N)
_,_,_ : cross(3) : _,_,_
```

Where:

- N: number of signals (int, as a constant numerical expression)

Note Special case: `cross2`:

```
cross2 = _,cross(2),_;
```

`(ro.)crossnn`

Cross two `bus(N)`s.

Usage

`(si.bus(2*N)) : crossnn(N) : (si.bus(2*N))`

Where:

- N: the number of signals in the `bus` (int, as a constant numerical expression)
-

`(ro.)crossn1`

Cross `bus(N)` and `bus(1)`.

Usage

`(si.bus(N),_) : crossn1(N) : (_,si.bus(N))`

Where:

- N: the number of signals in the first `bus` (int, as a constant numerical expression)
-

`(ro.)cross1n`

Cross `bus(1)` and `bus(N)`.

Usage

`(_,si.bus(N)) : crossn1(N) : (si.bus(N),_)`

Where:

- N: the number of signals in the second `bus` (int, as a constant numerical expression)
-

`(ro.)crossNM`

Cross `bus(N)` and `bus(M)`.

Usage

`(si.bus(N),si.bus(M)) : crossNM(N,M) : (si.bus(M),si.bus(N))`

Where:

- N: the number of signals in the first **bus** (int, as a constant numerical expression)
 - M: the number of signals in the second **bus** (int, as a constant numerical expression)
-

`(ro.)interleave`

Interleave R x C cables from column order to row order. input : $x(0)$, $x(1)$, $x(2)$..., $x(\text{rowcol}-1)$ output: $x(0+0\text{row})$, $x(0+1\text{row})$, $x(0+2\text{row})$, ..., $x(1+0\text{row})$, $x(1+1\text{row})$, $x(1+2\text{row})$, ...

Usage

`si.bus(R*C) : interleave(R,C) : si.bus(R*C)`

Where:

- R: the number of row (int, as a constant numerical expression)
 - C: the number of column (int, as a constant numerical expression)
-

`(ro.)butterfly`

Addition (first half) then subtraction (second half) of interleaved signals.

Usage

`si.bus(N) : butterfly(N) : si.bus(N)`

Where:

- N: size of the butterfly (N is int, even and as a constant numerical expression)
-

`(ro.)hadamard`

Hadamard matrix function of size $N = 2^k$.

Usage

`si.bus(N) : hadamard(N) : si.bus(N)`

Where:

- `N`: 2^k , size of the matrix (int, as a constant numerical expression)
-

`(ro.)recursivize`

Create a recursion from two arbitrary processors `p` and `q`.

Usage

`_,_ : recursivize(p,q) : _,_`

Where:

- `p`: the forward arbitrary processor
 - `q`: the feedback arbitrary processor
-

`(ro.)bubbleSort`

Sort a set of `N` parallel signals in ascending order on-the-fly through the Bubble Sort algorithm.

Mechanism: having a set of `N` parallel signals indexed from 0 to `N - 1`, compare the first pair of signals and swap them if `sig[0] > sig[1]`; repeat the pair comparison for the signals `sig[1]` and `sig[2]`, then again recursively until reaching the signals `sig[N - 2]` and `sig[N - 1]`; by the end, the largest element in the set will be placed last; repeat the process for the remaining `N - 1` signals until there is a single pair left.

Note that this implementation will always perform the worst-case computation, $O(n^2)$.

Even though the Bubble Sort algorithm is one of the least efficient ones, it is a useful example of how automatic sorting can be implemented at the signal level.

Usage

`si.bus(N) : bubbleSort(N) : si.bus(N)`

Where:

- `N`: the number of signals to be sorted (must be an int ≥ 0 , as a constant numerical expression)

Reference

- https://en.wikipedia.org/wiki/Bubble_sort

signals.lib

A library of basic elements to handle signals in Faust. Its official prefix is **si**.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/signals.lib>

Functions Reference

(si.)bus

Put N cables in parallel. **bus** is a standard Faust function.

Usage

bus(N)

bus(4) : _,_,_,_

Where:

- N: is an integer known at compile time that indicates the number of parallel cables
-

(si.)block

Block - terminate N signals. **block** is a standard Faust function.

Usage

si.bus(N) : **block**(N)

Where:

- N: the number of signals to be blocked known at compile time
-

(si.)interpolate

Linear interpolation between two signals.

Usage

`_,_ : interpolate(i) : _`

Where:

- **i**: interpolation control between 0 and 1 (0: first input; 1: second input)
-

(si.)smoo

Smoothing function based on **smooth** ideal to smooth UI signals (sliders, etc.) down. Approximately, this is a 7 Hz one-pole low-pass considering the coefficient calculation: $\exp(-2\pi \cdot CF/SR)$.

smoo is a standard Faust function.

Usage

`hslider(...) : smoo;`

(si.)polySmooth

A smoothing function based on **smooth** that doesn't smooth when a trigger signal is given. This is very useful when making polyphonic synthesizer to make sure that the value of the parameter is the right one when the note is started.

Usage

`hslider(...) : polySmooth(g,s,d) : _`

Where:

- **g**: the gate/trigger signal used when making polyphonic synths
 - **s**: the smoothness (see **smooth**)
 - **d**: the number of samples to wait before the signal start being smoothed after **g** switched to 1
-

(si.)smoothAndH

A smoothing function based on `smooth` that holds its output signal when a trigger is sent to it. This feature is convenient when implementing polyphonic instruments to prevent some smoothed parameter to change when a note-off event is sent.

Usage

```
hslider(...) : smoothAndH(g,s) : _
```

Where:

- `g`: the hold signal (0 for hold, 1 for bypass)
 - `s`: the smoothness (see `smooth`)
-

(si.)bsmooth

Block smooth linear interpolation during a block of samples (given by the `ma.BS` value).

Usage

```
hslider(...) : bsmooth : _
```

(si.)dot

Dot product for two vectors of size N.

Usage

```
si.bus(N), si.bus(N) : dot(N) : _
```

Where:

- `N`: size of the vectors (int, must be known at compile time)
-

(si.)smooth

Exponential smoothing by a unity-dc-gain one-pole lowpass. `smooth` is a standard Faust function.

Usage:

```
_ : si.smooth(ba.tau2pole(tau)) : _
```

Where:

- **tau**: desired smoothing time constant in seconds, or

```
hslider(...) : smooth(s) : _
```

Where:

- **s**: smoothness between 0 and 1. $s=0$ for no smoothing, $s=0.999$ is “very smooth”, $s>1$ is unstable, and $s=1$ yields the zero signal for all inputs. The exponential time-constant is approximately $1/(1-s)$ samples, when s is close to (but less than) 1.

References:

- https://ccrma.stanford.edu/~jos/mdft/Convolution_Example_2_ADSR.html
 - https://ccrma.stanford.edu/~jos/aspf/Appendix_B_Inspecting_Assembly.html
-

(si.)cbus

N parallel cables for complex signals. **cbus** is a standard Faust function.

Usage

```
cbus(N)
```

```
cbus(4) : (r0,i0), (r1,i1), (r2,i2), (r3,i3)
```

Where:

- N : is an integer known at compile time that indicates the number of parallel cables.
 - each complex number is represented by two real signals as (real,imag)
-

(si.)cmul

Multiply two complex signals pointwise. **cmul** is a standard Faust function.

Usage

`(r1,i1) : cmul(r2,i2) : (_,_)`

Where:

- Each complex number is represented by two real signals as (real,imag), so
 - `(r1,i1)` = real and imaginary parts of signal 1
 - `(r2,i2)` = real and imaginary parts of signal 2
-

`(si.)cconj`

Complex conjugation of a (complex) signal. `cconj` is a standard Faust function.

Usage

`(r1,i1) : cconj : (_,_)`

Where:

- Each complex number is represented by two real signals as (real,imag), so
 - `(r1,i1)` = real and imaginary parts of the input signal
 - `(r1,-i1)` = real and imaginary parts of the output signal
-

`(si.)onePoleSwitching`

One pole filter with independent attack and release times.

Usage

`_ : onePoleSwitching(att,rel) : _`

Where:

- `att`: the attack tau time constant in second
 - `rel`: the release tau time constant in second
-

`(si.)rev`

Reverse the input signal by blocks of `n>0` samples. `rev(1)` is the identity function. `rev(n)` has a latency of `n-1` samples.

Usage

`_ : rev(n) : _`

Where:

- `n`: the block size in samples
-

`(si.)vecOp`

This function is a generalisation of Faust's iterators such as `prod` and `sum`, and it allows to perform operations on an arbitrary number of vectors, provided that they all have the same length. Unlike Faust's iterators `prod` and `sum` where the vector size is equal to one and the vector space dimension must be specified by the user, this function will infer the vector space dimension and vector size based on the vectors list that we provide.

The outputs of the function are equal to the vector size, whereas the number of inputs is dependent on whether the elements of the vectors provided expect an incoming signal themselves or not. We will see a clarifying example later; in general, the number of total inputs will be the sum of the inputs in each input vector.

Note that we must provide a list of at least two vectors, each with a size that is greater or equal to one.

Usage

```
si.bus(inputs(vectorsList)) : vecOp((vectorsList), op) : si.bus(outputs(ba.take(1, vectorsList)))
```

Where

- `vectorsList`: is a list of vectors
- `op`: is a two-input, one-output operator

For example, consider the following vectors lists:

```
v0 = (0 , 1 , 2 , 3);  
v1 = (4 , 5 , 6 , 7);  
v2 = (8 , 9 , 10 , 11);  
v3 = (12 , 13 , 14 , 15);  
v4 = (+ (16) , _ , 18 , * (19));  
vv = (v0 , v1 , v2 , v3);
```

Although Faust has limitations for list processing, these vectors can be combined or processed individually.

If we do:

```
process = vecOp(v0, +);
```

the function will deduce a vector space of dimension equal to four and a vector length equal to one. Note that this is equivalent to writing:

```
process = v0 : sum(i, 4, _);
```

Similarly, we can write:

```
process = vecOp((v0 , v1), *) :> _;
```

and we have a dimension-two space and length-four vectors. This is the dot product between vectors v0 and v1, which is equivalent to writing:

```
process = v0 , v1 : dot(4);
```

The examples above have no inputs, as none of the elements of the vectors expect inputs. On the other hand, we can write:

```
process = vecOp((v4 , v4), +);
```

and the function will have six inputs and four outputs, as each vector has three of the four elements expecting an input, times two, as the two input vectors are identical.

Finally, we can write:

```
process = vecOp(vv, &);
```

to perform the bitwise AND on all the elements at the same position in each vector, having dimension equal to the vector length equal to four.

Or even:

```
process = vecOp((vv , vv), &);
```

which gives us a dimension equal to two, and a vector size equal to sixteen.

For a more practical use-case, this is how we can implement a time-invariant feedback delay network with Hadamard matrix:

```
N = 4;
normalisation = 1.0 / sqrt(N);
coeffVec = par(i, N, .99 * normalisation);
delVec = par(i, N, (i + 1) * 3);
process = vecOp((si.bus(N) , si.bus(N)), +) ~
    vecOp((vecOp((ro.hadamard(N) , coeffVec), *) , delVec), @);
```

soundfiles.lib

A library to handle soundfiles in Faust. Its official prefix is `so`.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/soundfiles.lib>

Functions Reference

(so.)loop

Play a soundfile in a loop taking into account its sampling rate. `loop` is a standard Faust function.

Usage

```
loop(sf, part) : si.bus(outputs(sf))
```

Where:

- **sf**: the soundfile
 - **part**: the part in the soundfile list of sounds
-

(so.)loop_speed

Play a soundfile in a loop taking into account its sampling rate, with speed control. `loop_speed` is a standard Faust function.

Usage

```
loop_speed(sf, part, speed) : si.bus(outputs(sf))
```

Where:

- **sf**: the soundfile
 - **part**: the part in the soundfile list of sounds
 - **speed**: the speed between 0 and n
-

(so.)loop_speed_level

Play a soundfile in a loop taking into account its sampling rate, with speed and level controls. `loop_speed_level` is a standard Faust function.

Usage

```
loop_speed_level(sf, part, speed, level) : si.bus(outputs(sf))
```

Where:

- **sf**: the soundfile
- **part**: the part in the soundfile list of sounds
- **speed**: the speed between 0 and n
- **level**: the volume between 0 and n

spats.lib

This library contains a collection of tools for sound spatialization. Its official prefix is **sp**.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/spats.lib>
-

(sp.)panner

A simple linear stereo panner. **panner** is a standard Faust function.

Usage

```
_ : panner(g) : _,_
```

Where:

- **g**: the panning (0-1)
-

(sp.)spat

GMEM SPAT: n-outputs spatializer. **spat** is a standard Faust function.

Usage

```
_ : spat(n,r,d) : _,_,...
```

Where:

- **n**: number of outputs
- **r**: rotation (between 0 et 1)

- **d**: distance of the source (between 0 et 1)
-

(sp.)stereoize

Transform an arbitrary processor **p** into a stereo processor with 2 inputs and 2 outputs.

Usage

, : stereoize(p) : _,_

Where:

- **p**: the arbitrary processor

synths.lib

This library contains a collection of synthesizers. Its official prefix is **sy**.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/synths.lib>
-

(sy.)popFilterPerc

A simple percussion instrument based on a “popped” resonant bandpass filter. **popFilterPerc** is a standard Faust function.

Usage

popFilterDrum(freq,q,gate) : _

Where:

- **freq**: the resonance frequency of the instrument
 - **q**: the q of the res filter (typically, 5 is a good value)
 - **gate**: the trigger signal (0 or 1)
-

(sy.)dubDub

A simple synth based on a sawtooth wave filtered by a resonant lowpass. **dubDub** is a standard Faust function.

Usage

dubDub(freq,ctFreq,q,gate) : _

Where:

- **freq**: frequency of the sawtooth
 - **ctFreq**: cutoff frequency of the filter
 - **q**: Q of the filter
 - **gate**: the trigger signal (0 or 1)
-

(sy.)sawTrombone

A simple trombone based on a lowpassed sawtooth wave. **sawTrombone** is a standard Faust function.

Usage

sawTrombone(att,freq,gain,gate) : _

Where:

- **att**: exponential attack duration in s (typically 0.01)
 - **freq**: the frequency
 - **gain**: the gain (0-1)
 - **gate**: the gate (0 or 1)
-

(sy.)combString

Simplest string physical model ever based on a comb filter. **combString** is a standard Faust function.

Usage

combString(freq,res,gate) : _

Where:

- **freq**: the frequency of the string
- **res**: string T60 (resonance time) in second

- **gate**: trigger signal (0 or 1)
-

(sy.)additiveDrum

A simple drum using additive synthesis. **additiveDrum** is a standard Faust function.

Usage

additiveDrum(freq,freqRatio,gain,harmDec,att,rel,gate) : _

Where:

- **freq**: the resonance frequency of the drum
 - **freqRatio**: a list of ratio to choose the frequency of the mode in function of **freq** e.g.(1 1.2 1.5 ...). The first element should always be one (fundamental).
 - **gain**: the gain of each mode as a list (1 0.9 0.8 ...). The first element is the gain of the fundamental.
 - **harmDec**: harmonic decay ratio (0-1): configure the speed at which higher modes decay compare to lower modes.
 - **att**: attack duration in second
 - **rel**: release duration in second
 - **gate**: trigger signal (0 or 1)
-

(sy.)fm

An FM synthesizer with an arbitrary number of modulators connected as a sequence. **fm** is a standard Faust function.

Usage

```
freqs = (300,400,...);
indices = (20,...);
fm(freqs,indices) : _
```

Where:

- **freqs**: a list of frequencies where the first one is the frequency of the carrier and the others, the frequency of the modulator(s)
- **indices**: the indices of modulation (Nfreqs-1)

Drum Synthesis

Drum Synthesis ported in Faust from a version written in Elementary and JavaScript by Nick Thompson.

Reference

- <https://www.nickwritesablog.com/drum-synthesis-in-javascript/>
-

(sy.)kick

Kick drum synthesis via a pitched sine sweep.

Usage

`kick(pitch, click, attack, decay, drive, gate) : _`

Where:

- **pitch**: the base frequency of the kick drum in Hz
- **click**: the speed of the pitch envelope, tuned for [0.005s, 1s]
- **attack**: attack time in seconds, tuned for [0.005s, 0.4s]
- **decay**: decay time in seconds, tuned for [0.005s, 4.0s]
- **drive**: a gain multiplier going into the saturator. Tuned for [1, 10]
- **gate**: the gate which triggers the amp envelope

Reference

- <https://github.com/nick-thompson/drumsynth/blob/master/kick.js>
-

(sy.)clap

Clap synthesis via filtered white noise.

Usage

`clap(tone, attack, decay, gate) : _`

Where:

- **tone**: bandpass filter cutoff frequency, tuned for [400Hz, 3500Hz]
- **attack**: attack time in seconds, tuned for [0s, 0.2s]
- **decay**: decay time in seconds, tuned for [0s, 4.0s]
- **gate**: the gate which triggers the amp envelope

Reference

- <https://github.com/nick-thompson/drumsynth/blob/master/clap.js>
-

(sy.)hat

Hi hat drum synthesis via phase modulation.

Usage

`hat(pitch, tone, attack, decay, gate): _`

Where:

- `pitch`: base frequency in the range [317Hz, 3170Hz]
- `tone`: bandpass filter cutoff frequency, tuned for [800Hz, 18kHz]
- `attack`: attack time in seconds, tuned for [0.005s, 0.2s]
- `decay`: decay time in seconds, tuned for [0.005s, 4.0s]
- `gate`: the gate which triggers the amp envelope

Reference

- <https://github.com/nick-thompson/drumsynth/blob/master/hat.js>

vaeffects.lib

A library of virtual analog filter effects. Its official prefix is `ve`.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/vaeffects.lib>

Moog Filters

(ve.)moog_vcf

Moog “Voltage Controlled Filter” (VCF) in “analog” form. Moog VCF implemented using the same logical block diagram as the classic analog circuit. As such, it neglects the one-sample delay associated with the feedback path around the four one-poles. This extra delay alters the response, especially at high

frequencies (see reference [1] for details). See `moog_vcf_2b` below for a more accurate implementation.

Usage

```
_ : moog_vcf(res,fr) : _
```

Where:

- **res**: normalized amount of corner-resonance between 0 and 1 (0 is no resonance, 1 is maximum)
- **fr**: corner-resonance frequency in Hz (less than $SR/6.3$ or so)

References

- <https://ccrma.stanford.edu/~stilti/papers/moogvcf.pdf>
 - <https://ccrma.stanford.edu/~jos/pasp/vegf.html>
-

(ve.)moog_vcf_2b[n]

Moog “Voltage Controlled Filter” (VCF) as two biquads. Implementation of the ideal Moog VCF transfer function factored into second-order sections. As a result, it is more accurate than `moog_vcf` above, but its coefficient formulas are more complex when one or both parameters are varied. Here, `res` is the fourth root of that in `moog_vcf`, so, as the sampling rate approaches infinity, `moog_vcf(res,fr)` becomes equivalent to `moog_vcf_2b[n](res^4,fr)` (when `res` and `fr` are constant). `moog_vcf_2b` uses two direct-form biquads (`tf2`). `moog_vcf_2bn` uses two protected normalized-ladder biquads (`tf2np`).

Usage

```
_ : moog_vcf_2b(res,fr) : _  
_ : moog_vcf_2bn(res,fr) : _
```

Where:

- **res**: normalized amount of corner-resonance between 0 and 1 (0 is min resonance, 1 is maximum)
 - **fr**: corner-resonance frequency in Hz
-

(ve.)moogLadder

Virtual analog model of the 4th-order Moog Ladder, which is arguably the most well-known ladder filter in analog synthesizers. Several 1st-order filters

are cascaded in series. Feedback is then used, in part, to control the cut-off frequency and the resonance.

References [Zavalishin 2012] (revision 2.1.2, February 2020):

- https://www.native-instruments.com/fileadmin/ni_media/downloads/pdf/VAFilterDesign_2.1.2.pdf

This fix is based on Lorenzo Della Cioppa's correction to Pirkle's implementation; see this post: <https://www.kvraudio.com/forum/viewtopic.php?f=33&t=571909>

Usage

`_ : moogLadder(normFreq,Q) : _`

Where:

- **normFreq**: normalized frequency (0-1)
 - **Q**: quality factor between .707 (0 feedback coefficient) to 25 (feedback = 4, which is the self-oscillating threshold).
-

(ve.)moogHalfLadder

Virtual analog model of the 2nd-order Moog Half Ladder (simplified version of **(ve.)moogLadder**). Several 1st-order filters are cascaded in series. Feedback is then used, in part, to control the cut-off frequency and the resonance.

This filter was implemented in Faust by Eric Tarr during the 2019 Embedded DSP With Faust Workshop.

References

- <https://www.willpirkle.com/app-notes/virtual-analog-moog-half-ladder-filter>
- <http://www.willpirkle.com/Downloads/AN-8MoogHalfLadderFilter.pdf>

Usage

`_ : moogHalfLadder(normFreq,Q) : _`

Where:

- **normFreq**: normalized frequency (0-1)
 - **Q**: q
-

(ve.)diodeLadder

4th order virtual analog diode ladder filter. In addition to the individual states used within each independent 1st-order filter, there are also additional feedback paths found in the block diagram. These feedback paths are labeled as connecting states. Rather than separately storing these connecting states in the Faust implementation, they are simply implicitly calculated by tracing back to the other states (**s1,s2,s3,s4**) each recursive step.

This filter was implemented in Faust by Eric Tarr during the 2019 Embedded DSP With Faust Workshop.

References

- <https://www.willpirkle.com/virtual-analog-diode-ladder-filter/>
- <http://www.willpirkle.com/Downloads/AN-6DiodeLadderFilter.pdf>

Usage

```
_ : diodeLadder(normFreq,Q) : _
```

Where:

- **normFreq**: normalized frequency (0-1)
- **Q**: q

Korg 35 Filters

The following filters are virtual analog models of the Korg 35 low-pass filter and high-pass filter found in the MS-10 and MS-20 synthesizers. The virtual analog models for the LPF and HPF are different, making these filters more interesting than simply tapping different states of the same circuit.

These filters were implemented in Faust by Eric Tarr during the 2019 Embedded DSP With Faust Workshop.

Filter history:

- <https://secretlifeofsynthesizers.com/the-korg-35-filter/>
-

(ve.)korg35LPF

Virtual analog models of the Korg 35 low-pass filter found in the MS-10 and MS-20 synthesizers.

Usage

`_ : korg35LPF(normFreq,Q) : _`

Where:

- `normFreq`: normalized frequency (0-1)
 - `Q`: q
-

(ve.)korg35HPF

Virtual analog models of the Korg 35 high-pass filter found in the MS-10 and MS-20 synthesizers.

Usage

`_ : korg35HPF(normFreq,Q) : _`

Where:

- `normFreq`: normalized frequency (0-1)
- `Q`: q

Oberheim Filters

The following filter (4 types) is an implementation of the virtual analog model described in Section 7.2 of the Will Pirkle book, “Designing Software Synthesizer Plug-ins in C++”. It is based on the block diagram in Figure 7.5.

The Oberheim filter is a state-variable filter with soft-clipping distortion within the circuit.

In many VA filters, distortion is accomplished using the “tanh” function. For this Faust implementation, that distortion function was replaced with the `(ef.)cubicn1` function.

(ve.)oberheim

Generic multi-outputs Oberheim filter that produces the BSF, BPF, HPF and LPF outputs (see description above).

Usage

`_ : oberheim(normFreq,Q) : _,_,_,_`

Where:

- `normFreq`: normalized frequency (0-1)
 - `Q`: q
-

(ve.)oberheimBSF

Band-Stop Oberheim filter (see description above). Specialize the generic implementation: keep the first BSF output, the compiler will only generate the needed code.

Usage

`_ : oberheimBSF(normFreq,Q) : _`

Where:

- `normFreq`: normalized frequency (0-1)
 - `Q`: q
-

(ve.)oberheimBPF

Band-Pass Oberheim filter (see description above). Specialize the generic implementation: keep the second BPF output, the compiler will only generate the needed code.

Usage

`_ : oberheimBPF(normFreq,Q) : _`

Where:

- `normFreq`: normalized frequency (0-1)
 - `Q`: q
-

(ve.)oberheimHPF

High-Pass Oberheim filter (see description above). Specialize the generic implementation: keep the third HPF output, the compiler will only generate the needed code.

Usage

`_ : oberheimHPF(normFreq,Q) : _`

Where:

- `normFreq`: normalized frequency (0-1)
 - `Q`: q
-

(ve.)oberheimLPF

Low-Pass Oberheim filter (see description above). Specialize the generic implementation: keep the fourth LPF output, the compiler will only generate the needed code.

Usage

`_ : oberheimLPF(normFreq,Q) : _`

Where:

- `normFreq`: normalized frequency (0-1)
- `Q`: q

Sallen Key Filters

The following filters were implemented based on VA models of synthesizer filters.

The modeling approach is based on a Topology Preserving Transform (TPT) to resolve the delay-free feedback loop in the corresponding analog filters.

The primary processing block used to build other filters (Moog, Korg, etc.) is based on a 1st-order Sallen-Key filter.

The filters included in this script are 1st-order LPF/HPF and 2nd-order state-variable filters capable of LPF, HPF, and BPF.

Resources:

- Vadim Zavalishin (2018) “The Art of VA Filter Design”, v2.1.0
- https://www.native-instruments.com/fileadmin/ni_media/downloads/pdf/VAFilterDesign_2.1.0.pdf
- Will Pirkle (2014) “Resolving Delay-Free Loops in Recursive Filters Using the Modified Härmä Method”, AES 137 <http://www.aes.org/e-lib/browse.cfm?elib=17517>
- Description and diagrams of 1st- and 2nd-order TPT filters:
- <https://www.willpirkle.com/706-2/>

(ve.)sallenKeyOnePole

Sallen-Key generic One Pole filter that produces the LPF and HPF outputs (see description above).

For the Faust implementation of this filter, recursion (**letrec**) is used for storing filter “states”. The output (e.g. **y**) is calculated by using the input signal and the previous states of the filter. During the current recursive step, the states of the filter (e.g. **s**) for the next step are also calculated. Admittedly, this is not an efficient way to implement a filter because it requires independently calculating the output and each state during each recursive step. However, it works as a way to store and use “states” within the constraints of Faust. The simplest example is the 1st-order LPF (shown on the cover of Zavalishin * 2018 and Fig 4.3 of <https://www.willpirkle.com/706-2/>). Here, the input signal is split in parallel for the calculation of the output signal, **y**, and the state **s**. The value of the state is only used for feedback to the next step of recursion. It is blocked (!) from also being routed to the output. A trick used for calculating the state **s** is to observe that the input to the delay block is the sum of two signal: what appears to be a feedforward path and a feedback path. In reality, the signals being summed are identical (**signal*2**) plus the value of the current state.

Usage

```
_ : sallenKeyOnePole(normFreq) : _,_
```

Where:

- **normFreq**: normalized frequency (0-1)
-

(ve.)sallenKeyOnePoleLPF

Sallen-Key One Pole lowpass filter (see description above). Specialize the generic implementation: keep the first LPF output, the compiler will only generate the needed code.

Usage

```
_ : sallenKeyOnePoleLPF(normFreq) : _
```

Where:

- **normFreq**: normalized frequency (0-1)
-

(ve.)sallenKeyOnePoleHPF

Sallen-Key One Pole Highpass filter (see description above). The dry input signal is routed in parallel to the output. The LPF'd signal is subtracted from the input so that the HPF remains. Specialize the generic implementation: keep the second HPF output, the compiler will only generate the needed code.

Usage

_ : sallenKeyOnePoleHPF(normFreq) : _

Where:

- **normFreq**: normalized frequency (0-1)
-

(ve.)sallenKey2ndOrder

Sallen-Key generic 2nd order filter that produces the LPF, BPF and HPF outputs.

This is a 2nd-order Sallen-Key state-variable filter. The idea is that by “tapping” into different points in the circuit, different filters (LPF,BPF,HPF) can be achieved. See Figure 4.6 of * <https://www.willpirkle.com/706-2/>

This is also a good example of the next step for generalizing the Faust programming approach used for all these VA filters. In this case, there are three things to calculate each recursive step (**y,s1,s2**). For each thing, the circuit is only calculated up to that point.

Comparing the LPF to BPF, the output signal (**y**) is calculated similarly. Except, the output of the BPF stops earlier in the circuit. Similarly, the states (**s1** and **s2**) only differ in that **s2** includes a couple more terms beyond what is used for **s1**.

Usage

_ : sallenKey2ndOrder(normFreq,Q) : _,_,_

Where:

- **normFreq**: normalized frequency (0-1)
 - **Q**: q
-

(ve.)sallenKey2ndOrderLPF

Sallen-Key 2nd order lowpass filter (see description above). Specialize the generic implementation: keep the first LPF output, the compiler will only generate the needed code.

Usage

_ : sallenKey2ndOrderLPF(normFreq,Q) : _

Where:

- **normFreq**: normalized frequency (0-1)
 - **Q**: q
-

(ve.)sallenKey2ndOrderBPF

Sallen-Key 2nd order bandpass filter (see description above). Specialize the generic implementation: keep the second BPF output, the compiler will only generate the needed code.

Usage

_ : sallenKey2ndOrderBPF(normFreq,Q) : _

Where:

- **normFreq**: normalized frequency (0-1)
 - **Q**: q
-

(ve.)sallenKey2ndOrderHPF

Sallen-Key 2nd order highpass filter (see description above). Specialize the generic implementation: keep the third HPF output, the compiler will only generate the needed code.

Usage

_ : sallenKey2ndOrderHPF(normFreq,Q) : _

Where:

- **normFreq**: normalized frequency (0-1)
- **Q**: q

Effects

(ve.)wah4

Wah effect, 4th order. **wah4** is a standard Faust function.

Usage

_ : wah4(fr) : _

Where:

- **fr**: resonance frequency in Hz

Reference

- <https://ccrma.stanford.edu/~jos/pasp/vegf.html>
-

(ve.)autowah

Auto-wah effect. **autowah** is a standard Faust function.

Usage

_ : autowah(level) : _

Where:

- **level**: amount of effect desired (0 to 1).
-

(ve.)crybaby

Digitized CryBaby wah pedal. **crybaby** is a standard Faust function.

Usage

_ : crybaby(wah) : _

Where:

- **wah**: “pedal angle” from 0 to 1

Reference

- <https://ccrma.stanford.edu/~jos/pasp/vegf.html>
-

(ve.)vocoder

A very simple vocoder where the spectrum of the modulation signal is analyzed using a filter bank. **vocoder** is a standard Faust function.

Usage

_ : **vocoder**(nBands,att,rel,BWRatio,source,excitation) : **_**

Where:

- **nBands**: Number of vocoder bands
- **att**: Attack time in seconds
- **rel**: Release time in seconds
- **BWRatio**: Coefficient to adjust the bandwidth of each band (0.1 - 2)
- **source**: Modulation signal
- **excitation**: Excitation/Carrier signal

version.lib

Semantic versioning for the Faust libraries. Its official prefix is **v1**.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/version.lib>
-

(v1.)version

Return the version number of the Faust standard libraries as a MAJOR, MINOR, PATCH versioning triplet.

Usage

version : **_**,**_**,**_**

wdmodels.lib

A library of basic adaptors and methods to help construct Wave Digital Filter models in Faust. Its official prefix is `wd`. `## Library Readme` This library is intended for use for creating Wave Digital (WD) based models of audio circuitry for real-time audio processing within the Faust programming language. The goal is to provide a framework to create real-time virtual-analog audio effects and synthesizers using WD models without the use of C++. Furthermore, we seek to provide access to the technique of WD modeling to those without extensive knowledge of advanced digital signal processing techniques. Finally, we hope to provide a library which can integrate with all aspects of Faust, thus creating a platform for virtual circuit bending. The library itself is written in Faust to maintain portability.

This library is heavily based on Kurt Werner's Dissertation, "Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters." I have tried to maintain consistent notation between the adaptors appearing within thesis and my adaptor code. The majority of the adaptors found in chapter 1 and chapter 3 are currently supported.

For inquires about use of this library in a commercial product, please contact `dirk [dot] roosenburg [dot] 30 [at] gmail [dot] com`. This documentation is taken directly from the readme. Please refer to it for a more updated version.

Many of the more in depth comments within the library include jargon. I plan to create videos detailing the theory of WD models. For now I recommend Kurt Werner's PhD, Virtual analog modeling of Audio circuitry using Wave Digital Filters.

I have tried to maintain consistent syntax and notation to the thesis. This library currently includes the majority of the adaptors covered in chapter 1 and some from chapter 3.

Using this Library

Use of this library expects some level of familiarity with WDF techniques, especially simplification and decomposition of electronic circuits into WDF connection trees. I plan to create video to cover both these techniques and use of the library.

Quick Start

To get a quick overview of the library, start with the `secondOrderFilters.dsp` code found in examples. Note that the `wdmodels.lib` library is now embedded in the online Faust IDE.

A Simple RC Filter Model

Creating a model using this library consists of three steps. First, declare a set of components. Second, model the relationship between them using a tree. Finally, build the tree using the libraries build functions.

First, a set of components is declared using adaptors from the library. This list of components is created based on analysis of the circuit using WDF techniques, though generally each circuit element (resistor, capacitor, diode, etc.) can be expected to appear within the component set. For example, first order RC lowpass filter would require an unadapted voltage source, a 47k resistor, and a 10nF capacitor which outputs the voltage across itself. These can be declared with:

```
vs1(i) = wd.u_voltage(i, no.noise);  
r1(i) = wd.resistor(i, 47*103);  
c1(i) = wd.capacitor_Vout(i, 10*10-9);
```

Note that the first argument, *i*, is left un-parametrized. Components must be declared in this form, as the build algorithm expects to receive adaptors which have exactly one parameter.

Also note that we have chosen to declare a white noise function as the input to our voltage source. We could potentially declare this as a direct input to our model, but to do so is more complicated process which cannot be covered within this tutorial. For information on how to do this see Declaring Model Parameters as Inputs or see various implementations in examples.

Second, the declared components and interconnection/structural adaptors (i.e. series, parallel, etc) are arranged into the connection tree which is produced from performing WD analysis on the modeled circuit. For example, to produce our first order RC lowpass circuit model, the following tree is declared:

```
tree_lowpass = vs1 : wd.series : (r1, c1);
```

For more information on how to represent trees in Faust, see Trees in Faust.

Finally, the tree is built using the `buildtree` function. To build and compute our first order RC lowpass circuit model, we use:

```
process = wd.buildtree(tree_lowpass);
```

More information about build functions, see Model Building Functions.

Building a Model

After creating a connection tree which consists of WD adaptors, the connection tree must be passed to a build function in order to build the model.

Automatic model building `buildtree(connection_tree)`

The simplest build function for use with basic models. This automatically implements `buildup`, `bulddown`, and `buildout` to create a working model. However, it gives minimum control to the user and cannot currently be used on trees which have parameters declared as inputs.

Manual model building Wave Digital Filters are an explicit state-space model, meaning they use a previous system state in order to calculate the current output. This is achieved in Faust by using a single global feedback operator. The models feed-forward terms are generated using `bulddown` and the models feedback terms are generated using `buildup`. Thus, the most common model implementation (the method used by `buildtree`) is:

```
bulddown(connection_tree)~buildup(connection_tree) : buildout(connection_tree)
```

Since the `~` operator in Faust will leave feedback terms hanging as outputs, `buildout` is a function provided for convenience. It automatically truncates the hanging outputs by identifying leaf components which have an intended output and generating an output matrix.

Building the model manually allows for greater user control and is often very helpful in testing. Also provided for testing are the `getres` and `parres` functions, which can be used to determine the upward-facing port resistance of an element.

Declaring Model Parameters as Inputs

When possible, parameters of components should be declared explicitly, meaning they are dependent on a function with no inputs. This might be something as simple as `integer` (declaring a static component), a function dependent on a UI input (declaring a component with variable value), or even a time-dependent function like an oscillator (declaring an audio input or circuit bending).

However, it is often necessary to declare parameters as input. To achieve this there are two possible methods. The first and recommended option is to create a separate model function and declare parameters which will later be implemented as inputs. This allows inputs to be explicitly declared as component parameters. For example, one might use:

```
model(in1) = buildtree(tree)
with {
  ...
  vin(i) = wd.u_voltage(i, in1);
  ...
  tree = vin : ...;
};
```

In order to simulate an audio input to the circuit.

Note that the tree and components must be declared inside a `with {...}` statement, or the model's parameters will not be accessible.

The Empty Signal Operator The Empty signal operator, `_` should NEVER be used to declare a parameter as in input in a wave-digital model.

Using it will result on breaking the internal routing of the model and thus breaks the model. Instead, use explicit declaration as shown directly above.

Trees in Faust

Since WD models use connection trees to represent relationships of elements, a comprehensive way to represent trees is critical. As there is no current convention for creating trees in Faust, I've developed a method using the existing series and parallel/list methods in Faust.

The series operator `:` is used to separate parent and child elements. For example the tree:

```

  A
  |
  B

```

is represented by `A : B` in Faust.

To denote a parent element with multiple child elements, simply use a list (`a1, a2, ... an`) of children connected to a single parent. For example the tree:

```

  A
 / \
B   C

```

is represented by:

`A : (B, C)`

Finally, for a tree with many levels, simply break the tree into subtrees following the above rules and connect the subtree as if it was an individual node. For example the tree:

```

      A
     / \
    B   C
   / \ / \
  X  Y Z

```

can be represented by:

```

B_sub = B : X; //B subtree
C_sub = C : (Y, Z); //C subtree
tree = A : (B_sub, C_sub); //full tree

```

or more simply, using parentheses:

A : ((B : X), (C : (Y, Z))) ### How Adaptors are Structured In wave digital filters, adaptors can be described by the form $\mathbf{b} = \mathbf{S}\mathbf{a}$ where \mathbf{b} is a vector of output waves $\mathbf{b} = (b_0, b_1, b_2, \dots b_n)$, \mathbf{a} is a vector of input waves $\mathbf{a} = (a_0, a_1, a_2, \dots a_n)$, and \mathbf{S} is an $n \times n$ scattering matrix. \mathbf{S} is dependent on R , a list of port resistances $(R_0, R_1, R_2, \dots R_n)$.

The output wave vector \mathbf{b} can be divided into downward-going and upward-going waves (downward-going waves travel down the connection tree, upward-going waves travel up). For adapted adaptors, with the zeroth port being the upward-facing port, the downward-going wave vector is $(b_1, b_2, \dots b_n)$ and the upward-going wave vector is (b_0) . For unadapted adaptors, there are no upward-going waves, so the downward-going wave vector is simply $\mathbf{b} = (b_0, b_1, b_2, \dots b_n)$.

In order for adaptors to be interpretable by the compiler, they must be structured in a specific way. Each adaptor is divided into three cases by their first parameter. This parameter, while accessible by the user, should only be set by the compiler/builder.

All other parameters are value declarations (for components), inputs (for voltage or current ins), or parameter controls (for potentiometers/variable capacitors/variable inductors).

First case - downward going waves $(0, \text{params}) \Rightarrow \text{downward-going}(R_1, \dots R_n, a_0, a_1, \dots a_n)$ outputs: $(b_1, b_2, \dots b_n)$ this function takes any number of port resistances, the downward going wave, and any number of upward going waves as inputs. These values/waves are used to calculate the downward going waves coming from this adaptor.

Second case $(1, \text{params}) \Rightarrow \text{upward-going}(R_1, \dots R_n, a_1, \dots a_n)$ outputs : (b_0) this function takes any number of port resistances and any number of upward going waves as inputs. These values/waves are used to calculate the upward going wave coming from this adaptor.

Third case $(2, \text{params}) \Rightarrow \text{port-resistance}(R_1, \dots R_n)$ outputs: (R_0) this function takes any number of port resistances as inputs. These values are used to calculate the upward going port resistance of the element.

Unadapted Adaptors Unadapted adaptor's names will always begin `u_` An unadapted adaptor MUST be used as the root of the WD connection tree. Unadapted adaptors can ONLY be used as a root of the WD connection tree. While unadapted adaptors contain all three cases, the second and third are purely structural. Only the first case should contain computational information.

How the Build Functions Work

Expect this section to be added soon! It's currently in progress.

Acknowledgements

Many thanks to Kurt Werner for helping me to understand wave digital filter models. Without his publications and consultations, the library would not exist. Thanks also to my advisors, Rob Owen and Eli Stine whose input was critical to the development of the library. Finally, thanks to Romain Michon, Stephane Letz, and the Faust Slack for contributing to testing, development, and inspiration when creating the library.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/wdmodels.lib>

Algebraic One Port Adaptors

(wd.)resistor

Adapted Resistor.

A basic node implementing a resistor for use within Wave Digital Filter connection trees.

It should be used as a leaf/terminating element of the connection tree.

Usage

```
r1(i) = resistor(i, R);  
buildtree( A : r1 );
```

Where:

- **i**: index used by model-building functions. Should never be user declared.
- **R**: Resistance/Impedance of the resistor being modeled in Ohms.

Note: the adaptor must be declared as a separate function before integration into the connection tree. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.2.1

(wd.)resistor_Vout

Adapted Resistor + voltage Out.

A basic adaptor implementing a resistor for use within Wave Digital Filter connection trees.

It should be used as a leaf/terminating element of the connection tree. The resistor will also pass the voltage across itself as an output of the model.

Usage

```
rout(i) = resistor_Vout(i, R);  
buildtree( A : rout ) : _
```

Where:

- *i*: index used by model-building functions. Should never be user declared.
- *R* : Resistance/Impedance of the resistor being modeled in Ohms.

Note: the adaptor must be declared as a separate function before integration into the connection tree. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.2.1

(wd.)resistor_Iout

Resistor + current Out.

A basic adaptor implementing a resistor for use within Wave Digital Filter connection trees.

It should be used as a leaf/terminating element of the connection tree. The resistor will also pass the current through itself as an output of the model.

Usage

```
rout(i) = resistor_Iout(i, R);  
buildtree( A : rout ) : _
```

Where:

- *i*: index used by model-building functions. Should never be user declared.
- *R* : Resistance/Impedance of the resistor being modeled in Ohms.

Note: the adaptor must be declared as a separate function before integration into the connection tree. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.2.1

(wd.)u_voltage

Unadapted Ideal Voltage Source.

An adaptor implementing an ideal voltage source within Wave Digital Filter connection trees.

It should be used as the root/top element of the connection tree. Can be used for either DC (constant) or AC (signal) voltage sources.

Usage

```
v1(i) = u_Voltage(i, ein);
buildtree( v1 : B );
```

Where:

- *i*: index used by model-building functions. Should never be user declared.
- *ein* : Voltage/Potential across ideal voltage source in Volts

Note: only usable as the root of a tree. The adaptor must be declared as a separate function before integration into the connection tree. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.2.2

(wd.)u_current

Unadapted Ideal Current Source.

An unadapted adaptor implementing an ideal current source within Wave Digital Filter connection trees.

It should be used as the root/top element of the connection tree. Can be used for either DC (constant) or AC (signal) current sources.

Usage

```
i1(i) = u_current(i, jin);  
buildtree( i1 : B );
```

Where:

- **i**: index used by model-building functions. Should never be user declared.
- **jin**: Current through the ideal current source in Amps

Note: only usable as the root of a tree. The adaptor must be declared as a separate function before integration into the connection tree. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.2.3

(wd.)resVoltage

Adapted Resistive Voltage Source.

An adaptor implementing a resistive voltage source within Wave Digital Filter connection trees.

It should be used as a leaf/terminating element of the connection tree. It is comprised of an ideal voltage source in series with a resistor. Can be used for either DC (constant) or AC (signal) voltage sources.

Usage

```
v1(i) = resVoltage(i, R, ein);  
buildtree( A : v1 );
```

Where:

- **i**: index used by model-building functions. Should never be user declared
- **R**: Resistance/Impedance of the series resistor in Ohms
- **ein**: Voltage/Potential of the ideal voltage source in Volts

Note: the adaptor must be declared as a separate function before integration into the connection tree. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.2.4

(wd.)resVoltage_Vout

Adapted Resistive Voltage Source + voltage output.

An adaptor implementing an adapted resistive voltage source within Wave Digital Filter connection trees.

It should be used as a leaf/terminating element of the connection tree. It is comprised of an ideal voltage source in series with a resistor. Can be used for either DC (constant) or AC (signal) voltage sources. The resistive voltage source will also pass the voltage across it as an output of the model.

Usage

```
vout(i) = resVoltage_Vout(i, R, ein);  
buildtree( A : vout ) : _
```

Where:

- **i**: index used by model-building functions. Should never be user declared
- **R**: Resistance/Impedance of the series resistor in Ohms
- **ein**: Voltage/Potential across ideal voltage source in Volts

Note: the adaptor must be declared as a separate function before integration into the connection tree. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.2.4

(wd.)u_resVoltage

Unadapted Resistive Voltage Source.

An unadapted adaptor implementing a resistive voltage source within Wave Digital Filter connection trees.

It should be used as the root/top element of the connection tree. It is comprised of an ideal voltage source in series with a resistor. Can be used for either DC (constant) or AC (signal) voltage sources.

Usage

```
v1(i) = u_resVoltage(i, R, ein);  
buildtree( v1 : B );
```

Where:

- **i**: index used by model-building functions. Should never be user declared

- **R** : Resistance/Impedance of the series resistor in Ohms
- **ein** : Voltage/Potential across ideal voltage source in Volts

Note: only usable as the root of a tree. The adaptor must be declared as a separate function before integration into the connection tree. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.2.4

(wd.)resCurrent

Adapted Resistive Current Source.

An adaptor implementing a resistive current source within Wave Digital Filter connection trees.

It should be used as a leaf/terminating element of the connection tree. It is comprised of an ideal current source in parallel with a resistor. Can be used for either DC (constant) or AC (signal) current sources.

Usage

```
i1(i) = resCurrent(i, R, jin);
buildtree( A : i1 );
```

Where:

- **i**: index used by model-building functions. Should never be user declared.
- **R** : Resistance/Impedance of the parallel resistor in Ohms
- **jin** : Current through the ideal current source in Amps

Note: the adaptor must be declared as a separate function before integration into the connection tree. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.2.5

(wd.)u_resCurrent

Unadapted Resistive Current Source.

An unadapted adaptor implementing a resistive current source within Wave Digital Filter connection trees.

It should be used as the root/top element of the connection tree. It is comprised of an ideal current source in parallel with a resistor. Can be used for either DC (constant) or AC (signal) current sources.

Usage

```
i1(i) = u_resCurrent(i, R, jin);  
buildtree( i1 : B );
```

Where:

- **i**: index used by model-building functions. Should never be user declared.
- **R**: Resistance/Impedance of the series resistor in Ohms
- **jin**: Current through the ideal current source in Amps

Note: only usable as the root of a tree. The adaptor must be declared as a separate function before integration into the connection tree. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.2.5

(wd.)u_switch

Unadapted Ideal Switch.

An unadapted adaptor implementing an ideal switch for Wave Digital Filter connection trees.

It should be used as the root/top element of the connection tree

Usage

```
s1(i) = u_resCurrent(i, lambda);  
buildtree( s1 : B );
```

Where:

- **i**: index used by model-building functions. Should never be user declared.
- **lambda**: switch state control. -1 for closed switch, 1 for open switch.

Note: only usable as the root of a tree. The adaptor must be declared as a separate function before integration into the connection tree. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.2.8

Reactive One Port Adaptors

(wd.)capacitor

Adapted Capacitor.

A basic adaptor implementing a capacitor for use within Wave Digital Filter connection trees.

It should be used as a leaf/terminating element of the connection tree. This capacitor model was digitized using the bi-linear transform.

Usage

```
c1(i) = capacitor(i, R);  
buildtree( A : c1 ) : _
```

Where:

- *i*: index used by model-building functions. Should never be user declared.
- *R* : Capacitance/Impedance of the capacitor being modeled in Farads.

Note: the adaptor must be declared as a separate function before integration into the connection tree. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.3.1

(wd.)capacitor_Vout

Adapted Capacitor + voltage out.

A basic adaptor implementing a capacitor for use within Wave Digital Filter connection trees.

It should be used as a leaf/terminating element of the connection tree. The capacitor will also pass the voltage across itself as an output of the model. This capacitor model was digitized using the bi-linear transform.

Usage

```
cout(i) = capacitor_Vout(i, R);  
buildtree( A : cout ) : _
```

Where:

- *i*: index used by model-building functions. Should never be user declared
- *R* : Capacitance/Impedence of the capacitor being modeled in Farads

Note: the adaptor must be declared as a seperate function before integration into the connection tree. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.3.1

(wd.)inductor

Unadapted Inductor.

A basic adaptor implementing an inductor for use within Wave Digital Filter connection trees.

It should be used as a leaf/terminating element of the connection tree. This inductor model was digitized using the bi-linear transform.

Usage

```
l1(i) = inductor(i, R);
buildtree( A : l1 );
```

Where:

- *i*: index used by model-building functions. Should never be user declared
- *R* : Inductance/Impedance of the inductor being modeled in Henries

Note: the adaptor must be declared as a separate function before integration into the connection tree. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.3.2

(wd.)inductor_Vout

Unadapted Inductor + Voltage out.

A basic adaptor implementing an inductor for use within Wave Digital Filter connection trees.

It should be used as a leaf/terminating element of the connection tree. The inductor will also pass the voltage across itself as an output of the model. This inductor model was digitized using the bi-linear transform.

Usage

```
lout(i) = inductor_Vout(i, R);  
buildtree( A : lout ) : _
```

Where:

- **i**: index used by model-building functions. Should never be user declared
- **R** : Inductance/Impedance of the inductor being modeled in Henries

Note: the adaptor must be declared as a separate function before integration into the connection tree. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.3.2

Nonlinear One Port Adaptors

(wd.)u_idealDiode

Unadapted Ideal Diode.

An unadapted adaptor implementing an ideal diode for Wave Digital Filter connection trees.

It should be used as the root/top element of the connection tree.

Usage

```
buildtree( u_idealDiode : B );
```

Note: only usable as the root of a tree. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 3.2.3

(wd.)u_chua

Unadapted Chua Diode.

An adaptor implementing the chua diode / non-linear resistor within Wave Digital Filter connection trees.

It should be used as the root/top element of the connection tree.

Usage

```
chua1(i) = u_chua(i, G1, G2, V0);  
buildtree( chua1 : B );
```

Where:

- **i**: index used by model-building functions. Should never be user declared
- **G1**: resistance parameter 1 of the chua diode
- **G2**: resistance parameter 2 of the chua diode
- **V0**: voltage parameter of the chua diode

Note: only usable as the root of a tree. The adaptor must be declared as a separate function before integration into the connection tree. Correct implementation is shown above.

Reference Meerkotter and Scholz, “Digital Simulation of Nonlinear Circuits by Wave Digital Filter Principles”

(wd.)lambert

An implementation of the lambert function. It uses Halley’s method of iteration to approximate the output. Included in the WD library for use in non-linear diode models. Adapted from K M Brigg’s c++ lambert function approximation.

Usage

```
lambert(n, itr) : _
```

Where: * **n**: value at which the lambert function will be evaluated * **itr**: number of iterations before output

(wd.)u_diodePair

Unadapted pair of diodes facing in opposite directions.

An unadapted adaptor implementing two antiparallel diodes for Wave Digital Filter connection trees. The behavior is approximated using Schottkey’s ideal diode law.

Usage

```
d1(i) = u_diodePair(i, Is, Vt);  
buildtree( d1 : B );
```

Where:

- **i**: index used by model-building functions. Should never be user declared
- **Is** : saturation current of the diodes
- **Vt** : thermal resistances of the diodes

Note: only usable as the root of a tree. Correct implementation is shown above.

Reference K. Werner et al. “An Improved and Generalized Diode Clipper Model for Wave Digital Filters”

(wd.)u_diodeSingle

Unadapted single diode.

An unadapted adaptor implementing a single diode for Wave Digital Filter connection trees. The behavior is approximated using Schottkey’s ideal diode law.

Usage

```
d1(i) = u_diodeSingle(i, Is, Vt);  
buildtree( d1 : B );
```

Where:

- **i**: index used by model-building functions. Should never be user declared
- **Is** : saturation current of the diodes
- **Vt** : thermal resistances of the diodes

Note: only usable as the root of a tree. Correct implementation is shown above.

Reference K. Werner et al. “An Improved and Generalized Diode Clipper Model for Wave Digital Filters”

(wd.)u_diodeAntiparallel

Unadapted set of antiparallel diodes with M diodes facing forwards and N diodes facing backwards.

An unadapted adaptor implementing antiparallel diodes for Wave Digital Filter connection trees. The behavior is approximated using Schottkey’s ideal diode law.

Usage

```
d1(i) = u_diodeAntiparallel(i, Is, Vt);  
buildtree( d1 : B );
```

Where:

- **i**: index used by model-building functions. Should never be user declared
- **Is**: saturation current of the diodes
- **Vt**: thermal resistances of the diodes

Note: only usable as the root of a tree. Correct implementation is shown above.

Reference K. Werner et al. “An Improved and Generalized Diode Clipper Model for Wave Digital Filters”

Two Port Adaptors

(wd.)u_parallel2Port

Unadapted 2-port parallel connection.

An unadapted adaptor implementing a 2-port parallel connection between adaptors for Wave Digital Filter connection trees. Elements connected to this adaptor will behave as if connected in parallel in circuit.

Usage

```
buildtree( u_parallel2Port : (A, B) );
```

Note: only usable as the root of a tree. This adaptor has no user-accessible parameters. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.4.1

(wd.)parallel2Port

Adapted 2-port parallel connection.

An adaptor implementing a 2-port parallel connection between adaptors for Wave Digital Filter connection trees. Elements connected to this adaptor will behave as if connected in parallel in circuit.

Usage

```
buildtree( A : parallel2Port : B );
```

Note: this adaptor has no user-accessible parameters. It should be used within the connection tree with one previous and one forward adaptor. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.4.1

(wd.)u_series2Port

Unadapted 2-port series connection.

An unadapted adaptor implementing a 2-port series connection between adaptors for Wave Digital Filter connection trees. Elements connected to this adaptor will behave as if connected in series in circuit.

Usage

```
buildtree( u_series2Port : (A, B) );
```

Note: only usable as the root of a tree. This adaptor has no user-accessible parameters. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.4.1

(wd.)series2Port

Adapted 2-port series connection.

An adaptor implementing a 2-port series connection between adaptors for Wave Digital Filter connection trees. Elements connected to this adaptor will behave as if connected in series in circuit.

Usage

```
buildtree( A : series2Port : B );
```

Note: this adaptor has no user-accessible parameters. It should be used within the connection tree with one previous and one forward adaptor. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.4.1

(wd.)parallelCurrent

Adapted 2-port parallel connection + ideal current source.

An adaptor implementing a 2-port series connection and internal idealized current source between adaptors for Wave Digital Filter connection trees. This adaptor connects the two connected elements and an additional ideal current source in parallel.

Usage

```
i1(i) = parallelCurrent(i, jin);  
buildtree(A : i1 : B);
```

Where:

- **i**: index used by model-building functions. Should never be user declared
- **jin**: Current through the ideal current source in Amps

Note: the adaptor must be declared as a separate function before integration into the connection tree. It should be used within a connection tree with one previous and one forward adaptor. Correct implementation is shown above.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.4.2

(wd.)seriesVoltage

Adapted 2-port series connection + ideal voltage source.

An adaptor implementing a 2-port series connection and internal ideal voltage source between adaptors for Wave Digital Filter connection trees. This adaptor connects the two connected adaptors and an additional ideal voltage source in series.

Usage

```
v1(i) = seriesVoltage(i, vin)  
buildtree( A : v1 : B );
```

Where:

- **i**: index used by model-building functions. Should never be user declared
- **vin** : voltage across the ideal current source in Volts

Note: the adaptor must be declared as a separate function before integration into the connection tree. It should be used within the connection tree with one previous and one forward adaptor.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.4.2

(wd.)u_transformer

Unadapted ideal transformer.

An adaptor implementing an ideal transformer for Wave Digital Filter connection trees. The first downward-facing port corresponds to the primary winding connections, and the second downward-facing port to the secondary winding connections.

Usage

```
t1(i) = u_transformer(i, tr);
buildtree(t1 : (A , B));
```

Where:

- **i**: index used by model-building functions. Should never be user declared
- **tr** : the turn ratio between the windings on the primary and secondary coils

Note: the adaptor must be declared as a separate function before integration into the connection tree. It may only be used as the root of the connection tree with two forward nodes.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.4.3

(wd.)transformer

Adapted ideal transformer.

An adaptor implementing an ideal transformer for Wave Digital Filter connection trees. The upward-facing port corresponds to the primary winding connections, and the downward-facing port to the secondary winding connections

Usage

```
t1(i) = transformer(i, tr);  
buildtree(A : t1 : B);
```

Where:

- **i**: index used by model-building functions. Should never be user declared
- **tr** : the turn ratio between the windings on the primary and secondary coils

Note: the adaptor must be declared as a separate function before integration into the connection tree. It should be used within the connection tree with one backward and one forward nodes.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.4.3

(wd.)u_transformerActive

Unadapted ideal active transformer.

An adaptor implementing an ideal transformer for Wave Digital Filter connection trees. The first downward-facing port corresponds to the primary winding connections, and the second downward-facing port to the secondary winding connections.

Usage

```
t1(i) = u_transformerActive(i, gamma1, gamma2);  
buildtree(t1 : (A , B));
```

Where:

- **i**: index used by model-building functions. Should never be user declared
- **gamma1** : the turn ratio describing the voltage relationship between the primary and secondary coils
- **gamma2** : the turn ratio describing the current relationship between the primary and secondary coils

Note: the adaptor must be declared as a separate function before integration into the connection tree. It may only be used as the root of the connection tree with two forward nodes.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.4.3

(wd.)transformerActive

Adapted ideal active transformer.

An adaptor implementing an ideal active transformer for Wave Digital Filter connection trees. The upward-facing port corresponds to the primary winding connections, and the downward-facing port to the secondary winding connections

Usage

```
t1(i) = transformerActive(i, gamma1, gamma2);  
buildtree(A : t1 : B);
```

Where:

- **i**: index used by model-building functions. Should never be user declared
- **gamma1** : the turn ratio describing the voltage relationship between the primary and secondary coils
- **gamma2** : the turn ratio describing the current relationship between the primary and secondary coils

Note: the adaptor must be declared as a separate function before integration into the connection tree. It should be used within the connection tree with two forward nodes.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.4.3

Three Port Adaptors

(wd.)parallel

Adapted 3-port parallel connection.

An adaptor implementing a 3-port parallel connection between adaptors for Wave Digital Filter connection trees. This adaptor is used to connect adaptors simulating components connected in parallel in the circuit.

Usage

```
buildtree( A : parallel : (B, C) );
```

Note: this adaptor has no user-accessible parameters. It should be used within the connection tree with one previous and two forward adaptors.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.5.1

(wd.)series

Adapted 3-port series connection.

An adaptor implementing a 3-port series connection between adaptors for Wave Digital Filter connection trees. This adaptor is used to connect adaptors simulating components connected in series in the circuit.

Usage

```
tree = A : (series : (B, C));
```

Note: this adaptor has no user-accessible parameters. It should be used within the connection tree with one previous and two forward adaptors.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 1.5.2

R-Type Adaptors

(wd.)u_sixportPassive

Unadapted six-port rigid connection.

An adaptor implementing a six-port passive rigid connection between elements. It implements the simplest possible rigid connection found in the Fender Bassman Tonestack circuit.

Usage

```
tree = u_sixportPassive : (A, B, C, D, E, F));
```

Note: this adaptor has no user-accessible parameters. It should be used within the connection tree with six forward adaptors.

Reference K. Werner, “Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters”, 2.1.5

Node Creating Functions

(wd.)genericNode

Function for generating an adapted node from another faust function or scattering matrix.

This function generates a node which is suitable for use in the connection tree structure. **genericNode** separates the function that it is passed into upward-going and downward-going waves.

Usage

```
n1(i) = genericNode(i, scatter, upRes);
```

Where:

- **i**: index used by model-building functions. Should never be user declared
- **scatter** : the function which describes the the node's scattering behavior
- **upRes** : the function which describes the node's upward-facing port-resistance

Note: **scatter** must be a function with n inputs, n outputs, and $n-1$ parameter inputs. input/output 1 will be used as the adapted upward-facing port of the node, ports 2 to n will all be downward-facing. The first input/output pair is assumed to already be adapted - i.e. the output 1 is not dependent on input 1. The parameter inputs will receive the port resistances of the downward-facing ports.

upRes must be a function with $n-1$ parameter inputs and 1 output. The parameter inputs will receive the port resistances of the downward-facing ports. The output should give the upward-facing port resistance of the node based on the upward-facing port resistances of the input.

If used on a leaf element ($n=1$), the model will automatically introduce a one-sample delay. Thus, the output of the node at sample t based on the input, $a[t]$, should be the output one sample ahead, $b[t+1]$. This may require transformation of the output signal.

(wd.)genericNode_Vout

Function for generating a terminating/leaf node which gives the voltage across itself as a model output.

This function generates a node which is suitable for use in the connection tree structure. It also calculates the voltage across the element and gives it as a model output.

Usage

```
n1(i) = genericNode_Vout(i, scatter, upRes);
```

Where:

- **i**: index used by model-building functions. Should never be user declared
- **scatter**: the function which describes the the node's scattering behavior
- **upRes**: the function which describes the node's upward-facing port-resistance

Note: **scatter** must be a function with 1 input and 1 output. It should give the output from the node based on the incident wave.

The model will automatically introduce a one-sample delay to the output of the function. Thus, the output of the node at sample t based on the input, $a[t]$, should be the output one sample ahead, $b[t+1]$. This may require transformation of the output signal.

upRes must be a function with no inputs and 1 output. The output should give the upward-facing port resistance of the node.

(wd.)genericNode_Iout

Function for generating a terminating/leaf node which gives the current through itself as a model output.

This function generates a node which is suitable for use in the connection tree structure. It also calculates the current through the element and gives it as a model output.

Usage

```
n1(i) = genericNode_Iout(i, scatter, upRes);
```

Where:

- **i**: index used by model-building functions. Should never be user declared
- **scatter**: the function which describes the the node's scattering behavior
- **upRes**: the function which describes the node's upward-facing port-resistance

Note: **scatter** must be a function with 1 input and 1 output. It should give the output from the node based on the incident wave.

The model will automatically introduce a one-sample delay to the output of the function. Thus, the output of the node at sample t based on the input, $a[t]$, should be the output one sample ahead, $b[t+1]$. This may require transformation of the output signal.

upRes must be a function with no inputs and 1 output. The output should give the upward-facing port resistance of the node.

(wd.)u_genericNode

Function for generating an unadapted node from another Faust function or scattering matrix.

This function generates a node which is suitable for use as the root of the connection tree structure.

Usage

```
n1(i) = u_genericNode(i, scatter);
```

Where:

- **i**: index used by model-building functions. Should never be user declared
- **scatter**: the function which describes the the node's scattering behavior

Note: **scatter** must be a function with n inputs, n outputs, and n parameter inputs. each input/output pair will be used as a downward-facing port of the node the parameter inputs will receive the port resistances of the downward-facing ports.

Model Building Functions

(wd.)bulddown

Function for building the structure for calculating waves traveling down the WD connection tree.

It recursively steps through the given tree, parametrizes the adaptors, and builds an algorithm. It is used in conjunction with the `buildup()` function to create a model.

Usage

`bulddown(A : B)~buildup(A : B);`

Where: (A : B) : is a connection tree composed of WD adaptors

`(wd.)buildup`

Function for building the structure for calculating waves traveling up the WD connection tree.

It recursively steps through the given tree, parametrizes the adaptors, and builds an algorithm. It is used in conjunction with the `bulddown()` function to create a full structure.

Usage

`bulddown(A : B)~buildup(A : B);`

Where: (A : B) : is a connection tree composed of WD adaptors

`(wd.)getres`

Function for determining the upward-facing port resistance of a partial WD connection tree.

It recursively steps through the given tree, parametrizes the adaptors, and builds an algorithm. It is used by the `buildup` and `bulddown` functions but is also helpful in testing.

Usage

`getres(A : B)~getres(A : B);`

Where: (A : B) : is a partial connection tree composed of WD adaptors

Note: This function cannot be used on a complete WD tree. When called on an unadapted adaptor (`u_` prefix), it will create errors.

`(wd.)parres`

Function for determining the upward-facing port resistance of a partial WD connection tree.

It recursively steps through the given tree, parametrizes the adaptors, and builds an algorithm. It is used by the `buildup` and `bulddown` functions but is also helpful in testing. This function is a parallelized version of `getres`.

Usage

```
parres((A , B))~parres((A , B));
```

Where: (A , B) : is a partial connection tree composed of WD adaptors

Note: this function cannot be used on a complete WD tree. When called on an unadapted adaptor (u_ prefix), it will create errors.

(wd.)buildout

Function for creating the output matrix for a WD model from a WD connection tree.

It recursively steps through the given tree and creates an output matrix passing only outputs.

Usage

```
buildout( A : B );
```

Where: (A : B) : is a connection tree composed of WD adaptors

(wd.)buildtree

Function for building the DSP model from a WD connection tree structure.

It recursively steps through the given tree, parametrizes the adaptors, and builds the algorithm.

Usage

```
buildtree(A : B);
```

Where: (A : B) : a connection tree composed of WD adaptors

webaudio.lib

This library implement WebAudio filters, using their C++ version as a starting point, taken from Mozilla Firefox implementation.

References

- <https://github.com/grame-cncm/faustlibraries/blob/master/webaudio.lib>
-

(wa.)lowpass2

Standard second-order resonant lowpass filter with 12dB/octave rolloff. Frequencies below the cutoff pass through, frequencies above it are attenuated.

Usage

`_ : lowpass2(f0, Q, dtune) : _`

Where:

- `f0`: cutoff frequency in Hz
- `Q`: the quality factor
- `dtune`: detuning of the frequency in cents

Reference

- <https://searchfox.org/mozilla-central/source/dom/media/webaudio/blink/Biquad.cpp#98>
-

(wa.)highpass2

Standard second-order resonant highpass filter with 12dB/octave rolloff. Frequencies below the cutoff are attenuated, frequencies above it pass through.

Usage

`_ : highpass2(f0, Q, dtune) : _`

Where:

- `f0`: cutoff frequency in Hz
- `Q`: the quality factor
- `dtune`: detuning of the frequency in cents

Reference

- <https://searchfox.org/mozilla-central/source/dom/media/webaudio/blink/Biquad.cpp#127>
-

(wa.)bandpass2

Standard second-order bandpass filter. Frequencies outside the given range of frequencies are attenuated, the frequencies inside it pass through.

Usage

`_ : bandpass2(f0, Q, dtune) : _`

Where:

- `f0`: cutoff frequency in Hz
- `Q`: the quality factor
- `dtune`: detuning of the frequency in cents

Reference

- <https://searchfox.org/mozilla-central/source/dom/media/webaudio/blink/Biquad.cpp#334>
-

(wa.)notch2

Standard notch filter, also called a band-stop or band-rejection filter. It is the opposite of a bandpass filter: frequencies outside the give range of frequencies pass through, frequencies inside it are attenuated.

Usage

`_ : notch2(f0, Q, dtune) : _`

Where:

- `f0`: cutoff frequency in Hz
- `Q`: the quality factor
- `dtune`: detuning of the frequency in cents

Reference

- <https://searchfox.org/mozilla-central/source/dom/media/webaudio/blink/Biquad.cpp#301>
-

(wa.)allpass2

Standard second-order allpass filter. It lets all frequencies through, but changes the phase-relationship between the various frequencies.

Usage

`_ : allpass2(f0, Q, dtune) : _`

Where:

- `f0`: cutoff frequency in Hz
- `Q`: the quality factor
- `dtune`: detuning of the frequency in cents

Reference

- <https://searchfox.org/mozilla-central/source/dom/media/webaudio/blink/Biquad.cpp#268>
-

(wa.)peaking2

Frequencies inside the range get a boost or an attenuation, frequencies outside it are unchanged.

Usage

`_ : peaking2(f0, gain, Q, dtune) : _`

Where:

- `f0`: cutoff frequency in Hz
- `gain`: the gain in dB
- `Q`: the quality factor
- `dtune`: detuning of the frequency in cents

Reference

- <https://searchfox.org/mozilla-central/source/dom/media/webaudio/blink/Biquad.cpp#233>
-

(wa.)lowshelf2

Standard second-order lowshelf filter. Frequencies lower than the frequency get a boost, or an attenuation, frequencies over it are unchanged.

`_ : lowshelf2(f0, gain, dtune) : _`

Where:

- `f0`: cutoff frequency in Hz
- `gain`: the gain in dB
- `dtune`: detuning of the frequency in cents

Reference

- <https://searchfox.org/mozilla-central/source/dom/media/webaudio/blink/Biquad.cpp#169>
-

(wa.)highshelf2

Standard second-order highshelf filter. Frequencies higher than the frequency get a boost or an attenuation, frequencies lower than it are unchanged.

`_ : highshelf2(f0, gain, dtune) : _`

Where:

- `f0`: cutoff frequency in Hz
- `gain`: the gain in dB
- `dtune`: detuning of the frequency in cents

Reference

- <https://searchfox.org/mozilla-central/source/dom/media/webaudio/blink/Biquad.cpp#201>