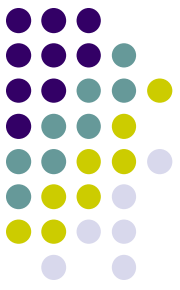


Mining the New GENDYN Program – Tilling Among Fields of Dynamic Stochastic Synthesis

Sounds, Images and Data Conference
New York University
23-25 July 2015

Angelo Bello





Mining the New GENDYN Program – Tilling Among Fields of Dynamic Stochastic Synthesis

ABSTRACT We report on a project that could be characterized as a mining and discovery expedition among the data fields that reside within, and are expressed with, the Dynamic Stochastic Synthesis (GENDYN) algorithm as realized in The New GENDYN Program^[1]. The New GENDYN Program is a faithful implementation of Iannis Xenakis' sound synthesis algorithm (as realized in his work GENDY3, 1991), that also provides a framework within which extensive research into the world of rigorous algorithmic composition is possible. The GENDYN algorithm can generate an entire work of computable sonic art from a baseline of “nothing”, i.e. with no a-priori defined sonic source material: all sound is the emergent result of the definition of initial conditions among the multitude of parameters within the algorithm, and as then executed by the probability distributions incorporated therein: a musical work is created by execution of a computational process obeying an algorithmic procedure. We report on work that has extended the GENDYN algorithm by implementing large-scale and massively parallel techniques, illuminating and demonstrating capabilities such as dynamic stochastic granular synthesis, stochastic melody (pitch distribution), and stochastic harmonic (vertical) structures. We focus our analytics on a custom user interface created with the Matlab algorithmic development environment that integrates with the New GENDYN Program, achieving a level of organizational control among the synthesis parameters within the GENDYN. We identify the relationships between the defined parameters of the algorithm's initial conditions and their ultimate influence on the characteristics of the resulting sound such as timbre, event duration, density, and pitch. We also investigate the problem of representing the multi-faceted dimensions of the stochastic synthesis: organizing the extensive and expansive quantities of numerical data generated by the GENDYN algorithm; systematizing the relationships across the initial conditions and the structural functions they serve within the computed compositional sonic work. Examples of computed etudes are presented as well as demonstrations of the aforementioned relationships between GENDYN initial conditions and resulting synthesized works. We propose areas of research for future investigation.

^[1] Peter Hoffmann (2000). “The New GENDYN Program”. Computer Music Journal 24(2) pp. 31-38.



Computable Sound

What is Computable Sound?

One definition might be:

“Sound that is the result of the mechanized process of a general purpose computer, following procedures described by the instructions of a computer program (based on a formal logic system), and that can be represented abstractly as an algorithm.”

“Tilling”

I chose this metaphor as it seems to capture the sense of the manner with which I explore and investigate the New GENDYN Program: digging, plowing, cultivating, raking, hoeing, preparing, etc., data and numbers in multiple manifestations of representation.



Computer Music

Peter Hoffmann describes^[2] two primary cultures of Computer Music:

1. Disguised Computer Music

“This majority trend in computer music strives at emulating human music making by computers, e.g. by using Artificial Intelligence, Expert Systems, Neural Networks, Psychoacoustics, and Cognitive Sciences. These people want the machines to do what humans do. Humans are supposed to appreciate the machine’s artifacts within their inherited cultural framework.”

2. Explicit Computer Music

“This attitude, put forward by some computer music composers aims at creating music which is specific to machines, stressing the computational aspect in its composition, by using rigorous formalisms, machine sounds which have no equivalent in Nature, and by conceptualizing and problematizing the use of computers in music.”

My work is aligned with the second, Explicit Computer Music.

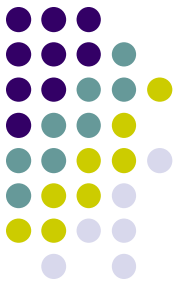
^[2] Peter Hoffmann (2009). *“Music Out of Nothing? A Rigorous Approach to Algorithmic Composition by Iannis Xenakis”*. PhD Thesis, Technical University of Berlin, Berlin, 2009.

What is Dynamic Stochastic Synthesis, GENDYN, and The New GENDYN Program?



- Practically, the first two terms can be interchangeable.
- *Dynamic Stochastic Synthesis or GÉNÉration DYNamique Stochastique (GENDYN for short)*, can be considered the underlying algorithmic process that is utilized to synthesize the computer generated sound. An entire sonic creation is computed and delivered from essentially nothing but initial conditions.
- *The New GENDYN Program*, is a faithful reproduction of Xenakis' algorithm that has been expanded and augmented to incorporate additional capabilities not available at the time Xenakis originally developed his project, as a Windows application with real-time features. I adopted the Matlab algorithm development environment to further augment and facilitate large-scale manipulation of initial conditions and GENDYN parameters.

Sounds, Images, and Data in the GENDYN Framework

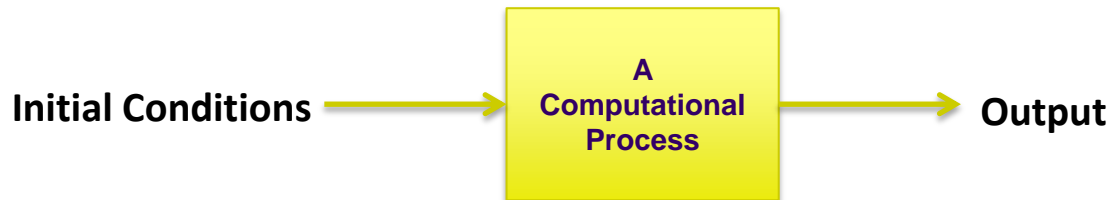


- My paper may be misplaced in this conference; however it's possible it may also be applicable, by considering the following:
 - Computable Sound requires 44,100 numbers per audible second (based on the Compact Disc standard), for a monophonic digital sound file.
 - 1 minute contains 2,646,000 numbers (let's call this value "N").
 - With The New GENDYN Program, I have generated masses of sound that required $\{64 \text{ (tracks)} \times 50 \text{ (sections/track)} \times N\}$ numbers to represent – or 8,467,200,000 numbers – for 1 minute of sound.
 - Extending further, a 15 minute GENDYN work (or any comparable computer-generated piece), could require 127,008,000,000 numbers to represent it.
 - This equates to 2,032,128,000,000 bits to represent those numbers (in excess of 2 Trillion bits, or 254,016,000,000 bytes, or 236.57 GB)
- How can such data be represented, manipulated, managed, or organized?

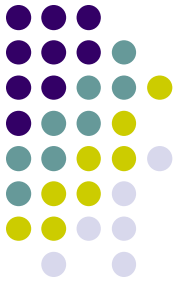


Representing Computable Sound

- **Explicit Computer Music (or Computable Sound) Composition** could be generalized as follows:



- The set(s) of *Initial Conditions* can be extensive and complex
- The *Output(s)* can be as extensive and complex, or not, with respect to the input conditions



The New GENDYN Program

Architecture Synthesis

The Architecture (Sequence # 1) window displays track configuration options. It includes a list of active tracks (1-20), a volume control slider, and a table for track architecture parameters.

Active Tracks	Tracks	Vol	Track Architecture	Duration of Track Fields (in Samples)
<input checked="" type="checkbox"/> 1	<input checked="" type="checkbox"/> 11	max. min.	Number of Fields: 1000	38028 78016 43494
<input checked="" type="checkbox"/> 2	<input checked="" type="checkbox"/> 12		Density (D): 1	10085 9663 8316
<input checked="" type="checkbox"/> 3	<input checked="" type="checkbox"/> 13		Activity (Prb): .1	7010 42842 37581
<input checked="" type="checkbox"/> 4	<input checked="" type="checkbox"/> 14		Number Density Activity	85634 813 8379
<input checked="" type="checkbox"/> 5	<input checked="" type="checkbox"/> 15		10 100 10	67620 13258 117569
<input checked="" type="checkbox"/> 6	<input checked="" type="checkbox"/> 16			30936 145971 30690
<input checked="" type="checkbox"/> 7	<input checked="" type="checkbox"/> 17			77109 38414 115404
<input checked="" type="checkbox"/> 8	<input checked="" type="checkbox"/> 18			71111 9542 81775
<input checked="" type="checkbox"/> 9	<input checked="" type="checkbox"/> 19			66322 49099 20186
<input checked="" type="checkbox"/> 10	<input checked="" type="checkbox"/> 20			111278 4516 2849

Sequence Duration: Samples: 5,081,600 Timing: 12:01:55

Random Numbers: Seed: 0 New Seed: 0

Buttons: Recompute

Timbre Synthesis

The Sound (Track #1) window displays synthesis parameters for a track. It includes five distribution plots and a detailed Random Walk Settings panel.

Time Distribution | Amplitude Distribution | Fluctuation Values | Random Walks | Scaled Wave Form

Random Walk Settings

Distribution Selection

Time: Uniform | Cauchy | Logistic | Hypercosine

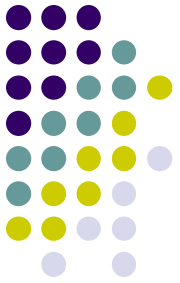
Amplitude: Uniform | Cauchy | Logistic | Hypercosine

Dist: Ax: .000305 Bx: .000305 Ay: .500046 By: 1

Lower Mirror: Ux ζ Upper Mirror: Vx ζ Lower Mirror: Uy σ Upper Mirror: Vy σ

Lower Mirror: Ux θ Upper Mirror: Vx θ Lower Mirror: Uy ϵ Upper Mirror: Vy ϵ

5 9 -100 100



Extending The New GENDYN Program - Matlab

Gendyn_UI_16
File

::: Gendyn User Interface : GUI :::

Track Architecture

Number of Fields: 1000

Density: 1

Activity (Prb): 0.1

Number: 1000

Density: 1000

Activity: 1000

Synthesis Parameters

Random Walk Settings

Time Distribution Function
Cauchy

Distribution Function Abscissa
Ax: 1, Bx: 1

Mirrors Fluctuation Abscissa
Lower: 0, Upper: 2

Mirrors Random Walk
Lower: 8, Upper: 9

Amplitude Distribution Function
Hypercosine

Distribution Function Ordinate
Ay: 0.1, By: 0.500076

Mirrors Fluctuation Ordinate
Lower: -1, Upper: 1

Mirrors Random Walk
Lower: -10, Upper: 10

Sound Wave Settings

Wave Segmentation
No. of Segments: 25, Wave Repeat: 0

Filter Selection
 Time, Amplitude

Section Architecture

Assign Synthesis Params To:
Section 1
Tracks: 46 through 50 [Assign]

Display Synthesis Params:
Section 1
Track: 1 [Display]

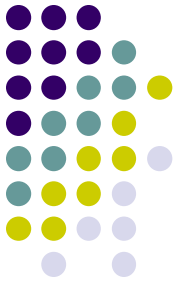
Duration: 0
Total # of Sections: 10

Macro Properties

Random Seed: 0
Piece Length (secs): 0
 Master Filter

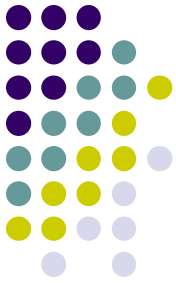
Status
Gendyn Excel data file has been imported into GenMaster_Matrix.
File Name: Gendyn Filename

[Create] [Save] [Save As] [Reset] [Close] [Export XLS] [Import XLS]

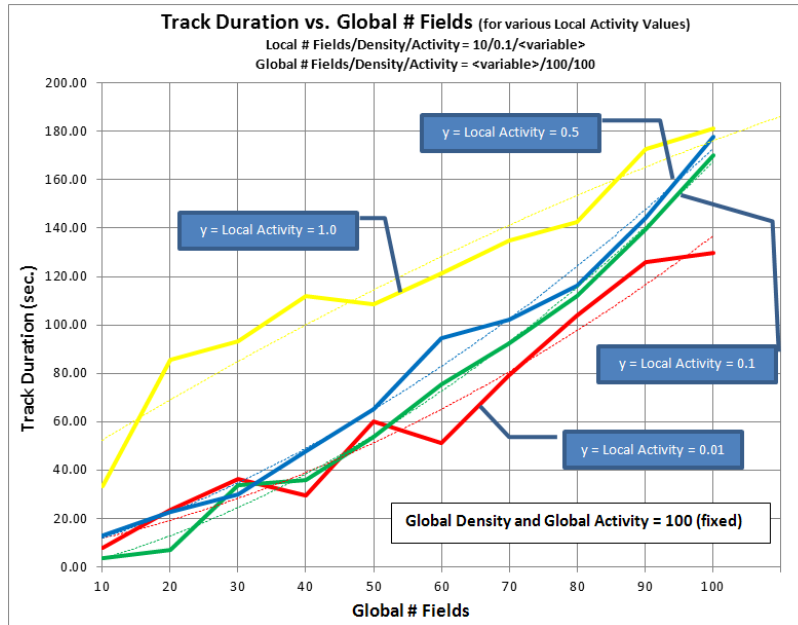


Quantifying and Representing

Smplitude VIP	Clusters Reference #	Legacy Gendyn WAV File	Track Architecture													Waveform												Synthesis Parameters											
			Local						Global			Track Ranges				Breakpoints		Filter Selection				Time						Amplitude											
			# Fields	Density	Activity (Prb)	# Fields	Density	Activity (Prb)	Group #	# Tracks	Track Range	Wave Seg.	Wave Repeat	Time	Ampl	Pitch	Distr	Distribution Function		Mirror Fluctuations		Random Walk Mirror		Distr	Distribution Function		Mirror Fluctuations		Random Walk Mirror										
																		Ax	Bx	Lower	Upper	Lower	Upper	Lower	Upper	Distr	Ay	By	Lower	Upper	Lower	Upper							
Clusters_71.03 (d minor)		CAUHYP	1000	1	0.1	10	100	10	1	5	1-5	25	0	X	X	D5	Cauchy	1	1	0	2	8	9	Hyp	0.1	0.5000763	-1	1	-10	10									
		CAUHYP	1000	1	0.1	10	100	10	2	5	6-10	28	0	X	X	C5	Cauchy	1	1	0	2	8	9	Hyp	0.1	0.5000763	-1	1	-10	10									
		CAUHYP	1000	1	0.1	10	100	10	3	5	11-15	12	0	X	X	Bf4	Cauchy	1	1	0	2	8	8	Hyp	0.1	0.5000763	-1	1	-10	10									
		CAUHYP	1000	1	0.1	10	100	10	4	5	16-20	11	0	X	X	A4	Cauchy	1	1	0	2	9	9	Hyp	0.1	0.5000763	-1	1	-10	10									
		CAUHYP	1000	1	0.1	10	100	10	5	5	21-25	14	0	X	X	F4	Cauchy	1	1	0	2	9	9	Hyp	0.1	0.5000763	-1	1	-10	10									
		CAUHYP	1000	1	0.1	10	100	10	6	5	26-30	17	0	X	X	D4	Cauchy	1	1	0	2	9	9	Hyp	0.1	0.5000763	-1	1	-10	10									
		CAUHYP	1000	1	0.1	10	100	10	7	5	31-35	22	0	X	X	A3	Cauchy	1	1	0	2	18	28	Hyp	0.1	0.5000763	-1	1	-10	10									
		CAUHYP	1000	1	0.1	10	100	10	8	5	36-40	26	0	X	X	F3	Cauchy	1	1	0	2	18	30	Hyp	0.1	0.5000763	-1	1	-10	10									
		CAUHYP	1000	1	0.1	10	100	10	9	5	41-45	29	0	X	X	D3	Cauchy	1	1	0	2	18	32	Hyp	0.1	0.5000763	-1	1	-10	10									
		CAUHYP	1000	1	0.1	10	100	10	10	5	46-50	31	0	X	X	C#3	Cauchy	1	1	0	2	18	30	Hyp	0.1	0.5000763	-1	1	-10	10									



Quantifying and Representing



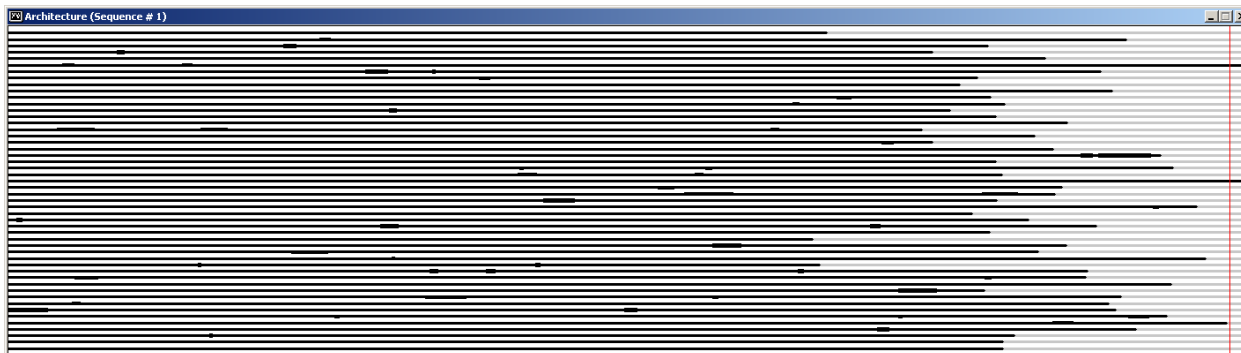
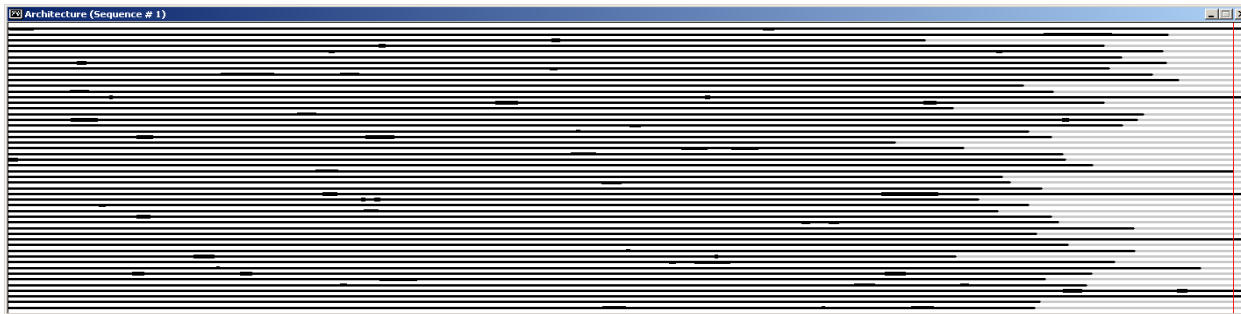
Track Architecture				Local Activity Value Variable																	
Local		Global		0.01				0.10				0.50				1.00					
# Fields	Density	Activity (Prb)	# Fields	Density	Activity (Prb)	Samples	Secs.	Mins.	Log(Secs.)	Samples	Secs.	Mins.	Log(Secs.)	Samples	Secs.	Mins.	Log(Secs.)	Samples	Secs.	Mins.	Log(Secs.)
100	0.1	Variable	10	100	100	608,562	13.80	0.23	1.14	3,599,862	81.63	1.36	1.91	6,055,422	137.31	2.29	2.14	6,733,474	152.69	2.54	2.18
100	0.1		20	100	100	4,822,727	109.36	1.82	2.04	13,164,483	298.51	4.98	2.47	10,986,369	249.12	4.15	2.40	13,355,884	302.85	5.05	2.48
100	0.1		30	100	100	9,675,902	219.41	3.66	2.34	17,174,826	389.45	6.49	2.59	19,764,222	448.17	7.47	2.65	18,643,288	422.75	7.05	2.63
100	0.1		40	100	100	19,117,415	433.50	7.23	2.64	20,189,961	457.82	7.63	2.66	20,635,178	467.92	7.80	2.67	24,008,043	544.40	9.07	2.74
100	0.1		50	100	100	22,951,725	520.45	8.67	2.72	21,709,349	492.28	8.20	2.69	26,444,498	599.65	9.99	2.78	26,436,994	599.48	9.99	2.78
100	0.1		60	100	100	26,783,334	607.33	10.12	2.78	30,684,428	695.79	11.60	2.84	29,997,452	680.21	11.34	2.83	31,138,016	706.08	11.77	2.85
100	0.1		70	100	100	38,820,996	880.29	14.67	2.94	36,152,394	819.78	13.66	2.91	34,313,954	778.09	12.97	2.89	36,737,961	833.06	13.88	2.92
100	0.1		80	100	100	37,585,963	852.29	14.20	2.93	38,242,317	867.17	14.45	2.94	42,628,281	966.63	16.11	2.99	30,020,838	680.74	11.35	2.83
100	0.1		90	100	100	38,304,362	868.58	14.48	2.94	40,113,804	909.61	15.16	2.96	45,724,067	1036.83	17.28	3.02	49,298,765	1117.89	18.63	3.05
100	0.1		100	100	100	41,083,209	931.59	15.53	2.97	48,645,500	1103.07	18.38	3.04	46,437,474	1053.00	17.55	3.02	50,627,396	1148.01	19.13	3.06
10	0.1	Variable	10	100	100	337,559	7.65	0.13	0.88	156,598	3.55	0.06	0.55	578,673	13.12	0.22	1.12	1,471,278	33.36	0.56	1.52
10	0.1		20	100	100	1,033,875	23.44	0.39	1.37	307,988	6.98	0.12	0.84	999,036	22.65	0.38	1.36	3,770,890	85.51	1.43	1.93
10	0.1		30	100	100	1,601,429	36.31	0.61	1.56	1,485,901	33.69	0.56	1.53	1,318,470	29.90	0.50	1.48	4,108,880	93.17	1.55	1.97
10	0.1		40	100	100	1,294,822	29.36	0.49	1.47	1,573,016	35.67	0.59	1.55	2,113,432	47.92	0.80	1.68	4,940,170	112.02	1.87	2.05
10	0.1		50	100	100	2,649,495	60.08	1.00	1.78	2,369,101	53.72	0.90	1.73	2,870,783	65.10	1.08	1.81	4,790,319	108.62	1.81	2.04
10	0.1		60	100	100	2,256,045	51.16	0.85	1.71	3,321,625	75.32	1.26	1.88	4,173,386	94.63	1.58	1.98	5,356,503	121.46	2.02	2.08
10	0.1		70	100	100	3,485,509	79.04	1.32	1.90	4,078,105	92.47	1.54	1.97	4,509,816	102.26	1.70	2.01	5,949,984	134.92	2.25	2.13
10	0.1		80	100	100	4,582,749	103.92	1.73	2.02	4,926,903	111.72	1.86	2.05	5,116,642	116.02	1.93	2.06	6,285,143	142.52	2.38	2.15
10	0.1		90	100	100	5,554,923	125.96	2.10	2.10	6,156,711	139.61	2.33	2.14	6,352,264	144.04	2.40	2.16	7,607,744	172.51	2.88	2.24
10	0.1		100	100	100	5,715,282	129.60	2.16	2.11	7,498,277	170.03	2.83	2.23	7,832,592	177.61	2.96	2.25	7,987,121	181.11	3.02	2.26

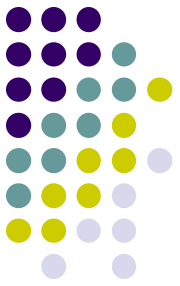


Quantifying and Representing

- GENDYN sound is comprised of events that occur at multiple simultaneous scales, defined by stochastic processes in the form of probability distributions.

Example: Clusters_73.03_no_01 + 02





Quantifying and Representing

- GENDYN sound is comprised of events that occur at multiple simultaneous scales, defined by stochastic processes in the form of probability distributions.

Example: Clusters_71.03_no_05

Clusters_71.03_CAUHYP_10Sec_50Trk_1000_1_0.1_10_100_10_no_06

