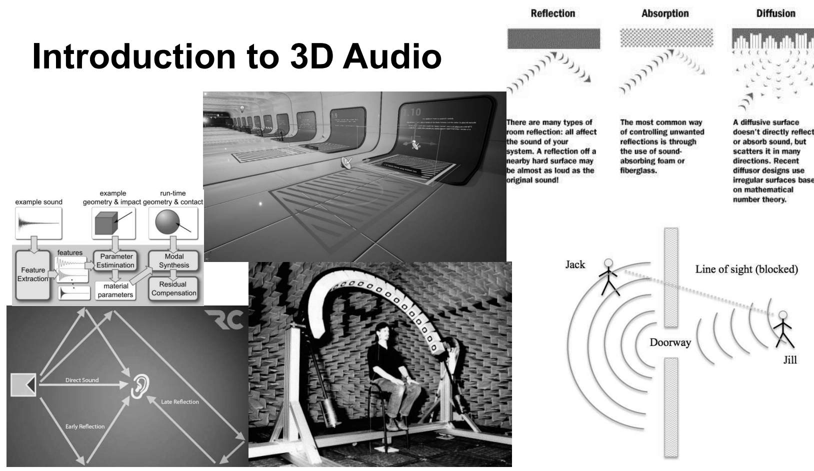
ANNOUNCEMENT

Assignment #3

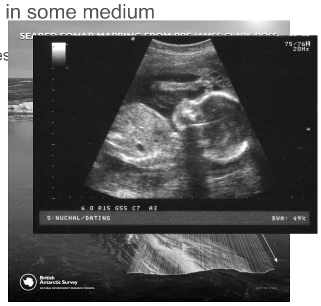
- Implementing TreasureHunter on the HMDs
- Implement and show 2 ways of collecting collectibles:
  - Collision box-based: Physically walk on top of collectible to collect it
  - Raycast+gaze-based: look at collectible and hit button on controller to collect

Introduction to 3D Audio



What is Sound?

- Elastic wave propagation in some medium
  - Earth Science (Seismic waves
  - Ocean Acoustics (Sonar)
  - UltraSound (Human Tissue)



What is Sound?

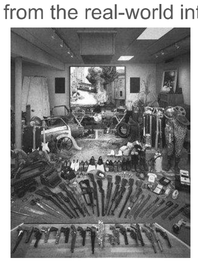
- Elastic wave propagation in some medium
  - Structural Me
  - Archite
    Acous
  - Game

Immersive Environments

- Imitation of reality in a computer-generated world
- Graphics hardware and techniques have evolved

How can it be done?

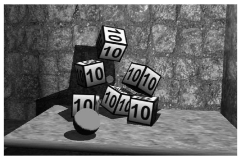
- Foley artists manually make and record the sound from the real-world interaction



Lucasfilm Foley Artist

How about Computer Simulation?

- Physical simulation drives visual simulation



  - Sound rendering can also be *automatically* generated via 3D physical interaction

Immersive Audio

- Goal of immersive audio: Realistic *Auralization*
- Reality: Hearing and Sight work together
- Hearing provides additional information that complements Sight
- A natural approach: Physically-based Sound Simulation

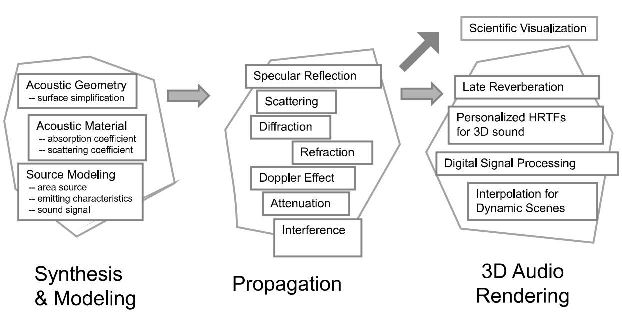
Importance

- **Localization**: User should know where sound source is located
- **Avoid confusion**: Position should not be ambiguous unless intended to be
  - Front-back confusion: Common in VR; user doesn't know if source is in front or back of them (often described as sound coming from inside their head)
- **Maximize immersion**: Good audio increases immersion

Example of non-VR great 3D audio (ASMR-like): https://www.youtube.com/watch?v=IUDTlvagjJA

Audio makes a difference!

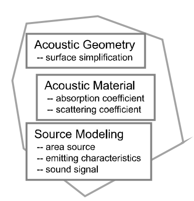
Sound Rendering: An Overview



Synthesis & Modeling

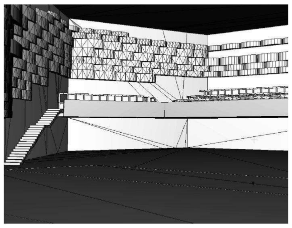
Acoustic vs. Graphics

- Low geometric detail vs. High geometric detail

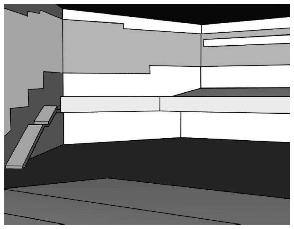


Synthesis & Modeling

Modeling Acoustic Geometry [Vorländer,2007]

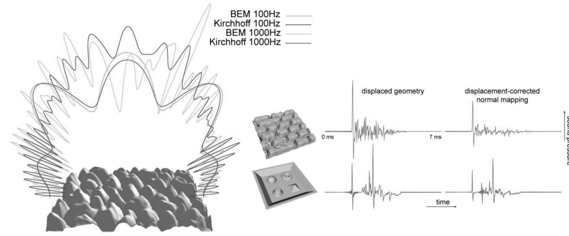


Visual Geometry



Acoustic Geometry

Modeling Sound Material

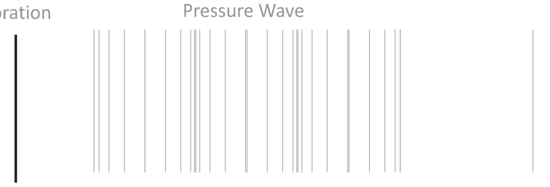


[Embrechts,2001] [Christensen,2005] [Tsingos,2007]

Sound Synthesis

- Collisions lead to surface vibrations
- Vibrations create pressure waves in air
- For small amplitudes, linear phenomenon

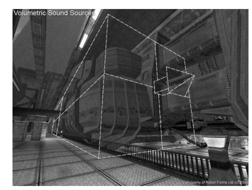
Vibration Pressure Wave

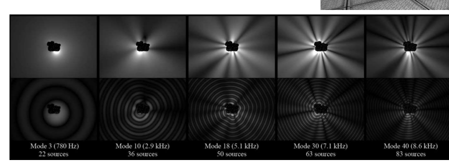


Modeling Sound Source

Volumetric Sound Source

Directional Sound Source





Complex Vibration Source

Invited Distinguished Lectures

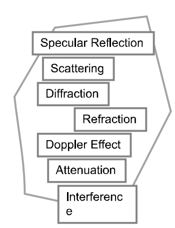
March 3, Ben Lok (University of Florida)
Virtual Humans & Health Applications

March 8, Michael Abrash (Facebook/Oculus/Meta)
Future of Metaverse

Propagation

Acoustic vs. Graphics

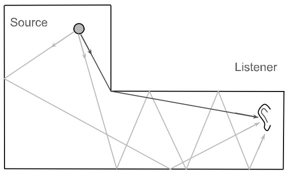
- 343 m/s vs. 300,000,000 m/s
- 20 to 20K Hz vs. RGB
- 17m to 17cm vs. 700 to 400 nm



Propagation

Sound Propagation

- Sound waves propagate from source, complex interactions with boundary
- Diffraction, high-order reflection, scattering



Diffraction

- Waves tend to bend around obstacles when

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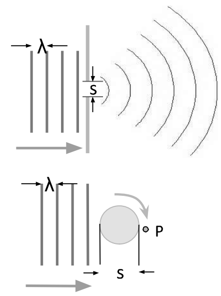
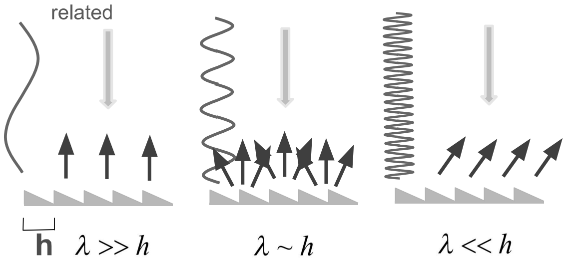
- P will have appreciable reception only if there is a good amount of diffraction
- Low-frequencies tend to "bend" more than higher frequencies



Scattering

- For sound, scattering and diffraction are closely related



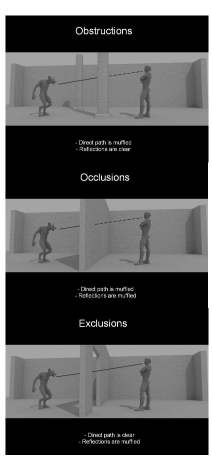
Physical Properties: Sound and Light

Physical Property	Light	Sound
Speed of propagation	~ 300,000,000 m/s	~ 340 m/s
Observable Wavelength	380 – 750 nanometers	17 mm – 17 m
Observable Frequency	400 – 790 TeraHertz	20 – 20,000 Hertz

- Transient phenomena perceivable
- Diffraction is important
- High update rate

Sound Propagation in Games

- Strict time budget for audio simulations
- Games are dynamic
  - Moving sound sources
  - Moving listeners
  - Moving scene geometry
- Trade-off speed with the accuracy of the simulation
- Static environment effects (assigned to regions in the scene)



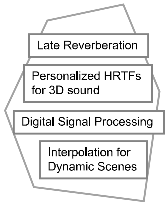
Sound Simulation: Sub-problems

- Sound Synthesis
  - How sound is produced locally due to an object's vibration
- Sound Propagation
  - How sound travels in a scene, up to the listener's ears
- Sound Perception (Psycho-acoustics)
  - How sound is processed by the human auditory system
- Interactive approaches: Pre-processing and Runtime

3D Audio Rendering

Acoustic vs. Graphics

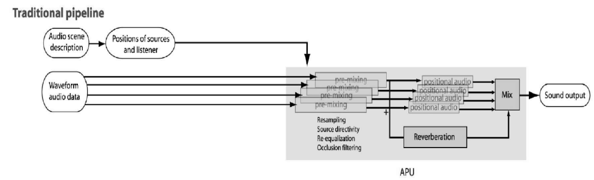
- Compute intensive DSP vs. addition of colors
- 44.1 KHz vs. 30 Hz
- Psychoacoustics vs. Visual psychophysics



3D Audio Rendering

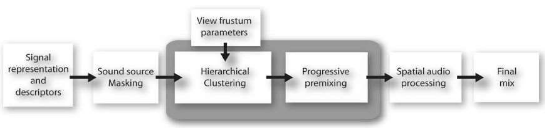
3D Audio Rendering

- Main Components
  - 3D Audio and HRTF
  - Artifact free rendering for dynamic scenes



3D Audio Rendering

- Perceptual Audio Rendering [Moeck,2007]



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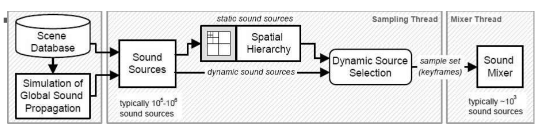
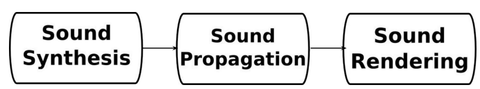


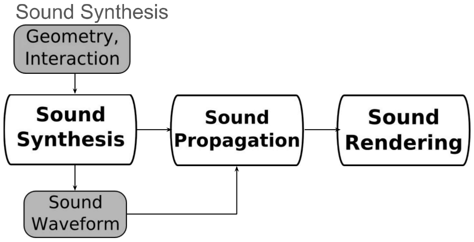
Overview of Sound Simulation

- The complete pipeline for sound simulation
  - Sound Synthesis
  - Sound Propagation
  - Sound Rendering



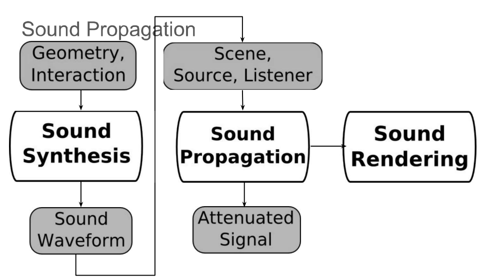
Overview of Sound Simulation

- Sound Synthesis



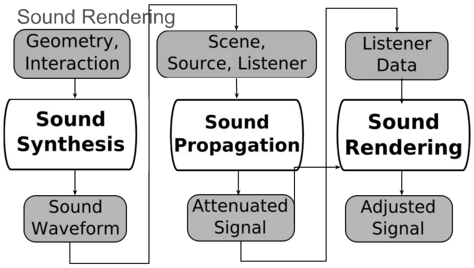
Overview of Sound Simulation

- Sound Propagation



Overview of Sound Simulation

- Sound Rendering



Themes

- Exploiting analytical solutions using Modal Analysis to accelerate numerical simulation and reducing runtime computation

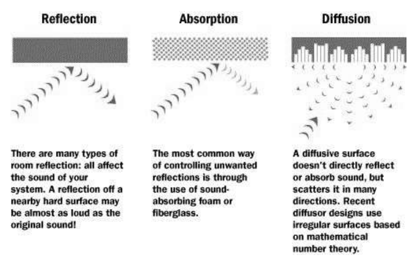
- Capture only perceptually important auditory cues to perform real-time sound synthesis and acoustic propagation on complex 3D scenes

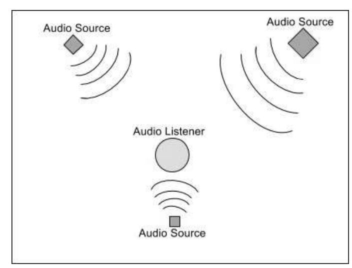
Terminologies & Concepts You Should Know

Some Basic Terms & Definitions

3D Audio Modelling: Soundscape

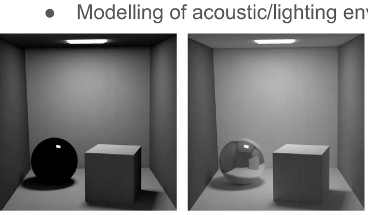
- **Source**: the point from which sound is coming
- **Listener**: the position where the sound is “heard” (in games, usually the Camera)
- **Objects**: things cable of blocking/reflecting sound
  - Can reflect, absorb, or diffuse sound (much like with light)

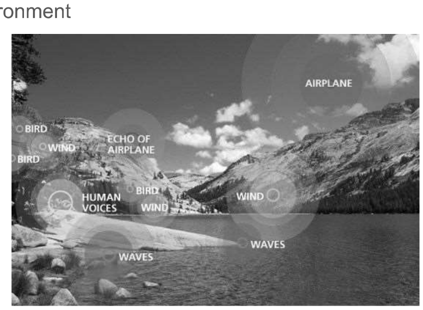




Global Illumination ~ Soundscape

- What VE looks/sounds like from user perspective
- Modelling of acoustic/lighting environment

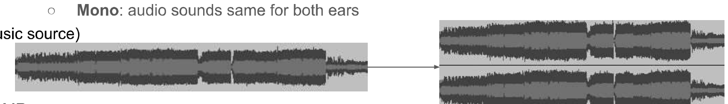




Spatialized 3D Audio vs. Non-Spatialized

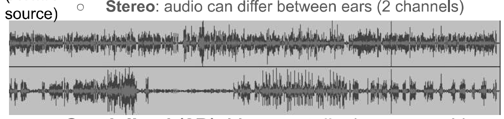
- Mono vs stereo sound:
  - **Mono**: audio sounds same for both ears

(music source)

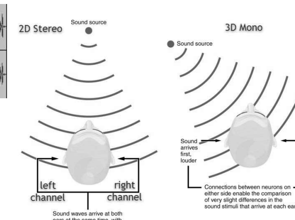


(ASMR source)

  - **Stereo**: audio can differ between ears (2 channels)

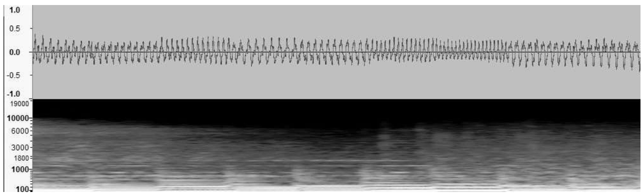


- **Spatialized (3D)**: You can tell where sound is coming from; simulating a virtual acoustic environment
- **Non-spatialized (2D)**: Can't tell where sound is in 3D space (can still be left/right)



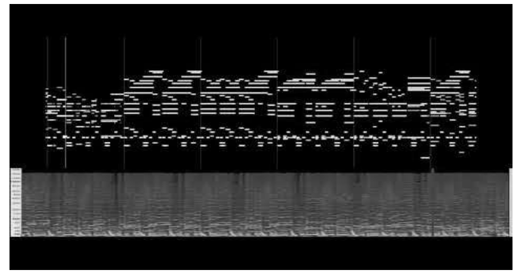
Frequency

- **Waveforms**: ΔdB (signal strength) of air pressure over time
- **Spectrograms**: dB of each frequency/pitch over time
  - Various scaling options affect utility for different applications; e.g. Mel scale
- Often used to filter noise types
  - Low-frequency/**bass**: whale sounds, background noise
  - Mids: human voice
  - Highs/**treble**: hi-hats, bird chirps, snapping fingers, etc.
- (more info in a signal processing class)



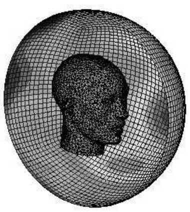
Audio Unmixing

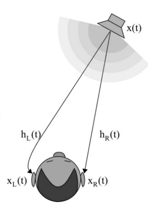
- Audio source gives us a spectrogram… how do we figure out source components?
- Applications in voice recognition, music decomposition, denoising, etc.
- Some ML techniques to figure it out
- New trend: AR tracking used during audio capture to help localize & isolate

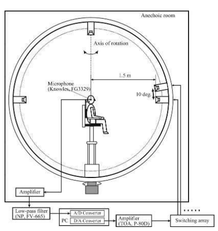


HRTF: Modelling the Ear

- Accurate 3D audio requires us to estimate how sound will bounce through the ear
- *Head-related transfer function* (HRTF) lets us do this
- HRTF estimates sound from particular point travels through ear & head
- Very tedious to generate (use spinning array of speakers and microphones to estimate head shape effect on "hearability"), but there are many libraries of "generic" HRTFs





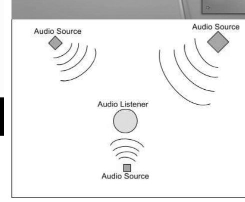


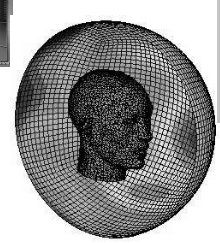
HRTF: Modelling the Ear

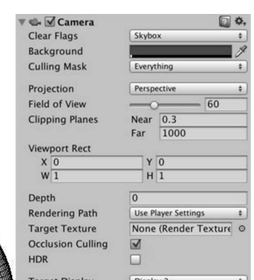
More HRTF

Camera ~ Listener

Both describe how the user hears/sees the rays

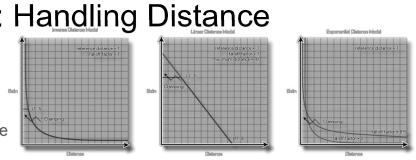


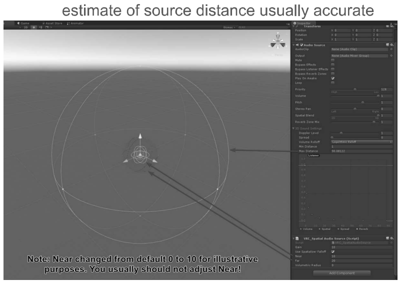




Falloff/Rolloff/Attenuation: Handling Distance

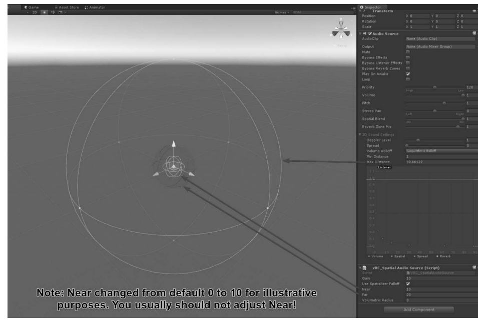
- Volume at various distances
- Logarithmic is common
  - Very loud when right next to sound
  - Levels out to pretty quiet after short distance
  - Decently preserves correct distance; estimate of source distance usually accurate





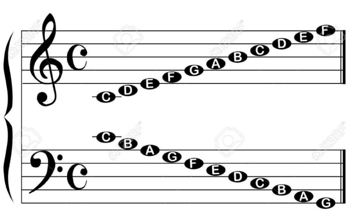
Falloff ~ Depth-of-Field

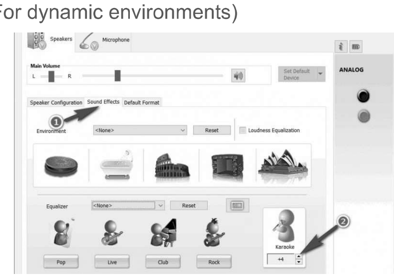
Both describe how visible/audio objects are based on distance (control the "perceived" depth/distance)



Filters

- Controls sound that survives to output
- Usually achieves effect/fakes audio environment
- Often mix of low-pass filter (LPF) & high-pass filter (HPF)
  - LPF: allow low-pitch sounds through but suppress high-pitch (achieves muffling sound) (focus on bass)
  - HPF: opposite (allow high-pitch sounds, suppress low-pitch) (focus on treble)
- Very fast but not always accurate (esp. For dynamic environments)
- Lot of setup & parameters

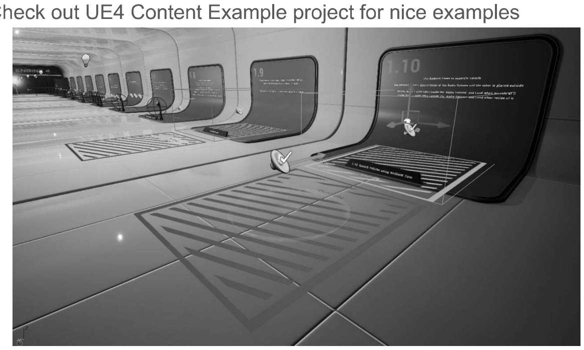




Good video on filters

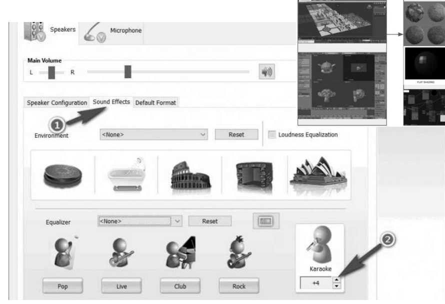
In 3D...

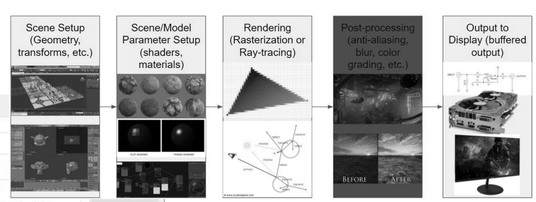
- Filters often applied to "volumes"
- If listener is within that volume, that filter is applied
- Check out UE4 Content Example project for nice examples



Filters ~ Post-Processing

Fast edits made to source/frame after the bulk of rendering/ "composition" is done



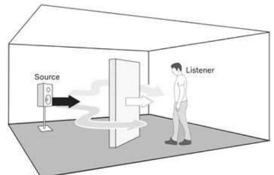


Occlusion

- Sound when something is in front of it (occluding)
- Often achieved with raycast+low-pass filter or propagation (soon to come)

Occlusion

- In light, some materials (e.g. glass) allow light to pass through
- In audio, some materials allow some sound to pass through (e.g. muffled)



Directionality

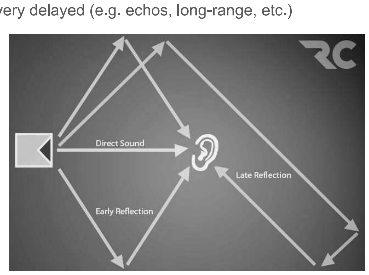
- Can have types of audio sources like light sources… point, directional, etc.
  - Point: sound radiates uniformly; sounds same from all directions in a vacuum
  - Directional: much louder when in front of the source (e.g. where sound is coming from, like front of radio)

Audio ~ Light: Types of Sources

- **Point**: radiates uniformly
- **Directional**: weighted towards direction
- **Ambient**: uniform strength applied to all surfaces
  - In light, nothing is usually pitch black
  - In audio, nothing is usually perfectly silent

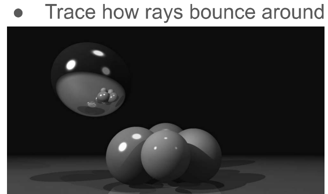
Reverberation

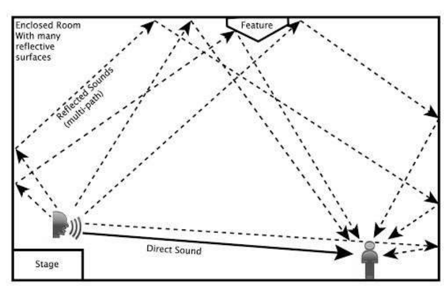
- Filtered or propagated
  - **Direct audio**: Sound that's in line of sight
  - **Early reflections**: Sounds that bounce and are heard soon after
  - **Late reflections**: Sounds that bounce and sound very delayed (e.g. echos, long-range, etc.)
- Light has similar concepts
  - **Direct light**: looking at the sun
  - **Early reflections**: objects that you look directly at
  - **Late reflections**: mirrors, stars, reflections, etc.
- Reflection "**order**" is how many bounces until reaches listener



Ray/Path-tracing ~ Sound propagation

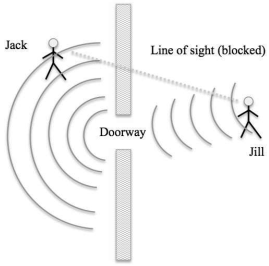
- Trace how rays bounce around for more accurate results for things that are reflective



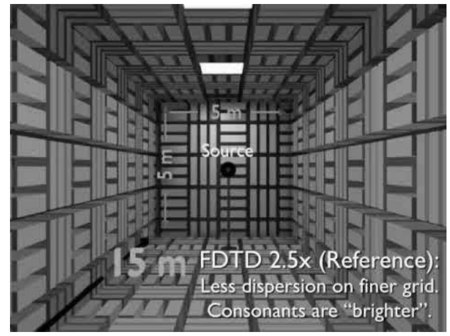


Diffraction

- How a sound is heard when not in line of sight
  - (similar effect to occlusion….except diffraction worries about how the sound wave "bends")
- Often thought of as muffling….but is a bit more geometric than LPF
  - E.g. sound is usually still pretty clear near a boundary



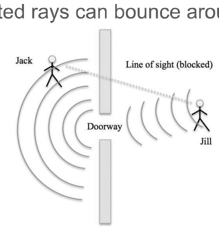
Diffraction Example

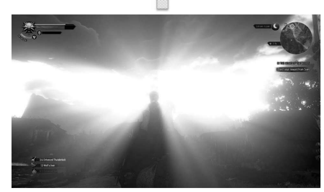


Diffraction Example

Diffraction ~ God Rays

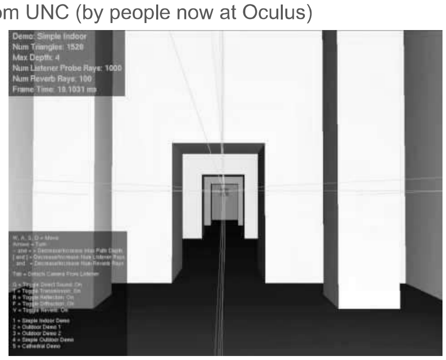
- Distort light/sound around an edge…. Distorted rays can bounce around





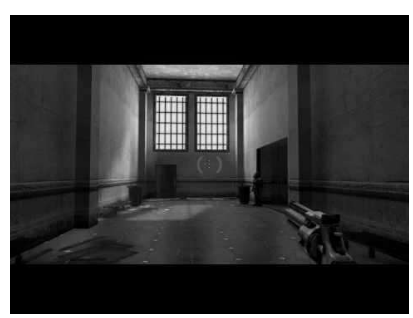
Sound Propagation (Ray-Traced Audio)

Great video from UNC (by people now at Oculus)

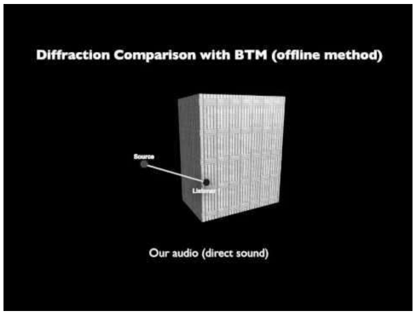


Sound Propagation (Ray-Traced Audio)

Great video from GAMMA (by people now at Oculus, Microsoft, Valve)



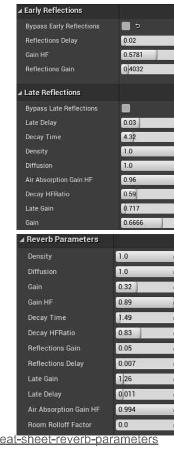
Even more



Reverb Zone Parameters

- In real life, low-freq sounds echo for much longer (don't die as quickly)
- **Density**: how many rays are traced (fullness of the reverb)
- **Diffusion**: how far the bouncing rays get from each other
  - So more diffuse for environmental sounds, less for voices
- **Reflections Delay**: how long it takes ray to hit objects/time between echoes
  - Also affects how long it takes reflection to reach listener
- **Gain**: strength of source signal (volume before first bounce)
  - **Gain HF**: signal strength for high-freq sounds (e.g. should be higher for voices to travel)
- **Decay Time**: how quickly the sound attenuates/weakens
  - **Decay HF**: Same for high-freq sounds (high-freq sounds usually die faster)
    - Described as percent of decay time (e.g. <1 means HF lasts shorter)
- **Reflections Gain**: How much volume survives after hitting obstacle
- **Late Gain**: Above but for late reflections (e.g. after multiple bounces)
- **Late Delay**: Same as above but for late reflections
- **Air Absorption Gain HF**: How much air absorbs HF sounds
- **Room Rolloff Factor**: Size of reverb zone * attenuation

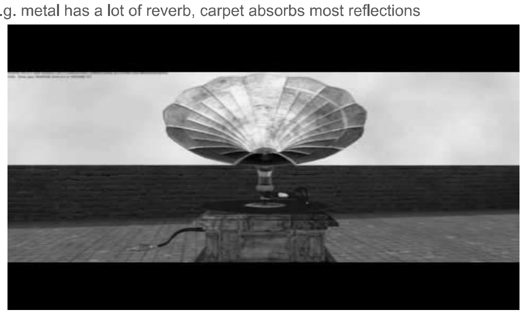
(so normalizes rays based on room size)



A pretty good resource (not exactly game engine params): https://www.emusician.com/gear/cheat-sheet-reverb-parameters
Also recommend playing with the UE4 Content Examples Audio map

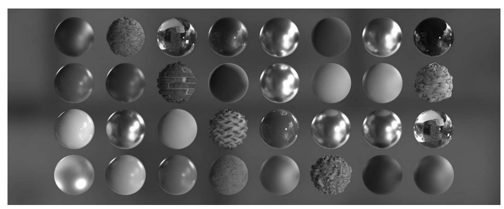
Material Modelling

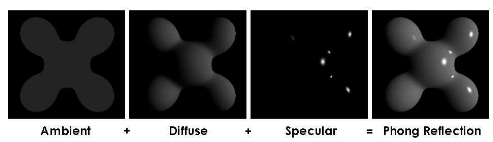
- Modern sound APIs model the materials of the room & objects
  - E.g. metal has a lot of reverb, carpet absorbs most reflections

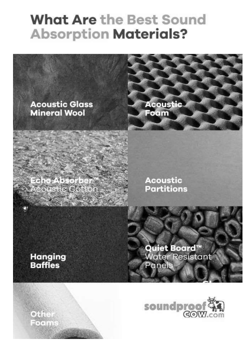


Phong materials ~ Acoustic materials

- Both contain scalar parameters describing how that surface affects rays



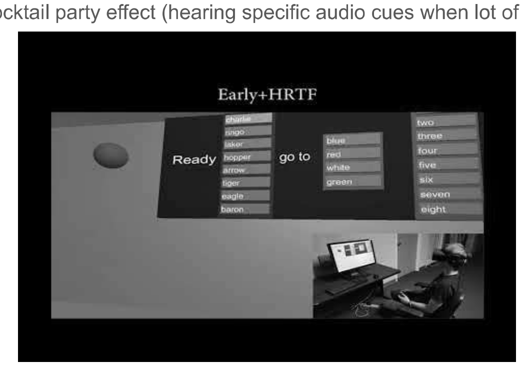




Video of how geometry affects sound

Other Perceptual Illusions Apply to Sound

- E.g. distance compression (sound usually sounds way too close or far)
- E.g. Cocktail party effect (hearing specific audio cues when lot of sources)

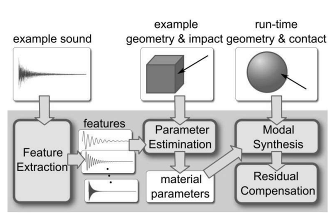


APIs for game engines

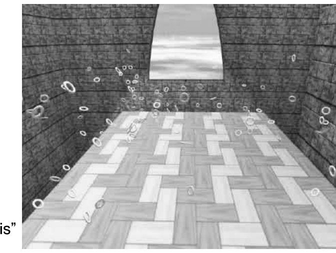
- **Google Resonance**: doesn't seem to have geometric propagation but lower requirements/works better on mobile, open source
- **SteamAudio/Phonon**: IMO easiest to use, best documentation, has good geometric propagation, open source
- **Oculus Audio**: similar to SteamAudio, also has geometric propagation, has more and better preset materials/filters IMO
- **GSound/MSound**: Predecessor to many propagation libraries by GAMMA group
- **UE4 & Unity built-in audio:** Have built-in:
  - Spatialization
  - Filters
  - Occlusion
  - Reverb zones
  - Procedural sound/propagation

Sound Synthesis (Physically-Based Audio)

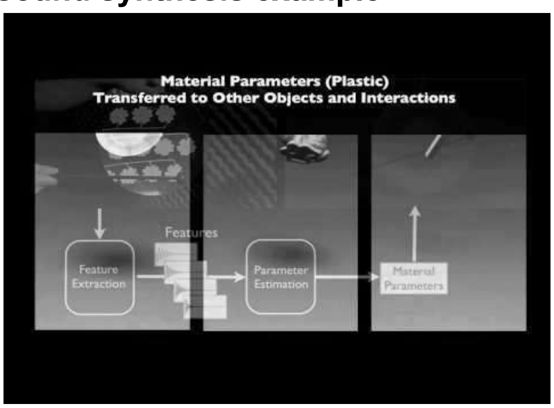
- **General idea**: use geometry & material params of mesh to figure out correct sound on impact
- Even less accessible today than propagation; still very hard to do realtime
- Common method: **modal sound synthesis**: figure out "modes"/features of the audio (e.g. glass, metal, etc.), apply those modes to other geometry, & simulate
  - So once you know modes, you can use a physically-based material on any mesh



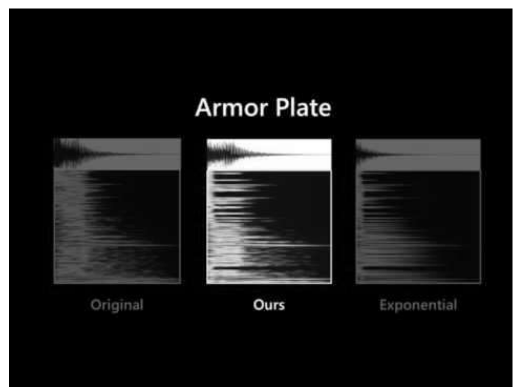
From "Example-Guided Physically Based Modal Sound Synthesis"



Modal sound synthesis example



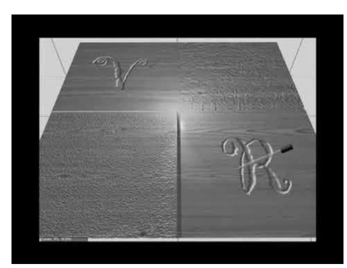
Game-focused modal sound synthesis



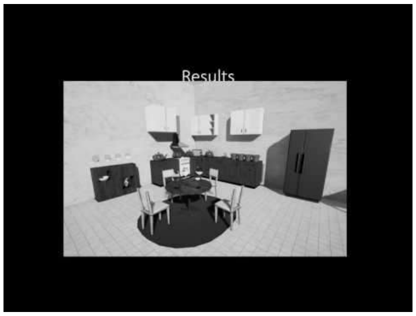
More Advanced Sound Synthesis

Challenges of sound synthesis

- Requires huge precompute step
- Has trouble with continuous contact sounds & damping (multi-object interaction)
- Usually performs poorly realtime depending on how much is precomputed
- Doesn't always respond well to questionable game engine physics
- **But we're getting there!**

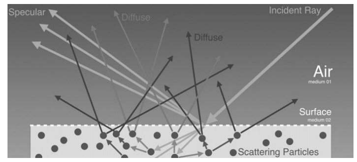


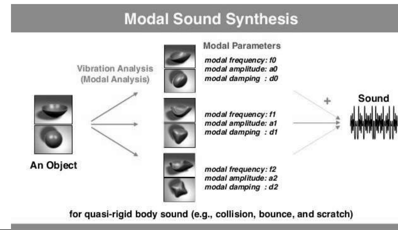
GAMMA Research on VR sound synthesis

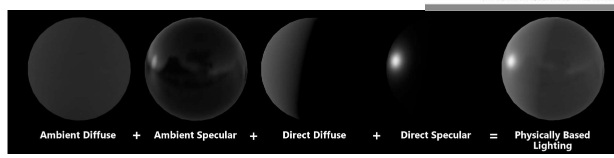


Physically-Based Rendering ~ Sound Synthesis

- Both generate results realtime starting from material definition + maps/features instead of precomputing/baking them







Questions?