

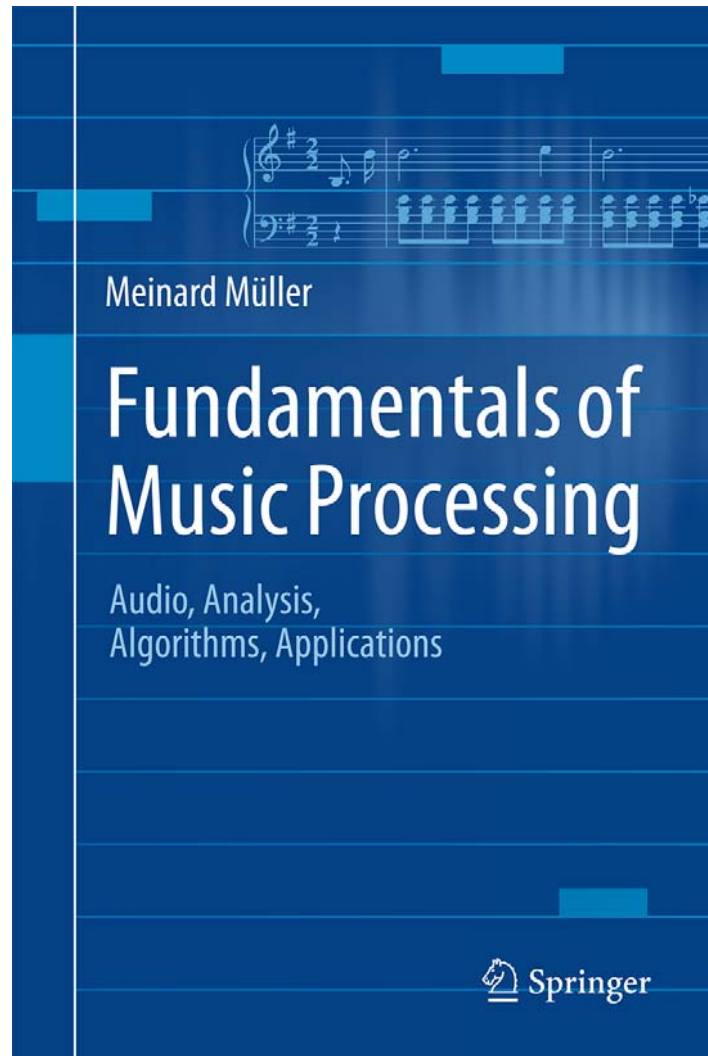
Lecture
Music Processing

Audio Decomposition

Meinard Müller

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meinard.mueller@audiolabs-erlangen.de

Book: Fundamentals of Music Processing



Meinard Müller

Fundamentals of Music Processing

Audio, Analysis, Algorithms, Applications

483 p., 249 illus., hardcover

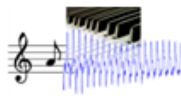

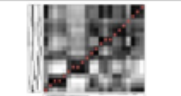


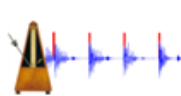
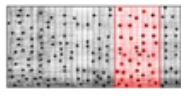
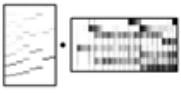
ISBN: 978-3-319-21944-8

Springer, 2015

Accompanying website:

www.music-processing.de

Book: Fundamentals of Music Processing

Chapter		Music Processing Scenario
1		Music Representations
2		Fourier Analysis of Signals
3		Music Synchronization
4		Music Structure Analysis
5		Chord Recognition
6		Tempo and Beat Tracking
7		Content-Based Audio Retrieval
8		Musically Informed Audio Decomposition

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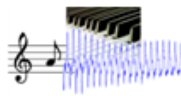

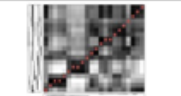


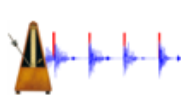
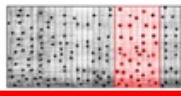
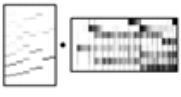
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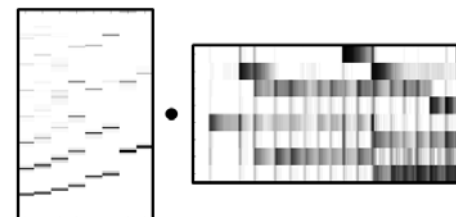
Springer, 2015

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www.music-processing.de

Chapter 8: Audio Decomposition

- 8.1 Harmonic-Percussive Separation
- 8.2 Melody Extraction
- 8.3 NMF-Based Audio Decomposition
- 8.4 Further Notes



In the final Chapter 8 on audio decomposition, we present a challenging research direction that is closely related to source separation. Within this wide research area, we consider three subproblems: harmonic–percussive separation, main melody extraction, and score-informed audio decomposition. Within these scenarios, we discuss a number of key techniques including instantaneous frequency estimation, fundamental frequency (F0) estimation, spectrogram inversion, and nonnegative matrix factorization (NMF). Furthermore, we encounter a number of acoustic and musical properties of audio recordings that have been introduced and discussed in previous chapters, which rounds off the book.

Why is Music Processing Challenging?

Example: Chopin, Mazurka Op. 63 No. 3



Mazurka.

F. CHOPIN. Op. 63, № 3.

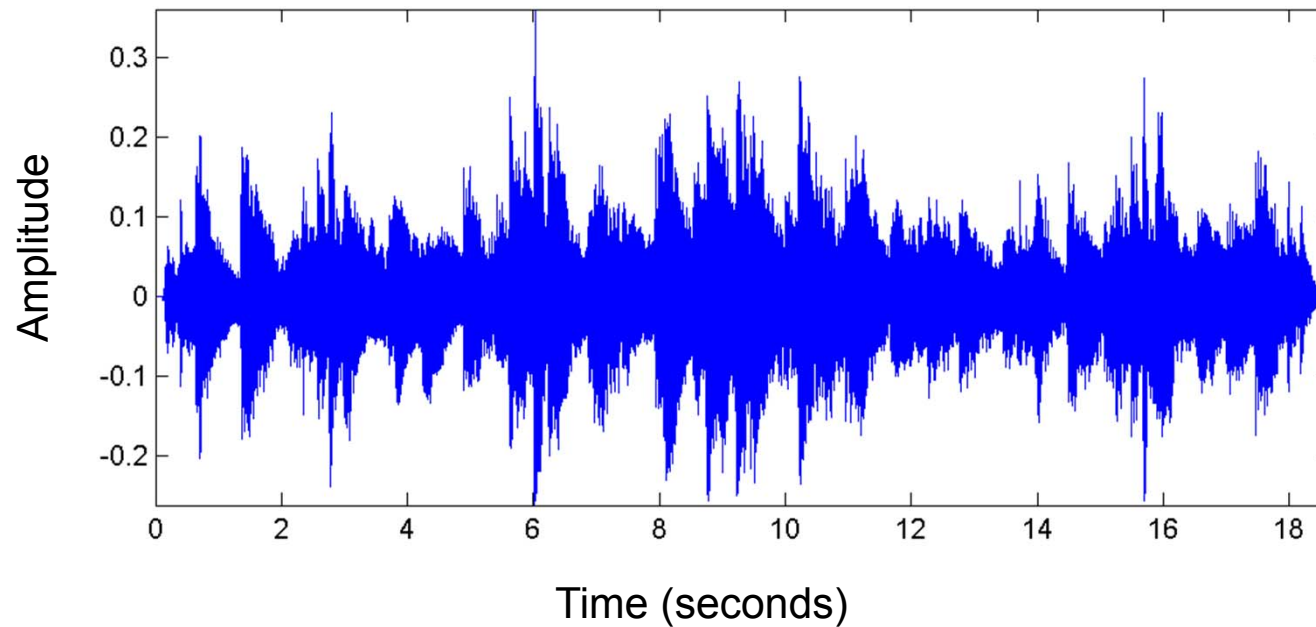
41. Allegretto. *p*

The image shows two systems of musical notation for Chopin's Mazurka Op. 63 No. 3, measures 41-50. The first system (measures 41-46) features a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody is marked 'Allegretto' and 'p' (piano). It includes triplets and a fourth-note figure. The bass clef accompaniment consists of chords, with some marked 'Ped.' (pedal) and asterisks. The second system (measures 47-50) continues the melody and accompaniment with similar markings.

Why is Music Processing Challenging?

Example: Chopin, Mazurka Op. 63 No. 3

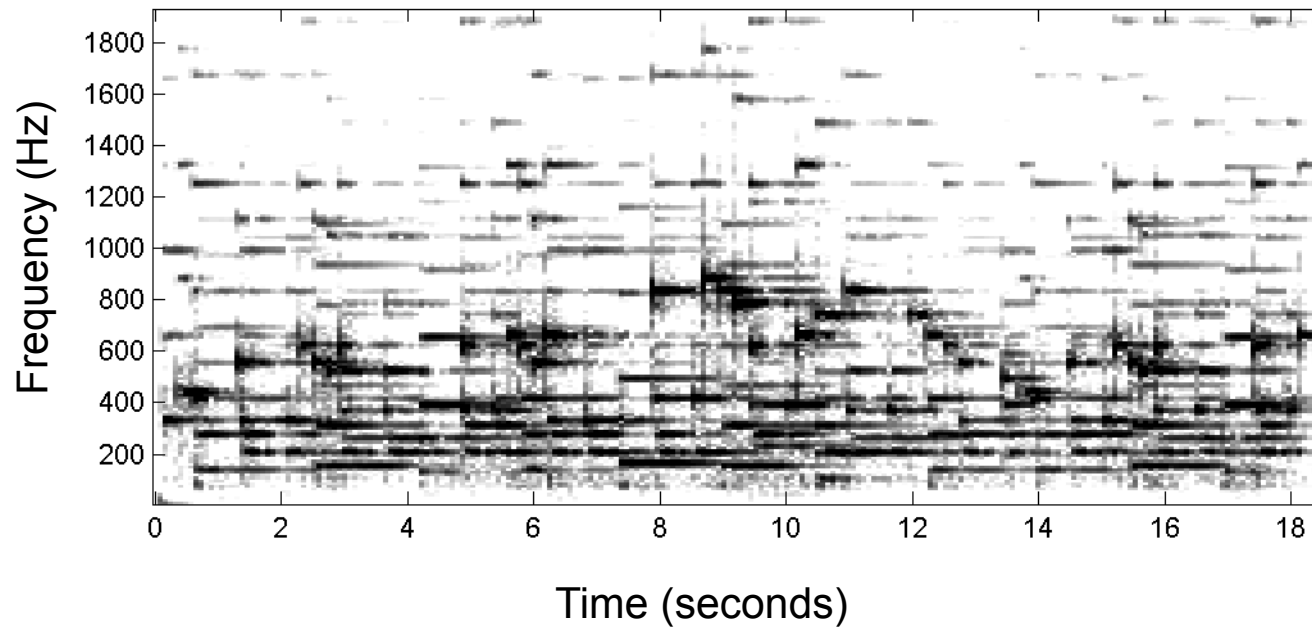
- Waveform



Why is Music Processing Challenging?

Example: Chopin, Mazurka Op. 63 No. 3

- Waveform / Spectrogram



Why is Music Processing Challenging?

Example: Chopin, Mazurka Op. 63 No. 3

- Waveform / Spectrogram
- Performance
 - Tempo
 - Dynamics
 - Note deviations
 - Sustain pedal

Why is Music Processing Challenging?

Example: Chopin, Mazurka Op. 63 No. 3

- Waveform / Spectrogram



- Performance

- Tempo
- Dynamics
- Note deviations
- Sustain pedal

A musical score for Chopin's Mazurka Op. 63 No. 3, showing two systems of music. The score is annotated with performance markings: blue highlights for the main melody, red highlights for an additional melody line, and yellow highlights for the accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. There are also asterisks and 'Ped' markings indicating pedal use.

- Polyphony



Main Melody



Additional melody line



Accompaniment

Source Separation

- Decomposition of audio stream into different sound sources
- Central task in digital signal processing
- “Cocktail party effect”

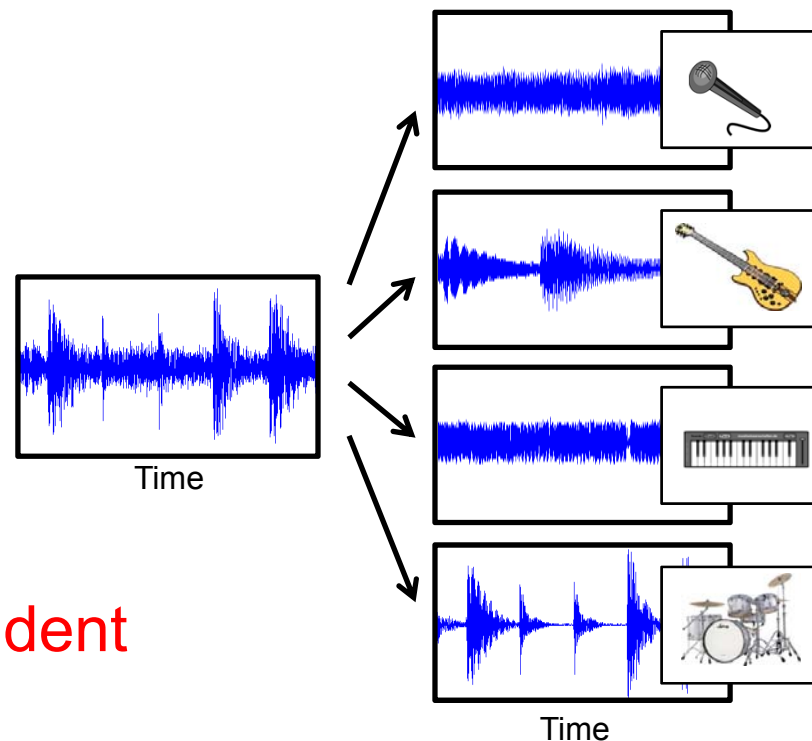


Source Separation

- Decomposition of audio stream into different sound sources
- Central task in digital signal processing
- “Cocktail party effect”
- Several input signals
- Sources are assumed to be statistically independent

Source Separation (Music)

- Main melody, accompaniment, drum track
- Instrumental voices
- Individual note events
- Only mono or stereo
- Sources are often highly dependent



Harmonic-Percussive Decomposition



Harmonic-Percussive Decomposition



Clearly harmonic sounds



Clearly percussive sounds

Harmonic component

Percussive component

Harmonic-Percussive Decomposition



Clearly harmonic sounds



Harmonic component



Residual component

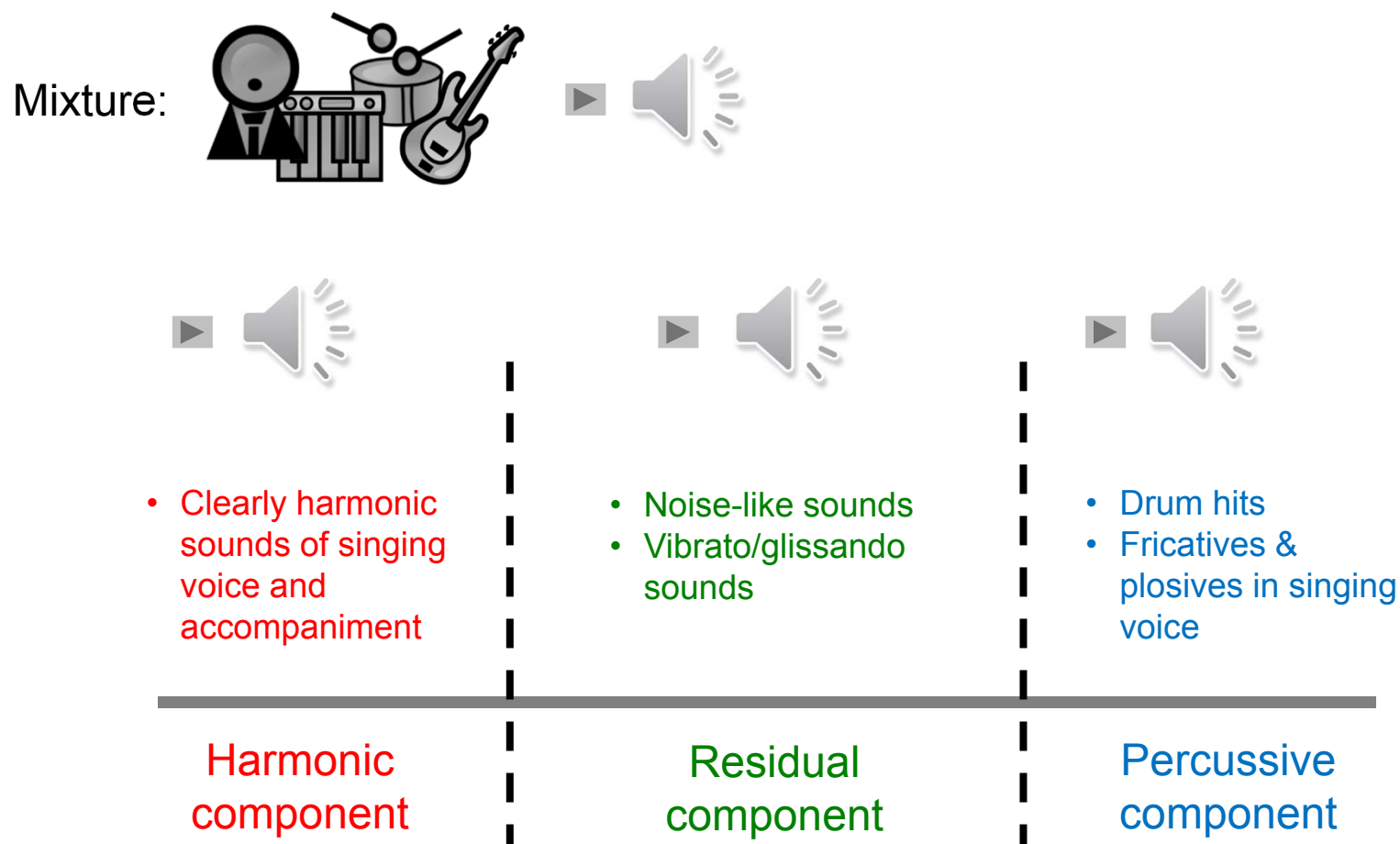


Clearly percussive sounds



Percussive component

Harmonic-Percussive Decomposition

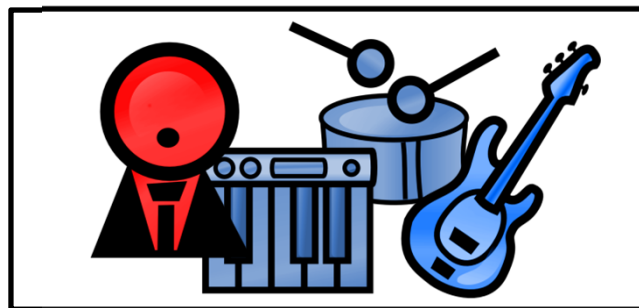


Literature: [Driedger/Müller/Disch, ISMIR 2014]

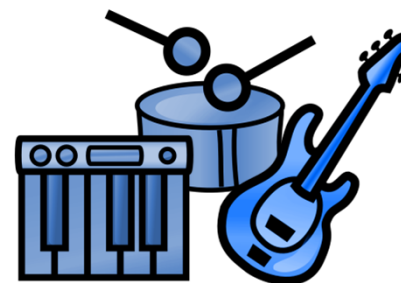
Demo: <https://www.audiolabs-erlangen.de/resources/2014-ISMIR-ExtHPSep/>

Singing Voice Extraction

Original Recording



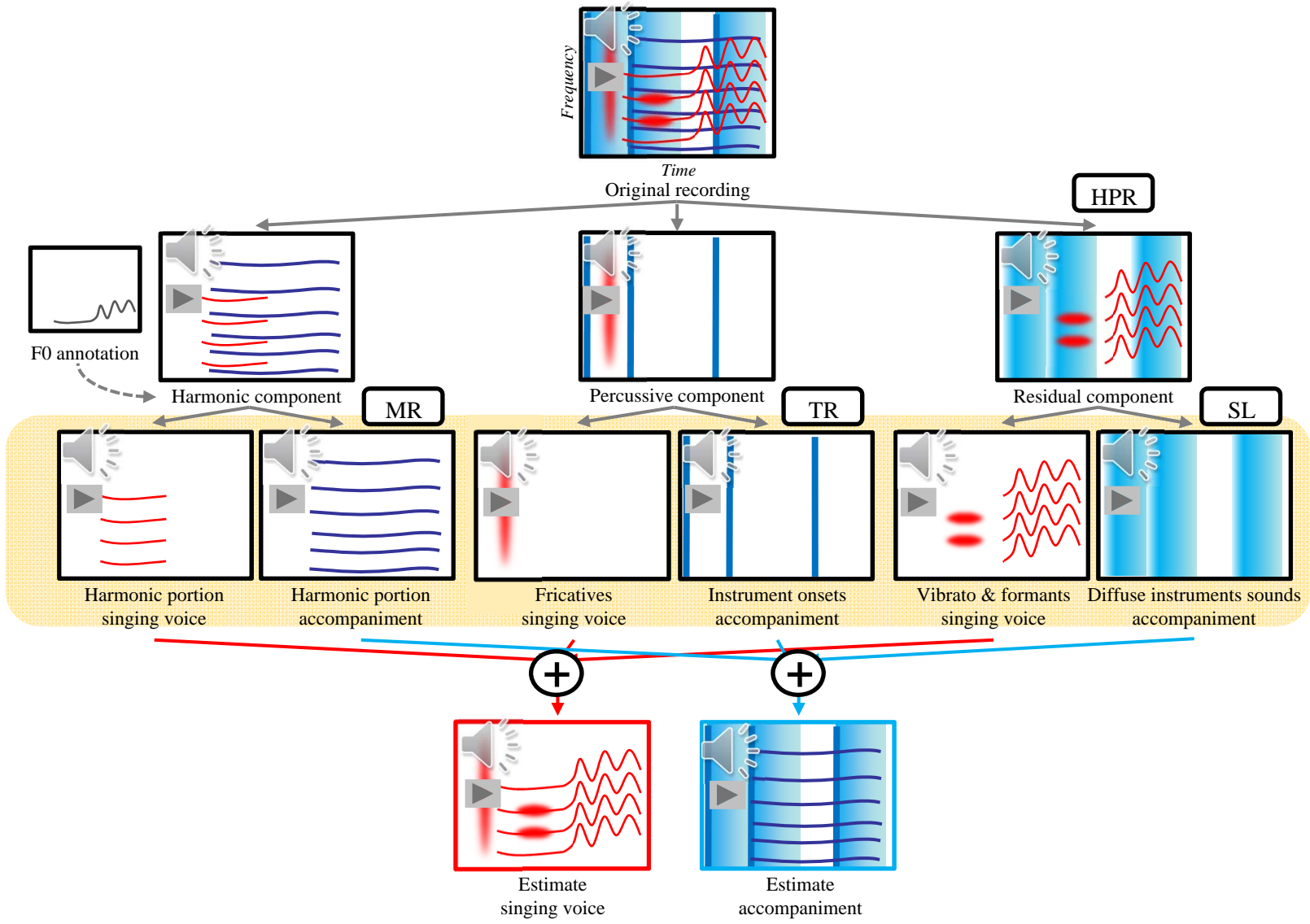
Singing voice



Accompaniment

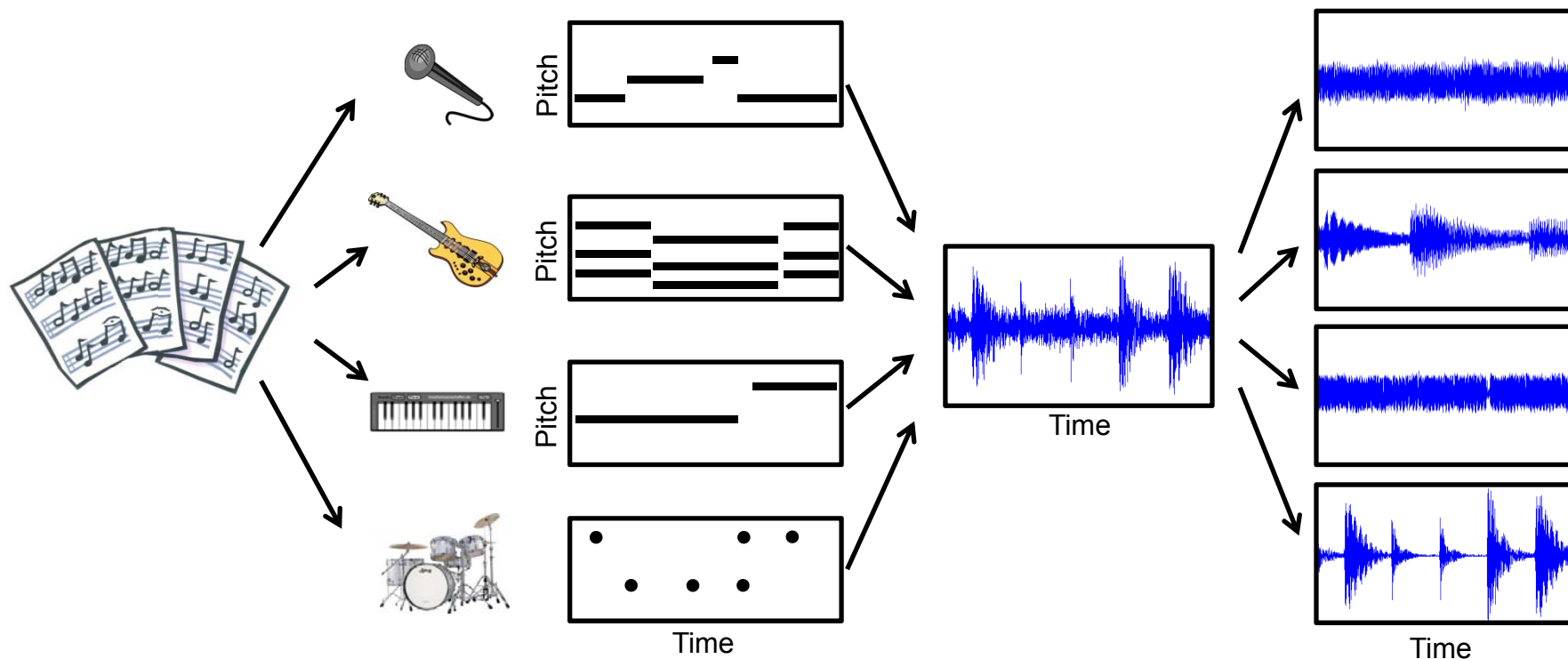


Singing Voice Extraction



Score-Informed Source Separation

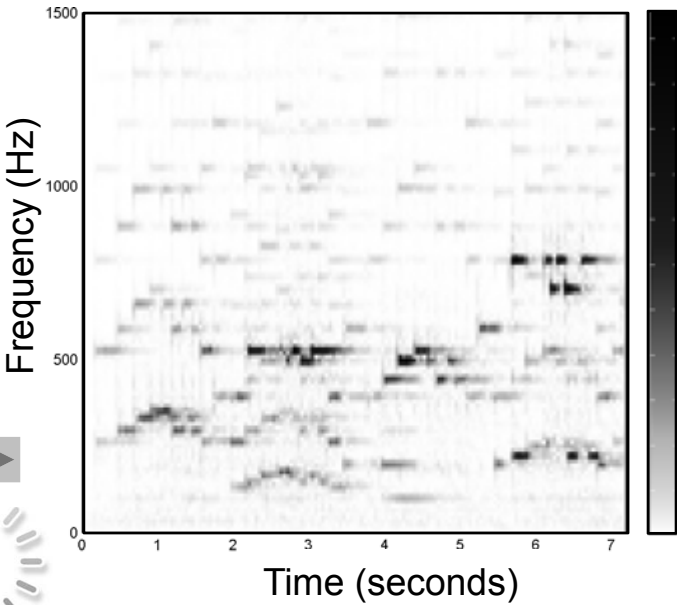
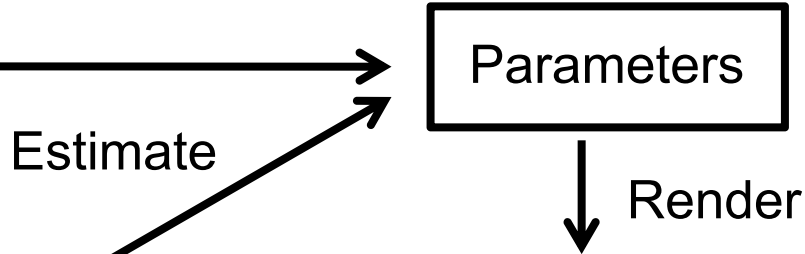
Exploit musical score to support separation process



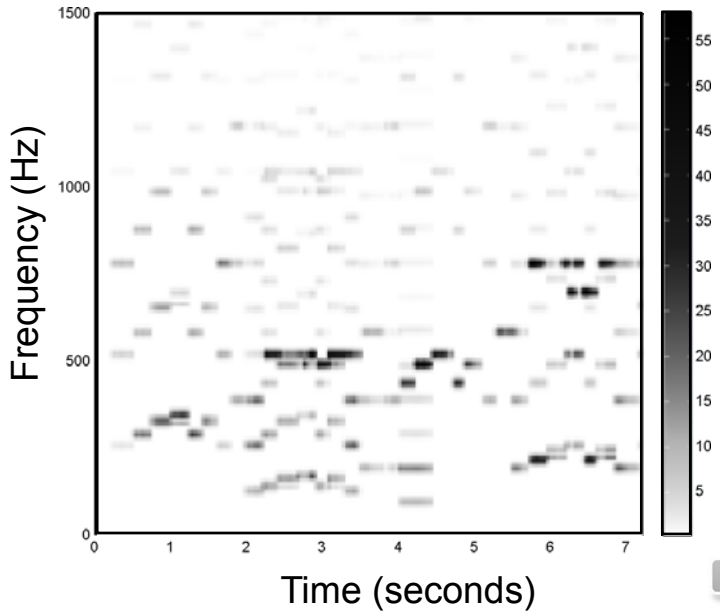
Parametric Model Approach

Rebuild spectrogram information

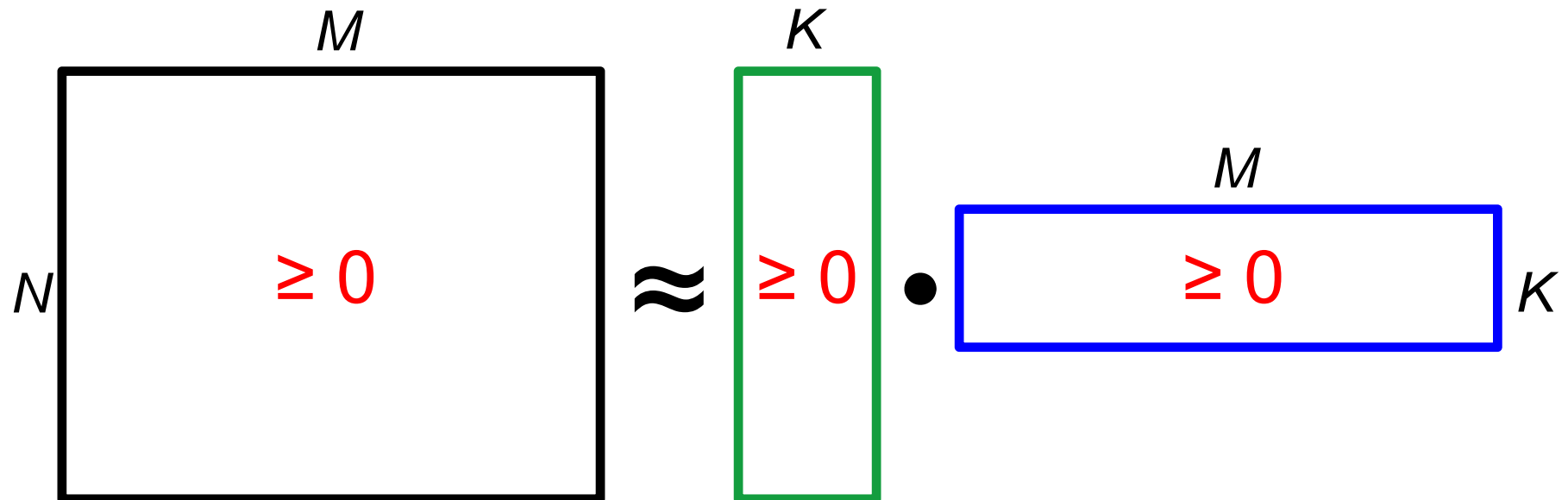
Invention 1
Johann Sebastian Bach (1685-1750)
BWV 772



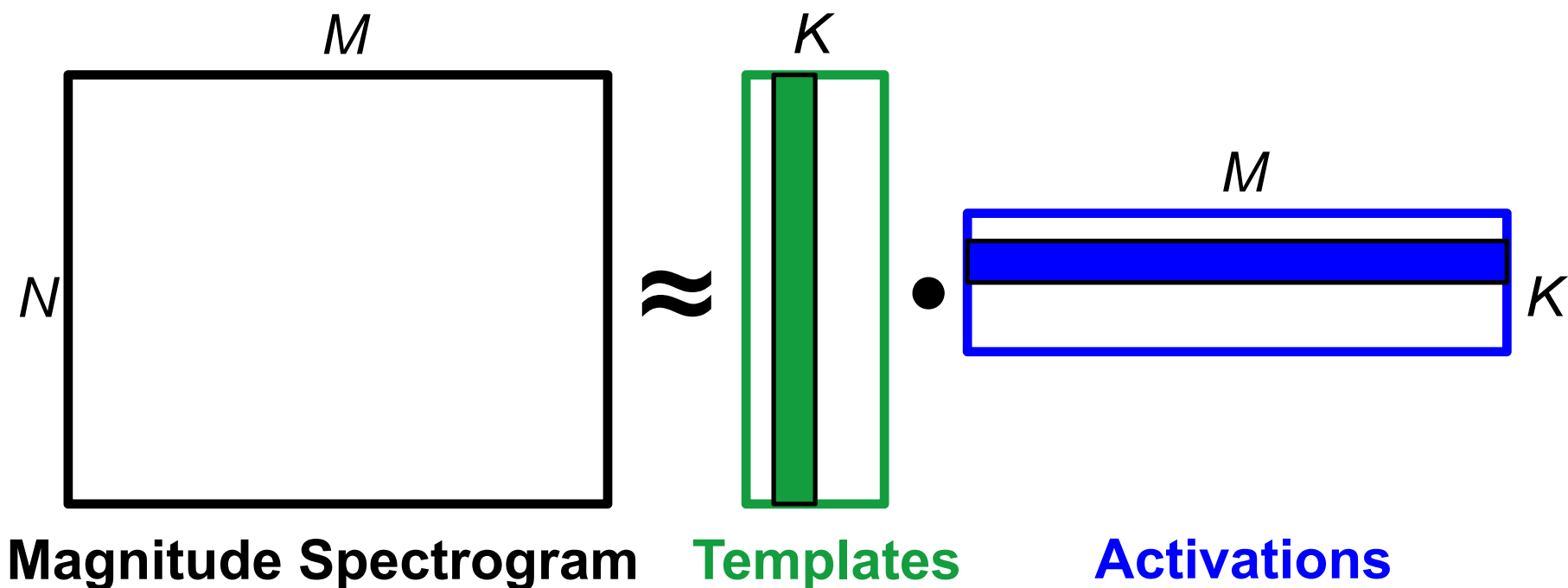
≈



NMF (Nonnegative Matrix Factorization)



NMF (Nonnegative Matrix Factorization)



Templates: Pitch + Timbre

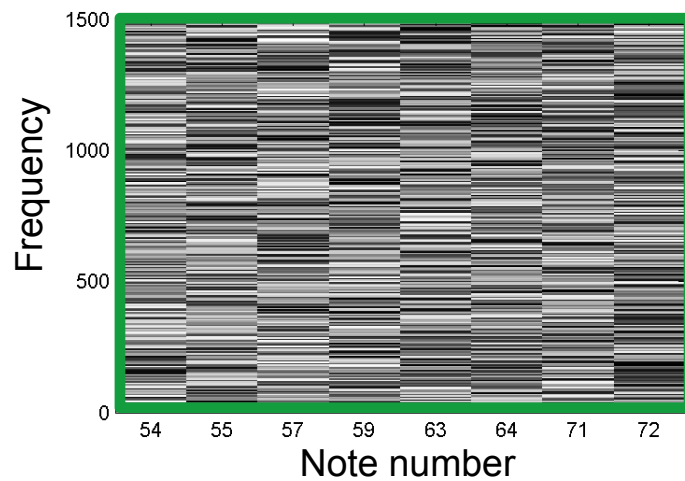
Activations: Onset time + Duration

“How does it sound”

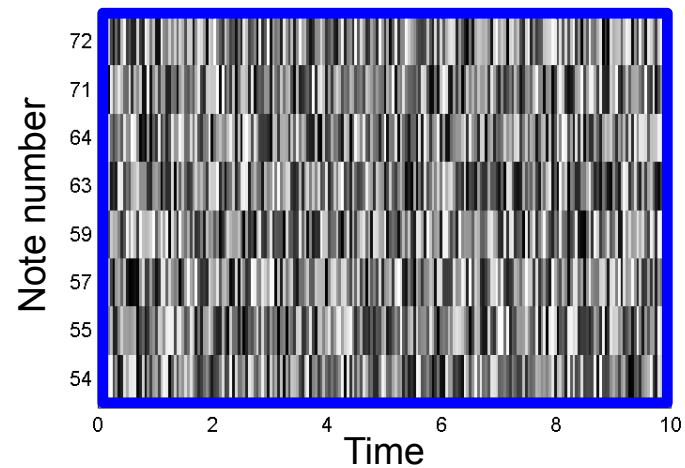
“When does it sound”

NMF-Decomposition

Initialized template



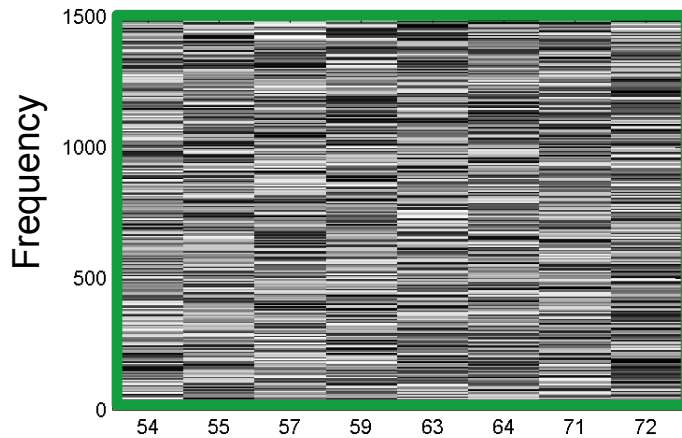
Initialized activations



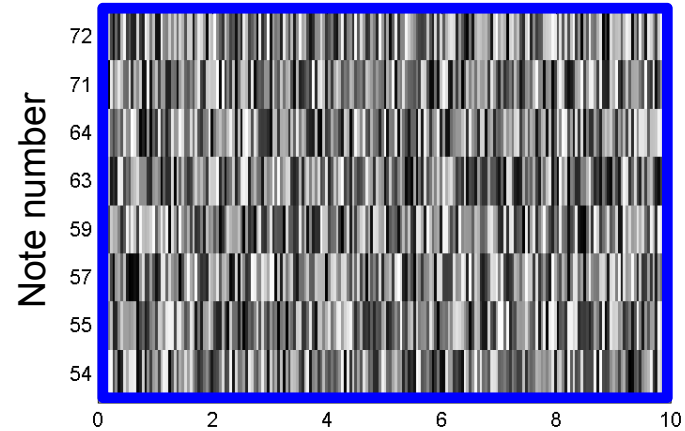
Random initialization

NMF-Decomposition

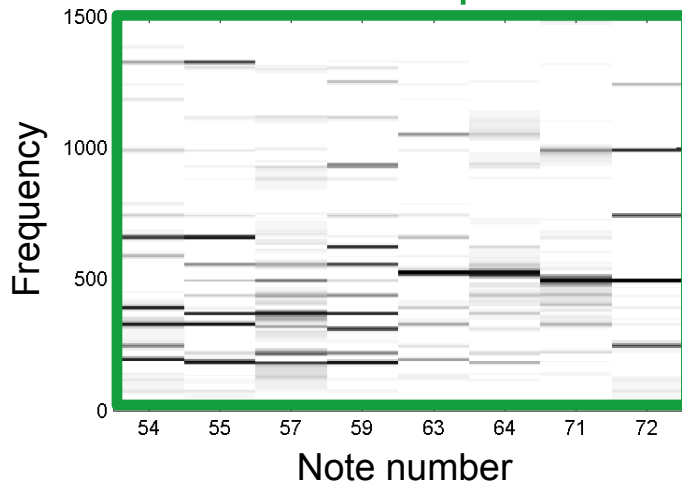
Initialized template



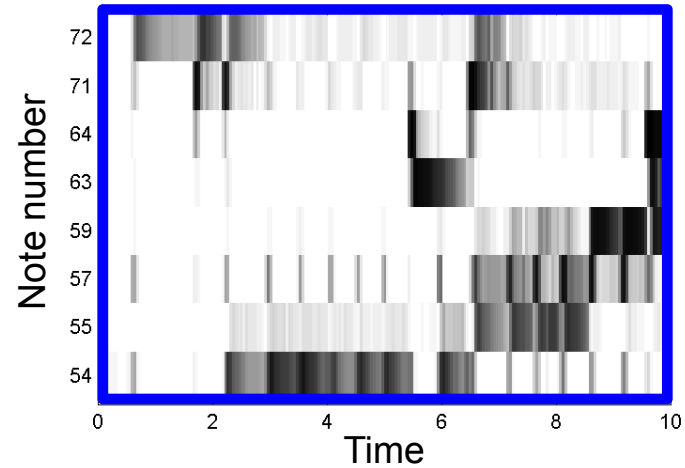
Initialized activations



Learnt templates



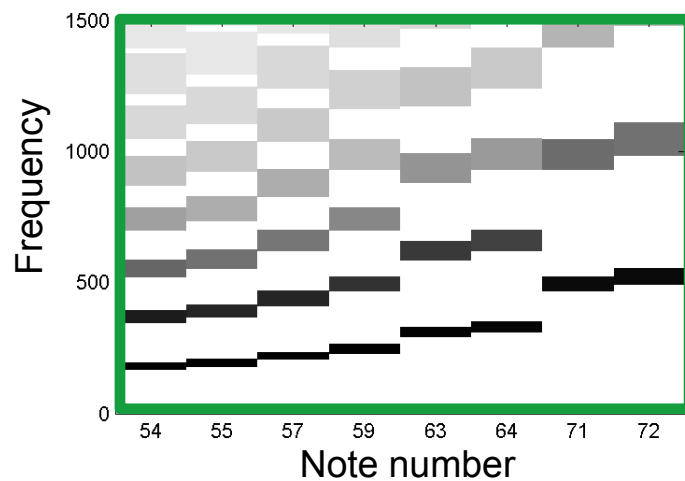
Learnt activations



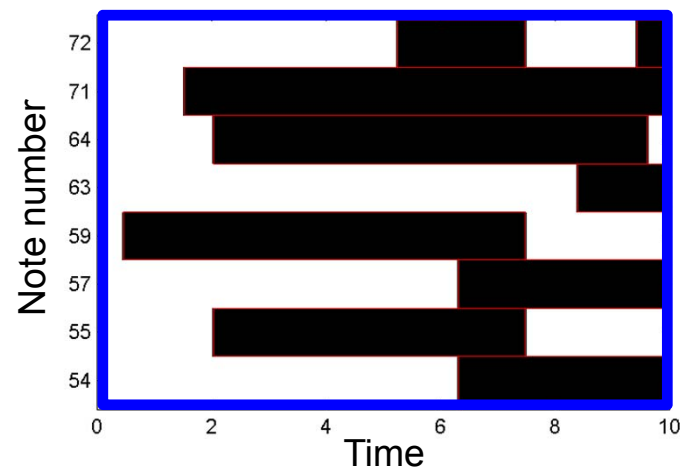
Random initialization → No semantic meaning

NMF-Decomposition

Initialized template



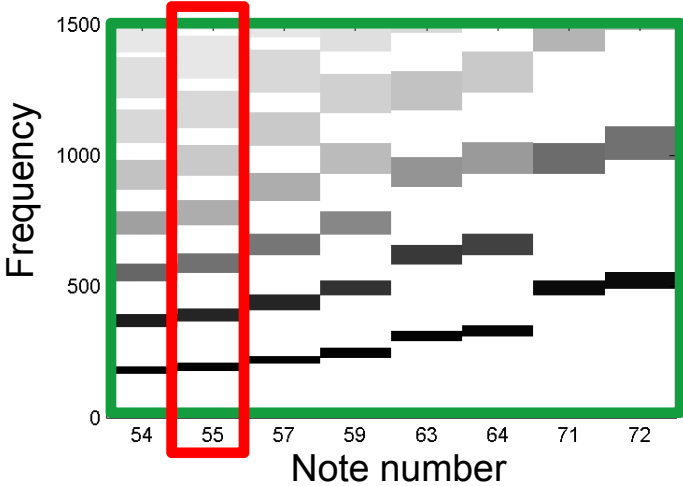
Initialized activations



Constrained initialization

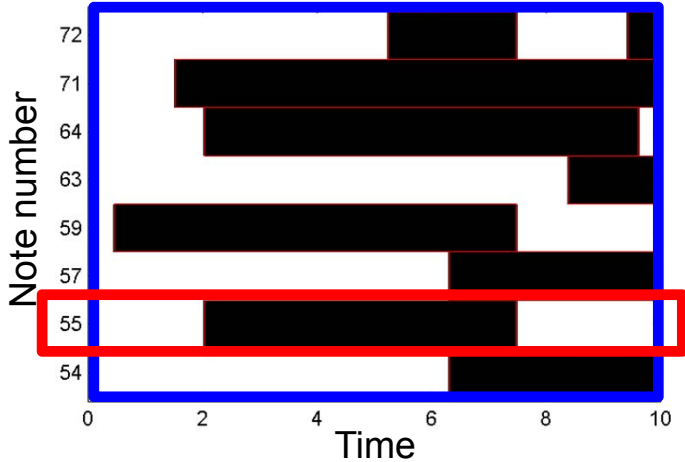
NMF-Decomposition

Initialized template



Template constraint for $p=55$

Initialized activations

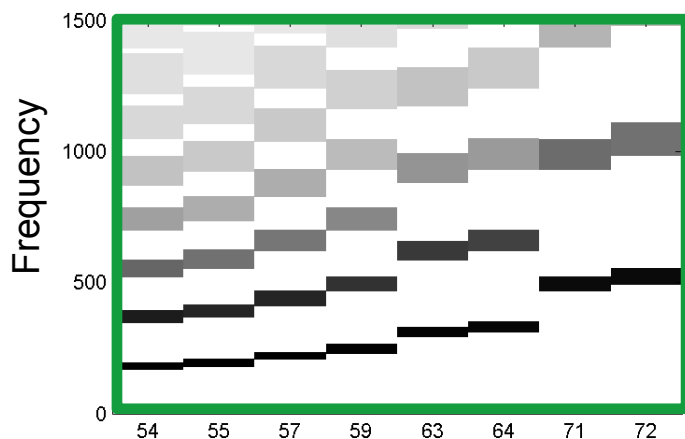


Activation constraints for $p=55$

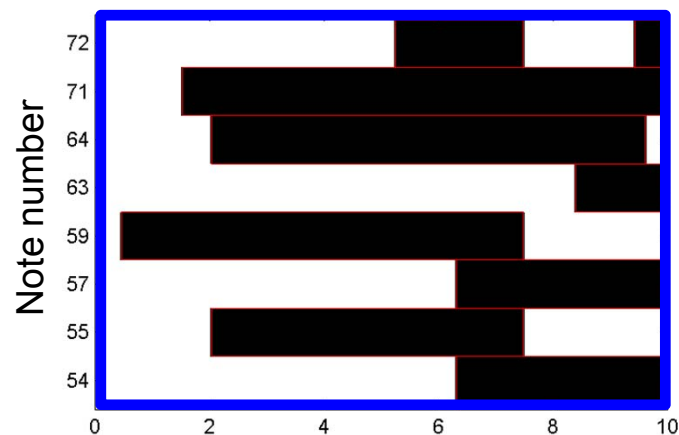
Constrained initialization

NMF-Decomposition

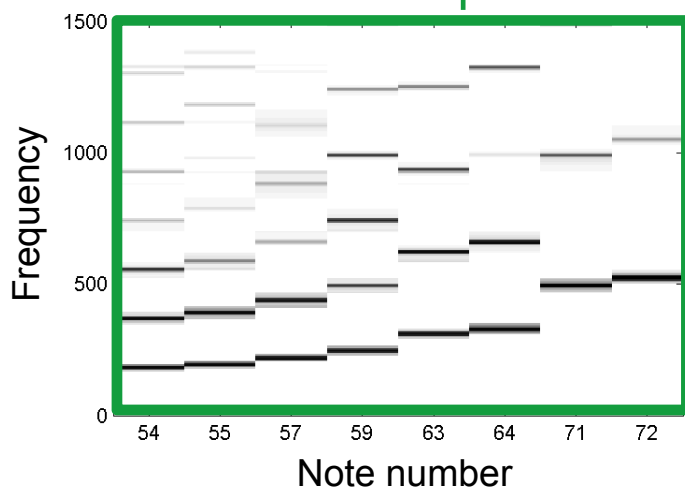
Initialized template



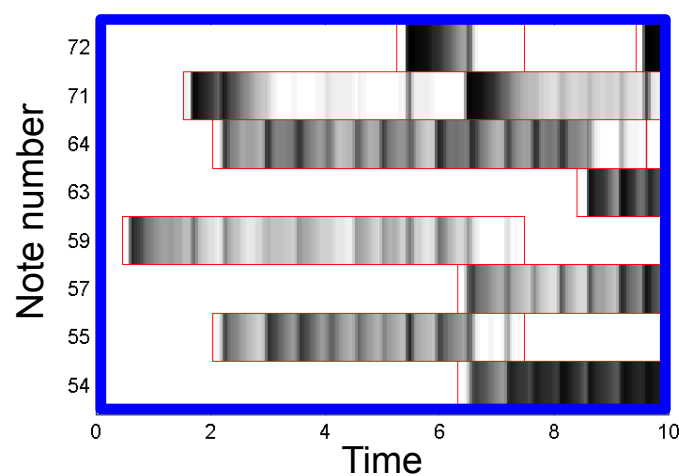
Initialized activations



Learnt templates



Learnt activations



▶ Org

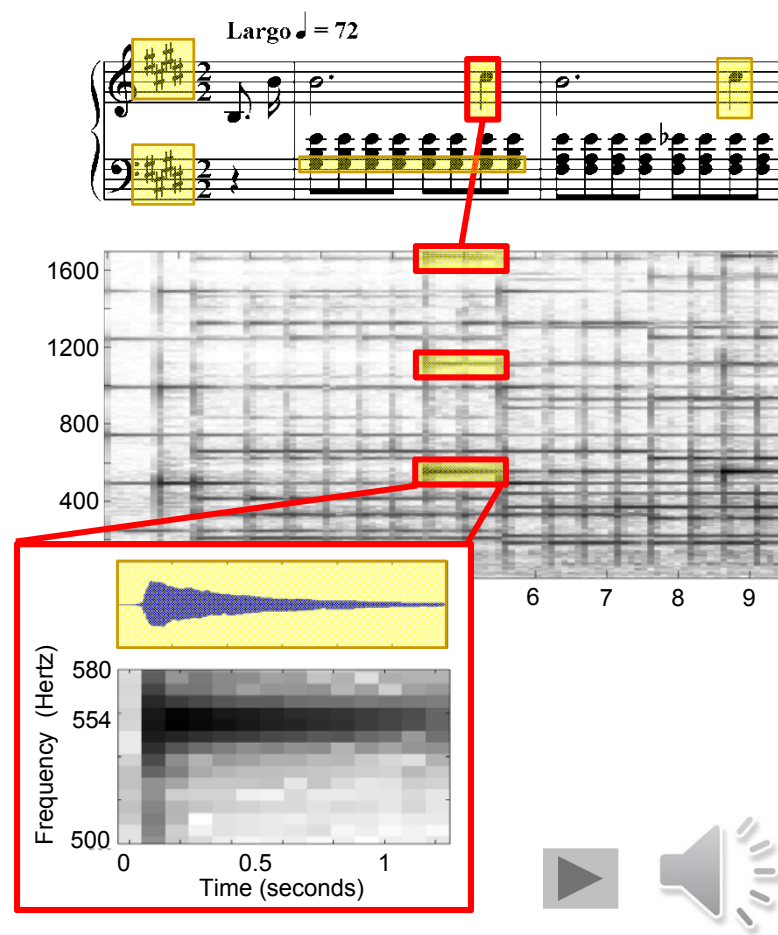
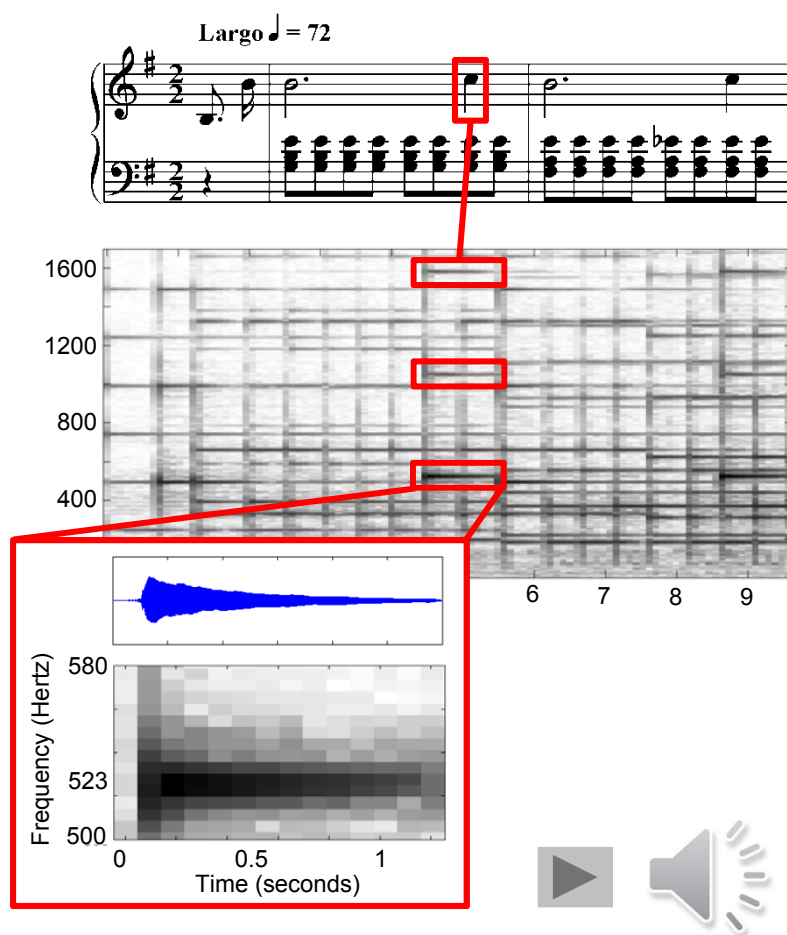
▶ Model



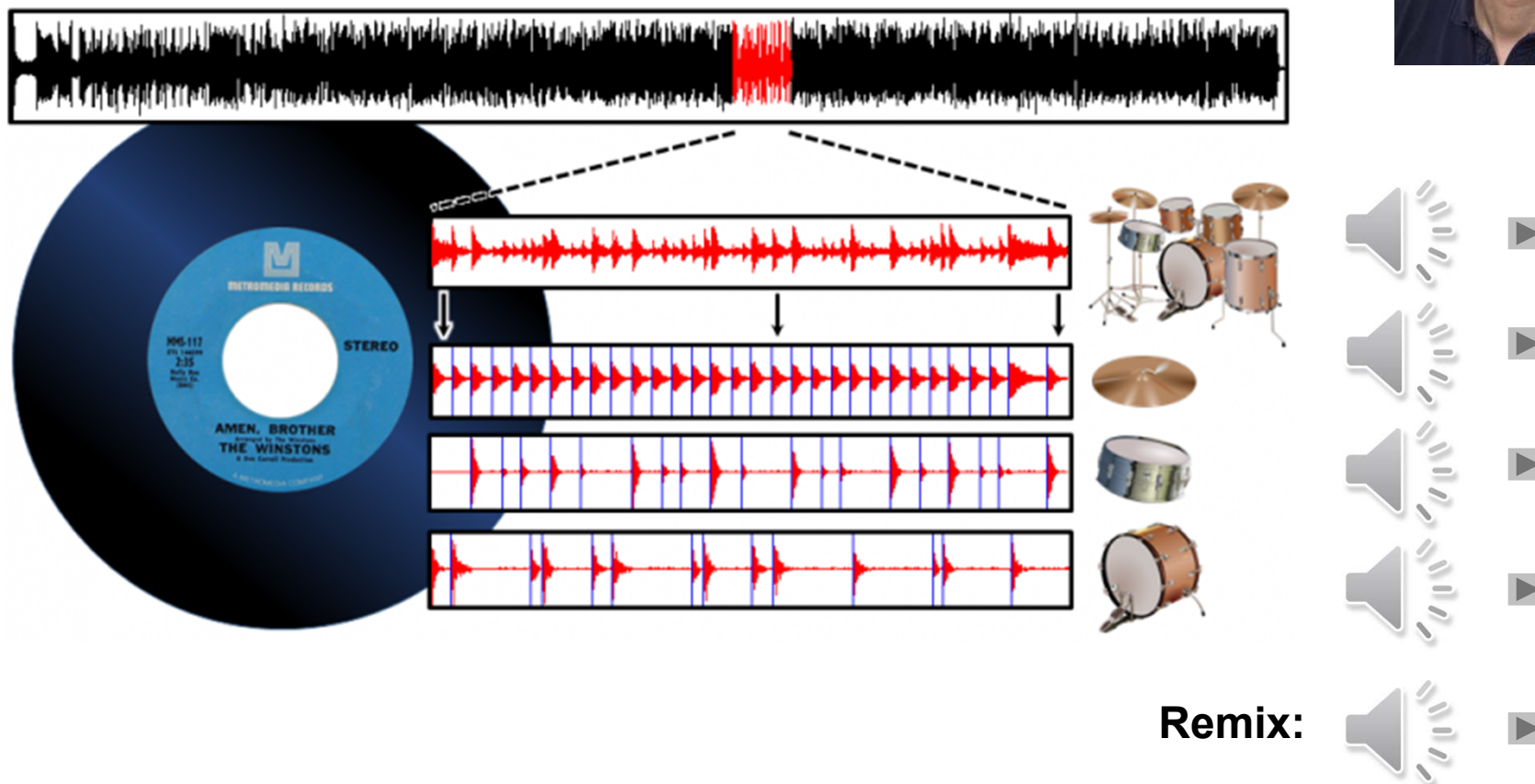
Constrained initialization → NMF as refinement

Score-Informed Audio Decomposition

Application: Audio editing



Informed Drum-Sound Decomposition



Literature: [Dittmar/Müller, IEEE/ACM-TASLP 2016]

Demo: <https://www.audiolabs-erlangen.de/resources/MIR/2016-IEEE-TASLP-DrumSeparation>

Audio Mosaicing

Target signal: Beatles–Let it be



Source signal: Bees



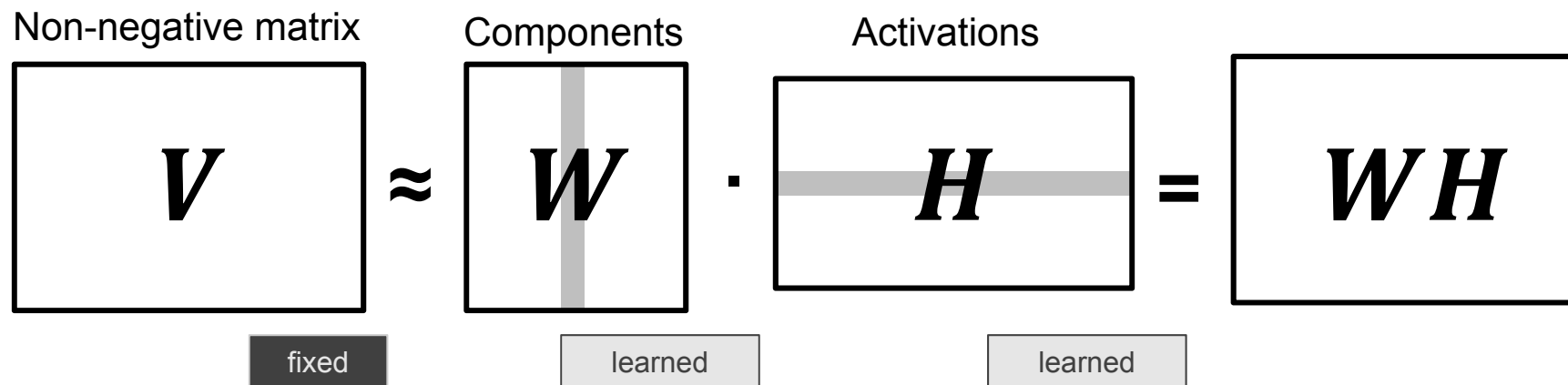
Mosaic signal: Let it Bee

Literature: [Driedger/Müller, ISMIR 2015]

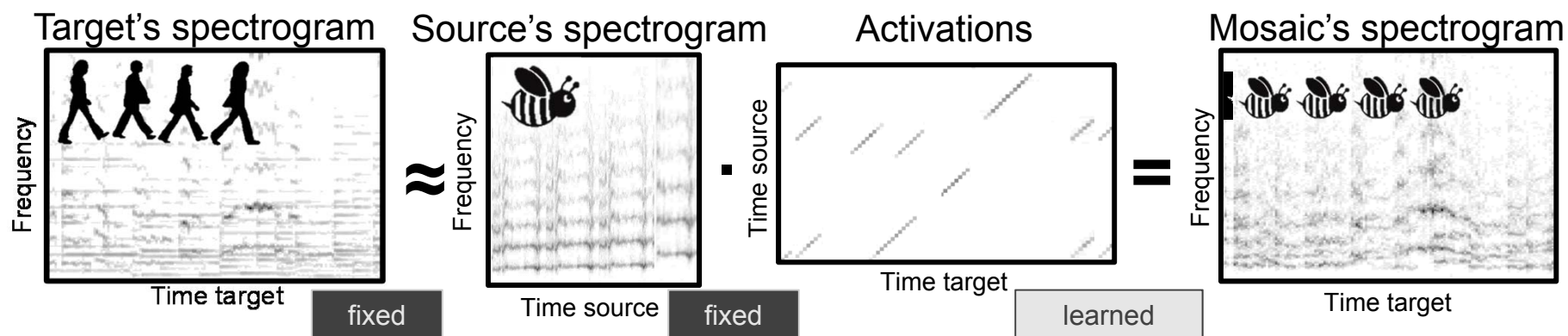
Demo: <https://www.audiolabs-erlangen.de/resources/MIR/2015-ISMIR-LetItBee>

NMF-Inspired Audio Mosaicing

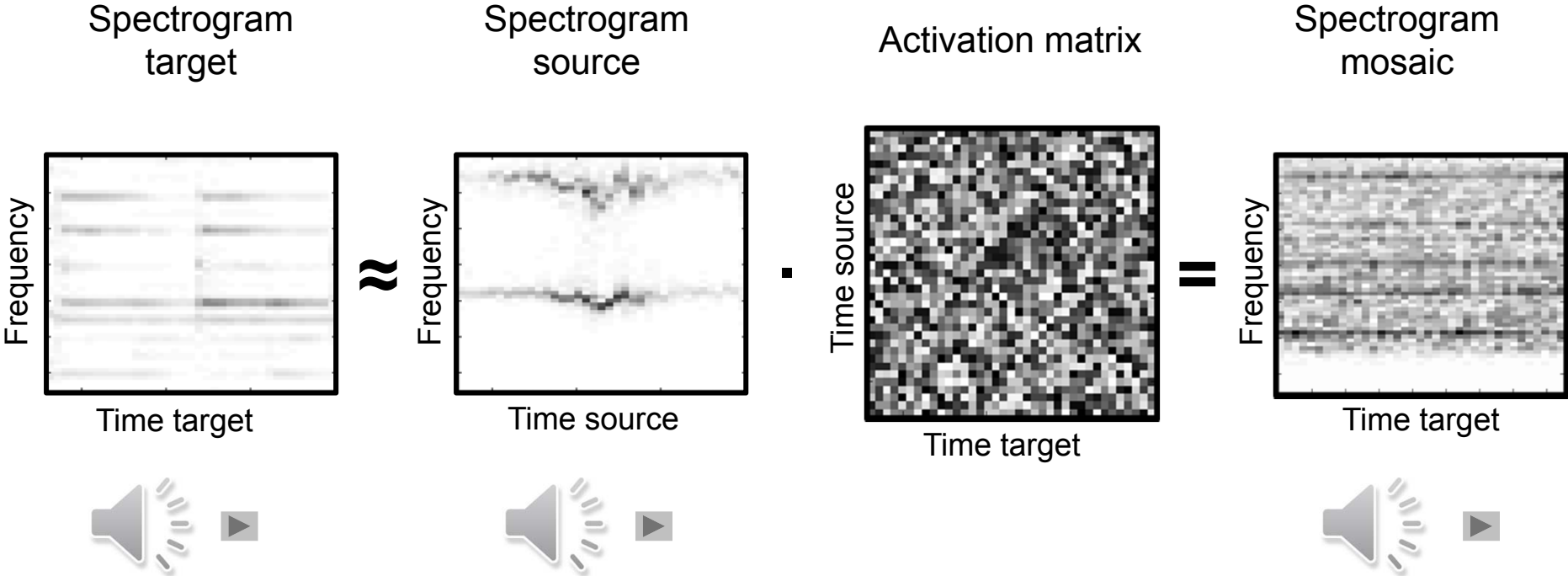
Non-negative matrix factorization (NMF)



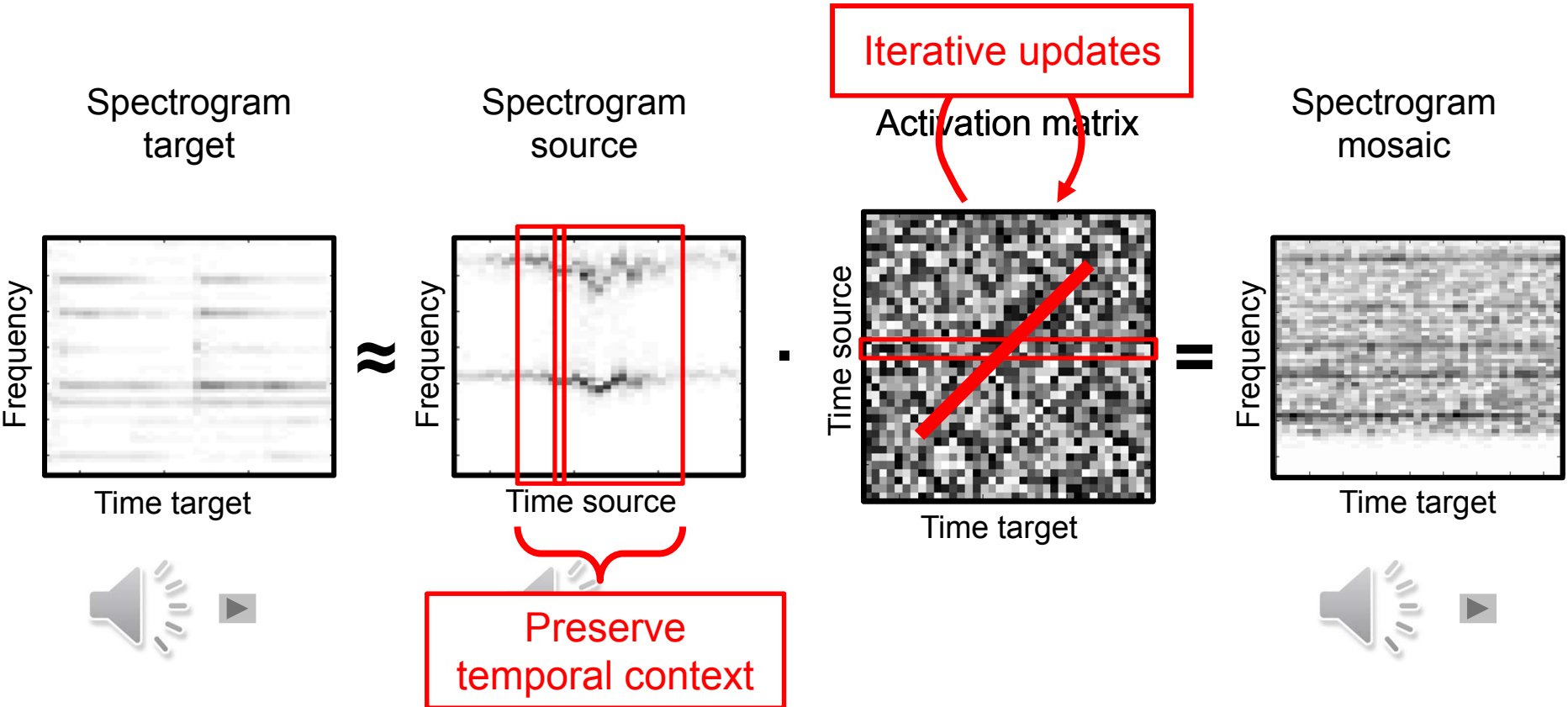
Proposed audio mosaicing approach



NMF-Inspired Audio Mosaicing

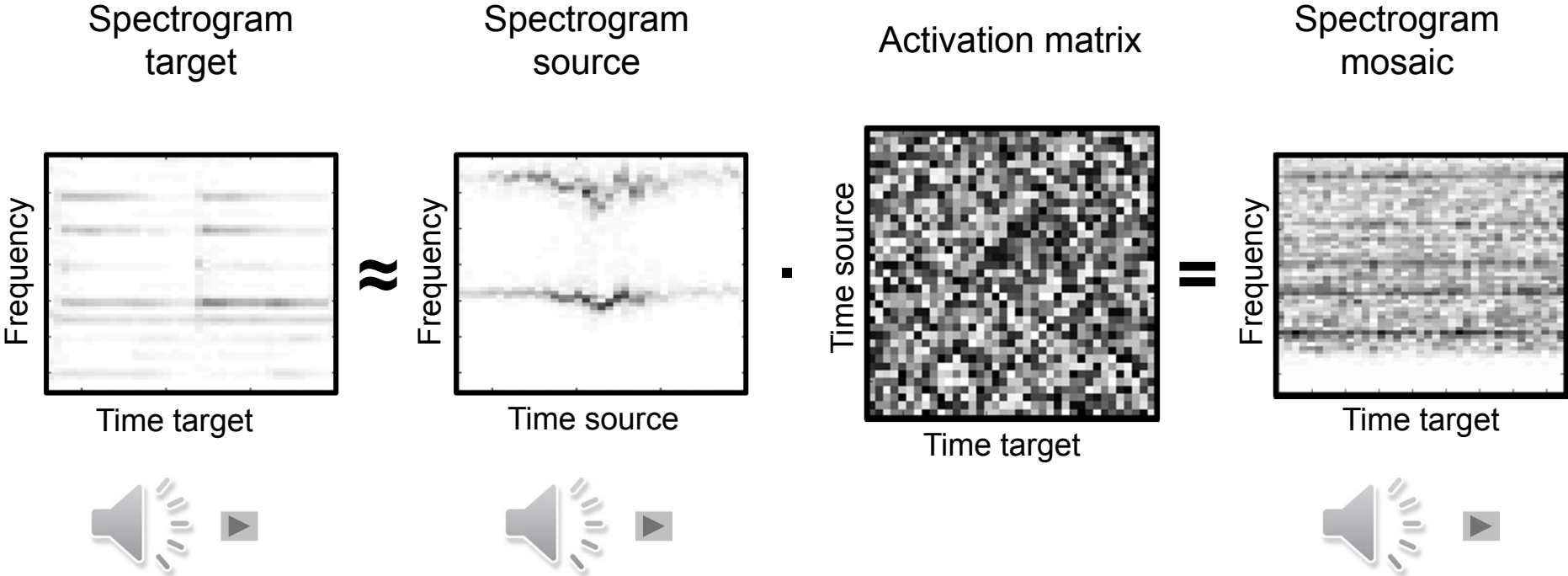


NMF-Inspired Audio Mosaicing

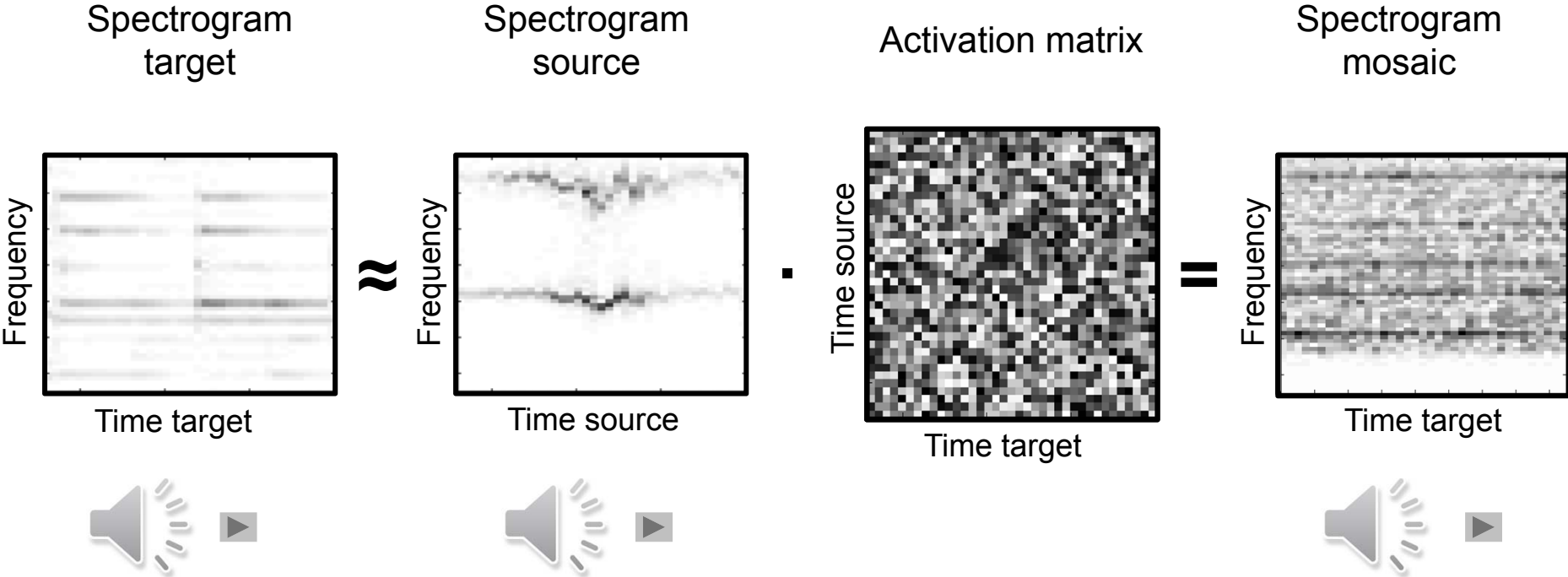


Core idea: support the development of sparse diagonal activation structures

NMF-Inspired Audio Mosaicing



NMF-Inspired Audio Mosaicing

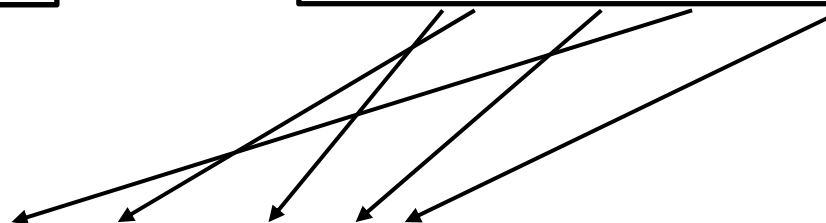
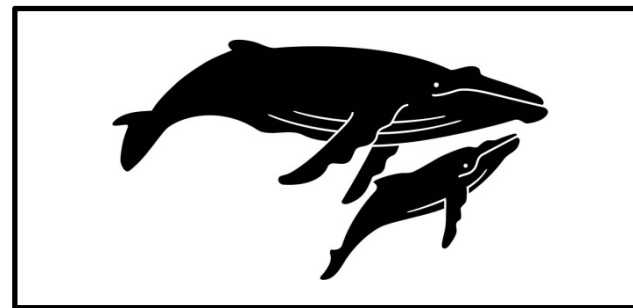


Audio Mosaicing

Target signal: Chic–Good times



Source signal: Whales



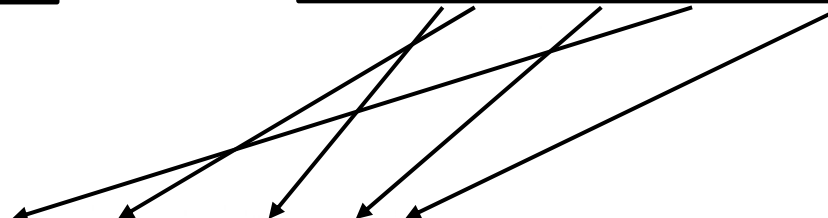
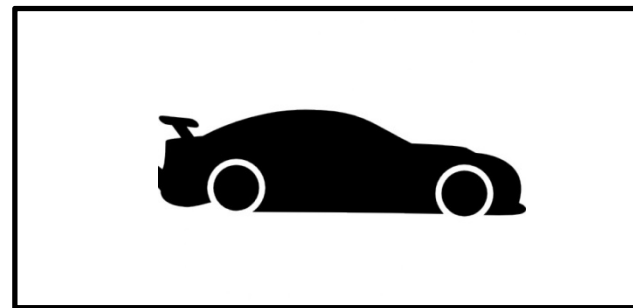
Mosaic signal

Audio Mosaicing

Target signal: Adele—Rolling in the Deep



Source signal: Race car



Mosaic signal

Links

- SiSEC: Signal Separation Evaluation Campaign
<https://www.sisec17.audiolabs-erlangen.de/>
- MedleyDB: A Dataset of Multitrack Audio
<http://steinhardt.nyu.edu/marl/research/medleydb>
- LibROSA (Python)
<https://librosa.github.io/librosa/>