THE EXTENDED BALLROOM DATASET.

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ABSTRACT

We present here the Extended Ballroom dataset. This dataset is an improved version of the well-known 'Ballroom' dataset. It provides amongst other things, more tracks than the Ballroom dataset and a list of track repetitions (exact duplicates, karaoke versions, ...). Thus it extends the range of possible applications. We describe here how we assembled the Extended Ballroom dataset, how the various annotations (tempo, rhythm class, duplicates, ...) were made and how they can be trusted, as well as the possible applications we can make out of the Extended Ballroom dataset.

1. INTRODUCTION

The Ballroom dataset was created for the rhythm description contest of ISMIR 2004 [1]. It was extracted from the website *www.ballroomdancers.com* [1] at that time. The ballroon test-set contains 698 music exerpts of 30 second each, divided into 8 genres representing various Ballroom dances (ChaChaCha, Jive, Quickstep, ...). As these genres are closely related to rhythmic patterns, they can be considered as rhythm classes.

Due to the relatively low number of tracks, the bad audio quality and the fact that the original website still exists and still offers to listen to 30-second excerpts (along with tempo and genre annotation), we decided to create the Extended Ballroom dataset. We extracted all the audio excerpts from the website, along with all the meta-data available. We also annotated semi-automatically all kind of repetitions that can be found among the 4.000 downloaded tracks.

There are multiple advantages to this Extended Ballroom dataset: better audio quality, 6 times more tracks, 1 new rhythm class and annotations of different types of repetitions (exact duplicate, karaoke version, ...).

[1] This website sells audio CDs of Ballroom dances and offers to listen to a 30-seconds preview of each track.

2. EXTENDED BALLROOM DATASET

In the following we describe this new test-set using the recommendation made by [3] for "the description of annotated MIR corpora". The letters and numbers in brackets (such as '(B31)') refer to the description of [3].

2.1 Audio (A)

We show in Table 2.1 the new class distribution of the Extended Ballroom dataset. It contains 3992 tracks (or 4180 if we count exact duplicates). The number of tracks by class went from an average of 87 tracks to an average of 444 tracks (excepted the class VienneseWaltz which has 250 exerpts). There is a new rhythm class 'Foxtrot'. We omitted 4 other classes (PasoDoble, Salsa, SlowWaltz, WcSwing), because they contained 10 times less tracks than the others (47 on average). Thus using them would have led to a really unbalanced dataset.

Class	Ballroom	Extended Ballroom v1
Chacha	111	455
Foxtrot		507
Jive	60	350
Quickstep	82	497
Rumba	98	470
Samba	86	468
Tango	86	464
Viennesewaltz	65	252
Waltz	110	529
Total	**698**	**3992**

Table 1. Rhythm-class distribution for the Ballroom and the Extended Ballroom datasets.

It can be noted here that the Ballroom Dataset is not strictly included in the new Extended Ballroom: some albums and tracks originally present in 2005 are not sold anymore by the website. Only 343 tracks of the Ballroom Dataset are included in the Extended Ballroom Dataset (the intersection of the datasets was done with the ids and album/title of the tracks, but not with the content). Merging the two dataset does not make sense as the audio qualities are really different.

2.2 Annotations (B)

The Extended Ballroom dataset is distributed with multiple annotations: tempo, rhythm class, artist, the song title, the

album name and the presence of similar tracks (duplicates, karaoke version, . . .).

2.2.1 Origin of the anotations (B1)

The rhythm class, the tempo, the artist the song name and the album name are all extracted automatically from the source website. The similarity annotations were done in a semi-automatic way. Possible duplicates were found by the algorithm AudioPrint [4] and by looking for similar song titles. All of them were then checked manually.

2.2.2 Concept definitions (B21)

Tempo and genre are extracted from the website. They are provided for the dancers that want to learn ballroom dances. No special definition is given on the website.

For the similarities between tracks, we use the same definitions as [5]. A *version repetition* is when two excerpts are the same, but played in a different way (it can be studio/live versions, or the same excerpts transposed, or a same song played with different instruments). An *exact repetition* is when the time-frequency domains of the two tracks are highly similar. There are 3 types of duplicates in the Extended Ballroom: exact repetitions, temporal repetitions (same track, beginning at two different instants) and karaoke (two identical tracks, but with the singing voice not present in one of them, or replaced by an instrument). We can see the distribution of the repetitions in the Table 2.2.2.

duplicates			version
exact	time	karaoke	
248	16	12	257

Table 2. Distribution of the different types of repetitions in the Extended Ballroom test-set.

2.2.3 Reliability (B32)

The tempo, the genre, the artist name and album name are all extracted from the website. We don't have any clues about how were made the annotations. However these annotations (tempo and genre) have been used for more than ten years without strong criticisms. In addition, no problems were found in the genre annotations on all the excerpts we listened to while creating/testing the database and looking for duplicates.

The reliability of the audio content of this database is one of the main challenge, as we can't distribute the raw audio along the meta-data (for storage capacity and copyright reasons). A Python script is provided. With this script, everybody can download and more importantly check that all the downloaded tracks match exactly those we used. We provide a list of MD5 hashes of all the tracks we used in this dataset.

Finally, as the similarity annotations were done in a semi-automatic way (tracks with a similar title and a similar audio fingerprint were checked manually for duplicates), some duplicates/ repetitions may have been forgotten. However they should not represent more than a percent of the dataset as we tuned our automatic detection system to output a lot of false-positives.

2.2.4 Annotation tool (B34)

We refer the reader to the publication on Ramona & Peeters [4] for a complete description of the audio fingerprinting system.

2.3 Documentation (C)

2.3.1 Identification of the corpus (C1)

The identifier of this dataset is Extended Ballroom v1.

2.3.2 Storage (C2)

The Extended Ballroom test-set can be downloaded at *http://anasynth.ircam.fr/home/media/ExtendedBallroom*. For copyright and storage capacity reasons, the audio is not provided. However, we publish all the meta-data described previously, along with a Python script that can download all the audio tracks. The script can also verify the conformity of the audio tracks downloaded via MD5 sums.

3. APPLICATIONS

This dataset has similar applications as the Ballroom dataset. It is useful for genre/rhythm-class recognition systems as well as tempo estimation algorithms.

An important contribution is to provide a list of duplicated tracks, version repetitions, karaoke repetitions. One of the main interest of this dataset is the number of different versions that can be found for some songs, each version having a different instrumentation, singers, tonality, tempo. These annotations could be useful for building cover song detection systems.

In this new Extended Ballroom dataset, around 4.000 tracks (annotated in rhythm class) are available. It is around 6 times the previous Ballroom Dataset. Having this increased number of tracks can be really useful to methods based on Deep Neural Networks as they need a lot of input data. For reference, current state-of-the-art rhythm description system achieves 96.0% mean-over-classes recall on the Ballroom Dataset, and 94.9% on the Extended Ballroom [2].

4. REFERENCES

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