

PAPER TEMPLATE FOR ISMIR 2014

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ABSTRACT

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1. INTRODUCTION

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3. TYPESET TEXT

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4.1 Chord Recognition

Despite being one of the oldest MIREX tasks, evaluation methodology and metrics for automatic chord recognition is an ongoing topic of discussion. Several recent articles address issues and concerns with vocabularies, comparison semantics, and other lexicographical challenges unique to chord recognition []. Ultimately, the source of this difficulty stems from the inherent subjectivity in "spelling" a chord name and the level of detail a human observer can provide in a reference annotation [?]. As a result, a consensus has yet to be reached regarding the single best approach to comparing two sequences of chord labels, and instead are often compared over a set of rules, e.g Major-Minor, Sevenths, with or without inversions, and so on.

Thanks to the previous efforts of Harte [], text representations of chord labels adhere to a standardized format, consisting of a root, quality, extensions, and a bass note; of these, only the root is strictly required. However, in order to efficiently compare chords in a variety of different ways, it is helpful to first translate a given chord label C into a numerical representation, shown in Figure ?? . In this example, a $G : 7(9)/5$ is mapped to split into 4 pieces of information: one, the root is mapped to an absolute pitch class \mathcal{R} , in $[0, 11]$, where $C \rightarrow 0$, $C\sharp/D\flat \rightarrow 1$, etc; two, the quality is mapped to a root-invariant 12-dimensional bit vector \mathcal{Q} by setting the scale degrees of the quality; three, any extensions are applied (via addition or omission) to

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the quality bit vector as scale degrees in a single octave, resulting in pitch vector \mathcal{P} ; and four, the bass interval (5) is translated to the relative scale degree in semitones \mathcal{B} . Note that the add-9 is rolled into a single octave as an add-2. This is a matter of convenience as extended chords (9's, 11's or 13's) are traditionally resolved to a single-octave equivalent, but the bit-vector representation could be easily expanded to represent such information.

Having gone through this bit of effort, it is now straightforward to compare chords along the five rules used in MIREX 2013:

1. Root:

$$(a) \mathcal{R}_{est} == \mathcal{R}_{ref}$$

$$(b) \forall \mathcal{Q}_{ref}$$

2. Major-Minor: Rule 1.a, plus

$$(a) \mathcal{Q}_{est} == \mathcal{Q}_{ref}$$

$$(b) \mathcal{Q}_{ref} \in \{Maj, min\}$$

3. Major-Minor w/Inversions: Rule 2, plus

$$(a) \mathcal{B}_{ref} \in \mathcal{Q}_{ref}$$

4. Sevenths: Rule 1.1, plus

$$(a) \mathcal{Q}_{est} == \mathcal{Q}_{ref}$$

$$(b) \mathcal{Q}_{ref} \in \{Maj, min, Maj7, min7, 7\}$$

5. Sevenths w/Inversions: Rule 4, plus

$$(a) \mathcal{B}_{ref} \in \mathcal{Q}_{ref}$$

Following recent trends in MIREX, an overall score is computed by weighting each comparison by the duration of its interval, over all intervals; stated another way, this is the piecewise continuous-time integral of the intersection of two chord sequences, $(\mathcal{C}_{ref}, \mathcal{C}_{est})$, expressed as follows:

$$S(\mathcal{C}_{ref}, \mathcal{C}_{est}) = \frac{1}{T} \int_{t=0}^T \mathcal{C}_{ref}(t) == \mathcal{C}_{est}(t) \quad (1)$$

Here, this is achieved here by forming the union of the boundaries in each sequence, and summing the time intervals of the correct ranges. Note that equivalence is subject to one of the rules defined previously.

Finally, the total score over a set of N items is given by a discrete summation, where the importance of each score, S_n , is weighted by the duration, T_n , of each annotation:

$$S_{total} = \frac{\sum_{n=0}^N T_n * S_n}{\sum_{n=0}^N T_n} \quad (2)$$

4.2 Melody Extraction

4.2.1 Task definition

Melody extraction algorithms aim to produce a sequence of frequency values corresponding to the pitch of the dominant melody from a musical recording [2]. The estimated pitch is represented as a time series of fundamental frequency (f_0) values in Hz sampled on a fixed time grid (e.g. every 10 ms). To evaluate the estimated sequence, a reference sequence is generated by running a pitch tracker on the monophonic melody track (requiring access to the multi-track recording session) and manually correcting any mistakes made by the pitch tracker. The estimate is then evaluated against the reference by comparing the two frequency sequences on a frame-by-frame basis, and computing five global measures, first used in the MIREX 2005 AME evaluation [1]. The goal of these measures, defined below, is to assess the algorithm's performance on two subtasks of melody extraction: (1) pitch estimation, i.e. how well the algorithm estimates the pitch of the melody, and (2) voicing detection, i.e. how well the algorithm determines when the melody is present in a frame (a *voiced* frame) or absent (an *unvoiced* frame). To allow evaluation of these two subtasks independently, a melody extraction algorithm can provide a frequency estimate even for frames it has determined to be unvoiced.

4.2.2 Evaluation measures

The following definitions are taken from [2] with permission from the authors. Let the estimated melody pitch frequency vector be \mathbf{f} , and the true sequence (reference) be \mathbf{f}^* . Let us also define a voicing indicator vector \mathbf{v} , whose τ^{th} element $v_\tau = 1$ when a melody pitch is detected, with corresponding ground truth \mathbf{v}^* . We also define an "unvoicing" indicator $\bar{v}_\tau = 1 - v_\tau$. Recall that an algorithm may report an estimated melody pitch ($f_\tau > 0$) even for times where it reports no voicing ($v_\tau = 0$). Then the measures are:

- **Voicing Recall Rate:** The proportion of frames labeled as melody frames in the reference that are estimated as melody frames by the algorithm.

$$\text{Rec}_{vx} = \frac{\sum_{\tau} v_{\tau} v_{\tau}^*}{\sum_{\tau} v_{\tau}^*} \quad (3)$$

- **Voicing False Alarm Rate:** The proportion of frames labeled as non-melody in the reference that are mistakenly estimated as melody frames by the algorithm.

$$\text{FA}_{vx} = \frac{\sum_{\tau} v_{\tau} \bar{v}_{\tau}^*}{\sum_{\tau} \bar{v}_{\tau}^*} \quad (4)$$

- **Raw Pitch Accuracy:** The proportion of melody frames in the reference for which f_τ is considered correct (i.e. within half a semitone of the ground truth f_τ^*).

$$\text{Acc}_{\text{pitch}} = \frac{\sum_{\tau} v_{\tau}^* \mathcal{T}[\mathcal{M}(f_{\tau}) - \mathcal{M}(f_{\tau}^*)]}{\sum_{\tau} v_{\tau}^*} \quad (5)$$

where \mathcal{T} is a threshold function defined by:

$$\mathcal{T}[a] = \begin{cases} 1 & \text{if } |a| < 0.5 \\ 0 & \text{if } |a| \geq 0.5 \end{cases} \quad (6)$$

and \mathcal{M} maps a frequency in Hertz to a melodic axis as a real-valued number of semitones above an arbitrary reference frequency f_{ref} :

$$\mathcal{M}(f) = 12 \log_2 \left(\frac{f}{f_{\text{ref}}} \right) \quad (7)$$

- **Raw Chroma Accuracy:** As raw pitch accuracy, except that both the estimated and reference f_0 sequences are mapped onto a single octave. This gives a measure of pitch accuracy which ignores octave errors, a common error made by melody extraction systems:

$$\text{Acc}_{\text{chroma}} = \frac{\sum_{\tau} v_{\tau}^* \mathcal{T}[\langle \mathcal{M}(f_{\tau}) - \mathcal{M}(f_{\tau}^*) \rangle_{12}]}{\sum_{\tau} v_{\tau}^*} \quad (8)$$

Octave equivalence is achieved by taking the difference between the semitone-scale pitch values modulo 12 (one octave), where

$$\langle a \rangle_{12} = a - 12 \lfloor \frac{a}{12} + 0.5 \rfloor. \quad (9)$$

- **Overall Accuracy:** this measure combines the performance of the pitch estimation and voicing detection tasks to give an overall performance score for the system. It is defined as the proportion of all frames correctly estimated by the algorithm, where for non-melody frames this means the algorithm labeled them as non-melody, and for melody frames the algorithm both labeled them as melody frames and provided a correct f_0 estimate for the melody (i.e. within half a semitone of the reference):

$$\text{Acc}_{\text{ov}} = \frac{1}{L} \sum_{\tau} v_{\tau}^* \mathcal{T}[\mathcal{M}(f_{\tau}) - \mathcal{M}(f_{\tau}^*)] + \bar{v}_{\tau}^* \bar{v}_{\tau} \quad (10)$$

where L is the total number of frames.

The performance of an algorithm on an entire music collection for a given measure is obtained by averaging the per-excerpt scores for that measure over all excerpts in the collection.

4.2.3 Discussion

In the measure definitions provided above, it is assumed that both the estimate and reference sequences are sampled using the same time grid (hop size). In practice, however, this is not always the case, since the time grid of the reference depends on the hop size used by the pitch tracker that produced it, and similarly the time grid of the estimate depends on the specific melody extraction algorithm that produced it. This means that the sequences must be

resampled onto a common time-grid prior to the computation of the measures. For the MIREX AME task, any sequence (be it reference or estimate) that is not sampled using a 10 ms hop size is resampled using 0th order interpolation, i.e. each frequency value in the target sequence is set to its nearest neighbour (in time) from the source sequence. This kind of interpolation can potentially have a detrimental effect on the evaluation, depending on the difference between the source and target time grids. In particular, it can result in artificially low scores for sequences with rapidly changing pitch values, such as opera singing with deep vibrato.

For this reason, the melody evaluator in `mir_eval` uses 1st order (linear) interpolation by default in order to map the reference and estimate sequences onto a common time-grid. Assuming the original timestamps of both sequences correspond to the *center* of each analysis frame (as they should), using 1st order rather than 0th order interpolation means the results returned by `mir_eval` are lower-bounded by the MIREX results and are, in our view, more accurate.

5. REFERENCES

- [1] G. E. Poliner, D. P. W. Ellis, A. F. Ehmann, E. Gómez, S. Streich, and B. Ong. Melody transcription from music audio: Approaches and evaluation. *IEEE Trans. on Audio, Speech, and Language Processing*, 15(4):1247–1256, 2007.
- [2] J. Salamon, E. Gómez, D. P. W. Ellis, and G. Richard. Melody extraction from polyphonic music signals: Approaches, applications and challenges. *IEEE Signal Processing Magazine*, 31(2):118–134, Mar. 2014.