

Sin City, Crime Prediction by Using Cities Data

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Abstract

In most cultures we can define a generic type of songs that defines the culture. We can even pinpoint the differences between similar cultures but relatively in a different region which might be city, county or state. This is the point where idea came to classify folk songs in Turkey region by region. Turkey has 7 geographic regions which can be seen as cultural regions. Thus, those regions do not have completely different cultures, but differences are visible which one of them is the regional songs. For instance, tulum, kemençe (endemic musical instruments for Karadeniz) can be heard in Karadeniz songs which are distinguishable from other regions songs. However, some regions have same musical infrastructure which are rhythm, instruments, chords or notes patterns and vocal type which is hard to distinguish for a human being. This one is probably the hardest challenge we will face. Hence, feature extraction is the crucial point for this matter and there are certain features can be used for our classification problem and there are some must be tried before used. We will try to implement and analyze different models and different features for this classification problem.

1. Introduction

In machine learning most important step is the feature extraction. Just by improving features will increase dramatically for contemporary machine learning models. In the audio feature extraction, current state-of-art is being provided by MIR (Music Information Retrieval) research field. MIR is a huge field that has been under the spotlight since Tzanetakis and Cook released a paper on Music Genre Classification in 2002[1]. MIR includes audio feature extraction, signal processing, audio analyse etc. Audio feature extraction is what we are interested in MIR research field. We are planning mainly to use features: Chroma-gram,

MFCC (Mel-frequency cepstral coefficients), Spectral centroid, Spectral roll-off, Zero-crossing rate *et al*. We will also use other features for reference points but these will be the main features. Machine learning model selection for the job is not without importance. State-of-art models are plentiful, however they are mostly specific for a given problem. In order to find the best classification, we will use various models which will be CNN (Convolutional Neural Network), SVM (Support Vector Machine), K-NN (K Nearest Neighbor). These machine learning models will be implemented with various contemporary features discussed in MIR. Subsequently these will be analysed.

2. Related Works

In this paper, classification problem is more specific than any other work. since Tzanetakis and Cook presented music genre classification[1], a lot of work has been done. For Audio processing and analyzing, it is hard to build-up a reliable feature extractor system for audio seems to be a more challenging task than classification problem. For this purpose some researches have been done about features extraction such as; MFCC[4], Chromogram[5], Zero-crossing rate[6], Spectral-Centroid[7].

However, most known study for folk song classification which is based on region has been done for China[3]. On paper in interest, 74 features have been extracted from audio files of the songs, and classified by an audio classifier on SVM which is one of our concern. Research shows that SVM without feature selection is a very effective classification method with the combination of 13-dimension MFCC and 10-dimension without feature selection[3]. It points us to post processing and segmentation plays key role in here. Other research is called "Regional Classification of Traditional Japanese Folk Songs" by Akihiro KAWASE, Akifumi TOKOSUMI has been made. That research use music corpora consisting of 202,246 tones from 1,794 song pieces from 45 prefectures in Japan which is big enough.

3. Methodology

3.1. Data Set

We have gathered our data from youtube playlist. There are various regional playlist which we have found with quick search[22]. We obtained these in ogg format and as smallest bitrate as possible we can find in order to save space. JDownloader[23] used to download these playlist with ease. Each download placed in respective folder for label in their classification. In these playlist there might be noise such as given song might not be in that regional as suggested in the name of the playlist. These will be most likely a miniscule noise. Moreover we will add more songs in the data set, hence the noise will be smaller with each growth of the data set.

3.2. Features

As hitherto cited, MFCC, Spectral Centroid, Spectral roll-of, Zero-crossing rate[1] are main focus in this paper. Librosa[24] is used for feature extraction library. It is not the fastest library, it is only used because of convince.

3.3. Classification

4. Feature Works

Please number all of your sections and displayed equations. It is important for readers to be able to refer to any particular equation. Just because you didn't refer to it in the text doesn't mean some future reader might not need to refer to it. It is cumbersome to have to use circumlocutions like "the equation second from the top of page 3 column 1". (Note that the ruler will not be present in the final copy, so is not an alternative to equation numbers). All authors will benefit from reading Mermin's description of how to write mathematics: <http://www.pamitc.org/documents/mermin.pdf>.

4.1. Blind review

Many authors misunderstand the concept of anonymizing for blind review. Blind review does not mean that one must remove citations to one's own work—in fact it is often impossible to review a paper unless the previous citations are known and available.

Blind review means that you do not use the words "my" or "our" when citing previous work. That is all. (But see below for techreports.)

Saying "this builds on the work of Lucy Smith [1]" does not say that you are Lucy Smith; it says that you are building on her work. If you are Smith and Jones, do not say "as we show in [7]", say "as Smith and Jones show in [7]" and at the end of the paper, include reference 7 as you would any other cited work.

An example of a bad paper just asking to be rejected:

An analysis of the frobnicatable foo filter.

In this paper we present a performance analysis of our previous paper [1], and show it to be inferior to all previously known methods. Why the previous paper was accepted without this analysis is beyond me.

[1] Removed for blind review

An example of an acceptable paper:

An analysis of the frobnicatable foo filter.

In this paper we present a performance analysis of the paper of Smith *et al.* [1], and show it to be inferior to all previously known methods. Why the previous paper was accepted without this analysis is beyond me.

[1] Smith, L and Jones, C. "The frobnicatable foo filter, a fundamental contribution to human knowledge". Nature 381(12), 1-213.

If you are making a submission to another conference at the same time, which covers similar or overlapping material, you may need to refer to that submission in order to explain the differences, just as you would if you had previously published related work. In such cases, include the anonymized parallel submission [4] as additional material and cite it as

[1] Authors. "The frobnicatable foo filter", F&G 2014 Submission ID 324, Supplied as additional material `fg324.pdf`.

Finally, you may feel you need to tell the reader that more details can be found elsewhere, and refer them to a technical report. For conference submissions, the paper must stand on its own, and not *require* the reviewer to go to a techreport for further details. Thus, you may say in the body of the paper "further details may be found in [5]". Then submit the techreport as additional material. Again, you may not assume the reviewers will read this material.

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You can handle this paper like any other. Don't write "We show how to improve our previous work [Anonymous, 1968]. This time we tested the algorithm on a lunar lander [name of lander removed for blind review]". That would be

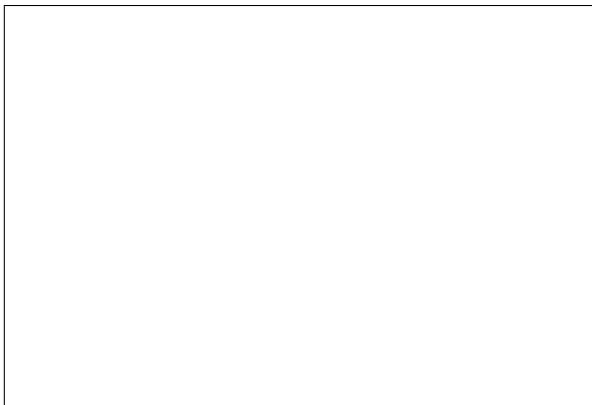


Figure 1. Example of caption. It is set in Roman so that mathematics (always set in Roman: $B \sin A = A \sin B$) may be included without an ugly clash.

silly, and would immediately identify the authors. Instead write the following:

We describe a system for zero-g frobnication. This system is new because it handles the following cases: A, B. Previous systems [Zeus et al. 1968] didn't handle case B properly. Ours handles it by including a foo term in the bar integral.

...

The proposed system was integrated with the Apollo lunar lander, and went all the way to the moon, don't you know. It displayed the following behaviours which show how well we solved cases A and B: ...

As you can see, the above text follows standard scientific convention, reads better than the first version, and does not explicitly name you as the authors. A reviewer might think it likely that the new paper was written by Zeus *et al.*, but cannot make any decision based on that guess. He or she would have to be sure that no other authors could have been contracted to solve problem B.

FAQ: Are acknowledgements OK? No. Leave them for the final copy. s

4.2. Miscellaneous

Compare the following:

`$conf_a$` $conf_a$
`conf_a` $conf_a$

See The TeXbook, p165.

The space after *e.g.*, meaning "for example", should not be a sentence-ending space. So *e.g.* is correct, *e.g.* is not. The provided `\eg` macro takes care of this.

When citing a multi-author paper, you may save space by using "et alia", shortened to "*et al.*" (not "*et. al.*" as "*et*" is a complete word.) However, use it only when there

are three or more authors. Thus, the following is correct: "Frobnication has been trendy lately. It was introduced by Alpher [1], and subsequently developed by Alpher and Fotheringham-Smythe [2], and Alpher *et al.* [3]."

This is incorrect: "... subsequently developed by Alpher *et al.* [2] ..." because reference [2] has just two authors. If you use the `\etal` macro provided, then you need not worry about double periods when used at the end of a sentence as in Alpher *et al.*

For this citation style, keep multiple citations in numerical (not chronological) order, so prefer [2, 1, 4] to [1, 2, 4].

5. Formatting your paper

All text must be in a two-column format. The total allowable width of the text area is $6\frac{7}{8}$ inches (17.5 cm) wide by $8\frac{7}{8}$ inches (22.54 cm) high. Columns are to be $3\frac{1}{4}$ inches (8.25 cm) wide, with a $\frac{5}{16}$ inch (0.8 cm) space between them. The main title (on the first page) should begin 1.0 inch (2.54 cm) from the top edge of the page. The second and following pages should begin 1.0 inch (2.54 cm) from the top edge. On all pages, the bottom margin should be 1-1/8 inches (2.86 cm) from the bottom edge of the page for 8.5 × 11-inch paper; for A4 paper, approximately 1-5/8 inches (4.13 cm) from the bottom edge of the page.

5.1. Margins and page numbering

All printed material, including text, illustrations, and charts, must be kept within a print area $6\frac{7}{8}$ inches (17.5 cm) wide by $8\frac{7}{8}$ inches (22.54 cm) high. Page numbers should be in footer with page numbers, centered and .75 inches from the bottom of the page and make it start at the correct page number rather than the 4321 in the example. To do this fine the line (around line 23)

```
%\ifcvprfinal\pagestyle{empty}\fi
\setcounter{page}{4321}
```

where the number 4321 is your assigned starting page.

Make sure the first page is numbered by commenting out the first page being empty on line 46

```
%\thispagestyle{empty}
```

5.2. Type-style and fonts

Wherever Times is specified, Times Roman may also be used. If neither is available on your word processor, please use the font closest in appearance to Times to which you have access.

MAIN TITLE. Center the title 1-3/8 inches (3.49 cm) from the top edge of the first page. The title should be in Times 14-point, boldface type. Capitalize the first letter of nouns, pronouns, verbs, adjectives, and adverbs; do



Figure 2. Example of a short caption, which should be centered.

not capitalize articles, coordinate conjunctions, or prepositions (unless the title begins with such a word). Leave two blank lines after the title.

AUTHOR NAME(s) and AFFILIATION(s) are to be centered beneath the title and printed in Times 12-point, non-boldface type. This information is to be followed by two blank lines.

The ABSTRACT and MAIN TEXT are to be in a two-column format.

MAIN TEXT. Type main text in 10-point Times, single-spaced. Do NOT use double-spacing. All paragraphs should be indented 1 pica (approx. 1/6 inch or 0.422 cm). Make sure your text is fully justified—that is, flush left and flush right. Please do not place any additional blank lines between paragraphs.

Figure and table captions should be 9-point Roman type as in Figures 1 and 2. Short captions should be centred. Callouts should be 9-point Helvetica, non-boldface type. Initially capitalize only the first word of section titles and first-, second-, and third-order headings.

FIRST-ORDER HEADINGS. (For example, **1. Introduction**) should be Times 12-point boldface, initially capitalized, flush left, with one blank line before, and one blank line after.

SECOND-ORDER HEADINGS. (For example, **1.1. Database elements**) should be Times 11-point boldface, initially capitalized, flush left, with one blank line before, and one after. If you require a third-order heading (we discourage it), use 10-point Times, boldface, initially capitalized, flush left, preceded by one blank line, followed by a period and your text on the same line.

5.3. Footnotes

Please use footnotes¹ sparingly. Indeed, try to avoid footnotes altogether and include necessary peripheral ob-

¹This is what a footnote looks like. It often distracts the reader from the main flow of the argument.

Method	Frobnability
Theirs	Frumpy
Yours	Frobbly
Ours	Makes one's heart Frob

Table 1. Results. Ours is better.

servations in the text (within parentheses, if you prefer, as in this sentence). If you wish to use a footnote, place it at the bottom of the column on the page on which it is referenced. Use Times 8-point type, single-spaced.

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List and number all bibliographical references in 9-point Times, single-spaced, at the end of your paper. When referenced in the text, enclose the citation number in square brackets, for example [4]. Where appropriate, include the name(s) of editors of referenced books.

5.5. Illustrations, graphs, and photographs

All graphics should be centered. Please ensure that any point you wish to make is resolvable in a printed copy of the paper. Resize fonts in figures to match the font in the body text, and choose line widths which render effectively in print. Many readers (and reviewers), even of an electronic copy, will choose to print your paper in order to read it. You cannot insist that they do otherwise, and therefore must not assume that they can zoom in to see tiny details on a graphic.

When placing figures in L^AT_EX, it's almost always best to use `\includegraphics`, and to specify the figure width as a multiple of the line width as in the example below

```
\usepackage[dvips]{graphicx} ...  
\includegraphics[width=0.8\linewidth]  
{myfile.eps}
```

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6. Final copy

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References

- [1] A. Alpher. Frobnication. *Journal of Foo*, 12(1):234–778, 2002.
- [2] A. Alpher and J. P. N. Fotheringham-Smythe. Frobnication revisited. *Journal of Foo*, 13(1):234–778, 2003.
- [3] A. Alpher, J. P. N. Fotheringham-Smythe, and G. Gamow. Can a machine frobnicate? *Journal of Foo*, 14(1):234–778, 2004.
- [4] Authors. The frobnicatable foo filter, 2014. Face and Gesture submission ID 324. Supplied as additional material `fg324.pdf`.
- [5] Authors. Frobnication tutorial, 2014. Supplied as additional material `tr.pdf`.