

Need for audio coding

- Without data reduction, digital audio signals typically consist of 16 bit samples recorded at a sampling rate more than twice the actual audio bandwidth
- Thus, we end up with more than 1.4 Mbit to represent just one second of stereo music in CD quality
- Using MPEG audio coding, you may shrink down the original sound data from a CD by a factor of 12, without losing sound quality. Factors of 24 and even more still maintain a sound quality that is significantly better than the average listener can hear
- This is realized by *perceptual coding* techniques addressing the perception of sound waves by the human ear.

Compression Approaches

- Delta coding
 - Encode differences only
- Predictive coding
 - Predict the next sample
- Linear Predictive Coding (LPC) - mostly for speech
 - Describe fundamental frequencies + ‘error’
 - CELP, RPE, cell-phone standards
- Variable Rate Encoding
 - Don’t encode silences
 - regular signal=few bits, variable signal=many bits
- Subband coding
 - Split into frequency bands each encoded separately + efficiently
- Psycho-acoustical coding
 - drop bits where you can’t hear it

PCM (Pulse Code Modulation)

u-LAW (Mu-law – logarithmic coding)

LPC-10E (Linear Predictive Coding 2.4kb/s)

CELP 4.8Kb/s – code excited LPC builds on LPC

GSM (European Cell Phones, RPE-LPC)

1650 bytes/sec (at 8000 samples/sec)

ADPCM (adaptive, delta PCM, 24/32/40 kbps)

MPEG Audio Layers (builds on ADPCM)

Layer-2: From 32 kbps to 384 kbps - target bit rate of 128 kbps

Layer-3: From 32 kbps to 320 kbps - target bit rate of 64 kbps

Complex compression, using perceptual models

RealAudio, Windows Media Formats (builds on above, proprietary)

Audio and MP3

- In 1987, the Fraunhofer IIS-A started to work on perceptual audio coding.
- In a joint cooperation with the University of Erlangen, the Fraunhofer IIS-A devised a very powerful algorithm that is standardized as ISO-MPEG Audio Layer-3
- MPEG Audio Layer-3 is an enhancement of MPEG and is called MP3
- The MPEG compression system includes a subsystem to compress sound called MP3

Typical Data Reduction in MPEG audio

- 1:4 by Layer 1 (corresponds with 384 kbps for a stereo signal)
- 1:6 - 1:8 by Layer 2 (corresponds with 256..192 kbps for a stereo signal)
- 1:10 - 1:12 by Layer 3 (corresponds with 128..112 kbps for a stereo signal)

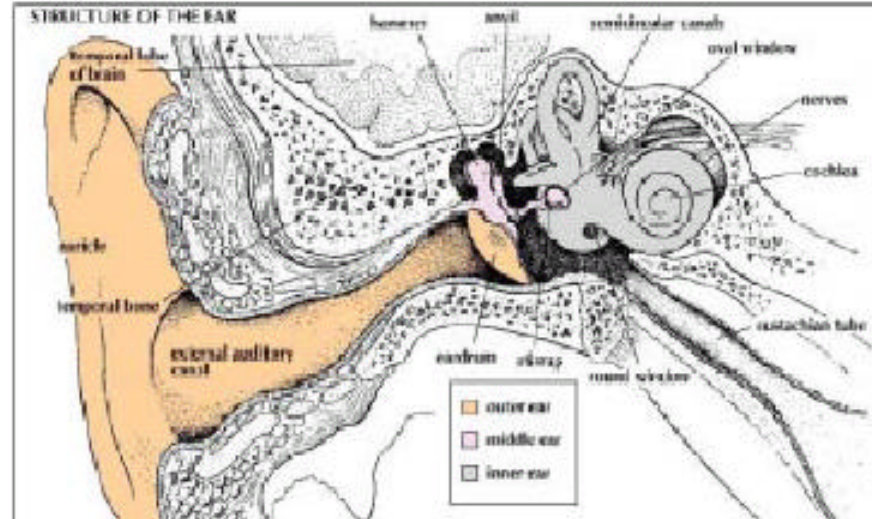
MPEG Audio Layer-3

- MPEG Layer-3 is the most powerful member of the MPEG audio coding family. For a given sound quality level, it requires the lowest bit rate - or for a given bit rate, it achieves the highest sound quality.
- In all international listening tests, MPEG Layer-3 impressively proved its superior performance, maintaining the original sound quality at a data reduction of 1:12

Human Auditory System

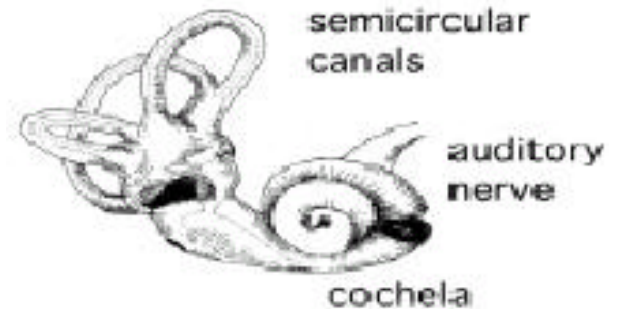
1. Outer Ear:

- **Pinna:** Collects sound
- **Ear Canal:** Amplifies the sound.
- **Ear Drum:** Converts sound to mechanical vibrations.



2. Middle Ear

- **Hammer, Anvil and stirrup:**
 - (i) Match outer ear to inner ear.
 - (ii) Low Pass Filter the sound.



3. Inner ear

- **Oval window**: amplifies sound 15-20 times.
- **Basilar Membrane**: spectrum analyzer

1. If peak frequency are close together it can't distinguish them
" **Simultaneous Masking**".

2. Strong peaks cause the membrane not to return to equilibrium until several millisecond. " **Temporal Masking**".

- **Corti organ**: Contains IHCs
- **IHCs**: deliver the vibrations to the brain.

– Vibrate at strongest frequency in local domain called bark. " **Simultaneous Masking**".

– Recover between fringes depending on the strength of the delivered pulse " **Temporal Masking**".

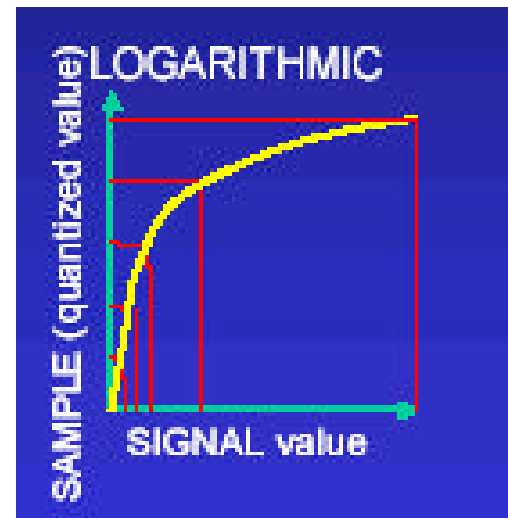
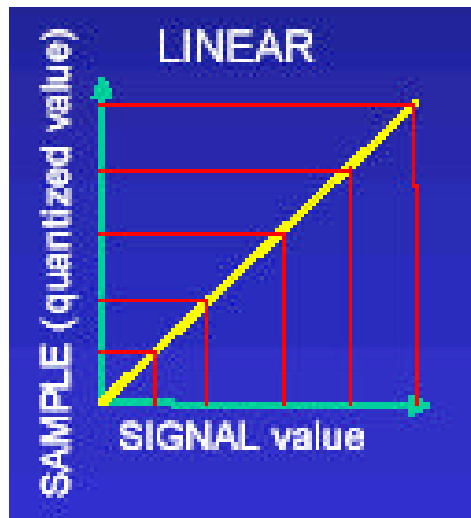
Sound compression

A simple lossless compression method is to record the length of a period of silence

- no need to record 44,100 samples of value zero for each second of silence
- need to record 44,100 samples of value zero for each second of silence
- form of run-length encoding
- in reality this is not lossless, as “silence” rarely corresponds to sample values of exactly zero; rather some threshold value is applied
- Difference between how we perceive sounds and images results in different lossy compression techniques for the two media
 - high spatial frequencies can be discarded in images
 - high sound frequencies, however, are highly significant
- So what can we discard from sound?

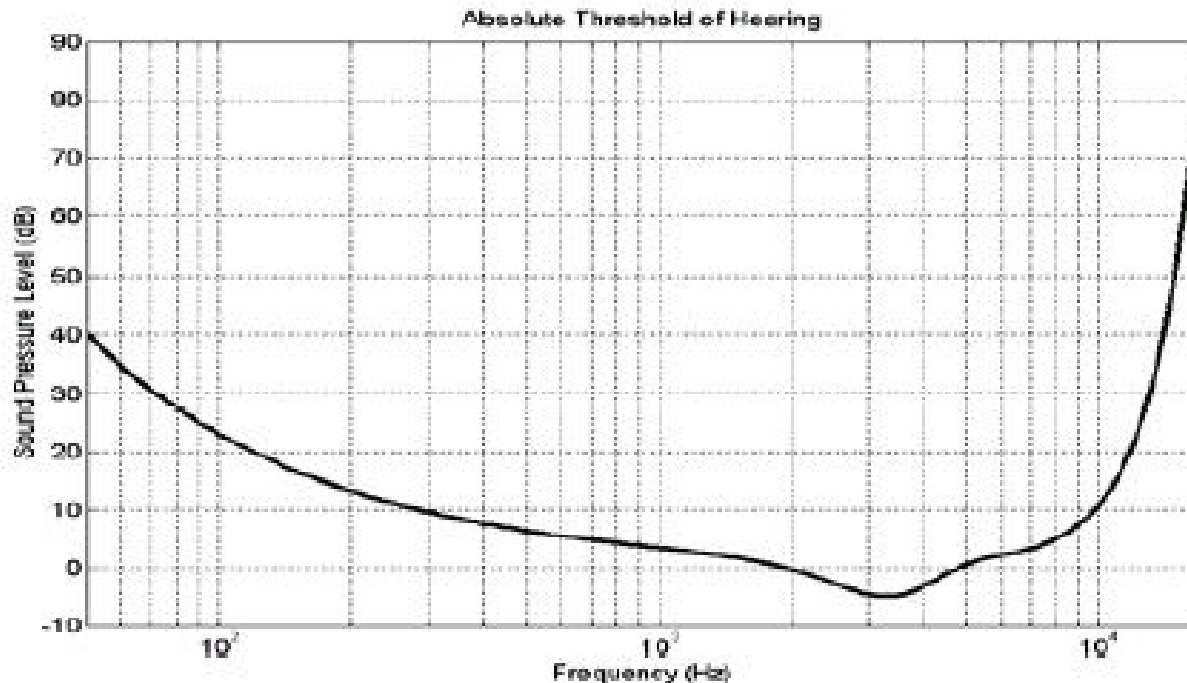
Sound compression

- Our perception of loudness is essentially logarithmic in the amplitude of a sound
- Non-linear quantization techniques provide compression by requiring a smaller sample size to cover the full range of input than a linear quantization technique would



Principles of perceptual coding

Absolute threshold of hearing: amount of energy needed in a pure tone to be detected by a listener

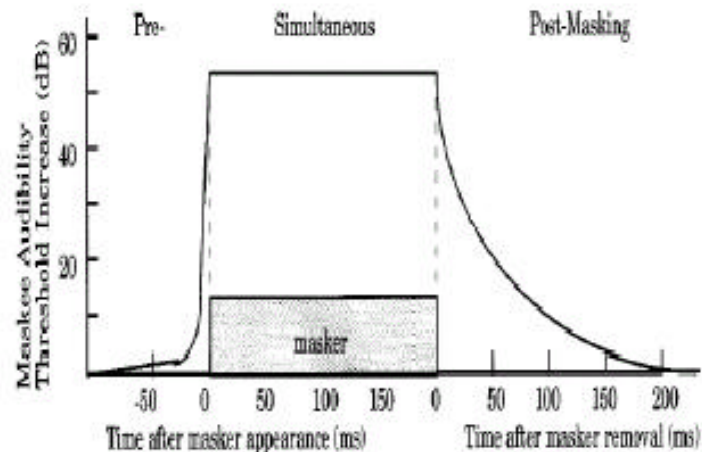
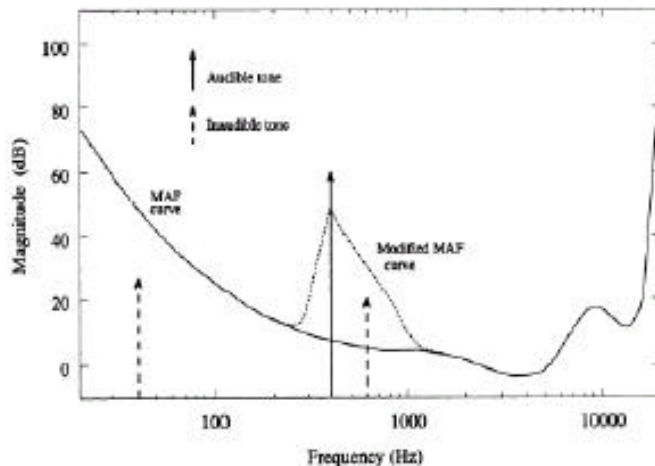


$$L_{SPL} = 20 \log_{10}(p/p_0) \text{ dB}, p_0 = 2 \times 10^{-5} \text{ N/m}^2$$

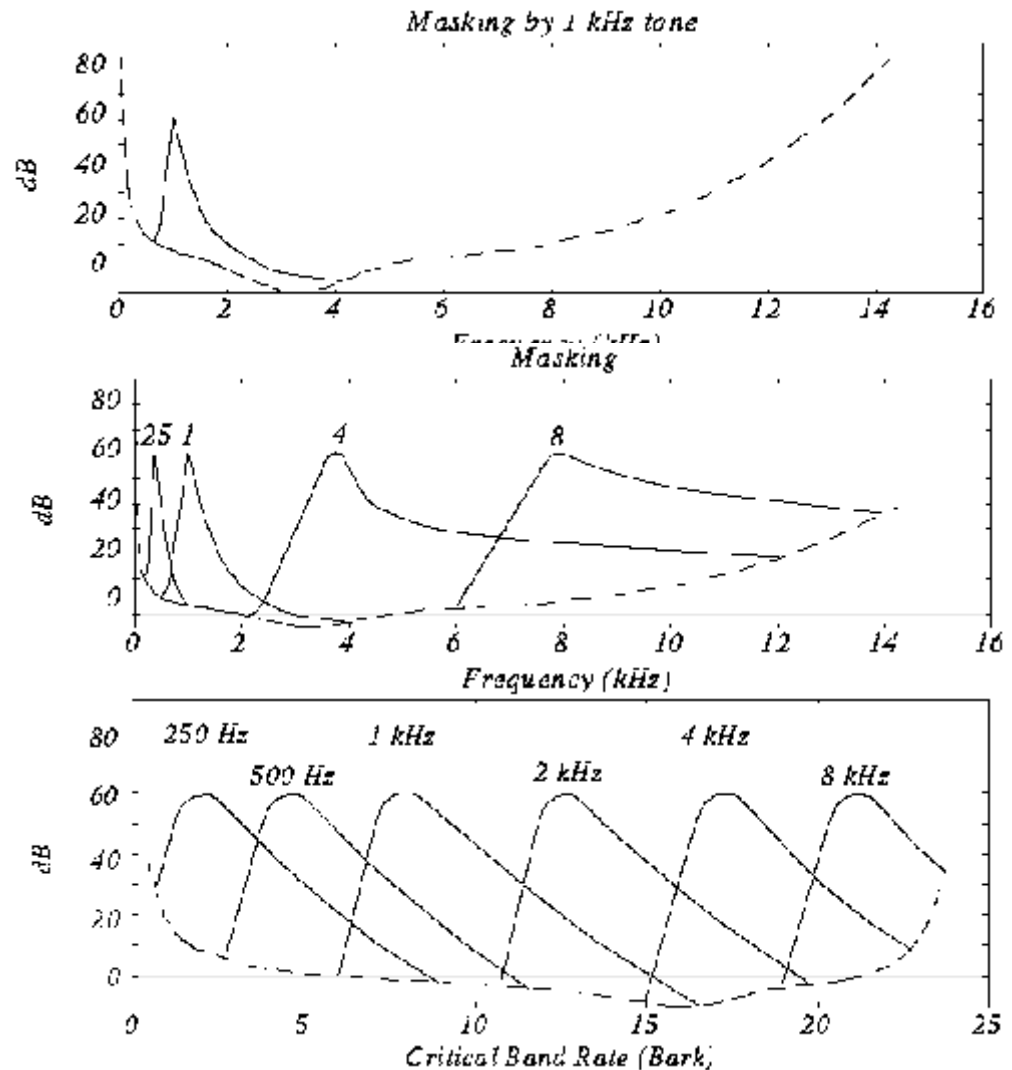
Principles of perceptual coding

Frequency masking: A strong frequency peak renders nearby frequencies non audible

Temporal masking: A strong peak render nearby frequencies in time inaudible

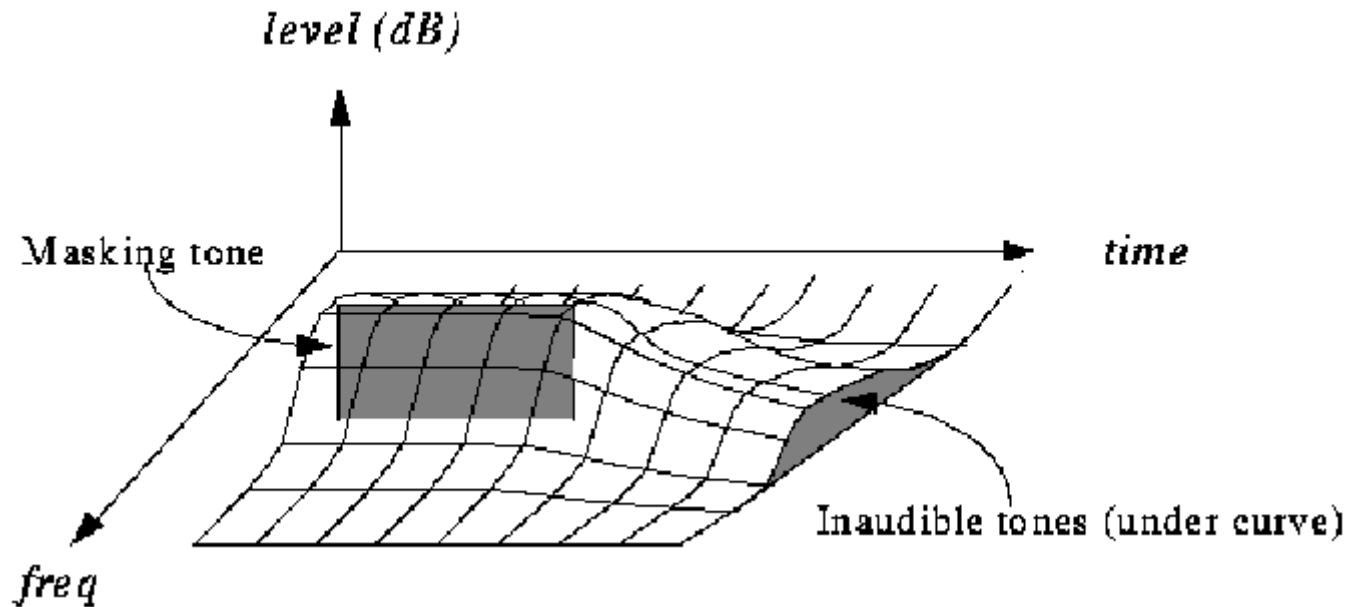


Principles of perceptual coding



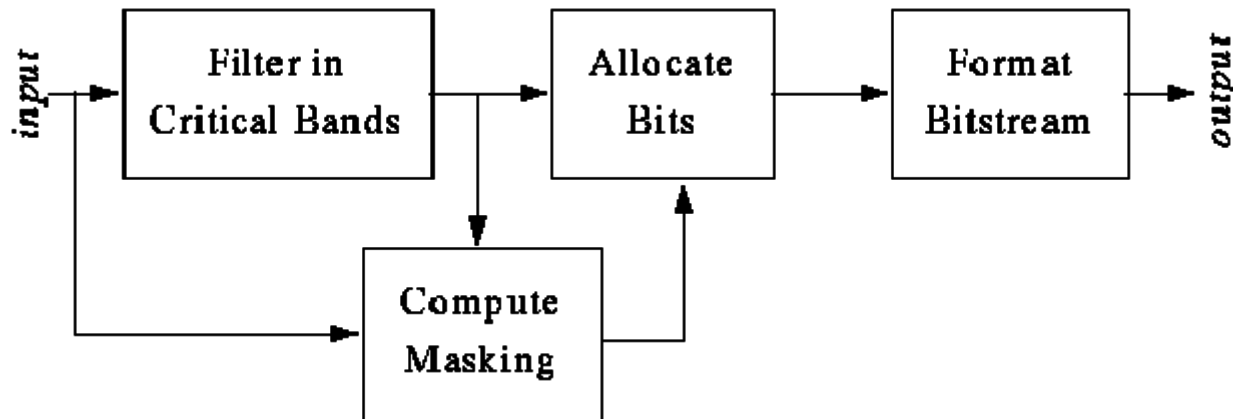
Principles of perceptual coding

3D view of frequency / temporal masking



Steps of perceptual coding

- Use convolution filters to divide the audio signal into 32 frequency sub-bands
- Determine the amount of masking for each band caused by nearby band using the *psycho-acoustic model*
- If the power in a band is below the masking threshold, do not encode it
- Otherwise, determine the number of bits needed to represent the coefficient so that noise introduced by quantization is below masking effect
- Format bitstream



Perceptual coding: Example

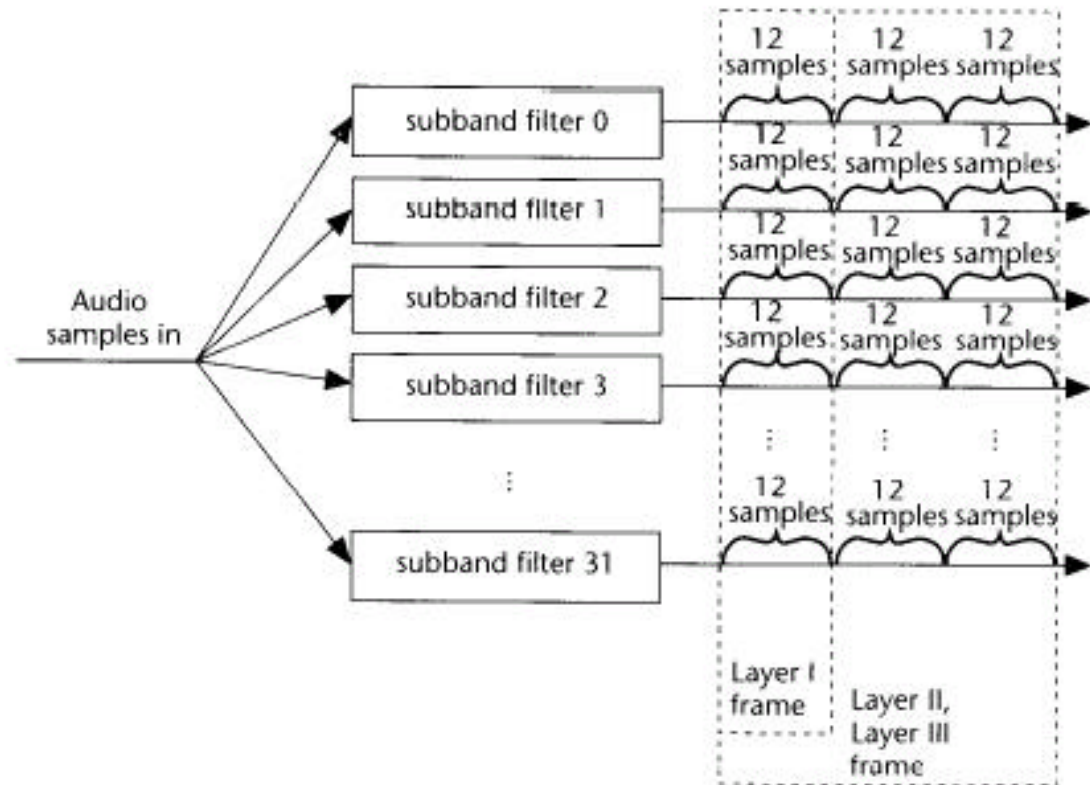
- After analysis, the first levels of 16 of the 32 bands are these:

Band	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Level (db)	0	8	12	10	6	2	10	60	35	20	15	2	3	5	3	1

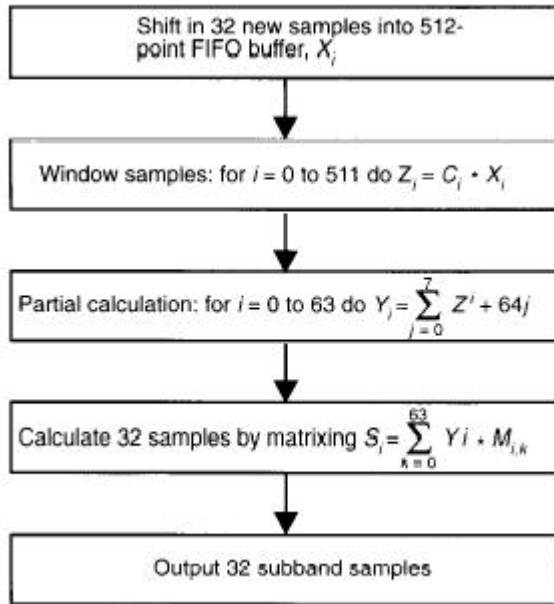
- The level in 8th band is 60dB -> masking of 12 dB in 7th band 15 dB in 9th band
- Level in 7th band is 10 dB -> Ignore
- Level in 9th band is 35 dB, but reduce number of bits according to masking (15 dB -> 2 bits reduce)

MPEG Audio Layers

- Divides data into frames, each of the contains 384 samples, 12 samples from each of the 32 filtered sub-bands
- L1: DCT type filter with one frame and equal frequency spread per band
- L2: Use three frames in filter (temporal masking)
- L3: Better critical band filter, psycho-acoustic model with temporal masking, stereo redundancy, Huffman coder



MPEG Audio Filter bank



$$s_t[i] = \sum_{k=0}^{63} \sum_{j=0}^7 M[i][k] \times (C[k+64j] \times x[k+64j])$$

i – sub-band index

$s_t[i]$ – filter output sample at index i

$C[n]$ – coefficient by standard

$x[n]$ – audio input sample

$M[i][k]$ - analysis matrix coefficients

$$M[i][k] = \cos \left[\frac{(2 \times i + 1) \times (k - 16) \times \pi}{64} \right]$$

MPEG Audio Stream format

Header (32)	CRC (0,16)	Bit allocation (128-256)	Scale factors (0-384)	Samples	Ancillary data
----------------	---------------	--------------------------------	--------------------------	---------	-------------------

(a)

Header (32)	CRC (0,16)	Bit allocation (26-188)	SCFSI (0-60)	Scale factors (0-1080)	Samples	Ancillary data
----------------	---------------	-------------------------------	-----------------	---------------------------	---------	-------------------

(b)

Header (32)	CRC (0,16)	Side information (136, 256)	Main data; not necessarily linked to this frame. See Figure 18.
----------------	---------------	--------------------------------	--

(c)

MP3 header

Sync			
ID	Layer	Prot. bit	
Bitrate			
Frequency	Pad. bit	Priv. bit	
Mode		Mode extension	
Copy	Home	Emphasis	
Audio Data			

Position Purpose Length (in Bits)

A Frame sync 11

B MPEG audio version (MPEG-1, 2, etc.) 2

C MPEG layer (Layer I, II, III, etc.) 2

D Protection (if on, then checksum follows header) 1

E Bitrate index (lookup table used to specify bitrate for this MPEG version and layer) 4

F Sampling rate frequency (44.1kHz, etc., determined by lookup table) 2

G Padding bit (on or off, compensates for unfilled frames) 1

H Private bit (on or off, allows for application-specific triggers) 1

I Channel mode (stereo, joint stereo, dual channel, single channel) 2

J Mode extension (used only with joint stereo, to conjoin channel data) 2

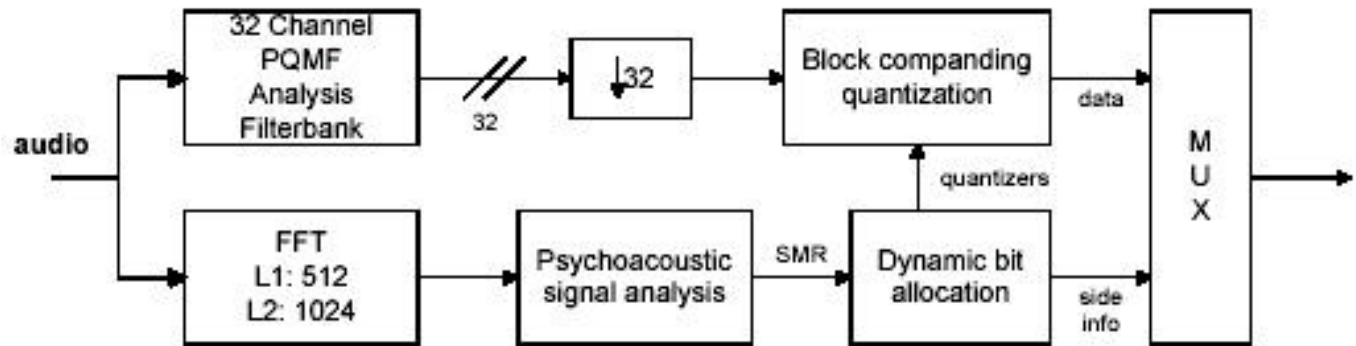
K Copyright (on or off) 1

L Original (off if copy of original, on if original) 1

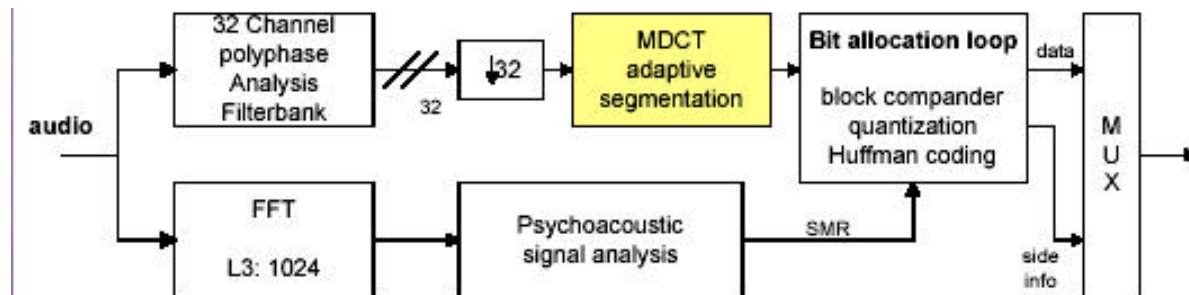
M Emphasis (respects emphasis bit in the original recording; now largely obsolete) 2

MPEG-1 Audio encoder block diagram

Layer I/II



Layer III



Bladeenc: <http://bladeenc.mp3.no>

Encoding a chunk of PCM samples:

1. Rebuffer audio stream
2. Perform psychoanalysis on stream (FFT + energy calculations)
3. Perform the polyphase filtering
4. Apply mdct to the polyphase outputs
5. Assign bits to the outputs
6. Format the bitstream

More Details

- The filter bank used in MPEG Layer-3 is a hybrid filter bank which consists of a polyphase filter bank and a Modified Discrete Cosine Transform (MDCT).
 - This hybrid form was chosen for reasons of compatibility to its predecessors, Layer-1 and Layer-2.
- Quantization is done via a power-law quantizer.
 - This way, larger values are automatically coded with less accuracy and some noise shaping is already built into the quantization process.
- The quantized values are coded by Huffman coding.
 - Thus, it is called noiseless coding because no noise is added to the audio signal.

MPEG-2 Audio

- ISO/IEC 13818-3 BC/LSF (1994)
 - BC: backward compatible
 - LSF: low sampling frequency
 - Mono, stereo, support 16, 22.05, 24, 32, 44.1 and 48 kHz
 - Rate: 32-640 kb/s
- ISO/IEC 13818-7 NBC/AAC (1996)
 - NBC/AAC: Non-backward compatible/Advanced audio coding
 - Profiles: Main/ Low complexity (LC)/ Scalable sample rate (SSR)
 - 5-channel: left, right, center, surround left, surround right
 - Support 32, 44.1 and 48 kHz
 - Rate: 8-64 kb/s /channel

MPEG-2 AAC

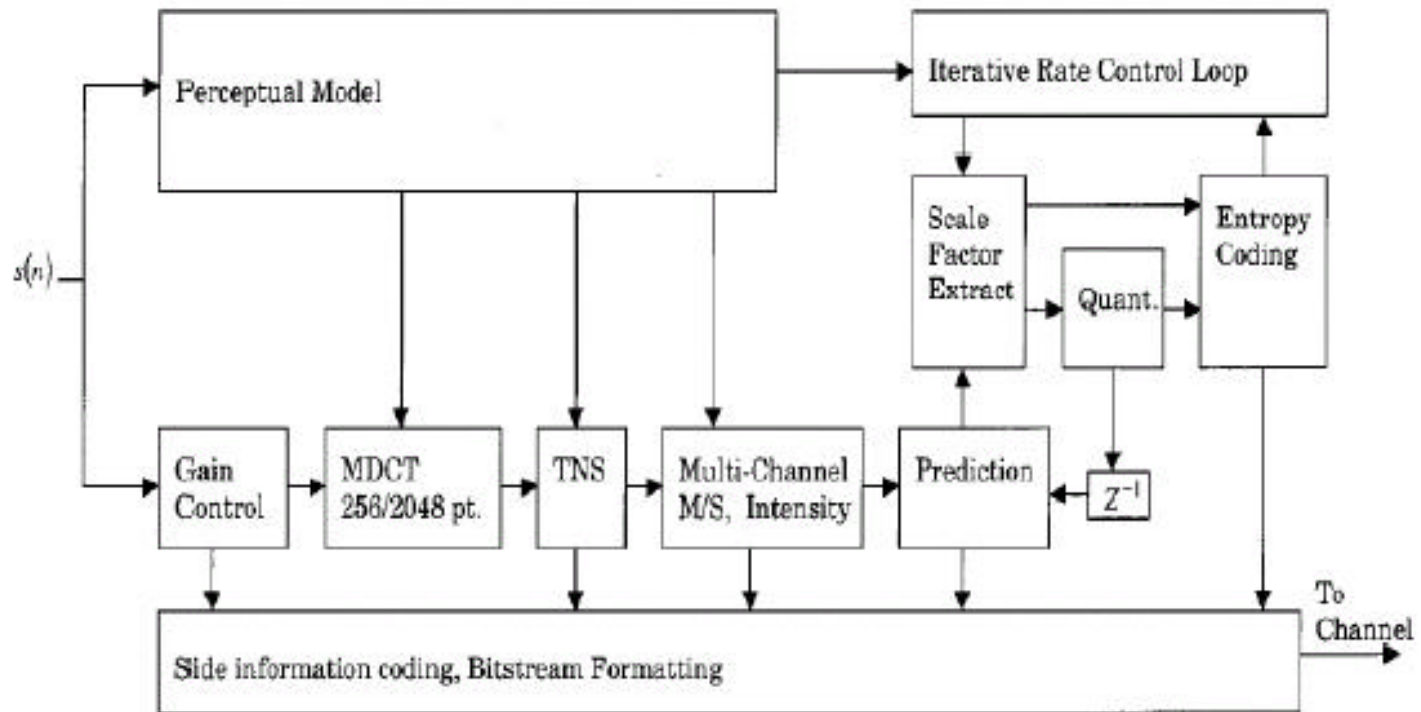
Advanced audio coding

Differences to MPEG Audio Layer 3

- Can handle 48 (full) + 16 (low freq) audio channels
- Pure MDCT filter bank
- Long / short time windows (avoiding pre-echo / transient handling)
- Prediction tool

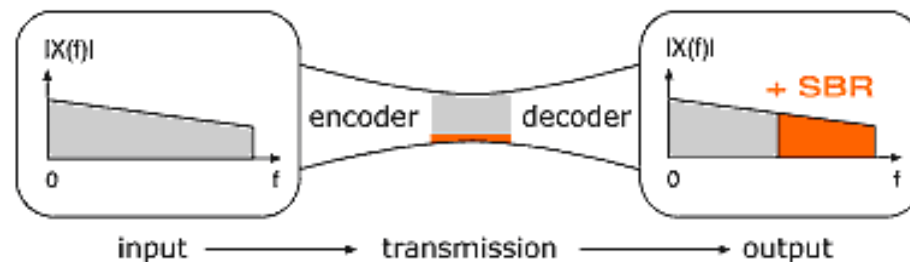
Licenses from FraunHofer-Geschellshaft

MPEG-2 AAC Diagram



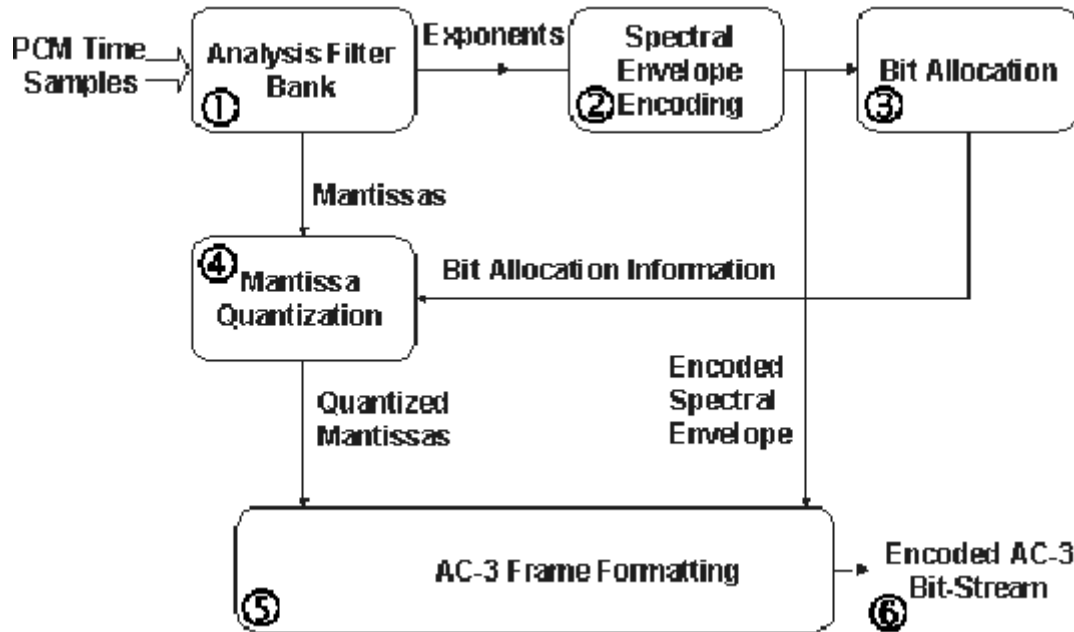
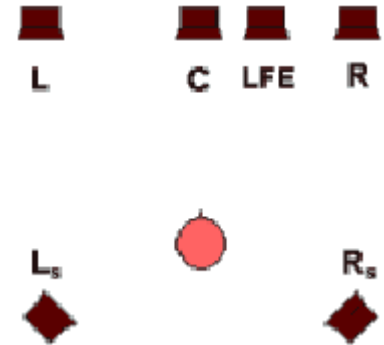
MP3Pro

- Target 64 kbit/s
- up to 8kHz encoded as normal MPEG Audio Layer 3
- 8-16 kHz using Spectral Band Replication (SBR)
- "Borrows" information of the 8-16 kHz band from lower frequency bands (hence "replication")



Dolby AC-3

- Also using masking as basic compression technique
- At cinemas (THX quality)



Applications of MPEG Audio

- MPEG-1 layer I: @ 384 kb/s, digital compact cassette (DCC)
- MPEG-1 layer II: @ 224 kb/s, direct broadcast satellite (DBS)
- MPEG-1 layer II: @ 256 kb/s, Eureka 147 digital audio broadcasting (DAB)
- MPEG-1 layer III: MP3 music

- MPEG-2 BC/LSF: cinema, DigiTV
- MPEG-2 NBC/AAC: Internet, LiquidAudio, DRM, Xradio.

Coding examples



Original Wave, PCM, 44100 Hz, 16 bit



MPEG-1 Audio Layer 3, 32 kbit/s



MPEG-1 Audio Layer 3, 64 kbit/s



MPEG-1 Audio Layer 3, 128 kbit/s

Linear predictive coding

- Radical approach to compression of speech
- Uses mathematical model of vocal tract
- Instead of transmitting speech as audio samples, the parameters describing the state of the vocal tract are sent
- At the receiving end these parameters are used to reconstruct the speech by applying them to the same model
- Achieves very low data rates: 2.4kps
- Speech has a machine-like quality
- Suitable for accurate transmission of content, but not faithful rendition of a particular voice
- Similar concept to vector-coding of 2D and 3D graphics