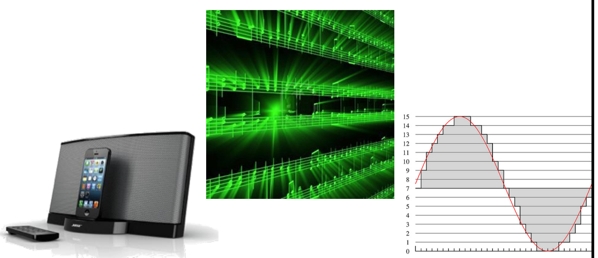
Penn Engineering ESE



Lecture #2 – Nyquist-Shannon Sampling Theorem

ESE 150 – DIGITAL AUDIO BASICS

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LECTURE TOPICS

- Where are we on course map?
- What we did in lab last week
  - How it relates to this week
- Sampling/Quantization Review
- **Nyquist-Shannon Sampling Rate**
- **Aliasing**
- **Anti-Alias Filtering**
- Next Lab
- References

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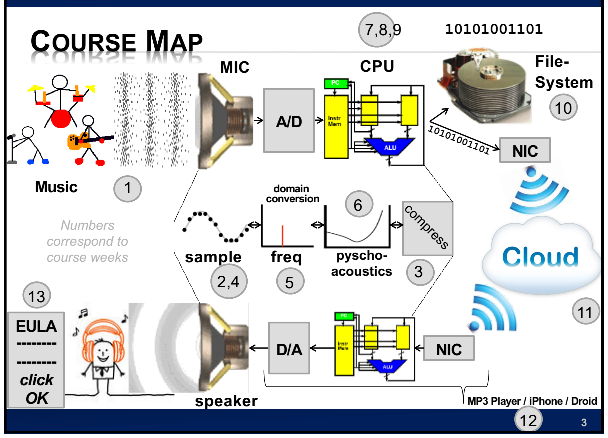
COURSE MAP



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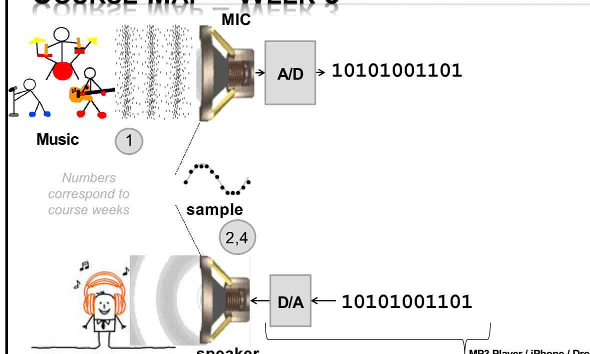
COURSE MAP – WEEK 3



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WHAT WE DID IN LAB…

- **Week 1: Converted Sound to analog voltage signal**
  - a "pressure wave" that changes air molecules w/ respect to time
  - a "voltage wave" that changes amplitude w/ respect to time
    - Sample: Break up independent variable, take discrete 'samples'
    - Quantize: Break up dependent variable into n-levels (need 2^n bits to digitize)

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SAMPLING VS QUANTIZATION REVIEW

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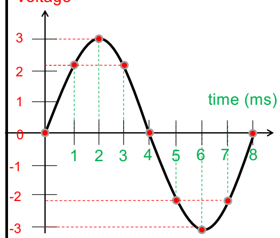
ADC – Sampling & Quantization

- **Analog-to-Digital (ADC) Conversion**
  - Converting analog (continuous) signal to digital signal
  - Digitization process has two important aspects:
    - *1) Sampling*
      - Converting ***independent*** variable of signal from continuous to discrete
      - e.g.: breaking continuous *time* down into intervals
    - *2) Quantization*
      - Converting ***dependent*** variable of signal from continuous to discrete
      - e.g.: breaking continuous *voltage* down into levels

ADC – Sampling

- ***Sampling***: **breaking independent variable (time) into intervals**
- ***Quantization***: **breaking dependent variable (voltage) into levels**



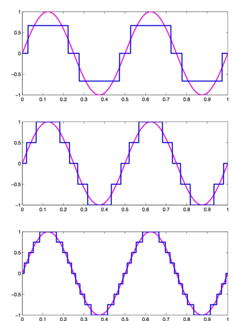
Samples @ 1ms intervals:	Quantized into 7 levels	Levels digitized into 3-bits
{ 0 ms, 0 Volts }	{ 0 ms, 0 Volts } →	011
{ 1 ms, 2.2 Volts }	{ 1 ms, 2 Volts } →	101
{ 2 ms, 3 Volts }	{ 2 ms, 3 Volts } →	110
{ 3 ms, 2.2 Volts }	{ 3 ms, 2 Volts } →	101
{ 4 ms, 0 Volts }	{ 4 ms, 0 Volts } →	011
{ 5 ms, -2.2 Volts }	{ 5 ms, -2 Volts } →	001
{ 6 ms, -3 Volts }	{ 6 ms, -3 Volts } →	000
{ 7 ms, -2.2 Volts }	{ 7 ms, -2 Volts } →	001
{ 8 ms, 0 Volts }	{ 8 ms, 0 Volts } →	011

Two Knobs

1. **Quantization level (bits/sample)**
2. **Sampling rate (samples/second)**

- **Impact Quality of sound**
  - Potential error introduced in reconstruction → noise
- **Impact costs (resources -- #bits needs to store)**

Effect of Increasing Quantization



- **Dividing dependent variable up into more levels**
  - Increasing resolution at each sample
  - Doesn't change the # of samples itself!

Effect of Increasing Sampling Rate

- **Increasing how often we take samples also helps**
  - Much like quantization…
    - 1 bit was too few, 16 bits was more than enough
    - Is there a sweet spot for the sampling rate?
      - Focus for today.

Both (Quantization, Sampling) Impact Storage

- **How many bytes for a 3 minute song sampled at 8b precision and 1000 samples/s?**
- **at 2000 samples/s?**
- **16b precision at 2000 samples/s?**

Key Question

- What sampling rate should we use?

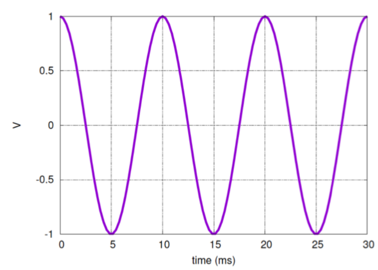
Definition of Good Sampling

- **Definition of proper sampling:**
  - Let's say you've sampled an analog signal…
  - If you can **exactly** reconstruct the analog signal from the samples
    - You have done the sampling properly!
  - Essentially: if you can reverse the process…
    - You've capture enough information about the signal
- **Can we formalize this a bit more?**
  - Yes, next few slides will try….

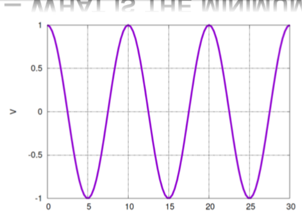
Preclass 1

- **Identify frequencies**
- **Samples**
- **What's indistinguishable at various sample rates?**

Sampling – What is the minimum?

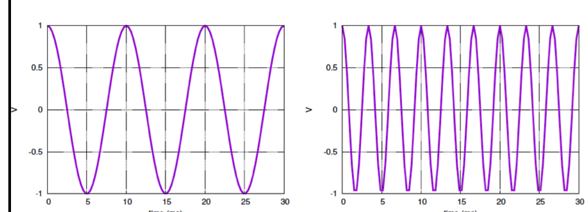


Sampling – What is the minimum?



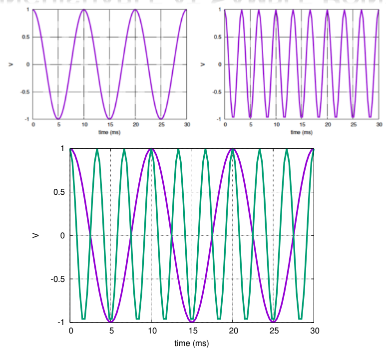
- **How much do we need to capture to reconstruct it?**
  - If we sample at 200 Hz, capture peaks & troughs of signal
  - Sample rate: 2 x frequency = 200 Hz

200 Hz Sample

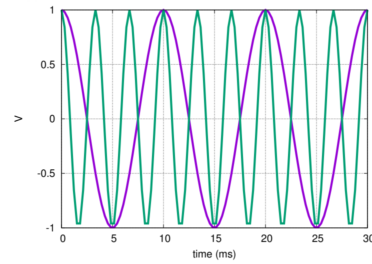


- **What happened here?**
  - What did we get for the two cases?
  - Why?

Indistinguishable at Sample Points



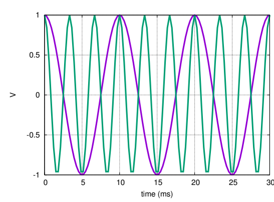
200 Hz Sample



- **Cannot let signal "wiggle" around between samples**
  - Change direction
- **Sample too infrequently, can miss signal behavior**

Initial Observation

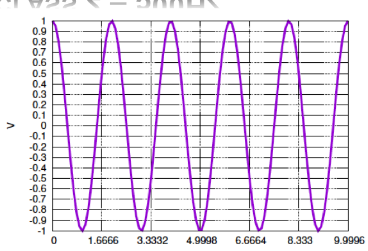
- **Observe:** we must, at least, sample at a higher frequency than the signal we are trying to capture
  - If sample at a lower frequency, signal may change directions between samples
  - This gives us a **lower bound** on sample rate
  - We'll see this is a weak lower bound



Preclass 2

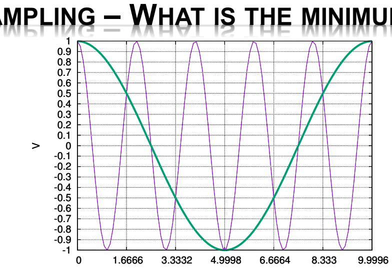
- Identify frequencies
- Samples

Preclass 2 – 500Hz



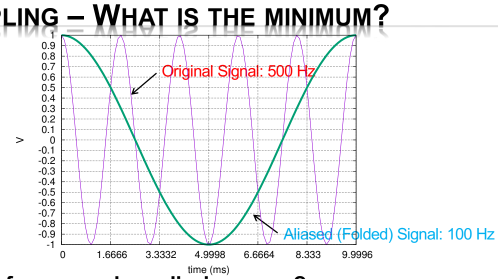
- Is this properly sampled?
- What did we get?
- How does sample rate relate to frequency?

Sampling – What is the minimum?



- **Cannot sample lower without reconstruction error**
  - We not only lose information…
    - …but when we 'reconstruct' the signal from the samples alone…
    - We will reconstruct at a lower frequency!
    - This phenomenon is called: aliasing

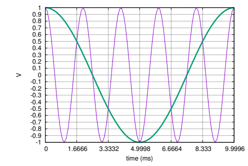
Sampling – What is the minimum?



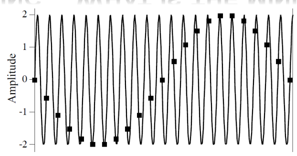
- **What frequency does aliasing occur?**
  - Original Signal's Frequency: 500 Hz
    - Sampling Rate: **600 Hz**
  - Aliasing occurs at: **600 Hz** – 500 Hz = 100 Hz
    - Also referred to as "Folding" – signal has "folds over" as if it were lower frequency

Next Observation

- **Observation:** sampling at less than twice the frequency of the signal can lead to aliasing
  - Alias Signal = Sampling Frequency – Signal Frequency
  - Hint will need to sample at, at least, twice the frequency of our sample



Sampling – What is the minimum?

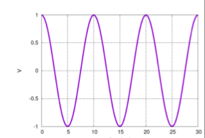


- **Another example/effect of aliasing**
  - The dots represent the samples, we can see an inverse sine-wave
  - Not only has the frequency of the original signal changed…
    - But phase of the signal has changed too!
    - Original signal: sine wave + 0° phase
    - Aliased signal: sine wave w/different frequency + 180° phase shift!

Figures from reading: *The Scientist and Engineer's Guide to Digital Signal Processing*, By Steven W. Smith

Sampling Rate

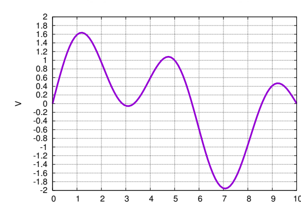
- **Established (by counterexamples) that we can sample too infrequently**
  - **Necessary** to sample at 2x highest frequency present
- **Haven't shown clearly that 2x is sufficient**
  - (won't in this class)
  - Just giving you intuition
    - Capture all the peaks and troughs
    - Sufficient to guarantee signal doesn't "wiggle" between samples



Sampling – What is the minimum?

- **Harry Nyquist**
  - Electronic Engineer for AT&T from 1917 to 1954
  - Published paper in 1928 defining the: Sampling Theorem
    - **Nyquist Sampling Rate** = 2 x frequency of signal
      - Anything less: *under-sampling* – leads to aliasing
      - Anything more: *over-sampling* – waste of space?

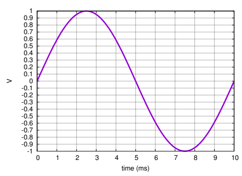
What about Multirate Signals?

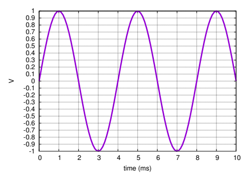


- **Fourier's Theorem (week 4 preview!):**
  - We can decompose continuous signal in terms of a sum of sines and cosines at different frequencies

Preclass 3

- **Identify frequencies (left, middle)**
- **Samples (left, middle, right)**
- **Relation?**





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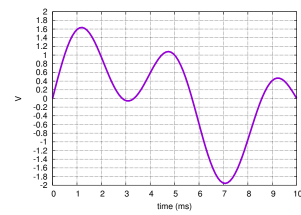
What about Multirate Signals?



- **Fourier's Theorem (week 4 preview!):**
  - We can decompose continuous signal in terms of a sum of sines and cosines at different frequencies
  - This waveform: sum of sine waves at 100Hz and 250Hz
    - What's the Nyquist Sampling Rate then?

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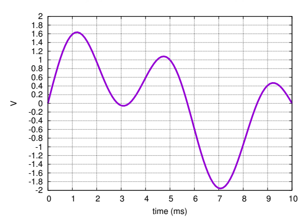
What about Multirate Signals?



- **Fourier's Theorem & Nyquist Rate:**
  - Highest component's frequency?
  - What is Nyquist Sampling Rate?
    - 2 x highest frequency contained in the signal
    - Sampling at this rate: avoids aliasing problem

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Nyquist Rate vs Frequency

- **Nyquist Sampling Rate:**
  - f_s = 2 x highest frequency component of signal
    - Minimum sampling rate that satisfies: Nyquist Sampling Criterion for a given signal or family of signals
    - Minimum sampling rate that avoids aliasing
    - Property of a continuous-time signal
- **Nyquist Frequency:**
  - $\frac{1}{2} f_s$ = ½ sampling rate
    - Highest frequency that can be recovered from samples
    - Property of a discrete-time signal

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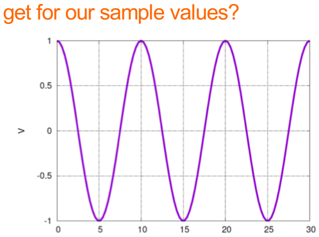
Sample at Frequency

- **What happens if we sample 100Hz signal at 100Hz?**
  - What do we get for our sample values?



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Interlude

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VIDEO

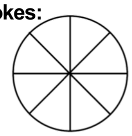
- **How many frames/second for video (TV, Film?)**
- **http://www.youtube.com/watch?v=jHS9JGkEOmA**

ALIASING IN MOVIES

- **Called visual aliasing**
  - See it all the time on TV/Film
    - Wheels tend to move backwards on moving cars…why?
  - What is it?
    - Primer: Movies are just pictures (frames) flying by quickly
    - Movies "sample" real life at roughly 24 frames per second
  - What do we know from Nyquist Sampling Theorem?
    - Aliasing will occur if changes occur faster than ½ f_s
    - Film Example:
      - If **light to dark transitions** occur faster than ½ f_s aka: 12 frame/sec
      - Aliasing will occur…

THE "WAGON WHEEL" EFFECT

- **Consider a wagon wheel with 8 spokes:**

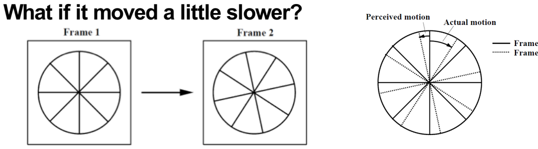


  - Let's say it turns at a rate of 3 revolutions per second clockwise
    - That's 180 rpm
  - On film this wheel will appear to stand still! Why?

$$\frac{\left(3\ \frac{revolutions}{sec}\right) \times \left(8\ \frac{spokes}{revolution}\right)}{\left(24\ \frac{frames}{sec}\right)} = 1\ \frac{spoke}{frame}$$

THE "WAGON WHEEL" EFFECT

- **What if it moved a little slower?**



  - Let's say it turns at a rate of 2.5 revolutions per second clockwise

$$\frac{\left(2.5\ \frac{revolutions}{sec}\right) \times \left(8\ \frac{spokes}{revolution}\right)}{\left(24\ \frac{frames}{sec}\right)} = .83\ \frac{spoke}{frame}$$

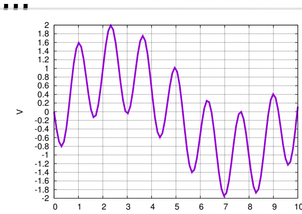
  - Our brain could interpret this in two possible ways:
    - Wheel has moved clockwise by 83% of spoke interval in clockwise direction
    - OR: wheel has moved counter-clockwise by 17%
      - Our brains prefer this view! So we see the wheel moving backwards! *(thanks aliasing!)*

Fool your brain: http://www.youtube.com/watch?v=jHS9JGkEOmA

EFFECTS OF ALIASING

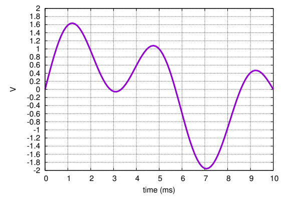
ALIASING IN MUSIC…

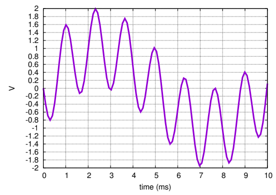
In Class example
(back of preclass sheet)



- **Multirate Signals and Aliasing**
  - Imagine the above is a music signal (100Hz + 750Hz)
    - What happens if we undersample? Should sample at 1500 Hz, but instead 1000 Hz
    - The 100 Hz signal will be sampled just fine (as 200 Hz is *2 x* 100 Hz)
    - But what happens to 750 Hz Signal?
      - Fold baby fold!

Aliasing in Music…





- **Multirate Signals and Aliasing**
  - Imagine the above is a music signal (100 Hz and 750 Hz chord)
    - Where will folding occur?
      - folding occurs at: **1000 Hz – 750 Hz** = 250 Hz
      - Sample rate – frequency = aliasing/folding frequency
    - But what happens to 750 Hz signal?
      - It will "fold over" and sound like a 250 Hz signal!

Anti-Aliasing

How do we fix this?

- **It's simple…sample at the Nyquist Rate**
  - But…what if your rate is fixed? Like 24 frames/sec?
  - Or our eye's sampling rate: 60 cycles/degree
    - Spatial variations finer than this are undetectable!

Why do we need the antialias filter?

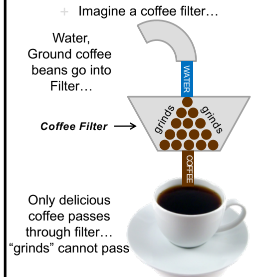
- **If we can't hear anything above 20kHz…**
  - Why do we need to filter it out?
    - Dog's can hear from 40 Hz to 60 kHz
      - so clearly there are sounds above 20 kHz
  - Let's imagine a high frequency noise in music studio
    - Let's say it's a vibration occurring at 25 kHz
      - No human can hear it, why filter it out?
    - Because of aliasing:
      - Frequency aliasing/folding will occur:
      - Sample rate – frequency = aliasing/folding frequency
      - 40 kHz - 25 kHz = 15 kHz
      - The 25 kHz vibration will fold-over to a 15 kHz "hum" or audible noise
        - It will ruin our recording and source of noise wouldn't be obvious!

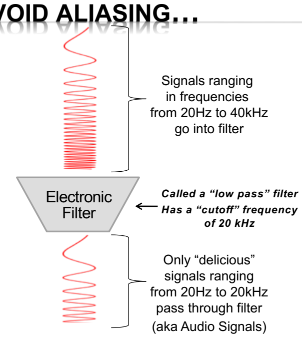
How to Avoid Aliasing with Digital Music?

- **If we simply sample at *2 x highest frequency of signal*…**
  - (AKA: Nyquist Rate)
  - …we won't encounter aliasing!
- **But how do we guarantee highest frequency of our signal?**
  - Audio: this is easy!
    - We know the range of human ear: 20 Hz to 20 kHz…
    - The highest frequency component in music is then: 20 kHz
    - …so, before sound goes into ADC, we apply a filter!
      - Blocks any frequency above 20 kHz from going into ADC
    - Essentially, we are fixing our sampling rate & 'bluring' or filtering our incoming signal

We know how to avoid aliasing…

- **What is a filter you ask?**
  - Imagine a coffee filter…





Low Pass Analog Filtering

- **Can limit rate of change**
  - Set a minimum time period to charge output voltage
  - Relatively easy with electronics
    - One of the things we use capacitance for
      - Think about filling up a glass/bottle (analog to charge in capacitor)
        - If make the cylinder larger, it takes longer to fill
- **If signal tries to move too fast (high frequency)**
  - The input change won't be reflected in the output
- **Ideal:** fast inputs "erased" from output
- **In practice:** magnitude reduced
- Can engineer filters to get closer to ideal 215, 319

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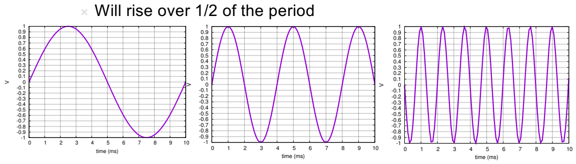
Frequency and Signal Change

- **There's a direct relationship between frequency of a signal and rate at which signal changes**
  - Higher frequency → higher $\Delta V/\Delta T$
  - Limit rise time → limit frequency can represent
  - Maximum frequency → limits the rise-time will have
    - Will rise over 1/2 of the period



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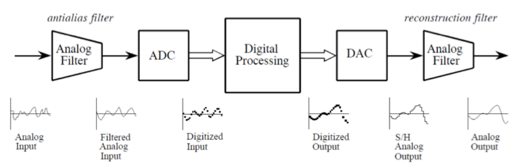
Full Block Diagram of DSP System



- **Before ADC, we put music signal through *antialias* filter**
  - Filter blocks any signals higher than 20 kHz (prevents aliasing!)

Figures from reading: *The Scientist and Engineer's Guide to Digital Signal Processing*, By Steven W. Smith

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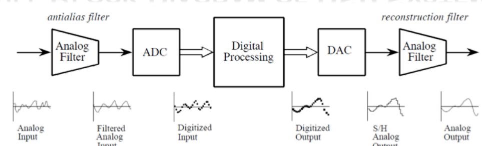
Full Block Diagram of DSP System



- **Before ADC, we put music signal through *antialias* filter**
  - Filter blocks any signals higher than 20 kHz (prevents aliasing!)
  - Then our ADC can safely sample at 2 x 20 kHz without aliasing
    - What is our Nyquist Rate?
      - $f_s = 2 \times 20$ kHz = 40 kHz, or 40 thousand samples per second!
    - What is our Nyquist Frequency?
      - ½ f_s = 20 kHz
  - Cutoff frequency of our filter? Has to be the Nyquist Frequency

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Big Ideas

- **Sample at twice the maximum frequency**
  - Can reconstruct perfectly
- **If have frequencies > sample_freq/2**
  - Will get aliasing … as high frequencies fold
- **Avoid aliasing with analog Anti-Alias prefilter before sampling**

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This Week In Lab

- **Lab 2: D2A** – play back the samples you recorded last week
- Reminder: lab writeups due on Friday.

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Learn More

- ESE215 – include analog filtering
- ESE319 – active analog filtering
- ESE224 – Signal Processing

References

- S. Smith, "The Scientists and Engineer's Guide to Digital Signal Processing," 1997.
- http://en.wikipedia.org/wiki/Nyquist_frequency
- http://en.wikipedia.org/wiki/Nyquist_rate
- http://en.wikipedia.org/wiki/Oversampling
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- B. Olshausen, "Aliasing", PSC 129 – Sensory Processes Course Notes, UC Davis