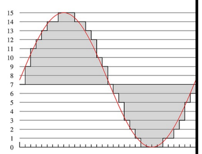
ESE150 Spring 2022

Penn Engineering

ESE





Lecture #11 – Psychoacoustic Model/Compression/MP3

ESE 150 – DIGITAL AUDIO BASICS

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FIRST MP3 PLAYER

- **MpMan -- 1998**
- **SaeHan Information Systems**
  - South Korea
- **32MB of Flash memory**

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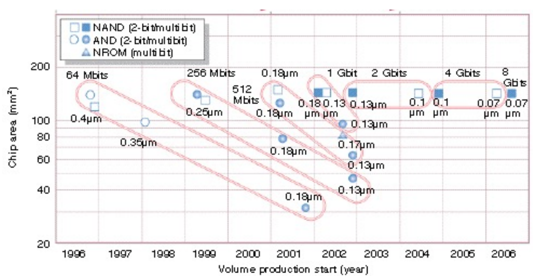
FLASH SCALING



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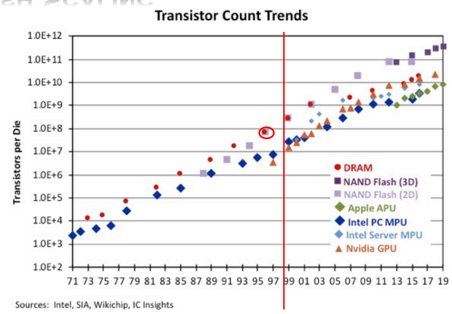
FLASH SCALING



https://www.icinsights.com/news/bulletins/Transistor-Count-Trends-Continue-To-Track-With-Moores-Law/

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PCM AND CD AUDIO

- **PCM – Pulse Code Modulation**
  - CD-Quality Audio – state-of-the-art 1990s
    - Filtering/Sampling/Quantizing/Encoding using ADC
    - DAC/Reconstruction Filter
  - CD Quality Digital Audio uses PCM (uncompressed, lots of storage!)
    - 44,100 samples per second, each sample 16-bits
    - 1 sec. of music: 44,100 x 16bits = 705,600 bits or 86 kB
    - 60 seconds of music: 705,600 x 60 = 42,336,000 bits = 5167 kB = 5 MB
    - 3 minute song: 42,336,000 x 3 = 127,008,000 bits = 15 MB !
    - You want it in stereo??? 15 MB x 2 = 30 MB! (no compression!)

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OBSERVE

- **If we kept the CD Audio encoding format**
  - Could hold **one** song on the 1998 MpMan
  - (maybe 2 on the 64MB version)
- **For solid-state audio to be viable**
  - Needed more compact encoding for music

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First MP3 Player

- MpMan -- 1998
- SaeHan Information Systems
  - South Korea
- 32MB of Flash memory
- Held 6 songs (MP3)
- (12 on 64MB version)
- 3 years before Apple iPod
  - October 2001
  - Initially hard disk
- Diamond Rio later 1998

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Lecture Topics

- Teaser
- Where are we?
- Preclass
- How do we take advantage of psychoacoustics in MP3 Achieve this 6—12x reduction from CD Audio
  - Review Tricks
  - Formulate Optimization
  - Adaptation (next Friday)
- Next Lab
- References

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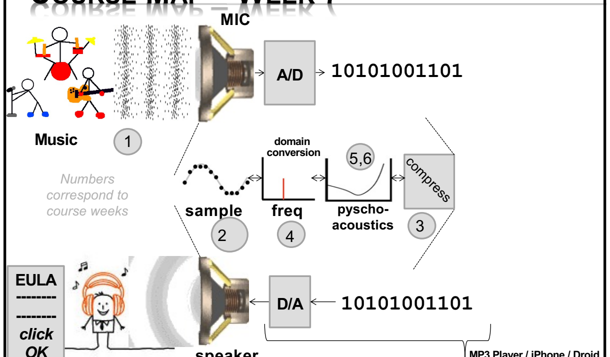
Course Map – Week 7



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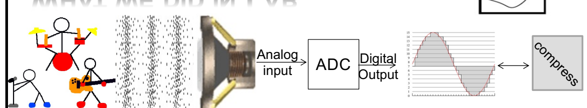
What We Did in Lab…



- **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
- **Week 2: Sampled voltage, then quantized it to digital sig.**
  - Sample: Break up independent variable, take discrete 'samples'
  - Quantize: Break up dependent variable into n-levels (need 2^n bits to digitize)
- **Week 3: Compress digital signal**
  - Use even less bits without using sound quality!
- **Week 4: Before we compress…**
  - Put our 'digital' data into another form…BEFORE we compress…less stuff to compress!
- **Week 5: Psychoacoustics**
  - Measured limits of human hearing; measured masking

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Compare to Lab

- Lab 6
  - Capture spirit of reducing frequencies
  - Simplified – only taking loudest fraction in each band
    - Rather than being rigorous about masking
    - Or trying to hit some fixed rate
- Lecture 11 & 12 (this week)
  - Help understand more what real MP3 encoding looks like
  - Thinking about fixed rate
    - And adaptation for variable rate encoding from Huffman
  - Formulating masking more explicitly
    - But still simplistic
  - Illustrating Optimization Approaches

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Preclass

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PRECLASS

- 4 critical bands
- 10 frequencies
- 16b amplitude
- Preclass 1: Bits to represent (no further encode)?

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PRECLASS

- 4 critical bands
- 10 frequencies
- 16b amplitude
- 107b encoding budget
- Preclass 2: amplitude quantization necessary to achieve budget?
- Preclass 3: frequencies (reduced sampling rate) can keep to achieve budget?

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PRECLASS

- 4 critical bands
- 10 frequencies
- 16b amplitude
- 107b encoding budget
- Preclass 4
  - Bits to represent which frequency?
  - Bits to encode (frequency, amplitude) pair?
  - Number of (frequency,amplitude) pairs fit within budget?

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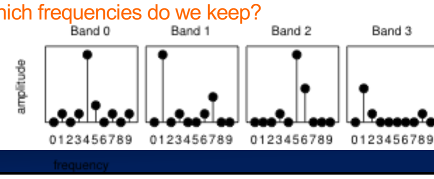
PRECLASS

- 4 critical bands
- 10 frequencies
- 16b amplitude
- 107b encoding budget
- Preclass 5
  - Which frequencies do we keep?



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PRECLASS

- 4 critical bands
- 10 frequencies
- 16b amplitude
- 107b encoding budget
- Preclass 6: which likely to sound best?
  - Amplitude quantization
  - Frequency quantization (reduce sampling rate)
  - Frequency selection based on masking

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TRICKS FOR COMPRESSION

- Quantization
- Sampling Rate / Frequency Quantization
- Critical Band Masking
  - Selective frequency dropping

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Background

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The MPEG-1 Standard

- **ISO (International Standards Organization)**
  - Looking for ways to reduce transmission requirements for digital video and audio (low bandwidth transmission of digital media)
  - 1988 – establishes a sub-committee of ISO:
    - *Moving* Picture Experts Group (MPEG)
    - Goal: Develop common standard for coding/compressing audio/video
      - To reduce size of data to transmit without sacrificing quality
      - Fraunhofer Institute and German University of Erlangen
        - Lots of basic research in Digital Audio Broadcast, tapped to be MPEG
  - Result: 1992: Finalized Standard called: MPEG-1 (Phase I)
    - 3 Parts: Audio/Video/System
    - Audio component: defined 3 layers: 1, 2, 3
      - Increasing levels of compression and complexity
      - MPEG-1, layer 3 achieves 12:1 compression ratio! *(for short MP3)*

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The MPEG-1 Standard

- **MPEG-1, (3) Layers for Audio Coding:**

Complexity ↓

Coding	Ratio	Required bitrate
PCM CD Quality	1:1	1.4 Mbps
Layer I	4:1	384 kbps
Layer II	8:1	192 kbps
Layer III (MP3)	12:1	128 kbps

- **Why is PCM CD Quality 1.4 Mbps?**
  - Recall: 1 sec. of music: 44,100 x 16bits = 705,600 bits
  - Don't forget stereo (R/L): 2 x 706,600 = 1,413,200 (1.4Mbs)
    - Defines bandwidth requirements of network
  - Notice: 128 kbps was just about double modem speed in 1992
    - Enables transmission of audio (MP3) via modem!

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Big Picture: Why Care

- **MP3 shows**
  - We can reduce bits needed to adequately represent music by 12x over PCM samples
- **1998**
  - Necessary to make MP3 player viable at all on 32MB Flash memory
    - Small, affordable by masses
  - Also meant lower bandwidth to stream
- **2006**
  - Necessary to make Spotify streaming viable
- **2021**
  - With 64GB phones, maybe not essential for music on iPhone, but…

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Big Picture: Why Care

- **Networks / Internet bandwidth / Cell capacity**
  - Allows us to reduce bandwidth needed for audio
  - Alternative is
    - Building out more wires and capacity
    - Fewer cell calls supported simultaneously in a region
  - Being efficient with bits
    - Reduces physical investment needed in wires
- **Same ideas enable video**
  - Viable to store (many) hours of video on phone/tablet
    - Of increasing resolution: HD, 4K….
  - Viable to stream video into homes
  - Zoom, Netflix, AppleTV, … all enabled by compression

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Part 2

Optimizing Encoding

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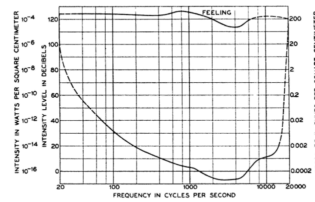
Knobs we can turn

- Amplitude quantization
- Frequency quantization
- Frequencies kept (per critical band)
  - Too soft
  - Masked
- …and can perform lossless compression

Bands vary in importance

- Not equally sensitive across bands
- If quantize bands differently, where want finer resolution?
- Where tolerate more quantization?



Knobs we can turn

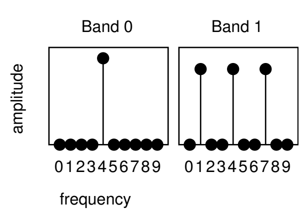
- Amplitude quantization
  - Per band
- Frequency quantization
  - Per band?
- Frequencies kept (per critical band)
  - Per band
- …and can perform lossless compression

Opportunities/Challenges

- Trying to hit fixed bit rate, what challenge does lossless compression impose?
  - Encounter many common frequencies, amplitudes?
  - Encounter many uncommon frequencies, amplitudes?
  - Hint: what did we see in Lab 3 for time samples?

Opportunities/Challenges

- What challenge/opportunities might these band spectra represent?



Suggest

- May want to do something smarter than
  - Allocating fixed number of frequencies per band
  - Allocating fixed quantization to a band
- Like to adapt our encoding to the data
  - If more Huffman compressible, we get more frequencies
  - If fewer frequencies suffice for one band,
    - Allow more frequencies for another
    - …or allocate less quantization

Optimization Problem

- How fit in the resource constraints (128Kb/s) while maximizing goodness (sound quality)?

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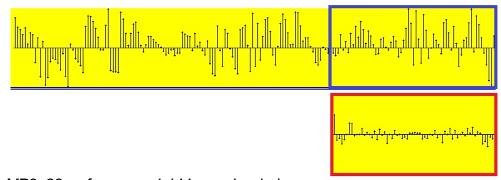
Reminder: A Window Operation

- In the example below, we traverse the signal but only look at 64 samples at a time



MP3: 26ms frames or 1,144 sample window

(sepwww.stanford.edu/oldsep/hale/FftLab.html)

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Optimization Problem

- **How fit in the resource constraints (128Kb/s) while maximizing goodness (sound quality)?**
  - 128K/s * 0.026 s = 3408 bits per 26ms frame
  - 3408/2 = 1704 per stereo channel

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Optimization Problem

- **How fit in the resource constraints (128Kb/s) while maximizing goodness (sound quality)?**
  - 128K/s * 0.026 s = 3408 bits per 26ms frame
  - 3408/2 = 1704 per stereo channel
- **Optimization problems central to engineering**

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Optimization Problem

- **How fit in the resource constraints (128Kb/s = 3048 bits/frame) while maximizing goodness (sound quality)?**
- **Quantify bits used** $$\sum_{bands}\sum_{f\in freqs} Bits(f)$$
- **Quantify goodness** $$\sum_{f\in freqs} Error(f)\times W(f)$$

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Quantifying Bit cost

- **Simple, fixed sample: Frequencies × Bits/freq**
- **Fixed frequencies per Band:**
  - Bands × (Frequencies/Band) × Bits/freq
- **Variable Frequencies per Band:**

$$\sum_{b\in bands} frequencies(b)\times(\text{bits/freq})$$

- **Variable Frequencies and quantization per Band:**

$$\sum_{b\in bands} frequencies(b)\times bit(b)$$

- **Huffman means different bits/frequency** $$\sum_{bands}\sum_{f\in freqs} Bits(f)$$

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Goodness/Sound Quality

- **Error(Amp) = |Orig Amplitude – Encoded|**
  - Whole OrigAmplitude if dropped
  - |Orig Amplitude-Quantize(OrigAmplitude,bits)| if quantized
- **W(freq)**
  - 0 if below hearing threshold
  - 0 if masked
  - Value between 0 and 5 if partially masked in critical band
    - More critical bands, higher
  - Really depend on what already encoded

$$\sum_{f \in freqs} Error(f) \times W(f)$$

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Optimization Problem

- **How fit in the resource constraints (128Kb/s) while maximizing goodness (sound quality)?**
- **Quantify bits used:** $\sum_{bands} \sum_{f \in freqs} Bits(f)$
  - Cannot exceed 128Kb/s
  - = 3,408 b / 26ms frame
- **Quantify goodness: minimize**

$$\sum_{f \in freqs} Error(f) \times W(f)$$

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Problem Formulation

- **How fit in the resource constraints (128Kb/s) while maximizing goodness (sound quality)?**
- **Quantify bits used:** $\sum_{bands} \sum_{f \in freqs} Bits(f)$
  - Cannot exceed 128Kb/s
  - = 3,408 b / 26ms frame
- **Quantify goodness: minimize**

$$\sum_{f \in freqs} Error(f) \times W(f)$$

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Formulation vs. Solution

- **Formulation – goal – formally what want to achieve**
  - Today's focus
- **Solution – how go about solving it**
  - How achieve (minimize) constraints (costs) in formulation
  - More on Wednesday

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Moves

- **Select a frequency to encode**
  - Main example today
- **Assign more bits to a band for quantization**

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(as time permits)

Approach

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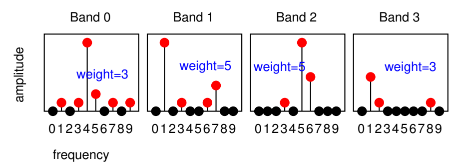
Approach

$$\sum_{bands}\sum_{f\in freqs} Bits(f)$$

- Start with nothing
- Start with bitbudget

$$\sum_{f\in freqs} Error(f)\times W(f)$$



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Example Weight Function W(f)

- W(f)=CBWeight*Mask
- Mask = 0 if MaxAmp-FreqAmp>3
  - 1 otherwise

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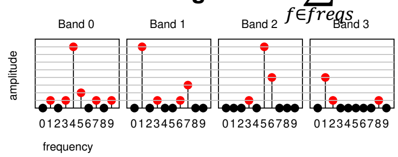
Approach

$$\sum_{bands}\sum_{f\in freqs} Bits(f)$$

- Start with nothing
- Start with bitbudget

$$\sum_{f\in freqs} Error(f)\times W(f)$$



Bits = 0
Error = 190

	Band 0	Band 1	Band 2	Band 3
	11 8 2 11	8 1 1 3	1 8 4	41 1
sum	14	13	13	6
weight	3	5	5	3
weighted	42	65	65	18

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Approach

$$\sum_{bands}\sum_{f\in freqs} Bits(f)$$

- Start with nothing
- Start with bitbudget
- While(bitbudget>0)
  - Identify Largest Error component: Error(freq)×W(freq)
  - What do to reduce error?

$$\sum_{f\in freqs} Error(f)\times W(f)$$

Bits = 0
Error = 190

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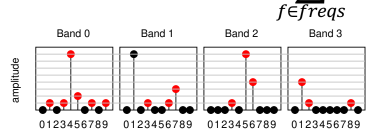
Approach

$$\sum_{bands}\sum_{f\in freqs} Bits(f)$$

- Start with nothing
- Start with bitbudget

$$\sum_{f\in freqs} Error(f)\times W(f)$$



Assume 8 levels

Bits = 3+6=9
Error = 125

	Band 0	Band 1	Band 2	Band 3
	11 8 2 11	0 0 0 0	1 8 4	41 1
sum	14		13	6
weight	3	5	5	3
weighted	42	0	65	18

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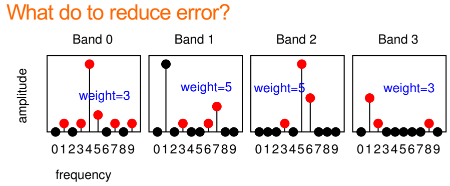
Approach

$$\sum_{bands}\sum_{f\in freqs} Bits(f)$$

- Start with nothing
- Start with bitbudget
- While(bitbudget>0)
  - Identify Largest Error component: Error(freq)×W(freq)
  - What do to reduce error?

$$\sum_{f\in freqs} Error(f)\times W(f)$$



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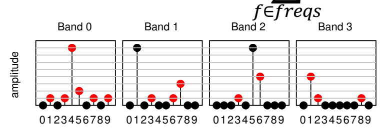
Approach

$$\sum_{bands}\sum_{f\in freqs} Bits(f)$$

- Start with nothing
- Start with bitbudget

$$\sum_{f\in freqs} Error(f)\times W(f)$$



Bits = 18
Error = 60

frequency

	Band 0	Band 1	Band 2	Band 3
	11 8 2 11	0 0 0 0	0 00	41 1
sum	14			6
weight	3	5	5	3
weighted	42	0	0	18

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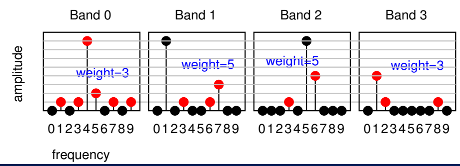
Approach

$$\sum_{bands}\sum_{f\in freqs} Bits(f)$$

- Start with nothing
- Start with bitbudget
- While(bitbudget>0)
  - Identify Largest Error component: Error(freq)×W(freq)
  - What do to reduce error?

$$\sum_{f\in freqs} Error(f)\times W(f)$$



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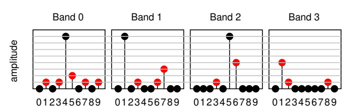
Approach

$$\sum_{bands}\sum_{f\in freqs} Bits(f)$$

- Start with nothing
- Start with bitbudget

$$\sum_{f\in freqs} Error(f)\times W(f)$$



Bits = 27
Error = 18

frequency

	Band 0	Band 1	Band 2	Band 3
		0 0 0 0	0 00	41 1
sum	0			6
weight	3	5	5	3
weighted	0	0	0	18

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Next Time

- Continue to refine into algorithm / solution

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Big Ideas

- Can use pyschoacoustics to compress audio
  - Eliminate portions of signal that human's don't notice
- Optimization
  - Identify Design Space (knobs)
  - Identify Costs and Constraints
  - Formulate quantitatively

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Coming Up

- Feedback including Lab
- Lab 5 writeup today
- Lab 6 start on Wednesday
  - On syllabus
  - Start of 2 week lab
    - Simplified version compression algorithm
- Midterm Next Monday

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References

- Tutorials on Psychoacoustic Coding (in increasing order of abstraction and generality)

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