INTERNATIONAL AUDIO LABORATORIES ERLANGEN
A joint institution of Fraunhofer IIS and Universität Erlangen-Nürnberg

AUDIO LABS

Tutorial 5, ISMIR
Milan, November 5, 2023

ISMIR 2023

Learning with Music Signals: Technology Meets Education

Audio Decomposition

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FAU Friedrich-Alexander-Universität Erlangen-Nürnberg

Fraunhofer IIS

Source Separation

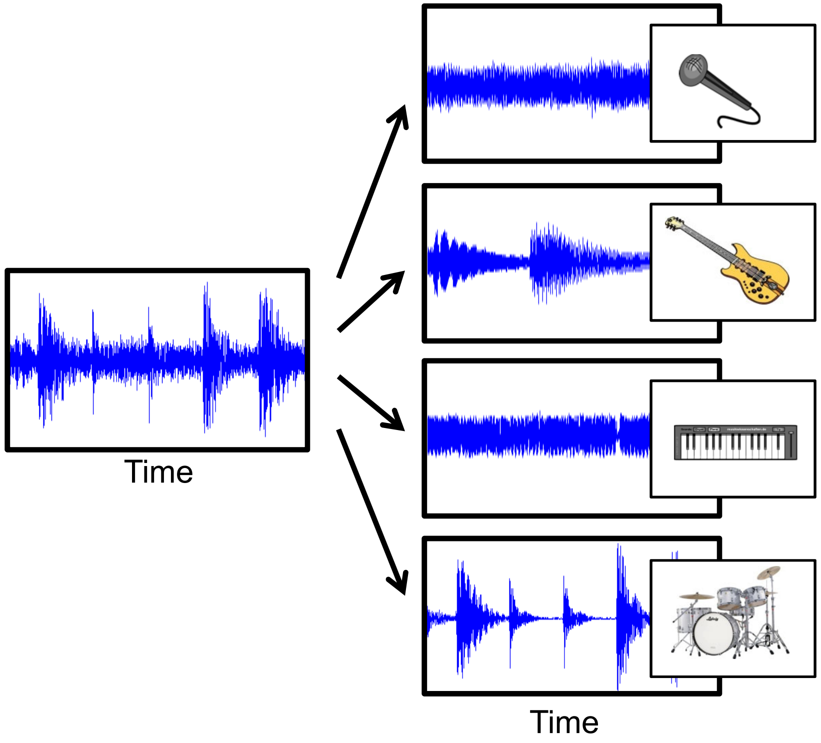
- Decomposition of audio stream into different sound sources
- Central task in digital signal processing
- “Cocktail party effect”

Source Separation

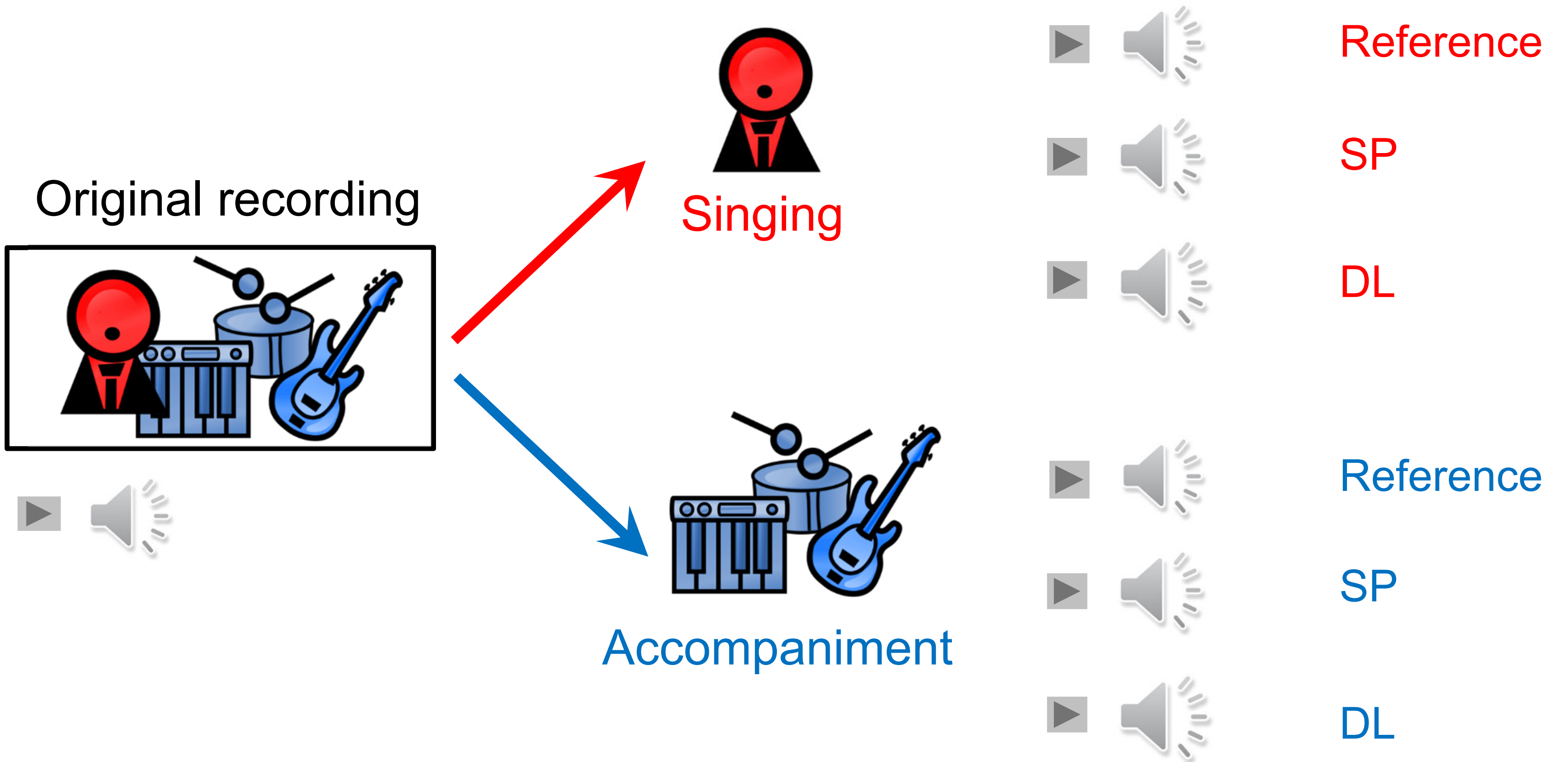
- Decomposition of audio stream into different sound sources
- Central task in digital signal processing
- “Cocktail party effect”
- Several input signals
- Sources are assumed to be statistically independent

Source Separation (Music)

- Main melody, accompaniment, drum track
- Instrumental voices
- Individual note events
- Only mono or stereo
- Sources are often highly dependent



Source Separation (Singing Voice)



DL-Based Source Separation
Stöter, Uhlich Luitkus, Mitsufuji: Open-Unmix – A Reference Implementation for Music Source Separation. JOSS, 2019.

- Reference: Best possible result
- SP: Traditional signal processing
- DL: Deep Learning

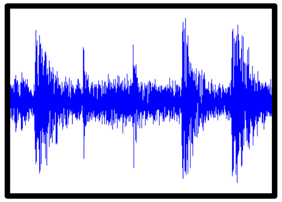
Score-Informed Source Separation

Prior Knowledge
Ewert, Pardo, Müller, Plumbley:
Score-Informed Source Separation
for Musical Audio Recordings.
IEEE SPM 31(3), 2014.

Exploit musical score to support decomposition process

Musical
Information

Audio
Signal



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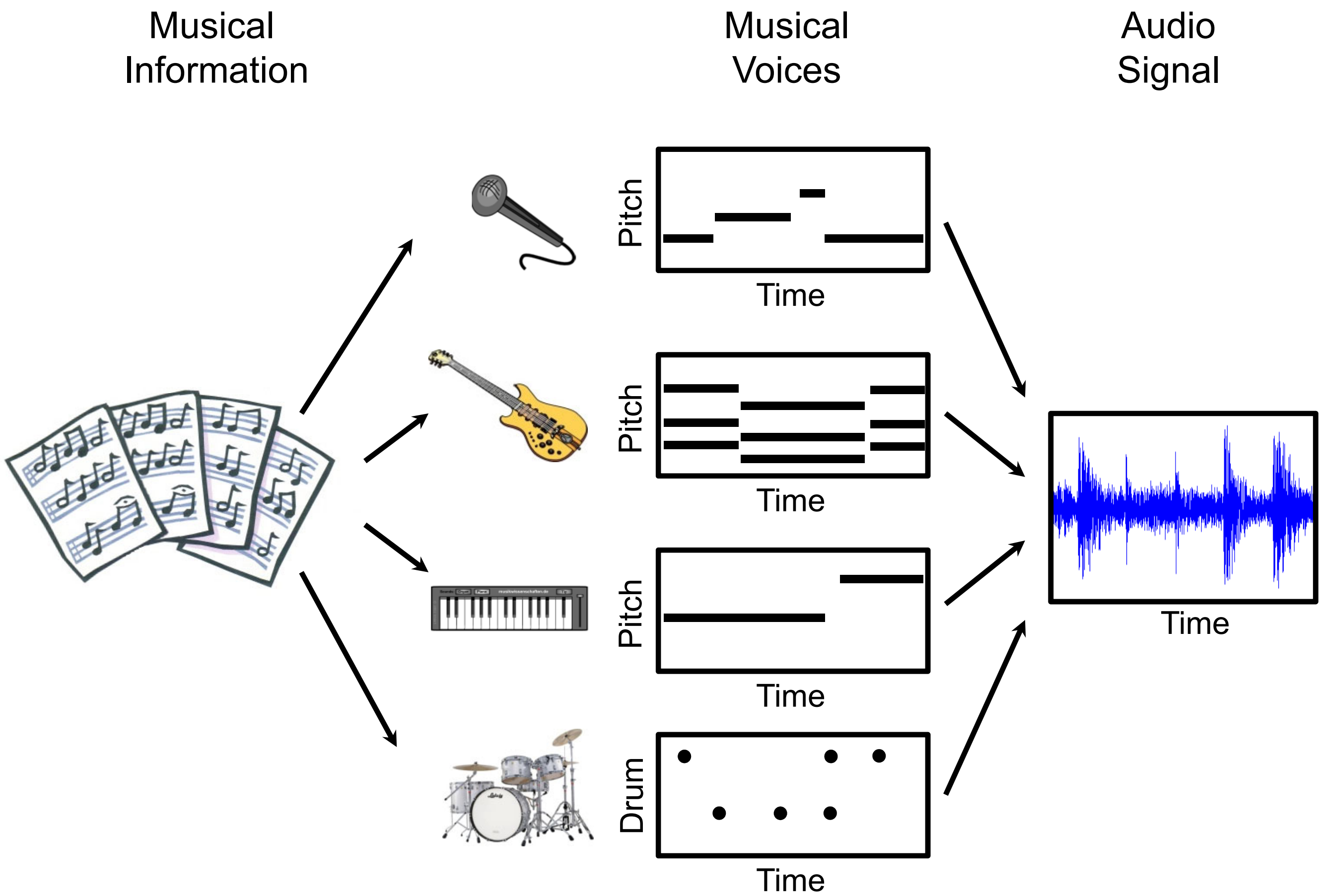

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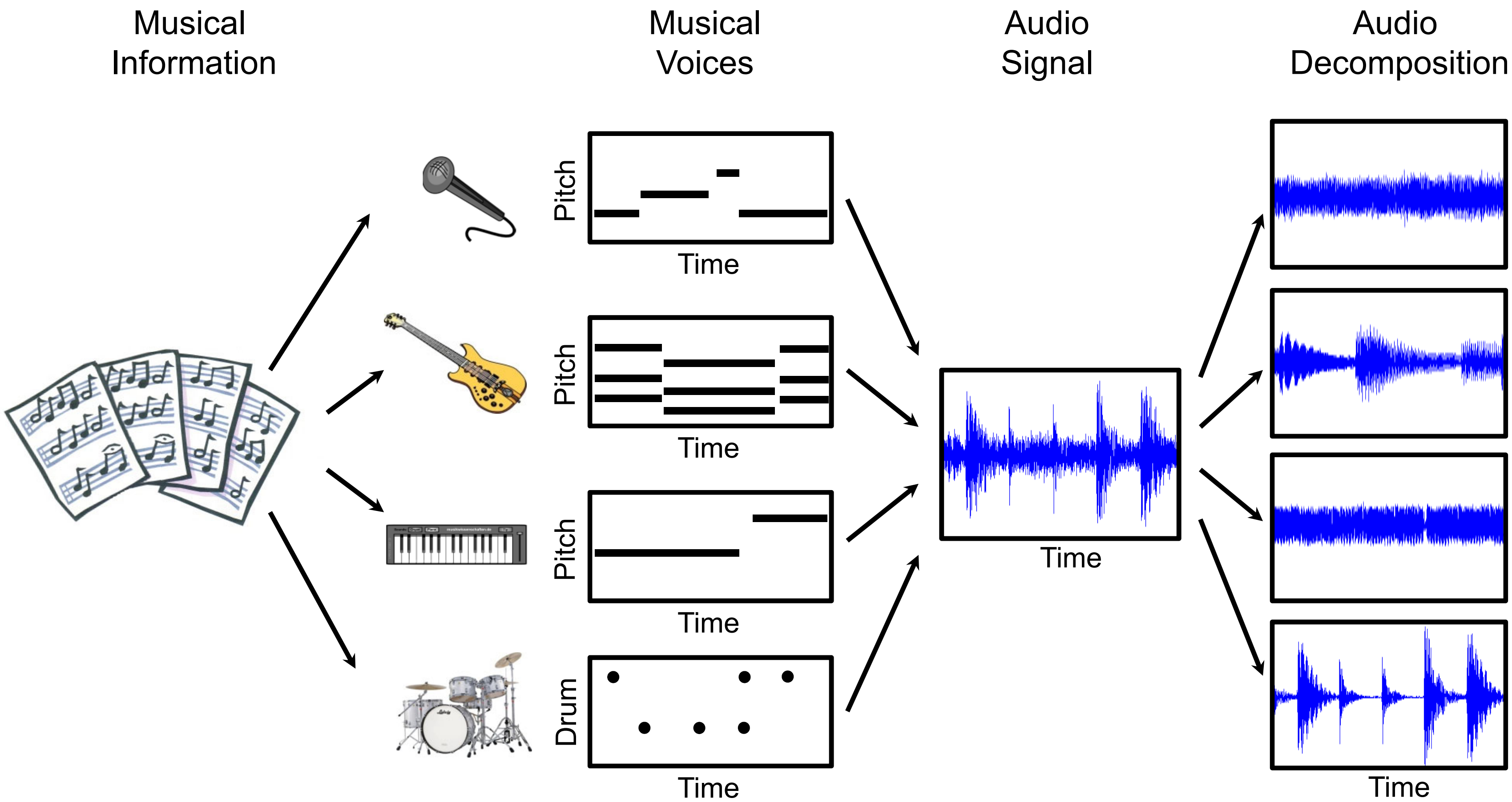
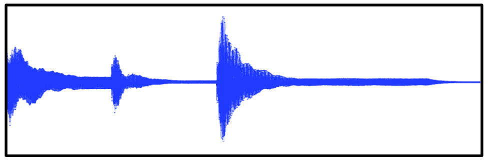


AUDIO LABS

Score-Informed Audio Decomposition



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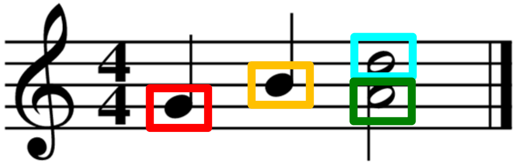

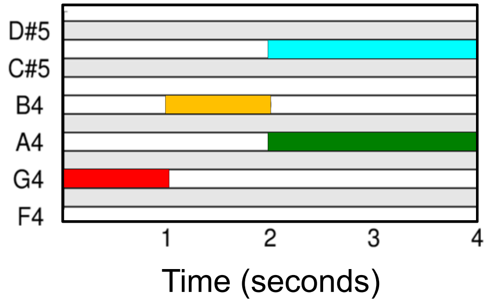

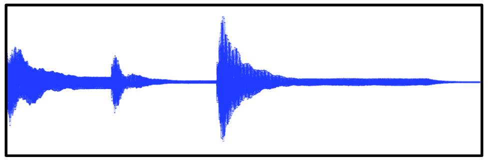

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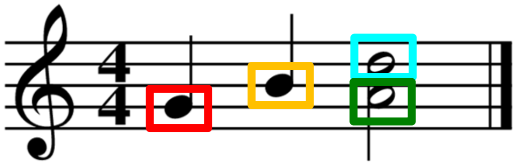
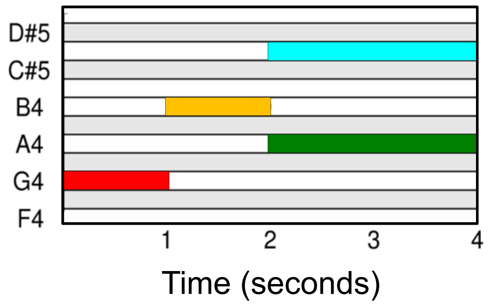
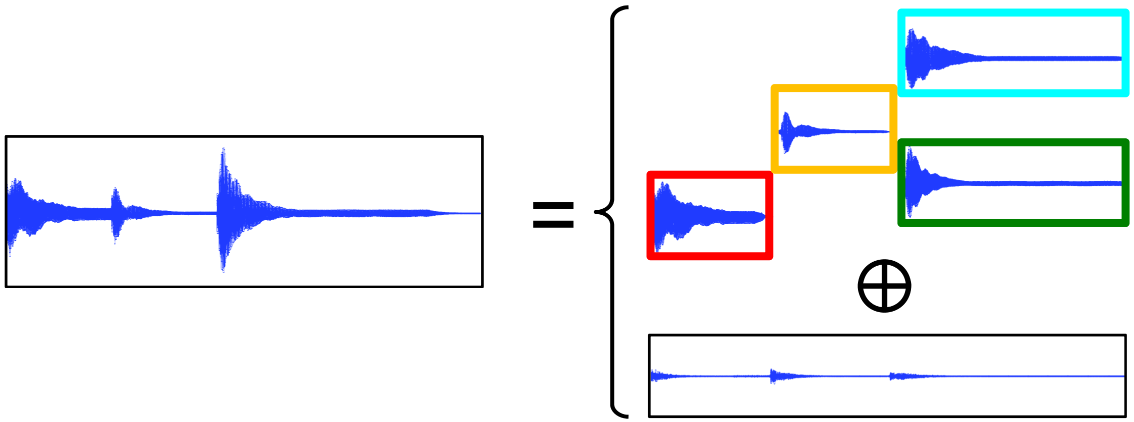
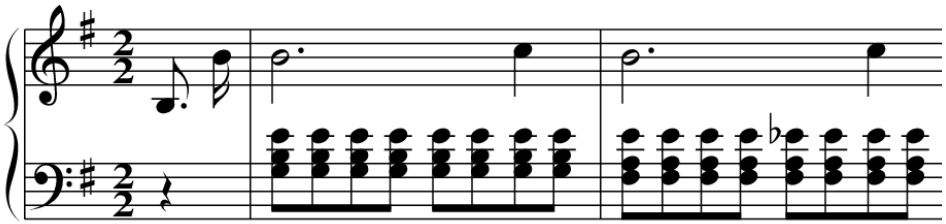




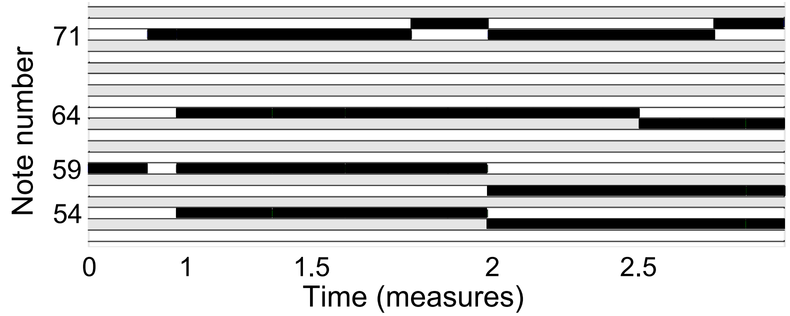


Score-Informed Audio Decomposition

Sheet music



Piano roll



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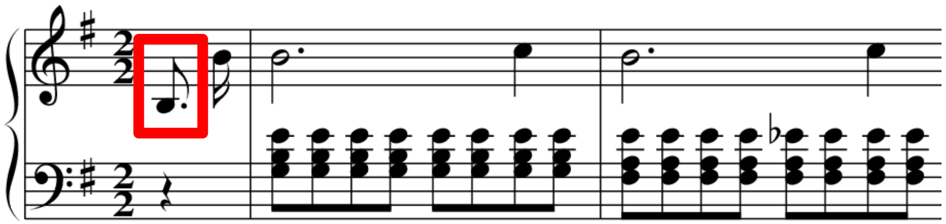
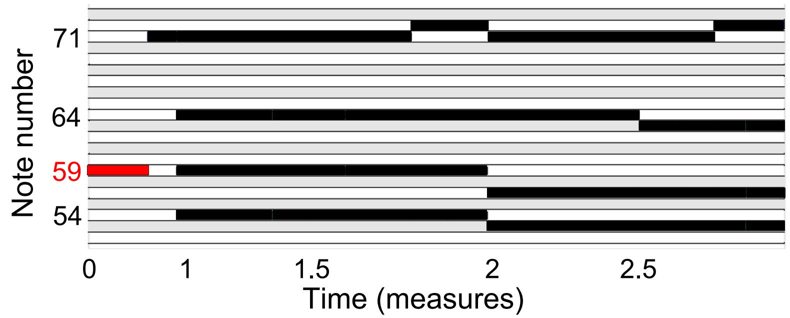


$p = 59$

Piano roll



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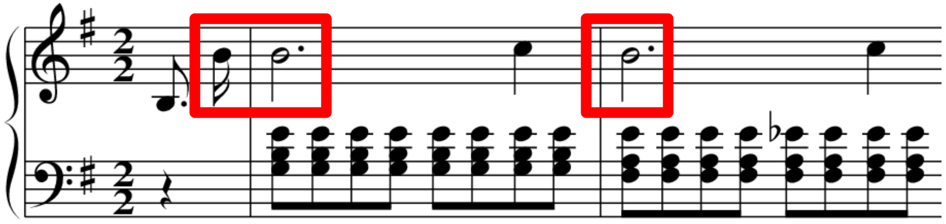
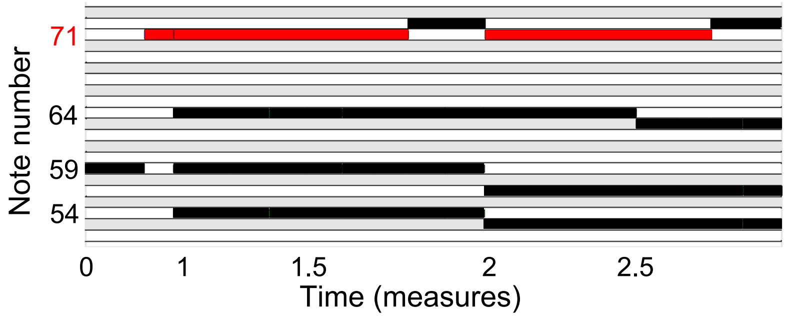
Sheet music



p = 71

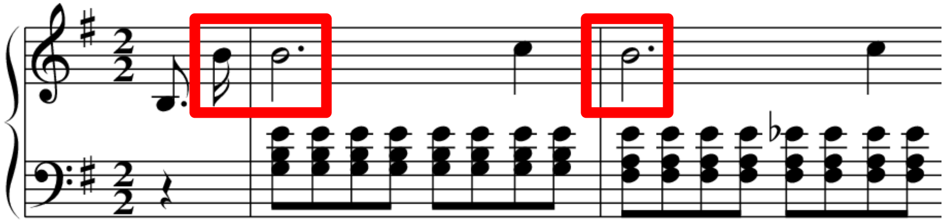
Piano roll



Meinard Müller

Score-Informed Audio Decomposition

Sheet music



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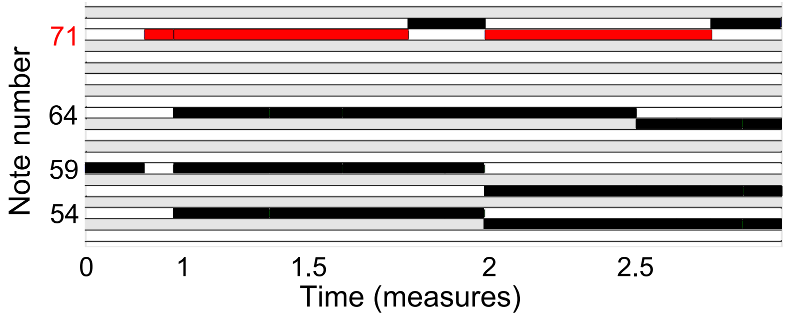
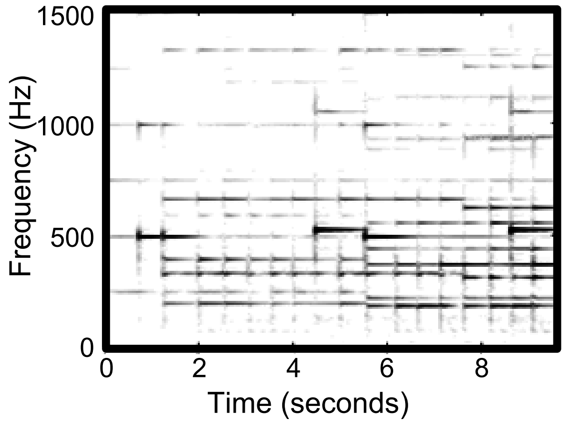
Piano roll

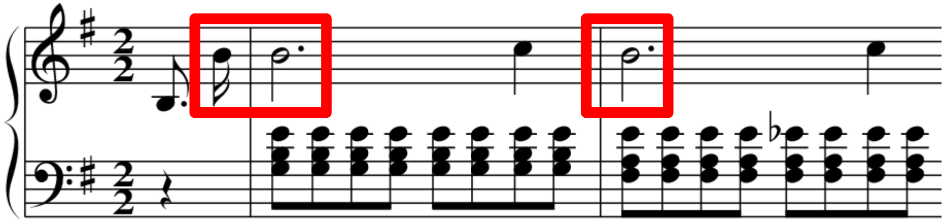


Spectrogram



Score-Informed Audio Decomposition

Sheet music



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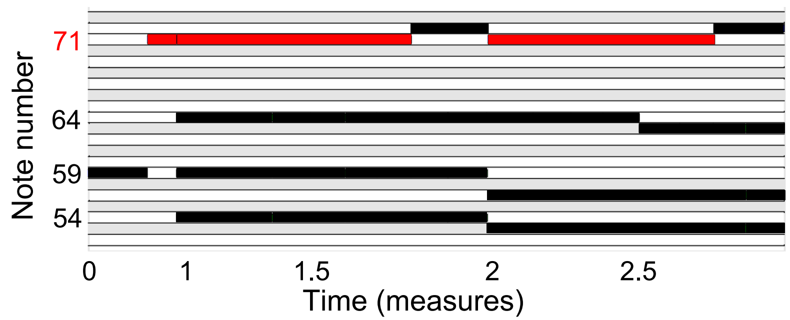
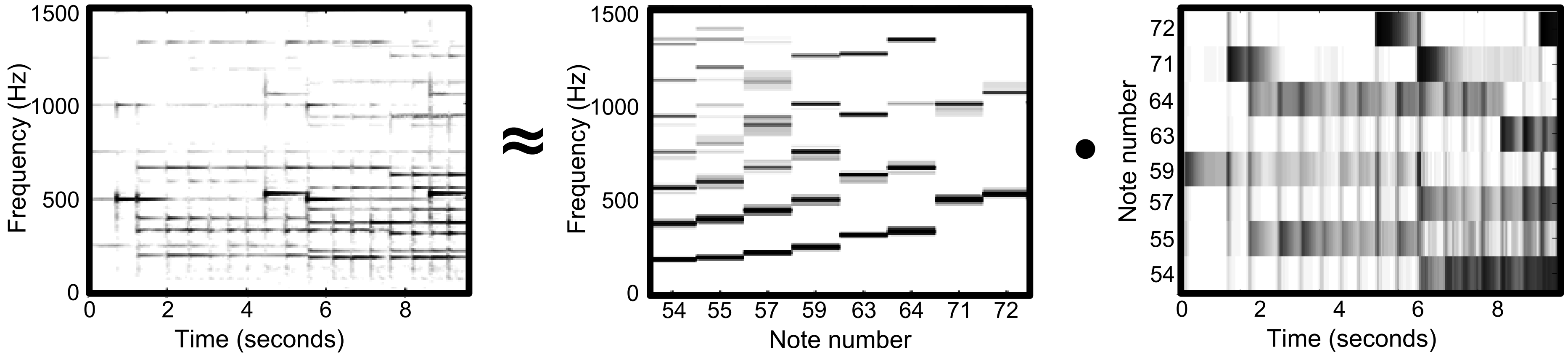
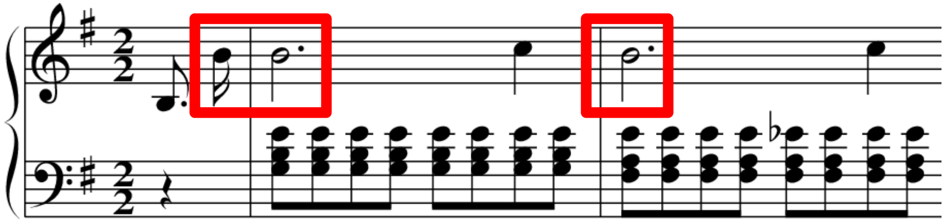




Score-Informed Audio Decomposition

Sheet music



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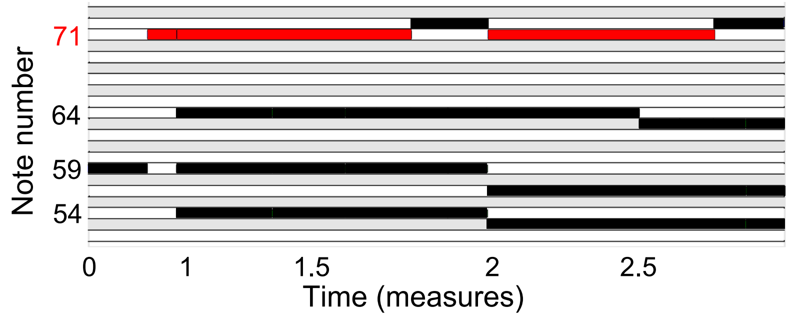
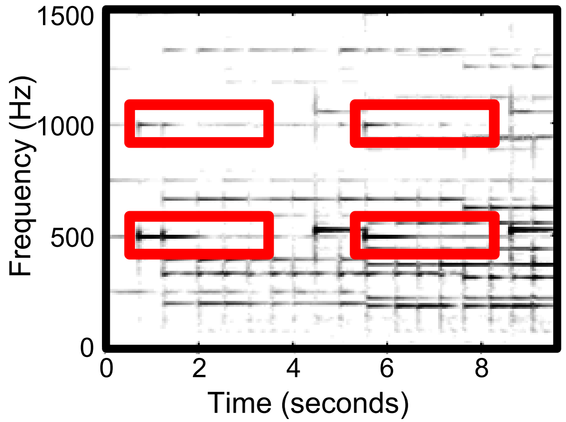
Piano roll



Spectrogram



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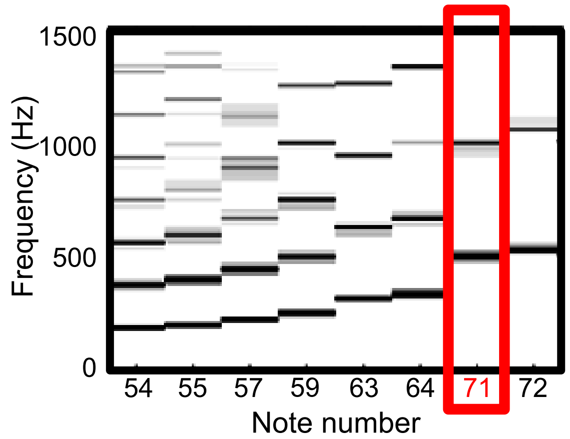
Spectral patterns



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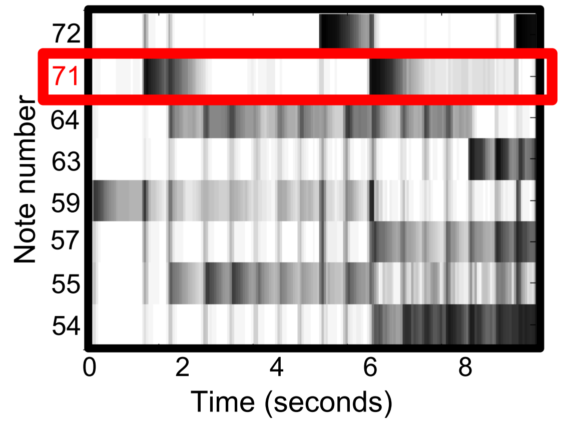
Activity patterns



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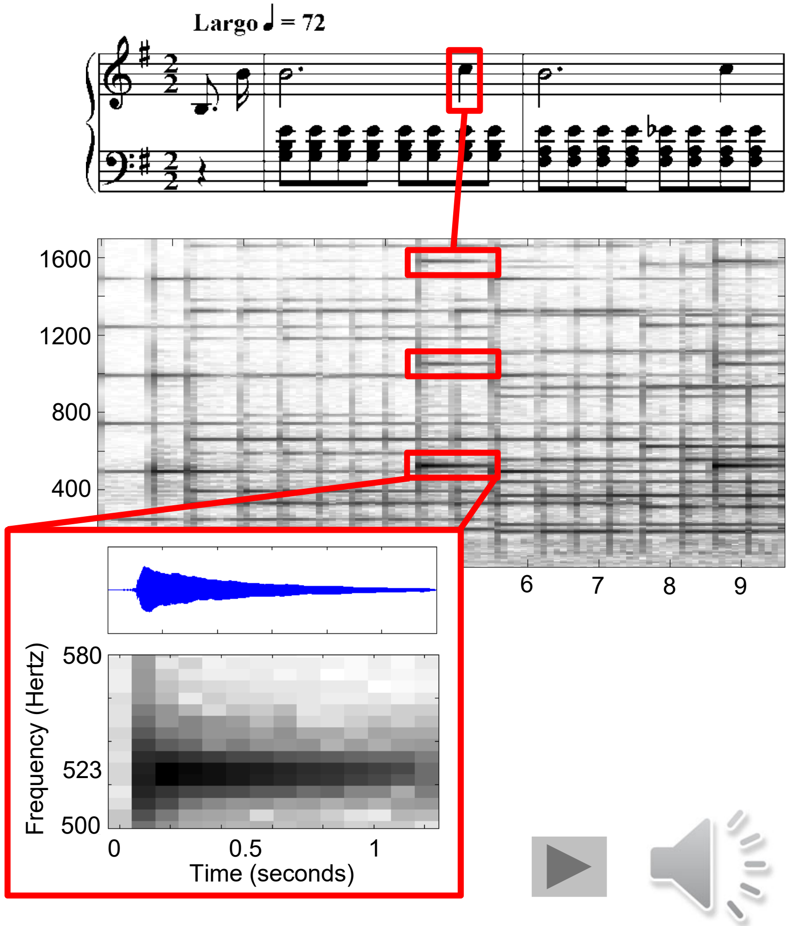
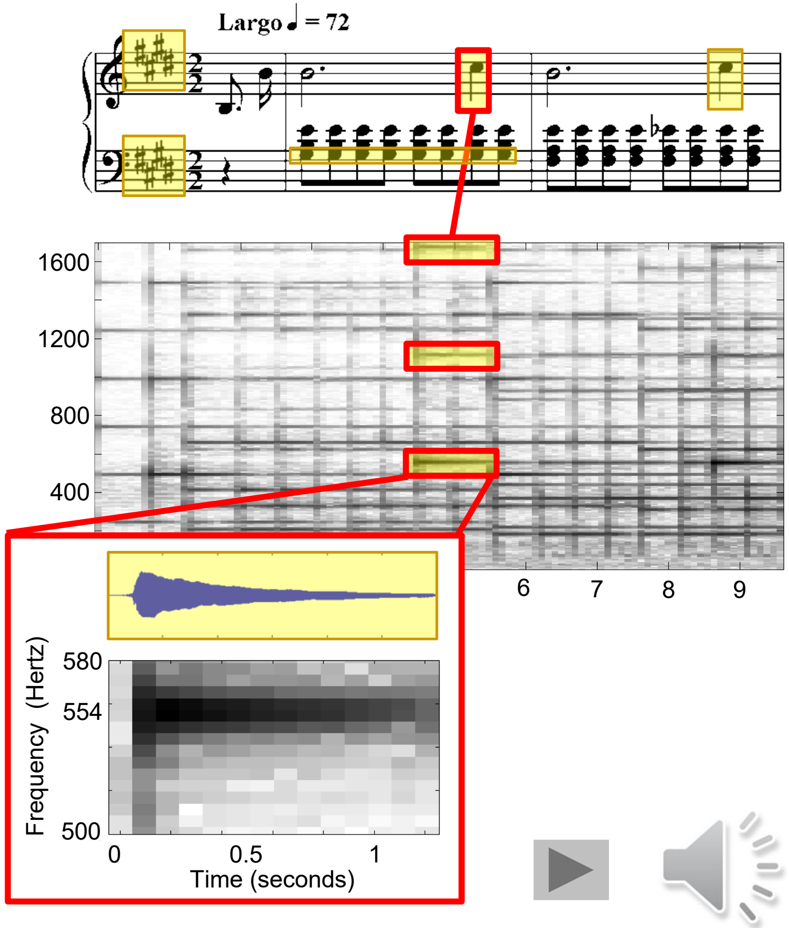
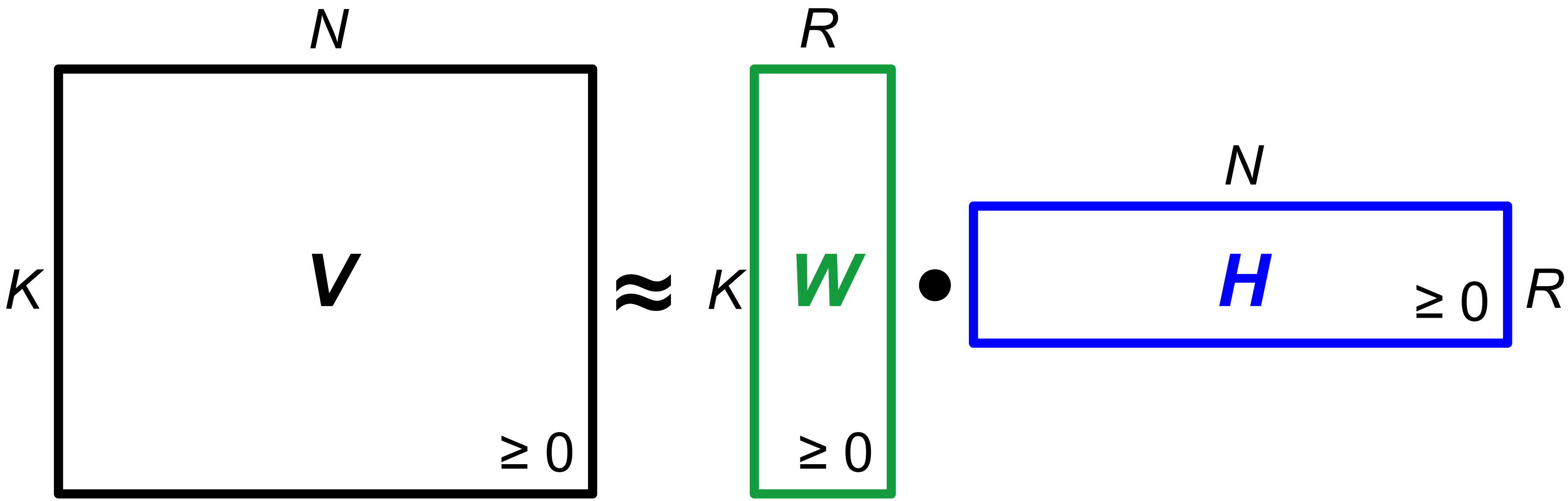


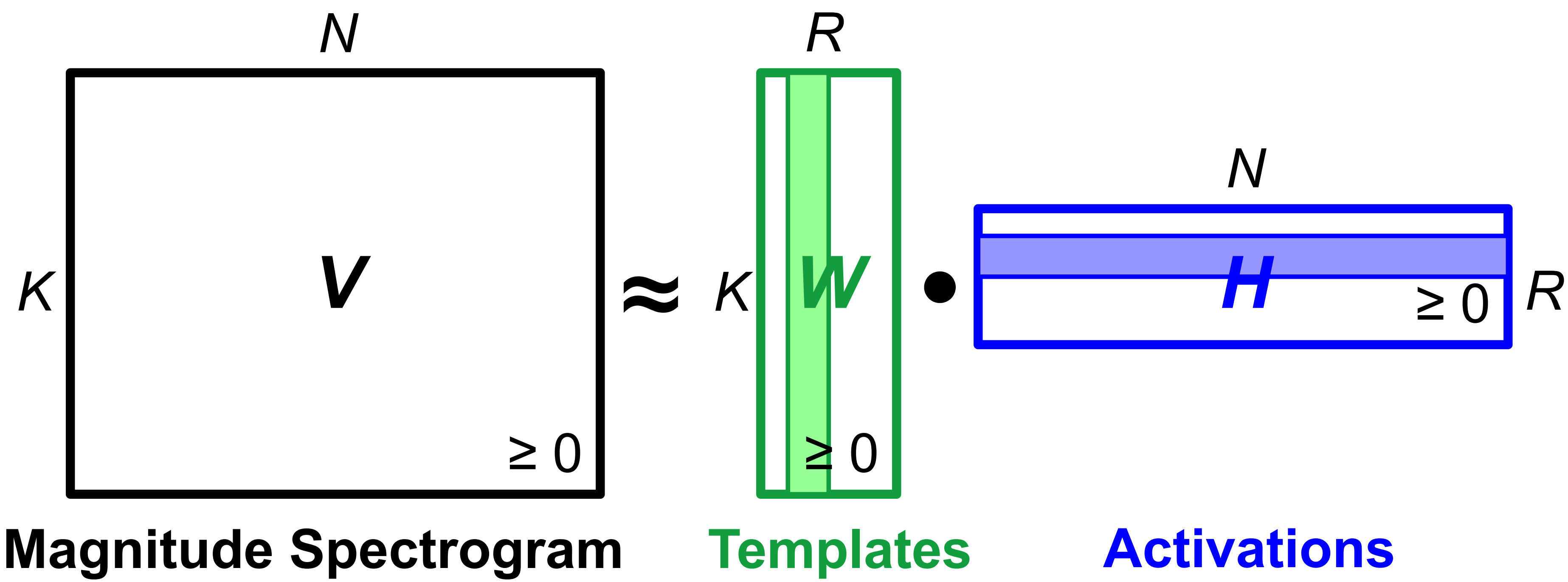


Nonnegative Matrix Factorization (NMF)



$V \in \mathbb{R}_{\geq 0}^{K \times N}$ $W \in \mathbb{R}_{\geq 0}^{K \times R}$ $H \in \mathbb{R}_{\geq 0}^{R \times N}$

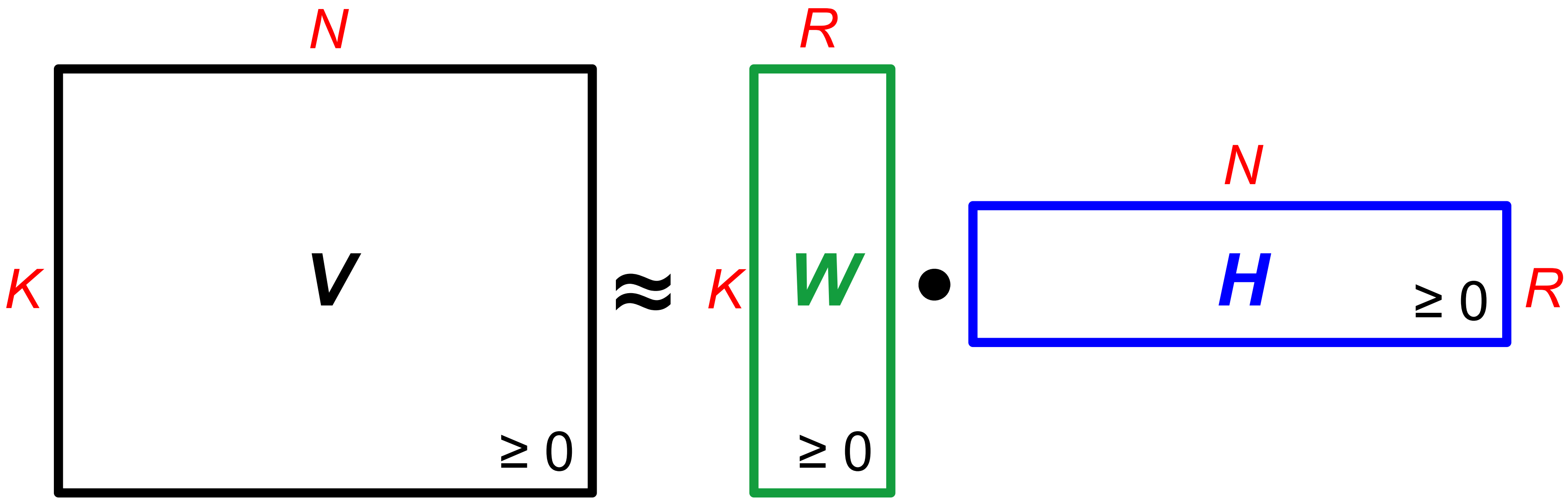
Nonnegative Matrix Factorization (NMF)



Templates: Pitch + Timbre "How does it sound"

Activations: Onset time + Duration "When does it sound"

Nonnegative Matrix Factorization (NMF)

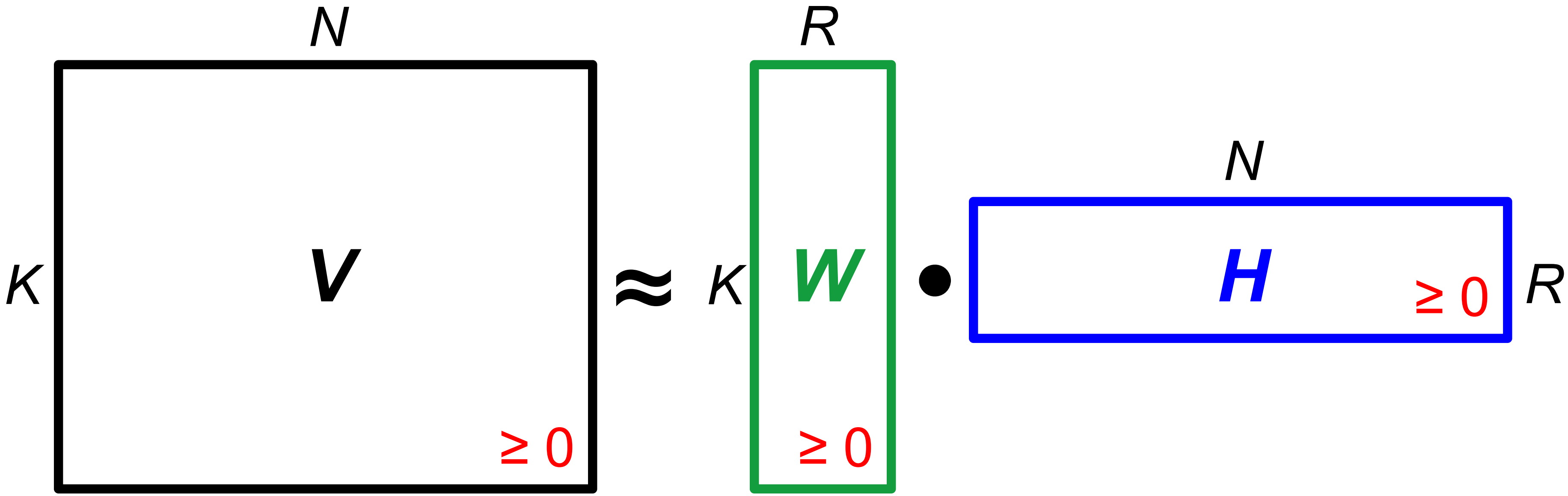


$V \in \mathbb{R}_{\geq 0}^{K \times N}$ $\quad$ $W \in \mathbb{R}_{\geq 0}^{K \times R}$ $\quad$ $H \in \mathbb{R}_{\geq 0}^{R \times N}$

Dimensionality reduction

- *K*, *N* typically much larger than *R* (maximal rank)
- Example: *N = 1000, K = 500, R = 20*
  K x N = 500,000, *K x R = 10,000,* *R x N = 20,000*

Nonnegative Matrix Factorization (NMF)



$V \in \mathbb{R}_{\geq 0}^{K \times N}$ $W \in \mathbb{R}_{\geq 0}^{K \times R}$ $H \in \mathbb{R}_{\geq 0}^{R \times N}$

Nonnegativity:

- Prevents mutual cancellation of template vectors
- Encourages semantically meaningful decomposition

NMF Optimization

Optimization problem:

Given $V \in \mathbb{R}_{\geq 0}^{K \times N}$ and rank parameter R minimize

$$\|V - WH\|^2$$

with respect to $W \in \mathbb{R}_{\geq 0}^{K \times R}$ and $H \in \mathbb{R}_{\geq 0}^{R \times N}$.

Optimization not easy:

- Nonnegativity constraints
- Nonconvexity when jointly optimizing *W* and *H*

Strategy: Iteratively optimize *W* and *H* via gradient descent

NMF Optimization

Computation of gradient with respect to H (fixed W)

$$D := RN$$

$$\varphi^W : \mathbb{R}^D \to \mathbb{R}$$

$$\varphi^W(H) := \|V - WH\|^2$$

Variables

$$H \in \mathbb{R}^{R \times N}$$

$$H_{\rho\nu}$$

$$\rho \in [1:R]$$

$$\nu \in [1:N]$$

NMF Optimization

Computation of gradient with respect to *H* (fixed *W*)

$$D := RN$$

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$$\frac{\partial \varphi^W}{\partial H_{\rho\nu}} = \frac{\partial \left(\sum_{k=1}^{K} \sum_{n=1}^{N} \left(V_{kn} - \sum_{r=1}^{R} W_{kr} H_{rn} \right)^2 \right)}{\partial H_{\rho\nu}}$$

Variables

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$$= \frac{\partial \left(\sum_{k=1}^{K} \left(V_{k\nu} - \sum_{r=1}^{R} W_{kr} H_{r\nu} \right)^2 \right)}{\partial H_{\rho\nu}}$$

Summand that does not depend on $H_{\rho\nu}$ must be zero

Variables

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$$= \frac{\partial \left(\sum_{k=1}^{K} \left(V_{k\nu} - \sum_{r=1}^{R} W_{kr} H_{r\nu}\right)^2 \right)}{\partial H_{\rho\nu}}$$

$$= \sum_{k=1}^{K} 2 \left(V_{k\nu} - \sum_{r=1}^{R} W_{kr} H_{r\nu} \right) \cdot \left(-W_{k\rho}\right)$$

Apply chain rule
from calculus

Variables

$H \in \mathbb{R}^{R \times N}$

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NMF Optimization

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$$= \sum_{k=1}^{K} 2 \left(V_{k\nu} - \sum_{r=1}^{R} W_{kr} H_{r\nu} \right) \cdot \left(-W_{k\rho} \right)$$

$$= 2 \left(\sum_{r=1}^{R} \sum_{k=1}^{K} W_{k\rho} W_{kr} H_{r\nu} - \sum_{k=1}^{K} W_{k\rho} V_{k\nu} \right)$$

Rearrange summands

Variables

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NMF Optimization

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$$= 2 \left(\sum_{r=1}^{R} \left(\sum_{k=1}^{K} W_{\rho k}^{\top} W_{kr} \right) H_{r\nu} - \sum_{k=1}^{K} W_{\rho k}^{\top} V_{k\nu} \right)$$

Variables

$H \in \mathbb{R}^{R \times N}$

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Introduce transposed $W^{\top}$

NMF Optimization

Computation of gradient with respect to *H* (fixed *W*)

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$$= 2 \left(\sum_{r=1}^R \left(\sum_{k=1}^K W_{\rho k}^\top W_{kr} \right) H_{r\nu} - \sum_{k=1}^K W_{\rho k}^\top V_{k\nu} \right)$$

$$\boxed{= 2\left((W^\top W H)_{\rho\nu} - (W^\top V)_{\rho\nu}\right).}$$

NMF Optimization

Gradient descent

Initialization $H^{(0)} \in \mathbb{R}^{R\times N}$

Iteration for $\ell = 0, 1, 2, \ldots$

$$H_{rn}^{(\ell+1)} = H_{rn}^{(\ell)} - \gamma_{rn}^{(\ell)} \cdot \left(\left(W^\top W H^{(\ell)}\right)_{rn} - \left(W^\top V\right)_{rn} \right)$$

with suitable learning rate $\gamma_{rn}^{(\ell)} \geq 0$

NMF Optimization

Gradient descent

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with suitable learning rate $\gamma_{rn}^{(\ell)} \geq 0$

Issues:

- How to do the initialization?
- How to choose the learning rate?
- How to ensure nonnegativity?

NMF Optimization

Gradient descent

Choose adaptive learning rate:

$$\gamma_{rn}^{(\ell)} := \frac{H_{rn}^{(\ell)}}{\left(W^\top W H^{(\ell)}\right)_{rn}}$$

Initialization $H^{(0)} \in \mathbb{R}^{R \times N}$

Iteration for $\ell = 0, 1, 2, \ldots$

$$H_{rn}^{(\ell+1)} = H_{rn}^{(\ell)} - \gamma_{rn}^{(\ell)} \cdot \left(\left(W^\top W H^{(\ell)}\right)_{rn} - \left(W^\top V\right)_{rn} \right)$$

$$= H_{rn}^{(\ell)} \cdot \frac{\left(W^\top V\right)_{rn}}{\left(W^\top W H^{(\ell)}\right)_{rn}}$$

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Choose adaptive learning rate:

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Issues:

- How to do the initialization?
- How to choose the learning rate?
- How to ensure nonnegativity?

- Update rule become multiplicative
- Nonnegative values stay nonnegative

NMF Optimization

NMF Algorithm

Lee, Seung: Algorithms for Non-Negative Matrix Factorization. Proc. NIPS, 2000.

Algorithm: NMF ($V \approx WH$)

Input: Nonnegative matrix V of size $K \times N$
Rank parameter $R \in \mathbb{N}$
Threshold ε used as stop criterion

Output: Nonnegative template matrix W of size $K \times R$
Nonnegative activation matrix H of size $R \times N$

Procedure: Define nonnegative matrices $W^{(0)}$ and $H^{(0)}$ by some random or informed initialization. Furthermore set $\ell = 0$. Apply the following update rules (written in matrix notation):

(1) $H^{(\ell+1)} = H^{(\ell)} \odot \left(\left((W^{(\ell)})^\top V\right) \oslash \left((W^{(\ell)})^\top W^{(\ell)} H^{(\ell)}\right)\right)$

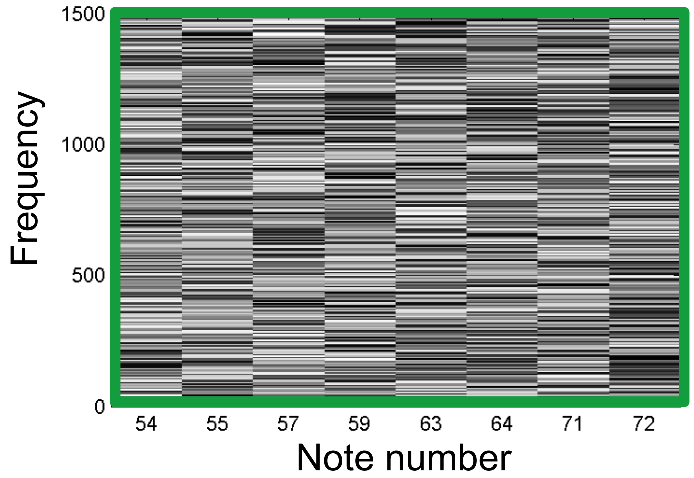
(2) $W^{(\ell+1)} = W^{(\ell)} \odot \left(\left(V (H^{(\ell+1)})^\top\right) \oslash \left(W^{(\ell)} H^{(\ell+1)} (H^{(\ell+1)})^\top\right)\right)$

(3) Increase ℓ by one.

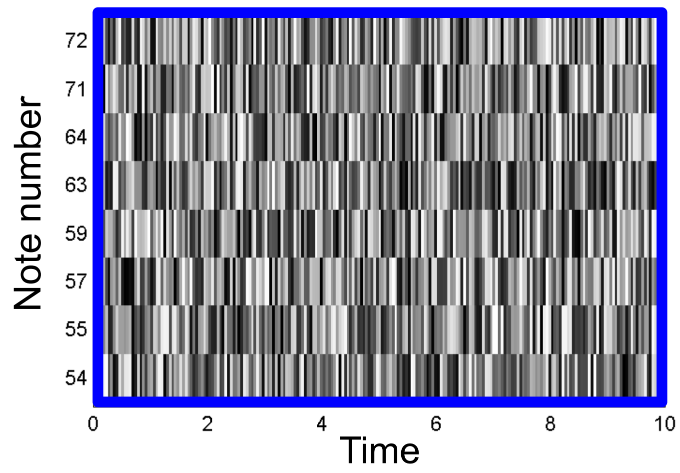
Repeat the steps (1) to (3) until $\|H^{(\ell)} - H^{(\ell-1)}\| \leq \varepsilon$ and $\|W^{(\ell)} - W^{(\ell-1)}\| \leq \varepsilon$ (or until some other stop criterion is fulfilled). Finally, set $H = H^{(\ell)}$ and $W = W^{(\ell)}$.

NMF-based Spectrogram Decomposition

Template initialization

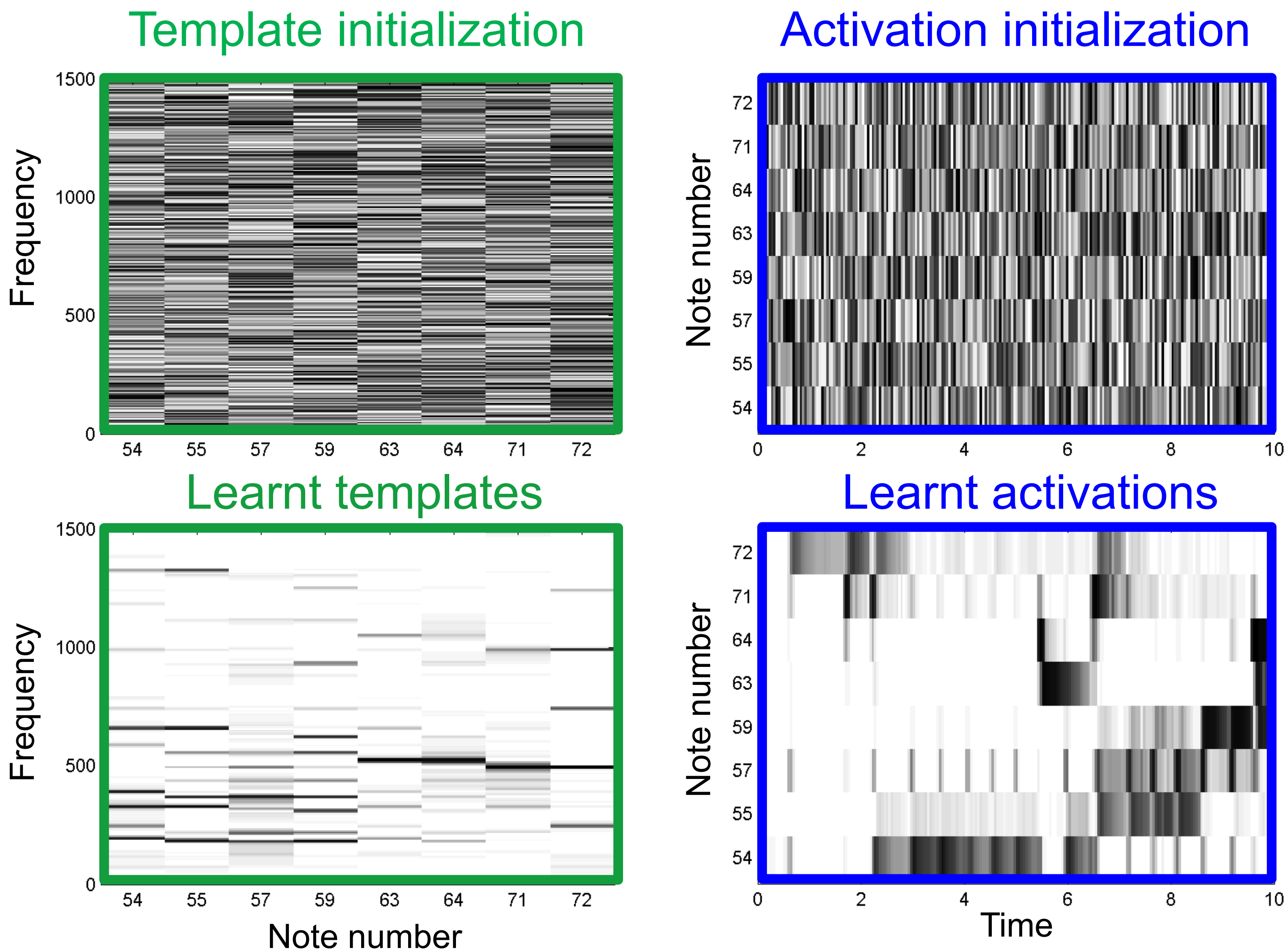


Activation initialization



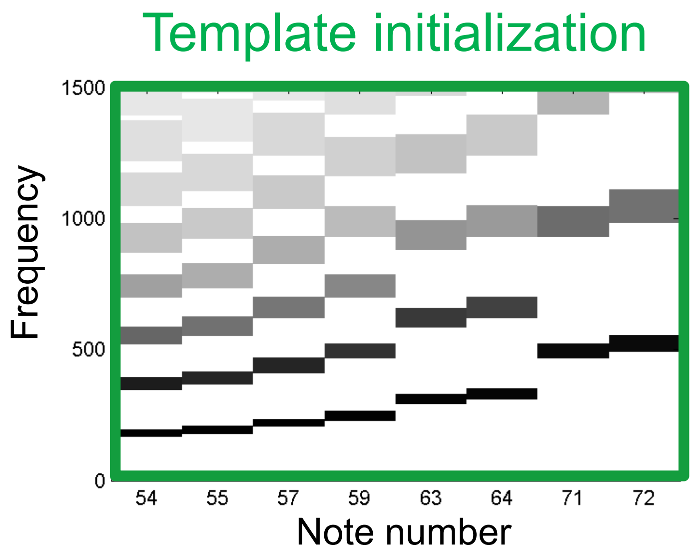
Random initialization

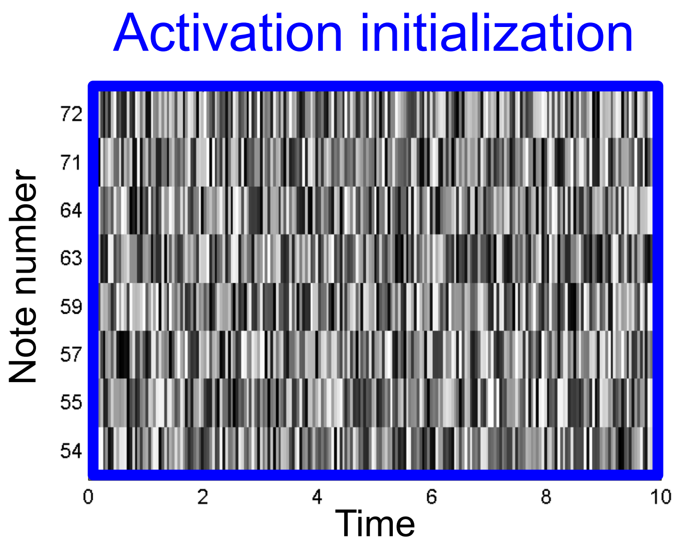
NMF-based Spectrogram Decomposition



Random initialization → No semantic meaning

Constrained NMF: Templates

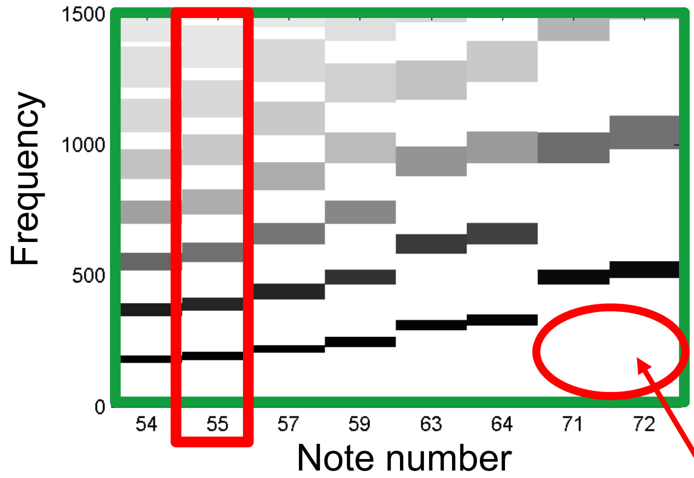




Enforce harmonic structure with zero-valued entries

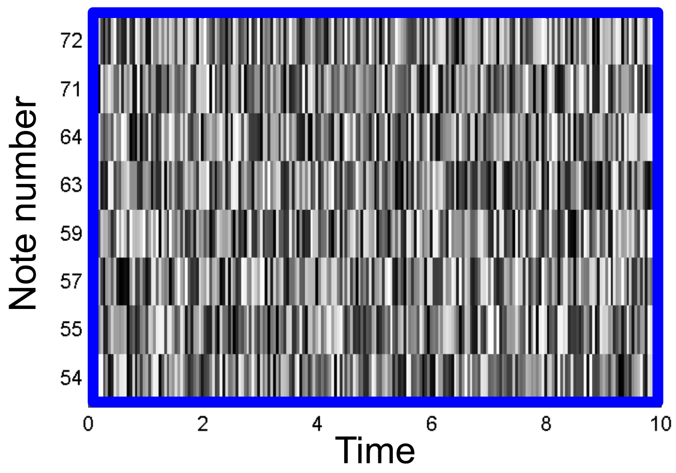
Constrained NMF: Templates

Template initialization



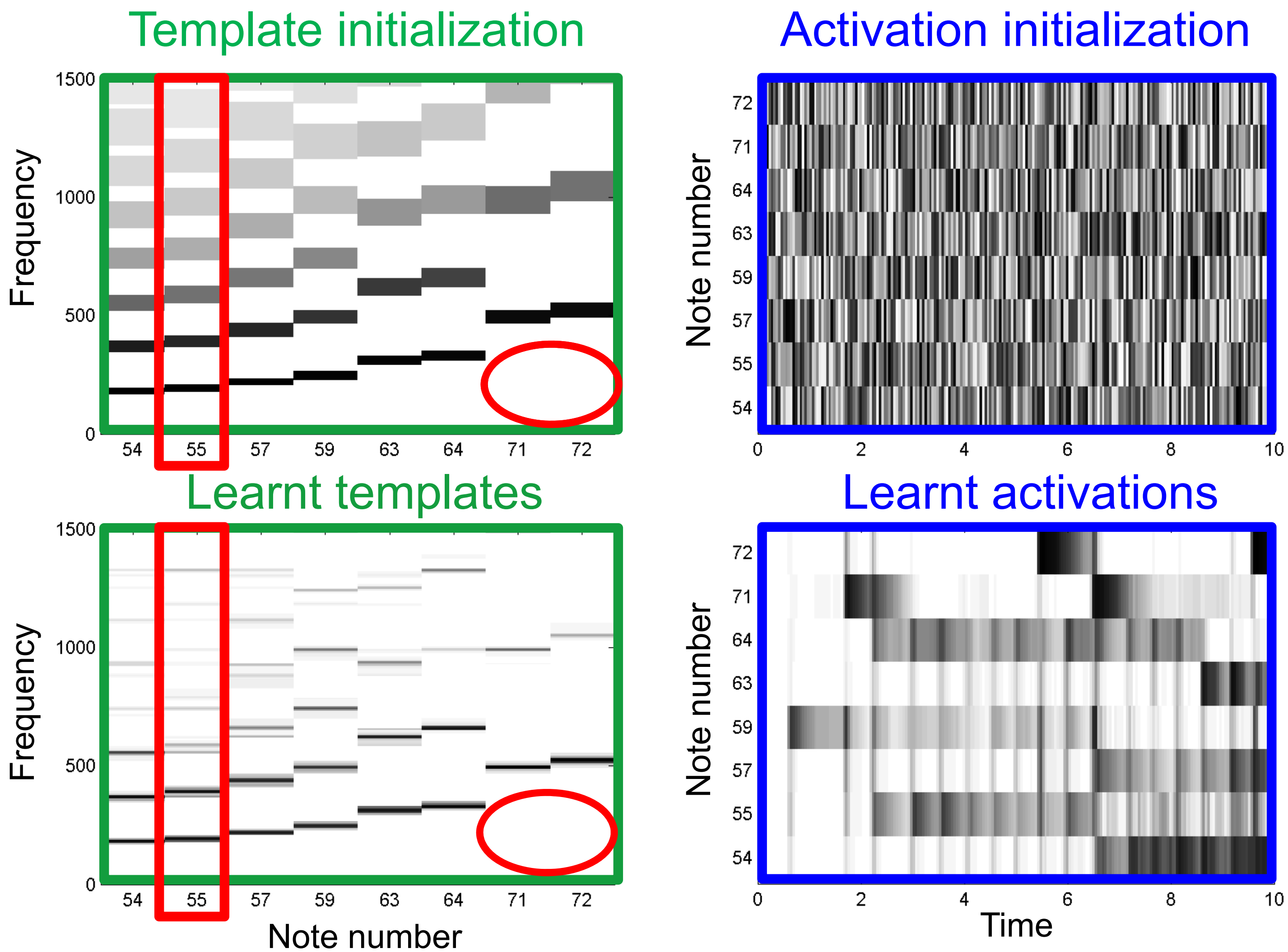
Template constraint for p=55

Activation initialization



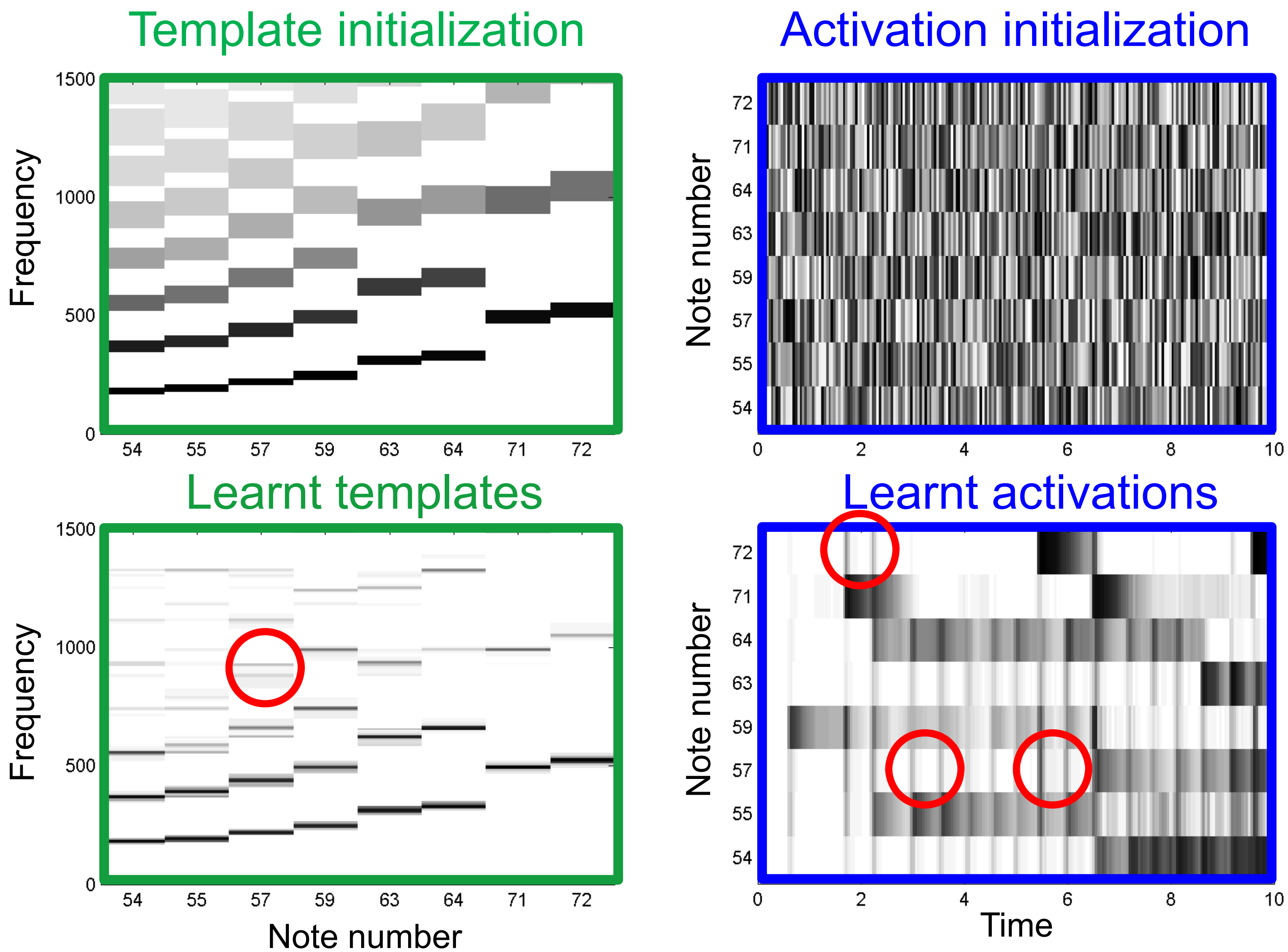
Enforce harmonic structure with zero-valued entries

Constrained NMF: Templates



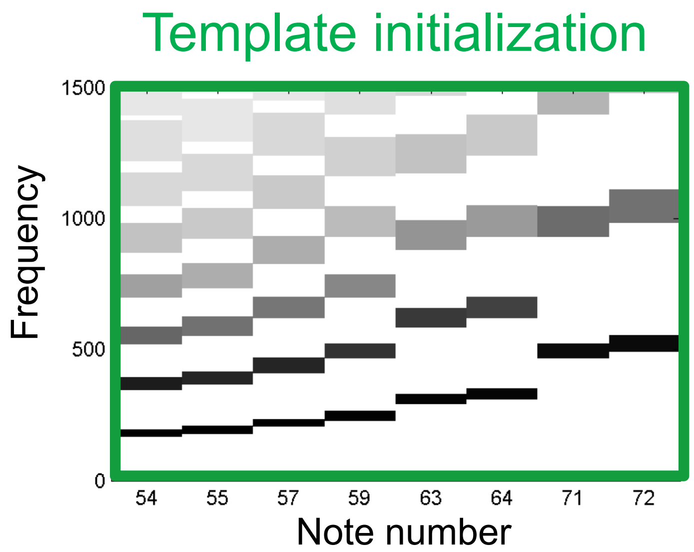
Zero-valued entries remain zero-valued entries!

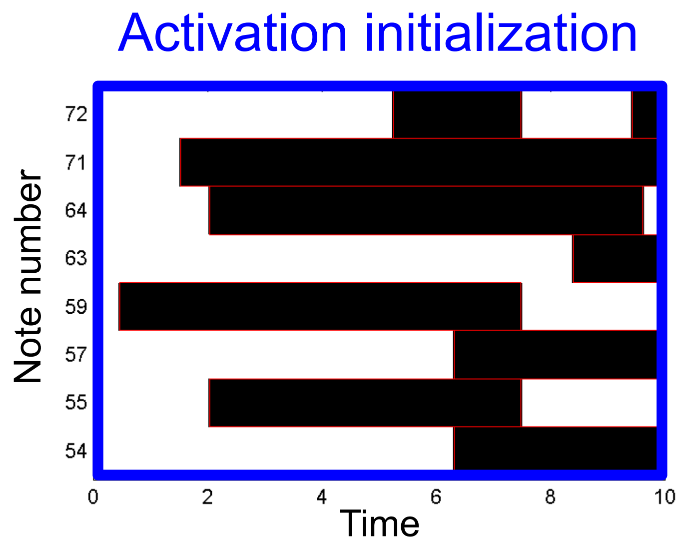
Constrained NMF: Templates



Pitch templates misused to represent onsets

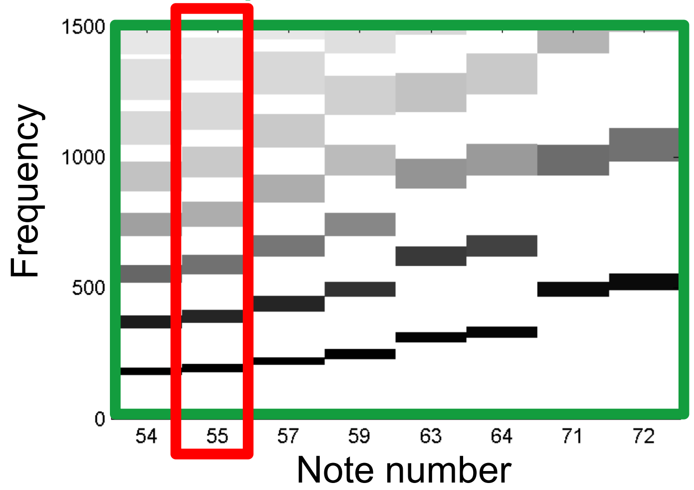
Constrained NMF: Double Constraints





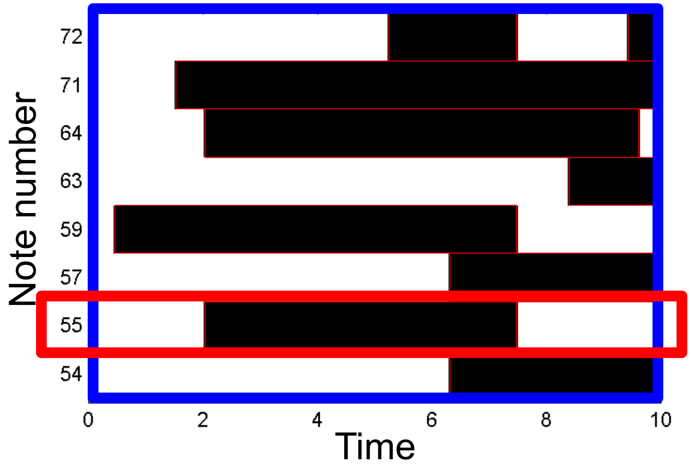
Constrained NMF: Double Constraints

Template initialization



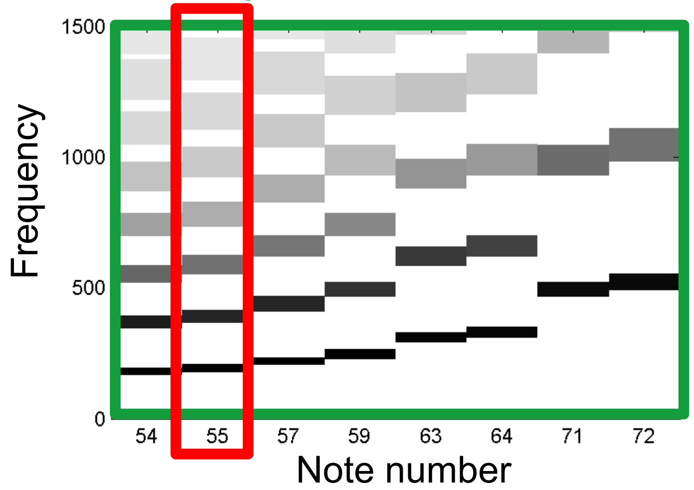
Template constraint for p=55

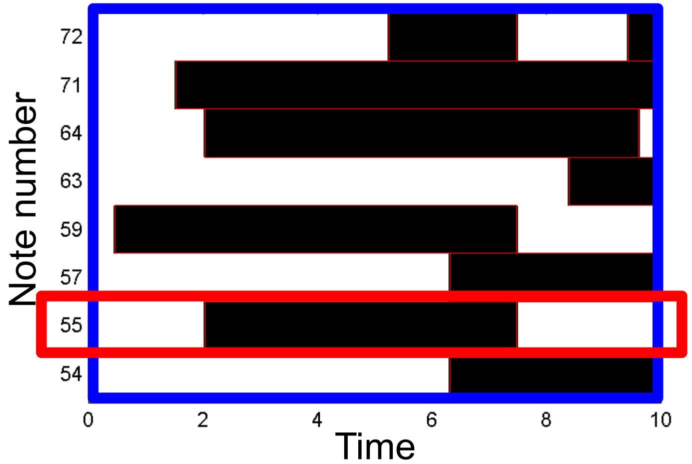
Activation initialization



Activation constraints for p=55

Constrained NMF: Double Constraints



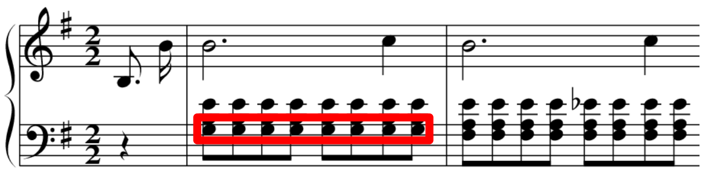


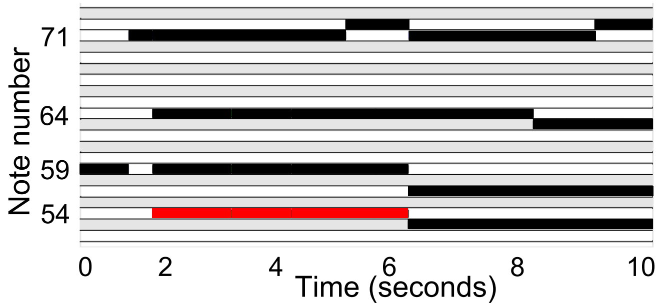
Template constraint for p=55

Activation constraints for p=55

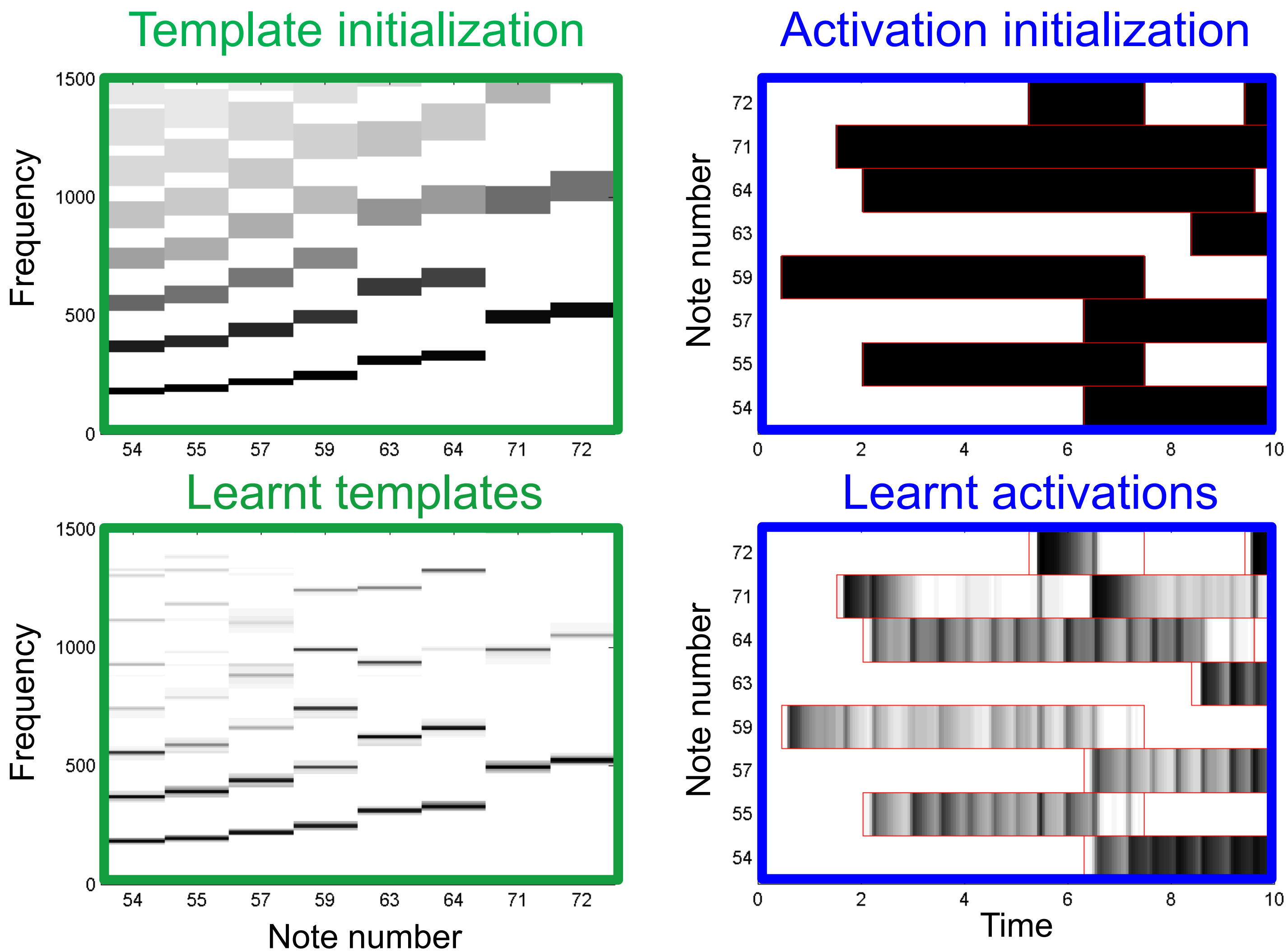
Such information may come from a synchronized score

Sheet music





Constrained NMF: Double Constraints

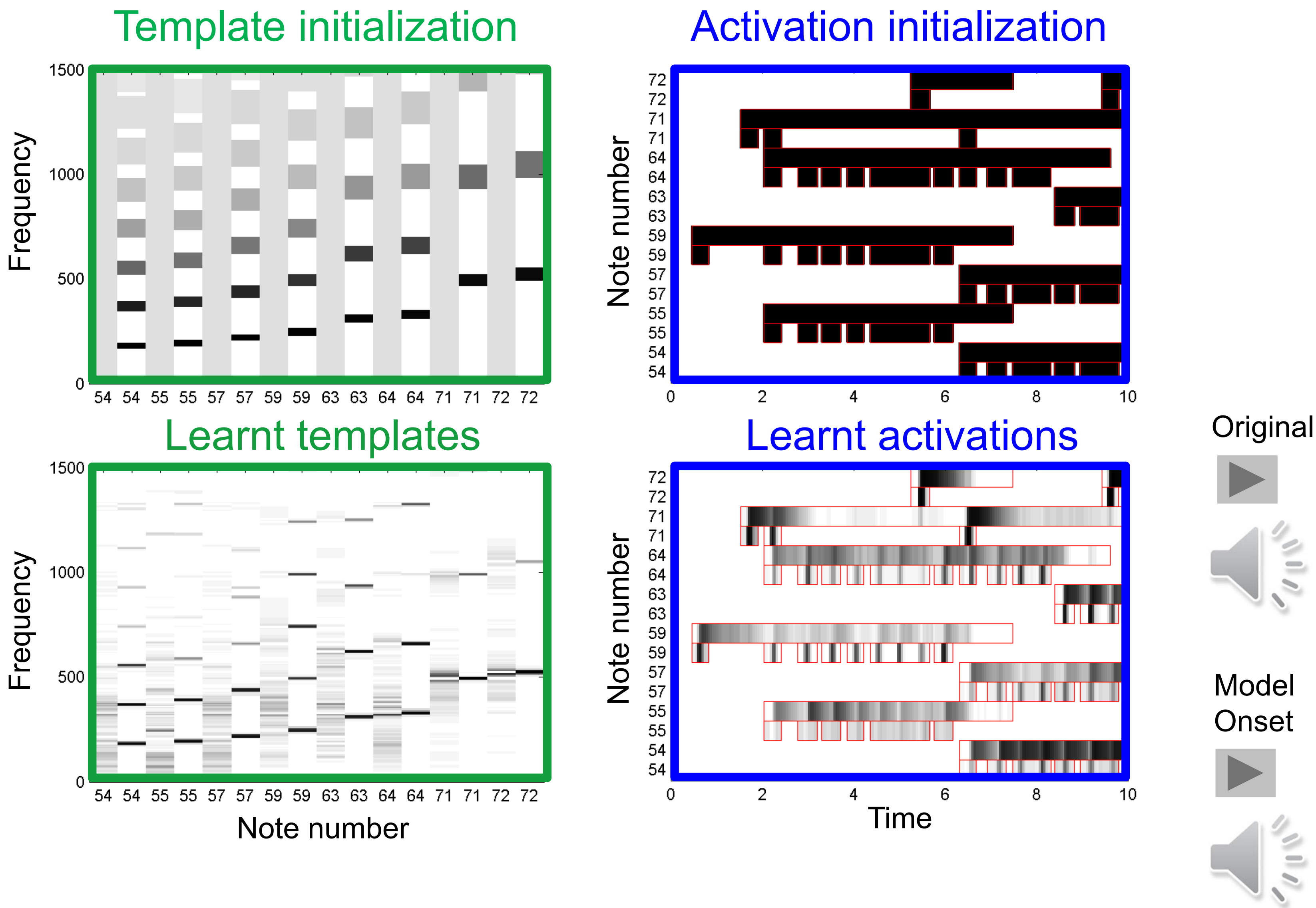


Original

Model

Significant gain in structure, but onsets are missing

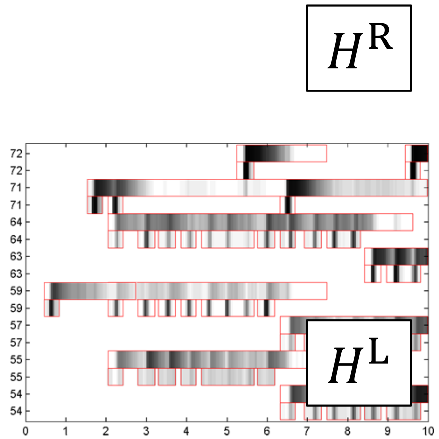
Constrained NMF: Onset Templates



Score-Informed Audio Decompostion

Application: Separating left and right hands for piano

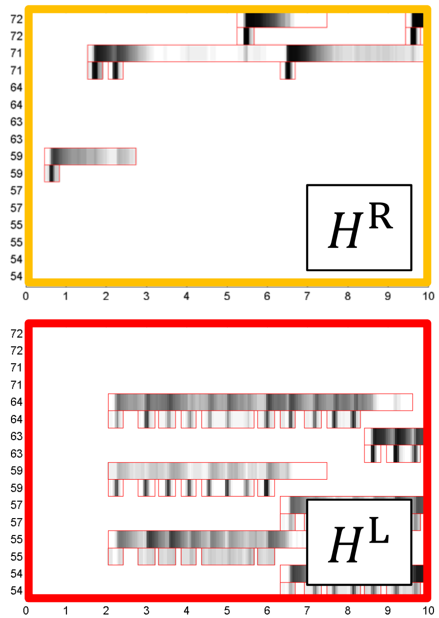
1. Split activation matrix



Score-Informed Audio Decompostion

Application: Separating left and right hands for piano

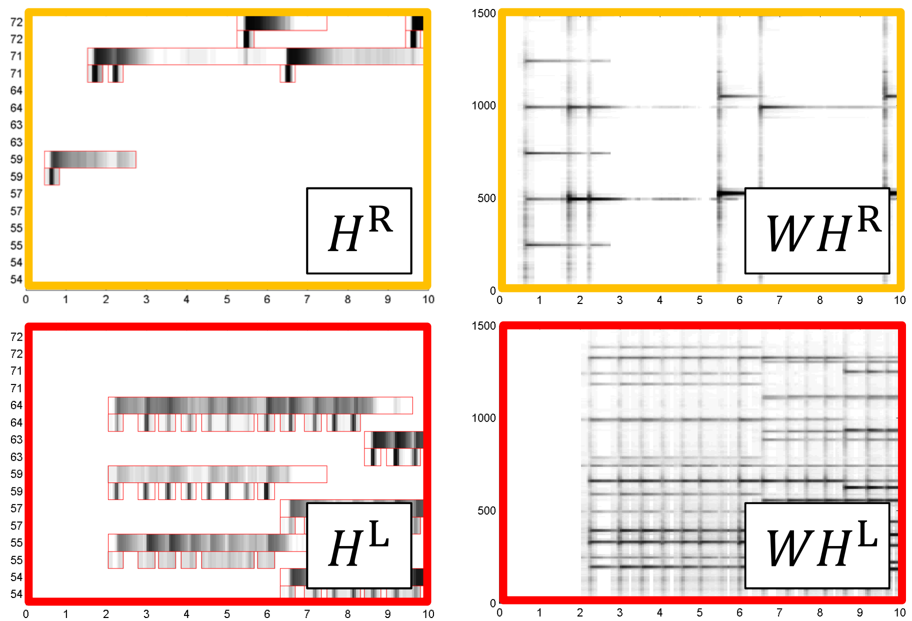
1. Split activation matrix



Score-Informed Audio Decompostion

Application: Separating left and right hands for piano

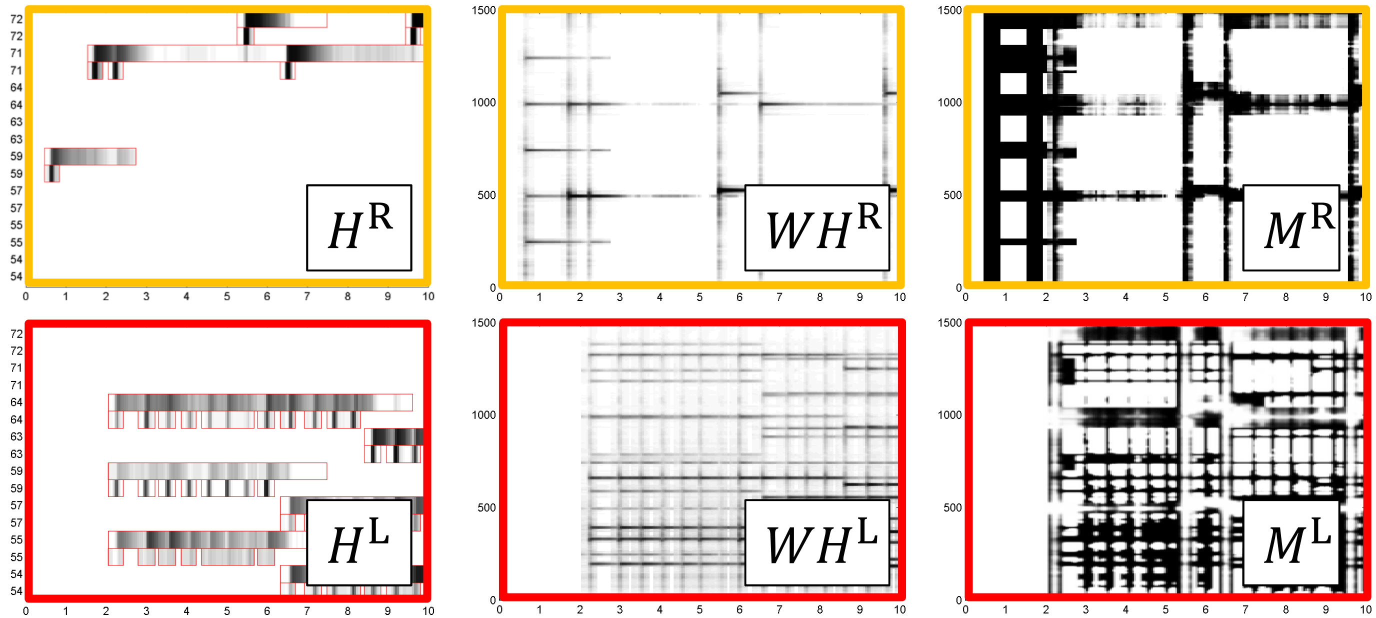
1. Split activation matrix
2. Model spectrogram for left/right



Score-Informed Audio Decompostion

Application: Separating left and right hands for piano

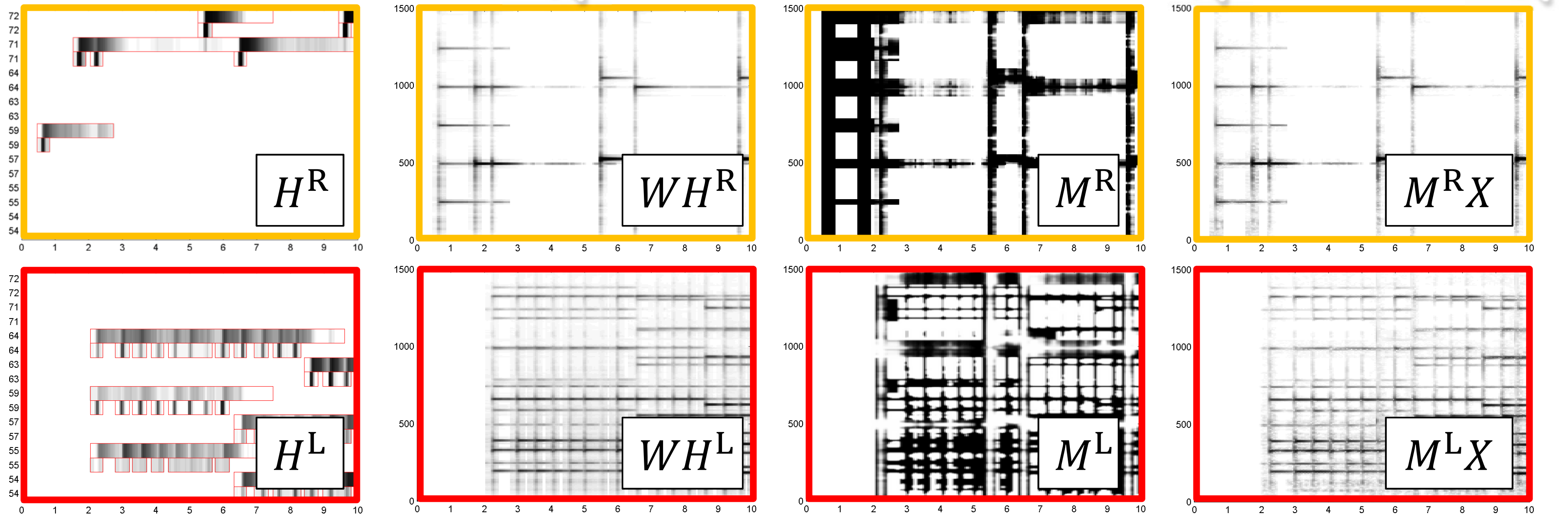
1. Split activation matrix
2. Model spectrogram for left/right
3. Separation masks for left/right



Score-Informed Audio Decompostion

Application: Separating left and right hands for piano

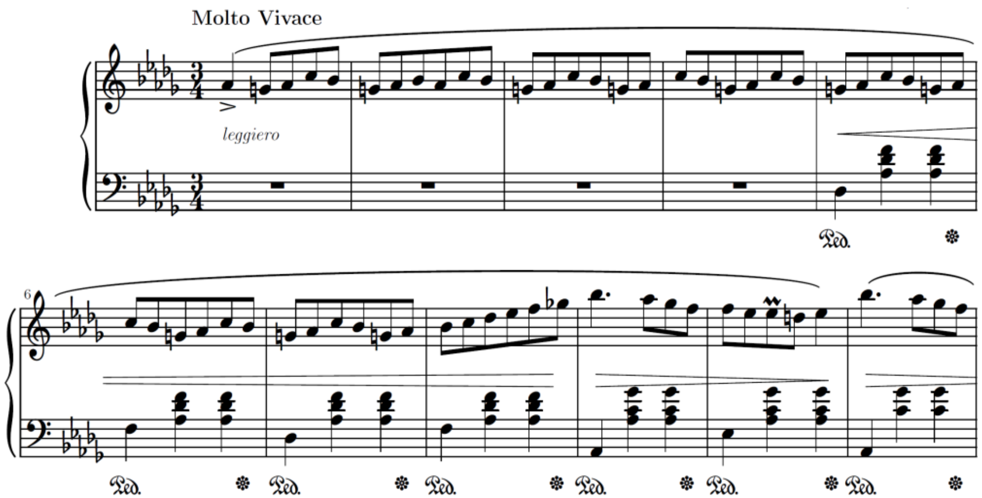
1. Split activation matrix
2. Model spectrogram for left/right
3. Separation masks for left/right
4. Estimated spectrograms for left/right



Score-Informed Audio Decompostion

Application: Separating left and right hands for piano

Chopin, Waltz Op. 64, No. 1



Original

Score-Informed Constraints

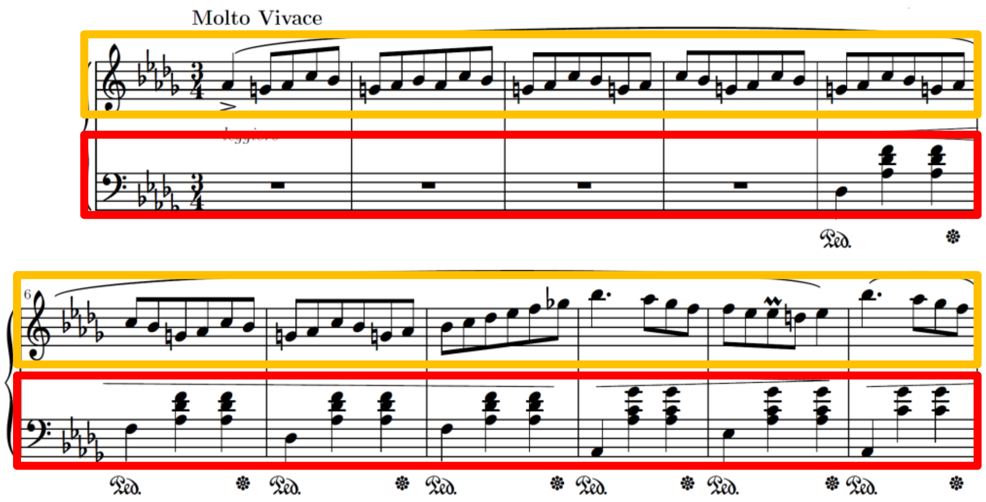
Ewert, Müller: Using Score-Informed Constraints for NMF-based Source Separation. Proc. ICASSP, 2012.

Further results available at
http://www.mpi-inf.mpg.de/resources/MIR/ICASSP2012-ScoreInformedNMF/

Score-Informed Audio Decompostion

Application: Separating left and right hands for piano

Chopin, Waltz Op. 64, No. 1



Original

Left/right hand

Right hand

Left hand

Score-Informed Constraints

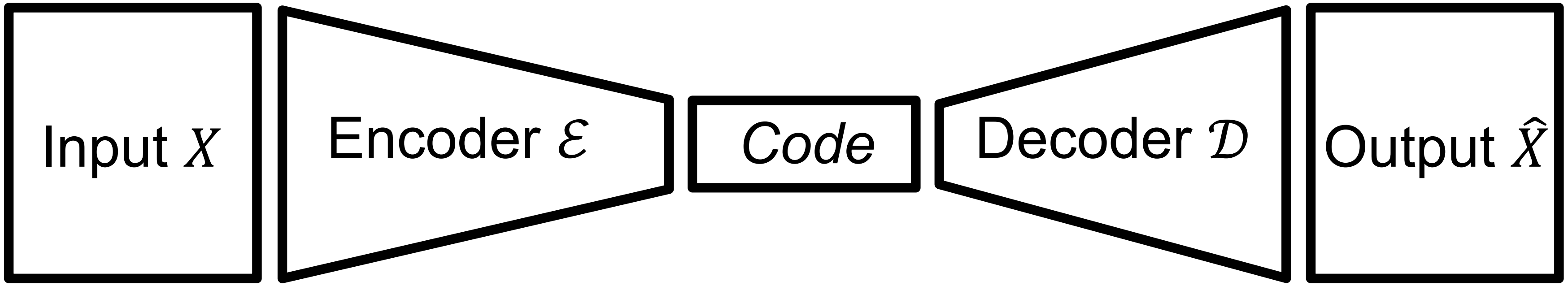
Ewert, Müller: Using Score-Informed Constraints for NMF-based Source Separation. Proc. ICASSP, 2012.

Further results available at
http://www.mpi-inf.mpg.de/resources/MIR/ICASSP2012-ScoreInformedNMF/

Conclusions (NMF)

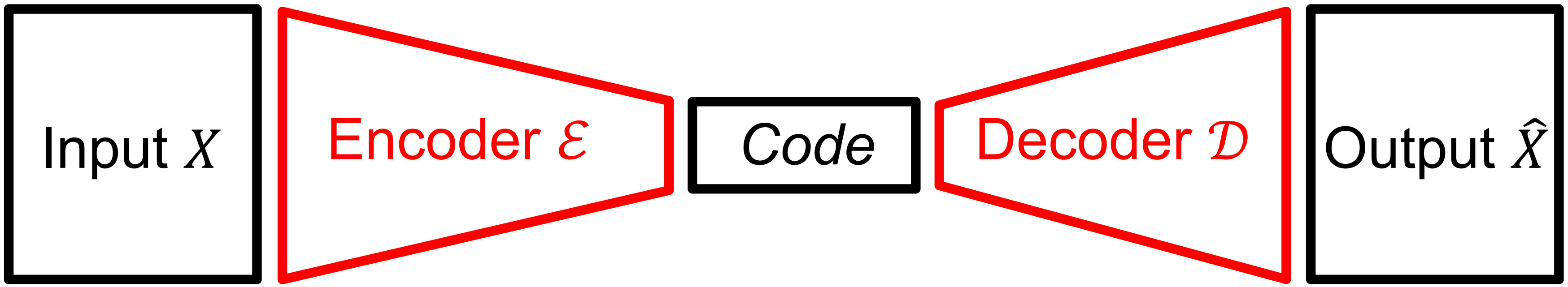
- NMF used for spectrogram decomposition
- Multiplicative update rules make it easy to constrain NMF model via zero initialization
- Exploiting score information to guide separation process (requires score–audio synchronization)
- Application: Separation of arbitrary note groups from given audio recording

Autoencoder



- Specific type of neural network
- Encoder: Compress input X into a low-dimensional code
- Decoder: Reconstruct output $\hat{X}$ from code

Autoencoder



- Specific type of neural network
- Encoder: Compress input X into a low-dimensional code
- Decoder: Reconstruct output $\hat{X}$ from code
- Goal: Learn parameters for encoder and decoder such that output is close to input with respect to some loss function:

$$\mathcal{L}\left(X, \hat{X}\right) \approx 0$$

NMF and Autoencoder (AE)

Nonnegative Autoencoder
Smaragdis, Venkataramani: A Neural Network Alternative to Non-Negative Audio Models, Proc. ICASSP 2017.

NMF

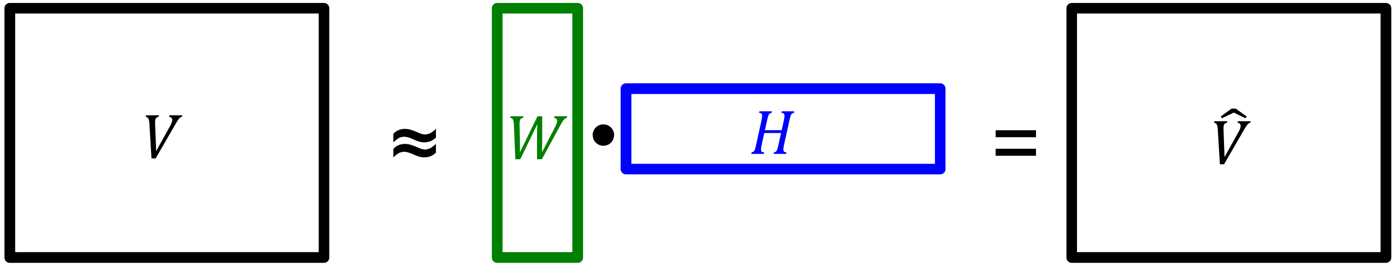
$$V \approx W \bullet H = \hat{V}$$

$V \approx WH$ implies $W^{+}V \approx H$ with pseudoinverse W^{+}

NMF and Autoencoder (AE)

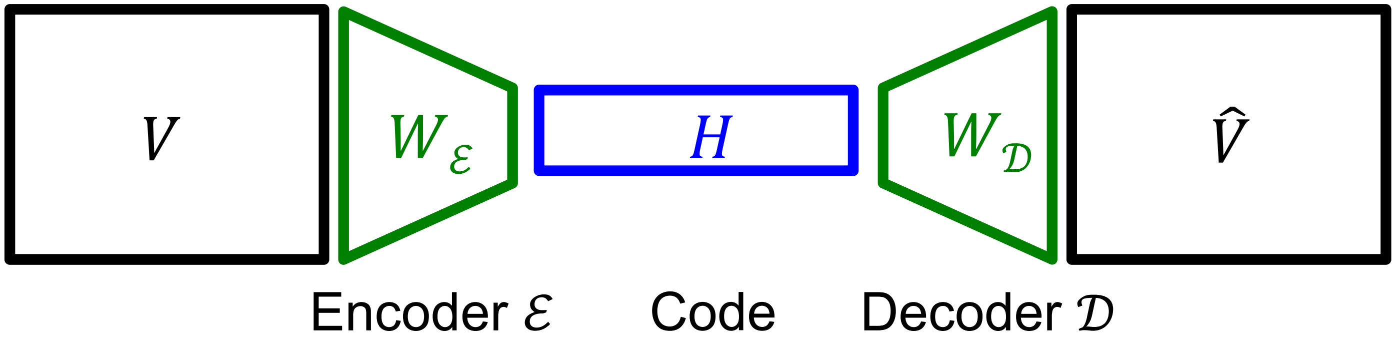
Nonnegative Autoencoder
Smaragdis, Venkataramani: A Neural Network Alternative to Non-Negative Audio Models, Proc. ICASSP 2017.

NMF



$V \approx WH$ implies $W^{+}V \approx H$ with pseudoinverse W^{+}

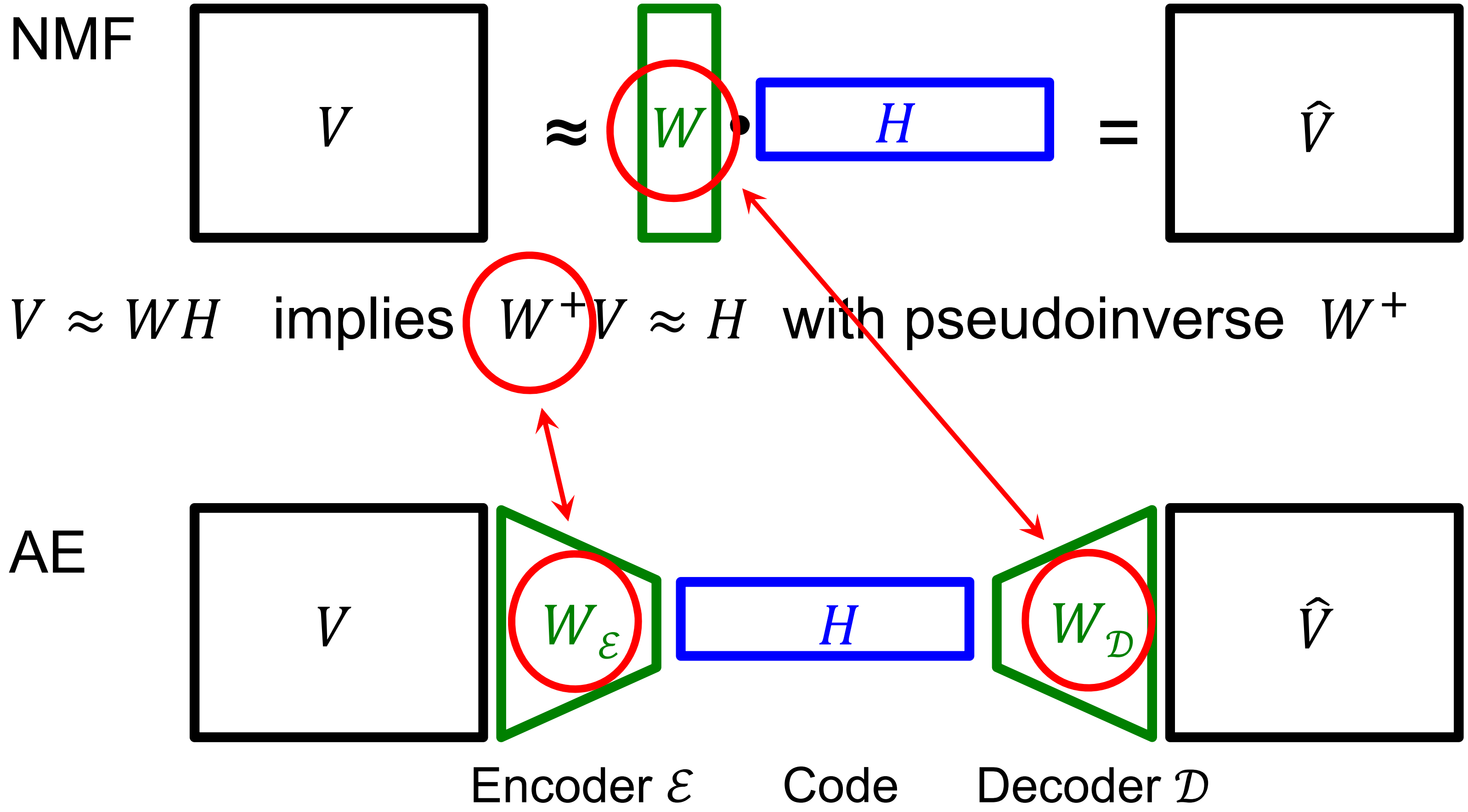
AE



1. Layer: $H = W_{\mathcal{E}}\, V$
2. Layer: $\hat{V} = W_{\mathcal{D}}\, H$

NMF and Autoencoder (AE)

Nonnegative Autoencoder
Smaragdis, Venkataramani: A Neural Network Alternative to Non-Negative Audio Models, Proc. ICASSP 2017.



$V \approx WH$ implies $W^+V \approx H$ with pseudoinverse W^+

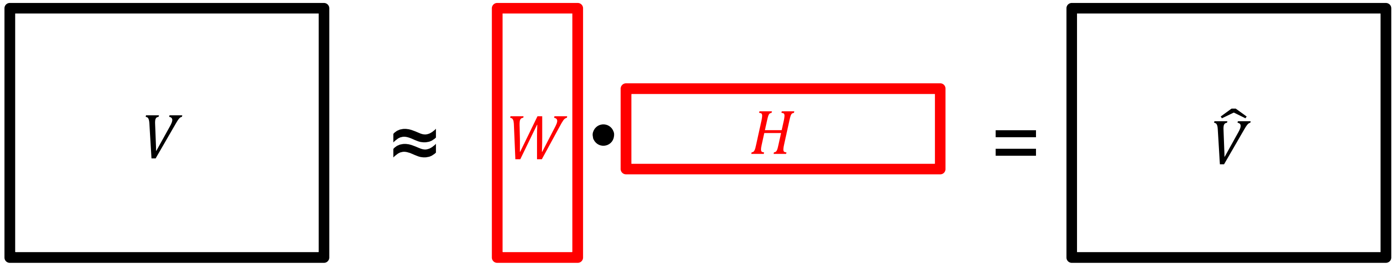
1. Layer: $H = W_{\mathcal{E}}\, V$
2. Layer: $\hat{V} = W_{\mathcal{D}}\, H$

Fully connected network

NMF and Autoencoder (AE)

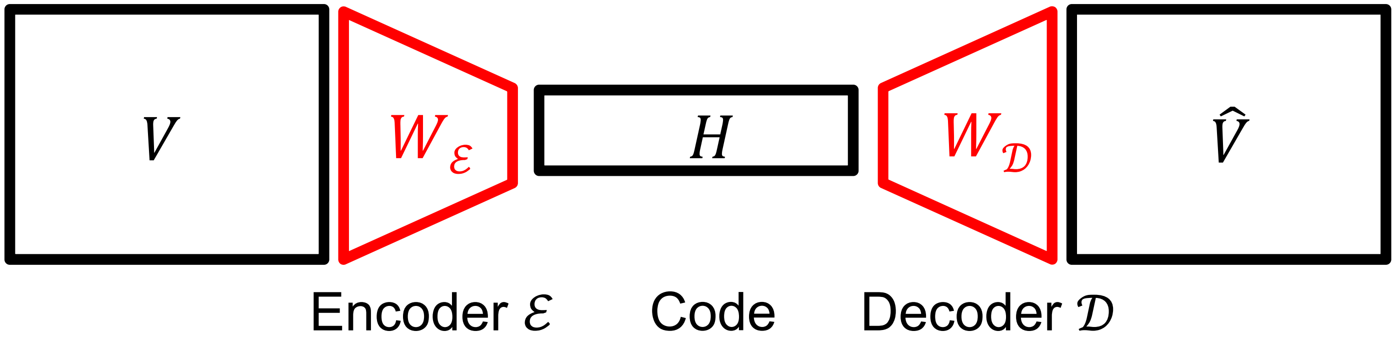
Nonnegative Autoencoder
Smaragdis, Venkataramani: A Neural Network Alternative to Non-Negative Audio Models, Proc. ICASSP 2017.

NMF



$V \approx WH$ implies $W^{+}V \approx H$ with pseudoinverse W^{+}

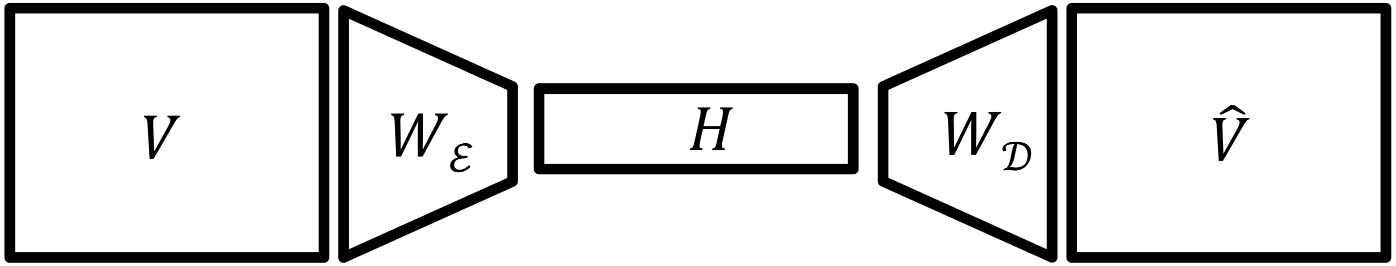
AE



1. Layer: $H = W_{\mathcal{E}}\, V$
2. Layer: $\hat{V} = W_{\mathcal{D}}\, H$

NMF: Learn H and W
AE: Learn $W_{\mathcal{E}}$ and $W_{\mathcal{D}}$

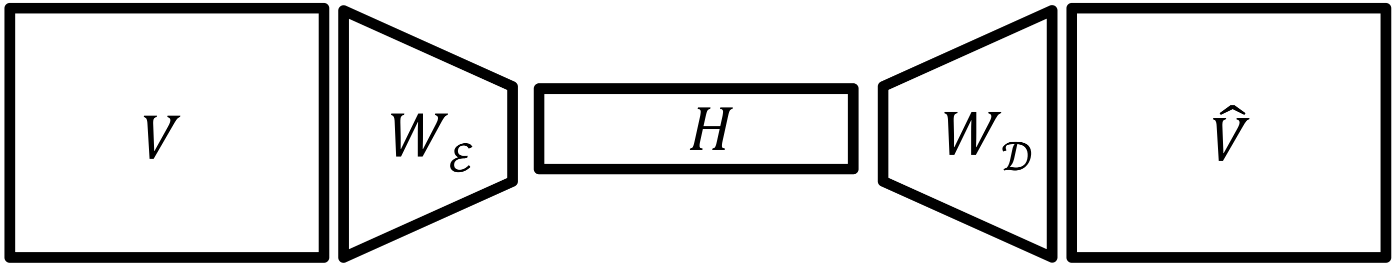
Nonnegative Autoencoder (NAE)



1. Layer: $H = W_{\mathcal{E}}\, V$
2. Layer: $\hat{V} = W_{\mathcal{D}}\, H$

- How can one adjust the AE to simulate NMF?
- How can one achieve nonnegativity?
- How can one incorporate musical knowledge?
- …

Nonnegative Autoencoder (NAE)

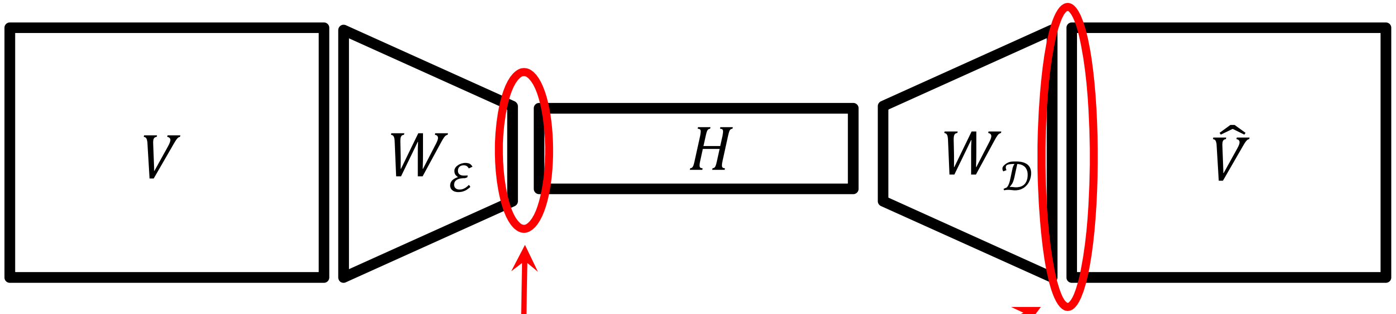


1. Layer: $H = W_{\mathcal{E}}\, V$
2. Layer: $\hat{V} = W_{\mathcal{D}}\, H$

$$\mathcal{L}(V, \hat{V}) = \left\| V - \hat{V} \right\|^2$$

- Loss function: same as in NMF

Nonnegative Autoencoder (NAE)

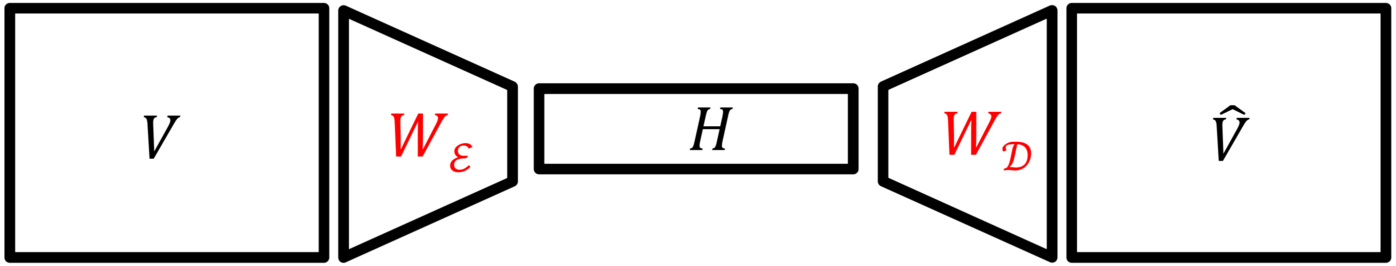


1. Layer: $H = \max(W_{\mathcal{E}}\, V, 0)$
2. Layer: $\hat{V} = \max(W_{\mathcal{D}}\, H, 0)$

$$\mathcal{L}(V, \hat{V}) = \|V - \hat{V}\|^2$$

- Loss function: same as in NMF
- Activation function (ReLU) makes H and $\hat{V}$ nonnegative

Nonnegative Autoencoder (NAE)



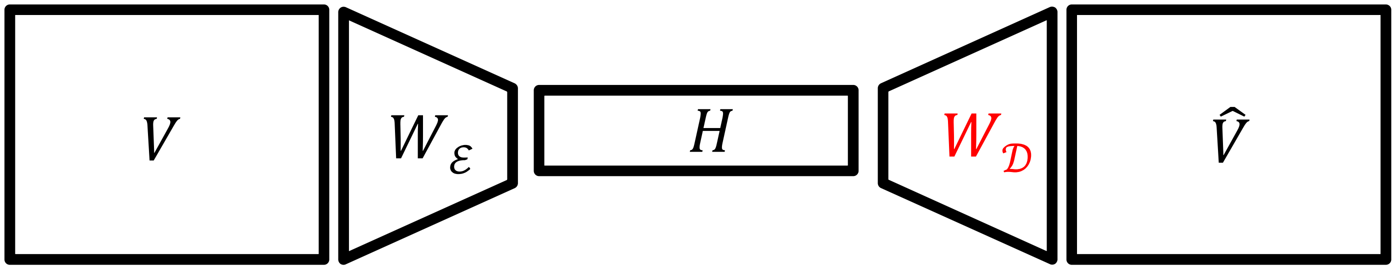
1. Layer: $H = \max(W_{\mathcal{E}}\, V, 0)$
2. Layer: $\hat{V} = \max(W_{\mathcal{D}}\, H, 0)$

$$\mathcal{L}(V, \hat{V}) = \|V - \hat{V}\|^2$$

$$W_{\mathcal{D}} \leftarrow \max\left(W_{\mathcal{D}} - \gamma \frac{\partial \mathcal{L}}{\partial W_{\mathcal{D}}}, 0\right)$$

- Loss function: same as in NMF
- Activation function (ReLU) makes H and $\hat{V}$ nonnegative
- Projected gradient descent can be used to keep $W_{\mathcal{D}}$ (and $W_{\mathcal{E}}$) nonnegative

Musical Constraints

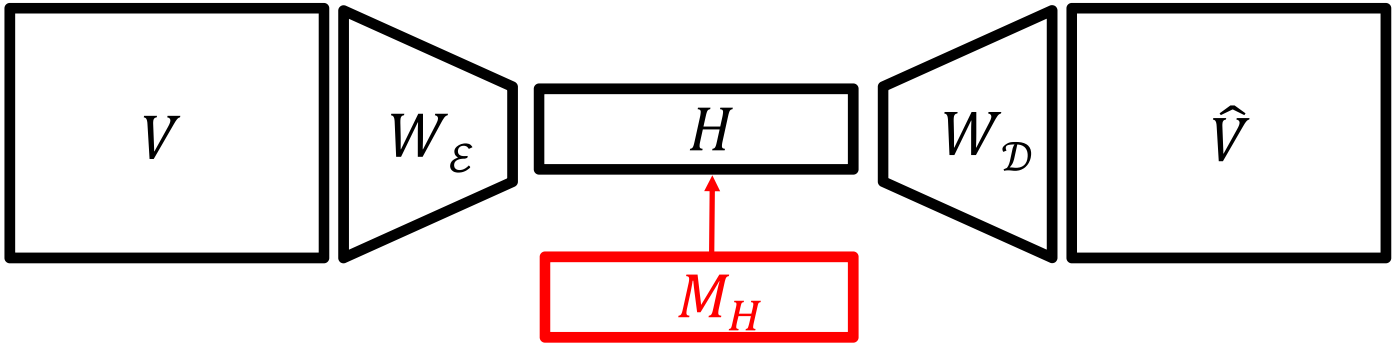


$$H = \max(W_{\mathcal{E}}\, V, 0)$$
$$\hat{V} = \max(W_{\mathcal{D}}\, H, 0)$$

- Template constraints: Project certain entries in $W_{\mathcal{D}}$ to zero values (using projected gradient decent)

Musical Constraints

Ewert, Sandler: Structured Dropout for Weak Label and Multi-Instance Learning and Its Application to Score-Informed Source Separation. Proc. ICASSP, 2017.



$$H' = H \odot M_H$$
$$\hat{V} = \max(W_{\mathcal{D}} H', 0)$$

- Template constraints: Project certain entries in $W_{\mathcal{D}}$ to zero values (using projected gradient decent)
- Activation constraints: Use structured dropout by applying pointwise multiplication with binary mask M_H

NAE with Multiplicative Update Rules

- Multiplicative update rules in NMF:
  - Preserve nonnegativity
  - Lead to fast convergence

- Question: Can one introduce multiplicative update rules to train network weights for NAE?

- Use in additive gradient descent

$$W^{(\ell+1)} = W^{(\ell)} - \gamma \cdot \frac{\partial \mathcal{L}}{\partial W}$$

a suitable (adaptive) learning rate γ.

NAE with Multiplicative Update Rules

- Encoder:

$$H = W_{\mathcal{E}} V$$

- Structured Dropout:

$$H' = H \odot M_H$$

- Decoder:

$$\hat{V} = W_{\mathcal{D}} H'$$

NMF vs. NAE

Özer, Hansen, Zunner, Müller: Investigating Nonnegative Autoencoders for Efficient Audio Decomposition. Proc. EUSIPCO, 2022.

NAE with Multiplicative Update Rules

- Encoder:

$$H = W_{\mathcal{E}} V$$

$$W_{\mathcal{E},rk}^{(\ell+1)} = W_{\mathcal{E},rk}^{(\ell)} \cdot \frac{\left(\left(\left(W_{\mathcal{D}}^{\top} V\right) \odot M_H\right) V^{\top}\right)_{rk}}{\left(\left(\left(W_{\mathcal{D}}^{\top} W_{\mathcal{D}} H'^{(\ell)}\right) \odot M_H\right) V^{\top}\right)_{rk}}$$

- Structured Dropout:

$$H' = H \odot M_H$$

- Decoder:

$$\hat{V} = W_{\mathcal{D}} H'$$

$$W_{\mathcal{D},kr}^{(\ell+1)} = W_{\mathcal{D},kr}^{(\ell)} \cdot \frac{\left(V H'^{\top}\right)_{kr}}{\left(W_{\mathcal{D}}^{(\ell)} H' H'^{\top}\right)_{kr}}$$

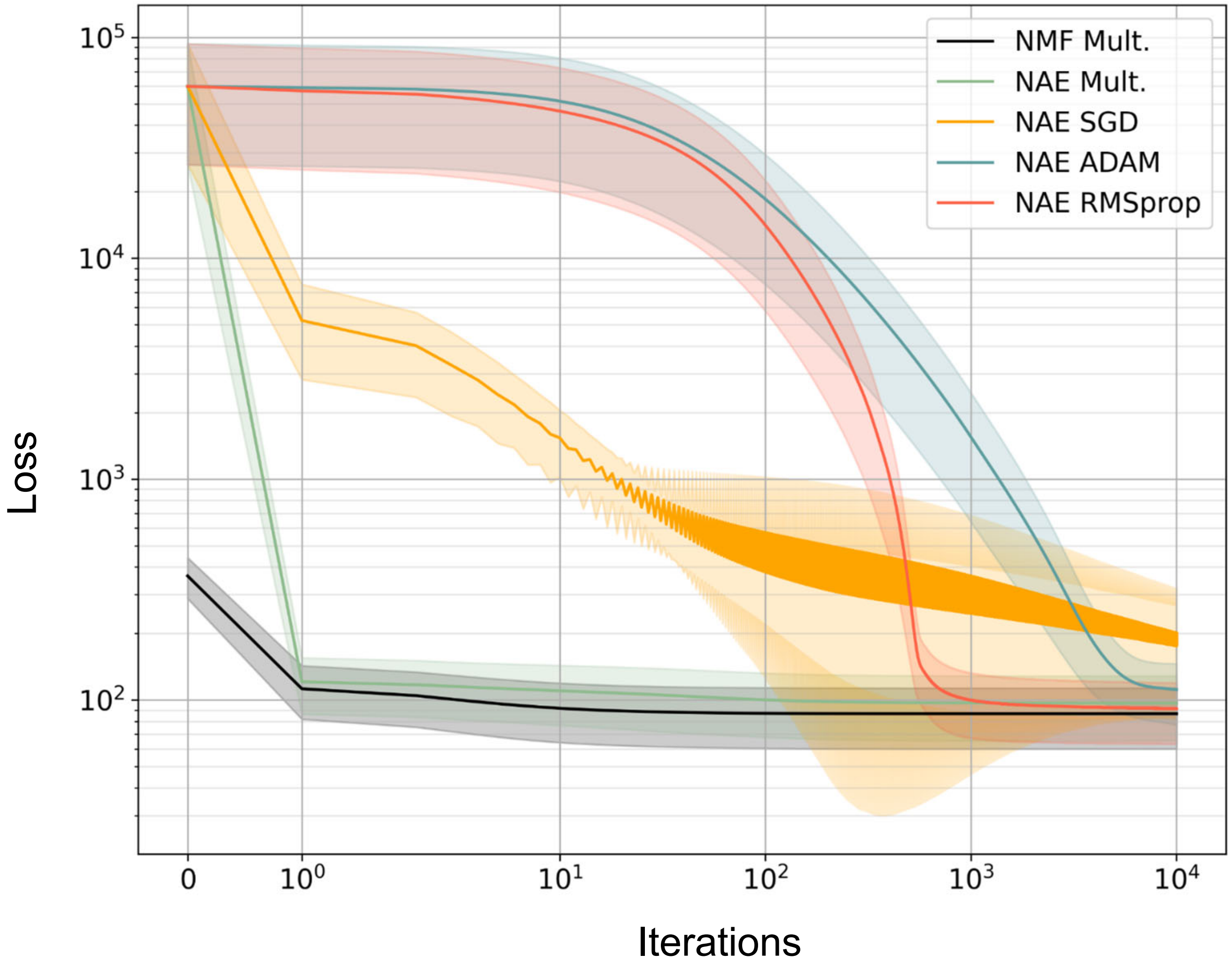
Similar idea and computation as for NMF.

NMF vs. NAE
Özer, Hansen, Zunner, Müller: Investigating Nonnegative Autoencoders for Efficient Audio Decomposition. Proc. EUSIPCO, 2022.

Approximation Loss

NMF vs. NAE

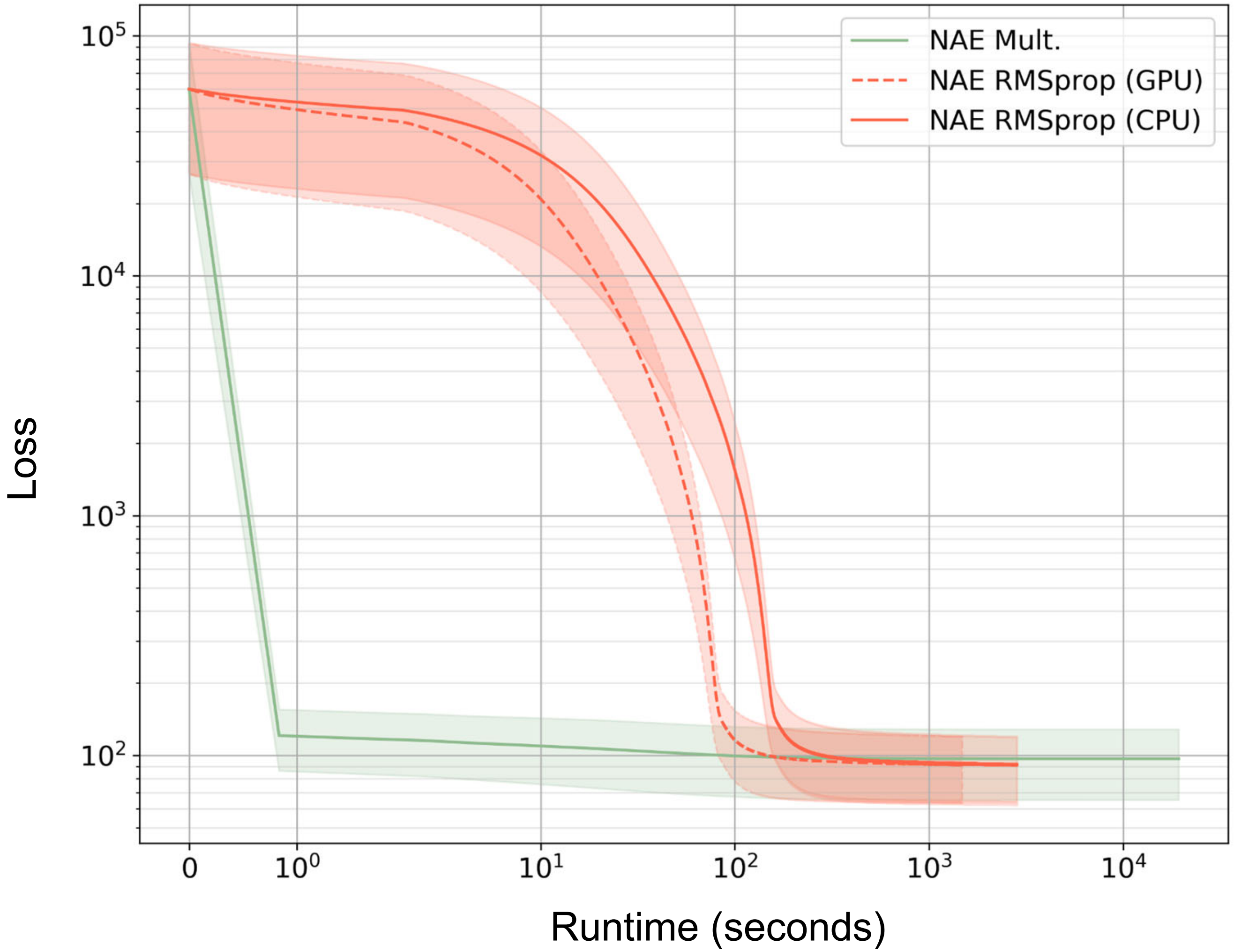
Özer, Hansen, Zunner, Müller: Investigating Nonnegative Autoencoders for Efficient Audio Decomposition. Proc. EUSIPCO, 2022.



Approximation Loss

NMF vs. NAE

Özer, Hansen, Zunner, Müller: Investigating Nonnegative Autoencoders for Efficient Audio Decomposition. Proc. EUSIPCO, 2022.



Conclusions (NAE)

- Simulation of NMF:
  - Decoder corresponds to NMF templates
  - Encoder learns a kind of pseudo-inverse
  - Code corresponds to NMF activations

- Nonnegativity can be achieved via
  - activation function (ReLU)
  - projected gradient descent
  - multiplicative update rules

- Musical knowledge can be integrated via
  - removing network weights (template constraints)
  - structured dropout (activation constraints)

Outlook

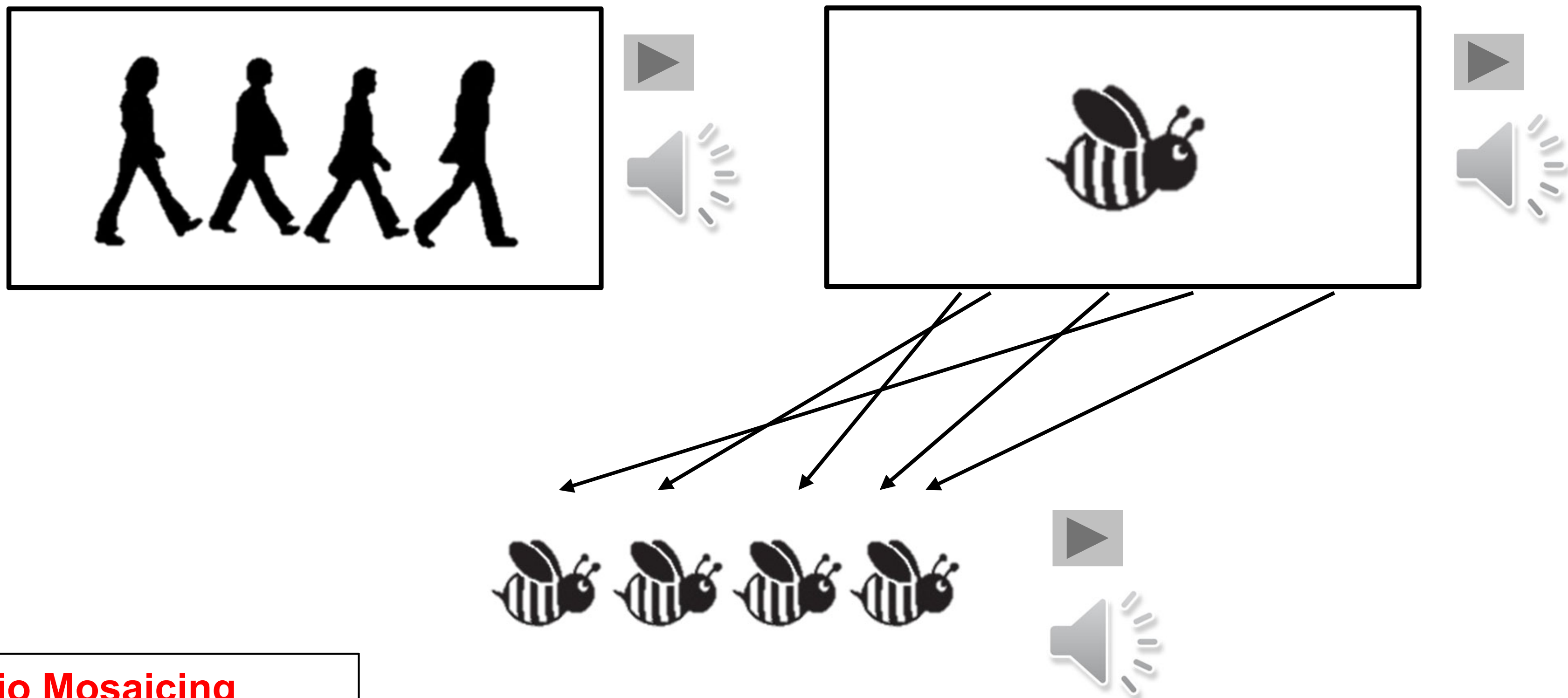
- More complex networks
  - Deeper networks (more layers)
  - Different layer types (CNN, RNN, …) and activation functions
  - Modification of loss function and regularization terms
- Understanding encoder – decoder relationship
  - Nonnegativity
  - Pseudo-inverse
- Update rules
  - Constraints and convergence issues
  - Adaptive learning rates and projected gradient descent

Score-Informed Audio Decomposition

Audio mosaicing (style transfer)

Target signal: Beatles–Let it be

Source signal: Bees

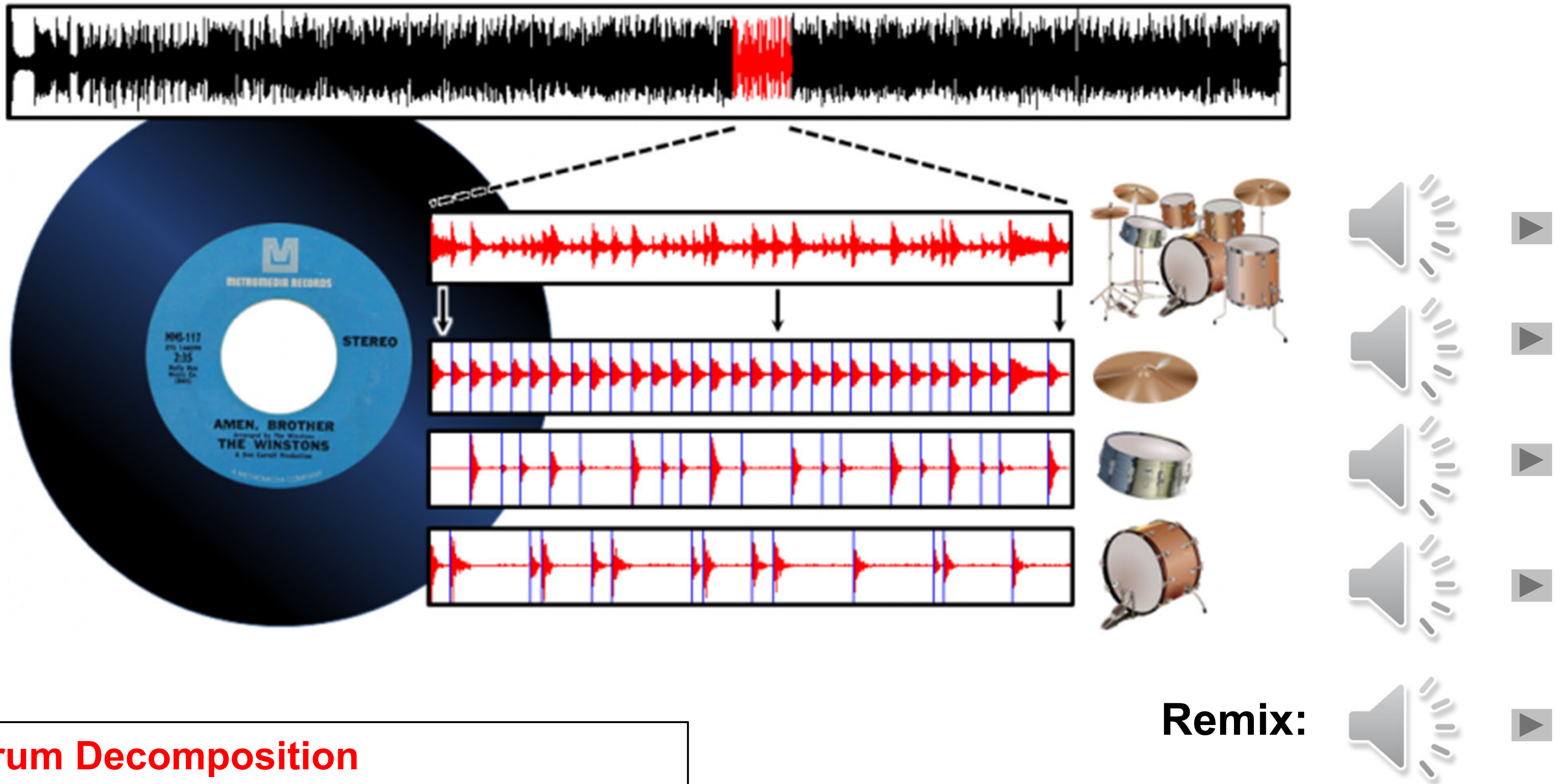


Mosaic signal: Let it Bee

Audio Mosaicing
Driedger, Prätzlich, Müller: Let It Bee – Towards NMF-Inspired Audio Mosaicing. ISMIR, 2015.

Score-Informed Audio Decomposition

Informed Drum-Sound Decomposition



Drum Decomposition
Dittmar, Müller: Reverse Engineering the Amen Break – Score-Informed Separation and Restoration Applied to Drum Recordings. IEEE/ACM TASLP 24(9), 2016.

Score-Informed Audio Decomposition

Major challenge: Reconstructed sound events often have artifacts

Approaches:

- Resynthesize certain sound components
- Differentiable Digital Signal Processing (DDSP) combines classical DSP and deep learning
- Generative adversarial networks may help to reduce the artifacts

DDSP
Engel et al.: DDSP: Differentiable Digital Signal Processing. ICLR, 2020.

Source Separation (Piano Concerto)

- Yigitcan Özer
- PhD student in engineering
- Pianist

Source Separation (Piano Concerto)

- Yigitcan Özer
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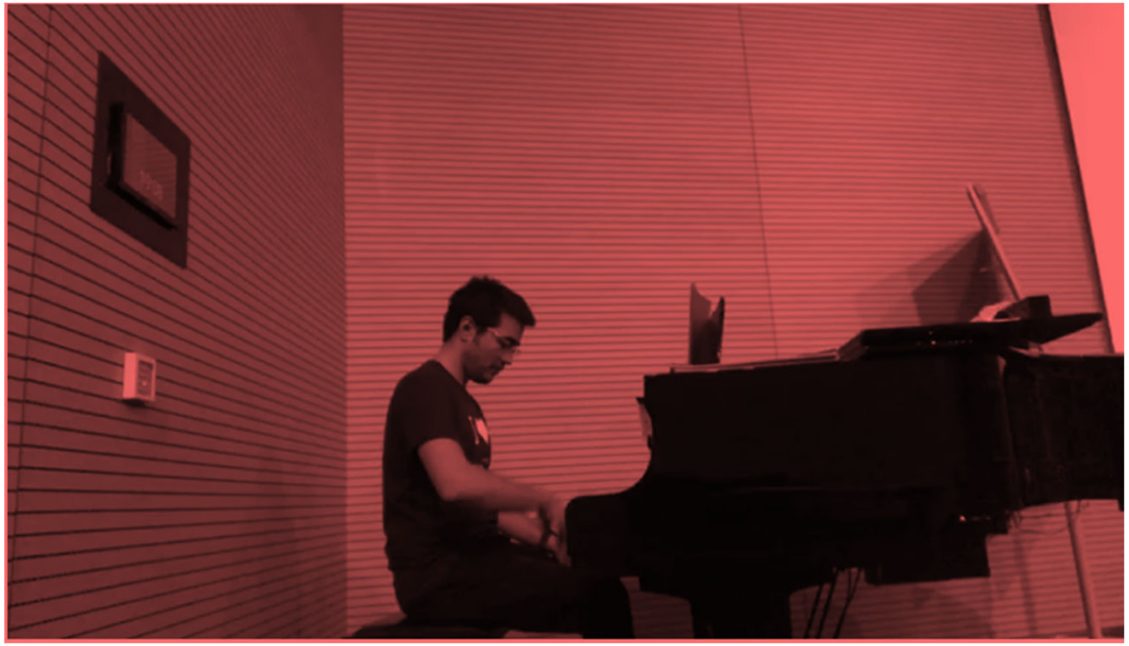
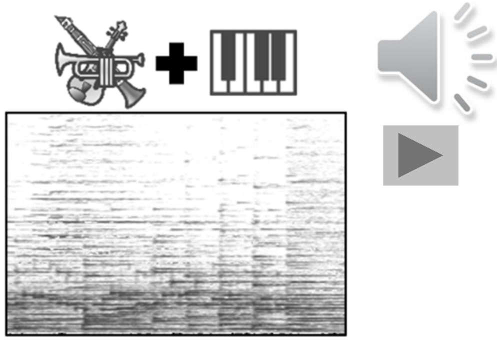


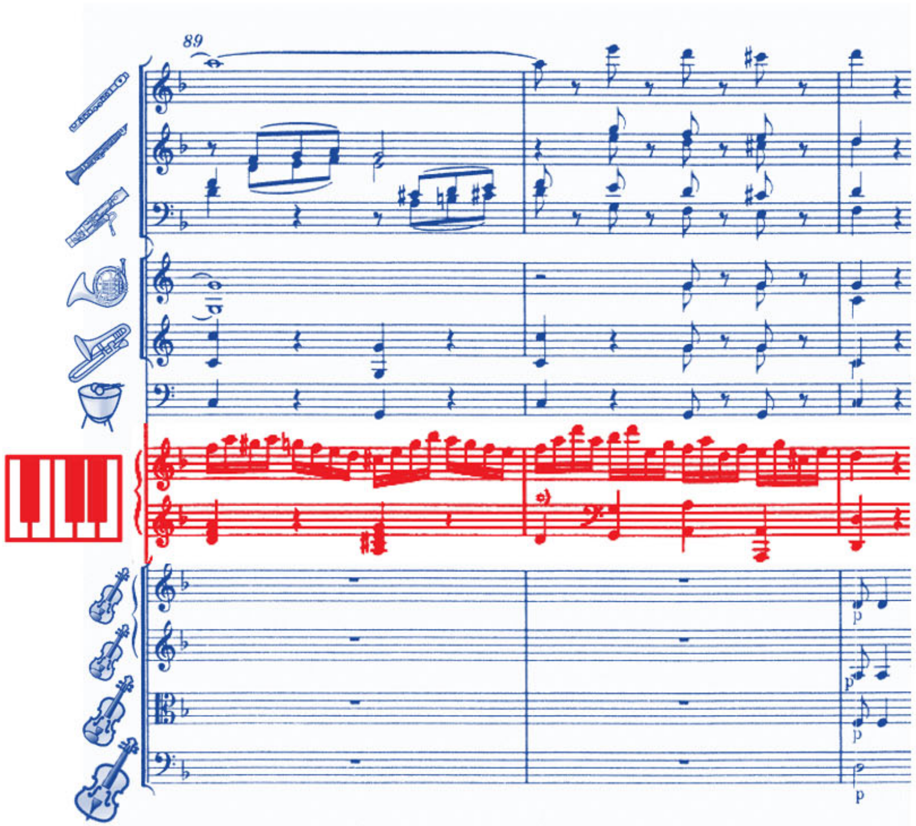
Only Piano!

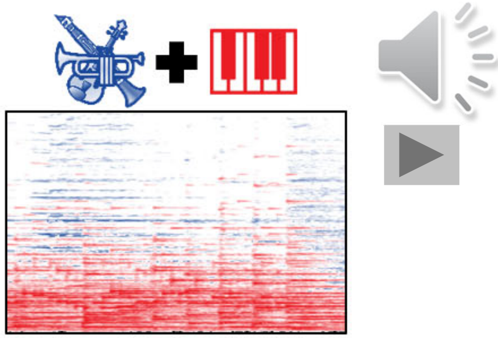
Where is the orchestra?

Source Separation (Piano Concerto)



Source Separation (Piano Concerto)





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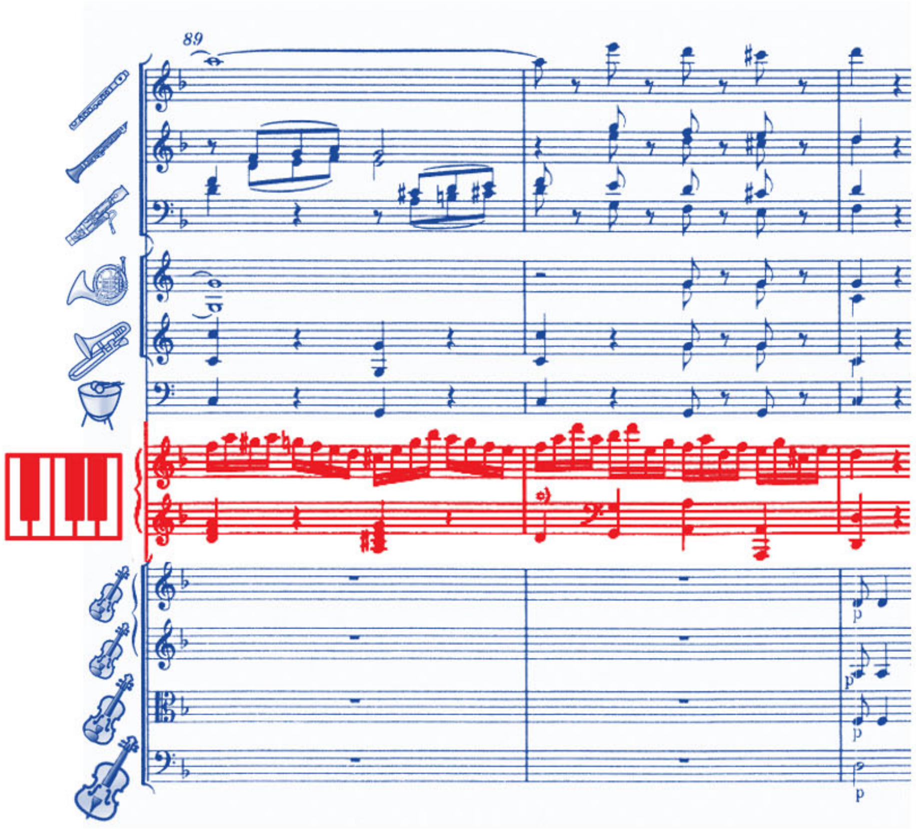

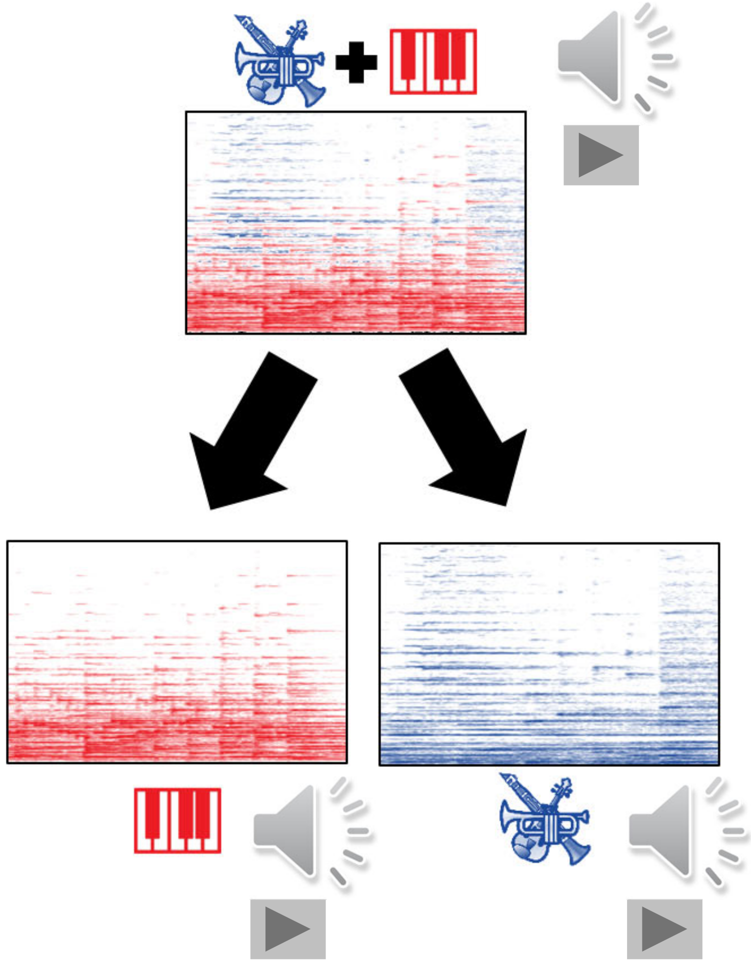

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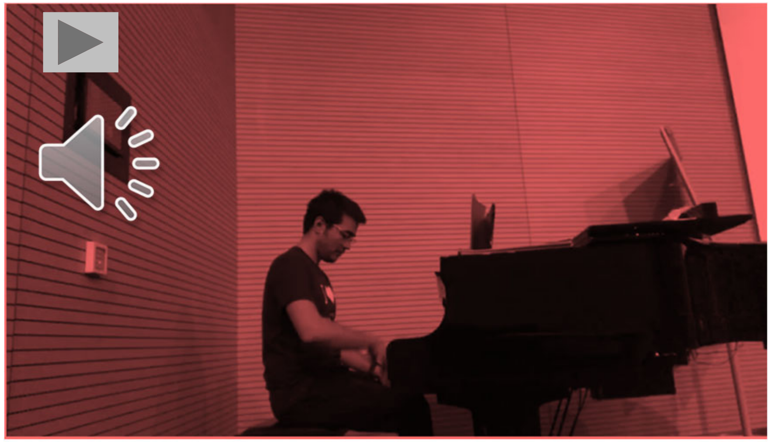

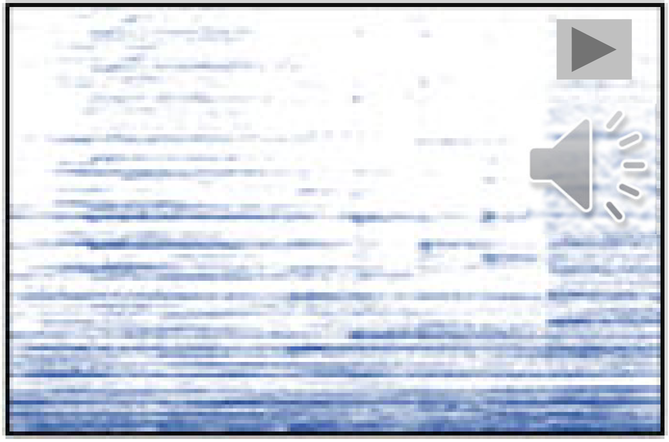

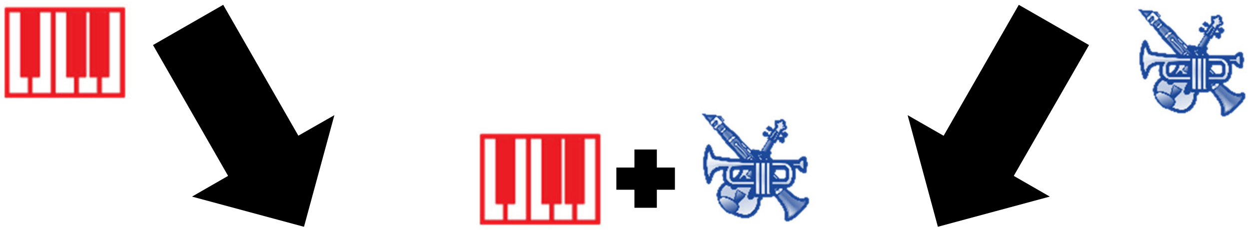

Piano Source Separation

Özer, Müller: Source Separation of Piano Concertos with Test-Time Adaptation, ISMIR, 2022.

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