COMBINING FEATURES FOR COVER SONG IDENTIFICATION

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ABSTRACT

In this paper, we evaluate a set of methods for combining features for cover song identification. We first create multiple classifiers based on global tempo, duration, loudness, beats and chroma average features, training a random forest for each feature. Subsequently, we evaluate standard combination rules for merging these single classifiers into a composite classifier based on global features. We further obtain two higher level classifiers based on chroma features: one based on comparing histograms of quantized chroma features, and a second one based on computing cross-correlations between sequences of chroma features, to account for temporal information. For combining the latter chroma-based classifiers with the composite classifier based on global features, we use standard rank aggregation methods adapted from the information retrieval literature. We evaluate performance with the Second Hand Song dataset, where we quantify performance using multiple statistics. We observe that each combination rule outperforms single methods in terms of the total number of identified queries. Experiments with rank aggregation methods show an increase of up to 23.5 % of the number of identified queries, compared to single classifiers.

1. INTRODUCTION

Recent years have seen an increased interest in cover song recognition problems in the Music Information Retrieval (MIR) community. Such systems deal with the problem of retrieving different versions of a known audio query, where a version can be described as a new performance or recording of a previously recorded track [26]. Cover song recognition is a challenging task because the different renditions of a song may differ from the original work in terms of tempo, pitch, instrumentation or singing style. It is therefore an ongoing challenge to design features which are robust to variation in these musical characteristics.

Several approaches have been studied for cover song recognition problems. In existing work, retrieving covers is usually done by performing pairwise comparisons between audio queries and a reference database [10, 13, 14, 26], or by using index-based methods [2, 3, 16, 18]. A comprehensive review of existing methods is given in [24]. All these methods are based on single chroma representation, and do not consider using multiple features. Only few authors have considered the combination of features and distance measures. In the work of Foster et al. [11], multiple chroma-based distances are computed, then combined after ranking distances. Similarly, in an investigation performed by Ravuri et al. [22], the authors compute multiple chroma-based input features at multiple time scales, and combine them using a linear model. Finally, authors in Osmalskyj et al. [20] compare a range of methods for combining multiple spectral features for cover song identification.

In this paper, we make a distinction between cover song retrieval and cover song identification. In the first case, given an audio query, the goal is to retrieve as many covers as possible in a database. In the second case, the goal is to extract some information about the query, similarly to what fingerprinting systems do [27]. In that case, it is sufficient to retrieve only one version of the requested song as a human listener will act as the final expert by confirming a match in the returned set of results. Cover song identification covers a different set of applications, such as identification of live music, query by example, or retrieving any information related to an unknown version.

To take into account multiple sources of musical information, we propose to process an audio query using several methods based on different features. First, supervised machine learning is used to build classifiers that return probability estimates of similarity based on global features, including the tempo, the duration, the loudness, the number of beats and the average chroma features. We then merge these classifiers using standard probabilistic fusion rules to build a composite classifier. Then, we combine the latter with two methods based on chroma features. The first one is based on comparing histograms of quantized chroma features, to take into account the harmonic content of the songs. The second one is based on the cross-correlation of chroma sequences and further accounts for temporal information. As the scores returned by all these methods have different scales, we propose to combine them at the rank level using standard rank aggregation techniques inspired by the information retrieval literature, especially techniques used in web search engines [9, 21, 23]. We demonstrate that combining global features with chroma based features for cover identification improves the results over methods based on single features.

The remaining of this paper is organized as follows. Section 2 gives an overview of our approach and describes our methodology. Section 3 details the combination rules evaluated throughout this research. In Section 4, we describe our experimental setup as well as the evaluation procedure. Section 5 presents the realized experiments and the results obtained. Finally, Section 6 concludes the paper.

2. APPROACH OVERVIEW

Cover songs are different versions of underlying original works. The notion of cover therefore closely relates to musical similarity between two songs. A cover song identification system may therefore be conceived as measuring the similarity between two songs to classify them into a *similar* or a *dissimilar* class. We consider a binary notion of cover song identity. Our approach is based on several pairwise comparison functions called *rejectors*, as used in [19]. A rejector is a function $\mathcal{R}$ that takes two audio tracks as an input and returns a score ranking the similarity between two tracks. In a cover song identification scenario, one track is the query while the other one is any track of the database. Rejectors aim to filter out result candidates, while retaining a subset of the database containing at least one match with respect to the query.

We design several rejectors based on different features and combine them such that the global output takes the information brought by each rejector into account. We make the assumption that the outputs of rejectors based on different features are independent, and therefore contribute to improving the performance of the system. We first design multiple probabilistic rejectors based on several global features using random forests [5]. We next design a rejector based on the quantization of chroma features. Finally, to take into account temporal information, we implement a rejector that computes cross-correlations between sequences of beat synchronous chroma features. This technique was first proposed by Ellis et al. [10] and is used as a baseline in our research.

2.1 Probabilistic Rejectors

Previous work, performed by Osmalskyj et al. [19, 20], demonstrates that features such as tempo, duration, or spectral features perform better than random. However, as such features are global and low-dimensional, they do not bring much information when taken individually. Based on that observation, we select several of these global features and combine them in order to build a composite classifier that takes advantage of each single feature. For each feature, we build a probabilistic rejector using supervised machine learning. To determine the similarity of candidates with respect to a query, we perform pairwise comparisons using the rejectors. Features are extracted from the tracks and used as an input for the learned model to predict a probability. The probabilistic rejectors are furthermore combined using several rules to build a composite rejector.

2.2 Codebook Rejector

To take into account the harmonic content of the songs, we build a rejector based on the quantization of chroma features. Similar features have been used in [19] and [11]. For each track, chroma features are mapped to specific codewords. A track is then represented by a histogram of the frequency of each codeword, known as a *bag-of-features* representation [12]. Codewords are determined using an unsupervised K-Means clustering of 200,000 beat synchronous and unit-normalized chroma vectors. We evaluated the number of codewords in the range 25 to 100. Best performance was achieved with a clustering of 100 codewords. To account for key transpositions, we make use of the *Optimal Transposition Index* (OTI) [25] as it is a straightforward approach that has been used in many other investigations [1, 11, 19, 24].

The similarity between two bag-of-features representations is computed as the *cosine similarity* between both histograms. We evaluated the cosine similarity against Euclidean and Bhattacharyya distances, as well as a supervised learning based distance. However, best results were achieved with the cosine similarity. Furthermore, the cosine similarity is fast to compute, especially when the input vectors are normalized to unit norm, as it can be computed as a simple dot product.

2.3 Cross Correlation Rejector

To take into account temporal information, we implement a baseline algorithm, initially proposed by Ellis et al. in [10]. In that method, songs are represented by beat-synchronous chroma matrices. Beat-tracking is used to align chromas on detected beats. Comparing songs is then performed by cross-correlating entire chroma-by-beat matrices. Sharp peaks in the resulting signal indicate a good alignment between the tracks. The input chroma matrices are high-pass filtered along time. We re-implemented existing work using a high-pass filter with the *alpha* coefficient set to 0.99. To compute the cross-correlation, we used a 2-dimensional FFT. This, on one hand, allows to find the optimal lag in the time dimension, and on the other hand, to find the best transposition shift along the chroma pitches. To emphasize sharp local maxima, the resulting cross-correlation signal is high-pass filtered. The final distance between two songs is taken as the reciprocal of the peak value of the cross-correlated signal.

3. COMBINING REJECTORS

The core of our method lies in the combination of rejectors. We first build probabilistic rejectors based on global features and combine them to produce a composite rejector. We evaluate several probabilistic fusion rules. Then, we combine that composite rejector with two other rejectors based on chroma features, using rank aggregation methods. This section details both kinds of combinations.

3.1 Score-based Combination

As stated in Section 2.1, previous work shows that rejectors based on global features such as the tempo or the duration of the songs do not produce satisfying results, when taken individually. It makes therefore sense to investigate their combination so that more information is taken into account when comparing two songs. As the global rejectors estimate probabilities of cover identities, we evaluate several combination rules to take advantage of each feature. Multiple rules have been proposed as a mean of combining probability estimates for classification [7, 8, 15]. We select in particular the *product,* the *sum* and the *median* rules [15] and evaluate the combination of our probabilistic rejectors with them.

3.1.1 Product Rule

The probabilistic product decision rule combines the a posteriori probabilities generated by the individual rejectors by a product rule. For N rejectors, the rule is given by

$$p = \frac{\frac{1}{{C_s}^{N-1}} \prod_{j=1}^{N} R_{j,s}}{\frac{1}{{C_s}^{N-1}} \prod_{j=1}^{N} R_{j,s} + \frac{1}{{C_d}^{N-1}} \prod_{j=1}^{N} R_{j,d}} \qquad (1)$$

where C_s is the a priori probability of the similar class, C_d is the a priori probability of the dissimilar class, and $R_{j,s}$ (respectively $R_{j,d}$) is the probability that the rejector R_j considers the input tracks similar (respectively dissimilar). According to [15], it is a severe rule as it is sufficient for one rejector to inhibit a particular interpretation by outputting a close to zero probability for it.

3.1.2 Sum Rule

The sum probabilistic rule computes the final probability by computing the sum of each probability and averaging it by the number of rejectors. It is expressed as

$$p = \frac{1}{N} \sum_{i=1}^{N} R_j \qquad (2)$$

where N is the number of rejectors and R_j is the probability returned by rejector j. For a set of classifiers that show independent noise behavior (e.g. based on different sets of features), the errors in the probability estimates are averaged by the summation [7]. In particular, the sum rule can be useful in reducing the noise for large sets of classifiers.

3.1.3 Median Rule

The median probabilistic rule is computed by taking the median of the individual probabilities. It is well established that the median is a robust estimate of the mean. The probabilistic sum in Equation 2 computes the average of the a posteriori probabilities. Therefore, if one rejector outputs an outlier probability, it will affect the final probability and it could lead to an incorrect decision. In that case, it might be more appropriate to use the median rule rather than the sum rule [15].

3.2 Rank Aggregation

While the composite global rejectors built by probabilistic fusion rules output probability estimates, two remaining rejectors, based on chroma features, return scores on different scales. Consequently, the rules described in Section 3.1 do not apply for fusing all rejectors together. As each rejector returns a list of ordered tracks, we propose to fuse all rejectors based on rank aggregation techniques, adapted from the information retrieval literature. Rank aggregation methods have been particularly studied in the web literature [9, 21, 23]. Compared to score-based combination, rank-aggregation is more suited as it is naturally calibrated and scale insensitive [21]. Indeed, using the returned scores requires to rescale the score values to the same range (e.g. between 0 and 1) so that different scales do not influence the aggregation results. Another advantage of rank aggregation is that the methods are usually computationally cheap as they usually consist in arithmetic operations on integer ranks. Furthermore, they require none or few parameters to set up.

In the case of cover song identification, each rejector compares queries to the entire search database and returns a full permutation of the database. Rank aggregation methods look at the position of each track in each list, and compute an aggregated rank to be associated to each track in the final list. A new list of results is then built by setting each track at the new rank position.We evaluated three rank aggregation rules: *minimum rank, mean rank, median rank*. For each track, we retrieve its rank in each input list, which allows us to aggregate ranks by respectively computing the minimum, the mean and the median of the ranks for each track. The final aggregated list is then sorted according to the new rank. Details of the experiments and the results are given in Section 5.

4. EXPERIMENTAL SETUP

4.1 Evaluation Database

For evaluation, we use the Second Hand Song dataset [1] (SHS), which is a subset of the Million Song Dataset [4] (MSD). The SHS is organized into 5,854 *cliques,* which correspond to groups of cover songs of original works. It contains on average 3.097 versions for 5,854 original songs. The SHS does not provide audio files, but contains pre-computed features such as the tempo, the duration, the beats, the loudness and the chroma features for 18,196 tracks, which makes it suitable for our research. Furthermore, it has been used in several research papers [3, 13, 14, 18], which allows us to compare our results to other methods.

The SHS proposes a pre-defined learning set (LS) and test set (TS), respectively containing 70% (12,960 tracks) and 30% (5,236 tracks) of the samples. However, to evaluate our method with variable LS and TS sizes, we merged both provided sets into one large set of 18,196 songs so that we can split it to different LS and TS sizes. Typically, since

[1] http://labrosa.ee.columbia.edu/millionsong/secondhand

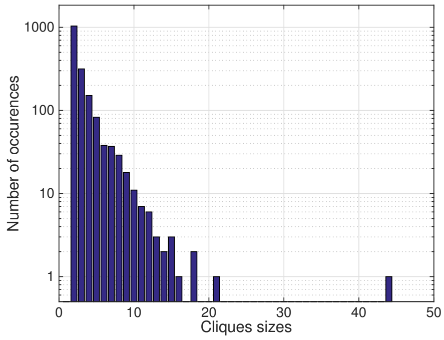

Figure 1: Distribution of the size of the cliques in the SHS dataset. Most of the cliques have a constant size of 2 or 3. However, some cliques contain more elements. The evaluation is therefore specific to that dataset as songs containing more versions will be more likely to be identified.

supervised learning algorithms such as the random forests require a decent amount of training samples, we set the LS to 70% and the TS to 30% of the SHS. However, to investigate how the system behaves on a larger scale, we also experimented with a larger TS containing 10,870 tracks. As the SHS provides a list of known duplicate tracks, we removed them from the dataset. Note that due to the removal of the duplicates, the number of cliques is reduced to 5,828, losing 26 cliques in the process.

It should be noted that the cliques in the SHS do not have a constant size, as can be seen in Figure 1. Although most of the cliques contain two elements, some cliques contain a lot more cover versions. Such songs containing many cover versions will be more likely to be identified in that evaluation set. The interpretation of the evaluated metrics remains therefore limited to the SHS dataset, as they characterize not only the identification algorithm, but also the dataset used to assess them.

4.2 Rejectors

Each rejector described in Section 2 makes use of the features pre-computed in the SHS. We specifically make use of the tempo, the duration, the loudness, the beats as well as the chroma features. The chroma features provided in the SHS are aligned on onsets rather than on the beats. As our chroma rejectors make use of beat-synchronous chroma features, we aligned the provided chromas on the provided beats, therefore approaching the beat-aligned representation proposed in Ellis et al. [10]. Note that in the work of Khadkevich et al. [14], the authors computed their own chroma features and compared them to the ones provided in the SHS. They report an improvement of 9.87% in terms of mean average precision against the chromas provided in the SHS with their chroma extraction algorithm. We therefore expect our method to perform better using a different chroma implementation (compared to the results presented in Section 5).

To account for differences in key for our probabilistic rejector based on average chroma features, we compute the OTI [25] between average chromas and shift one chroma accordingly, similarly to what is done in Section 2.2 with the codebook rejector.

For the random forest algorithm, we use both a LS containing 70% of the cliques (selected at random) of the SHS, and a LS containing 40% of the cliques to study how the system behaves on a larger scale. A model is learned for each feature by processing the samples of the learning set. Note that to avoid overfitting during the learning phase, the depth of the trees is limited and the optimal depth is found by maximizing the area under the *Receiver Operating Characteristic* (ROC). The models are learned with 100 trees and with a maximal depth of 11.

4.3 Evaluation Algorithm and Metrics

For evaluation, each track of the TS is taken as a query and compared to the remaining tracks of the TS using our rejectors. As the results are provided for each query as a list of tracks ordered by descending order of similarity, we compute scores such as the Mean Rank (MR) of the first identified cover, the Mean Reciprocal Rank (MRR) and the Mean Average Precision (MAP) [17]. The MR corresponds to the mean position of the first identified query (lower is better). The MRR is computed as the average of the reciprocal of the rank of the first identified query (higher is better). The MAP for a set of queries corresponds to the mean of the average precision scores for each query (higher is better). Note that since we are interested in cover song identification rather than retrieval, we are only interested in retrieving at least one match for each query. Therefore, MR and MRR are more suited than the MAP as the latter takes into account the position of all matches in the list of results and is therefore only given as indicator. We also report the results in terms of the number of queries identified in *top-k* position, with *k* set to 10, 100 and 1000. This metric is also used in the MIREX evaluation [6].

5. RESULTS

5.1 Combining global rejectors

To investigate the behavior of probabilistic combination rules, as presented in Section 3.1, we combined our probabilistic rejectors based on global features using the product rule, the sum rule and the median rule. We first analyzed how each single rejector behaves on an evaluation database containing 5,464 tracks, compared to random classification. For the latter case, we simply built a rejector that outputs a probability sampled at random from a uniform distribution. Figure 2 shows curves corresponding to each rejector. Examination of the curves of the single rejectors shows that the rejector based on average chroma features performs better than the others (+92.5 % for top-10 and +18.5 % for top-100 compared to tempo). The tempo, beats and duration rejectors have similar curve shapes and perform similarly when taken individually. The composite median rule (in dark bold), obtained by fusing all single rejectors using the rule described in Section 3.1.3, performs better than the individual rejectors. In terms of the number

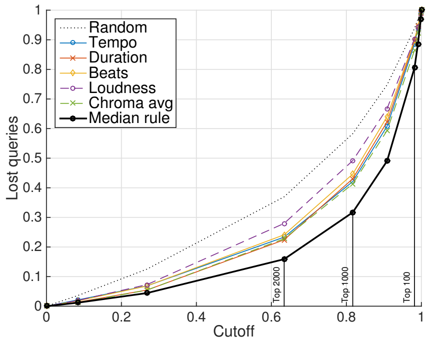

Figure 2: Single rejectors based on global features and composite rejector resulting from the probabilistic median combination rule, with an evaluation set of 5,464 tracks. The composite rejector outperforms any single rejector.

Top	Proba	Cluster	XCorr	Min	Mean	Median
10	169	560	871	**1004**	972	916
100	1064	1731	1523	2042	**2139**	2113
1000	3732	3931	3386	4177	**4214**	4129

Table 1: Results for a TS of 1745 cliques and 5,464 tracks. Rank aggregation combinations increase the number of identified queries for each rule.

	Proba	Cluster	XCorr	Min	Mean	Median
MR	979.6	861.4	1166	718.3	**704.3**	749.5
MRR	0.016	0.059	**0.122**	0.107	0.112	0.104
MAP	0.008	0.027	**0.067**	0.055	0.059	0.054

Table 2: Results for a TS of 1745 cliques and 5,464. Each rank aggregation combination outperforms single rejectors in terms of the Mean Rank (MR).

of tracks identified in the top-10, 100 and 1000, there is an improvement of respectively 62.5 %, 43.7 % and 16.4 %, compared to the average chroma rejector. In terms of MR and MRR, the composite rejector improves the scores by 24.9 % and 63.2 % respectively. To establish how all combination rules behave, Figure 3 displays the curves corresponding to each rule. Overall, all rules behave similarly. Zooming in the lower left corner (higher cutoff), the sum rule outperforms the product and the median. Compared to the median, the number of tracks identified in the top-5000 (lower-left area) is increased by 0.39% (5,419 tracks over 5,398). Similarly, the product rule outperforms other rules in the upper right corner (lower cutoff), with an increase of 24 % and 4 % for the top-10 and top-100 over the median rule. Our final choice is the median rule, as it produces a MR of 979.6 compared to 1127 and 1090 with the sum and product rules respectively.

5.2 Rank aggregation results

We combined the composite rejector based on global features with chroma based rejectors based on the quantization of chroma features and based on the cross correlation of chroma sequences. The three rank aggregation methods described in Section 3.2 are evaluated. We first report the results on a TS containing 30% of the SHS samples containing 1,745 cliques and 5,464 queries. Table 1 shows the number of queries identified in the top 10, 100 and 1000 for each single rejector and for each aggregation rule. Examining the results, we observe that each aggregation rule outperforms each single rejector. Best results for the top-10 returned tracks are achieved with the minimum aggregation rule. The number of identified tracks in the top-10 goes from 871 with the cross correlation rejector to 1004 with the minimum rule, which corresponds to an improvement of 15.2 %. Best results for the top-100 and top-1000 returned tracks are both achieved with the mean rule, with improvements of respectively 23.5 % and 7.19 %. Figure 4 shows the performance of the minimum rank aggregation rule against each single rejector. The zooms in the lower left and upper right corners indicate that the aggregated rejector performs better across the whole range of cutoff values. We also report the standard metrics (described in Section 4.3) in Table 2. Surprisingly, the MRR and MAP values are slightly decreased when compared to the best performing single rejector (cross-correlation, XCorr in the table). This might be due to the fact that when we aggregate the lists of results (Section 3.2), several tracks can be ranked at the same position. This might therefore affect the metrics. Note however that in terms of the Mean Rank, each combination outperforms each single rejector.

To establish how the aggregated rejectors scale on a larger dataset, we evaluated it on a TS containing 60% of the samples of the SHS. The LS used for learning the probabilistic rejectors is therefore smaller (40%) and produces decreased performance for the machine learning models built with random forests. That new TS contains 10,870 tracks, and is chosen to approach the size of the original SHS training set (12,960 tracks), to compare our results to results proposed in existing research papers [2, 13, 14]. We further increased the size of the TS by decreasing the size of the LS to 30% and 20% of the SHS. However, the produced results with the probabilistic rejectors showed worse performance, due to the lack of enough learning samples for the random forest algorithm. Table 3 shows the results of our method against existing work. Note that care should be taken while reading these results as our probabilistic models do not perform as well as with a larger LS, and as the sizes and the contents of both evaluation databases differ. In terms of the MR, our method is ranked at the second position.

6. CONCLUSION

In this paper, we evaluated multiple techniques for combining distances and features for cover song identification. We first made use of random forests to design probabilistic rejectors based on global features. We evaluated several standard combination rules such as the sum, the product and the median rules to build a composite rejector. Results show that combining single rejectors based on global fea-

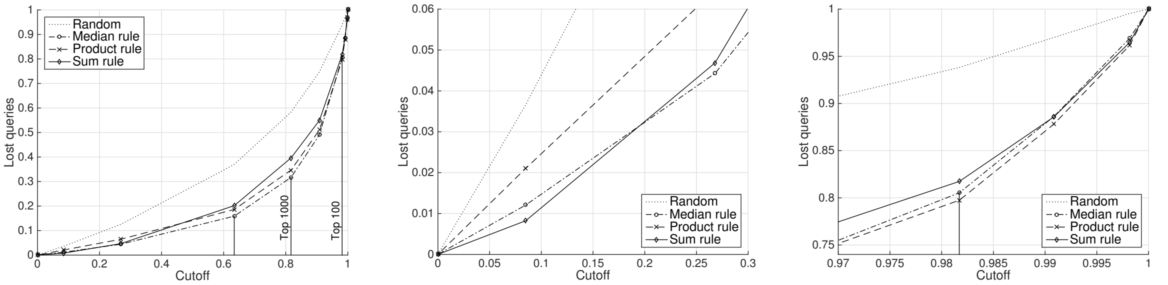

Figure 3: Performance of the probabilistic sum, product and median combination rules to build a composite rejector based on multiple global features. The second figure is a zoom of the left lower part (high cutoff). The sum rule performs slightly better in that area. The third figure is a zoom of the upper right area. The product rule performs slightly better there.

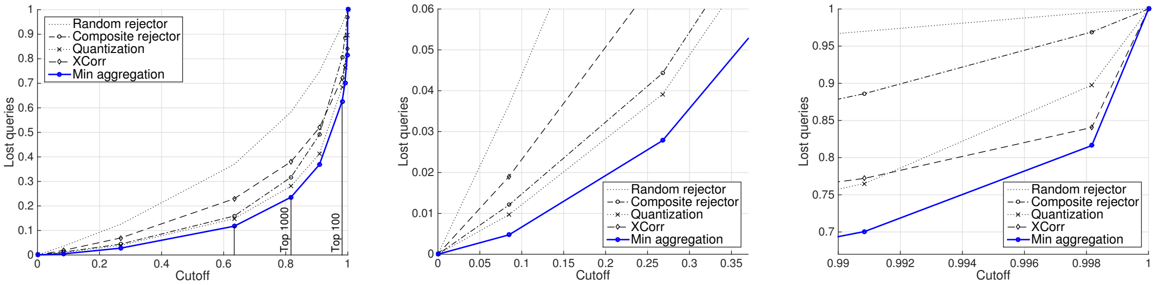

Figure 4: Performance of the minimum aggregation rule against rejectors based on global features (composite), quantization of chroma features and cross-correlation of chroma sequences (XCorr) on a database containing 5,464 tracks. The second figure is a zoom of the lower left corner (high cutoff) and the third figure is a zoom of the upper right corner (low cutoff). In each case, the aggregation increases the number of identified tracks.

Method	MR	MAP
Khadkevich et al. [14]	958.2	0.10
Rank Aggregation (10,870 tracks)	**1,455.6**	**0.048**
Bertin-Mahieux et al. 2D-FTM (200 pcs) [3]	3,005	0.09
Humphrey et al. [13]	1,844	0.28

Table 3: Comparison of the rank aggregation method against existing methods evaluated on the SHS original training set. Care should be taken when reading the results as the original SHS training set contains 12,960 songs, and our subset contains 10,870 tracks sampled from the SHS.

tures improves the performance compared to single classifiers. We proposed to combine the composite rejector based on global features with rejectors based on chroma features. To take into account the harmonic content of the songs, we introduced a rejector based on comparing histograms of quantized chroma features. To account for temporal information, we further implemented a baseline rejector performing cross-correlations between sequences of chroma features. As all these rejectors return values on different scales, we proposed to combine them at the rank level. We evaluated several rank aggregation methods such as the mean, the median and the minimum aggregation rules. We conducted experiments on the Second Hand Song dataset and observed that aggregation methods outperform methods in isolation for cover song identification. Results are provided in terms of standard metrics such as the mean rank of the first match, the mean reciprocal rank and the mean average precision, as well as in terms of the total number of queries identified in the top-k results. Compared to single rejectors, the minimum aggregation rule shows an improvement of up to 23.5 % of the number of queries identified in the top-100 returned tracks. Comparing our results to existing work, we observe that our method does not perform as well as other methods in terms of mean average precision. However, in terms of mean rank of the first identified query, the results are comparable to related methods and rank our method at the second position. Although our method does not produce state-of-the-art results, we showed that aggregating multiple features and distance measures does increase the number of identified queries. These results suggest that combining many other features as well as multiple comparison algorithms could lead to significant improvements in any cover song identification system. Future work therefore includes more experiments with features taking into account e.g. the melodic line of the songs, or structural information. In any case, many combining experiments should still be performed to improve state-of-the art results.

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