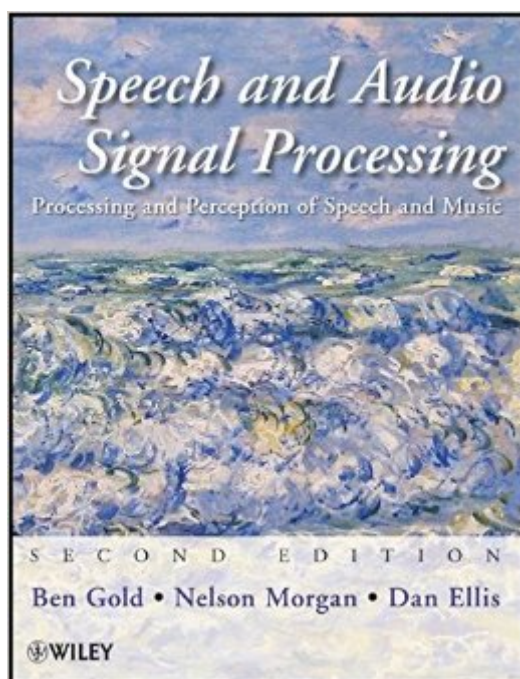


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# Speech And Audio Signal Processing: Processing And Perception Of Speech And Music



## Synopsis

When *Speech and Audio Signal Processing* published in 1999, it stood out from its competition in its breadth of coverage and its accessible, intuition-based style. This book was aimed at individual students and engineers excited about the broad span of audio processing and curious to understand the available techniques. Since then, with the advent of the iPod in 2001, the field of digital audio and music has exploded, leading to a much greater interest in the technical aspects of audio processing. This Second Edition will update and revise the original book to augment it with new material describing both the enabling technologies of digital music distribution (most significantly the MP3) and a range of exciting new research areas in automatic music content processing (such as automatic transcription, music similarity, etc.) that have emerged in the past five years, driven by the digital music revolution. New chapter topics include: Psychoacoustic Audio Coding, describing MP3 and related audio coding schemes based on psychoacoustic masking of quantization noise; Music Transcription, including automatically deriving notes, beats, and chords from music signals; Music Information Retrieval, primarily focusing on audio-based genre classification, artist/style identification, and similarity estimation; Audio Source Separation, including multi-microphone beamforming, blind source separation, and the perception-inspired techniques usually referred to as Computational Auditory Scene Analysis (CASA).

## Book Information

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## Customer Reviews

This is the view of speech and audio signal processing from 10000 feet. There really aren't enough

details here to learn any new mathematical techniques. Don't pay these high prices for this book, it really is not worth it. Get a good book on signal processing and then I'd pick the book on Speech and Language processing by Jurafsky. This combo is more expensive than this book, but at least you will know enough to design something when you are finished reading them. Just my two cents.

In teaching grad-school guest lectures, I've found that the chapters in this book serve as good reading assignments for students to do before the lecture, particularly Dan Ellis's music chapters. Unlike many textbooks, you can assign a random chapter to read without worrying that the students will be lost if they hadn't already read the rest of the book.

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