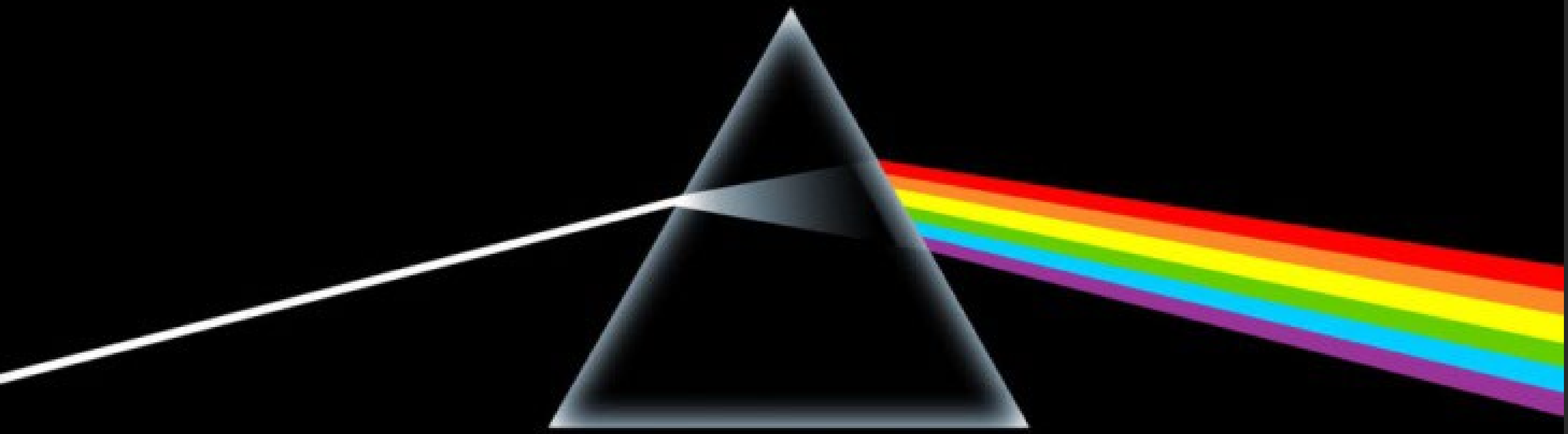
Speech

CSC401/2511 – Natural Language Computing – Winter 2024
Lecture 8
University of Toronto

This lecture

- Speech signals
- Articulatory phonetics

- Some images from Gray's Anatomy, Jim Glass' course 6.345 (MIT), the Jurafsky & Martin textbook, Encyclopedia Britannica, the Rolling Stones, the Pink Floyds.

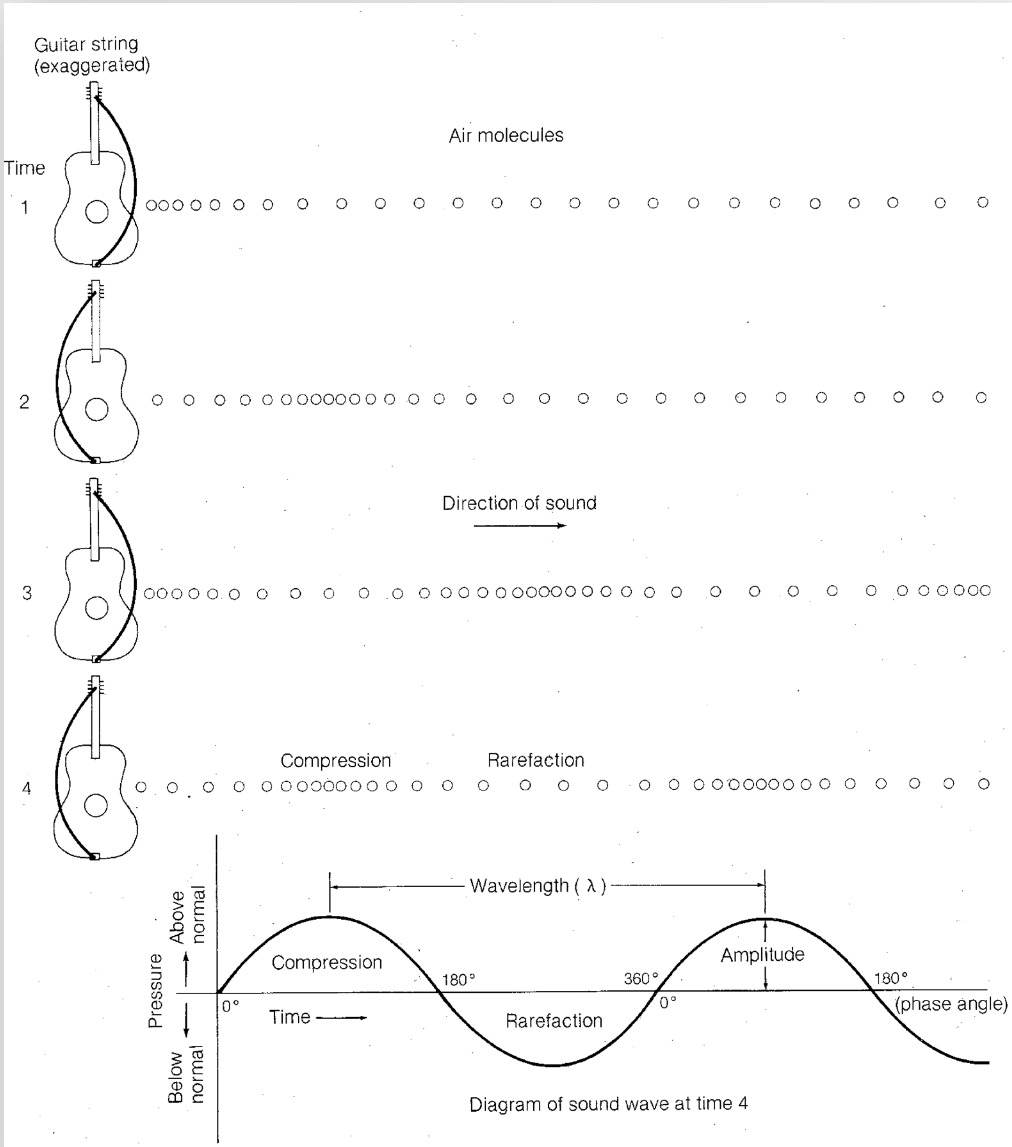


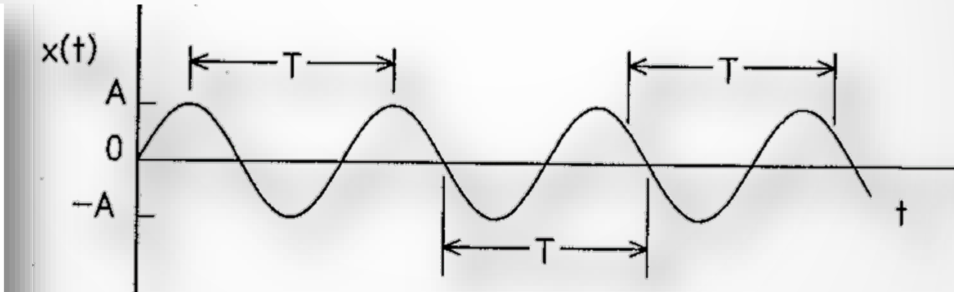
Speech signals

What is sound?

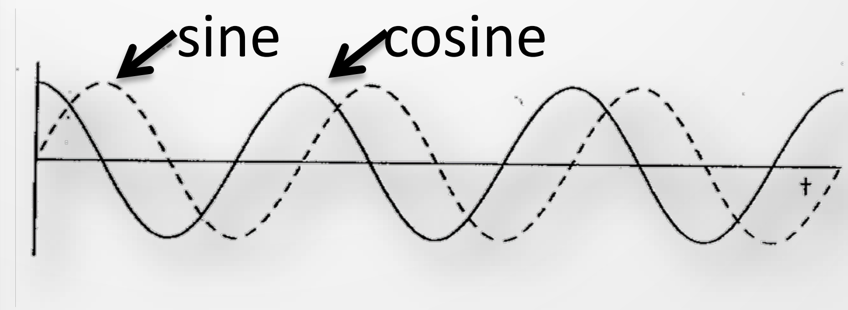
- **Sound** is a time-variant pressure wave created by a vibration.
  - Air particles **hit** each other, setting others in motion.
    - High pressure ≡ **compressions** in the air (C).
    - Low pressure ≡ **rarefactions** within the air (R).

What is sound?





Frequency $F = 1/T$

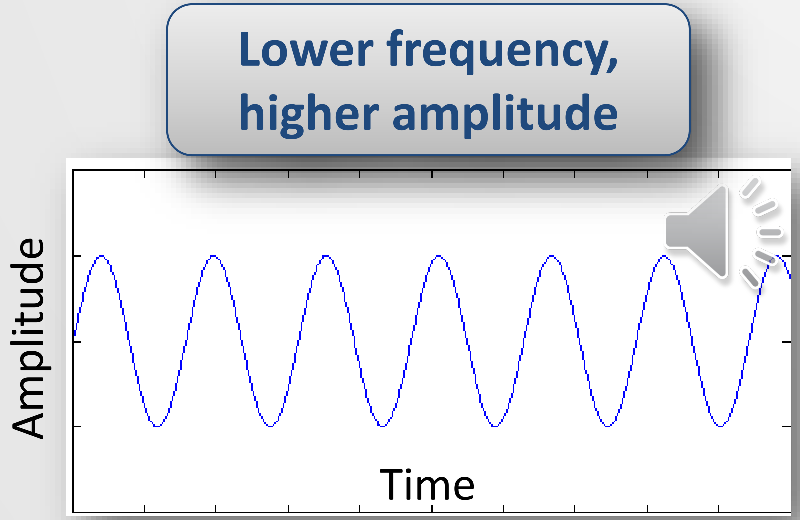


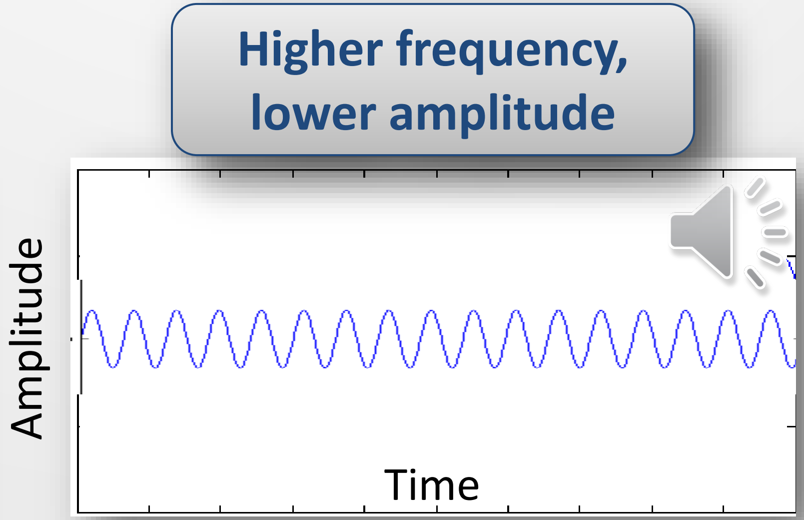
phase ϕ is displacement of a signal in time. E.g., with $\phi = \pi/2$,

$$\sin(x + \phi) = \cos(x)$$

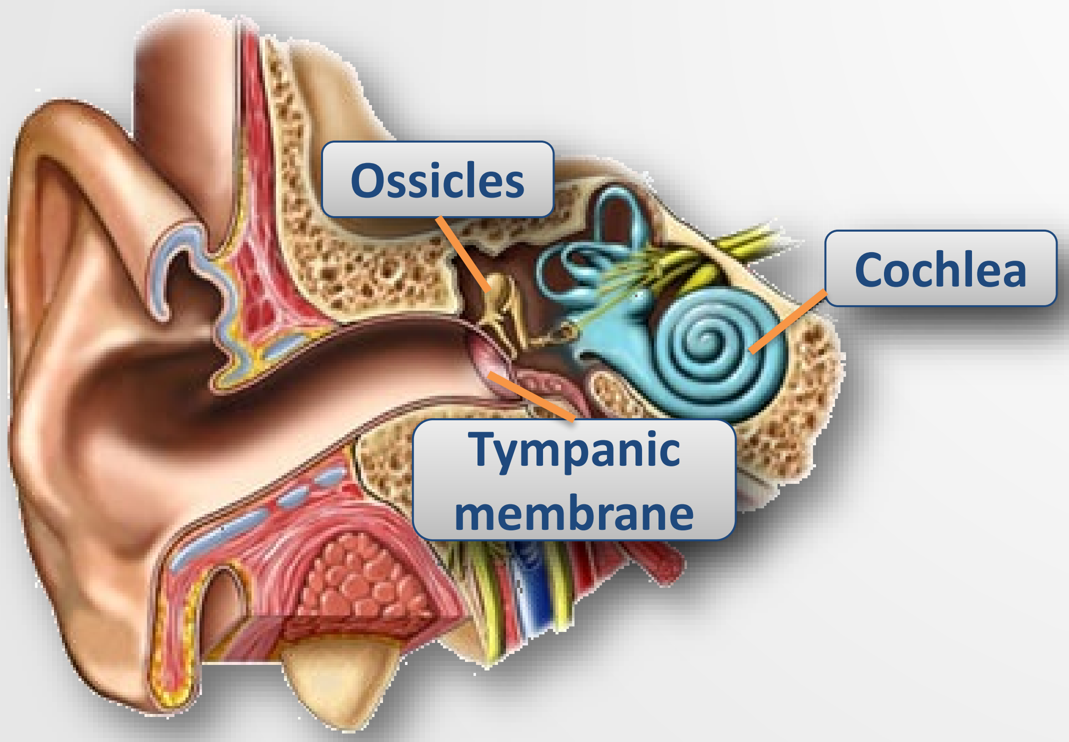
What is sound?

- A single **tone** is a sinusoidal function of pressure and time.
  - **Amplitude**: *n.* The degree of the displacement in the air. This is similar to 'loudness'.
  - **Frequency**: *n*. The number of cycles within a unit of time. e.g., **1 Hertz (Hz) = 1 oscillation/second**





The inner ear



- Time-variant waves enter the ear, vibrating the **tympanic membrane**.
- This membrane causes tiny bones (the **ossicles**) to vibrate.
- These bones in turn vibrate a structure within a shell-shaped bony structure called the **cochlea**.

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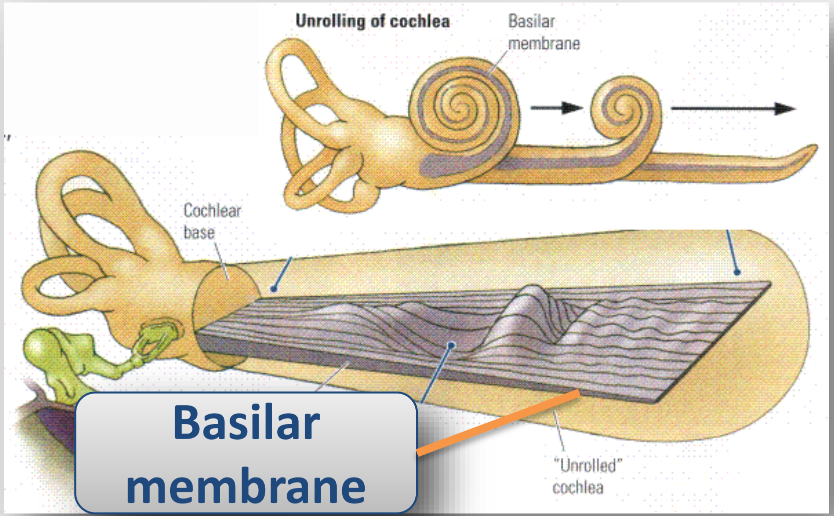
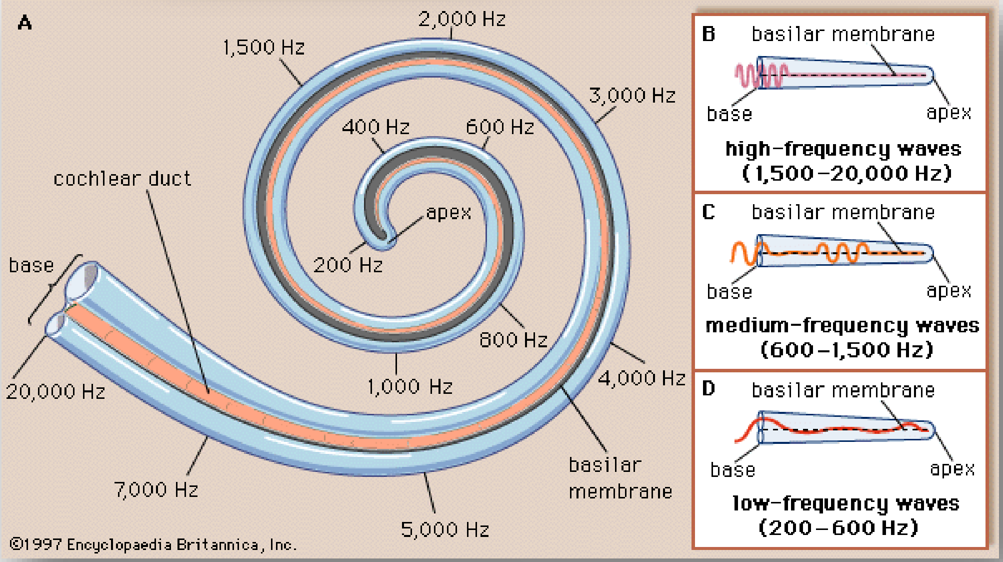
The cochlea and basilar membrane





- The **basilar membrane** is covered with tiny hair-like nerves – some near the **base**, some near the **apex**.
- **High** frequencies are picked up near the base, **low** frequencies near the apex.
- These nerves fire when activated, and communicate to the brain.

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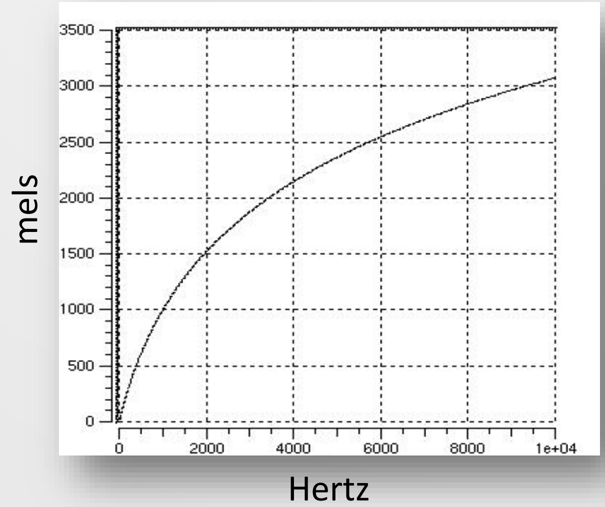
The Mel-scale

- Human hearing is **not** equally sensitive to **all** frequencies.
  - We are **less** sensitive to frequencies > 1 kHz.

- A **mel** is a unit of pitch. Pairs of sounds which are **perceptually** equidistant in pitch are separated by an equal number of **mels**.

$$Mel(f) = 2595 \log_{10}\left(1 + \frac{f}{700}\right)$$



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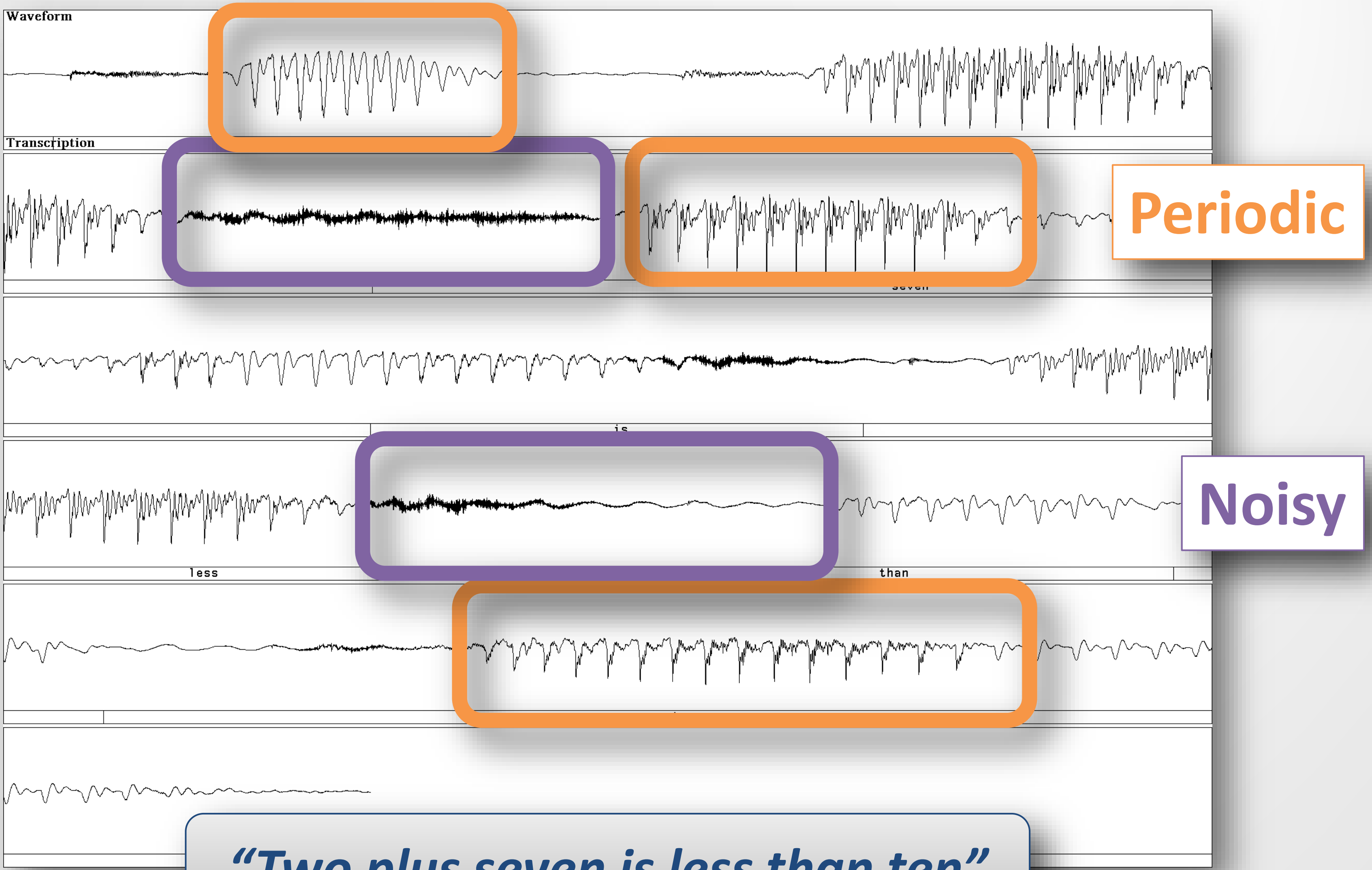
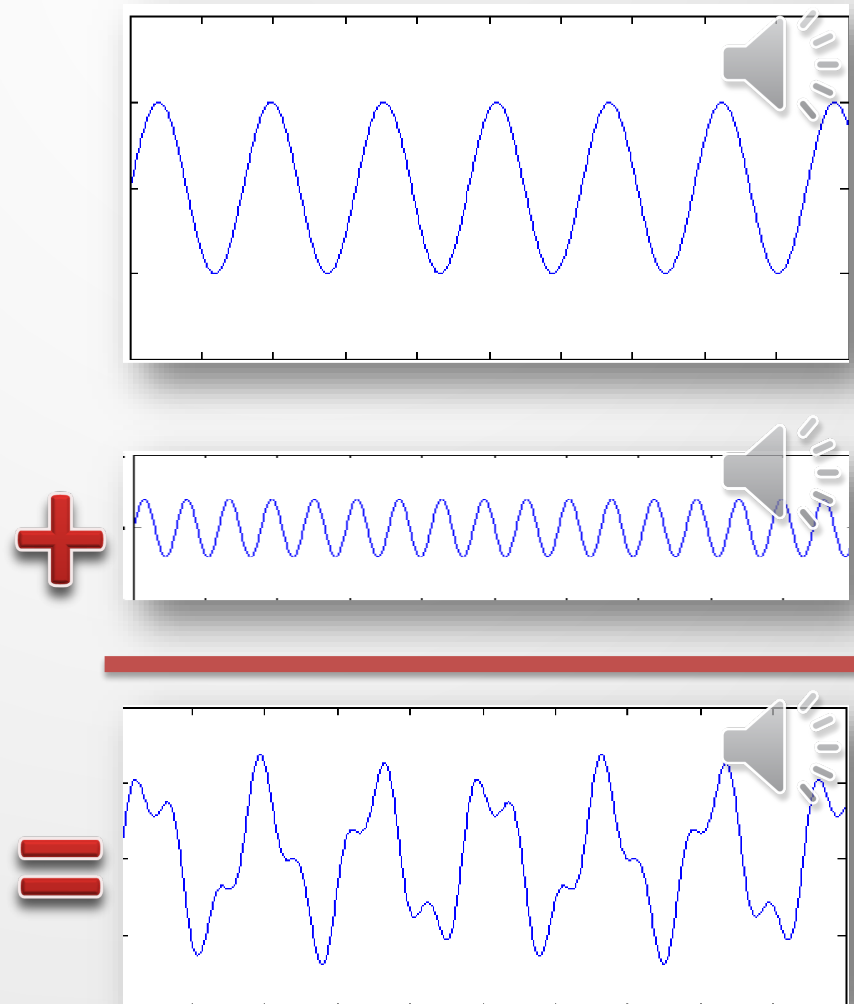
Speech waveforms

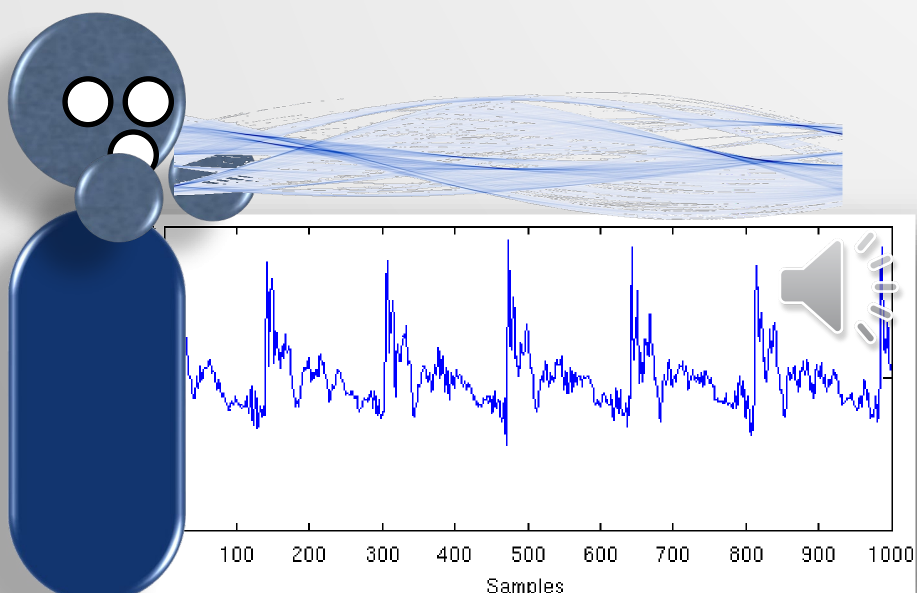


"Two plus seven is less than ten"

Superposition of sinusoids

- **Superposition**: *n.* the adding of sinusoids together.





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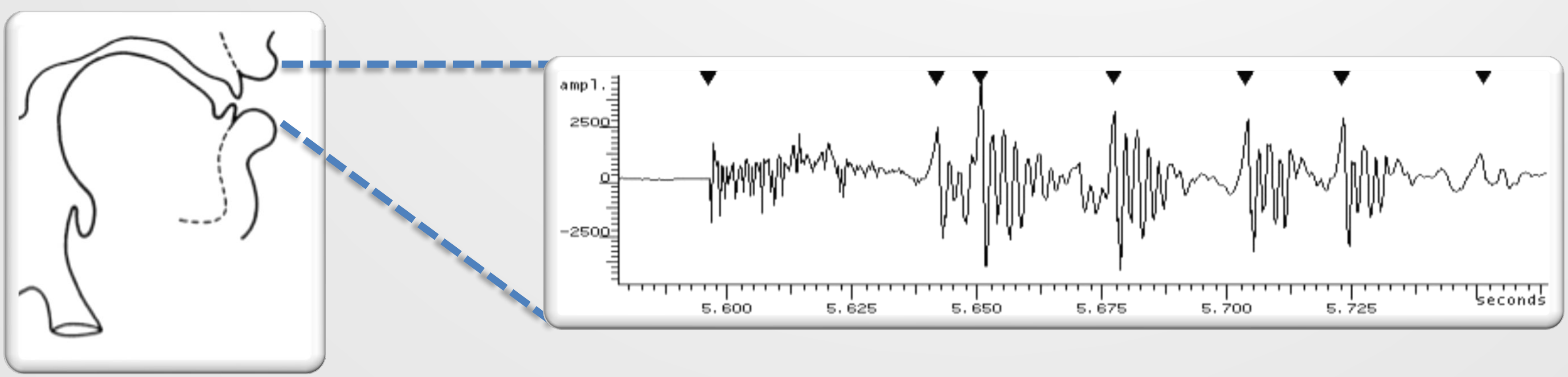
Extracting sinusoids from waveforms

- As we will soon see, the relative **amplitudes** and **frequencies** of the sinusoids that combine in speech are often **extremely indicative** of the **speech units** being uttered.
  - ∴ If we could **separate** the waveform into its component sinusoids, it would help us **classify** the speech being uttered.
  - *But the shape of the signal changes over time*

    (it's not a single repeating pattern)...



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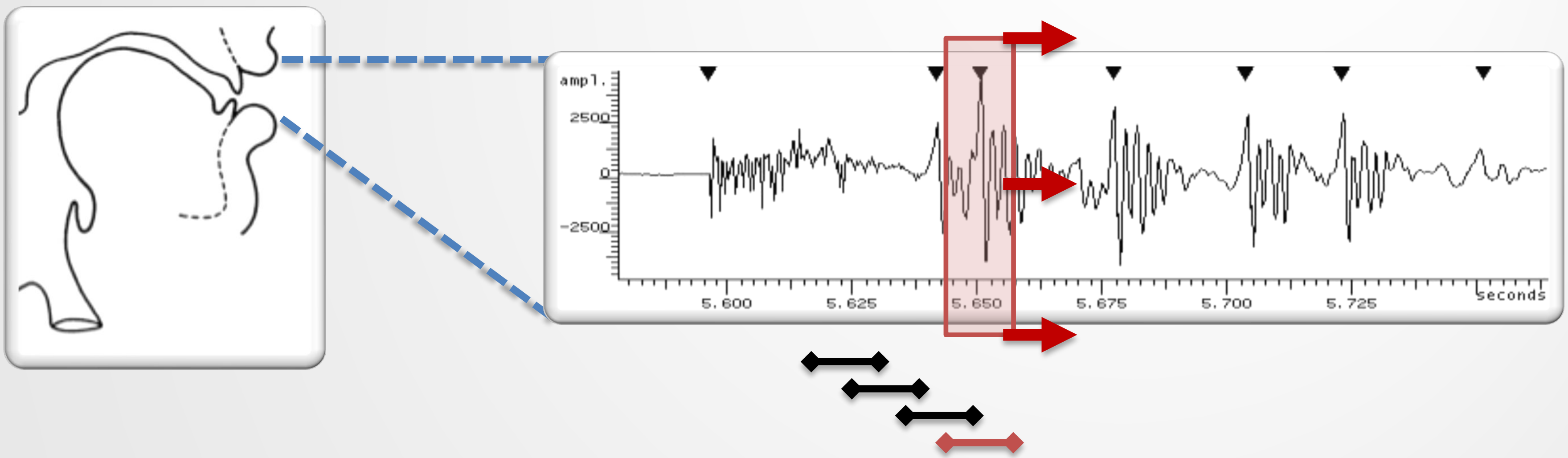
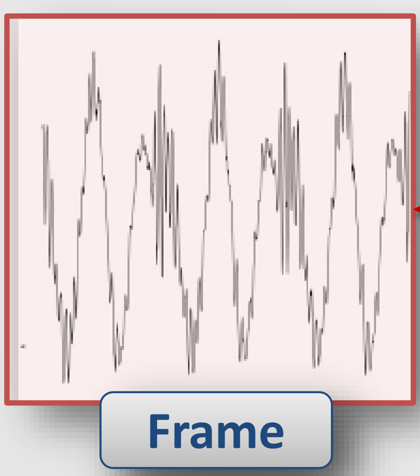
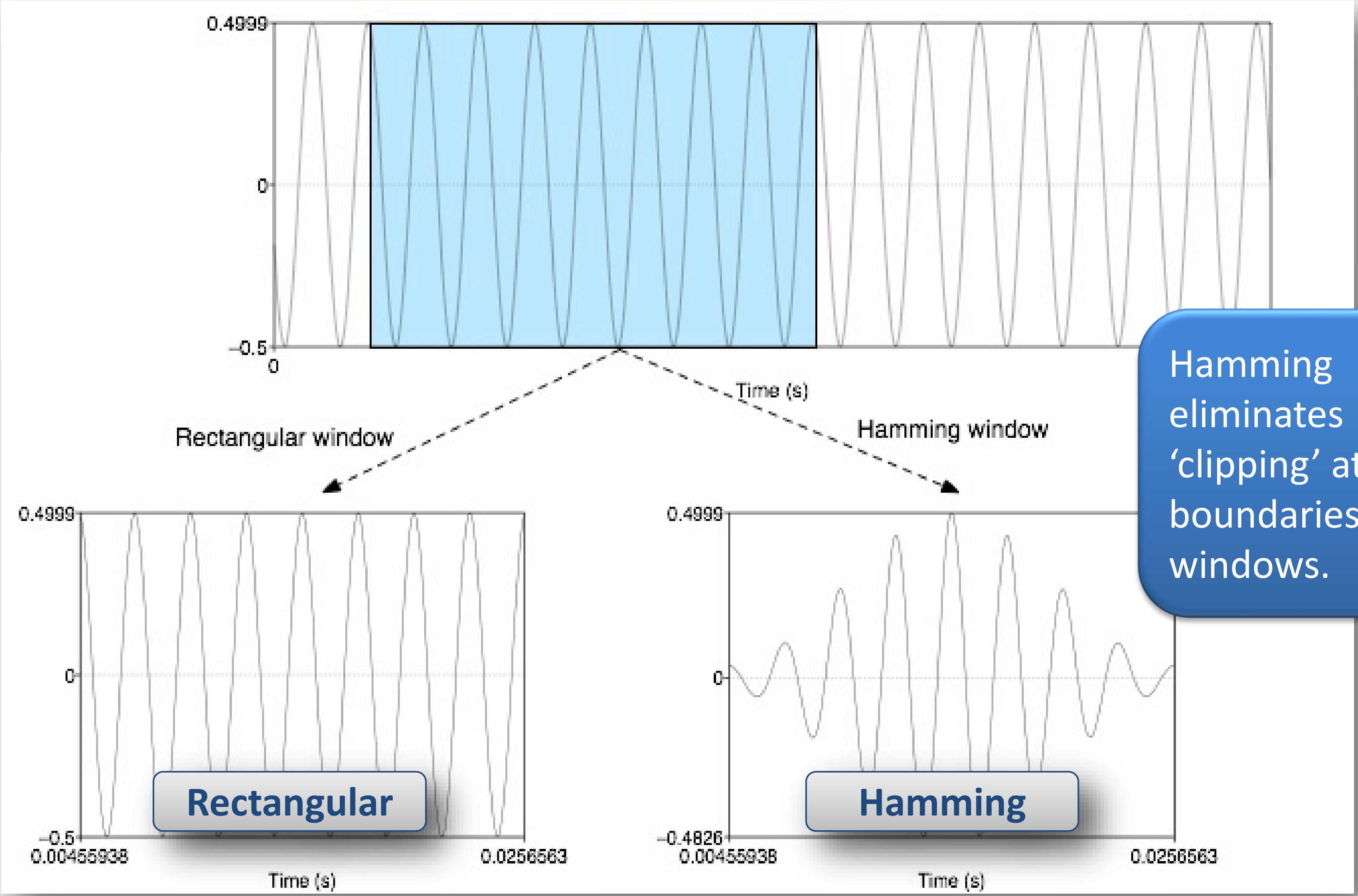
Short-time windowing





- Speech waveforms change drastically over time.
- We *move* a short analysis window (assumed to be time-invariant) across the waveform in time.
  - E.g. frame shift: 10-30 ms
  - E.g. frame length: 25-40 ms

Window types



Hamming eliminates 'clipping' at the boundaries of windows.

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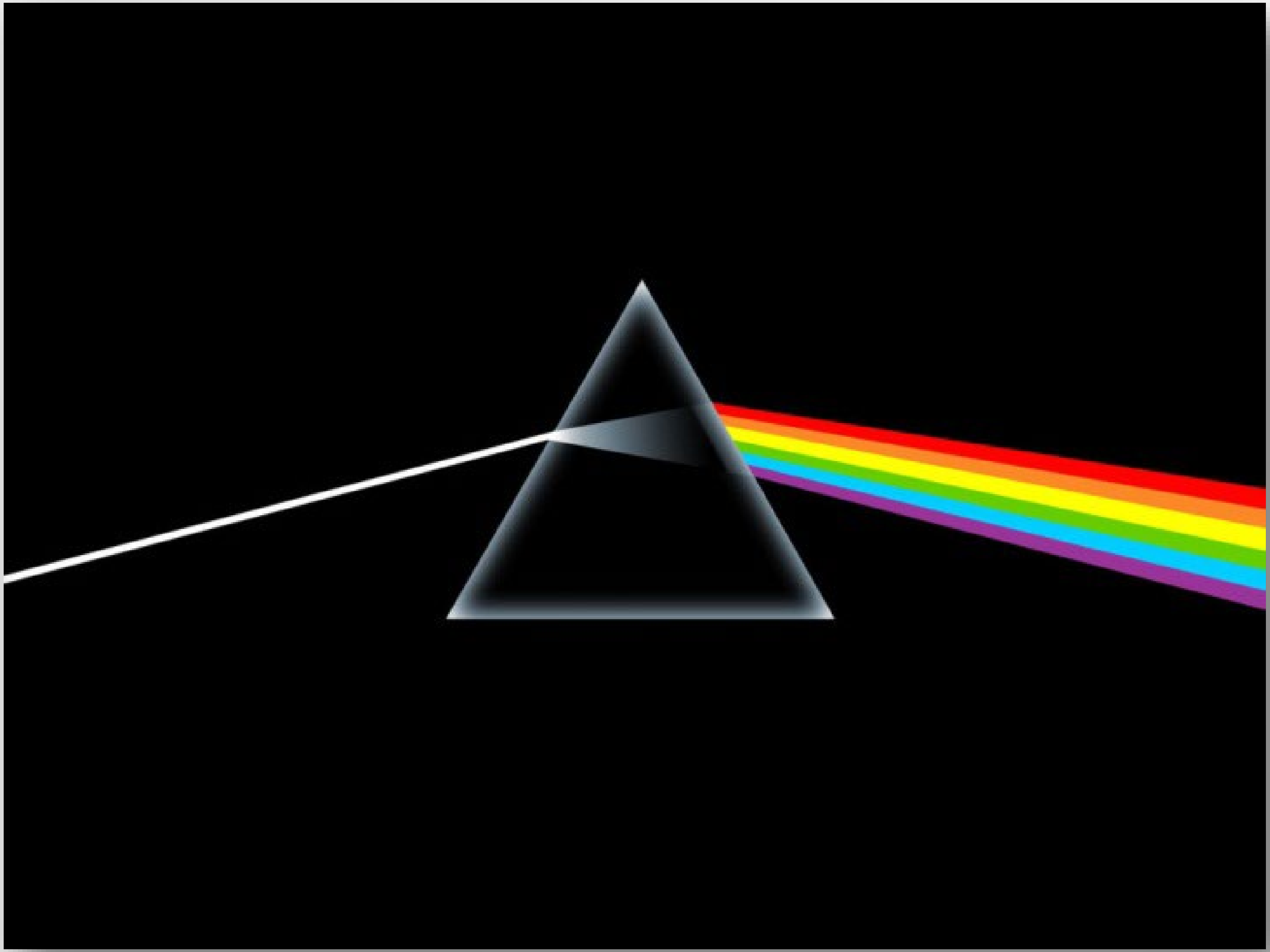
Extracting a spectrum

White light



Any Colour
You Like
(track 8)

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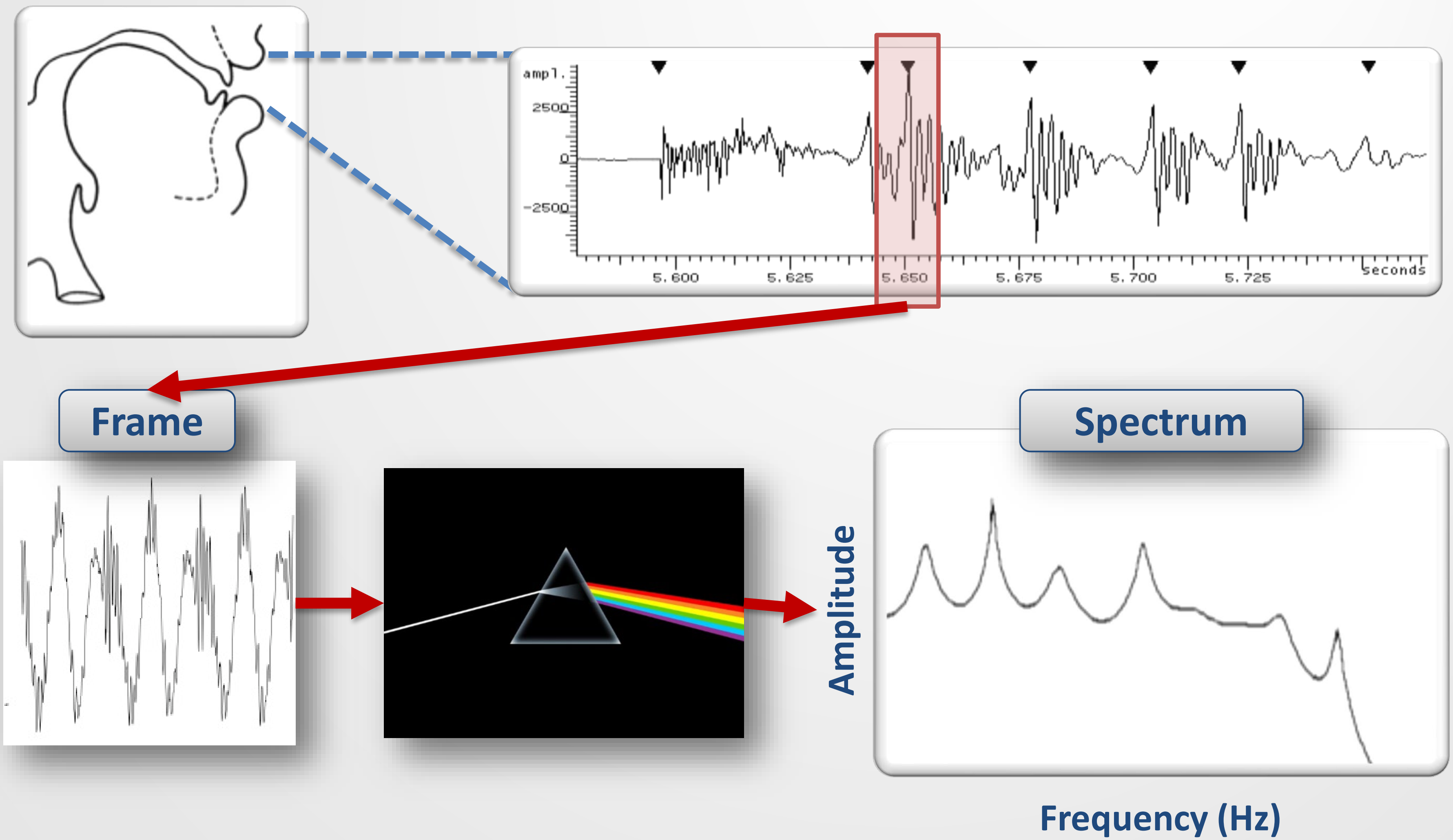
Extracting a spectrum in a window



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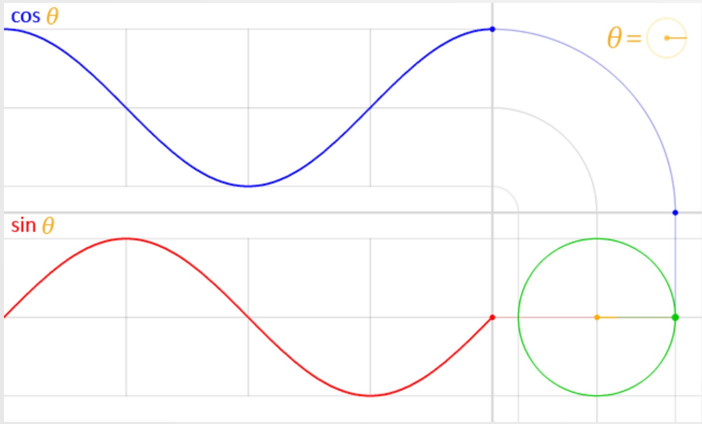
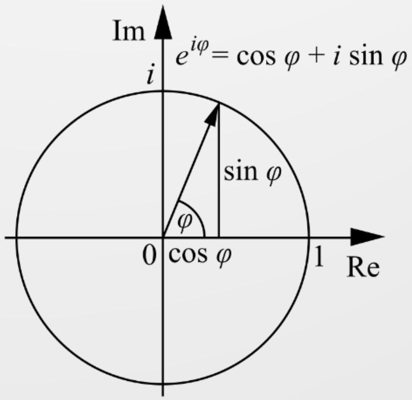
Euler's formula

- Extracting sinusoids uses a relationship between natural exponent e and sinusoids expressed in **Euler's formula:**

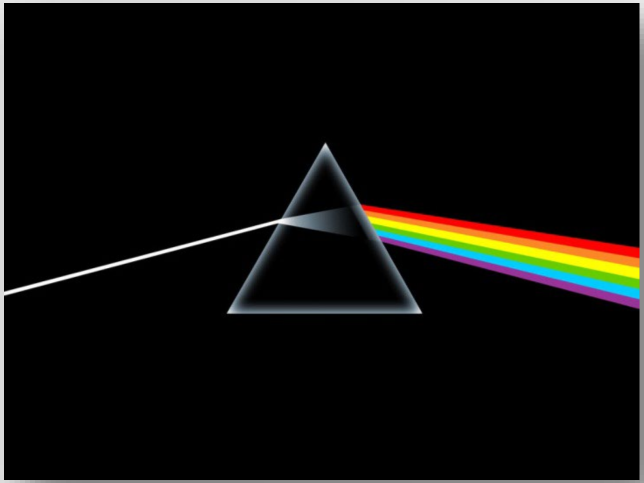
$$e^{i\psi} = \cos(\psi) + i\sin(\psi)$$

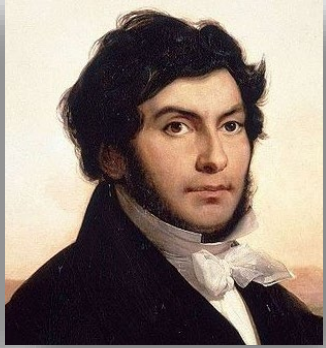
$$e^{i\pi} = -1$$





The continuous Fourier transform





Fun fact: Fourier instructed Champollion.

- **Input**: Continuous signal $x(t)$.
- **Output**: Spectrum $X(F)$

$$X(F) = \int_{-\infty}^{\infty} x(t) e^{-i2\pi F t}\, dt$$

(No need to memorize these)

- It's **invertible**, i.e., $x(t) = \int_{-\infty}^{\infty} X(F) e^{i2\pi F t}\, dF$.
- It's **linear**, i.e., for $a, b \in \mathbb{C}$,

  if $h(t) = ax(t) + by(t)$,

  then $H(F) = aX(F) + bY(F)$

…

It needs **continuous** input $x(t)$… ***uh oh?***

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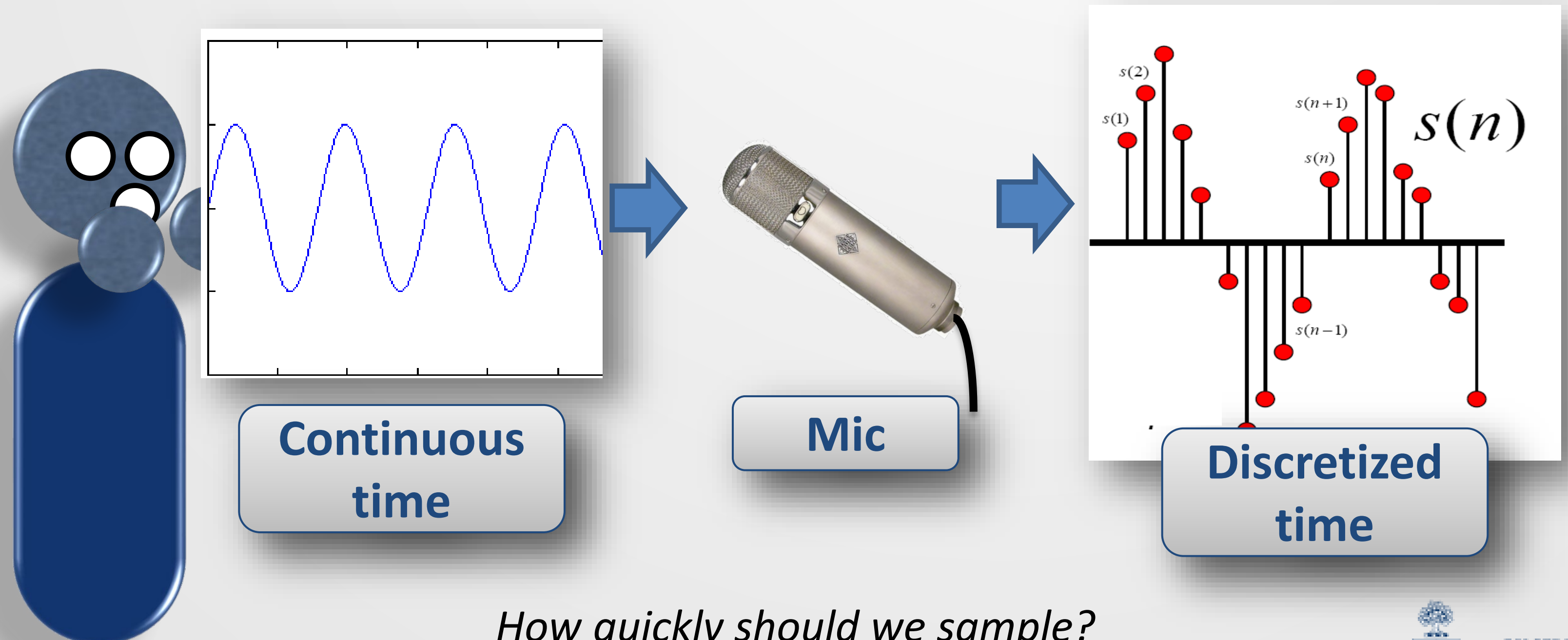
Discrete signal representation

- **Sampling**: *vbg.* measuring the amplitude of a signal at regular intervals.
  - e.g., 44.1 kHz (*CD*), 8 kHz (*telephone*).
  - These amplitudes are initially measured as **continuous** values at **discrete** time steps.



How quickly should we sample?

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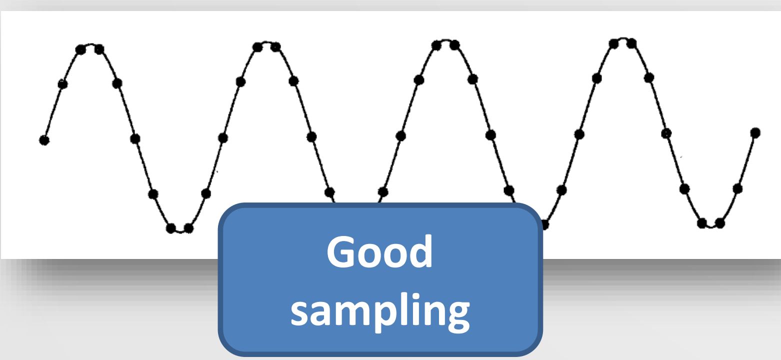
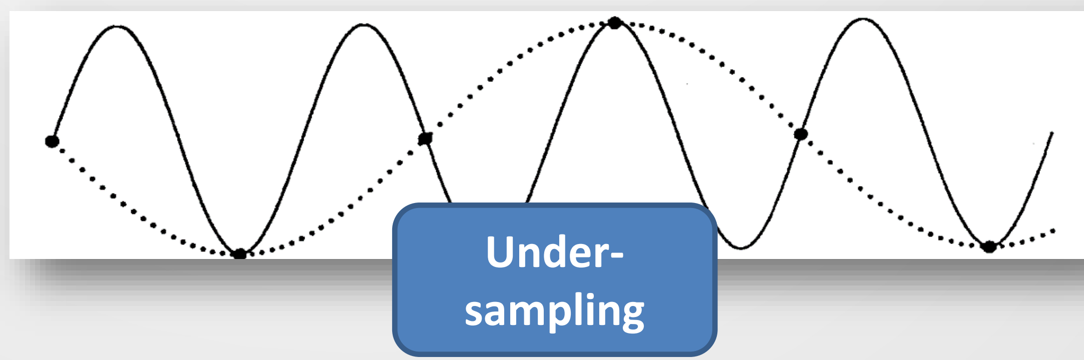
Discrete signal representation

- **Nyquist rate**: *n.* the **minimum** sampling rate necessary to preserve a signal's **maximum** frequency.
  - i.e., **twice** the maximum frequency, since we need ≥ 2 samples/cycle.
  - Human speech is very informative ≤ 4 kHz, $\therefore$ At least 8 kHz sampling (16kHz the norm)





Discrete Fourier transform (DFT)

- **Input**: Windowed signal $x[0] \ldots x[N-1]$.
- **Output**: N complex numbers $X[k]$ $(k \in \mathbb{Z})$

(No need to memorize these)

$$X[k] = \sum_{n=0}^{N-1} x[n] e^{-i2\pi k \frac{n}{N}}$$

- **Algorithm(s)**: the Fast Fourier Transform (FFT) with complexity $O(N \log N)$.

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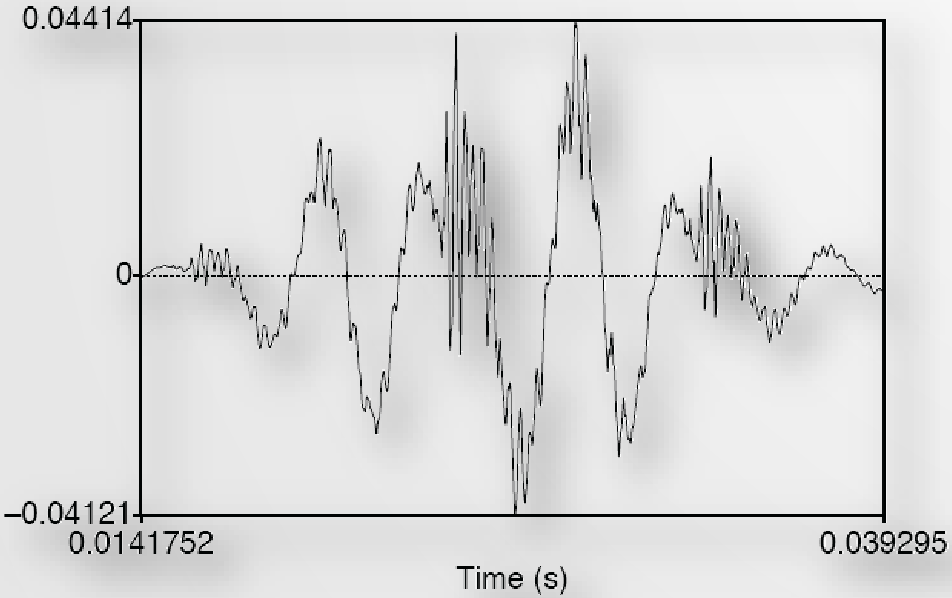
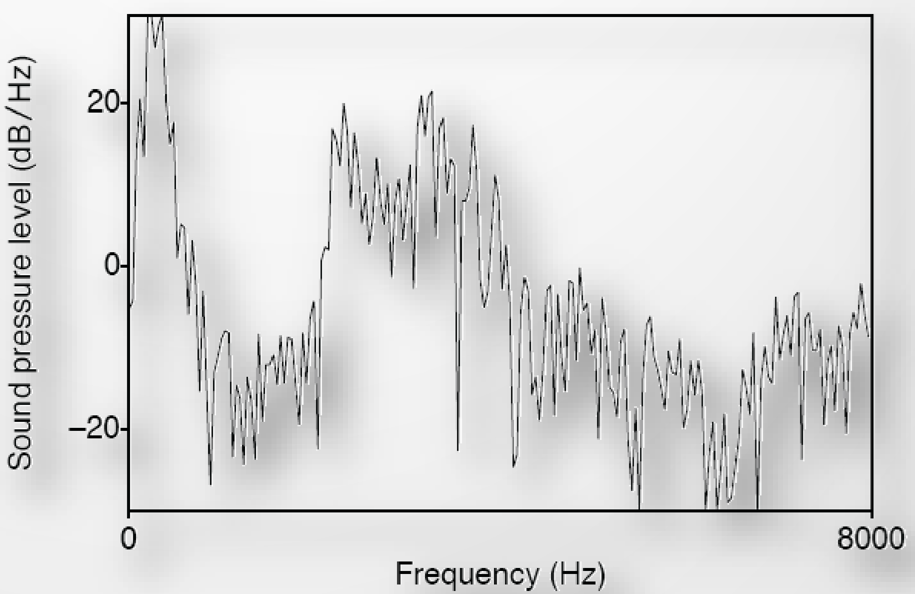
Discrete Fourier transform (DFT)

- Below is a 25 ms Hamming-windowed signal from /iy/ as in 'bull sh***ee***p', and its spectrum as computed by the DFT.



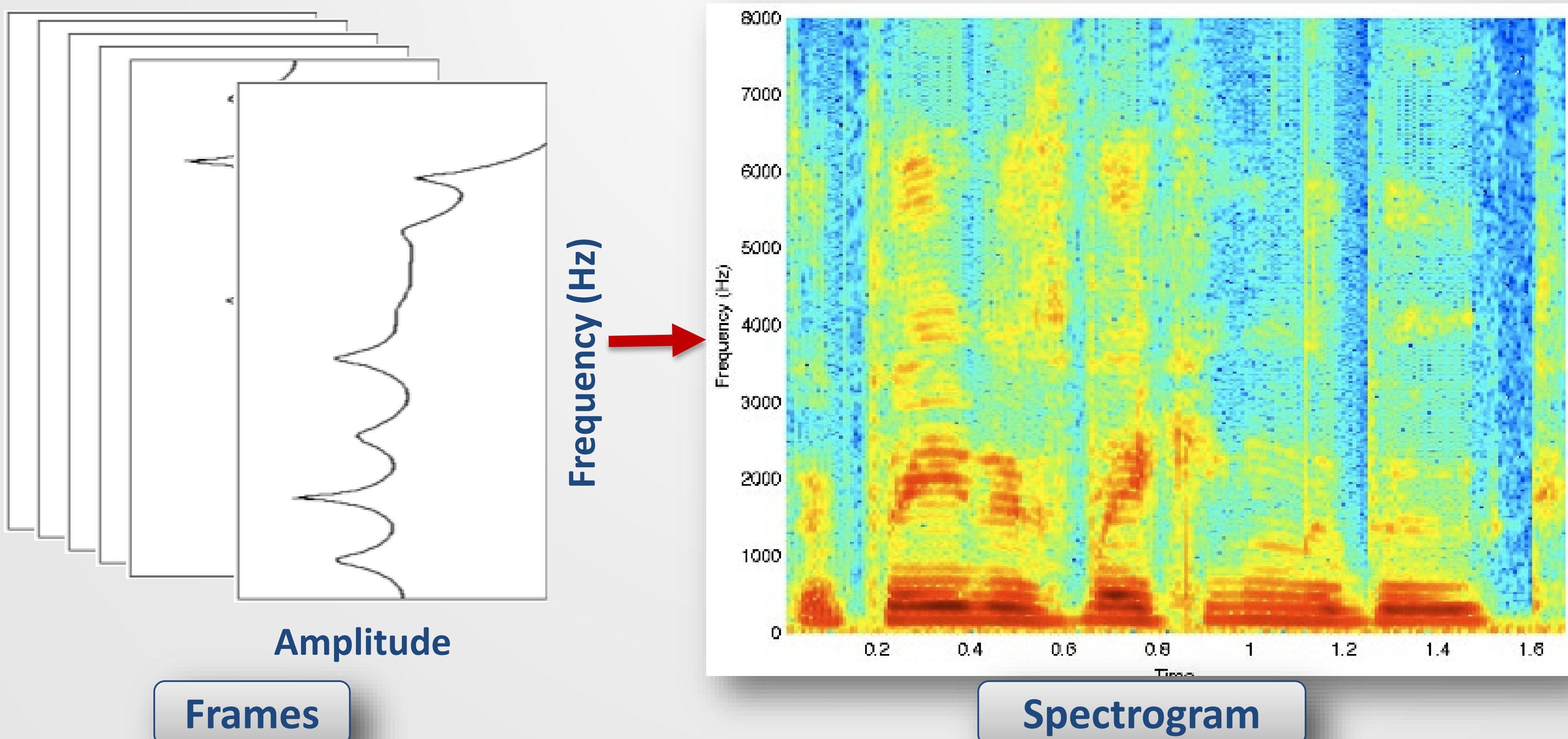


Recall: the Fourier transform is invertible

But this is all just for a small window…

Spectrograms

- **Spectrogram**: *n.* a 3D plot of **amplitude** and **frequency** over **time** (higher ‘redness’ → higher amplitude).



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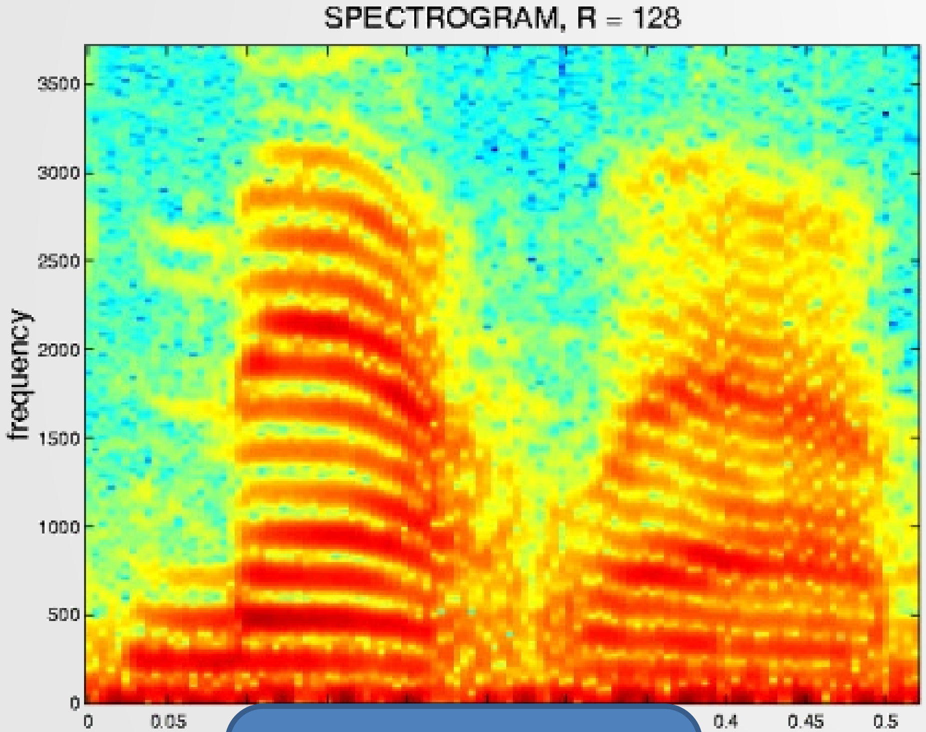
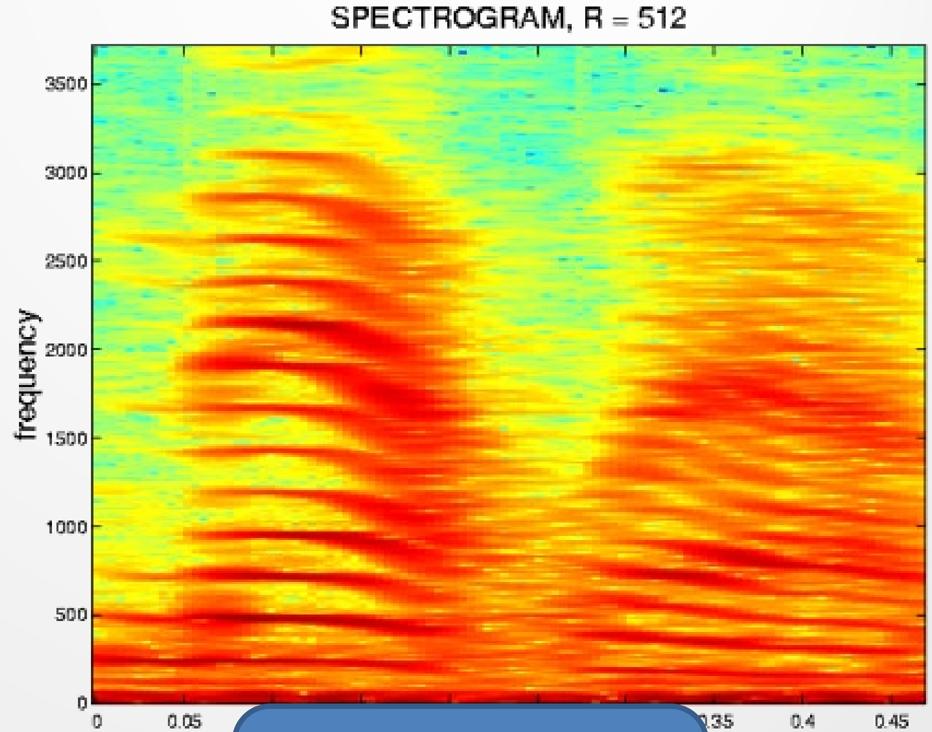
Effect of window length



Wide-band
(better time
resolution)



Narrow-band
(better frequency
resolution)

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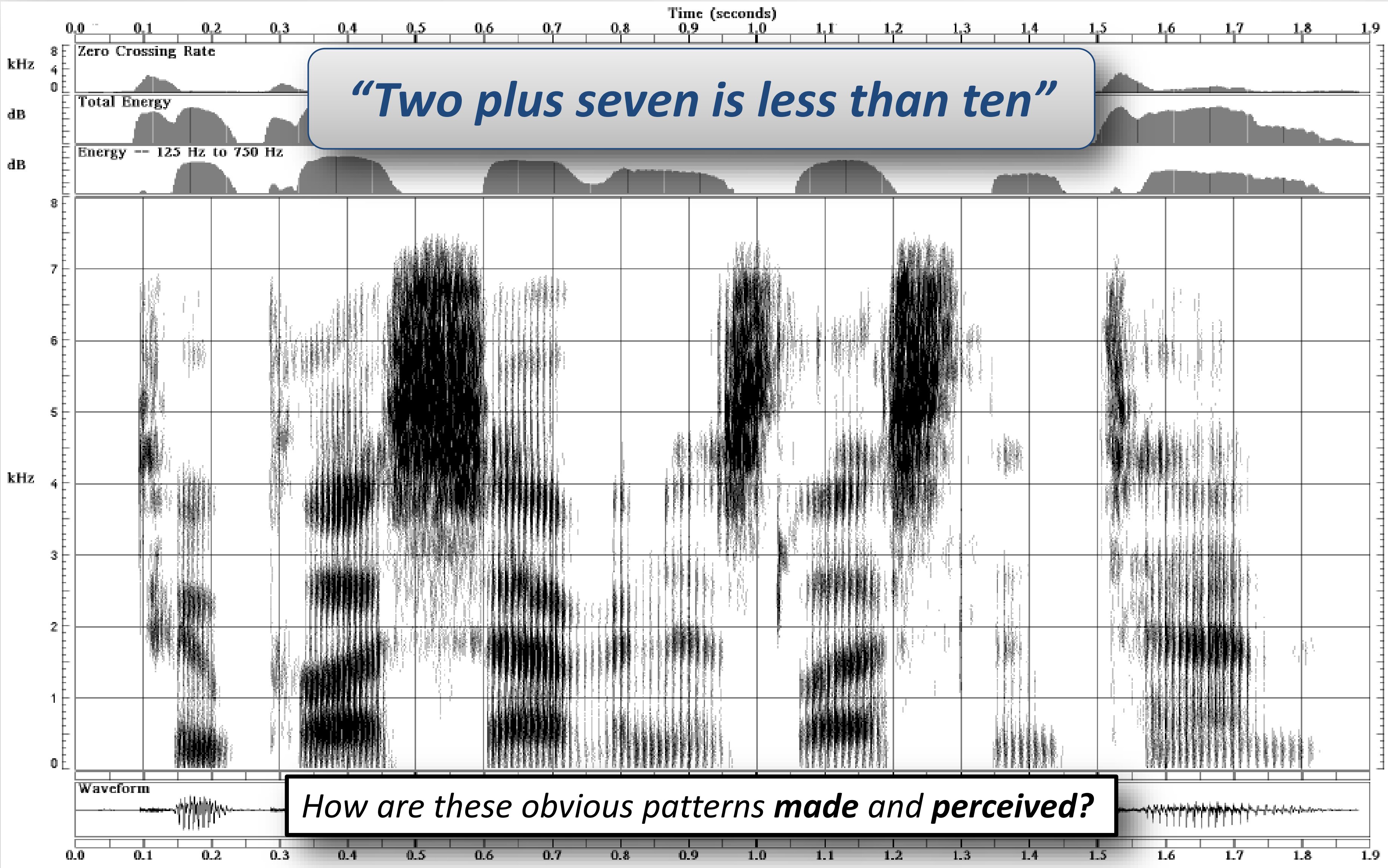
Spectrograms



"Two plus seven is less than ten"

How are these obvious patterns ***made*** *and* ***perceived?***

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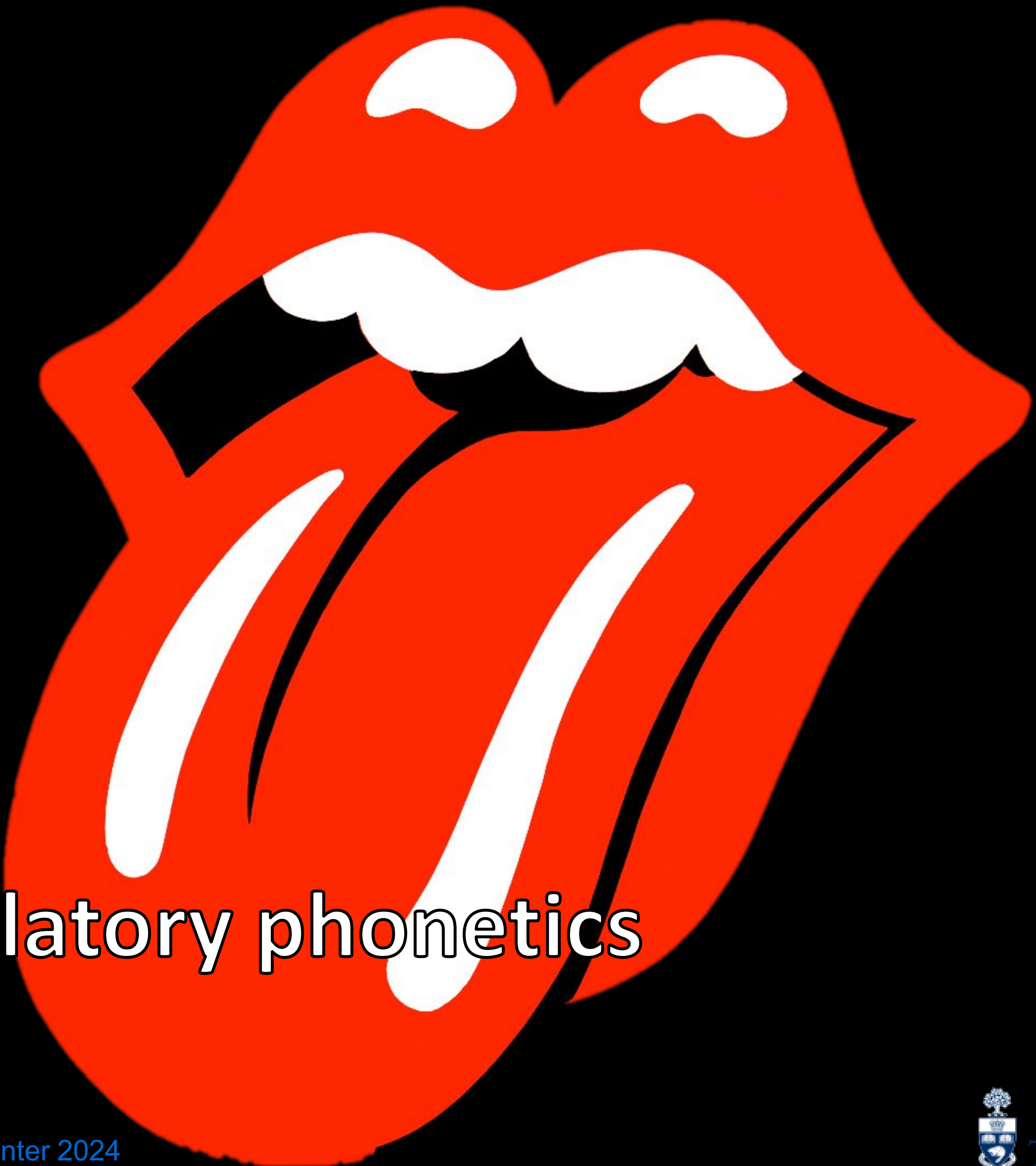

Articulatory phonetics

Sounds and transcriptions

- We are often interested in the meaning of an utterance
- In English, we often transcribe utterances as word tokens
  - We write: <How to recognize speech>
- Is this "what was said?"
  - We might write instead: <How to wreck a nice beach>
  - We can transcribe (or even adopt) foreign words
    - 沙发 = <sofa>, not <sandy hair>
  - We can even transcribe brand new words
    - <skibidi toilet>
- We can instead transcribe "speech sounds"

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Phones and phonetics

- **Phonetics** is the study of speech sounds
- A **phone** is a unit of speech
  - Denoted with square braces: [t], [t^h], [u]
  - Language-independent
- Phones which are perceived "similarly" are grouped into **phonemes**
  - Denoted with slashes: /t/, /u/
  - [t],[t^h] ↦ /t/
  - Language-dependent
- Transcriptions are often in-between:
  - [ˈt^huː] ↦ [t^hu] ↦ [tu] ↦ /tu/
- We will be *very* loose with the distinction

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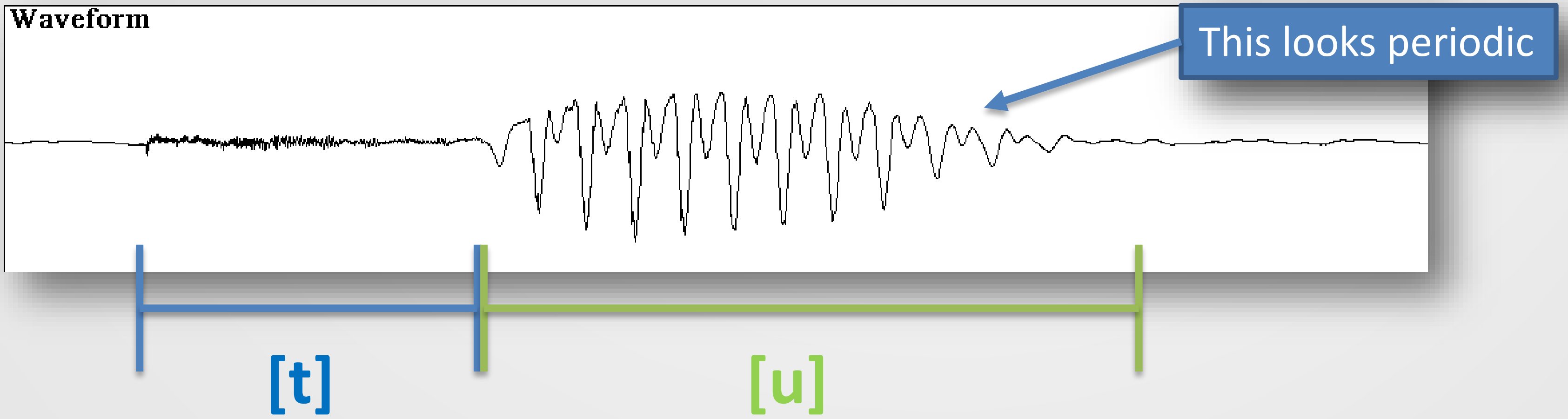
Phonetic transcription

- Often, we assume that a **spoken utterance** can be **partitioned** into a **sequence** of **non-overlapping** phones.
  - Demarking the periods during which certain phones are being uttered is called **phonetic transcription**
  - This approach has problems (e.g., when *exactly* does one phoneme end and another begin?), but it's useful for **classification**.



Phonetic alphabets

- There are several alphabets that categorize the sounds of speech.
  - The **International Phonetic Alphabet (IPA)** is popular, but it uses non-ASCII symbols.
  - The **TIMIT** phonetic alphabet will be used by **default** in this course.
  - Other popular alphabets include **ARPAbet**, **Worldbet**, and **OGIbet**, usually adding special cases.
    - E.g., [pcl] is the period of silence immediately before a [p].

TIMIT	IPA	e.g.
[iy]	[i^{y}]	*beat*
[ih]	[ɪ]	*bit*
[eh]	[ɛ]	*bet*
[ae]	[æ]	*bat*
[aa]	[ɑ]	*Bob*
[ah]	[ʌ]	*but*
[ao]	[ɔ]	*bought*
[uh]	[ʊ]	*book*
[uw]	[u]	*boot*
[ux]	~~[ʉ]~~	*suit*
[ax]	[ə]	*about*

TIMITbet (incomplete)

Vowel	e.g.
[iy]	*beat*
[ih]	*bit*
[eh]	*bet*
[ae]	*Bat*
[aa]	*Bob*
[ah]	*But*
[ao]	*bought*
[uh]	*book*
[uw]	*boot*
[ux]	*suit*
[ax]	*about*

stop	e.g.
[b]	*Bilbo*
[d]	*dada*
[g]	*Gaga*
[p]	*Pippin*
[t]	*Toots*
[k]	*kick*

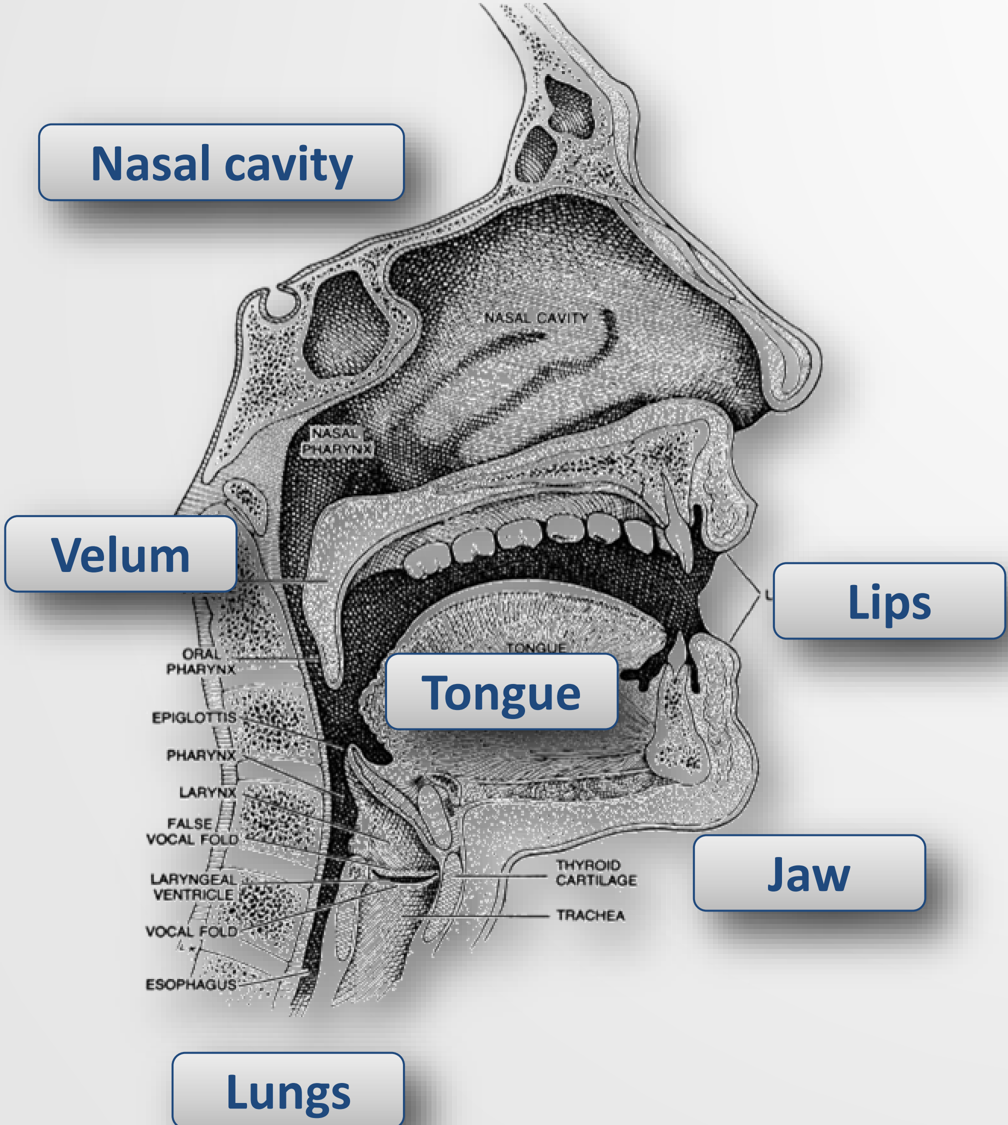
nasal	e.g.
[m]	*Mama*
[n]	*noon*
[ng]	*thing*

fricative	e.g.
[s]	*Sea*
[f]	*Frank*
[z]	*Zappa*
[th]	*this*
[sh]	*Ship*
[zh]	*azure*
[v]	*Vogon*
[dh]	*then*

…

(Incomplete)

The vocal tract



- Many physical structures are co-ordinated in the production of speech.
- Generally, sound is **generated** by passing air through the vocal tract.
- Sound is **modified** by constricting airflow in particular ways.
- We can classify phones by how they are **produced**

A taxonomy of phones

- Phones fall into two broad categories
- **Vowels** are
  - Always periodic
  - Produced with relatively unobstructed airflow
  - Use tongue, lips, and jaw to produce **resonances** in vocal tract, in turn generating **formants**
- **Consonants** are
  - Mostly noisy (not nasals, semivowels)
  - Produced by obstructing airflow
  - Classified by the **place** and **manner** of primary obstruction, as well as **voicing**

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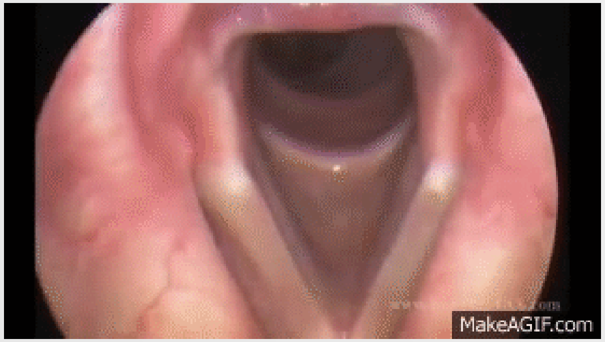
Voicing and fundamental frequency

- **Voiced** phones are produced with vibrating **vocal folds**
  - The space between the folds is the **glottis**
- All vowels are voiced; consonants can be **unvoiced**
- F_0: *n.* (**fundamental frequency**), the rate of vibration (Hz)
  - Very indicative of speaker



	Avg F_0 (Hz)	Min F_0 (Hz)	Max F_0 (Hz)
Male	125	80	200
Female	225	150	350
Children	300	200	500

Vowels

- There are approximately **19** vowels in Canadian English, including **diphthongs** in which the articulators **move** over time.

- Vowels are distinguished primarily by their **formants**. (?)

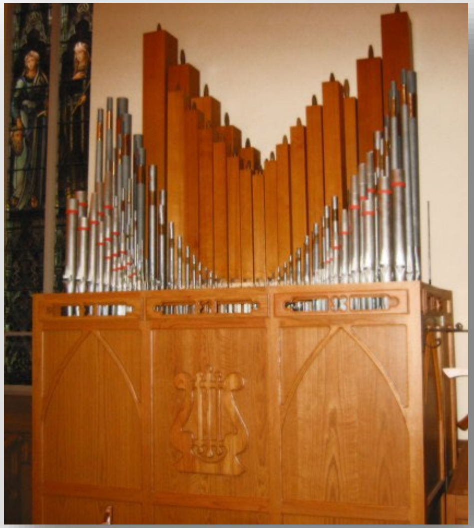
other	e.g.
[er]	*Bert*
[axr]	*butter*

diphthong	e.g.
[ey]	*bait*
[ow]	*boat*
[ay]	*bite*
[oy]	*boy*
[aw]	*bout*
[ux]	*suit*

Mono-phthong	e.g.
[iy]	*beat*
[ih]	*bit*
[eh]	*bet*
[ae]	*bat*
[aa]	*Bob*
[ao]	*bought*
[ah]	*but*
[uh]	*book*
[uw]	*boot*
[ax]	*about*
[ix]	*roses*

Uniform tubes

- Formants and resonances can be approximated with tubes
- Many **musical instruments** are based on the idea of uniform (or, in many cases, bent) tubes.
- **Longer** tubes produce '**deeper**' sounds (lower frequencies).
  - A tube ½ the length of another will be 1 octave higher.



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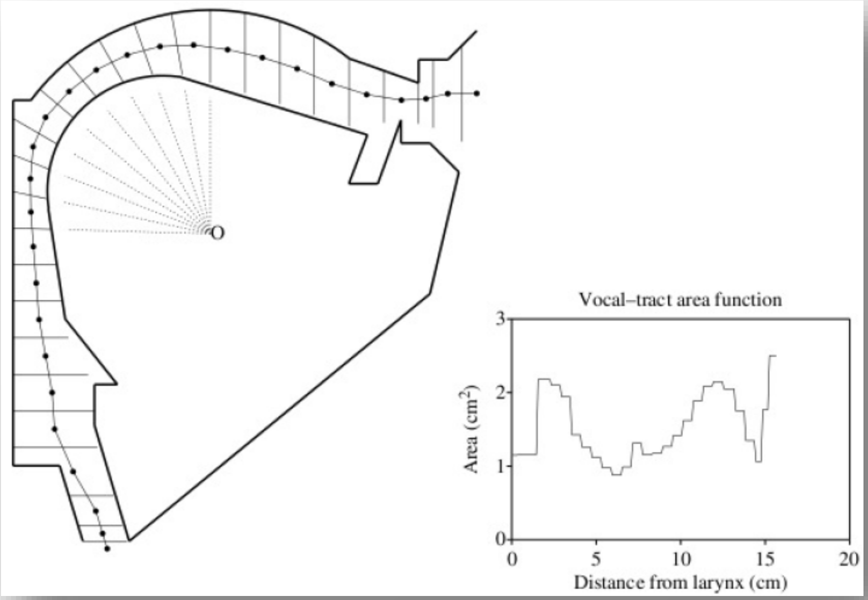
The uniform tube

- The positions of the tongue, jaw, and lips change the **shape** and **cross-sectional** area of the vocal tract.



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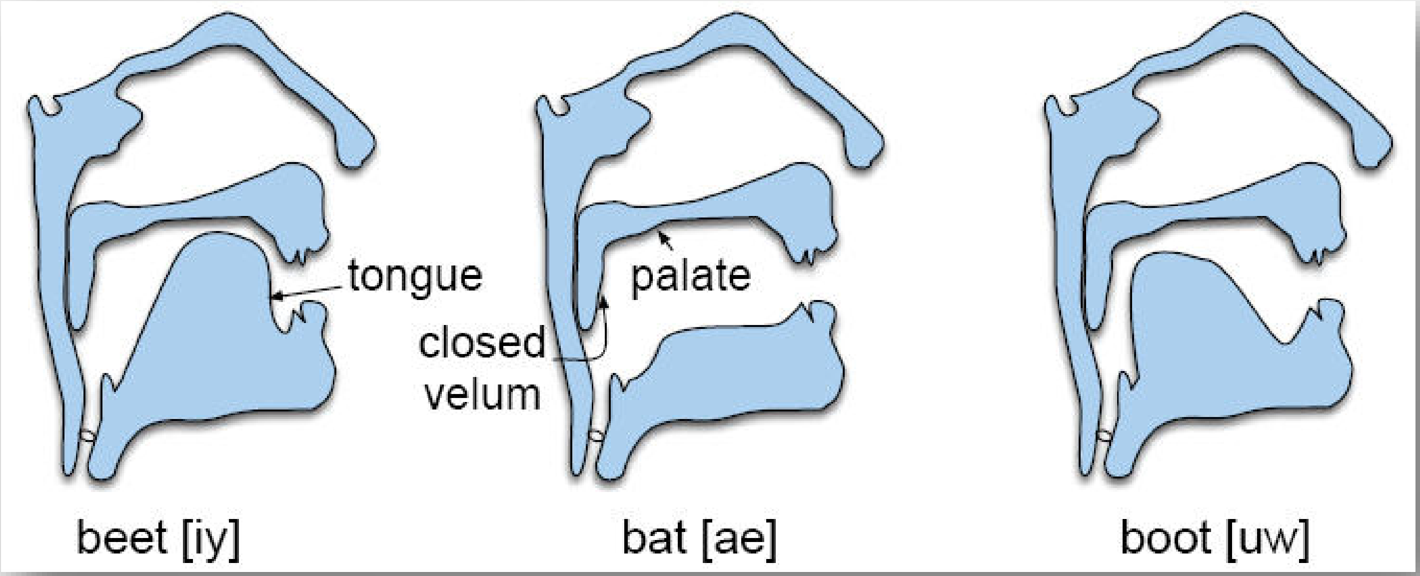
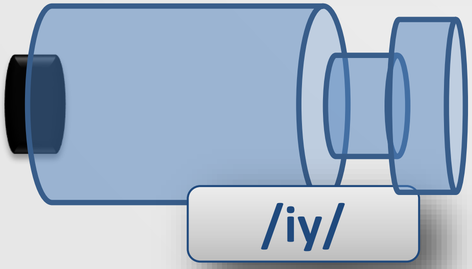
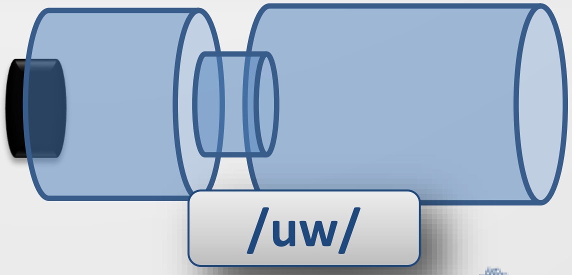
Vowels as concatenated tubes

- The vocal tract can be modelled as the concatenation of dozens, hundreds, or thousands of tubes.







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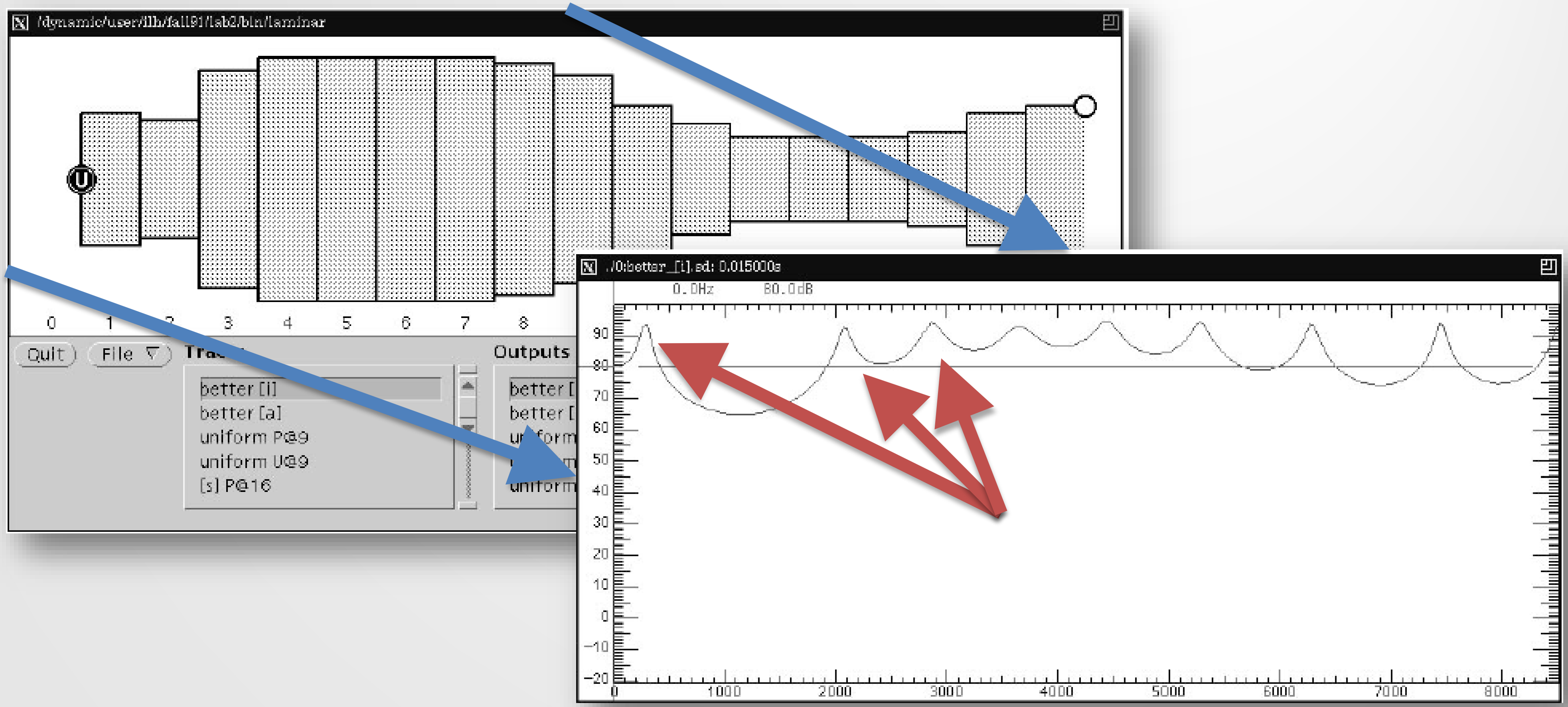
Waves in concatenated tubes

- Reflections at tube boundaries produce resonances which amplify certain frequencies



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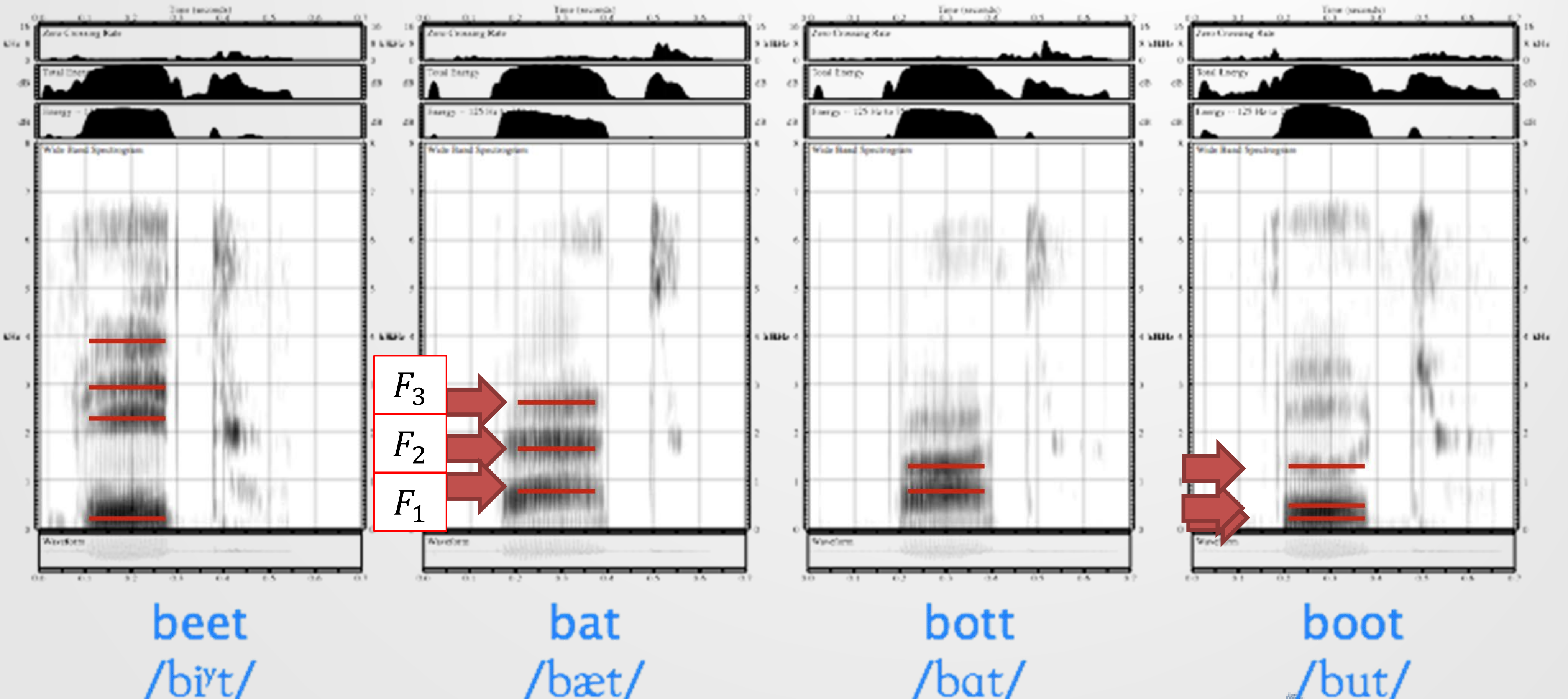
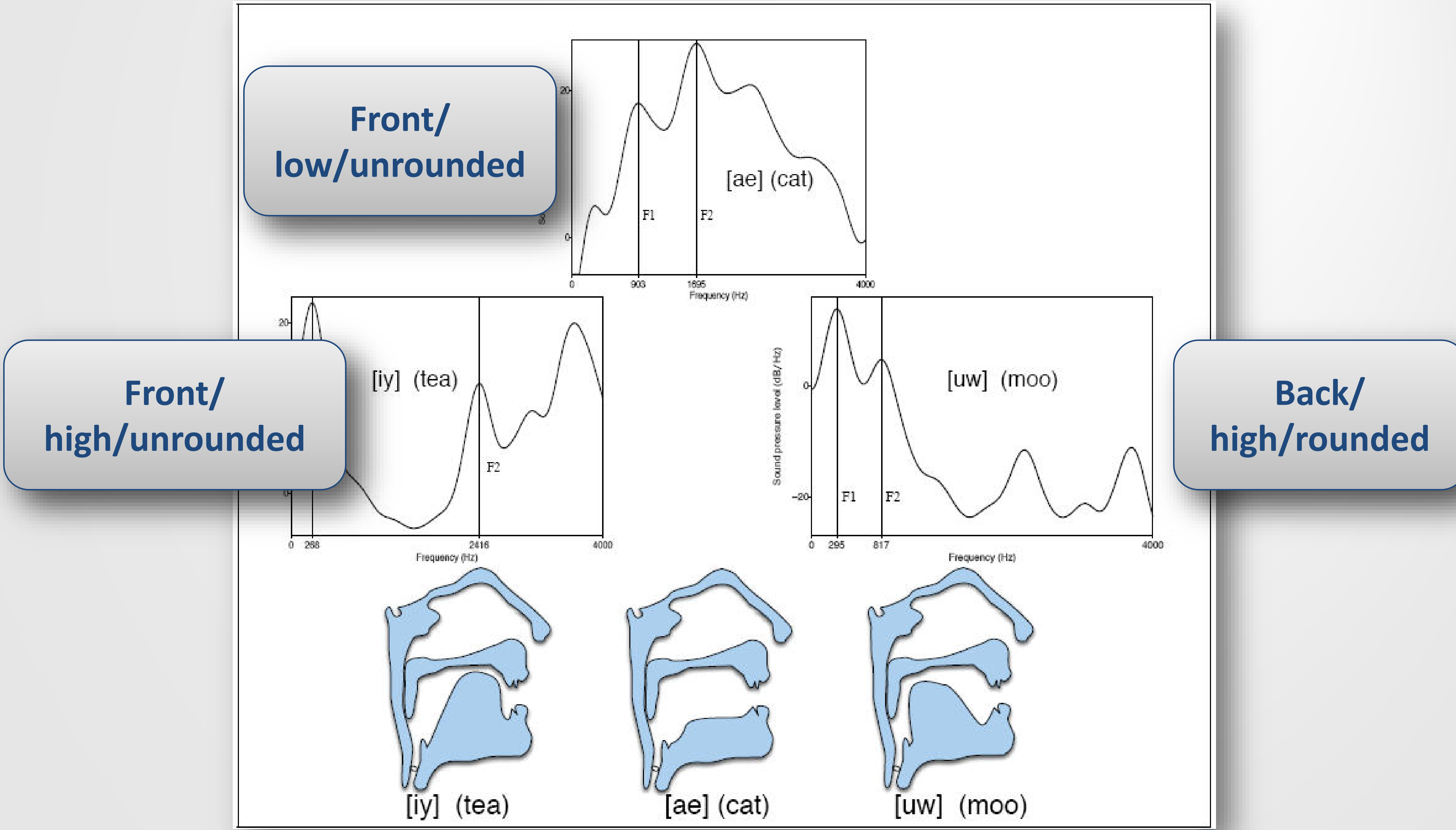
Formants and vowels

- **Formant**: *n.* A concentration of energy within a frequency band. Ordered from low to high bands (e.g., F_1, F_2, F_3).



Tongues, lips, and formants



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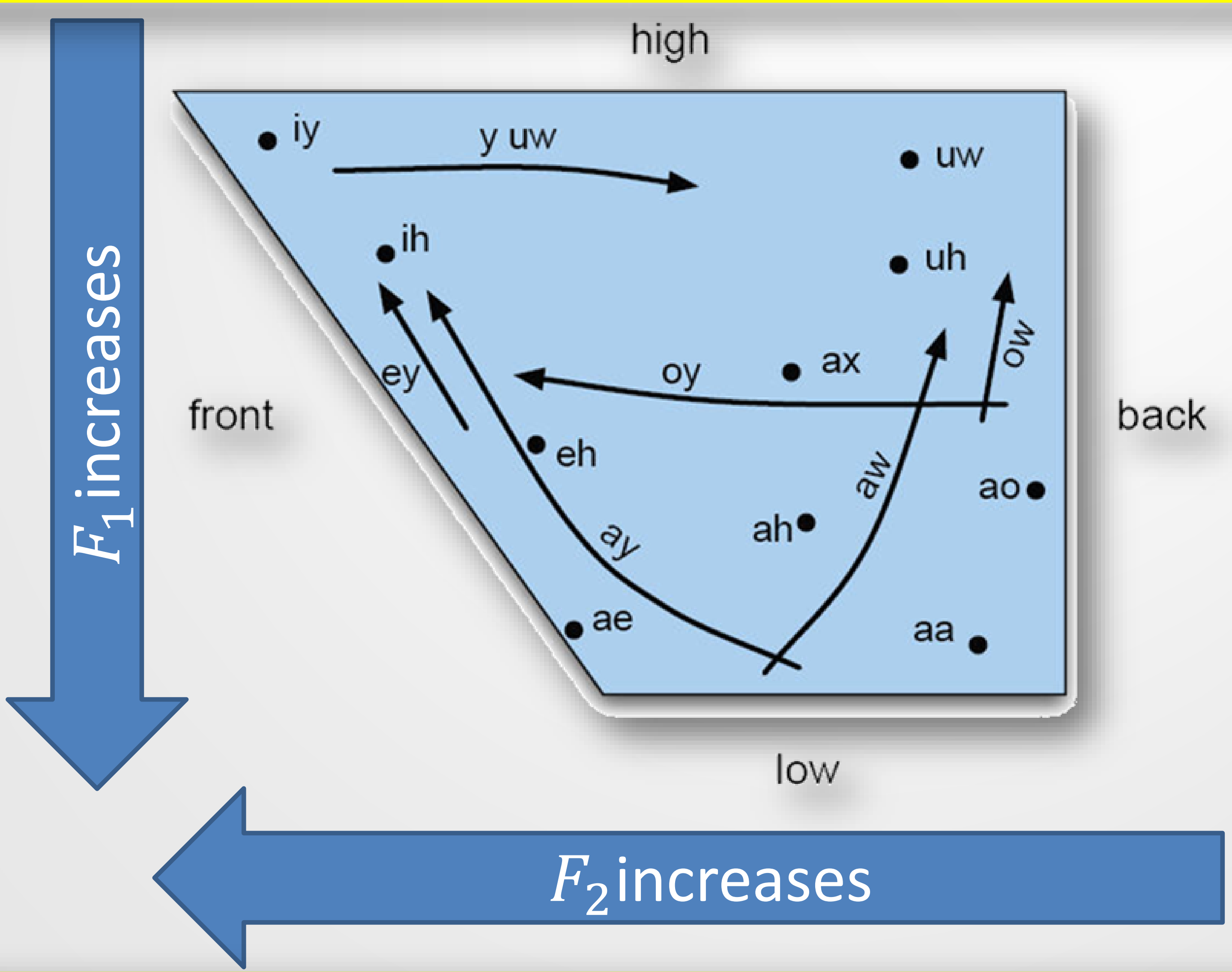
The vowel trapezoid



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Manner of articulation

- Consonants are classified by **place** and **manner** of obstruction
- For manner:
  - **Fricatives:** **noisy**, with air passing through a tight constriction (e.g., '*shift*').
  - **Stops/plosives:** **complete** vocal tract constriction and burst of energy (e.g., '*papa*').
  - **Nasals:** air passes through the **nasal** cavity (e.g., '*mama*').
  - **Semivowels:** similar to vowels, but typically with more constriction (e.g., '*wall*').
  - **Affricates:** Alveolar stop followed by fricative.
  - **Taps:** Quick collision of articulators ('butter')

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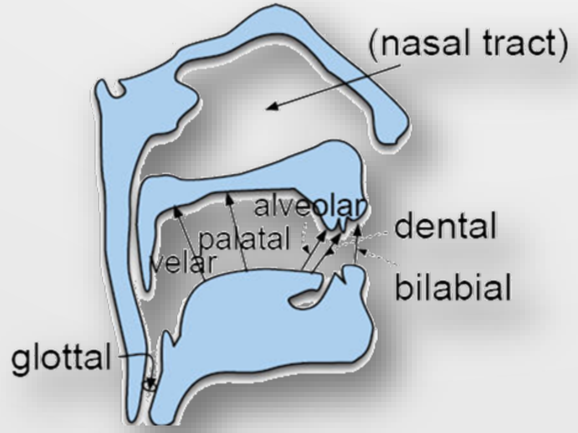
Place of articulation

- The **location** of the *primary constriction* can be:
  - **Alveolar**: constriction near the alveolar ridge (e.g., [*t*])
  - **Bilabial**: touching of the lips together (e.g., [*m*], [*p*])
  - **Dental**: constriction of/at the teeth (e.g., [*th*])
  - **Palatal:** constriction at the (hard) palate (e.g., [sh])
  - **Labiodental**: constriction between lip and teeth (e.g., [*f*])
  - **Velar**: constriction at or near the velum (e.g., [*k*]).
  - **Glottal:** constriction of the glottis ([q])



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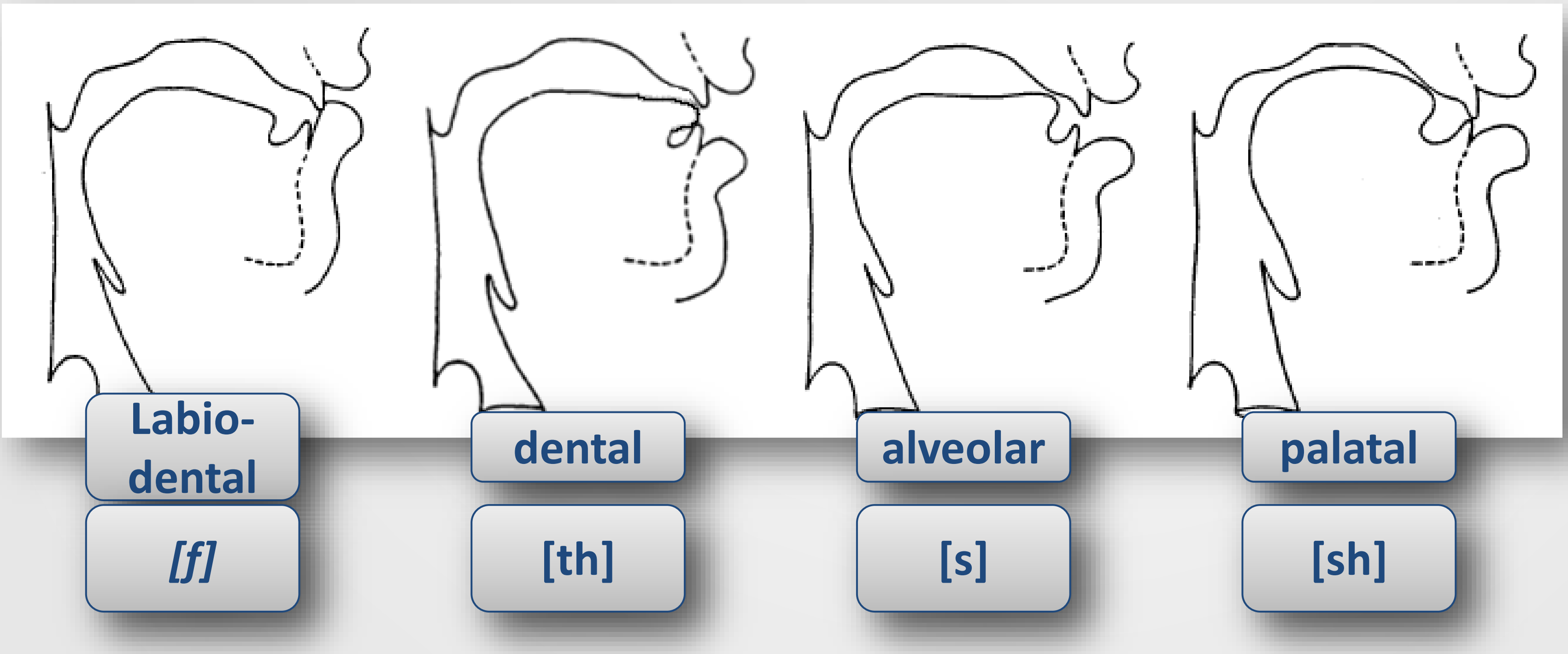
Fricatives

- **Fricatives** are caused by acoustic turbulence at a **narrow constriction** whose position determines the sound.



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Fricatives

- **Fricatives** have four places of articulation.
- Each place of articulation has a **voiced** fricative (i.e., the folds can be vibrating), and an **unvoiced** fricative.

	Unvoiced		Voiced	
Labio-dental	*[f]*	***f***ee	*[v]*	***V***endetta
Dental	*[th]*	***th***ief	*[dh]*	***Th***ee
Alveolar	*[s]*	***s***ee	*[z]*	***Z***ardo***z***
Palatal	*[sh]*	***sh***e	*[zh]*	***Zh***a-***zh***a

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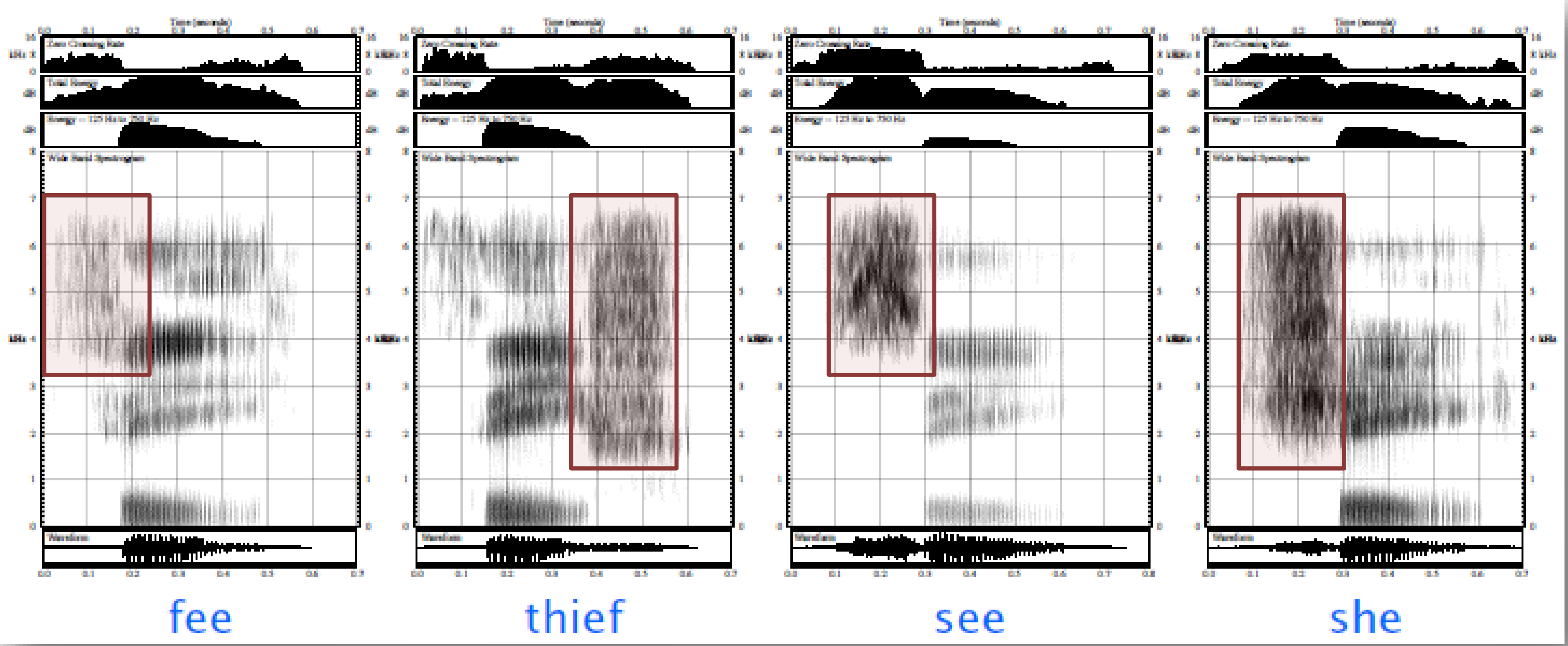
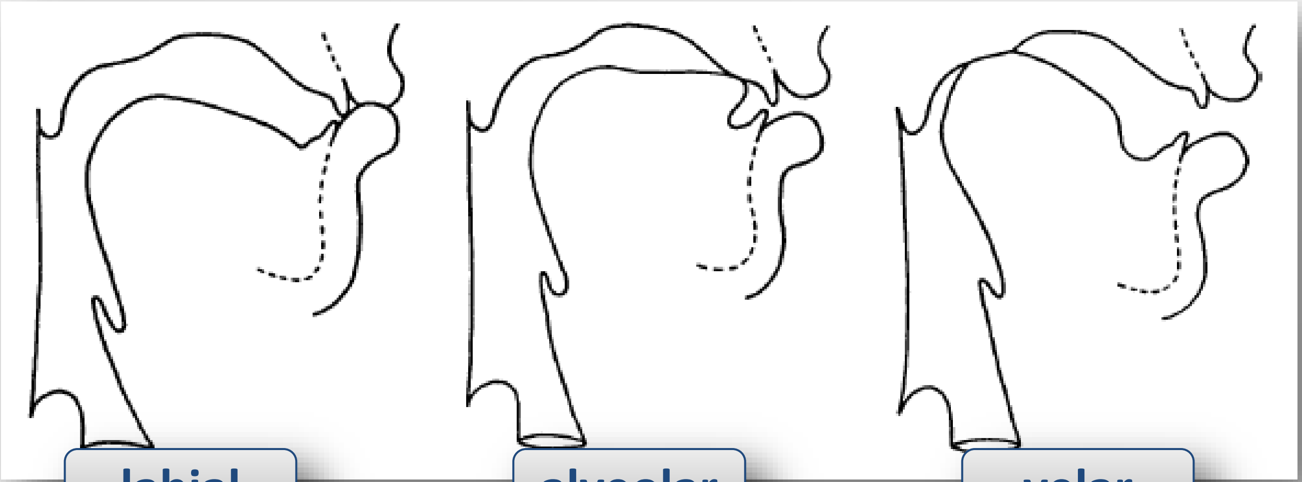
Unvoiced fricatives



Plosives (3/6)

- **Plosives** build pressure behind a **complete closure** in the vocal tract.
- A **sudden release** of this constriction results in **brief noise**.



labial | alveolar | velar

[b] | [d] | [g]

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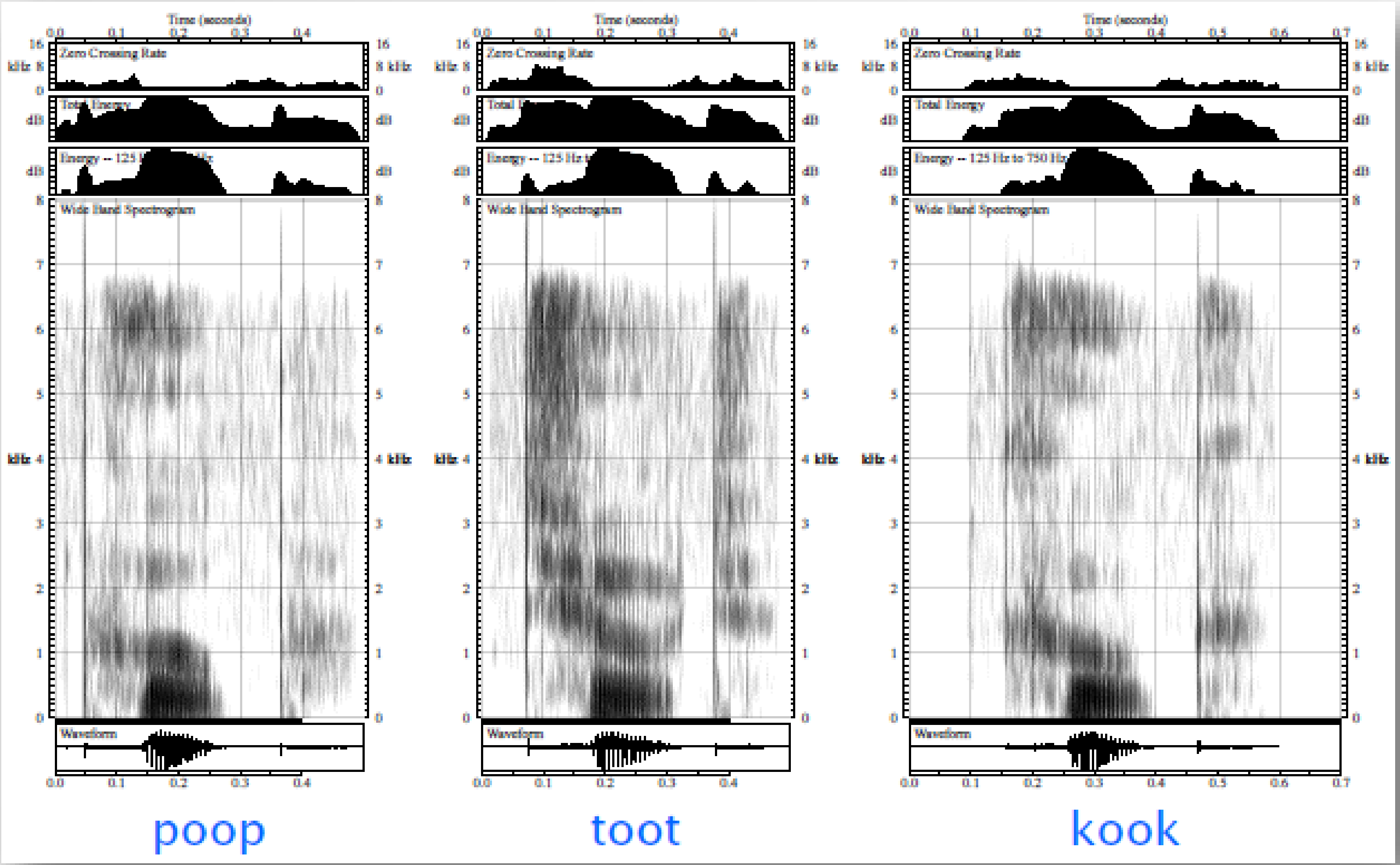
Plosives

- **Plosives** have three places of articulation:

	Unvoiced		Voiced	
Labial	[p]	*porpoise*	[b]	*baboon*
Alveolar	[t]	*tort*	[d]	*dodo*
Velar	[k]	*kick*	[g]	*Google*

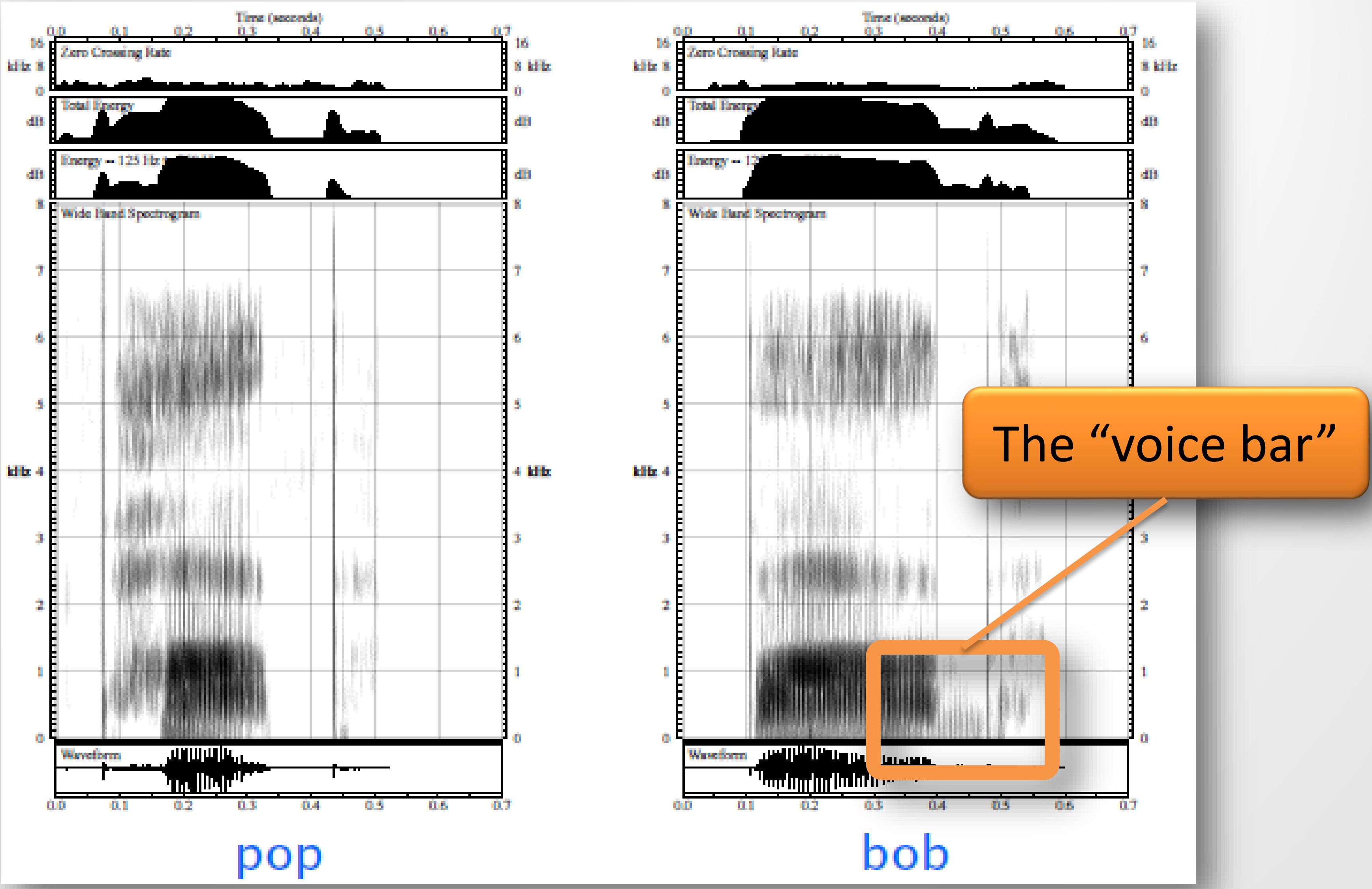
- **Voiced** stops are usually characterized by a "**voice bar**" during closure, indicating the vibrating vocal folds.
- Formant **transitions** are very **informative** in classification.

Formant transitions in plosives



- Despite a **common** vowel, the **motion** of F_2 and F_3 into (and out of) the vowel helps identify the plosive.

Voicing in plosives



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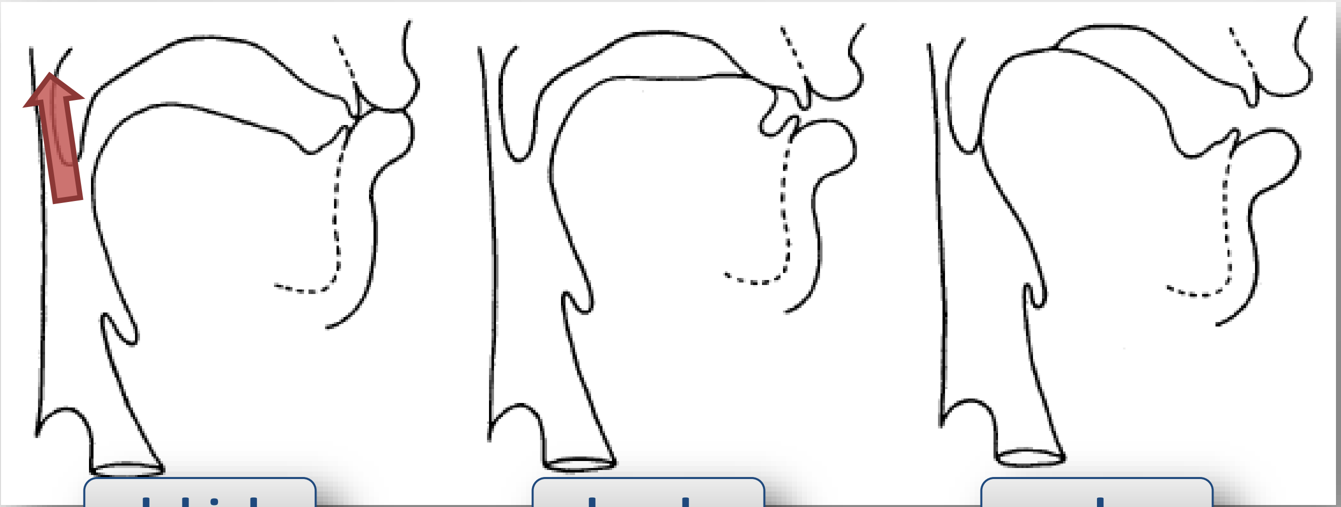
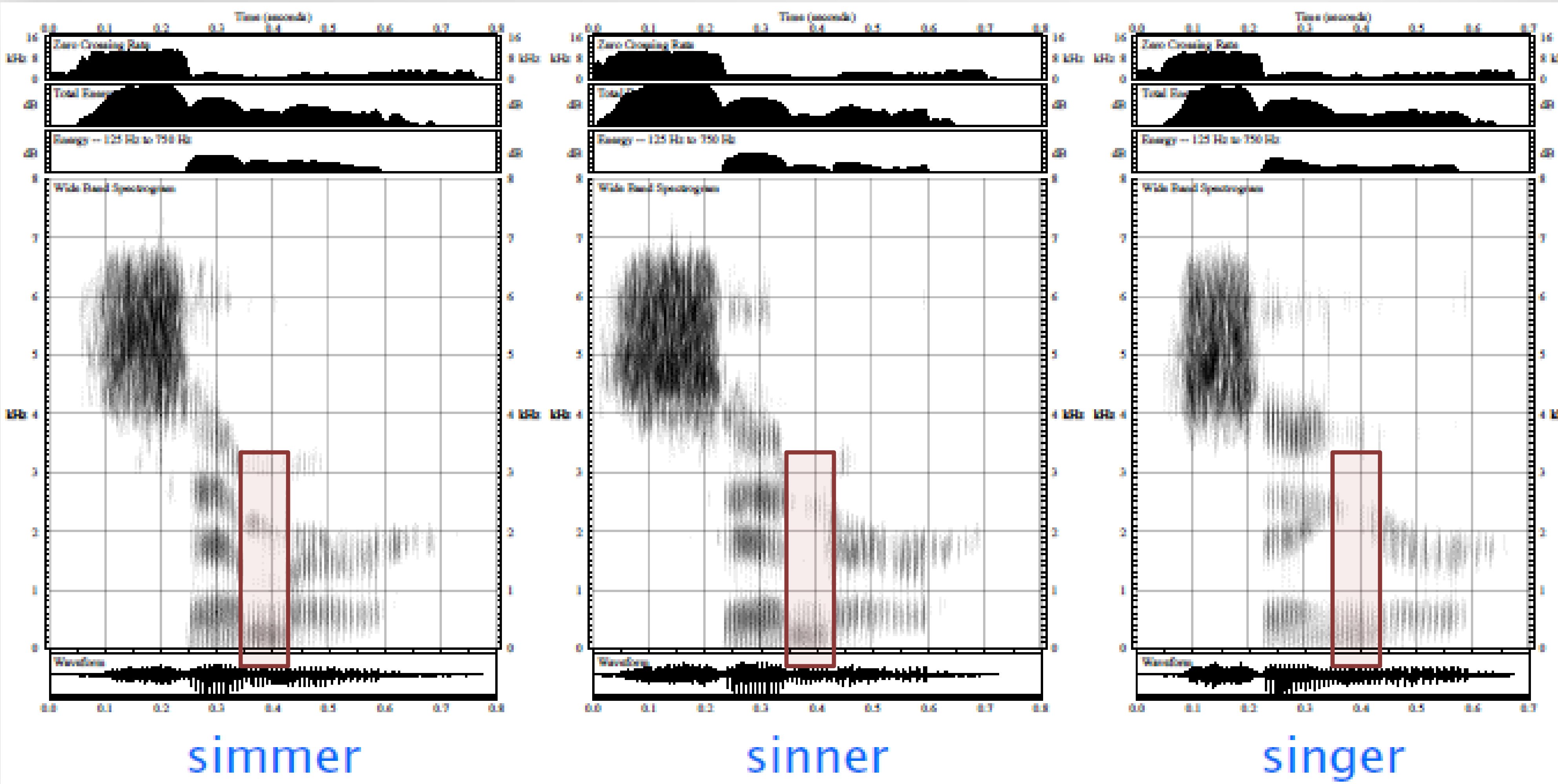
Nasals

- **Nasals** involve lowering the velum so that air passes through the **nasal cavity**.
- **Closures** in the oral cavity (at same positions as plosives) change the resonant characteristics of the nasal sonorant.



labial	alveolar	velar
[m]	[n]	[ng]

Formant transitions among nasals



- Nasals often appear as two formants

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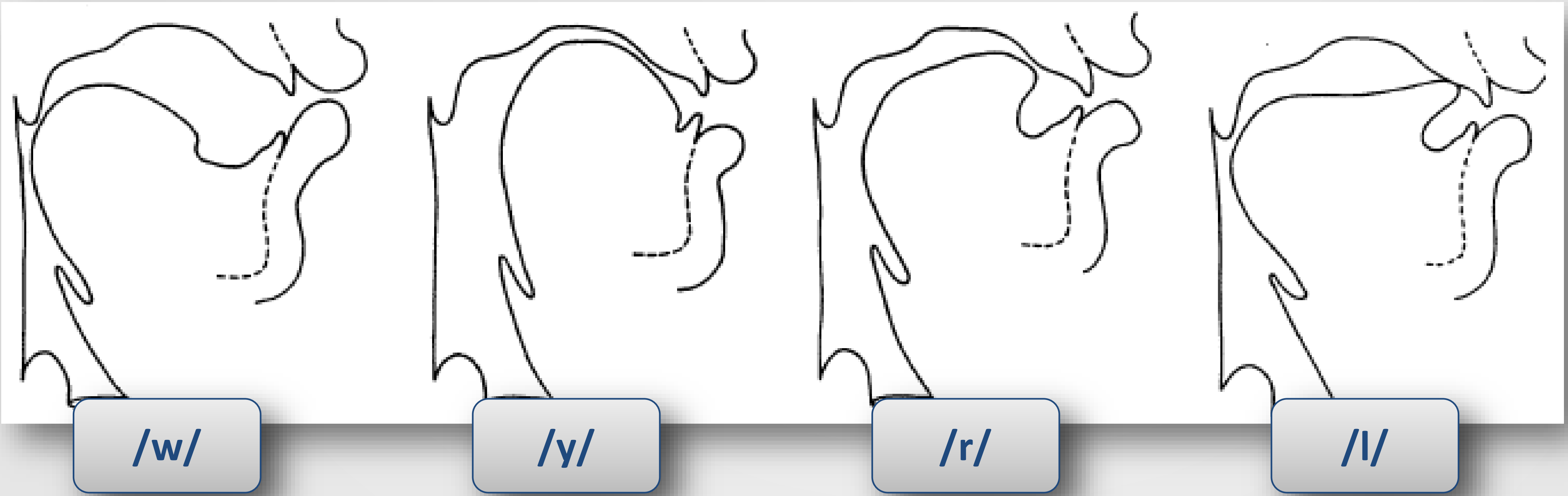
Semivowels

- **Semivowels** act as consonants in syllables and involve constriction in the vocal tract, but there is **less turbulence**.
  - They also involve slower articulatory motion.
- **Laterals** involve airflow around the **sides** of the tongue.



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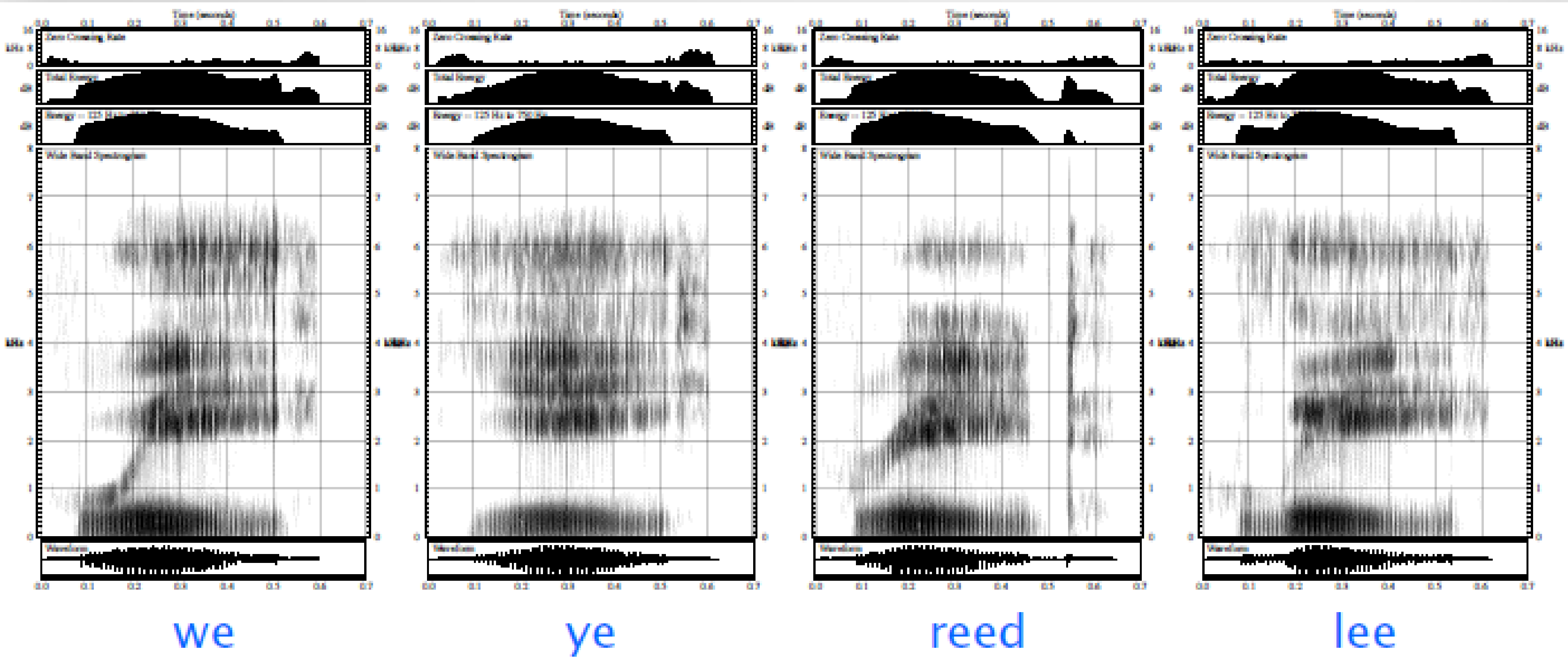
Semivowels



- Note the drastic formant transitions which are more typical of semivowels.

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Affricates and aspirants

- There are two **affricates**: [jh] (voiced; e.g., ***j**u**dge***) and [ch] (unvoiced; e.g., ***ch**ur**ch***).
  - These involve an **alveolar stop** followed by a **fricative**.
  - Voicing in [jh] is normally indicated by voice bars, as with plosives.

- There's only one **aspirant** in Canadian English: [h] (e.g., ***h**at*)
  - This involves turbulence generated at the **glottis**,
  - In Canadian English, there is **no** constriction in the vocal tract.

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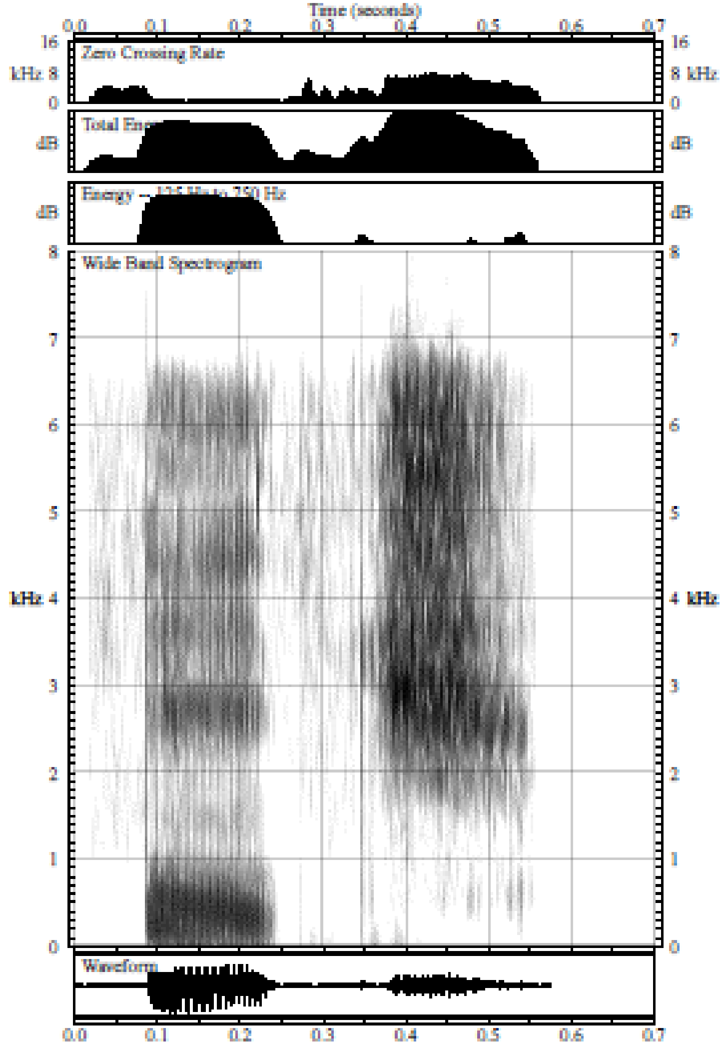
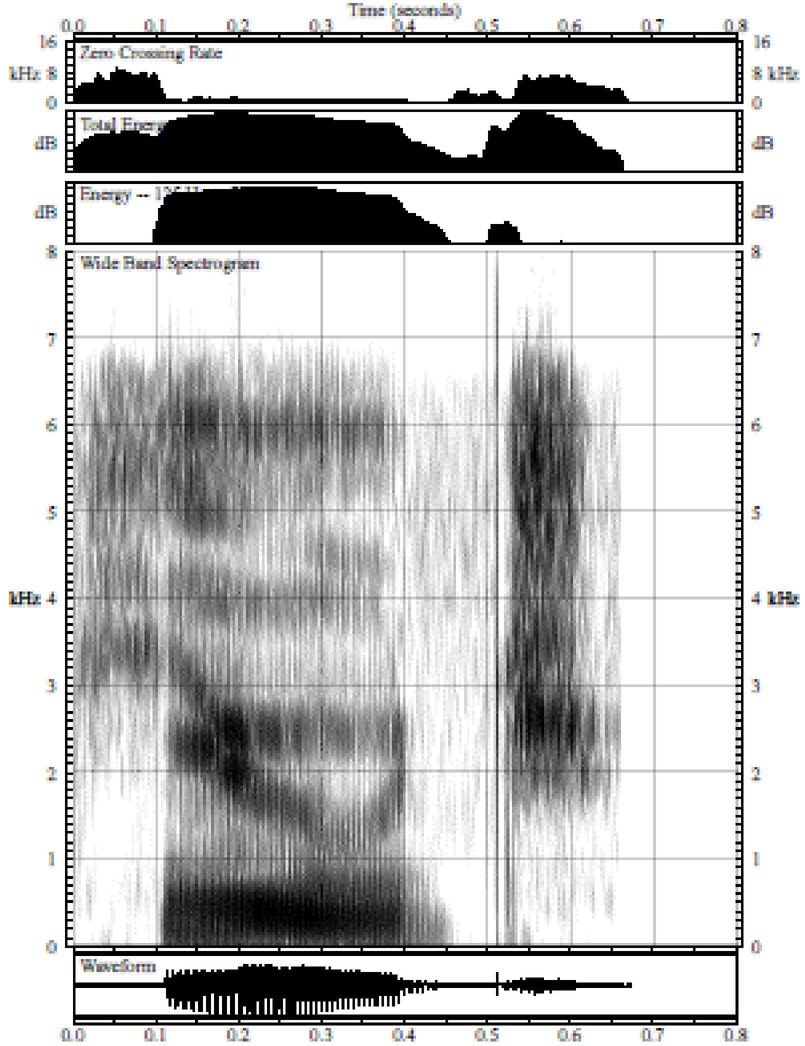
Affricates and aspirants



each



huge

Other topics in phonetics

- The grouping of phones into **syllables**
  - Consisting of a vowel (**nucleus**), and optionally preceding (**onset**) and succeeding (**coda**) consonants
  - Only certain sequences are permissible in English
  - Syllables may be made more **prominent** via pitch, duration, or loudness
- The **prosody**, or intonation and rhythm, of an utterance
  - Prominence can also indicate phrase boundaries
  - Gradual F0 movement (**tune**) can indicate a question or statement
- These are especially important to **text-to-speech**