

1 Folk

Artist: Bob Dylan

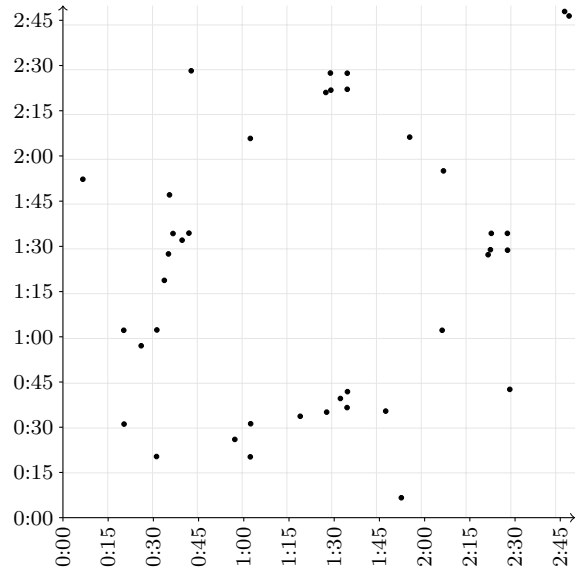
Title: "Blowing in the Wind"

Time for cut search: 11.81 seconds

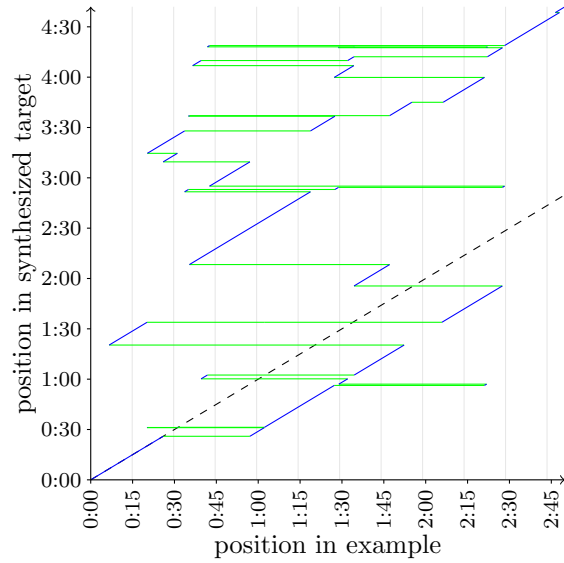
Time for path search: 2.32 seconds

Correspondence between
source and target segments:

target segment		source segment	
start	end	start	end
00:00.00	00:25.96	00:00.00	00:25.96
00:25.96	00:31.10	00:57.03	01:02.17
00:31.10	00:31.20	00:20.18	00:20.28
00:31.20	00:31.31	00:31.05	00:31.16
00:31.31	00:56.26	01:02.28	01:27.23
00:56.26	00:57.03	02:21.06	02:21.83
00:57.03	01:00.19	01:28.89	01:32.05
01:00.19	01:02.46	00:39.54	00:41.80
01:02.46	01:20.33	01:34.40	01:52.27
01:20.33	01:33.90	00:06.61	00:20.18
01:33.90	01:33.90	01:02.17	01:02.17
01:33.90	01:55.54	02:05.81	02:27.45
01:55.54	02:08.30	01:34.33	01:47.08
02:08.30	02:51.67	00:35.35	01:18.72
02:51.67	02:53.05	00:33.64	00:35.01
02:53.05	02:54.29	01:27.49	01:28.74
02:54.29	02:55.04	02:27.50	02:28.26
02:55.04	03:09.51	00:42.56	00:57.03
03:09.51	03:14.60	00:25.96	00:31.05
03:14.60	03:27.95	00:20.28	00:33.64
03:27.95	03:36.72	01:18.72	01:27.49
03:36.72	03:37.06	00:35.01	00:35.35
03:37.06	03:45.02	01:47.08	01:55.04
03:45.02	03:59.84	02:06.25	02:21.06
03:59.84	04:06.87	01:27.23	01:34.26
04:06.87	04:09.89	00:36.52	00:39.54
04:09.89	04:12.16	01:32.05	01:34.32
04:12.16	04:17.55	02:22.12	02:27.50
04:17.55	04:17.70	01:28.74	01:28.89
04:17.70	04:17.99	02:21.83	02:22.12
04:17.99	04:18.07	01:34.32	01:34.40
04:18.07	04:18.83	00:41.80	00:42.56
04:18.83	04:38.50	02:28.26	02:47.93
04:38.50	04:41.96	02:46.44	02:49.90



(a) Cut plot.



(b) Path plot.

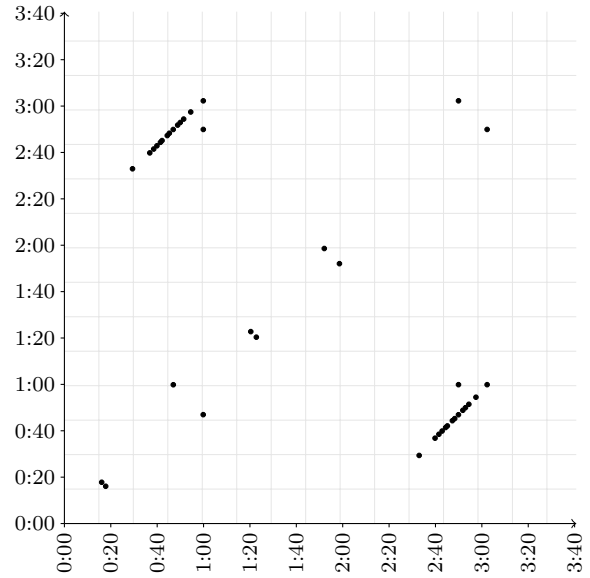
Figure 1: Analysis and synthesis results for "Blowing in the Wind". In the cut plot, the dots indicate positions in the example where jumps from the time marked on the abscissa to the time marked on the ordinate are perceptually smooth. In the path plot, the blue diagonal lines indicate which sample in the synthesized target (ordinate) is copied from which sample in the example (abscissa), while the green horizontal lines indicate jumps in the example during playback. The dashed line represents unmodified reproduction of the example for comparison. In both plots, the grid lines indicate ten times the block size used in the lowest analysis resolution level.

2 Classical

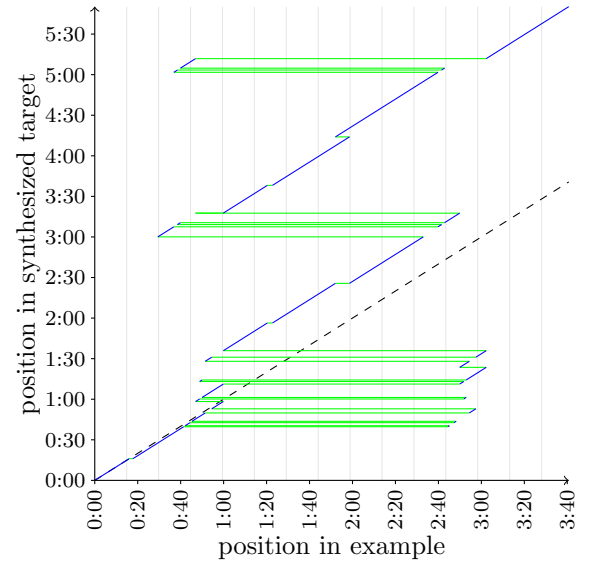
Artist: Pyotr Ilyich Tchaikovsky
 Title: “Valse in A” from Swan Lake
 Time for cut search: 42.89 seconds
 Time for path search: 11.98 seconds

Correspondence between
 source and target segments:

target segment		source segment	
start	end	start	end
00:00.00	00:16.07	00:00.00	00:16.07
00:16.07	00:39.67	00:17.80	00:41.40
00:39.67	00:40.42	02:44.37	02:45.13
00:40.42	00:42.68	00:42.09	00:44.35
00:42.68	00:43.68	02:47.29	02:48.29
00:43.68	00:49.86	00:45.24	00:51.42
00:49.86	00:52.92	02:54.39	02:57.45
00:52.92	00:58.30	00:54.47	00:59.85
00:58.30	01:00.18	00:46.95	00:48.83
01:00.18	01:01.31	02:51.80	02:52.93
01:01.31	01:11.23	00:49.96	00:59.88
01:11.23	01:13.11	02:49.92	02:51.80
01:13.11	01:14.23	00:48.83	00:49.96
01:14.23	01:23.57	02:52.93	03:02.27
01:23.57	01:28.04	02:49.93	02:54.39
01:28.04	01:31.09	00:51.42	00:54.47
01:31.09	01:35.90	02:57.45	03:02.27
01:35.90	01:56.38	00:59.88	01:20.36
01:56.38	02:25.68	01:22.76	01:52.05
02:25.68	03:00.05	01:58.59	02:32.96
03:00.05	03:07.50	00:29.36	00:36.81
03:07.50	03:09.16	02:39.82	02:41.48
03:09.16	03:10.55	00:38.50	00:39.89
03:10.55	03:17.59	02:42.87	02:49.91
03:17.59	03:17.63	00:46.91	00:46.95
03:17.63	03:38.14	00:59.85	01:20.36
03:38.14	04:13.97	01:22.76	01:58.59
04:13.97	05:01.73	01:52.05	02:39.82
05:01.73	05:03.42	00:36.81	00:38.50
05:03.42	05:04.81	02:41.48	02:42.87
05:04.81	05:11.84	00:39.89	00:46.91
05:11.84	05:11.86	02:49.91	02:49.93
05:11.86	05:50.29	03:02.27	03:40.70



(a) Cut plot.



(b) Path plot.

Figure 2: Analysis and synthesis results for “Valse in A” from Swan Lake. In the cut plot, the dots indicate positions in the example where jumps from the time marked on the abscissa to the time marked on the ordinate are perceptually smooth. In the path plot, the blue diagonal lines indicate which sample in the synthesized target (ordinate) is copied from which sample in the example (abscissa), while the green horizontal lines indicate jumps in the example during playback. The dashed line represents unmodified reproduction of the example for comparison. In both plots, the grid lines indicate ten times the block size used in the lowest analysis resolution level.

3 Punk Rock

Artist: Zebrahead

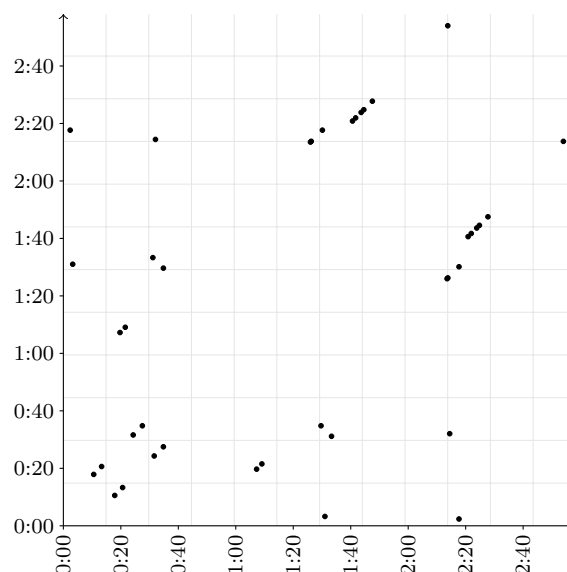
Title: “Playmate of the Year”

Time for cut search: 12.3 seconds

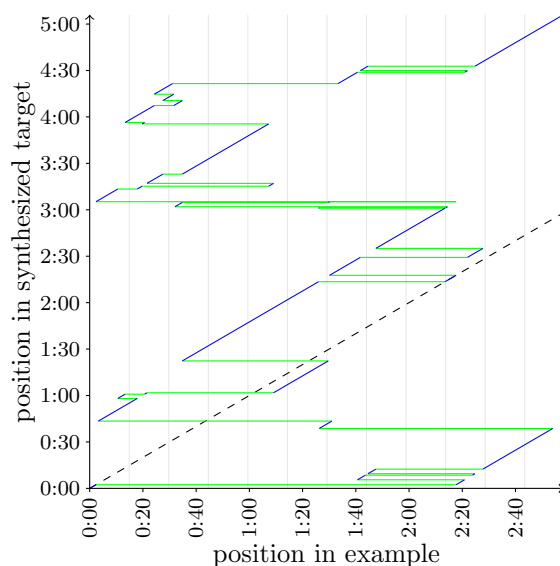
Time for path search: 6.12 seconds

Correspondence between
source and target segments:

target segment		source segment	
start	end	start	end
00:00.00	00:02.37	00:00.00	00:02.37
00:02.37	00:05.54	02:17.68	02:20.85
00:05.54	00:08.54	01:40.62	01:43.62
00:08.54	00:09.47	02:23.85	02:24.78
00:09.47	00:12.45	01:44.56	01:47.53
00:12.45	00:38.69	02:27.76	02:54.00
00:38.69	00:38.72	02:13.77	02:13.80
00:38.72	00:43.48	01:26.26	01:31.03
00:43.48	00:58.11	00:03.25	00:17.88
00:58.11	01:00.86	00:10.57	00:13.31
01:00.86	01:01.77	00:20.62	00:21.54
01:01.77	01:22.35	01:09.08	01:29.66
01:22.35	02:13.53	00:34.81	01:25.99
02:13.53	02:17.68	02:13.53	02:17.68
02:17.68	02:29.26	01:30.14	01:41.71
02:29.26	02:35.07	02:21.94	02:27.76
02:35.07	03:01.07	01:47.53	02:13.53
03:01.07	03:01.34	01:25.99	01:26.26
03:01.34	03:01.99	02:13.80	02:14.45
03:01.99	03:04.74	00:32.05	00:34.81
03:04.74	03:05.22	01:29.66	01:30.14
03:05.22	03:05.22	02:17.68	02:17.68
03:05.22	03:13.42	00:02.37	00:10.57
03:13.42	03:15.25	00:17.88	00:19.71
03:15.25	03:17.08	01:07.25	01:09.08
03:17.08	03:23.03	00:21.54	00:27.49
03:23.03	03:55.48	00:34.81	01:07.25
03:55.48	03:56.39	00:19.71	00:20.62
03:56.39	04:07.38	00:13.31	00:24.30
04:07.38	04:10.57	00:31.61	00:34.81
04:10.57	04:14.69	00:27.49	00:31.61
04:14.69	04:21.54	00:24.30	00:31.15
04:21.54	04:28.85	01:33.32	01:40.62
04:28.85	04:29.94	02:20.85	02:21.94
04:29.94	04:32.78	01:41.71	01:44.56
04:32.78	05:06.05	02:24.78	02:58.05



(a) Cut plot.



(b) Path plot.

Figure 3: Analysis and synthesis results for “Playmate of the Year”. In the cut plot, the dots indicate positions in the example where jumps from the time marked on the abscissa to the time marked on the ordinate are perceptually smooth. In the path plot, the blue diagonal lines indicate which sample in the synthesized target (ordinate) is copied from which sample in the example (abscissa), while the green horizontal lines indicate jumps in the example during playback. The dashed line represents unmodified reproduction of the example for comparison. In both plots, the grid lines indicate ten times the block size used in the lowest analysis resolution level.

4 Electronic

Artist: Digitalism

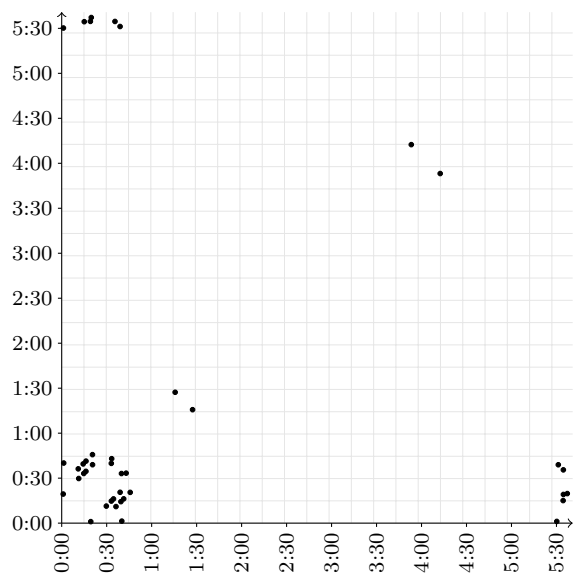
Title: "Zdarlight"

Time for cut search: 30.6 seconds

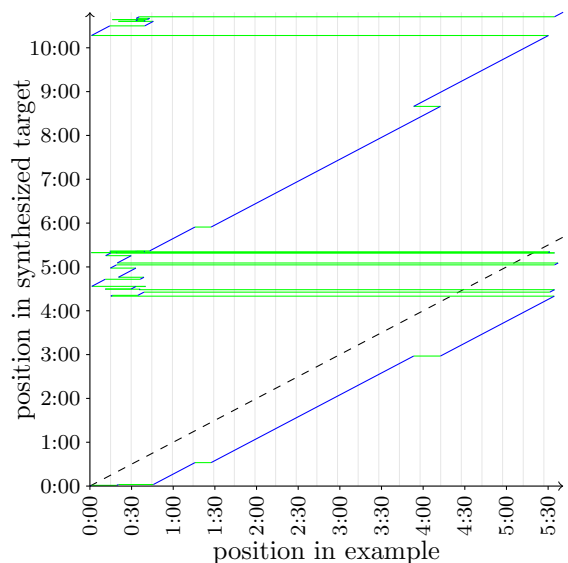
Time for path search: 8.39 seconds

Correspondence between
source and target segments:

target segment		source segment	
start	end	start	end
00:00.00	00:01.01	00:00.00	00:01.01
00:01.01	00:02.13	00:19.40	00:20.52
00:02.13	00:32.12	00:45.69	01:15.67
00:32.12	02:58.00	01:27.29	03:53.17
02:58.00	04:19.99	04:12.45	05:34.44
04:19.99	04:21.10	00:15.04	00:16.16
04:21.10	04:25.49	00:34.55	00:38.93
04:25.49	04:28.86	05:31.23	05:34.60
04:28.86	04:29.54	00:35.53	00:36.21
04:29.54	04:29.86	00:11.04	00:11.37
04:29.86	04:33.18	00:29.77	00:33.09
04:33.18	04:33.40	00:39.86	00:40.08
04:33.40	04:43.11	00:01.34	00:11.04
04:43.11	04:45.86	00:36.21	00:38.96
04:45.86	04:58.42	00:20.57	00:33.13
04:58.42	05:02.81	00:14.74	00:19.13
05:02.81	05:05.39	05:34.64	05:37.22
05:05.39	05:15.44	00:19.72	00:29.77
05:15.44	05:19.11	00:11.37	00:15.04
05:19.11	05:19.31	05:34.44	05:34.64
05:19.31	05:19.58	00:19.13	00:19.40
05:19.58	05:19.71	00:01.01	00:01.15
05:19.71	05:20.72	05:30.22	05:31.23
05:20.72	05:21.28	00:38.93	00:39.50
05:21.28	05:21.69	00:14.33	00:14.74
05:21.69	05:21.90	00:33.13	00:33.34
05:21.90	05:54.59	00:42.98	01:15.67
05:54.59	08:39.76	01:27.29	04:12.45
08:39.76	10:16.81	03:53.17	05:30.22
10:16.81	10:29.99	00:01.15	00:14.33
10:29.99	10:36.19	00:39.50	00:45.69
10:36.19	10:36.24	00:20.52	00:20.57
10:36.24	10:37.14	00:38.96	00:39.86
10:37.14	10:38.60	00:33.09	00:34.55
10:38.60	10:38.64	00:16.16	00:16.20
10:38.64	10:40.26	00:41.36	00:42.98
10:40.26	10:42.45	00:33.34	00:35.53
10:42.45	10:48.67	05:34.60	05:40.82



(a) Cut plot.



(b) Path plot.

Figure 4: Analysis and synthesis results for "Zdarlight". In the cut plot, the dots indicate positions in the example where jumps from the time marked on the abscissa to the time marked on the ordinate are perceptually smooth. In the path plot, the blue diagonal lines indicate which sample in the synthesized target (ordinate) is copied from which sample in the example (abscissa), while the green horizontal lines indicate jumps in the example during playback. The dashed line represents unmodified reproduction of the example for comparison. In both plots, the grid lines indicate ten times the block size used in the lowest analysis resolution level.

5 Hip Hop

Artist: Dendemann

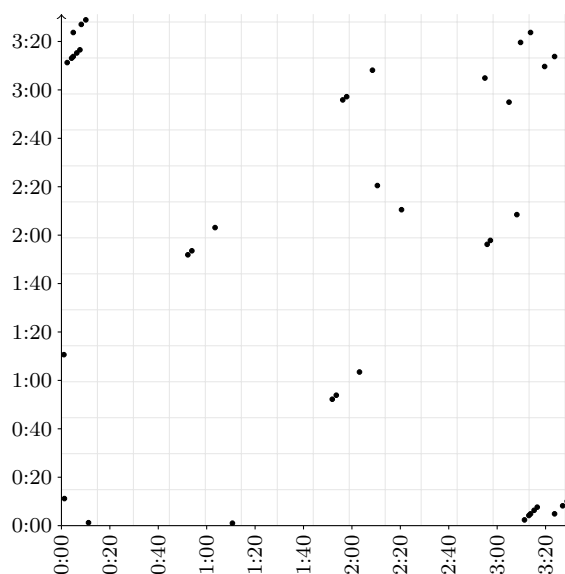
Title: “Endlich Nichtschwimmer”

Time for cut search: 15.23 seconds

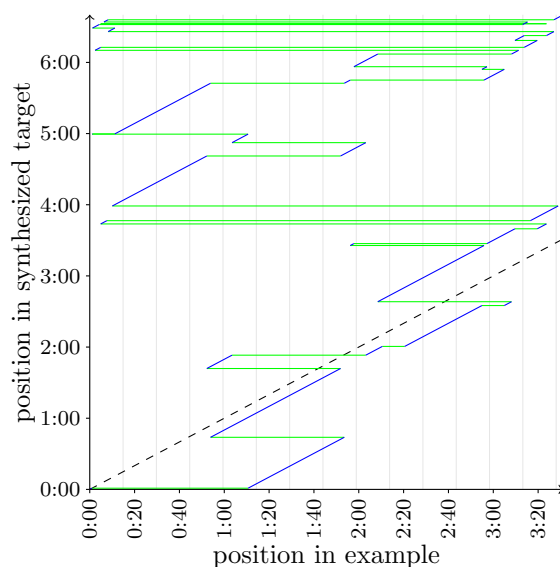
Time for path search: 7.07 seconds

Correspondence between
source and target segments:

target segment		source segment	
start	end	start	end
00:00.00	00:01.01	00:00.00	00:01.01
00:01.01	00:43.92	01:10.63	01:53.54
00:43.92	01:41.92	00:53.88	01:51.88
01:41.92	01:53.16	00:52.22	01:03.46
01:53.16	02:00.55	02:03.12	02:10.51
02:00.55	02:35.00	02:20.49	02:54.94
02:35.00	02:38.24	03:04.90	03:08.14
02:38.24	03:25.63	02:08.48	02:55.87
03:25.63	03:27.25	01:56.21	01:57.83
03:27.25	03:39.72	02:57.19	03:09.67
03:39.72	03:43.82	03:19.61	03:23.71
03:43.82	03:46.57	00:04.88	00:07.63
03:46.57	03:58.96	03:16.55	03:28.94
03:58.96	04:41.11	00:10.07	00:52.22
04:41.11	04:52.35	01:51.88	02:03.12
04:52.35	04:59.52	01:03.46	01:10.63
04:59.52	04:59.73	00:01.01	00:01.23
04:59.73	05:42.43	00:11.18	00:53.88
05:42.43	05:45.10	01:53.54	01:56.21
05:45.10	05:54.13	02:55.87	03:04.90
05:54.13	05:56.39	02:54.94	02:57.19
05:56.39	06:07.04	01:57.83	02:08.48
06:07.04	06:10.19	03:08.14	03:11.29
06:10.19	06:12.69	00:02.37	00:04.87
06:12.69	06:18.51	03:13.79	03:19.61
06:18.51	06:22.63	03:09.67	03:13.79
06:22.63	06:25.97	03:23.72	03:27.06
06:25.97	06:28.96	00:08.20	00:11.18
06:28.96	06:31.92	00:01.23	00:04.19
06:31.92	06:32.61	03:13.11	03:13.79
06:32.61	06:32.61	00:04.87	00:04.88
06:32.61	06:32.62	03:23.71	03:23.72
06:32.62	06:34.10	03:13.79	03:15.26
06:34.10	06:35.95	00:06.34	00:08.20
06:35.95	06:40.20	03:27.06	03:31.30



(a) Cut plot.



(b) Path plot.

Figure 5: Analysis and synthesis results for “Endlich Nichtschwimmer”. In the cut plot, the dots indicate positions in the example where jumps from the time marked on the abscissa to the time marked on the ordinate are perceptually smooth. In the path plot, the blue diagonal lines indicate which sample in the synthesized target (ordinate) is copied from which sample in the example (abscissa), while the green horizontal lines indicate jumps in the example during playback. The dashed line represents unmodified reproduction of the example for comparison. In both plots, the grid lines indicate ten times the block size used in the lowest analysis resolution level.

6 “Crowd” sound texture

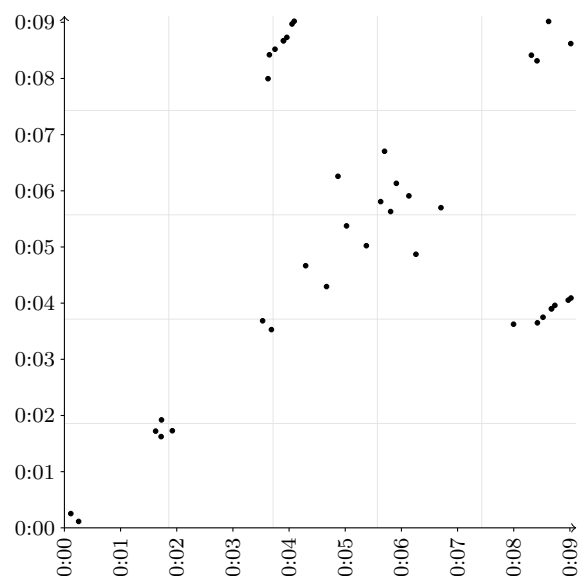
“Crowd” sound texture from Parker et al., 2004

Time for cut search: 0.51 seconds

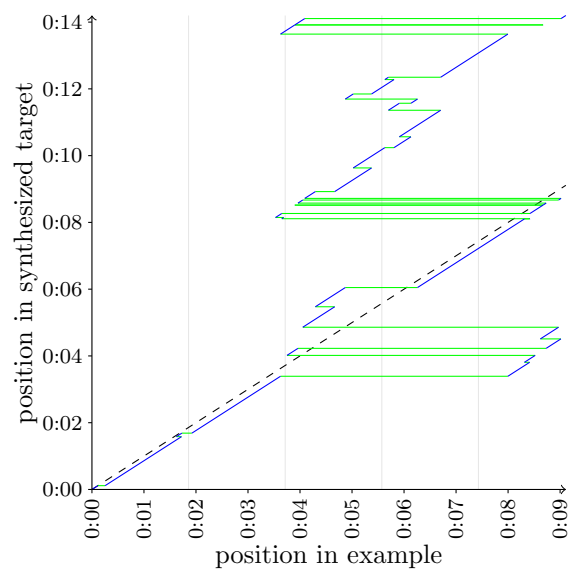
Time for path search: 8.5 seconds

Correspondence between
source and target segments:

target segment		source segment	
start	end	start	end
00:00.00	00:00.11	00:00.00	00:00.11
00:00.11	00:01.58	00:00.25	00:01.72
00:01.58	00:01.69	00:01.62	00:01.73
00:01.69	00:03.39	00:01.92	00:03.63
00:03.39	00:03.81	00:08.00	00:08.41
00:03.81	00:04.02	00:08.31	00:08.52
00:04.02	00:04.23	00:03.75	00:03.96
00:04.23	00:04.51	00:08.73	00:09.02
00:04.51	00:04.86	00:08.62	00:08.97
00:04.86	00:05.47	00:04.05	00:04.67
00:05.47	00:06.05	00:04.30	00:04.87
00:06.05	00:08.10	00:06.26	00:08.31
00:08.10	00:08.11	00:08.41	00:08.42
00:08.11	00:08.15	00:03.65	00:03.69
00:08.15	00:08.27	00:03.53	00:03.65
00:08.27	00:08.52	00:08.42	00:08.67
00:08.52	00:08.52	00:03.90	00:03.90
00:08.52	00:08.58	00:08.67	00:08.73
00:08.58	00:08.67	00:03.96	00:04.05
00:08.67	00:08.72	00:08.97	00:09.02
00:08.72	00:08.92	00:04.09	00:04.30
00:08.92	00:09.63	00:04.67	00:05.38
00:09.63	00:10.24	00:05.02	00:05.63
00:10.24	00:10.56	00:05.81	00:06.13
00:10.56	00:11.36	00:05.91	00:06.70
00:11.36	00:11.57	00:05.70	00:05.91
00:11.57	00:11.69	00:06.13	00:06.26
00:11.69	00:11.85	00:04.87	00:05.02
00:11.85	00:12.28	00:05.38	00:05.81
00:12.28	00:12.35	00:05.63	00:05.70
00:12.35	00:13.64	00:06.70	00:08.00
00:13.64	00:13.91	00:03.63	00:03.90
00:13.91	00:13.92	00:08.67	00:08.67
00:13.92	00:14.11	00:03.90	00:04.09
00:14.11	00:14.20	00:09.02	00:09.11



(a) Cut plot.



(b) Path plot.

Figure 6: Analysis and synthesis results for “Crowd” sound texture. In the cut plot, the dots indicate positions in the example where jumps from the time marked on the abscissa to the time marked on the ordinate are perceptually smooth. In the path plot, the blue diagonal lines indicate which sample in the synthesized target (ordinate) is copied from which sample in the example (abscissa), while the green horizontal lines indicate jumps in the example during playback. The dashed line represents unmodified reproduction of the example for comparison. In both plots, the grid lines indicate ten times the block size used in the lowest analysis resolution level.

7 “Fire” sound texture

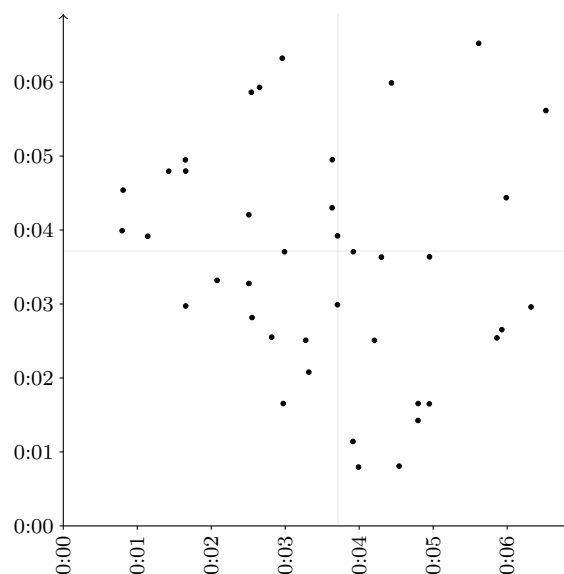
“Fire” sound texture from Parker et al., 2004

Time for cut search: 0.44 seconds

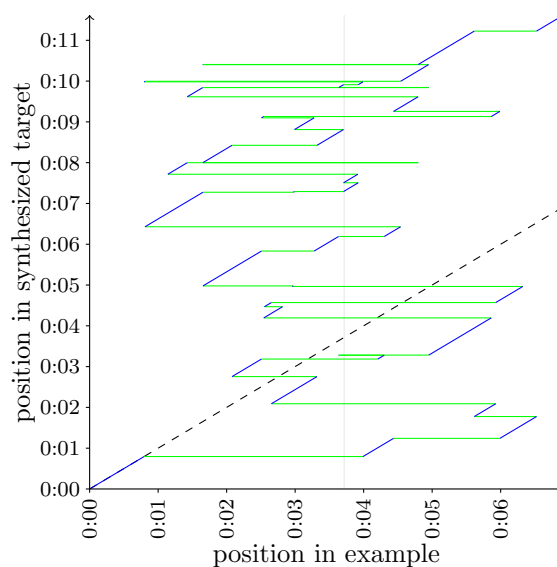
Time for path search: 8.05 seconds

Correspondence between
source and target segments:

target segment		source segment	
start	end	start	end
00:00.00	00:00.80	00:00.00	00:00.80
00:00.80	00:01.24	00:03.99	00:04.44
00:01.24	00:01.78	00:05.99	00:06.52
00:01.78	00:02.09	00:05.61	00:05.93
00:02.09	00:02.76	00:02.65	00:03.32
00:02.76	00:03.18	00:02.08	00:02.51
00:03.18	00:03.28	00:04.21	00:04.30
00:03.28	00:03.28	00:03.63	00:03.64
00:03.28	00:04.19	00:04.95	00:05.86
00:04.19	00:04.47	00:02.54	00:02.82
00:04.47	00:04.57	00:02.55	00:02.65
00:04.57	00:04.96	00:05.93	00:06.32
00:04.96	00:04.98	00:02.96	00:02.97
00:04.98	00:05.83	00:01.65	00:02.51
00:05.83	00:06.19	00:03.28	00:03.63
00:06.19	00:06.43	00:04.30	00:04.54
00:06.43	00:07.27	00:00.81	00:01.65
00:07.27	00:07.29	00:02.97	00:02.99
00:07.29	00:07.51	00:03.71	00:03.92
00:07.51	00:07.72	00:03.71	00:03.92
00:07.72	00:08.00	00:01.14	00:01.43
00:08.00	00:08.00	00:04.80	00:04.80
00:08.00	00:08.43	00:01.65	00:02.08
00:08.43	00:08.81	00:03.32	00:03.71
00:08.81	00:09.10	00:02.99	00:03.28
00:09.10	00:09.13	00:02.51	00:02.54
00:09.13	00:09.26	00:05.86	00:05.99
00:09.26	00:09.61	00:04.44	00:04.80
00:09.61	00:09.84	00:01.43	00:01.65
00:09.84	00:09.84	00:04.95	00:04.95
00:09.84	00:09.91	00:03.64	00:03.71
00:09.91	00:09.98	00:03.92	00:03.99
00:09.98	00:09.99	00:00.80	00:00.81
00:09.99	00:10.40	00:04.54	00:04.95
00:10.40	00:10.41	00:01.65	00:01.65
00:10.41	00:11.23	00:04.80	00:05.61
00:11.23	00:11.62	00:06.52	00:06.92



(a) Cut plot.



(b) Path plot.

Figure 7: Analysis and synthesis results for “Fire” sound texture. In the cut plot, the dots indicate positions in the example where jumps from the time marked on the abscissa to the time marked on the ordinate are perceptually smooth. In the path plot, the blue diagonal lines indicate which sample in the synthesized target (ordinate) is copied from which sample in the example (abscissa), while the green horizontal lines indicate jumps in the example during playback. The dashed line represents unmodified reproduction of the example for comparison. In both plots, the grid lines indicate ten times the block size used in the lowest analysis resolution level.

8 “Rain” sound texture

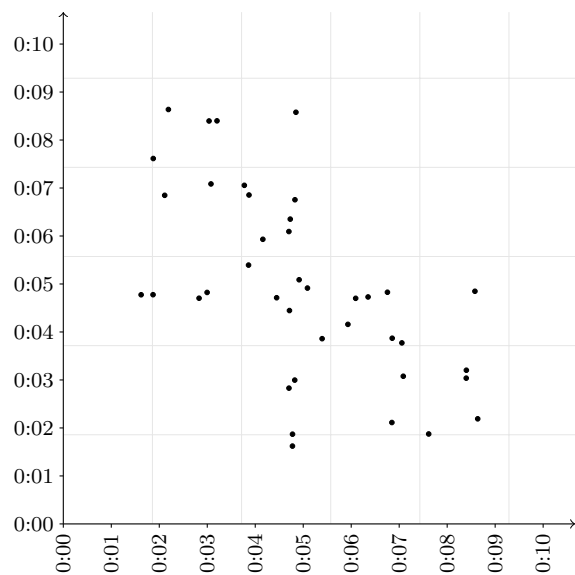
“Rain” sound texture from Parker et al., 2004

Time for cut search: 0.54 seconds

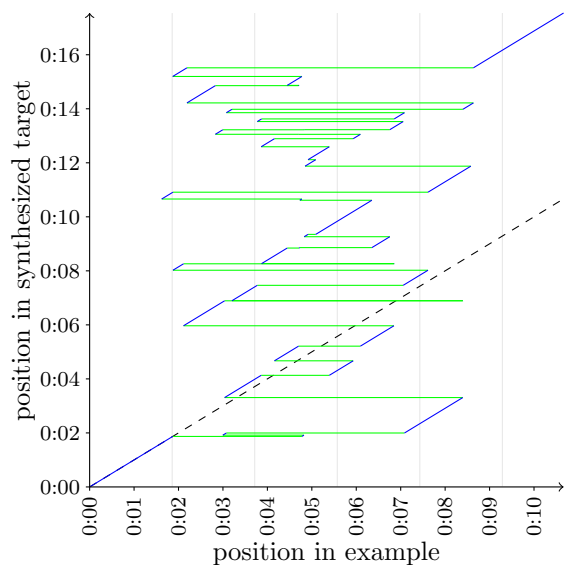
Time for path search: 8.86 seconds

Correspondence between
source and target segments:

target segment		source segment	
start	end	start	end
00:00.00	00:01.87	00:00.00	00:01.87
00:01.87	00:01.92	00:04.78	00:04.82
00:01.92	00:02.00	00:03.00	00:03.08
00:02.00	00:03.31	00:07.08	00:08.40
00:03.31	00:04.13	00:03.04	00:03.86
00:04.13	00:04.67	00:05.39	00:05.93
00:04.67	00:05.21	00:04.16	00:04.70
00:05.21	00:05.97	00:06.09	00:06.85
00:05.97	00:06.89	00:02.11	00:03.04
00:06.89	00:06.89	00:08.40	00:08.40
00:06.89	00:07.46	00:03.20	00:03.77
00:07.46	00:08.02	00:07.06	00:07.61
00:08.02	00:08.26	00:01.87	00:02.11
00:08.26	00:08.27	00:06.85	00:06.85
00:08.27	00:08.84	00:03.87	00:04.45
00:08.84	00:08.86	00:04.71	00:04.73
00:08.86	00:09.26	00:06.35	00:06.75
00:09.26	00:09.35	00:04.83	00:04.91
00:09.35	00:10.61	00:05.09	00:06.35
00:10.61	00:10.66	00:04.73	00:04.78
00:10.66	00:10.91	00:01.62	00:01.87
00:10.91	00:11.88	00:07.61	00:08.58
00:11.88	00:12.12	00:04.85	00:05.09
00:12.12	00:12.59	00:04.91	00:05.39
00:12.59	00:12.89	00:03.86	00:04.16
00:12.89	00:13.05	00:05.93	00:06.09
00:13.05	00:13.06	00:04.70	00:04.70
00:13.06	00:13.22	00:02.83	00:03.00
00:13.22	00:13.23	00:04.82	00:04.83
00:13.23	00:13.53	00:06.76	00:07.06
00:13.53	00:13.62	00:03.77	00:03.87
00:13.62	00:13.86	00:06.85	00:07.08
00:13.86	00:13.98	00:03.08	00:03.20
00:13.98	00:14.22	00:08.40	00:08.64
00:14.22	00:14.86	00:02.19	00:02.83
00:14.86	00:14.87	00:04.70	00:04.71
00:14.87	00:15.20	00:04.45	00:04.78
00:15.20	00:15.52	00:01.87	00:02.19
00:15.52	00:17.55	00:08.64	00:10.67



(a) Cut plot.



(b) Path plot.

Figure 8: Analysis and synthesis results for “Rain” sound texture. In the cut plot, the dots indicate positions in the example where jumps from the time marked on the abscissa to the time marked on the ordinate are perceptually smooth. In the path plot, the blue diagonal lines indicate which sample in the synthesized target (ordinate) is copied from which sample in the example (abscissa), while the green horizontal lines indicate jumps in the example during playback. The dashed line represents unmodified reproduction of the example for comparison. In both plots, the grid lines indicate ten times the block size used in the lowest analysis resolution level.

9 “Surf” sound texture

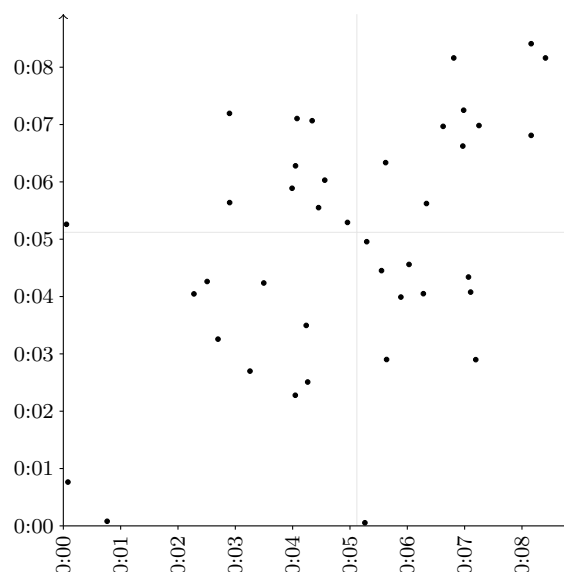
“Surf” sound texture from Parker et al., 2004

Time for cut search: 0.45 seconds

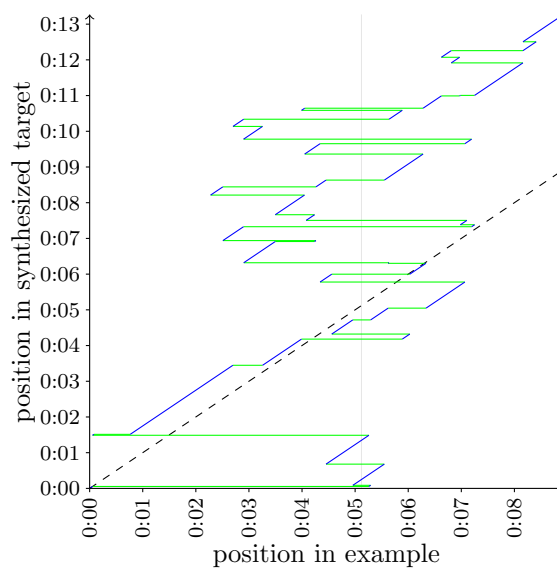
Time for path search: 2.34 seconds

Correspondence between
source and target segments:

target segment		source segment	
start	end	start	end
00:00.00	00:00.05	00:00.00	00:00.05
00:00.05	00:00.09	00:05.26	00:05.29
00:00.09	00:00.68	00:04.96	00:05.55
00:00.68	00:01.49	00:04.45	00:05.26
00:01.49	00:01.51	00:00.05	00:00.08
00:01.51	00:03.45	00:00.76	00:02.70
00:03.45	00:04.18	00:03.26	00:03.99
00:04.18	00:04.32	00:05.89	00:06.03
00:04.32	00:04.72	00:04.56	00:04.96
00:04.72	00:05.05	00:05.29	00:05.62
00:05.05	00:05.78	00:06.34	00:07.07
00:05.78	00:06.00	00:04.34	00:04.56
00:06.00	00:06.30	00:06.03	00:06.33
00:06.30	00:06.32	00:05.62	00:05.64
00:06.32	00:06.91	00:02.90	00:03.50
00:06.91	00:06.94	00:04.24	00:04.26
00:06.94	00:07.33	00:02.51	00:02.90
00:07.33	00:07.38	00:07.19	00:07.25
00:07.38	00:07.50	00:06.98	00:07.10
00:07.50	00:07.66	00:04.08	00:04.24
00:07.66	00:08.21	00:03.50	00:04.05
00:08.21	00:08.44	00:02.28	00:02.51
00:08.44	00:08.63	00:04.26	00:04.45
00:08.63	00:09.36	00:05.55	00:06.28
00:09.36	00:09.65	00:04.05	00:04.34
00:09.65	00:09.78	00:07.07	00:07.19
00:09.78	00:10.14	00:02.90	00:03.26
00:10.14	00:10.34	00:02.70	00:02.90
00:10.34	00:10.59	00:05.64	00:05.89
00:10.59	00:10.65	00:03.99	00:04.05
00:10.65	00:10.99	00:06.28	00:06.62
00:10.99	00:11.01	00:06.97	00:06.98
00:11.01	00:11.92	00:07.25	00:08.16
00:11.92	00:12.07	00:06.81	00:06.97
00:12.07	00:12.26	00:06.62	00:06.81
00:12.26	00:12.51	00:08.16	00:08.41
00:12.51	00:13.27	00:08.16	00:08.93



(a) Cut plot.



(b) Path plot.

Figure 9: Analysis and synthesis results for “Surf” sound texture. In the cut plot, the dots indicate positions in the example where jumps from the time marked on the abscissa to the time marked on the ordinate are perceptually smooth. In the path plot, the blue diagonal lines indicate which sample in the synthesized target (ordinate) is copied from which sample in the example (abscissa), while the green horizontal lines indicate jumps in the example during playback. The dashed line represents unmodified reproduction of the example for comparison. In both plots, the grid lines indicate ten times the block size used in the lowest analysis resolution level.

10 “Water” sound texture

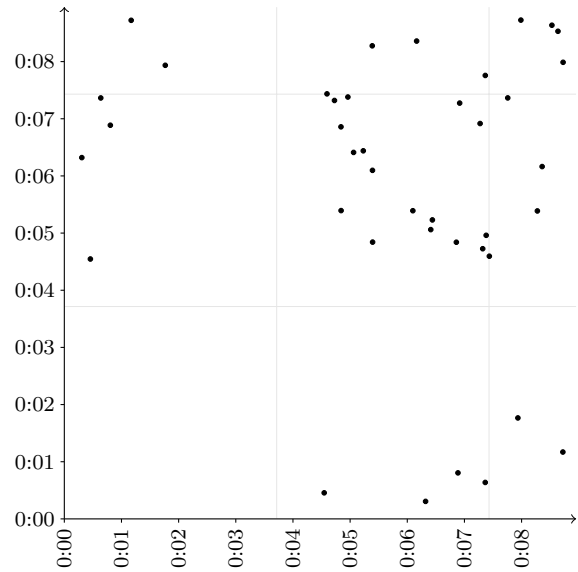
“Water” sound texture from Parker et al., 2004

Time for cut search: 0.45 seconds

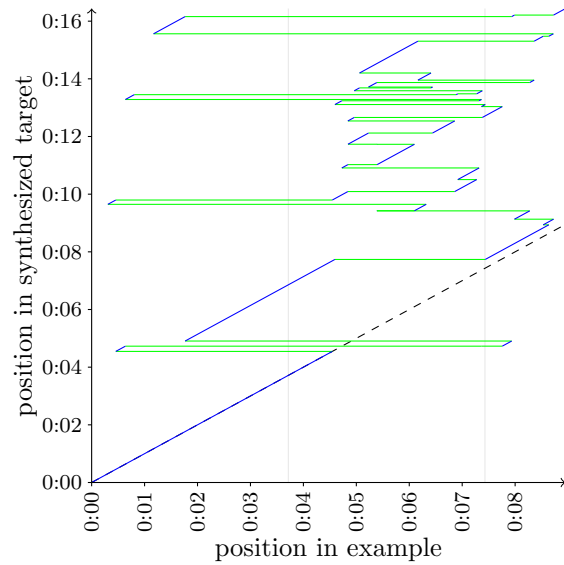
Time for path search: 11.24 seconds

Correspondence between
source and target segments:

target segment		source segment	
start	end	start	end
00:00.00	00:04.55	00:00.00	00:04.55
00:04.55	00:04.73	00:00.46	00:00.64
00:04.73	00:04.73	00:07.36	00:07.36
00:04.73	00:04.91	00:07.76	00:07.94
00:04.91	00:07.74	00:01.77	00:04.60
00:07.74	00:08.94	00:07.44	00:08.64
00:08.94	00:09.13	00:08.53	00:08.73
00:09.13	00:09.42	00:07.99	00:08.28
00:09.42	00:09.42	00:05.39	00:05.39
00:09.42	00:09.65	00:06.10	00:06.32
00:09.65	00:09.80	00:00.31	00:00.46
00:09.80	00:10.09	00:04.55	00:04.84
00:10.09	00:10.51	00:06.86	00:07.27
00:10.51	00:10.91	00:06.92	00:07.32
00:10.91	00:11.03	00:04.73	00:04.84
00:11.03	00:11.73	00:05.39	00:06.10
00:11.73	00:11.73	00:05.39	00:05.39
00:11.73	00:12.12	00:04.84	00:05.23
00:12.12	00:12.54	00:06.44	00:06.86
00:12.54	00:12.66	00:04.84	00:04.96
00:12.66	00:13.04	00:07.38	00:07.76
00:13.04	00:13.11	00:07.36	00:07.44
00:13.11	00:13.24	00:04.60	00:04.73
00:13.24	00:13.28	00:07.32	00:07.36
00:13.28	00:13.45	00:00.64	00:00.81
00:13.45	00:13.48	00:06.89	00:06.92
00:13.48	00:13.59	00:07.27	00:07.38
00:13.59	00:13.69	00:04.96	00:05.06
00:13.69	00:13.71	00:06.41	00:06.44
00:13.71	00:13.87	00:05.23	00:05.39
00:13.87	00:13.95	00:08.28	00:08.36
00:13.95	00:14.20	00:06.16	00:06.41
00:14.20	00:15.31	00:05.06	00:06.16
00:15.31	00:15.48	00:08.36	00:08.53
00:15.48	00:15.56	00:08.64	00:08.72
00:15.56	00:16.16	00:01.17	00:01.77
00:16.16	00:16.21	00:07.94	00:07.99
00:16.21	00:16.44	00:08.73	00:08.95



(a) Cut plot.



(b) Path plot.

Figure 10: Analysis and synthesis results for “Water” sound texture. In the cut plot, the dots indicate positions in the example where jumps from the time marked on the abscissa to the time marked on the ordinate are perceptually smooth. In the path plot, the blue diagonal lines indicate which sample in the synthesized target (ordinate) is copied from which sample in the example (abscissa), while the green horizontal lines indicate jumps in the example during playback. The dashed line represents unmodified reproduction of the example for comparison. In both plots, the grid lines indicate ten times the block size used in the lowest analysis resolution level.