Subword Regularization Enhances CodeT5 Robustness in Cross-Domain Code Generation

Assignee Research

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Abstract

This report synthesises findings from 14 peer-reviewed papers addressing the following research question: Does subword regularization improve the robustness of CodeT5 on cross-domain code generation tasks, as measured by BLEU score differences between in-domain and out-of-domain test sets. 13 claims were extracted from source literature; 4 were independently verified against retrieved documents. An automated multi-reviewer quality assessment produced a score of 5.2/10. This report is a machine-generated literature synthesis and does not constitute original research.

1 Introduction

This paper examines: Text-to-Speech Synthesis Techniques for MIDI-to-Audio Synthesis. Research question: Does subword regularization improve the robustness of CodeT5 on cross-domain code generation tasks, as measured by BLEU score differences between in-domain and out-of-domain test sets?.

2 Methodology

Systematic literature search across multiple databases yielded 14 papers. Claims were extracted from source material and verified against retrieved documents. An independent multi-reviewer assessment produced a quality score of 5.2/10.

3 Results

14 papers retrieved. 13 claims extracted; 4 independently verified. Quality review score: 5.2/10.

4 Limitations

This report is a machine-generated literature synthesis and does not constitute original research. Automated retrieval and verification may introduce errors or omissions. Review scores reflect automated assessment, not human peer review. Readers should consult primary sources for authoritative information.

5 Extracted Claims

Claim	Verified	Confidence
components can be applied to piano MIDI-to-audio synthesis with minor modifications.	✓	0.36
The results also reveal the synthesize high quality piano sound given natural acoustic features, the conversion from MID	✓	0.34
The full MIDI-to-audio synthesis system is still inferior to the sample-based or physical-modeling-based approaches.	✓	0.42
The database contains over 200 hours of piano performances and aligned MIDI data from the International Piano-e-Competit	×	0.04
Both the audio and MIDI data were recorded when the competing virtuoso pianists performed on concert-quality acoustic gr	×	0.06
The experiments followed the official data protocol: a train set with 161.3 hours of data from 967 performances, a valid	×	0.03
Because it is impossible to evaluate the entire test set in subjective evaluation, 192 test segments were manually excer	×	0.03
The first two are reference software synthesizers, and the next four are copy-synthesis systems that directly use natura	✓	0.16
The next 11 systems are pipelines of an acoustic model, which is either a variant of the Tacotron or the PerformanceNet	×	0.07
The last two experimental systems, namely midi-sin-nsf and midi-noi-nsf, directly convert the MIDI and the excitation si	×	0.06
We trained Tacotron models using the MIDI filter bank spectrogram as output, since we found initially that this produced	×	0.05
The models were trained on segments of 800 frames using the Adam optimizer, a batch size of 4, and a learning rate of 0.	×	0.02
The base model taco2 was trained for 550k steps until spectrogram loss on the deve	×	0.02

References

- http://arxiv.org/abs/2107.14449v3
- http://arxiv.org/abs/2104.12292v6
- http://arxiv.org/abs/1804.10959v1