

# Robust Digital Envelope Estimation Via Geometric Properties of an Arbitrary Signal

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August 18, 2020

## Abstract

Despite being an elusive concept, mathematically well defined only for artificially generated waves, the temporal amplitude envelope of a signal is essential for its complete characterization, being the primary information carrying medium in spoken voice and telecommunications, for example. intuitively, the temporal envelope can be understood as a smooth function on the same variable as the principal wave, or temporal fine structure, that modulates the signal, responsible for its outer shape. It is implied in this definition that the envelope is non periodic in general and is thus better addressed by specific techniques diverse from those used in the analysis of the periodic, rapidly changing wave it encompasses. Envelope detection techniques have applications in areas like health, sound classification and synthesis, seismology and speech recognition. Despite of that, a general approach to envelope detection of signals with rich spectral content seems to be lacking, and most methods involve manual intervention, like filter design, based on prior knowledge about the wave under investigation. In this paper we propose a framework that uses intrinsic characteristics of a signal to estimate its envelope, eliminating the necessity of parameter tuning. The approach here described draws inspiration from general, computational and differential geometry to isolate the frontier of an arbitrary signal. The concepts of alpha-shapes, concave hulls, arc-length parametrization and discrete curve curvature are adapted. We also define a pulse in the context of a arbitrary digital signal as a means to reduce dimensionality and the complexity of the proposed algorithm.

**Keywords:** DSP, alpha-shapes, envelope detection

## 1 Introduction

Despite being ubiquitous in digital signal processing, the literature about envelope detection is very fragmented (Lyons, 2017). Besides, most envelope detection techniques are designed to account for very specific settings, like pure sinusoids with moderate noise contents, in line with the most common usages of those algorithms with artificial signals in the context of analog telecommunications. In many natural signals, however, the temporal amplitude envelope of a signal plays a prominent role in the characteristics exhibited: According to Qi et al. (2017), for example, the envelope is at least as important as the fine structure of the soundwave in the context of the intelligibility of mandarin tones. That is also the case for English (Shannon et al., 1995), where even envelopes modulating mostly noise were still capable of conveying meaning. The envelope helps to convey emotion and identity to the human voice (Zhu et al., 2018), and envelope preserving characteristics of concert halls are associated with their pleasantness (Lokki et al., 2011). When dealing with broadband signals, approaches tailored to specific applications are prevalent, such as the one presented by Yang et al. (2014) for the distributed monitoring of fibre optic or the one formulated by Assef et al. (2018) in the context of medical ultrasound imaging.

If one addresses the different units in the horizontal and vertical axes, one can transform the DSP problem of envelope detection in the geometric problem of defining the shape of a set of points in  $\mathbb{R}^2$ . For that purpose Edelsbrunner et al. (1983) introduced the concept of alpha-shapes, a mathematically well defined extension to the convex hull of a finite set of points, related to the Delaunay triangulation and Voronoi diagrams of those points.

This approach is used in areas such as the detection of features in images (Varytimidis et al., 2016), reconstruction of surfaces from a cloud of points (Wu et al., 2015) and Spectroscopy (Xu et al., 2019), with the last work, that involves the estimation and removal of the Blaze function -a kind of envelope- of a echelle spectrograph, being particularly align with what is intended here.

Thus, in this paper we formulate a general approach to envelope detection, exploiting the intrinsic characteristics of a generic, spectrally complex, wave in order to avoid the need to manual intervention or parameter tuning. While the robustness of the proposed approach allows it to be used as a plug in replacement for many methods encountered in the literature, we feel that it would be particularly useful for sound synthesis. The envelope is shown to add complexity to the spectral representation of a wave (Tarjano & Pereira, 2019), and a accurate description of the envelope would be useful for a cleaner spectral analysis. Moreover, the algorithm naturally divides a signal in pseudo-cycles, that could serve pragmatic building blocks for the reconstruction of the fine structure of the wave. In the context of sound synthesis, one would be able to apply specific methods for the recreation of the envelope, more in line with its smooth, slow varying and non periodic nature and a different approach to the periodic and relatively fast changes of the temporal fine structure.

## 2 Methodology

We start by defining a pulse as a series of consecutive samples in a discrete wave with the same sign. More formally, let  $W[i] \in \mathbb{R} \forall i \in \mathbb{N}_0, i < n \in \mathbb{N}_0$  be a real, discrete and finite signal indexed, without loss of generality, over a subset of the natural numbers. This definition relates closely to the concept of an array or vector in most programming languages, and is used in the interest of simplicity. A pulse  $P[j], j \in \mathbb{N}_0, j < q$  in  $W$  can then be defined as a sequence of samples indexed by  $i$  such that  $\text{sign}(W[a - 1]) \neq \text{sign}(W[a]) = \text{sign}(W[a + 1]) = \dots = \text{sign}(W[b - 1]) = \text{sign}(W[b]) \neq \text{sign}(W[b + 1]) \forall i, a \leq i \leq b | a, b \in \mathbb{N}_0$ . In other words, each pulse is a unique subset of  $W$  with its members being the maximum sequence of samples in  $W$  with the same signal and  $P[0] \cup P[1] \cup \dots \cup P[q - 1] = W$ . Naturally, each pulse can be classified as positive or negative, based on the signal of its samples, which must be the same. For a continuous function, then, a pulse would correspond to the pieces between its roots, and would be equal to half the cycle of a sinusoid. Thus, in our analogy, two consecutive pulses, naturally with opposing signs, have the potential to delimitate a pseudo-cycle, as illustrated in figure 1. For that to be true, however, the pulses need to make part of the frontier, as will be defined later.

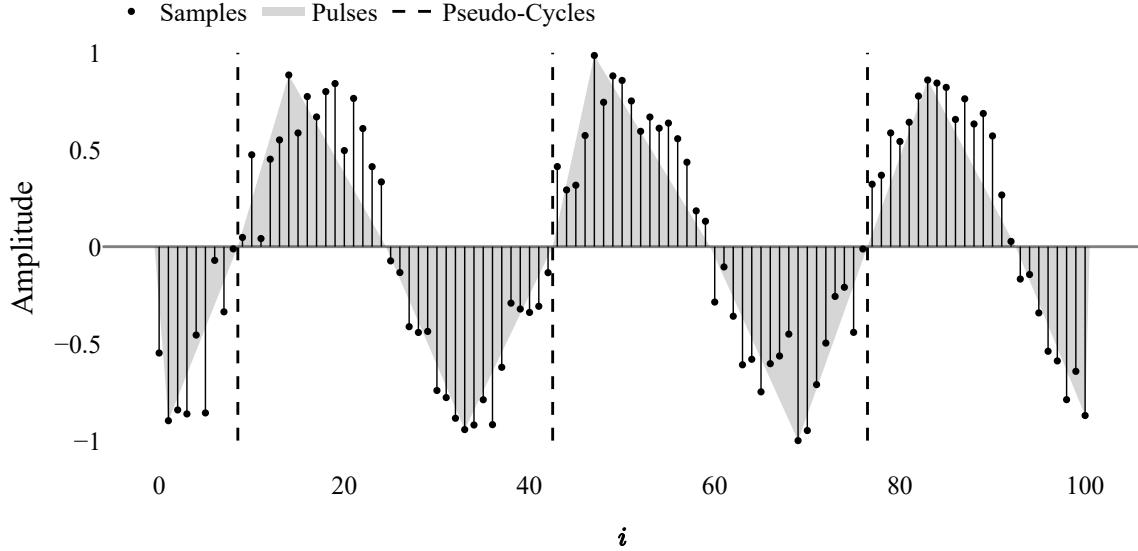


Figure 1: The grey areas encompass the simplified convex hulls of the pulses. The dashed lines mark the frontier between pseudo-cycles

In practice, however, it is not uncommon for a discrete wave, specially in the case of sound, to present somewhat different positive and negative contours; As our method will eventually have to be applied separately to both sides, superior and inferior, of the discrete wave, it is only natural to introduce such separation as soon as possible. To do so we will define the positive (upper) frontier and negative (lower) frontier as the set of points  $(i, |W[i]|)$  that are closest to the unknown smooth, continuous envelope of the signal. The set of all these points such that  $W[i] > 0$  will be called the positive, piecewise linear frontier denoted by  $F_+$ ; similarly,  $F_-$  denotes the negative frontier of  $W$ , defined by the subset of points  $(i, W[i])$  where  $W[i] < 0$ . To identify such points, we need to address the different units in which the amplitude and horizontal distance of our wave are expressed.

To make abscissa and ordinate units consistent for the computation of the frontier, and proceed with a geometric treatment of the subject, we consider the set of positive and negative pulses separately. For each set, we can multiply all pulses by the average length of the pulses in the set, after having divided by the average of pulses amplitudes, putting both axes in the same frame related unit  $i$ , that relates to time by the equation  $i = t \text{ fps}$ . One can call this approach arc length regularization, as it translates the widespread approach of arc length parametrization to a non parametric setting.

Before proceeding, some simplifications based on the smoothness of the temporal envelope will unburden the future development of the method. Because we are interested in approximating a function that is smooth over the whole domain of the wave, we can assume that, in the scale of a pulse, this function will be very close to a horizontal straight line and, thus, won't touch any point inside the convex hull defined by the pulse. By the same token, as the change in amplitude from one pulse to the next pulse with the same sign is motivated by changes in this same envelope, one can reasonably suppose that  $\max(P[j]) \approx \max(P[j + 2])$  and approximate the convex hull of a pulse with the triangle defined by the points where the pulse crosses the horizontal the point of max amplitude; this will allow a considerable dimension reduction as this triangular pulse can become the atomic unit for the rest of the method. This definition also makes clear that only one point of an arbitrary pulse can be in the frontier, namely, its point of max amplitude.

Those definitions will allow us to derive the frontiers of a wave using an alpha-shapes inspired algorithm without the need to compute the Delaunay triangulation first. Translating the intuitive explanation of alpha-shapes in Edelsbrunner and

Mücke (1994), we can say that the points in the frontier are those touched by a circle outside the signal that is not allowed to contain any point of the signal; The pulses that contain said points can be seen as frontier pulses. Intuitively, one can picture a circle being rolled above (or below, in the case of the negative envelope) the signal, and marking the points it touches as frontier points. We can therefore revisit the concept of a pseudo-cycle, only hinted at before, defining it as the samples of the original wave that belong to two successive pulses that belong to their respective frontiers, including eventual pulses between them.

It is now necessary to infer the appropriate radius of such a circle and, to that end, a measure of the curvature of a discrete function is needed. Discrete curvature estimation is an important task in image processing (Fleischmann et al., 2010) for which no default definition exists; The two possible approaches are the derivation of direct methods that use characteristics of the discrete wave to calculate its curvature at each point, or the calculation of the curvature of a curve fitted to the discrete wave (Coeurjolly et al., 2001). To fit a polynomial to the a generic wave two approaches are readily available: the least mean squares approach, that seeks to minimize the dependant variable errors and the total least squares problem, that treat both variables symmetrically (Golub & van Loan, 1980). The geometric, symmetrical nature of the problem excludes the more computationally economic least mean squares approach however, leaving us with the total least squares, for which no general closed form solutions are available (Markovsky & Huffel, 2007); this leads us to turn our attention to direct approaches of curvature estimation.

## 2.1 Discrete Curvature Estimation - The Equivalent Circle Approach

As previously stated, no default discrete curvature definition exists; Carroll et al. (2014), for example, derives 3 such different definitions based on the approximation of a circle by inscribed, centred e circumscribed polygon.

The approach here presented differs from most others found in the literature in that it is defined over the edges linking the points that forma the discrete wave. The idea is to find the equivalent circle whose tangent presents the same change in direction, in the same horizontal distance, as the edge of interest. Formally, we define  $n - 1$  vectors

As an edge defines only one direction, there is a need for a referential initial direction, which wav chosen in this work as the direction of the average vector.

## 3 Results

### 3.1 Fundamental Frequency as a Welcome Side-effect

## 4 Discussion + Conclusion

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