Source/Filter Model for Unsupervised Main Melody Extraction From Polyphonic Audio Signals

Jean-Louis Durrieu, Gaël Richard, Bertrand David, and Cédric Févotte

Abstract—Extracting the main melody from a polyphonic music recording seems natural even to untrained human listeners. To a certain extent it is related to the concept of source separation, with the human ability of focusing on a specific source in order to extract relevant information. In this paper, we propose a new approach for the estimation and extraction of the main melody (and in particular the leading vocal part) from polyphonic audio signals. To that aim, we propose a new signal model where the leading vocal part is explicitly represented by a specific source/filter model. The proposed representation is investigated in the framework of two statistical models: a Gaussian Scaled Mixture Model (GSMM) and an extended Instantaneous Mixture Model (IMM). For both models, the estimation of the different parameters is done within a maximum-likelihood framework adapted from single-channel source separation techniques. The desired sequence of fundamental frequencies is then inferred from the estimated parameters. The results obtained in a recent evaluation campaign (MIREX08) show that the proposed approaches are very promising and reach state-of-the-art performances on all test sets.

Index Terms—Blind audio source separation, Expectation–Maximization (EM) algorithm, Gaussian scaled mixture model (GSMM), main melody extraction, maximum likelihood, music, non-negative matrix factorization (NMF), source/filter model, spectral analysis.

I. INTRODUCTION

The “main melody” of a polyphonic music excerpt commonly refers to the sequence of notes played by a single monophonic instrument (including singing voice) over a potentially polyphonic accompaniment. If humans have a natural ability to identify and, to a certain extent, isolate this main melody from a polyphonic music recording, its automatic extraction and transcription by a machine remains a very challenging task despite the recent efforts of the research community.

The main melody sequence is a feature of great interest since it carries a significant amount of semantically rich information about a music piece and appears to be particularly useful for a number of music information retrieval (MIR) applications. For instance, it can be directly used in systems such as query-by-humming or query-by-singing systems [1]. It can also be exploited for music structuring [2], music similarity search such as cover version detection [3], and to a certain extent in copyright protection.

Several types of methods have been proposed to address the problem, and most of them are parametric. The estimation then relies on a signal model, e.g., a probabilistic modeling of the spectrogram in [4] or using more classical signal processing solutions as in [5] or [6]. These systems are not limited to these categories, and often use several heuristics and statistical methods to achieve their goal. Another possibility is the use of classification schemes, such as [7]. The first kind of methods usually introduce generative models for the signal, while the latter method is related to perceptive aspects of the task.

The common underlying concept followed by these systems is a two step process: first, the signal is mapped onto a feature space, and then these features are postprocessed to track the melody line. The feature space can directly be a mapping on the Fourier domain [7], but most of the approaches aim at obtaining higher level features or objects, such as pitch candidates as in [5] and [6]. As depicted in Fig. 1, the hereafter proposed system is a two-step melody tracker as well and relies on a parameterization of the power spectrogram. The parameters are first estimated and the posterior probabilities of potential melody sequences are then computed. At last, the melody smoothing block outputs the desired sequence \( \hat{\Xi} \).

Our approach includes several original contributions. First, specific (and different) models are used for each component (leading instrument versus accompaniment) of the music mixture to take into account their specificities and/or their production process. Indeed, since this study focuses on signals for which the predominant instrument usually is a singer, there is a particular interest to exploit the production characteristics of the human voice compared to any other instrument as in [8]. It is then proposed to represent the leading voice by a specific source/filter model that is sufficiently flexible to capture the variability of the singing voice in terms of pitch range and...
timbre (or more specifically the produced vowel). On the other hand, the accompaniment includes instruments that exhibit more stable pitch lines compared to a singer and/or a more repetitive content (same notes or chords played by the same instrument, drum events which may remains rather stable in a given piece, etc.). To exploit this relative pitch stability and temporal repetitive structure, the model for the accompaniment is inspired by non-negative matrix factorization (NMF) with the Ikutara–Saito divergence [9]. The proposed systems discriminate between the leading instrument and the accompaniment by assuming that the energy of the former is most of the time higher than that of the latter.

Second, the leading voice is modeled in a statistical framework in which two different generative models are proposed, both of them including the previously mentioned source/filter parameterization. The first model is a source/filter Gaussian scaled mixture model (GSMM) [10] while the second one is a more general instantaneous mixture model (IMM). Our generative model is essentially inspired by single-channel blind source separation approaches presented in [10] and [11]. We can therefore also proceed to the actual separation of the estimated solo part and background part which can be useful for other applications such as audio remixing, karaoke or polyphonic music transcription. The proposed methods are unsupervised, and thus differ from the supervised techniques of [10] and [11].

Third, it is commonly accepted that most melody lines exhibit a limited variation from one note to the next in terms of relative energy and interval. To take into account this property, it is then proposed to exploit a smoothing strategy based on an adapted Viterbi algorithm to track, among the most probable sequences of fundamental frequencies obtained in the first step, the sequence that reaches the best trade-off between the energy of the path and its regularity. This strategy relaxes the assumption that, in each analysis frame, the fundamental frequency is the most energetic one. The resulting melody sequence is then physically more relevant.

The results obtained are very promising and the evaluation conducted in the framework of the International Music Information Retrieval Evaluation xExchange (MIREX) 2008 campaign on the audio melody extraction task has shown that our algorithms achieve state-of-the-art performances on various sets of music material.

This paper is organized as follows. The different signal models introduced are detailed in Section II. The estimation of the model parameters is discussed in Section III. The smoothing postprocessing stage which allows to obtain the desired melody sequence is described in Section IV. The results of audio main melody extraction are presented in Section V, where we also give some insights about two applications of our approach, namely source separation and multipitch tracking. Finally, some conclusions and future extensions are suggested in Section VI.

II. SIGNAL MODELS

A. Notations

The short-time Fourier transform (STFT) of a time-domain signal $y$ is denoted by the $F \times N$ matrix $Y$, $F$ being the Fourier transform size and $N$ the number of analysis frames. $S_Y$ denotes the $F \times N$ matrix whose columns are the power spectrum densities (PSD) of consecutive frames of a signal $y$.

For a matrix $A$, we define the notation for the element at the $i$th row and $j$th column $a_{ij}$ as in $[A]_{ij}$, convenient for matrix products. The $j$th column of $A$ is denoted as the vector $a_j$.

B. Modeling the Spectra of the Signals

We assume that the signals are wide-sense stationary (w.s.s.) within each analysis frame. For frame $n$, the Fourier transform $Y_n$ of signal $y$ is considered as a centered proper complex Gaussian variable. We further assume that the covariance matrix of $Y_n$ is diagonal, with diagonal coefficients equal to the PSD $S_{Y,n}$, as in [10]: this is equivalent to neglecting the correlation between two frequency channels of the Fourier transform, i.e., ignoring the spectral spread due to windowing.

A (scalar) complex variable is centered proper Gaussian if both its real and imaginary parts are independent centered Gaussian variables, with the same variance. The likelihood of the STFT $y_{fn} = \rho_{fn} \exp(i \phi_{fn})$ at frequency bin $f$ and frame $n$ is therefore defined as

$$p(y_{fn}) = p(\rho_{fn}, \phi_{fn}) = \frac{\rho_{fn}}{\pi S_{Y,fn}} \exp \left( - \frac{\rho_{fn}^2}{S_{Y,fn}} \right) \tag{1}$$

We denote a random variable following (1) with the following convention: $y_{fn} \sim \mathcal{N}(0, S_{Y,fn})$, and for the vector $Y_n \sim \mathcal{N}(0, \diag(S_{Y,n}))$. Note that such a definition also implies that the phase of the complex variable is uniformly distributed.

The models we propose essentially put spectral and temporal constraints on the PSD $S_{Y,n}$. As shown in [9], estimating the PSD in this framework is equivalent to fitting the power spectrum $|Y_{fn}|^2$ with the (constrained) PSD $S_{Y,n}$, using the Itakura–Saito divergence as cost function.

C. Mixture Signal

The observed musical mixture signal $x$ is the sum of two contributions $v$, the leading instrument, and $m$, the musical accompaniment. Therefore, their STFTs verify

$$X = V + M$$

In this paper, we consider musical pieces or excerpts where such a leading instrument is clearly identifiable and unique. The latter assumption particularly implies that the melody line is not harmonized with multiple voices. We assume that its energy is mostly predominant over the other instruments of the mixture. These can thus be assimilated to the accompaniment. This implies that we are tracking an instrument with a rather high average energy in the processed song and a continuous fundamental frequency line. In this section and in Section III, the parameters mainly reflect the spectral shapes and the amplitudes, in other words the energy. In Section IV, we focus more on the melody tracking and therefore propose a model for the continuity of the melodic line.

Fig. 2 shows the general principle of the parameterization of the mixture signal: a source/filter model is fitted to the main instrument part (Section II-D), while the residual accompaniment is modeled in an NMF framework (Section II-E).
D. Source/Filter Model to Fit the Main Instrument Parts

Let \( \nu \) and \( V \), respectively, denote the main voice time-domain signal and its STFT. Unlike in previous works on speech/music separation [10] and singer/music separation [11], the pitched aspect of the spectral shapes used to identify the main part is here fundamental. We are interested in transcribing the melody itself, i.e., the fundamental frequencies that are sung or played, which are closely related to the pitched components of the signal. Therefore, in order to obtain pitch constrained spectra, and inspired by speech processing modeling techniques, we propose a conventional source/filter model of the principal instrument signal [12] for which the source part is harmonic (voiced source) and fixed.

Only the pitched segments of the main part are modeled, unpitched or unvoiced segments are therefore rejected as belonging to the accompaniment. In source/filter modeling, the voiced speech signal is produced by an excitation, depending on a fundamental frequency, which is then filtered by a vocal tract shape, providing the pronounced vowel. At first, the model presented in this paper was designed for singer signals as a realistic production model. It can also be extended to some music instruments, for which the filter part is then interpreted as shaping the timbre of the sound, while the source part mainly consists in a more generic harmonic signal driven by the fundamental frequency.

Our strategies rely on a decomposition of the main voice signal onto several hidden states or elementary components. In practice, the decomposition of the STFT is done onto a limited number of spectral components. In our source/filter model, the filter is independent from the source and its fundamental frequency, and the filter and source parts can therefore be modeled independently. The range of the source spectra corresponds to the range of notes the singer or instrument can play. The discrete range of filters corresponds to a limited number of possible timbres or vowels pronounced in the main voice. Under certain assumptions, we could for example consider that each of the estimated filters represents a specific vowel such as \([a], [e] \) and so on.

Let \( U \) be the number of possible fundamental frequencies (notes) for the main part and \( K \) the number of “vocal tract” filters. The elementary variance for a filter-source couple \((k, u) \in [1, K] \times [1, U]\) is the product \( w_{fk}^2 w_{fu}^2 \) for \( f \in [1, F] \). \( w_{fk}^2 \) is the variance of the source for a fundamental frequency number \( u \) and \( w_{fu}^2 \) is the squared magnitude of the frequency response of filter \( k \) at frequency bin \( f \). The \( F \times U \) matrix \( W_{fu} \) is the source spectra dictionary. Each source spectrum is parameterized by a fundamental frequency \( f_0 = F(u) \), where the function \( F \) maps the number \( u \) of the spectrum to a given frequency \( f_0 \) in Hz.

Some more details are given in the Appendix. For the filters, we assume that they have real frequency responses, since (1) shows that our model discards the phase information from the likelihood \( p(X, \theta)^2 \). \( W_{fu}^0 \) is the \( F \times K \) filter spectral shape matrix. \( W_{fu}^0 \) is normalized such that each of its columns sums to 1 and \( W_{fu}^0 \) such that the maximum value of each column is equal to 1.

From this general framework, we derive two different models. The first one is the GSMM framework [10] adapted to our source/filter model; the second one relaxes the generative condition on the number of sources per frame. This latter model was motivated by the need of faster estimation schemes, as well as a more flexible model, inspired by NMF methodology. We investigate and compare these models in the following sections.

1) Gaussian Scaled Mixture Model (GSMM): Following [10], we define a GSMM for which the states are all the couples \((k, u) \in [1, K] \times [1, U]\). Under the conditions discussed in Section II-B for signal \( \nu \) and its STFT \( V \), the likelihood of \( \nu_n \), for frame \( n \), conditionally upon the state pair \( Z_n = (k, u) \), is

\[
\nu_n|Z_n \sim \mathcal{N}(0, b_{kmn}\text{diag}(w_k^f w_u^f))
\]

where \( b_{kmn} \) is the amplitude coefficient for state pair \((k, u)\) at frame \( n \) and \( \text{diag}(x) \) denotes the Hadamard (entry-wise) product. Then the observation likelihood verifies

\[
p(\nu_n) = \sum_{k,u} \pi_{ku} p(\nu_n|Z_n = (k, u))
\]

\[
\Rightarrow \nu_n \sim \sum_{k,u} \pi_{ku} \mathcal{N}(0, b_{kmn}\text{diag}(w_k^f w_u^f))
\]

For a given set of parameter \( \theta \), the likelihood should write \( p(X|\theta) \). However, for simplicity, and since there is no ambiguity in our context, the likelihood is here denoted \( p(X) \). Note in particular that it is not the marginal likelihood, defined as the integration of the likelihood over all the possible parameter sets \( \theta \).
where the prior probability of state \( Z = (k, u) \) is denoted \( \pi_{ku} \). These probabilities verify \( \sum_{k, u} \pi_{ku} = 1 \). For convenience, from now on, the conditional likelihoods \( p(Z_n = (k, u)) \) are abbreviated to \( p(k, u) \). We denote the variance for the main instrument, given the state pair \((k, u)\), at frequency \( f \) and frame \( n \) as follows:

\[
v_{fn} = b_{km} u_{fk} w_{F0} h_{fn}.
\]

Such a model is formally very similar to a Gaussian mixture model (GMM), with an additional degree of freedom: at each frame \( n \), the non-negative amplitude coefficient \( b_{km} \) corresponding to state \((k, u)\) allows the scaling of the variance to the actual energy of the frame (source and filter spectras are normalized). As a generative model, if \((k, u)\) differs from the active state \( Z_n \), then \( b_{km} \) can take any value. In the maximum-likelihood (ML) estimation explained in Section III, there is however no ambiguity for these parameters. We compute \( b_{km} \) as being the amplitude maximizing the likelihood (2), as if \((k, u)\) were, at frame \( n \), the active state.

Fig. 3 shows the diagram of the GSMM model for the main voice part. Each source excitation \( u \) is filtered by each filter \( k \). The amplitudes for a frame \( n \) and for all the couples \((k, u)\) are then applied to each of the output signals. At last a “state selector” sets the active state for the given frame \( n \).

2) Instantaneous Mixture Model (IMM): Models like the GSMM have a heavy computational load and the second model we propose aims at reducing this load while staying close to the original generative GSMM model. Here, the random variable \( v_n \) is obtained as a weighted sum of sub-spectra \( v_{km} \), each corresponding to the combination of the filter \( k \) with the source \( u \): \( v_n = \sum_{k, u} v_{km} \). Each sub-spectrum is assumed to be Gaussian such that

\[
v_{km} \sim N_C \left( 0, \begin{bmatrix} h_{km} F_{0m} \end{bmatrix} \begin{bmatrix} w_{km}^T \end{bmatrix} \right)
\]

where \( H^p \) and \( F^0 \) are the amplitudes matrices for the filters and the sources such that \( h_{km} \geq 0 \) (resp. \( F_{0m} \geq 0 \)) is the amplitude factor associated with the filter component \( k \) (resp. source element \( u \)), for frame \( n \). We normalize the columns of \( H^p \) such that they sum to 1. Since both matrices \( W^p \) and \( W^F_0 \) are also normalized, the energy for the main instrument part is mostly represented by the amplitudes in \( H^F_0 \).

The sub-spectra are mutually independent. Their sum \( v_n \) is therefore also Gaussian and verifies

\[
v_n \sim N_C \left( 0, \sum_{k, u} b_{km}^2 h_{km} F_{0m} \begin{bmatrix} w_{km}^T \end{bmatrix} \begin{bmatrix} w_{kn}^T \end{bmatrix} \right)
\]

\[
v_n \sim N_C \left( 0, \begin{bmatrix} w_{km}^T \end{bmatrix} \begin{bmatrix} F_{0m} \end{bmatrix} \begin{bmatrix} w_{kn}^T \end{bmatrix} \right)
\]

Note how (5) differs from (3): in the GSMM, the likelihood of the voice signal is a weighted sum of likelihoods, while in the IMM, it is the variance that is a weighted sum of variances. The variance of the likelihood of an individual time–frequency bin of the vocal signal can be written with matrix factors

\[
v_{fn} = \begin{bmatrix} w_{km}^T H^p \end{bmatrix} \begin{bmatrix} F_{0m} \end{bmatrix} \begin{bmatrix} w_{kn}^T \end{bmatrix} fn.
\]

This highlights the link between this parameterization and NMF.

Furthermore, from a generative point of view, the IMM diagram Fig. 4 clearly shows how the IMM differs from the GSMM. Instead of selecting only one output in the end, all the filtered outputs are added together to form \( v_n \). There however exists an implicit link between these two models in our framework which we discuss in the next section.

3) Bridging the Models: The GSMM is closer to modeling a monophonic voice, since by construction only one state, i.e., one source and one filter, is active at each frame. The IMM, under certain circumstances, can also fit a monophonic voice, but does not inherently do so.

From a generative point of view, the second model can be reduced to the first one by constraining the amplitudes in \( H^p \) and \( F^0 \). For a frame \( n \), to generate \( v_n \) from the GSMM, we need to draw the active state \( Z_n = (\gamma, \mu) \) from the prior densities \( \pi_{ku} \). In this case, we know exactly that \( p(v_n) = p(v_n | \gamma, \mu) \) and the variance, or equivalently the PSD, of \( v_{fn} \) is \( s_{v_{fn}} = b_{km} w_{km}^T F_{0m} \). Assuming the estimated filters \( H^p \) for the IMM are the same as for the GSMM, the same PSD \( S_{v_{fn}} \) is obtained for the IMM if we constrain the amplitudes such that

\[
H_{kn} F_{0m} = \begin{cases} b_{km} & \text{if } k = \gamma \text{ and } u = \mu \\ 0 & \text{otherwise} \end{cases}
\]

where \( \delta_{b} = 1 \) if \( a = b \) and 0 otherwise. The above equation, with the normalization of the columns of \( H^p \) yields to

\[
H_{kn} = \delta_{b} \delta_{u} \delta_{\alpha = \beta}
\]

However, during the estimation step, the IMM is not constrained, in order to be more flexible and allow the model to better adapt to the signal.

E. Background Music Model

The accompaniment STFT $\mathbf{M}$ is the weighted instantaneous mixture of $R$ elementary sources STFT $\mathbf{M}_r$, $r \in [1, R]$. Each of these signals is Gaussian, centered, with variance at frequency bin $f$ and frame $n$ equal to $u_{M,f,n}^M$. $\mathbf{M}^M$ is the $F \times R$ matrix of accompaniment spectral shapes. The amplitudes form a $R \times N$ matrix $\mathbf{H}^M$. $\mathbf{M}_0$ is also a centered Gaussian, and the covariances add up such that

$$
\mathbf{m}_n \sim N_c \left( 0, \sum_{r=1}^{R} u_{M,f,n}^M \text{diag} \left( \mathbf{W}_r^M \right) \right)
$$

$$
\sim N_c \left( 0, \text{diag} \left( \mathbf{W}^M \mathbf{H}^M \right) \right)
$$

where the PSD of $\mathbf{M}_n$, $\mathbf{S}_{M,n}$ can be identified with the diagonal of the covariance matrix of the Gaussian

$$
\mathbf{s}_{M,f,n} = \sum_{r=1}^{R} u_{M,f,n}^M \mathbf{H}_n^M = \left[ \mathbf{W}^M \mathbf{H}^M \right]_{f,n}
$$

F. Statistics of the Mixture Signal

In our model, the temporal dimension is not taken into account, and the frames are assumed to be independent realizations. Therefore,

$$
p(\mathbf{x}) = \prod_n p(\mathbf{x}_n)
$$

1) Statistics of the Mixture Signal With the GSMM for $\mathbf{v}$:

The likelihood of $\mathbf{x}_n$ is the weighted sum of the conditional likelihoods, sum over the states of the vocal part

$$
p(\mathbf{x}_n) = \sum_{k,n} \pi_{kn} p(\mathbf{x}_n|k, u)
$$

where $p(\mathbf{x}_n|k, u)$ is the likelihood of the STFT $\mathbf{x}$ conditional upon the state pair $(k, u)$ of the mixture signal. We have assumed that the Fourier transforms $\mathbf{v}_n$ for the main voice and $\mathbf{M}_n$ for the accompaniment are centered Gaussians. We also assume that, conditionally upon the state $Z_n$ for the main instrument, $\mathbf{v}_n$ and $\mathbf{M}_n$ are independent. Therefore, their sum is also Gaussian, centered, with the covariance matrix equal to the sum of the corresponding diagonal covariances $\text{diag}(\mathbf{s}_{v,n|ku})$ and $\text{diag}(\mathbf{s}_{M,n})$. The resulting matrix is therefore diagonal, with on the diagonal the PSD $\mathbf{s}_{X,n|ku}$ such that

$$
\mathbf{s}_{X,n|ku} = \mathbf{s}_{v,n|ku} + \mathbf{s}_{M,n}
$$

$$
= \mathbf{h}_n \mathbf{w}^\phi_k \mathbf{w}^F_k + \mathbf{W}^M \mathbf{H}^M
$$

where we have used (4) and (10). The conditional likelihood at frame $n$ follows:

$$
p(\mathbf{x}_n|k, u) = \prod_f \frac{\left| x_{f,n} \right|^2}{\pi s_{X,f,n|ku}} \exp \left( -\frac{\left| x_{f,n} \right|^2}{s_{X,f,n|ku}} \right)
$$

We denote the $K \times U \times N$ tensor of the amplitudes $h_{kn}$ by $\mathbf{B}$ and $\Pi = \{ \pi_{kn}; (k, u) \in [1, K] \times [1, U] \}$. We estimate the set of parameters $\theta_{\text{GSMM}} = \{ \Pi, \mathbf{B}, \mathbf{W}^\phi, \mathbf{H}^M, \mathbf{W}^M \}$ for this GSMM formulation in a maximum-likelihood framework using an EM algorithm detailed in Section III. $\mathbf{W}^{F_0}$ is fixed as explained in the Appendix and is therefore not estimated.

2) Instantaneous Mixture Model: For the IMM, the signals $\mathbf{v}_n$ and $\mathbf{M}_n$ are also assumed independent. Hence, we obtain a relation between the signal PSDs similar to (13), at frame $n$

$$
\mathbf{s}_{X,n} = \mathbf{s}_{V,n} + \mathbf{s}_{M,n}
$$

With the (7) and (10), for frequency $f$ and frame $n$, it leads to

$$
\mathbf{s}_{X,n} = \left[ (\mathbf{W}^F \mathbf{H}^\phi) \bullet (\mathbf{W}^{F_0} \mathbf{H}^F) + \mathbf{W}^M \mathbf{H}^M \right]_{f,n}
$$

And the observation likelihood is then directly obtained from (1)

$$
p(\mathbf{x}_n) = \prod_f \frac{\left| x_{f,n} \right|^2}{\pi s_{X,f,n}} \exp \left( -\frac{\left| x_{f,n} \right|^2}{s_{X,f,n}} \right)
$$

The following section explains how we estimate the different parameters of the IMM, $\theta_{\text{IMM}} = \{ \mathbf{W}^\phi, \mathbf{H}^\phi, \mathbf{H}^{F_0}, \mathbf{W}^M, \mathbf{H}^M \}$. $\mathbf{W}^{F_0}$ is also fixed as explained in the Appendix.

III. PARAMETER ESTIMATION BY MAXIMUM LIKELIHOOD

A. Maximum-Likelihood Principle

The proposed model for the mixture sound $x$ is a probabilistic model. We can therefore estimate the set of parameters $\theta = \theta_{\text{GSMM}}$ or $\theta_{\text{IMM}}$ by a ML method

$$
\hat{\theta} = \arg \max_{\theta} p_{\theta}(\mathbf{X})
$$

B. Expectation–Maximization Algorithm for the GSMM

The EM algorithm is based on the maximization of the expectation of the joint log-likelihood for the observations and the hidden states, conditionally upon the observations. In this section, we consider the GSMM set of parameters $\theta = \theta_{\text{GSMM}}$. Let $i \in [1, I]$ the iteration number, $\theta^{(i)}$ the set of parameters updated at iteration $i$, $Z = \{ Z_n = (b_{kn}, u_{kn}); n \in [1, N] \}$ the sequence of active states for the whole observation sequence. A Lagrangian term is added to the criterion, to express the condition over the prior probabilities $\Pi$ in (3).

For $i > 0$, we define the GSMM criterion

$$
C_{\text{GSMM}}(\theta, \theta^{(i)}) = E_{\theta^{(i-1)}} \left[ \log p_{\theta}(\mathbf{X}, Z|\mathbf{X}) \right]
$$

$$
-\lambda \left( \sum_{k,n} \pi_{kn} - 1 \right)
$$

One can show that maximizing $\theta^{(i)}$ such that

$$
\theta^{(i)} = \arg \max_{\theta} C_{\text{GSMM}}(\theta, \theta^{(i-1)})
$$
is equivalent to a non-decreasing observation likelihood [13]. The EM algorithm at least allows us to obtain a local maximum of the target likelihood. Here, we have

\[
\log p(X, Z) = \sum_n \log p(x_n, Z_n) \\
= \sum_n \log p(x_n|k_n, u_n) + \log \pi_{k_n, u_n} \\
= \sum_{n, k, u} \log p(x_n|k, u) + \log \pi_{k, u} \\
\times \delta_{k=k_n, u=u_n}. 
\] (21)

The first equation comes from the mutual independence of the observations over the frames, as expressed in (11). The second equation is a classical result for conditional probabilities, and where \(Z_n\) was replaced by the corresponding active states \(k_n\) and \(u_n\). At last, (21) is a false sum over the states. This equation allows us to find a convenient way of expressing the criterion (19)

\[
C_{\text{GSMM}}(\theta, \theta^{(i-1)}) = \sum_{n, k, u} \left[ \log p_\theta(x_n|k, u) + \log \pi_{k, u} \right] \\
\times E_{\theta^{(i-1)}} \left[ \delta_{k=k_n, u=u_n} | X \right] - \lambda \left( \sum_{k, u} \pi_{k, u} - 1 \right). 
\]

Furthermore, by definition of the expectation

\[
E_{\theta^{(i-1)}} \left[ \delta_{k=k_n, u=u_n} | X \right] = p_{\theta^{(i-1)}}(k, u|x_n) 
\]

where we used the fact that the couple state \((k_n, u_n)\) only depends on \(x_n\), and not on the whole sequence \(\{x_n, n \in [1, N]\}\). The E step of the EM algorithm actually consists in computing this quantity, thanks to the Bayes theorem

\[
p_{\theta^{(i-1)}}(k, u|x_n) \propto p_{\theta^{(i-1)}}(x_n|k, u) \pi_{k, u}^{(i-1)}. 
\] (22)

The conditional likelihood of the observations upon the states is given by (14) and (15), using the parameters in \(\theta^{(i-1)}\). The expression of the criterion is at last given in (23)

\[
C_{\text{GSMM}}(\theta, \theta^{(i-1)}) = \sum_{n, k, u} \left[ \log \frac{|x_{f, n}|}{s_{X, n|k, u}} - \log \pi_{k, u} \right] \\
\times p_{\theta^{(i-1)}}(k, u|x_n) - \lambda \left( \sum_{k, u} \pi_{k, u} - 1 \right) + \text{CST} 
\] (23)

where \(s_{X, n|k, u}\) is calculated from the model parameters in \(\theta\), with (14). The term “CST” is a constant independent from the parameter set \(\theta\).

The M step then consists in updating the parameter set \(\theta^{(i-1)}\) to obtain \(\theta^{(i)}\) such that the criterion (23) is maximized. In order to find the updating rules for a parameter \(\theta_j\), we derive the criterion with respect to \(\theta_j\) and set \(\theta_j^{(i)}\) such that it is a zero of the partial derivative.

Here, we adopt multiplicative updating rules, inspired by non-negative matrix factorization (NMF) methodology [14]. The updated parameter is derived from the previous one by the equation

\[
\theta_j^{(i)} = \alpha \theta_j^{(i-1)} 
\]

where \(\alpha\) is the multiplicative updating factor. The partial derivatives of the criterion have the following interesting form

\[
\frac{\partial C_{\text{GSMM}}(\theta, \theta^{(i-1)})}{\partial \theta_j} = P - Q 
\]

where \(P\) and \(Q\) are both positive quantities. An appropriate direction of maximization is then found by setting \(\alpha\) to \(P/Q\) as in [15]. For each parameter in \(\theta\) we derive the updating rules which we report in Algorithm 1.

**Algorithm 1** EM algorithm for the GSMM: Estimating \(\theta_{\text{GSMM}} = \{\Pi, B, W^s, H^M, W^M\}\)

for \(i \in [1, I]\) do

- \(\forall k, u, n, \quad b_{k, u} \leftarrow b_{k, u} \frac{P^B_{k, u}}{Q^B_{k, u}}\), where
  \[
  \left\{ \\
  P^B_{k, u} = \sum_{f} \frac{w_{f, k}^p s_{X, n|f, u}^2}{s_{X, n|k, u}} \\
  Q^B_{k, u} = \sum_{f} \frac{w_{f, u}^p s_{X, n|f, u}^2}{s_{X, n|k, u}} \\
  \right. 
  \]

- **E step:** thanks to (22), (15), and (14), compute
  \[
  \gamma_{n}^{(i-1)}(k, u) = p_{\theta^{(i-1)}}(k, u|x_n) \\
  \gamma_{n}^{(i-1)}(k, u) = p_{\theta^{(i-1)}}(x_n|k, u) \pi_{k, u}^{(i-1)} 
  \]
  where \(p_{\theta^{(i-1)}}(x_n|k, u)\) is given by Eq. (14) and (15).

- **M step:** update the parameters (one subset of parameters per M step):
  - \(\forall f, k, \quad u_{f, k}^{(i)} \leftarrow u_{f, k}^{(i)} \left[ 1 - \sum_{n, u} \frac{w_{f, u}^m s_{X, n|f, u}^2}{s_{X, n|k, u}} \right] \),
  - \(\forall n, u, \quad h_{n}^{M} \leftarrow h_{n}^{M} \frac{P^H_{n, u}}{Q^H_{n, u}}\), where
    \[
    \left\{ \\
    P^H_{n, u} = \sum_{k, u} \gamma_{n}^{(i-1)}(k, u) \frac{b_{k, u} s_{X, n|k, u}}{s_{X, n|k, u}} \\
    Q^H_{n, u} = \sum_{k, u} \gamma_{n}^{(i-1)}(k, u) \frac{s_{X, n|k, u}}{s_{X, n|k, u}} \\
    \right. 
    \]
  - \(\forall f, r, \quad w_{f, r}^{M} \leftarrow w_{f, r}^{M} \frac{P^W_{f, r}}{Q^W_{f, r}}\), where
    \[
    \left\{ \\
    P^W_{f, r} = \sum_{k, u} \gamma_{n}^{(i-1)}(k, u) \frac{s_{X, n|f, u}^2}{s_{X, n|k, u}} \\
    Q^W_{f, r} = \sum_{k, u} \gamma_{n}^{(i-1)}(k, u) \frac{s_{X, n|f, u}}{s_{X, n|k, u}} \\
    \right. 
    \]
  - \(\forall k, u, \quad \pi_{k, u} \leftarrow \frac{1}{N} \sum_{n} \gamma_{n}^{(i-1)}(k, u) \)

end for
Additionally, one can note that updating the tensor of amplitudes \( \mathbf{B} \) does not require the computation of the posterior probabilities and can be computed before each E step. We chose to update the other parameter matrices alternatively, namely one matrix of parameters for one M step. We arbitrarily adopted the following order: first \( \mathbf{W}^\phi \), then \( \mathbf{H}^M \), \( \mathbf{W}^M \) and \( \mathbf{H}^M \), then \( \mathbf{W}^\phi \) again and so forth. Intuitively, this allows the parameters for the main instrument to adapt to the signal first, hence avoiding to leave some of the signal of interest in the accompaniment too early in the estimation.

C. Multiplicative Gradient Method for IMM

For the IMM, since there are no hidden states, the criterion is directly chosen as the log-likelihood of the observations, for the parameter set \( \theta = \theta_{\text{IMM}} \)

\[
C_{\text{IMM}}(\theta) = \log p_{\theta}(\mathbf{X}) = \sum_{f, n} \log \frac{|x_{f, n}|^2}{s_{X, f, n}} \tag{24}
\]

The expression of the variance \( s_{X, f, n} \) in (24) is given by (16) and depends on \( \theta \). Here again, we use a multiplicative gradient method. The obtained updating rules are given in Algorithm 2, where “/” and the divisions between matrices are meant element by element and “/” as a superscript stands for matrix transposition. The power operations are element-wise.

**Algorithm 2** Updating rules for the IMM: Estimating \( \theta_{\text{IMM}} = \{\mathbf{W}^\phi, \mathbf{H}^\phi, \mathbf{H}^{F_0}, \mathbf{W}^M, \mathbf{H}^M\} \)

for \( i \in [1, I] \) do

- Vocal source parameters:

\[
\mathbf{H}^{F_0} \leftarrow \mathbf{H}^{F_0} \cdot \frac{(\mathbf{W}^{F_0})^T \mathbf{P}^{F_0}}{(\mathbf{W}^{F_0})^T \mathbf{Q}^{F_0}}
\]

where \( \mathbf{P}^{F_0} = |\mathbf{X}|^2 \cdot (\mathbf{W}^{\phi} \mathbf{H}^\phi)/S_X^2 \)

\[
\mathbf{Q}^{F_0} = (\mathbf{W}^{\phi} \mathbf{H}^\phi)/S_X
\]

- Vocal filter parameters:

\[
\mathbf{H}^\phi \leftarrow \mathbf{H}^\phi \cdot \frac{(\mathbf{W}^{\phi})^T \mathbf{P}^{\phi}}{(\mathbf{W}^{\phi})^T \mathbf{Q}^{\phi}}
\]

\[
\mathbf{W}^\phi \leftarrow \mathbf{W}^\phi \cdot \frac{\mathbf{P}^{\phi}(\mathbf{H}^{F_0})^T}{\mathbf{Q}^{\phi}(\mathbf{H}^\phi)^T}
\]

where \( \mathbf{P}^{\phi} = |\mathbf{X}|^2 \cdot (\mathbf{W}^{F_0} \mathbf{H}^{F_0})/S_X^2 \)

\[
\mathbf{Q}^{\phi} = (\mathbf{W}^{F_0} \mathbf{H}^{F_0})/S_X
\]

- Background music parameters:

\[
\mathbf{H}^M \leftarrow \mathbf{H}^M \cdot \frac{(\mathbf{W}^M)^T (|\mathbf{X}|^2/S_X^2)}{(\mathbf{W}^M)^T (1/S_X)}
\]

\[
\mathbf{W}^M \leftarrow \mathbf{W}^M \cdot \frac{(|\mathbf{X}|^2/S_X^2)}{(1/S_X)(\mathbf{H}^M)^T}
\]

end for

As for the GSMM, and for the same reasons, we chose to update the parameters in the following order, for each iteration: first \( \mathbf{H}^{F_0}, \mathbf{H}^\phi, \mathbf{H}^M, \mathbf{W}^\phi, \) and \( \mathbf{W}^M \).

IV. MAIN MELODY SEQUENCE ESTIMATION

With the proposed models, the time dependency is not taken into account: each frame is independent from the other ones. The desired main melody is however expected to be rather smooth and regular, with respect to the energy of the instrument playing it as well as its frequency range and evolution. We also have to determine whether the main voice is present or not for each frame. We focus on these issues in this section.

A. Viterbi Smoothing for the GSMM Framework

In the probabilistic framework of the GSMM model, during the EM algorithm, we estimate the posterior probabilities \( p(k, u|x_n) \) for each couple \((k, u)\) and each frame \( n \). In order to retrieve the desired melody, we use the posterior probability of the source state \( u \) for each frame: \( p(u|x_n) = \sum_k p(k, u|x_n) \).

A first strategy consists in taking the maximum a posteriori (MAP) for each frame. This leads to fairly good but noisy results. Instead, we propose an algorithm that smooths the melody line.

To model the regularity of the melody, we define a transition function which aims at penalizing transitions between notes that are far apart. In the case of a singer, this is realistic, since singers often use glissandi when changing notes, yielding to almost continuous pitch changes in the melody. We chose a parametric penalization function, from state \( u_1 \) to \( u_2 \)

\[
q(u_1, u_2) \propto \exp(-\beta \text{round}(|n_1 - n_2|))
\]

where \( n_i \) is the MIDI code mapping\(^3\) for the fundamental frequency number \( u_i, i \in [1, 2] \)

\[
n_i = 12 \log_2 \left( \frac{f_i}{440} \right) + 69
\]

440 Hz is the frequency for A4 and 69 its MIDI code number. \( f_i \) is the frequency in Hz corresponding to the source state \( u_i \), i.e., the fundamental frequency of state \( u_i \) (see the Appendix). \( \beta \) is a parameter arbitrarily set: it controls the trade-off between melody continuity (i.e., minimizing the distance between consecutive notes in pitch) and the “local” probability of the path (i.e., maximizing the posterior probabilities of the states on the path). Thereafter, to derive the Viterbi smoothing algorithm, we define a hidden Markov model (HMM) on the data as follows.

1. The observed signal is the signal STFT \( \mathbf{X} \).
2. The sequence of hidden states is \( \Xi = \{\xi(n) \in [1, U]; n \in [1, N]\} \) where the states are the possible notes \( u \in [1, U] \).
3. The a priori distribution of those states is uniform, such that

\[
p_0(u) = \frac{1}{U}, \quad \forall u \in [1, U]
\]

\(^3\)This is a mapping and not a conversion, since the resulting \( n_i \) are real numbers, and not integers.
4) The transition probabilities from state $\xi(n-1) = u_1$ to $\xi(n) = u_2$ are

$$p(\xi(n) = u_2 | \xi(n-1) = u_1) = q(u_1, u_2).$$

The desired sequence $\hat{\xi}$ is such that the posterior probability of the whole sequence given the signal is the highest

$$\hat{\xi} = \arg\max_{\xi} p(\xi | X)$$

For the GSMM, the EM algorithm directly outputs the $p(k, u|x_n)$, from which we compute the $p(u|x_n)$. These probabilities along with the penalization function $q$ are the only inputs necessary for the Viterbi smoothing.

B. Viterbi Smoothing in the IMM Case

The previous Viterbi algorithm can be adapted to the IMM model, for which we however do not have the probabilities $p(u|x_n)$. As we stated in Section II, there is a link between the two models and the coefficients associated to the frequency $u$ in the IMM, $h_{\text{IMM}}^{f_0}$, are ideally equal to zero if $u$ is not active at frame $n$ and proportional to the energy of the signal otherwise.

In practice, the amplitudes of these coefficients on one frame reflect whether the corresponding basis are present or not. They can therefore be considered as proportional to the posterior probability of the corresponding GSMM: $h_{\text{IMM}}^{f_0} \propto p(u|x_n)$. We compute a posterior “pseudo” distribution $p_{\text{imm}}(u|x_n)$ by normalizing the amplitudes $h_{\text{IMM}}^{f_0}$ over each frame $n$ so that they sum to 1. The Viterbi algorithm is applied on this distribution matrix, with the same penalization function $q$ as the GSMM, to obtain the desired regular melody line.

C. Silence Modeling

In the GSMM framework, it is possible to model silences in the main voice with a new state $Z_n = \text{"silence"}$ for which the spectrum is considered as null. The posterior probability of having a silent vocal part at frame $n$ is denoted $\gamma_n(0) = p(\text{"silence"}|x_n)$. The E step of algorithm 1 is modified to take into account this new state, for which the PSD of the vocal part, $s_{\text{vocal}}$, “silence” is fixed to 0. Both the estimation and the Viterbi algorithm can be done as explained in Sections III and IV.

For the IMM, after the Viterbi smoothing, the energy of the estimated leading voice for each frame is first computed, based on the parameters corresponding to the estimated main melody path. The frames are then classified into “leading voice” and non-“leading voice” segments with a threshold on their energies. The threshold is empirically chosen such that the remaining frames represent more than 99.95% of the total leading instrument energy. Fundamental frequencies of frames for which the energy is under the threshold are set to 0 after smoothing.

V. Evaluation and Results

A. Evaluation Metrics and Corpora

The proposed algorithms were evaluated with other systems at the MIREX 2008 Audio Melody Extraction task. The metrics that were used are the same as for the MIREX 2005 edition of the task, described in [16]. These metrics are framewise (as opposed to note-wise) measures: in this setting, the onsets and offsets of the different notes are not considered, only the fundamental frequency for a given frame is considered. An estimated pitch that falls within a quarter tone from the ground-truth on a given frame and a frame correctly identified as unvoiced are true positives (TP). The main metrics are as follows.

- **Raw Pitch Accuracy (Acc.):** the accuracy only on the voiced frames

$$\text{Raw Pitch Acc.} = \frac{\#\{\text{Voiced TP}\}}{\#\{\text{Voiced Frames}\}}.$$

- **Overall Accuracy:** accuracy over all the frames, taking into account the silence (unvoiced) frames

$$\text{Overall Acc.} = \frac{\#\{\text{TP}\}}{\#\{\text{Frames}\}}.$$

The ISMIR04 database is composed of 20 songs and the MIREX05 dataset of 25 songs, both databases are described in [16]. For MIREX 2008, a new dataset (MIREX08) was also proposed, with eight vocal Indian classical music excerpts. The provided ground-truth for all the datasets is the framewise melody line of the predominant instrument, i.e., one fundamental frequency per frame. The hopsize between two frames is 10 ms. The original songs are sampled at 44 100 Hz. Before processing, they are down-sampled to 11 025 Hz in our studies. Also note that preliminary results for the IMM were published in [17].

B. Algorithm Behaviors: Convergence and Model

1) Practical Choices for the Model Parameters: In our model, some parameters such as the number of spectral shapes for the filter or for the accompaniment, among others, need to be set beforehand. Different parameter combinations were tested with the IMM algorithm in order to choose a combination that leads to fairly good results in most cases.

First, several values of the number of filters $K$ and the number of accompanying components $R$ were tested. The obtained accuracies roughly range from 73% to 77%. Lower values of $K$ and higher values for $R$ tend to give better results. It is interesting to note that even for $K = 1$, i.e., with only one filter, the spectral combs of the leading voice source part are well adapted to the signal. In the proposed model, the filter part is not constrained to be smooth. This may explain why even a single estimated filter for the whole signal was sometimes enough to provide good results. For melody transcription, it is not harmful to use such unconstrained filters. However, for applications where these filters are directly used for their semantic meaning, such as lyrics recognition, smoothing the filters may become necessary. For our further experiments, we chose $K = 4$ and $R = 32$. These values ideally correspond to four filters, representing four different vowels, and to 32 components for the accompaniment, i.e., 32 different spectral shapes, one for each note or percussive sound. This choice also leads to good results while allowing good generalization capabilities.

\footnote{This subset is similar to the examples from http://www.ee.iitb.ac.in/daplab/MelodyExtraction/}
We also tested a simpler model for the source spectral combs, replacing the amplitudes of the glottal model for each harmonic (see the Appendix) by \( c_h = 1 \). Theoretically, using such combs should be identical to the glottal model. However, according to our results, it is still better to use the glottal model. This model is indeed closer to actual natural sounds, with exponentially decreasing spectral envelopes. With spectral combs whose envelopes are uniform, the filter spectral shapes have more to compensate to fit the signals. The chosen iterative algorithms, especially the EM algorithm, are however very sensitive to the initialization. Since the filters are randomly initialized, the general initial set of values is probably closer to the desired solution with the glottal source model, hence leading to better results.

At last, since our GSMM implementation is much slower than our IMM implementation, we have assumed that the chosen parameter tuning was correct for both algorithms.

2) Convergence: In spite of the lack of formal convergence proof for the proposed iterative methods, according to our simulations and tests, the chosen criteria \( C_{\text{GSMM}}(\theta, \theta') \) and \( C_{\text{IMM}}(\theta) \) and, equivalently, the log-likelihood of the observation \( \log P_{\theta}(X) \) increase over the iterations, as can be seen on the evolution of the observation log-likelihood for an excerpt of the MIREX development database on Fig. 5, for each model. The model parameters are therefore well estimated, or at least converge to a local maximum. However, concerning the melody estimation results, we noticed that running the algorithms with many more iterations paradoxically resulted in worse melody estimations. This may be due to a tuning problem of the fixed parameters. In the GSMM implementation, we have assumed that the chosen parameter tuning was correct for both algorithms.

3) Comparison Between the Proposed Models: The IMM and GSMM algorithms lead to parameters that are really different. Theoretically, the main disadvantage of the IMM is the fact that several notes are allowed at the same time, even if they are constrained to share the same timbral envelope. In practice, this timbre “constraint” is quite loose and the estimated amplitudes in \( H_{\theta_0} \) reflect the polyphonic content of the music, including the accompaniment, which leads to the need for a melody tracker introduced in Section IV.

However, it turns out, in certain circumstances, to be an advantage over the GSMM. Fig. 6 shows some results obtained with our models: the estimated (approximated) spectrum for the main instrument is displayed over the original spectrum for each model. This frame is part of the file “opera_fem4.wav” from the ISMIR 2004 main melody extraction database, at \( f_0 = 600 \) Hz of the main melody, and the corresponding estimated spectra by the GSMM and IMM algorithms (derived in Section III). (a) GMM estimation result. (b) IMM estimation result.

The IMM could also be used for a polyphonic instrument, but its design as shown on the diagram Fig. 4 does not allow different sources to have different timbres (filters): for a given filter \( k \), at frame \( n \), all the source excitations share the same amplitude \( h_{kn}^0 \). A more sensible model for polyphonic music analysis would be to directly replace the state selector in the GSMM diagram Fig. 3 by an instantaneous transition frames (vibrato): on these segments, the GSMM assumption of having one stable fundamental frequency per frame does not hold.

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C. Main Melody Estimation Results

Table I provides the main results for the MIREX 2008 evaluation. The results for each of the different databases (ISMIR04, MIREX05, and MIREX08) are separately given. The “Total” column gives the average of these results, weighted by the number of files in the corresponding database.
The bold percentage show the best result for each column. We also provide the results of two other systems that were presented on the previous MIREX campaign in 2006. The proposed GSMM based system is denoted “drd1” and the IMM “drd2.” The other systems “clyl,” “pc,” “rk,” “vr” are, respectively, described in [6], [18]–[20].

On average over the three databases, the IMM (drd2) obtained the first best accuracy on the voiced frames, and the second overall accuracy. On the 2004 and 2005 sets, it also performed first for the voiced frames, second for the overall accuracy. On the 2008 dataset, it obtained over 80% on the voiced frames and 75% of overall accuracy. These results show that the IMM algorithm is robust to the variations of the database.

The GSMM, in average, did not perform so well, especially on the 2004 and 2005 datasets. On the other hand, on the 2008 set, it obtained the best overall accuracy. The GSMM algorithm seems to perform quite well in certain favorable cases, such as the 2008 database. For this set, the polyphony is rather weak: the main voice—a singer—is prominent over a background music plus some Indian percussions. The 2005 database seems to perform quite well in certain favorable cases, such as the initialization of the EM algorithm is too far from the desired melody. When the desired main instrument is not a singer, or if other instruments have maxima, and miss the main voice. It happens for instance when another instrument on one frame, the Viterbi algorithm propagates the errors to the neighboring frames. The transcribed melody may therefore be, on some segments, the one played by an instrument other than the desired main instrument.

### D. Other Applications of the Proposed Framework

#### 1) Source Separation (De-Soloing) Performances: As in [22] or [23], where the transcription system in [6] is used as preprocessing for de-soloing of music signals, our framework is well designed for audio source separation. We adapted the IMM model in order to better fit the task at hand and also included a second parameter estimation step, which takes advantage of the estimated melody. The details of the implementation are given in [24]. On a database described at http://perso.telecom-paristech.fr/grichard/icassp09/, we obtain results comparable to [22] in terms of SDR [25]: 8.8 dB of SDR gain for the separated main voice and 2.6 dB of SDR gain for the accompaniment (see details in [24]). We encourage the interested reader to listen to the audio examples available on our website. Early results for the ISMIR 2004 and MIREX 2005 are also available at http://perso.telecom-paristech.fr/durrieu/en/results.html.

#### 2) Multipitch Tracking: Multipitch tracking is a related task for which one desires to transcribe all the fundamental frequencies within each analysis frame of a polyphonic music signal. We combined the source separation abilities of our IMM model with its melody transcription to provide an iterative scheme for multipitch estimation.

Let \( J \) be the number of different sources or “streams” in the polyphonic signal. Let \( x_0 \) be the original mixture. For \( j = 1 \ldots J − 1 \), we estimate the main melody \( \Xi(\cdot) \) on the residual signal \( x_{j−1} \) and generate \( x_j \) by removing the main voice thanks to the above source separation scheme. At \( j = J \), we estimate one last time the melody, adapting the parameter estimation to bass note estimation, which needs better resolutions in the low-frequency bins of the STFT.
Such a system was submitted to the MIREX 2008 Multiple Fundamental Frequency Estimation & Tracking task. The results, with 49.5% of accuracy, are promising, achieving the 7th score out of the 15 participating system scores. This shows the potential of systems using source separation in order to reduce the complexity of a task and breaking it into several “easier” tasks, i.e., here transforming a polyphonic music transcription problem into several monophonic transcription ones.

VI. CONCLUSION AND FUTURE WORKS

We have proposed a system that transcribes the main melody from a polyphonic music piece. The method is based on source separation techniques and is closely related to NMF. The main voice is characterized through a source/filter model. The melody sequence is constrained such that it achieves a tradeoff between energetic predominance and smoothness, thanks to a Viterbi algorithm. The whole system is completely unsupervised.

The results in terms of accuracy for the framewise detection of the fundamental frequencies of the main melody show that our systems achieve performances at the state of the art. The proposed IMM model proved to be particularly robust to the diversity of the database. The GSMM model achieved top results on the 2008 dataset, which proves the validity of the model under certain circumstances, even if it does not seem robust enough against a strong polyphonic accompaniment.

Detailed analysis of the results for melody transcription as well as source separation results show that the chosen models do not seem able to separate one specific main source. The main part actually is the concatenation of all the sources that at given instants and during a long enough period have a predominant energy in the signal mixture. These mistaken segments are the consequence of the Viterbi algorithm, which sometimes misleads the system, as well as a lack of discrimination between the different instruments. On the other hand, the flexibility of the algorithm has the advantage of enabling separation and estimation of melodies played by a large range of instruments, such as the saxophone or the flute, as the results obtained in the MIREX databases show.

The proposed models can also be adapted to perform source separation, and more specifically main voice de-soloing. The results are promising, even if the main instrument model would need to be further improved to take into account other components of the signal such as unvoiced parts. Using the source separation ability, we could also design a multi-pitch extraction algorithm that obtained encouraging results and validated the approach consisting in dividing a complex problem into several other “easier” problems.

Future works are essentially related to source separation aspects and aim at modeling the main voice unvoiced parts, and extending the method in order to deal with reverberated signals, e.g., taking into accounts echoes in the main voice and removing it from the mixture during the de-soloing. The techniques introduced in this paper could also be extended to binaural signals, thus improving the results by taking advantage of inter-channel information. At last, a quantization step, both in time and in frequency, giving a more musical representation of the melody sequence should lead to a readable musical score. Such a representation may enable applications such as search by melodic similarities or cover version detection.

APPENDIX

PARAMETRIC MODELING OF THE SOURCE SPECTRA DICTIONARY $\mathbf{W}^{F_0}$

We initiate each column $w_{u_0}^{F_0}$ of the matrix $\mathbf{W}^{F_0}$ such that it corresponds to a specific fundamental frequency $F(u)$ (in Hz). In our study, we consider the frequency range [100, 800] Hz. We discretize this frequency axis such that there are 48 elements of the dictionary per octave:

$$F(u) = 100 \times 2^{\frac{u-1}{48}}$$

With these values, we obtain $U = 145$ available fundamental frequencies.

The source spectra are generated following a glottal source model: KLGLOTT88 [26]. We first generate the corresponding derivative of the glottal flow waveform $e_u(t)$, and then perform its Fourier transform $E_u(f)$ with the same parameters as the STFT of the observation signal: same window length, Fourier transform size and weighting window.

The original formula [26] is a continuous time function. To avoid aliasing when sampling that formula, we use the complex amplitude for all the harmonics of the signal up to the Nyquist frequency (about 5 kHz in our application). Let $c_h$ be the amplitude of the $h$th harmonic, $h \in [1, h_{\text{max}}]$, we have [27]

$$c_h = \left| F(u) \right|^{27 \frac{7}{4}} \left( \exp(-2\pi i h O_q) + 2 \frac{1 + 2 \exp(-\frac{\sqrt{2} \pi h O_q}{i^{2/4} \pi h O_q})}{(i^{2/4} \pi h O_q)^2} \right)$$

where $O_q$ is the “open quotient” parameter, which we fixed at $O_q = 0.5$, $e_u(t)$ is then the sum of the harmonics with the above amplitudes

$$e_u(t) = \sum_h c_h \exp(i2\pi h F(u)T_s)$$

where $T_s$ is the sampling period and $t \in \mathbb{N}^+$. We then compute $E_u(f)$. The variance $w_{f_0}^{F_0}$ is then the squared magnitude of this Fourier transform: $w_{f_0}^{F_0} = |E_u(f)|^2$, $\forall f \in [1, F]$.

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Jean-Louis Durrieu was born on August 14th, 1982, in Saint-Denis, Reunion Island, France. He received the State Engineering degree from TELECOM ParisTech (formerly ENST), Paris, France, in 1990. He then graduated from LIMSI-CNRS, University of Paris XI, in 1994 in speech synthesis, and the Habilitation à Diriger des Recherches degree from the University of Paris XI in September 2001. After the Ph.D. degree, he spent two years at the CAIP Center, Rutgers University, Piscataway, NJ, in the Speech Processing Group of Prof. J. Flanagan where he explored innovative approaches for speech production. From 1997 to 2001, he successively worked for Matra Nortel Communications, Bois d’Arcy, France, and for Philips Consumer Communications, Montrouge, France. In particular, he was the Project Manager of several large-scale European projects in the field of audio and multimodal signal processing. In September 2001, he joined the Department of Signal and Image Processing at TELECOM ParisTech, where he is now full Professor in audio signal processing and Head of the Audio, Acoustics, and Waves Research Group. He is coauthor of over 80 papers, inventor in a number of patents and one of the experts of the European commission in the field of speech and audio signal processing.

Prof. Richard is an Associate Editor of the IEEE TRANSACTIONS ON AUDIO, SPEECH, AND LANGUAGE PROCESSING.

Bertrand David (M’06) was born on March 12, 1967 in Paris, France. He received the M.Sc. degree from the University of Paris-Sud, Paris, France, in 1991, the Agrégation, a competitive French examination for the recruitment of teachers, in the field of applied physics, the École Normale Supérieure (ENS), Cachan, France, and the Ph.D. degree from the University of Paris 6 in 1999, in the fields of musical acoustics and signal processing of musical signals. He formerly taught in a graduate school in electrical engineering, computer science, and communications. He also carried out industrial projects aiming at embarking a low-complexity sound synthesizer. Since September 2001, he has been an Associate Professor with the Signal and Image Processing Department, TELECOM ParisTech (formerly ENST). His research interests include parametric methods for the analysis/synthesis of musical and mechanical signals, spectral parametrization and factorization, music information retrieval, and musical acoustics.

Cédric Févotte (M’09) received the State Engineering degree and the M.Sc. degree in control and computer science in 2000 and the Ph.D. degree in 2003, all from the École Centrale de Nantes, Nantes, France.

From November 2003 to March 2006, he was a Research Associate with the Signal Processing Laboratory, University of Cambridge, Cambridge, U.K., working on Bayesian approaches to audio signal processing tasks such as audio source separation, denoising, and feature extraction. From May 2006 to February 2007, he was a Research Engineer with the start-up company Mist-Technologies, Paris, working on mono/stereo to 5.1 surround sound upmix solutions. In March 2007, he joined Telecom ParisTech (formerly ENST), first as a Research Associate and then as a CNRS tenured Research Scientist in November 2007. His research interests generally concern statistical signal processing and unsupervised machine learning with audio applications.