Artist to
Business to Business
to Consumer
Audio Branding Syster

www.abcdj.eu

Common Definitions in Audio Branding Processes

Technical, business and artistic terminologies and user languages in the highly interdisciplinary domain of audio branding vary greatly depending on the groups involved. To minimise internal and external misconceptions on any level, the ABC_DJ project partners developed an internal terminology standard concerning music, business and advertising semantics is created, built upon professional usage of a range of specific terms. This document is the public version (v2.0) of the original D2.1 deliverable from March 2016.

ABC_DJ - Artist-to-Business-to-Business-to-Consumer Audio Branding System
contact: www.abcdj.eu
email: info@abcdj.eu

Project Information

Full project title	ABC_DJ — Artist-to-Business-to-Business-to-Consumer Audio Branding System
Project Coordinator	Stefan Weinzierl / TU Berlin
Project ID	688122 — ABC DJ — H2020-ICT-2015

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History

Version	Name	Date	Remark
Va	Felix Haaksman Andreas Schoenrock	03.02.2016	Collection of terms, first definitions, document sent to all partners for specific definitions
Vb	Felix Haaksman Andreas Schoenrock Silke Borgstedt Geoffroy Peeters Bruno Muñoz Steffen Lepa Alessandro Canepa Paolo Cardinale	17.02.2016	Additional terms added, definition of all terms
Vc	Martin Herzog	24.02.2016	Proofreading TU concluded
Vd	Alessandro Canepa	26.02.2016	Proofreading PIAC concluded
Ve	Andreas Schoenrock	29.02.2016	Formatted compilation
V1.0	Richard Wages	05.03.2016	Submitted to EC
V1.1	Felix Haaksman	05.04.2017	Additional terms added
V1.2	Martin Herzog	05.04.2017	Proofreading TU concluded
V2.0	Richard Wages	06.04.2017	Original document "D2.1 Binding common definitions" transferred into public document "Common Definitions in Audio Branding Processes". Abstract and Executive Summary adjusted.

Glossary

Acronym/Abbreviation	Full Name/Description
abbr.	Abbreviation
ABC_DJ	Artist-to-Business-to-Business-to-Consumer audio branding system
AGEDI	Spanish phonographic producers collecting society
AIE	Spanish Musicians Association
AIFF	Audio Interchange File Format
AIM	Association of Independent Music
aka	Also known as
API	Application Programming Interface
ARTS	Artisan
BPM	Beats Per Minute
DB	Database
DVF Solution	Digital Video Framework Solution
ETP	UE Technology Platform
ETX	Euratex
f0	Fundamental Frequency
FLAC	Free Lossless Audio Codec
GA	General Assembly
GEMA	Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte
GUI	Graphical User Interface
GVL	Gesellschaft zur Verwertung von Leistungsschutzrechten
HW	Hardware
ICT	Information and Communication Technologies
IFPI	International Federation of the Phonographic Industry
IMPALA	Independent Music Companies Association
IP law	Intellectual Property Law
KPI	Key Performance Indicator
MIR	Music Information Retrieval
MP3	MPEG-1 & MPEG-2 Audio Layer III
OGG	OGG
OTT	Over-the-top
PMC	Project Management Commitee
POS	Point Of Sale

PRO	Performing Rights Organisation
PTX	Pointex
RFP	Request For Proposal
RIA	Rich Internet Application
SACEM	Société des Auteurs, Compositeurs et Éditeurs de Musique
SB	Strategic Board
SDK	Software Development Kit
SGAE	Spanish authors and publishers collecting society
SME	Small and Medium Sized Enterprises
SOTA	State-of-the-art
SW	Software
Sync/Synch	Synchronization Licence
TXW	Texwin
UFI	Unión Fonográfica Independiente
UI	User Interface
VOD	Video-On-Demand
Wave	Waveform Audio File Format

Executive Summary

To minimise internal and external misconceptions on any level, an internal terminology standard concerning music, business and advertising semantics for the ABC_DJ project was created in March 2016. According to their respective expertise all members of the consortium defined project relevant terms from their respective field of expertise resulting in this dictionary, built upon professional usage of a range of specific terms.
For the project members this lexicon serves as the compulsory reference to

- avoid misconceptions
- avoid inappropriate usage of terms
- ascertain a consistent vocabulary
- eliminate uncertainties concerning project content and semantics.

This collection is a growing document over the course of the ABC_DJ project. Whenever appropriate extended versions of the current v2.0 document will be generated to include additional terms and definitions.

In February of 2017 it was decided by the ABC_DJ project consortium to transfer the comprehensive list into a public document. While a few of the terms are of project-specific relevance only, the vast majority of the content can be used as a possible reference for general interested audiences.

A

ABC_DJ System Architecture

A (visual) representation of the Audio Branding System, including a mapping of functionality onto hardware and software components, a mapping of the software architecture onto the hardware architecture, and human interaction with these components.

Annotated Dataset

Dataset that contains information on study participants' social-demographic background and their ratings of music pieces presented to them.

Annotation Application

(aka Annotation Software, Standard Annotation Application)

Based on the findings described under (a) a set 'F' of musical features (universals) is defined and used to train a learning algorithm which will be able to tag any sound file 'S' newly coming into music archives with high accuracy. Thus all archive files 'SF' now are additionally indexed with metadata about universal features, information which in general is not present in current archives.

Application Programming Interface

(abbr. API)

The API of a software component (function library, class library, framework, web service) is a set of standardised operations, inputs, outputs, and underlying types, that allow different software components to work together, defining functionalities independently of their respective implementations.

Further reading: https://en.wikipedia.org/wiki/Application_programming_interface

Arrangement

The music form in which a composition is adapted to a specific set of instruments.

Artisan

(abbr. ARTS)

Energy-aware enterprise systems for low-carbon intelligent operations – Project funded by EC FP7

Artist

(aka Performing Artist, Band)

Mainly referred to the performer who is related to the record label. Not necessarily the author.

Artist-to-Business-to-Business-to-Consumer audio branding system

(abbr. ABC_DJ)

Official full title of the project which received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 688122. Its duration is from January 2016 to December 2018.

Further reading:

http://ec.europa.eu/digital-agenda/en/news/new-projects-supporting-creative-industries

Artistic Producer

Referred to the artistic production of a recording. Usually the producer is hired by the artist or the record label and is responsible for the arrangement, recording process and artistic style of a music recording in studio. Sometimes it is a DJ who is charged to do so when it comes to remixes or club versions.

Association of Independent Music

(abbr. AIM)

Non-profit UK trade body representing the independent record sector.

Further reading: http://www.musicindie.com/home

Audio Branding

(aka Sonic Branding, Sound Branding, Acoustic Branding)

The process of brand building and brand management through the use of acoustic elements within a communication strategy.

Audio Branding Methodology

A methodology which will be able to describe and model the entire audio branding processes involving all 3 professional user groups (brands, branding agencies, music providers) and depict creative support, simplification and automation opportunities as well as enhancements in terms of time, resources and quality.

Audio Branding System

A system of interacting tools and modules facilitating the entire audio branding process.

Audio Branding Tool

Desktop application for the visualisation and communication of music. Various possibilities to visualise a song's properties with respect to: other songs, brand context, musical features etc. via underlying filter functions.

Audio Content

The sum of any kind of audible items in a given context (e.g. a database, an advertising film and so on).

Audio Descriptor

(aka Audio feature)

A value or vector that describes a certain quality of sound, which can evolve over time or be constant.

Audio File Format

(aka Format)

The way digital audio data and metadata information is encoded for storage in a computer file.

Further reading: https://en.wikipedia.org/wiki/Audio_file_format

Audio File Quality

A set of descriptors related to the technical quality of an audio recording.

Audio Identity

(aka Sound Identity, Audio Brand Identity, Musical Identity)

Represents the acoustic identity of a brand.

Audio Interchange File Format

(abbr. AIFF, AIF, AIFC)

An uncompressed audio file format standard used for storing audio content data and some metadata.

Further reading: https://de.wikipedia.org/wiki/Audio_Interchange_File_Format

Audio Marketing

(aka Music Marketing)

Communication activities extending a brand with the use of music.

Audio Player

(aka Music Player)

A software application to play back digital audio content.

Audio Track

(aka Music File, Music Title, Music Tune, Audio File, Audio Title, Audio Tune, Music Recording, Sound Recording, Phonographic Recording)

A sound recording of a musical work.

Author

The author(s) of a musical work (generally a song). The creation process is technically divided into composer (author of the music) and writer (author of the lyrics).

Authors and Publishers Collecting Society

A Collecting Society whose members are only music authors and music publishers, for example GEMA, SACEM, SIAE, SGAE, SPA. Most of them are members of BIEM International Association.

Further reading: http://www.biem.org/

Automated Extraction

(aka Automated Music Feature Extraction)

Automated extraction of relevant information from recorded music sound files (e.g. BPM, loudness, temporal structure, key, genre etc.).

Automated Tagging

(aka Auto-Tagging, Automated Indexing, Automated Annotation)

Automated indexing of audio tracks based on a finite set of tags.

B

Bandwidth

Width of a frequency interval.

Beat Marker

A temporal marker within a given audio content that specifies the temporal and rhythmic position of a metric beat.

Beat Synchronous Mixing

Mixing several sound files while maintaining the synchronization between their beat positions.

Beats Per Minute

(abbr. BPM)

A unit typically used as a measure of tempo in music. Usually the number of crotchets per minute are being counted.

Bespoke Music

Music composed and produced tailor-made for a specific project.

Brand

Individual sign or word or combination to identify a product, service or company.

Brand Filter

Based on mapping a specific brand identity to To the brand filter allows automatic selection and exclusion of accordingly annotated audio tracks in respect to a unique music profile.

Brand Identity

The values, the mission, the positioning, the voice & tone and the look & feel of a brand. The self-concept of a brand.

Brand Management

The process of controlling, developing and improving a brand.

Brand Manager

(aka Marketing Manager)

The person in a company who is responsible of Brand Management.

Branding

The act of giving a company a particular name or image in order to advertise its products and services.

Broadcasting

Broadcasting means the transmission by wireless means for public reception of sounds or of images and sounds or of the representations thereof; such transmission by satellite is also "broadcasting"; transmission of encrypted signals is "broadcasting" where the means for decrypting are provided to the public by the broadcasting organization or with its consent.

C

C++

(aka cpp)

C++ is a general-purpose compiled object-oriented programming language. It has imperative, object-oriented and generic programming features. C++ is standardized by the International Organization for Standardization (ISO). The latest version is C++14 (ISO/IEC 14882:2014), superseding C++11 (ISO/IEC 14882:2011), superseding C++03 (ISO/IEC 14882:2003).

Further reading:

https://isocpp.org

http://www.cplusplus.com/

Cockpit Unit

Software application (agency-side) for content deployment, remote real-time monitoring and maintenance of an existing instore music implementation. The interface provides the full set of functions and is connected to the instore player (hardware & software).

Collecting Fees

The rules and guidelines used by a collecting society to define how much they will charge and distribute for the use of music.

Collecting Society

Collecting societies have the authority to license copyrighted works and recordings and to collect royalties as part of compulsory licensing or individual licences negotiated on behalf of its members. There are three different kind of societies depending of the nature of their members: Author and Publishers Societies, Music Producers (Labels) Societies and Performers Societies. They are generally Non-Profit-Organizations approved by their local government to operate in a specific territory.

Collective Management

Collective management is the exercise of copyright and related rights by organizations acting in the interest and on behalf of the owners of rights.

Communication to the public

"Communication to the public" of a performance or a phonogram means the transmission to the public by any medium, otherwise than by broadcasting, of sounds of a performance or the sounds or the representations of sounds fixed in a phonogram.

Compression

(aka Coding)

Reduction of the size of digital data or media, either lossless, or lossy, by removing perceptually imperceptible details of the input media signal.

Consortium Plan

Consortium Plan means the description of the action and the related agreed budget as first defined in the Grant Agreement and which may be updated by the General Assembly.

Consumer

A person who acquires goods and services for direct use or ownership.

Content Constraints

Inherent qualities of an event or object (e.g. the BPM of a sound recording) determining its further usage.

Copyleft

Copyleft (a play on the word copyright) is the practice of offering people the right to freely distribute copies and modified versions of a work with the stipulation that the same rights be preserved in derivative works down the line.

Copyright

(aka Author's Rights)

A copyright gives the creator of an original work exclusive rights to it, usually for a limited time. Copyright may apply to a wide range of creative, intellectual, or artistic forms, or "works". Copyright does not cover ideas and information themselves, only the form or manner in which they are expressed.

Corporate Sound

(aka Corporate Score)

Corporate Sound includes all audible elements within a corporate strategy of a company.

Cover

(aka Cover-Version, Cover-Song)

Referred to a version of an existing song as opposed to the original version (the first recording of a song).

Creative Agency

An agency that handles creative aspects of the advertising process, including concept, art

direction & creative direction.

Creative Commons

Creative Commons (CC) is a non-profit organization devoted to expanding the range of creative works available for others to build upon legally and to share. The organization has released several copyright-licenses known as Creative Commons licenses free of charge to the public. These licenses allow creators to communicate which rights they reserve, and which rights they waive for the benefit of recipients or other creators.

Creative Industries

Businesses with economic activities within creative sectors like advertising, architecture, performing arts, crafts, graphic design, product design, fashion design, film, TV, radio, photography, music, IT, software, computer services, publishing, toys, games and video games.

Cue Point

A time position in a sound file used for editing.

Customer

(aka Client)

A party that acquires goods or services either for direct use or ownership or for resale or use in production and manufacturing.

Customised Playlists

A tailored list of audio tracks to be played.

D

Data Management Plan

To ensure the adequate treatment of data, by month 6 the project will deliver a (continuously growing) plan, which will provide rules and guidelines for proper data management within ABC_DJ. Core issues are privacy concerns as well as the need to provide for open (public) access to data.

Data Repository

The storage space of data.

Database

(abbr. DB)

A database is an organized collection of data.

Further reading: https://en.wikipedia.org/wiki/Database

Decomposition

Disassembling a sound recording (e.g. into harmonic/transient/noise components).

Defaulting Party

Defaulting Party means a party which the General Assembly has identified to be in breach of this Consortium Agreement and/or the Grant Agreement as specified in Section 4.2 of the Consortium Agreement.

Demonstrator Production

The Demonstrator Production will cover the entire audio branding process from developing first ideas in the communication process between agency, music providers and brands to implementing indexing and filtering functionalities in a project partner's music archive with over 50K titles, generation of playlists to on-site implementation of the playout system in a Milan based store.

Derivative Work

A new work (song) resulting from the approved use of a song's sample inside a new one. That involves publishing and master rights when using an existing recording or only publishing rights when re-recording the sample.

Digital Distribution Companies

(aka Multiplicator)

Digital Distribution Companies represent record labels and put their music into digital

stores and streaming platforms (iTunes-Store, Spotify, Deezer, Pandora etc.).

Digital Video Framework Solution

(abbr. DVF Solution)

Represents a high level map of software solutions including all capabilities required to deliver and sustain a last generation OTT service, defined from the experience gained on the field by collaborating with major European broadcasters.

DJ Cue Point Module

Provides for professional DJ software features like beat match, auto-transition for a smooth mix and respective cue points, i.e. enter points (after beginning of a song) and exit points (before ending of a song).

Download

A digital copy of a music file from the internet on a local device.

E

Euratex

(abbr. ETX)

European Apparel and Textile Confederation representing the interests of the European textile and clothing industry at the level of the EU institutions. As the voice of the European industry, EURATEX aims to create favourable environment within the European Union for manufacturing of textile and clothing products.

Evaluation Instrument

Set of questionnaires and observation templates used during the evaluation process; a mix of data collection methods will be applied (e.g. structured interviewing vs. video observation).

Extraction and Indexing Module

Automated indexing of music archives with measurable musical features (e.g. tempo, key, rhythm).

F

Feature Module

Software module entity which enables certain functional features when integrated or plugged-in into an existing stand-alone executable software application. Usually created for an extension of the latter. E.g.: DJ Cue Point module. This feature module will extend the functionalities of stand-alone annotation applications like e.g. foobar2000, which itself does not offer the feature 'definition of cue points'.

Feedback Channel

Outlook model for constant data transfer from shops (e.g. client satisfaction checks) to audio branding concept and its methodology. Set up of indicators which allow for prospective feedback into the tools and thus optimise future implementations of the system.

Free Losless Audio Codec

(abbr. FLAC)

Audio coding format for lossless compression of digital audio, data stream possible (Metadata format: Vorbis comment).

Further reading: https://de.wikipedia.org/wiki/Free_Lossless_Audio_Codec

Fundamental Frequency

(abbr. f0)

The lowest frequency of a periodic waveform. In music, the fundamental corresponds to the musical pitch of a note.

Further reading: https://en.wikipedia.org/wiki/Fundamental_frequency

Funding Authority

Funding Authority means the body awarding the grant for the Project.

G

General Assembly

(abbr. GA)

Ultimate decision-making body of the project consortium.

Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte

(abbr. GEMA)

State-authorised collecting society for performance and mechanical rights of musical works (publishers and authors) in Germany. Licences musical works.

Further reading: www.gema.de

Gesellschaft zur Verwertung von Leistungsschutzrechten

(abbr. GVL)

State-authorised collecting society for performance and mechanical rights of sound recordings (musicians, record labels and producers) in Germany. Licences Sound Recordings.

Further reading: https://www.gvl.de/

Graphical User Interface

(abbr. GUI)

Type of interface that allows users to interact with electronic devices through graphical icons and visual indicators.

Ground Truth

Annotated dataset that is used to train machine learning model in order to predict semantic qualities of music from music features

Further reading: https://en.wikipedia.org/wiki/Ground_truth

Ground Truth Data

The data set produced in Task 3.2 (online listening experiment, where the value and emotion terminology from T3.1 is used to rate the quality of music evoked associations).

H

Hardware

(abbr. HW)

(aka Computer Hardware)

The collection of physical elements that constitutes a computer system.

Further reading: https://en.wikipedia.org/wiki/Computer_hardware

ID3-Standard

(aka ID3v1, ID3v2)

A metadata format most often used in conjunction with the MP3 audio file format. It allows information such as the title, artist, album, track number, and other information about the file to be stored in the file itself.

Further reading: https://en.wikipedia.org/wiki/ID3

Independent Music Companies Association

(abbr. IMPALA)

European non-profit trade body for independent labels.

Further reading: http://www.impalamusic.org/

Information and Communication Technologies

(abbr. ICT)

It will provide enterprise management systems with services for monitoring and operational decision making, available at each supply chain partner, and, additionally, trading services for energy and carbon permits forging collaboration across supply networks.

Innovation Management

Innovation processes can either be pushed or pulled through development. A pushed process is based on existing or newly invented technology, that an organisation or person has access to, and tries to find profitable applications for. A pulled process is based on finding areas where customers needs are not met, and then find solutions to those needs. To succeed with either method, an understanding of both the market and the technical problems are needed. By creating multi-functional development teams, containing both engineers and marketers, both dimensions can be solved.

Instore Client

(aka Instore Client Tool, Instore Client Module)

Software application (instore-side) for content deployment, real-time monitoring and maintenance of an existing instore music implementation. The interface provides a reduced set of functions and is connected to the instore player (HW & SW).

Instore Music

(aka In-store music, Background music, PoS Radio, Mood Music)

Recorded music played in the background of a store.

Instore Music Provider

Provides music which is played as background music in a store. An Instore Music Provider curates, licenses and delivers music tailored for a specific store or a chain of stores.

Instore Player

(aka Media Player, Playout System, Instore Player Module)

Software audio player running on instore HW, creating DJ like smooth playout from content, playlists and cue points. System for deployment and playback of targeted, refined audio content.

Intellectual Property Law

(abbr. IP law)

(aka Intellectual Property Right)

Intellectual property (IP) is a term referring to creations of the intellect for which a monopoly is assigned to designated owners by law. Some common types of intellectual property rights (IPR) are trademarks, copyright, patents, industrial design rights, and in some jurisdictions trade secrets: all these cover music, literature, and other artistic works; discoveries and inventions; and words, phrases, symbols, and designs.

International Federation of the Phonographic Industry

(abbr. IFPI)

Represents interests of the recording industry worldwide.

Further reading: http://www.ifpi.org/

Intro

(aka Introduction, Opening, Ouverture)

The beginning part of a song, before the first verse, chorus, or refrain.

IrcamBeat C++

Beat and downbeat estimation, tempo and meter estimation, rhythm features estimation.

IrcamChord C++

Estimate the chord succession.

IrcamChord Matlab

Estimate jointly chord succession and key.

IrcamClass4 Matlab

Training part (in Matlab) of single, multi-label and segmentation into classes (aka Auto-tagging).

IrcamClassEval C++

Specific C++ implementation generated for a specific classification problem, resulting from previous training Version number depends on specific class target.

IrcamDescriptor C++

Extract and perform temporal modelling of a set of audio featuresVersion.

IrcamKeymode C++

Estimate the musical key.

IrcamSimilarity C++

Estimate the similarity between two tracks.

IrcamSummary C++

(aka Track Summary)

Generate an audio summary made of one or several extracts, perform music structure analysisVersion. Patent "Method for processing an audio sequence for example a piece of music".

J

Jingle

Short slogan, verse or melody designed to easily be remembered.

K

Key Performance Indicator

(abbr. KPI)

Measurable parameter which allows for sound conclusions on the effectiveness or achievements of processes or developments. Fundamental necessity for any form of comparison.

Knowledge Database

Core storage repository for any project result. Additionally to the mere storage and backup functionality, intellectual property rights are assigned to each stored item. Thus definition and assignment within this database stands at the very beginning of every conceivable dissemination or exploitation process which might entail knowledge transfer or licensing.

L

Large Scale Music Structure

Temporal decomposition of a piece into a sequence of parts.

Library Music

Music composed and produced specifically for commercial uses; subject to low licencing rates and easy clearance procedures.

Licence

A grant of rights from owner/s to user/s for specific usage of a musical work and/or sound recording.

M

Mash-Up

(aka Mashup)

A song or composition created by reusing parts of two or more pre-recorded songs, for instance by overlaying the vocal track of one song seamlessly over the instrumental track of the other.

Master Right

(aka Phonographic Rights, Sound Recording Rights)

The rights connected to a sound recording.

Max/MSP

(aka Max)

A graphical programming environment for interactive media applications, incorporating audio, MIDI, video, and gesture processing. Max has originally been developed at Ircam and is currently developed and commercialised by Cycling'74.

Further reading: http://cycling74.com/

Mechanical Rights

The rights to compile copies of musical works and/or sound recordings (e.g. manufacture CD's or vinyl, provide downloads and so on).

Metadata

Data that provides information about other data. For music, that includes authoring and publishing information for songs, such as recorded in ID3 tags or CDs.

Further reading: https://en.wikipedia.org/wiki/Metadata#Digital_music

Metatag

(aka Tag)

Types of information that can be stored in an audio track's metadata including title of the song, music artist's name, album name, music genre, album track number, BPM, mood and many others.

Metrical Structure

The accentuation structure of a rhythmic pattern.

Middleware

(aka Enterprise Service Bus (ESB), Integration Layer)

Software layer that provides libraries and services to other software applications making it easier for developers to communicate with heterogeneous software systems, masking the complexity of the specific exposed API (e.g. protocols, data formats, technologies, orchestration logic, routing, error management).

Milieu Indication

The Sinus-Milieu indicator is a standardized instrument for the diagnosis of the respondents' belonging to a certain milieu within the context of quantitative surveys. The milieu indicator comprises statement batteries which simulate the hypothetically set milieu model best. Based on their responses to the indicator questions the respondents are allocated to the respective milieus. This classification of respondents is done with the help of a probability model using a specifically adapted form of cluster analysis. It means that for each group a specific distribution of probable responses across all indicator items is determined (standard profiles). The milieu classification of new cases is then based on the similarity of the individual response patterns with the probability model, according to the logic of profile comparison.

Mock-up

(aka Mockup, Prototype, Demo)

A design prototype to test the interface or parts of the functionality of a software or hardware system.

Further reading: https://en.wikipedia.org/wiki/Mockup

Mood

(aka Music Mood)

The perceived expression of a sound recording manifested in atmospheric terms (e.g.: happy, dark, hectic and so on).

MPEG-1 & MPEG-2 Audio Layer III

(abbr. MP3)

A lossy compressed audio file format, with a commercial license.

Music Archive

(aka Music Library, Music Database, Music Pool)

A structured collection of audio tracks, stored on a hard disk drive or similar storage medium.

Music Brand Identity Features

Terms capable of defining a brand as well as a piece of music (i.e. emotional concepts, values etc.).

Music Clearance

When a synchronisation or sample use (for a derivative work) has been approved and cleared by the owners of the song (publishing and master right owners).

Music Consultant

Music professional with an extensive music expertise.

Music Content

The musical dimension part of the audio content.

Music Corpus

A digital musical repertoire (a database filled with sound recordings).

Music Excerpt

A segment or summary of a sound recording.

Music Exchange Server

A system that syncs a music archive with the cloud in several audio formats.

Music Feature

(aka Music Characteristic, Musical Quality)

Musically significant audio descriptor.

Music Features Catalogue

Music content descriptors are grouped into 3 major classes, according to the different purposes they serve during the audio branding process chain. A respective professional catalogue of properties is defined, holding: ***hard***, measurable and hence (potentially) extractable properties (e.g. BPM), which can be used for automated indexing; ***soft***, context or taste dependant properties (e.g. genre) which typically serve for (manual) classification and annotation by professional users. This type of information is in part usually already delivered together with the content by musicians, labels etc.; ***fluid***, time-dependant properties (e.g. current chart position, novelty, "in-out"-factor).

Music Information Retrieval

(abbr. MIR)

(aka Music-IR)

The science of retrieving information from music, involving the disciplines signal processing, machine learning, computer science, musicology, psychology.

Further reading: https://en.wikipedia.org/wiki/Music_information_retrieval

Music Licence

A license for the use of a piece of music in media, sale format or an audiovisual production (synchronization).

Music Producer

(aka Record Label, Label)

Referred generally to the producer and/or owner of a master recording. Mainly record labels but not restricted.

Music Producers Collecting Society

A Collecting Society whose members are only music producers (labels) such as AGEDI in Spain. They are all part of IFPI. Their role is to collectively represent and manage related rights on behalf of their members.

Music Profile

(aka Sonic Language, Music Color, Brand Music Profile, Brand Music Identity)

The musical self-concept of a brand generated through the transfer of a brand identity into its musical equivalent. It serves as a guideline for the musical communication of a brand.

Music Provider

All parties involved in providing music like authors, writers, composers, artists, bands, performers, orchestras as well as record labels, music publishers, digital music distributors, digital music shops (stream & download) and performing rights organisations.

Music Publisher

The agent of the author. In the music industry, a music publisher (or publishing company) is responsible for ensuring the songwriters and composers receive payment when their compositions are used commercially. Through an agreement called a publishing contract, a songwriter or composer "assigns" the copyright of their composition to a publishing company. In return, the company licenses compositions, helps monitor where compositions are used, collects royalties and distributes them to the composers. They also secure commissions for music and promote existing compositions to recording artists, film and television.

Music Publishing Right

(aka Copyright, Musical Works Right, Author's Rights)

Publishing rights are often referred to author's rights as the publisher is the agent of the author and their rights are granted by authors through a publishing contract.

Music Rating

Subjectively perceived musical qualities surveyed in an online listening experiment.

Music Supervisor

Music professional with an extensive music expertise and a broad knowledge of music licensing who oversees all music related aspects audiovisual media like TV, film, advertising, video games.

Music Transition

(aka Segue)

Marks the transition from the end of one audio track to the beginning of the following one within a playlist.

Musical Content Classification

Analysis of musical features of a sound recording.

Musical Dramaturgy

(aka Musical Flow)

The intended temporal progress of a playlist (i.e. first "relaxed", second "uplifting" and so on).

Musical Genre

(aka Music Genre)

A Musical Genre is a characteristic category that identifies music as belonging to a musical form or musical style (also dependant on social variables and values of certain social groups).

Musical Matrix

Brand values transferred to an audible dimension based on musical experience and musicological insights. Clustering of the results via induction, following either the bottom-up or the top-down strategy.

O

Off-site System

(aka Offsite)

System implementation running in a controlled environment (e.g. development labs) that resembles the real environment it has been designed for, but it is not the final production environment (e.g. stores).

OGG

(abbr. OGG)

(aka OGG-Vorbis)

A lossy compressed audio file format, with a free license.

Further reading: https://en.wikipedia.org/wiki/Ogg

On-site Control

(aka Onsite Control)

The possibility to control the behaviour of a system from the location where the system is physically running (e.g. in store).

On-site System

(aka Onsite)

System implementation running in the final production environment (e.g. stores).

Onsite Evaluation

(aka On-site Evaluation)

In situ evaluation of fully integrated system and branding system, including all system prototypes in their real-life usage context, i.e. instore SW/HW player, cockpit unit, instore client tool.

Outro

(aka Ending)

The ending part of a song, after the last verse, chorus, or refrain.

Over-the-top

(abbr. OTT)

In broadcasting, over-the-top content (OTT) refers to delivery of audio, video, and other media over the internet without the involvement of a multiple-system operator in the

control or distribution of the content.

P

Performers and Artists Collecting Societies

A Collecting Society whose members are only artists or performers (musicians). Its role is to collectively represent and manage the copyright and related rights on behalf of their members.

Performing Rights Organisation

(abbr. PRO)

Copyright Collecting Societies. These are Collecting Societies that handle Performance Rights in their respective territories.

Phonogram

The fixation of the sounds of a performance or of other sounds, or of a representation of sounds, other than in the form of a fixation incorporated in a cinematographic or other audiovisual work.

PlayerMaker

A web-based tool that allows us to publish several music streaming players (single track, compilation or radio).

Playlist

A list of audio tracks to be played.

Playlist Generator

(aka Playlist Generator Tool)

Desktop application for the production, visualisation and export of sophisticated playlists. An underlying set of rules supports dramaturgies, time schedules, prevention of monotony as well as direct combination of non-matching changes in loudness or rhythm etc.

Plugin Module

(aka Plug-in Module, Plug-in)

A software component or application that adds a specific feature to a host application. Plug-ins depend on the services provided by the host application and do not usually work by themselves. Conversely, the host application operates independently of the plug-ins, making it possible for end-users to add and update plug-ins dynamically without needing to make changes to the host application.

Point Of Sale

(abbr. POS)

A point of sale is any place (real and virtual) where the product is sold to customers, which can be consumers (B2C model) or to other business organisation (B2B). Physical retail as well as e-commerce can be both considered point of sales.

Point Of Sale Owner

The person or company that owns a Point Of Sale.

Pointex

(abbr. PTX)

Born in 2009, Pointex – Polo di Innovazione Tessile (Textile Innovation Cluster), is an association of businesses (micro, small, medium and large), consortia and research organizations whose purpose is to promote industrial competitiveness through the cooperative innovation.

Pre-Listening Module

Automated generation of audio summary files for quicker archive search.

Prediciton Module

Software module based on the prediction algorithm, ready for integration into Audio Branding Tools. This software module will be used for automated prediction of end consumer's semantic interpretation of a song, including target group indication based on socio-demographic data and milieu affiliation.

Prediction Algorithm

Implementation of the statistical prediction model. It describes the routine used to predict brand attributes based on musical features and listener characteristics (e.g. socio-demographic data and milieu affiliation).

Prediction Model

Statistical description of systematic relationships between musical features, listener characteristics (e.g. socio-demographic data and milieu affiliation) and semantic brand attributes.

Project Management Commitee

(abbr. PMC)

The supervisory body for the execution of the project which shall report to and be accountable to the General Assembly. The PMC representatives can make decisions as to the particular technical questions and how to use the resources allocated to them by the GA to achieve the project's goals.

Promusicae

Trade association representing more than 80 percent of the Spanish recorded music industry.

Further reading: http://www.promusicae.es/

R

Record Label

(aka Music Label, Label)

A Music production company and owner of music recordings.

Related Right

(aka Neighbouring Right)

Performance rights are related to master recording owners, performers and/or musicians. These are handled by Neighbouring Rights Collecting Societies. These rights were established in the Rome Convention (1961).

Remixing

Creating an alternative version of a song, by changing the mix, rearranging parts, or adding new tracks.

Further reading: https://en.wikipedia.org/wiki/Remix

Remote Control

The possibility to control the behaviour of a system from a remote location, different from the place where the system is physically running (e.g. in store), using internet exposed API.

Replay Gain

(aka ReplayGain, Replaygain)

Automatic loudness normalization compensating the loudness differences in digital audio tracks of a given playlist. Analytic information concerning peak and RMS (root mean square) levels of digital audio tracks are being stored in their metadata. The process is only applied during playback and therefore the original audio data in the files is not being affected.

Request For Proposal

(abbr. RFP)

A request for proposal is a solicitation, often made through a bidding process, by an agency or company interested in procurement of a commodity, service or valuable asset, to potential suppliers to submit business proposals.

Rhythmic Transcription

(aka Rhythmic Quantization)

Manual or automatic annotation of the rhythmic structures of a music recording.

Rich Internet Application

(abbr. RIA)

A rich internet application is an application that has many of the characteristics of desktop application software, but is delivered by way of a web browser. It leverages the growing power of client machine. It installs a runtime (such as browser plug-in) on the client side, and executes most of functions locally.

Royalty

A revenue percentage applicable to each titular of a piece of work.

S

Sample Rate Conversion

(aka Resampling, Upsampling, Downsampling)

The process of changing the sampling rate of a discrete signal to obtain a new discrete representation of the underlying continuous signal.

Further reading: https://en.wikipedia.org/wiki/Sample_rate_conversion

Semantic Gap

In our case the uncertainty whether the meaning assigned by a sender (brand) and the meaning assigned by receiver (end consumer) are congruent/comparable/transferable, where music is the medium.

Semantic Mapping

(aka Music Mapping)

A representative (genre, style, topicality, universal features) sample of audio tracks is used to be rated by consumer groups, i.e. for each file individual assignment of meaning is recorded. The terminology used for this assignment is the previously under (b) developed terminology T0, consisting of human emotions and values. The resulting huge set of rating data together with the recorded socio-demographic background of the consumers is used to create a machine learning algorithm which is now able to predict from the musical features F of a piece of music and based on person-related features (such as socio-demographic background) the (human) emotions and values people will attribute to it. Given now a brand approaches a creative agency with the assignment to produce a list of songs which convey specific messages to a specific targeted consumer group the brand personnel will most likely use their own vocabulary 'B' to describe such messages. In a collaborative process it is now the agency's creative task to embed the terminology T0. Such a task is not unlike to the work such agencies do today and since T0 was specifically developed to also represent brands' identities the chances of a successful embedding are high. Using the previously described prediction algorithm the agency is now able to search its music archive automatically for files which (via T0 and F) match the brands' specific messages for a specific consumer group.

Sinus-Milieu

(aka Milieu)

Sinus-Milieus are a tool for target group segmentation. Sinus- Milieus group together people who are similar in terms of their attitude to life and ways of living. Basic values serve as input for analysis, along with everyday attitudes towards work, family, leisure, money and consumption.

Small and Medium Sized Enterprises

(abbr. SME)

Enterprises whose personnel and turnover numbers fall below less than 250 employees and less than €50M yearly turnover.

Société des Auteurs, Compositeurs et Éditeurs de Musique

(abbr. SACEM)

French Authors Collecting Society.

Software

(abbr. SW)

Software means sequences of instructions to carry out a process in, or convertible into, a form executable by a computer and fixed in any tangible medium of expression.

Software Development Kit

(abbr. SDK)

A software development kit (SDK or "devkit") is typically a set of software development tools that allows the creation of applications for a certain software package, software framework, hardware platform, computer system, video game console, operating system, or similar development platform.

Further Reading: https://en.wikipedia.org/wiki/Software_development_kit

Software Library

(aka Library, Function Library, Class Library, Framework)

A software component in the form of a collection of functions, classes, and types in source code or machine-executable format, defined by an application programming interface (API).

Song Morphing

The transformation of one song into another via seamless intermediate states by using methods other than mixing, e.g. keeping certain musical features of one song, and others from the other song.

Sound Alike

(aka Sound-a-like)

A cover-version that is very similar to a pre-existing version of the song.

Sound Content Classification

Analysis of acoustical features of a sound recording.

SoundExchange

Collecting Society based the US responsible for related rights - only for non-interactive online usage.

Soundlogo

(aka Audiologo, Sonic Logo)

A sequence of sounds or a melody or combination of both to acoustically identify a brand or a company.

Spanish authors and publishers collecting society

(abbr. SGAE)

Spanish Authors Collecting Society.

Further reading: http://www.sgae.es/en-EN/SitePages/index.aspx

Spanish Musicians Association

(abbr. AIE)

Spanish Neighbouring Rights Collecting Association.

Further reading: http://www.aie.es/artistas

Spanish phonographic producers collecting society

(abbr. AGEDI)

Spanish collecting society for music producers (Record Labels).

Further reading: http://www.agedi.es/

State-of-the-art

(abbr. SOTA)

The term "state of the art" (sometimes "cutting edge") refers to the highest level of general development, as of a device, technique, or scientific field achieved at a particular time.

Further reading: https://en.wikipedia.org/wiki/State_of_the_art

Stereo-Spread

The width of a stereo image of a stereo recording.

Stimulus

(aka Test Stimuli (pl.))

An event or object (e.g. a sound recording) causing a reaction or response which is being measured.

Strategic Board

(abbr. SB)

Flexible constant monitoring group. The representatives report to GA and PMC the project's progress under commercial, technical, scientific and artistic aspects.

Streaming

Streaming is an online reproduction of auditive or audiovisual content that occurs in the internet, not in local computers, so it does not imply a download.

Synchronization Licence

(abbr. Sync, Synch, Sync-Licence)

A music synchronization license, or "sync" for short, is a license granted by the holder of the copyright of a particular composition, allowing the licensee to synchronize ("sync") music with some kind of visual media output (film, television shows, advertisements, video games, accompanying website music, movie trailers, etc.).

System Architecture

Conceptual description of all components involved in a system definition, including their properties (e.g. technologies, network properties, owners), their behaviour (e.g. role in supporting system features, mastered data), their interaction (e.g. protocols, interaction method).

T

Tagging

(aka Indexing, Annotating, Music Annotating, Music Tagging)

The process of describing music by setting certain metatags to audio tracks.

Tagging Guide

A guide explaining how to describe music and organise a music archive.

Technical Interface

The transition from one technical application to another (e.g. an API).

Texwin

(abbr. TXW)

Textile Work Intelligence by closed-loop control of product and process quality in the Textile Industry - The objective of the TexWIN project is to increase productivity by up to 20% and reduce down-times of machines by one third of workshop factories. A hierarchical control approach (controlling both factory and production unit) will reduce stop times, set-up times and waiting times, increase flexibility and reliability of processes, and reduce sampling effort. Enterprises applying TexWIN will be able to maximise process quality (capability and efficiency) and product quality (defined product characteristics) and enhance their responsiveness towards unforeseen events in previous production steps and the production of new products.

Time-Stretching

(aka Time-Dilation)

The process of changing the speed or duration of an audio signal without affecting its pitch.

Further reading: https://en.wikipedia.org/wiki/Audio_time-scale/pitch_modification

Tonality

The musical mode of a sound recording (usually major or minor).

Transient

The impulsive attack time of a sound.

Transposition

(aka Pitch Shifting)

A technique in which the original pitch of a sound is raised or lowered.

Further reading:

https://en.wikipedia.org/wiki/Audio_time-scale/pitch_modification#Pitch_scaling

U

UE Technology Platform

(abbr. ETP)

The future of Europe's textile and clothing industry will be built on its existing strengths (1) creativity in design and product development, (2) innovation in materials and processes, (3) flexibility in production and supply chain management and (4) quality of products and services.

Unión Fonográfica Independiente

(abbr. UFI)

Spanish independent labels association.

Further reading: http://ufimusica.com/

Usability Test

Modular checks of supporting tools/mockups; usability tests will help to identify and explain strengths and weaknesses, and provide hands-on input for iterative optimisation to be implemented in subsequent releases.

User Groups

Producers of music and consequent multipliers (musicians, labels, aggregators etc.); Creative agencies (audio branding and advertisement agencies, video producers etc.); Business clients (brands, companies, stores etc.).

User Interface

(abbr. UI)

(aka Interface)

Type of interface that allows users to interact with electronic devices examples of such interfaces are screen readers or command lines.

V

Video-On-Demand

(abbr. VOD)

An interactive video or TV system that allows to select and view video content at the time of the viewers own choosing.

W

Waveform Audio File Format

(abbr. WAV)

An uncompressed audio file format standard used for storing audio content data and some metadata.

Further reading: https://de.wikipedia.org/wiki/RIFF_WAVE

Web Application

A web application is an application that has many of the characteristics of desktop application software, but is delivered by way of a web browser. As opposed to a rich internet application it solely runs on a server with the client side merely displaying the final page.

Y

YIN fundamental frequency and autocorrelation analysis

Patent "Method for extracting the fundamental frequency of a sound signal".