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MUSIC for NEW MEDIA, Newsletter March 1997, Issue 1

Published by Felix Bopp
Amsterdam, The Netherlands

Music for New Media, especially for CD-Rom and Online is playing a
minor role compared to text, visual design, video and has usually no
or very little impact in the creation of products. This does not have
to stay like that. With this newsletter I'll try to contribute my part
to motivate producers, publishers, corporate users, designers, whoever
is using New Media to communicate ideas to use not only
the-one-and-only-sense, but also explore the possibilities of sound
and music.

The content of this newsletter is:
- html hints: Sushi, MSN, George Michael, Peter Gabriel
- software hints: Yamaha Soft Synthesizer, Sound Forge
- magazines: NewMedia Magazine, InterActivity, TechWeb
- historic flash-back: The Synclavier

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html hints

Hungry for hyper food? - Sushi is the answer: http://www.yamaha.co.uk
You need some plug-ins: Shockwave, MIDPLUG
(http://www.yamaha.co.jp/english/xg)

MSN The Microsoft Network is mixture between a magazine and a shop. Interesting interface.
Music is integrated. Ready for the future? -
this is only a start: http://www.msn.com Needs some plug-ins, download is automated:
Shockwave Splash, MIDPLUG

Megastar George Michael presented as realvideo's strategic alliance at
MILIA in February 97 (realaudio and realvideo are trademarks owned by Progressive
Network) can't be found as a link on
http://www.timecast.com, realaudio's pr channel. Search result: "
george michael -No matches were returned". Progressive Network did not answer my e-mail.

Peter Gabriel's new CD-ROM title <EVE> won this year's MILIA award. Product information
can be found on the Realworld web site. Music on the Realworld site can be heard in
quicktime and shockwave format. http://realworld.on.net

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software hints

Yamaha Soft Synthesizer. <S-YG20 Soft Synthesizer trial version is now available! The "S-
YG20 Soft Synthesizer" consists of a MIDI driver and MIDI player for Windows95/3.1/3.11.
The S-YG20 offers 360 voices, 11 drum kits, coupled with effects processing (reverb). Real-
time wavetable playback on high speed Pentium class machines without the need for
wavetable hardware is now possible. Turns your normal sound card into a powerful
synthesiser. Also, since a MIDI file playback application program and sample songs are
included, high-quality music can be enjoyed immediately on the user's personal computer.>:
http://www.yamaha.co.jp/english/xg

Sound Forge. The best window sound editing program published by Sonic Foundry: < Sound
Forge is a sound file editor for the Windows 3.1, Windows 95 and Windows NT environments.
Sound Forge comes with a host of audio editing and processing functions, incredible file
format support and other cool features like looping, sample dumps,
playlisting and much more.>: http://sfoundry.com

magazines

The three recommended magazines are published off-line as well as online. Unfortunately they are not distributed in Europe at all or only in some countries. There main focus is on technological development. A good resource for designers, composers, producers.

NewMedia Magazine. Good articles: http://www.newmedia.com

InterActivity. Tools and techniques for interactive media developers. The web site is being redesigned now: http://www.interactivity.com

TechWeb. A good resource for information on new technologies. Includes a search engine to list articles from different magazines:
http://www.techweb.com/techweb/techweb.html

historic flash-back
The Synclavier

< … I was not entirely pleased by one aspect of the Dartmouth Digital Synthesizer. My dissatisfaction rested on my belief that electro-acoustic music should be performable on an instrument in concert. Alonso and Jones shared my view, and they proposed building a live-performance instrument using all the technology they had invented, including their own computer. We received advice and much encouragement from Max Mathews, and in June 1978 we took a new instrument down to the Bell Laboratories to show him. I remember the drive well because I spent the time suggesting names for the new instrument, most of which Alonso and Jones rejected. We finally, if tentatively, settled on the name "Clavisyn", derived from "clavier" and "synthesizer" - and also from "clavecin", which I felt paid homage to the French, who originated the field of electro-acoustic music. But when I played the instrument at a party a few weeks later, the psychologist Rogers Elliott suggested changing the name to Synclavier, and this stuck. ….> (Jon Appleton, "21st-Century Musical Instruments: Hardware and Software", 1989). Barry Schrader writes: <The Synclavier was the first commercially distributed digital synthesizer. …. The most striking thing about the Synclavier is that it can easily be used as a real-time performance instrument as well as a studio synthesizer.> (Barry Schrader, "Introduction to Electro-Acoustic Music", 1982)

The Synclavier produced by New England Digital Corp. became a studio standard. Musicians like Frank Zappa, Paul Simon, Carl Stone, Milton Babbitt, Jon Appleton , Morton Subotnick, Ed Starink, Klaus Netzle and most film music studios used this Rolls Royce or maybe more likely this Bugatti of the synthesizers and samplers. The production was stopped in 1991. Jon Appleton today: http://music.dartmouth.edu

MUSIC for NEW MEDIA, Newsletter May 1997, Issue 2

Published by Felix Bopp
Amsterdam, The Netherlands

Music for New Media, especially for CD-Rom and Online is playing a
minor role compared to text, visual design, video and has usually no
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to motivate producers, publishers, corporate users, designers, whoever
is using New Media to communicate ideas to use not only
the-one-and-only-sense, but also explore the possibilities of sound
and music.

The content of this newsletter is:
- html hints: Yello, Cannes Film Festival, Spice Girls
- Software hints: Internet Audio & Realtime, Firewalls, Internet Audio plug-ins
- Audio books: Albert Einstein: Relativity
- Historic flash-back: MIDI
- Feedback Newsletter 01

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html hints

Yello
An appealing band presentation. You better have a fast Internet connection!
Boris Blank and Dieter Meier
<dm: Boris Blank builds the cathedral of Klang and I dance through it.>
<dm: Yello is DADA in techno.>
http://www.yello.ch
Plug-ins: RealAudio, Quicktime

Cannes Film Festival
Film Scouts on the Riviera (tm)
The 50th International Cannes Film Festival 1997 (May 7-18)
http://www.filmscouts.com/festivals/cannes97/index.html
<Hello, welcome to the Film Scouts Riviera French language course.> Absolutely necessary
for getting along in Cannes!
http://www.filmscouts.com/rooms95/lecture/tfrench.html

Slap a Spice Girl
No comment!
http://194.112.40.4/Urban75/spice.html
Plug-in: Shockwave

Software hints

Internet Audio & Realtime
The Internet offers several options to transmit audio. The sound quality is improved rapidly
and if you have at least an ISDN connection you can expect radio quality of streaming audio.
Unfortunately there is very little detailed information about the actual sound quality and the
losses caused by compression available.
Very often the term "realtime" is used to describe streaming audio, which is rather misleading.
Only Internet phone applications come close to the "realtime" we are used from radio, tv or
phone. All higher quality audio transmissions have to first download some bits and bytes
before you can listen to the "real" audio. After the initial download audio can stream
theoretically endless similar to a radio station. E.g. The audio book about Albert Einstein
streams an audio file which takes 1 hour and 16 minutes to listen to.

Firewalls
Excerpts from an article by Sal Familia, TechWeb
http://www.techweb.com/tools/multimedia/audio/audio4.html
< …. Can You Hear It?
The whole point of publishing streaming audio content is so someone can hear
it, right? Well, you've got to be sure you know who your intended audience is.
Not everyone with web access can listen to RealAudio.
Listeners who sit behind a firewall may be sentenced to a world of silence, if
their firewall is not fitted with a RealAudio's firewall proxy. (A proxy server
allows a "hole" to punched in the firewall barrier to let streaming data through).
The good news is that the RealAudio firewall proxy is free. The bad news is that
many webmasters are unwilling to install it because of the strain receiving
streaming data puts on server resources. . …>

Internet Audio plug-ins
for music
- RealAudio, Progressive Networks: http://www.realaudio.com
- Liquid Audio: http://www.liquidaudio.com
- Audiosoft: http://france.audiosoft.com
- Quicktime, Apple: http://www.quickTime.apple.com/sw/sw.html
- Shockwave, Macromedia: http://www.macromedia.com/shockwave
- Streamworks, Xing: http://www.streamworks.com

for speech (phone, chat, conferencing)
- TrueSpeech, DSP Group: http://www.dspg.com/player/dwnld.htm
- InternetWave, Vocaltec: http://www.vocaltec.com/iwave.htm
- CoolTalk, InSoft:
  http://home.netscape.com/comprod/products/navigator/version_3.0/communication/cooltalk/index.html

for developers
- Quicktime: http://qtc.quicktime.apple.com
- MPEG, Philips: http://www.philips.com/sv/newtech/mpeg
- MPEG Audio Layer 3, Fraunhofer-Gesellschaft:
  http://www.iis.fhg.de/departs/amm/layer3/index.html

Audio books

Albert Einstein: Relativity
<One of the 20th Century's prolific thinkers expounds on his scientific theories in this Audio
Scholar AudioBook.> It consists of two tapes with a total length of 2 hrs 25 minutes.
http://www.audionet.com/books/book_details.asp?book_id=43

Historic flash-back

MIDI
Musical Instrument Digital Interface
1983 at the NAMM-Show in the States Sequential Circuits and Roland, two leading
synthesizer manufacturers present an interface which allowed two synthesizers to
communicate with each other. The idea was to facilitate the remote control of an electronic
synthesizer from a keyboard. This was the base for the MIDI specification 1.0.

Thereafter the International MIDI Association (IMA) was founded and functions now as the
central clearinghouse for MIDI information. (http://copper.ucs.indiana.edu/~jnoxon/ima.htm)
The MMA (MIDI Manufacturers Association) was formed in 1984 as a "trust" to keep and
enhance the MIDI specification so that no one company would have control.
(http://home.earthlink.net/~mma)

This actually was the beginning of a success story. The synthesizer market was booming. But this standard also initialized a lot of spin-offs: score editing programs, composition software (sequencers), audio mixing tools, time code connection to e.g. tape or video recorder.

In 1991 "General MIDI" or "GM" was introduced. This is not a specification or standard in itself, but a "Recommended Practice" for the MIDI standard. GM provided a standard set of basic voices, allocated to the same program change numbers, and a few basic rules concerning the use of the various MIDI channels. For example, it was decided that Patch number 1 on all sound modules should be the sound of an Acoustic Grand Piano. In this way, no matter what MIDI sound module you use, when you change to Patch number 1, you always hear some sort of
Acoustic Grand Piano sound.

Recent generations of computers with built-in sound cards are able to play MIDI files. The sound card functions as an internal synthesizer.

Internet browsers like Netscape and Internet Explorer transmit MIDI files.
(see also Newsletter 01)

Feedback Newsletter 01

Jon Appleton: < I love your newsletter..>

MUSIC for NEW MEDIA, Newsletter June 1997, Issue 3

Published by Felix Bopp
Amsterdam, The Netherlands

Thank you for the positive reception of the previous Newsletters!
You don't have to be a visionary to predict that music will play a major role on the future media stage. If you want to be in touch with this extra-audionary new world - stay tuned, listen to this monthly Newsletter.

This edition includes:

- Extra-Audionary Sites
Alternative Entertainment Network, Classical Insites, Tony Awards Online
- Music CD Shops Online
CDnow, Music Boulevard, Jazz Central Station, World Wide Music
- The Band on the Net
The Rolling Stones
- Internet Radio
Radio Prague, Radio France, Deutsche Welle, Hong Kong Commercial Radio,
Radio Canada International, WCBS, ABCNEWS
- Historic Flash-Back
The History of Radio
- Feedback Newsletter May 97

Extra-Audionary Sites

Alternative Entertainment Network
<Our mission is to develop and produce original entertainment content for the World Wide Web that cannot be found in any other media.> Launch: June 3rd.
Plug-in: RealAudio, RealMedia, VDOLive Video Player
http://www.cummingsvideo.com

Classical Insites
Beautifully designed, this is a treat for classical music lovers. A variety of resources about classical composers and performers, musical history, genres, musical performances in online cyber-broadcasts, links to performing organizations or features on exciting new film scores ……….
Linked to Music Boulevard (see below)
Plug-in: RealAudio, MPEG-2
http://classicalinsites.com

Tony Awards Online
I couldn't resist to recommend this site, even tough I couldn't find any audio implemented, this is a must for every musical and theatre lover.
<The Tony Award Ceremony will take place on June 1, 1997 at Radio City Music Hall, broadcast on PBS and CBS.>
http://www.tonys.org

Music CD Shops Online

CDnow
One of the best rated Internet shops.
Mainly Rock and Classical.
Payment using secure online credit card transaction or alternative methods.
Plug-in: RealAudio
http://www.cdnow.com

Music Boulevard
MTV CD Lounge, Popular, Jazz, Classical, Country and more.
Music Boulevard supports Netscape Security when transmitting credit card information.
Alternative payments possible.
Plug-in: RealAudio, Liquid Audio, MPEG-2
http://www.musicblvd.com

Jazz Central Station
After establishing an account, payments can be processed using secure online credit card transaction or by phone.
Plug-in: RealAudio, MPEG-2
http://www.jazzcentralstation.com

World Wide Music
21 musical genres. Free membership.
World Wide Music supports Netscape Security when transmitting credit card information and CyberCash.
Plug-in: RealAudio
http://www.worldwidemusic.com

The Band on the Net

The Rolling Stones
Plug-in: MPEG-2, RealAudio
http://www.stonesworld.com/2.0

Internet Radio

The place to brush up your language skills! This list is a selection of radio news channels from all over the world. A 28.8Kbps modem connection or better is recommended.

Czech Republic
Radio Prague
News in English, Czech, German, French & Spanish.
Plug-in: RealAudio
http://voskovec.radio.cz or http://www.prague.org

France
Radio France
Live in French.
Plug-in: RealAudio
http://www.radio-france.fr

Germany
Deutsche Welle
Live in Deutsch & European Journal (20:00 UTC) in English.
Plug-in: RealAudio
http://www.dmc.net/dw/dw.html or http://mainnet.dmc.net/dw/dw.html

Hong Kong
Hong Kong Commercial Radio
Live in Chinese. News texts in English.
<Asiaonline and Commercial Radio's Web page have been undergoing major restructuring, and we realize listeners have experienced technical difficulties as a result. Our aim is to provide the best possible service for our listeners, and we look forward to having this service available in the near future.>
Plug-in: RealAudio
http://www.crhk.com.hk/ or http://www.asiaonline.net.hk/comradio

Canada

Radio Canada International
News in French, English, Spanish, Arabic, Chinese, Ukrainian, Russian.
Plug-in: RealAudio
http://www.rcinet.ca

USA
WCBS
News from New York.
Plug-in: RealAudio
http://www.newsradio88.com

ABCNEWS
Hourly news.
Plug-in: RealAudio
http://www.abcnews.com

Historic Flash-Back
The History of Radio

When the waves started to fly
M. Faraday (1791 -1867), J. C. Maxwell (1831 - 1879), H. Hertz (1857 - 1894) and N. Tesla (1856 - 1943) provide the scientific base for G. Marconi (1874 - 1937), who presents his invention to the British authorities in 1896. The signals are transmitted for more than a mile. On December 25, 1906 the first radio program is aired in Massachusetts/USA.

Radio - a commercial success
The first commercial radio station is launched on November 2, 1920: The KDKA Pittsburgh. In the early 1930's radio is second in the entertainment business, only outbid by the motion pictures industry.
In 1939 more than 10 million Germans own a radio.
USA: 1,000 FM stations in 1948, 6,700 FM stations in 1994 with a total of 12,000 radio stations.
Due to the fact that FM is able to transmit music in stereo, it becomes during the early 1970's the popular format, especially amongst young people.

Rebirth
A dream might get real: Imagine to have thousands of news and entertainment channels available. There will be a media browser available, which will allow you to create your personalized program selecting channels on the Internet. It will play your favorite classical music to wake you up and switch to the news channel from New Delhi in India during breakfast, play some rap music to get you moving and on your car Internet connection it logs on to the <stock exchange audio news> during your drive to your office. This new radio acts in the background of your computer at the same time as you fill in data into spread sheets or send e-mail messages across the world. And there is no difference if it dials into a famous channel or a jungle operation in Brazil, or into a big record company channel airing their top 50s or to a composer from New Zealand who operates from his garage. Every wish will be handled automatically by your media browser.
Please keep me posted as soon as it is available!

The Museum of Television and Radio
Los Angeles and New York
A unique museum environment. A large collection of radio programs from all over the world made accessible to the public. A museum for your ears!
http://www.mtr.org

References
http://www.vwlowen.demon.co.uk/radio/radhist.htm
http://www.antique-radio.org/timeline/time.html
http://www.backgroundbriefing.com/radio.html
http://www.kcmetro.cc.mo.us/pennvalley/biology/lewis/crosby/bilboard.htm

Tom White, President/CEO, MMA (MIDI Manufacturers Association): <We ended our relationship with the IMA in 1994 .... we now publish and distribute the official specification documents ourselves, and we don't believe the IMA is an active organization any more.> … <Please note that the MMA has our own domain (http://www.midi.org). We do still have the Earthlink web site but will be phasing it out over time and would prefer you link our own domain.>

MUSIC for NEW MEDIA, Newsletter July 1997, Issue 4

Published by Felix Bopp
Amsterdam, The Netherlands

You don't have to be a visionary to predict that music will play a major role on the future media stage. If you want to be in touch with this extra-audionary new world - stay tuned, listen to this monthly Newsletter.

This edition includes:

- Extra-Audionary Site
Children's Music Web
- Music CD Shops Online: Specialized Sites
Verve Interactive, Antilles, CDeMUSIC
- Extra-Audionary Software
Koan, Beatnik
- The Musician
Brian Eno
- Internet Radio: Specialized Sites
Radio Canteclaer, RETROradio, Hawaiian Jamz, InterFACE FM
- Historic Flash-Back
NEW: The American composer Joel Chadabe writes this column.
A short introduction.

Extra-Audionary Site

Children's Music Web
< A comprehensive index of children's music sites on the web. A database of children's music events in the U.S. and throughout the world. An email forum for children's music professionals and enthusiasts. A fun-filled music magazine with reviews and activities for kids. Contact information and sound clips from children's artists and industry professionals. >
Plug-in: RealAudio
http://www.childrensmusic.org

Music CD Shops Online:
Specialized Sites

Verve Interactive
< Verve, which now incorporates the Mercury Records/EmArcy jazz catalog, as well is devoted to reissuing its classics on CD while continuing to record major talent producing new jazz classics today. >
Plug-in: RealAudio
http://www.verveinteractive.com

Antilles
Are you familiar with the following names? You might get used to them in the next century:
Toshio Matsuura, Tadashi Yabe, Raphael Sebbag, Mari Boine, Ben Neill, Haruomi Hosoni, Graham Haynes, Red Hot + Rio, The Grassy Knoll, U.F.O., Third Rail, Courtney Pine.
Fascinating.
Only the catalogue - no direct orders.
Plug-in: RealAudio
http://www.antillesnet.com/menu.html

CDeMUSIC
< The worldwide store for compact discs of avant garde music. >
http://www.emf.org/cde_frontdoor.html

Extra-Audionary Software

Koan by SSEYO
Generative music for the web (see below: Brian Eno). For musicians and developers.
< SSEYO® Koan® X is the fascinating, indispensable and fun new "generative" music power tool for everyone, irrespective of age or ability. It requires no prior musical knowledge and you will soon be creating, mixing and performing your own contemporary music from totally cool drum 'n' bass to chillout ambient - fast, and all without a musical keyboard! >
http://www.sseyo.com/koansoft.html

Beatnik by Headspace
< Headspace releases version 1.1 of the Beatnik Plug-in, offering great new features, and no longer requiring Windows users to install Microsoft's DirectSound. >
< The Beatnik system consists of three parts: the Beatnik Editor, the Beatnik Plug-in, and the Beatnik Web Site. The Beatnik Editor can import music and sound in a variety of industry-standard file formats and customize it for efficient delivery over the Internet. The Beatnik Plug-in loads into Internet browsers on both the Macintosh and Windows platforms and manages playback. > < The greatest strengths of the Beatnik Plug-in are its high fidelity and its potential for interactivity. >
Other audio plug-ins might interfere with the Beatnik plug-in.
http://www.headspace.com

The Musician
Brian Eno

Brian Eno might not be as known as his work. Starting as a synthesizer player he meanwhile developed skills like a Renaissance artist: He is a musician, composer, producer, writer, visual artist and holds lectures as well. He loves working in a recording studio. As one result he developed <ambient music> and computer based <generative music>.

Eno: < Something quite different from classical compositional technique is taking place: the composer, instead of ignoring or subduing the variety generated in performance, has constructed the piece so that this variety is really the substance of the music.
Perhaps the most concise description of this kind of composition, which characterizes much experimental music, is offered in a statement made by the cybernetician Stafford Beer. He says: "Instead of trying to specify it in full detail, you specify it only somewhat. You then ride on the dynamics of the system in the direction you want to go." In the case of the Cardew piece, the "dynamics of the system" is its interaction with the environmental, physiological and cultural climate surrounding its performance. > < What I am arguing for is a view of musical development as a process of generating new hybrids. … A scale of this kind does not tell us much about the music that we place on it, but its function is to remind us to think in terms of hybrids. > ("Generating and Organizing Variety in the Arts", Brian Eno, Studio International Nov./Dec. 1976)

One of his recent activities is the collaboration with the UK company Sseyo to produce:
<Generative Music Software> (See above: Koan)
http://www.sseyo.com/genmus1.html

As a musician he played e.g. with Roxy Music, David Byrne, Robert Fripp and became well known as producer of U2, David Bowie and Talking Heads and as designer of the U2 1992 Zooropa world tour stage set.
What made him mostly likely today's most played composer was the design of the Microsoft Windows 95 sound.

Resources
- Unofficial Brian Eno Site
http://www.hyperreal.com/music/artists/brian_eno
- This discography includes books and NTSC video releases.
http://www.compusmart.ab.ca/tbennett/html/eno.htm

- Recommended book:
"brian ENO - His Music and the Vertical Color of Sound", Eric Tamm, Da Capo Press, New York

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Internet Radio:
Specialized Sites

Radio Canteclaer
Belgian techno dance music.
Plug-in: RealAudio
http://www.canteclaer.be/ra/ra.htm

RETROradio
Big band swing of the 1930s-40s. Hawaiian Soul Music. Roots Blues.
And an introduction into San Francisco's retro scene.
Plug-in: RealAudio
http://www.retroactive.com/toc.html

Hawaiian Jamz
All types of Hawaiian music hosted by L.D. Reynolds, a 30-year radio veteran on Maui.
Plug-in: RealAudio
http://www.mauigateway.com/hwnintro.htm

InterFACE FM
London, UK
Live broadcasts of underground music from Britain.
Plug-in: RealAudio
http://www.pirate-radio.co.uk

Historic Flash-Back.
Joel Chadabe:
I had been composing, performing and teaching electronic music for thirty years, but it was only recently, about four years ago, that I started to become more and more aware that sources for information and materials on the history of electronic music were hard to find. Concluding that what was needed was a single place in the world where everyone could find out what was available, I decided to do two things. I started a foundation called Electronic Music Foundation. Find it at:
http://www.emf.org

And I wrote a book on the history of electronic music, based on interviews with many composers, engineers, and entrepreneurs. The book, called 'Electric Sound', was published by Prentice Hall in November 1996. It has recently received some excellent reviews. It is available through Electronic Music Foundation. Find out more about it at:
http://www.emf.org/store_electricsound.html
And if you do read the book, please let me know what you think by sending e-mail to
chadabe@emf.org

MUSIC for NEW MEDIA, Newsletter August 1997, Issue 5

Published by Felix Bopp
Amsterdam, The Netherlands

With an estimate of 15 million downloads of Macromedia's Shockwave plug-in (MPEG2 Layer 3) and 11 million free players provided by RealAudio (Dolby AC3 compression), Internet users are getting ready for online music, audio broadcasting, for everything which sounds through the wire.
You don't have to be a visionary to predict that music will play a major role on the future media stage. If you want to be in touch with this extra-audionary new world - stay tuned, listen to this monthly Newsletter.

This edition includes:

- Extra-Audionary Sites: Blender, Primus Drums
- Internet Radio (Specialized Sites): Navrang Radio, Juventus Radio Budapest, Station2000 Dallas, Kiss 90 FM Melbourne
- Legal Issues
- The Music Guide: < Rough Guide Rock >
- < Sonic O Record Company Releases new CD in Cybercafes >, by Joie Kelly
- Historic Flash: < Leon Theremin >, by Joel Chadabe

Extra-Audionary Sites

Blender
After an enthusiastic failure as a CD-Rom entertainment magazine, Blender now just arrived in cyberland and is getting ready for the time when high bandwidth and sophisticated computer equipment are standard.
For those with patience or a fast Internet access: The new Blender magazine features portraits of the pop band U2, David Byrne, Jon Steward and video interviews and lots of games and ….
Option: The download version.
Plug-in: Shockwave
http://www.blender.com

Primus Drums
An other site from the patience department, but … it might be fun. Why not log in during a work brake? Hint: If you log in with two computers, then you might enjoy playing it together (After download you can disconnect. You won't loose the content if you don't change the page.).
Plug-in: Shockwave
http://www.ionmusic.com/ionshock/drums.html

Internet Radio (Specialized Sites)

Navrang Radio
Finksburg, MD
Music of India (Hindi, Tamil, Gujrati)
A wide selection of styles, traditional and new Indian music.
Plug-in: RealAudio
http://www.navrangradio.com

Juventus Radio
Budapest, Hungary
Hungarian bestsellers and more.
Plug-in: RealAudio
http://www.juventus.hu/indexa.html

Station2000
Dallas, TX
Radio shows, live concerts e.g. < George Thorogood and the Destroyers - Live in concert >
Sunday, Aug 10th, 1997 8:45 p.m. EST, interviews with Sheila and Motley Crew, Live Chat,
Concert Guide and more.
Plug-in: RealAudio
http://www.station2000.com

Kiss 90 FM
Melbourne, Australia
Underground dance music: techno, trance, acid, hard house, house, hip-hop, trip-hop, jungle
from the studio in Melbourne, Australia.
< In May 1996 - Broadcast 7, Kiss 90 FM became the first Melbourne radio station to
broadcast live on the Internet, and only the second Australia wide. Using CUseeMe and
RealAudio you could not only hear Kiss 90 but watch the DJ's live in the studio from anywhere
in the world. This was an Australian, possibly world first combining the use of RealAudio and
CUseeMe. >
Plug-in: RealAudio
http://kiss.sprint.com.au/KISS90.html

Legal Issues

Copyrights, royalty payments, licenses are very often confusing issues when you plan to
launch an Internet site or to publish a CD-Rom. See:
- < Potential Pitfalls in Multi Media Product Development:
Clearing the necessary Content Rights. > (Seattle, USA):
http://www.oikoumene.com/oikoumene/nobomediarights.html

Most countries handle copyright issues based on the < Berne Convention >. See:
- < 10 Big Myths about copyright explained >:
http://www.clari.net/brad/copymyths.html
- < United States Copyright Office: The Library of Congress >:
http://lcweb.loc.gov/copyright

Online regulations are in a try out phase: Moral issues, security, ….. We are waiting for the
necessary court cases. See:
- < Multimedia & Entertainment Law Online > (San Francisco, USA):
http://www.degrees.com/melon/index.html

The Music Guide

< Rough Guide Rock >
< The Rough Guide to Rock Music is the ultimate online rock guide - reviewing the careers
and recordings of over 1100 bands and artists. Published in book form in October 1996, it was
developed over the previous year on these pages - and it remains, in its online form, a work in
progress. We'll be updating the entries on a regular basis, and we are open to suggestions
from you, dear reader, of acts erroneously omitted from our great labour. > With new bands
online like: < Mouse on Mars >, < Shock-Headed Peters >, …………
http://www.roughguides.com/rock/index.html

<Sonic O Record Company Releases new CD in Cybercafes>,
by Joie Kelly
(joie@cyber-star.com, http://www.cyber-star.com)

For the past two years, Ben Aitchison, owner of a small record label in
Australia, called Sonic O, has been working on marketing local music and
international compilations from the internet to cybercafes around the world
during his travels to Australia, America, Canada, the U.K and Western
Europe. "As I am a small company I thought this approach would get
independent music heard, and create a market for music not signed to major

labels."

Sonic O is one of the first record companies to work with cybercafes for the promotions of their artists. In fact, the cybercafe is the primary means for their distribution. This time around they have really out done themselves by adding an interactive feature to the disk. As a CD-Rom you can either listen to the music on your CD player, or pop the disk in your computer and have some fun! Every participating cybercafe is featured on this disk so music fans will always know where to find the artists. To be included in the next release, serious inquiries can contact Ben at Sonic O at the address listed.

Artists featured on the CDs also perform at various cybercafes. If you would like to receive the c.d's (at present there are two) send e-mail with your postal address and URL to: Sonic O CyberCafe Distribution, P.O. Box 1627, Milton 4064, Queensland, Australia. E-mail: zero@odyssey.com.au, http://www.digiweb.com/~sonico

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Historic Flash: < Leon Theremin >,
by Joel Chadabe
(chadabe@aya.yale.edu, http://www.emf.org)

In 1921, with Leon Theremin standing behind him and guiding his arms, Lenin played the theremin for a small group of colleagues in his office in Moscow. It remains rare that a head-of-state should play an innovative instrument, but Lenin was interested in everything electric. Indeed, following the demonstration, Lenin supported Theremin in tours throughout Russia and Europe which culminated in Theremin's arrival in New York in 1927. Theremin stayed in New York until 1938, when he was abducted by Soviet agents and forcibly returned to Moscow, but not before the instrument, one of the most innovative of the early electronic instruments, had become well known. In 1947, Robert Moog started to design and build theremins. And Moog continues to build theremins today. In fact, he demonstrated his new MIDI theremin at the First International Theremin Festival, which took place last month in Portland, Maine (USA). For theremin images, history, and a brief report on the festival, have a look at the Electronic Music Foundation site and follow the links:

http://www.emf.org/cals_moog.html
http://www.emf.org/calr_theremin97.html
http://www.emf.org/store_v.orion.html

MUSIC for NEW MEDIA, Newsletter September 1997, Issue 6

< The number of personal computers connected to the Internet will rise 71 percent this year to 82 million … (Reuter) >
< By 2001, 268 million computers will be connected to the Internet, generating $32.2 billion in revenue for the software and computer services industries. (Dataquest) >

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Thanks for promoting and forwarding the Newsletter!

This edition includes:

- Extra-Audionary Site: < Gospel Train >
- Internet Radio (special event): < Die RADIOKUNSTNACHT: RECYCLING THE FUTURE 2 >
- Extra-Audionary Software: Waves, Qsound, Sonic Foundry CD Architect
- Musical Intelligence
- Free Artist Network Cybercast in Paris, by Joie Kelly
- Historic Flash: < The Word 'Synthesizer' >, by Joel Chadabe

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Extra-Audionary Site:

< Gospel Train >, Vancouver
Wally Robinson: < I broadcast live every Saturday from 4-6 pm pacific. The shows are also archived on my "Tickets Page" so any time of the day they are available to the listeners. The whole idea of music on the Internet is compared by some to taking the transistor radio to the beach. Once you are connected to my site for instance you can simply diminish the player to the lower scroll bar and continue surfing, all the while listening to my show or any other available on the web. >
Excellent gospel music!
Plug-in: RealAudio
http://www.dowco.net/gospeltrain

Internet Radio (special event):

< Die RADIOKUNSTNACHT: RECYCLING THE FUTURE 2 >

About KUNSTRADIO (ARTRADIO-RADIOART):
< KUNSTRADIO is a weekly 40 minute programme broadcast every Thursday night from 22:17 (after the night news magazine) untill 23:00 on Österreich 1, the culture station of the ORF. The content of the program is, exclusively, works for radio by artists - visual artists, "media" artists, composers, /sound artists, writers and that rapidly growing group calling themselves simply "radio artists". KUNSTRADIO was founded in December1987. Originally a weekly radio-art program it soon expanded into a much wider field of radio-art activities:
- As an "on air" gallery for live and recorded projects. Radio as the site, the content and the context of art. The exploration of radio as a constantly changing constituent medium in the contemporary mediascape.
- As an interface providing international artists of various backgrounds and tradition with access to the means of production, expertise and broadcasting available in public radio.
- As an agency for the realisation of artistic projects connecting radio to other material and immaterial public art spaces
- One of the nodes in the international network of the Ars Acustica experts group of the EBU (European Broadcasting Union).

- As organiser of international lectures and symposia on the theory of art in the electronic space.
- As producer of CDs and catalogues
In 1995 KUNSTRADIO ON LINE - a new space for art on the WWW - was established and, since 1996, KUNSTRADIO has been producing LIVE
WEBCASTS from ORF Studio RP4. >

KUNSTRADIO produces a special event during ARS ELECTRONICA FESTIVAL 1997 in Linz/Austria featuring a group of international artists:
< Die RADIOKUNSTNACHT: RECYCLING THE FUTURE 2 >
(LIVE on air / on site / on line)
broadcasted by ORF Landesstudio Oberösterreich and on Internet
September 11/12 from 10:17pm to 6am

Introduction:
< "Future Shock" is a term coined by Alvin Toffler a few years ago and since then the shock has become a part of the status quo - a status quo of permanent change. Technology is evolving so rapidly in these last years of the 20th Century that it has almost become necessary to discard or update our notions and images of the future
every month or two. Artists have not remained unaffected by this orgy of technical/digital innovation - on the contrary - the arts have usually been one of the first areas to feel the full pressure of the innovations in technical media. The present multiplicity of types of artwork - and the ways in which the new media and traditional media are being combined and (re-)mixed - is evidence of the energy that artists of all disciplines are exerting to meet the challenge of the new media environment. >

< RECYCLING THE FUTURE takes a closer look at the new art practices and the theories which underlie them -- with a special focus on "Sampling", "Collaging", "Recycling" and "Re-mixing" of sounds, images, objects, ideas, histories and futures which is a central theme and technique in much of the new art. >

Plug-in: RealAudio
http://thing.at/orfkunstradio/1997B/11_9_97.html

Extra-Audionary Software

Waves
High quality audio signal processing plug-ins for Mac and PC software products by digidesign, Sonic Foundry, Emagic, Steinberg and Opcode.
http://www.waves.com

Qsound
< QSound Labs is the world leader in effective, efficient 3D Audio solutions.
We provide 3D positional audio and stereo enhancement designed specifically for both speaker or headphone playback. >
http://www.qsound.ca

Sonic Foundry CD Architect
< CD Architect is the most comprehensive Red Book audio CD writing software available for Windows 95 and Windows NT. >
http://www.sfoundry.com/pages/cdr.htm

Musical Intelligence

David Cope is working on a virtual composer for the last 15 years. As a result his software EMI (Experiments in Musical Intelligence) recently composed <Mozart's 42nd symphony>, which has been performed in April at the University of California at Santa Cruz.
Comparable to <Deep Blue>, IBM's software chess player, EMI is able to analyze musical compositions, understand the style of a composer and finally compose e.g. a new Mozart

symphony. It's obviously not yet perfect, but compared with other software produces rather mature results.

The music samples on David Cope's Internet site are unfortunately not performed by real musicians.

References:

http://arts.ucsc.edu/faculty/cope/home

http://www.nsplus.com/ns/970809/features.html

Free Artist Network Cybercast in Paris, by Joie Kelly
(joie@cyber-star.com, http://www.cyber-star.com)

Free Artist Network (FAN) to conduct SHOCKWAVE LIVE CYBERCAST FROM PARIS, and promises to be a benchmark in Cybercast Technology and Intertainment. This event will be broadcast over the Internet: < Multiplex on the web: creation and development of an unprecedented system of navigation (central control room online with 9 cameras) >.

"Shockwave", presented by Premium, a French producer of cultural events, takes place on October 11, 1997 from 7pm to 8am (GMT) at the famous Hippodrome de Vincennes on 4 different stages, with a live crowd of more than 20,000 persons expected to attend. Activities include 40 well-known artists. A sound and light show dedicated to techno culture.

FAN has also created a web site for artists. Musicians, painters, photographers …. can expose their art and their music for free. You can listen to an extract of the musician's work. Plug-in RealAudio

http://www.imaginet.fr/fan/home_us.html

Historic Flash: < The Word 'Synthesizer' >, by Joel Chadabe
(chadabe@aya.yale.edu, http://www.emf.org)

Electronic instruments before 1950 often had individual, often poetic, names such as 'Telharmonium', 'Aetherphone', 'Ondes Martenot'. The word 'synthesizer' wasn't used until the 1950s. Although there was a Mark I finished in 1955, it was the RCA Mark II Electronic Music Synthesizer, finished in 1957, that gave the word a musical meaning. But the word wasn't widely accepted. In the mid-1960s, Donald Buchla called his early modular systems the 'Electric Music Box'. Paul Ketoff called his instrument the 'Synket'. It was Robert Moog who began to use the word 'synthesizer' in 1967. Well, the word caught on and came quickly to mean any electronic instrument that generated a sound. Some people used the word to describe electronic music in negative terms, calling electronic sounds 'synthetic', meaning artificial, not genuine. Well, electronic sounds are definitely real. More, the word 'synthesis' really means the bringing together of separate elements to form a coherent whole ... and that, indeed, is an attractive thought.

MUSIC for NEW MEDIA, Newsletter October 1997, Issue 7

A free monthly editorial service.

Published by Felix Bopp
Amsterdam, The Netherlands

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This edition includes:

- Extra-Audionary Site: HomeWrecker Clothing, < Jurassic Zone >, < Mouse Jam >, < Lou's Garage >
- Extra-Audionary Hints: <Basics> about Synthesizer, MIDI etc.
- Audionary Software: Microsoft's < Interactive Music Control >
- Royal National Institute for the Blind, United Kingdom
- Lewis Carol Prize, by Joie Kelly
- Historic Flash: < Interactivity >, by Joel Chadabe

Extra-Audionary Site:

< HomeWrecker Clothing > San Francisco, USA.
Online catalog with remarkable interactive sound effects.
Plug-in: Shockwave
http://www.homewrecker.com

< Jurassic Zone > by Seven Network Limited, Australia.
Including Games, lots of dinosaurs and outstanding sound effects.
Plug-in: Shockwave
http://www.jurassiczone.sai.com.au

< Mouse Jam > created by Clifford P. Walker & Dorian Reyes.
< The featured artist's rhythm part will begin play automatically and loop for as long as you are in Mouse Jam. Your job is to click on the music controllers . > Go ahead!
Plug-in: QuickTime
http://www.mousejam.com

Start from < Lou's Garage >:
Cartoons & Animation by Webtrips Entertainment Network
<107 Octane WebTrips - The Best Animation Performance on the Web. Fasten your seatbelt, and enjoy the ride, our flight attendants will be with you shortly. Full Flash animated version supported by Netscape & Microsoft browsers.> or check out the <107's Cartoon Theatre>.
Plug-in: Shockwave Flash 2.0, Active X
http://www.webtrips.com

Extra-Audionary Hints

<Basics> by Jim Aikin.
Essentials about MIDI, synthesizer, sequencer, sampler, wave format etc. Excellent introduction. Presented by Keyboard Central (Keyboard Magazine Online).
http://www.keyboardmag.com/reference/basics.html

Audionary Software:
Microsoft's < Interactive Music Control >

< Interactive Music Control > is a set of control functions, a music catalog and a software synthesizer. It works in conjunction with Internet Explorer and adds a type of audio interactivity to web sites. The software synthesizer, a license from Roland, is of interesting quality, but very limited by < Interactive Music Control >.

Microsoft tries to control the music content by only providing a fixed set of compositions. Someone should tell Mr Bill Amadeus G. there might be other composers out there as well and that he better not controls music, but the quality of Microsoft's products.

http://www.microsoft.com/sitebuilder/archive/features/imc.htm
Interactive Music Control (2.2 MB):
http://www.microsoft.com/msdownload/imusic/controller/controlsetup.htm
Microsoft Synthesizer (1.6 MB / 3.2 MB):
http://www.microsoft.com/MUSIC/setup.htm

Royal National Institute for the Blind, United Kingdom

An excellent resource for those interested that Internet stands for equal opportunity:

An excerpt from < Accessible Webpage design > by RNIB:
< There are three possible methods which allow blind and partially sighted people to use a computer to read documents on the Web. Those with some sight will use software which selectively magnifies part of the screen, so for them, clear uncluttered lay-out, together with good colour contrast, will help with navigation and reading of pages.
For those with little or no useful sight, the options are speech or braille:
A speech synthesizer or sound-card can convert text on the screen into speech, and screen-reading software enables the user to navigate around the screen and hear the particular information needed.

A refreshable braille display generally converts a line of text into braille, and again, moving the focus around on the screen determines what is shown on the braille display.

A few simple measures will make all the difference between a page being easily readable, or totally inaccessible to these systems.
Firstly, neither speech nor braille can interpret images. If text itself is stored as a graphical image (or bit- map) then there is a deafening silence. So the actual body of text should always use a character-based format, as in basic HTML. Where an image is attached to a link, there should always be an associated text label (alt-text) simply describing what that image is. Both these measures are actually beneficial to the site-owners and to sighted users because
(a) character-based text can be picked up by search engines, attracting more readers - bit-maps will not be picked up this way - and
(b) people using slower connections, with 'graphics' turned off, will see at a glance whether they want to spend time looking at an image which they would otherwise miss.

The other main point to bear in mind, is that speech systems generally read a line at a time. This means that if there is more than one column of text on the screen, then the speech will be totally confusing, since it will read one line of the first column, followed by a line of the second.

Lastly, there is at present only one easy-to-use text-based browser which allows most blind users to fill in forms on the Web, and that is LYNX, running under UNIX or VMS. If at all possible, it is very helpful to make sure that any forms used will work well with this program. >

http://www.rnib.org.uk

Lewis Carol Prize, by Joie Kelly
(joie@cyber-star.com, http://www.cyber-star.com)

UNESCO just announced the winner of the Lewis Carol Prize for the Best Web
of 1997 goes to Nirvanet, http://www.nirvanet.com/ to be awarded at the
UNESCO Ballroom on October 4th 1997. Last year the award went to Pacific Bell.

Nirvanet, a French site, began as a very small group of underground artists dedicated to promoting an on-line initiative for "positive attitude for the digital generation". Nirvanet has undergone a significant evolution, transforming into a wonderful immersive experience, a major cultural site visited by several million users from 100 + countries every month, and is often referred to as the Rolls Royce of the underground.

Nirvanet is experimenting with new net-avenues to create live daily cybercasting from the CyberTheater in Brussels, focusing on cyberculture, it's link with electronic music and digital ecology aimed at providing multimedia entertainment and artistic experiences.

http://www.nirvanet.com/cybertheatre

Historic Flash: < Interactivity >, by Joel Chadabe
(chadabe@aya.yale.edu, http://www.emf.org)

The first interactive musical instruments were the so-called CEMS System, a programmable analog system built by Robert Moog to my specifications in 1969, and the SalMar Construction, an analog synthesizer with a digital control system, designed and built by Salvatore Martirano between 1969 and 1972. 'Interactive', in my view, means 'mutually influential'. An interactive musical instrument is not only influenced by its performer but also influences its performer by generating new information, typically through some automatic computer process, thereby causing the performer to react. As saxophonist Bruno Spoerri, who began to perform with computer-and-synthesizer instruments in the 1980s, put it, "The important thing for me was to have a partner in the computer who threw balls at me, who gave me a reason to react in a certain way ..." Since the 1980s, the World Wide Web has allowed for an enlargement of the concept to include images as well as sound. Carla Scaletti's 'Public Organ' (1995) was an important first statement.

A current example (for Mac only) is Vibeke Sorensen and Karlheinz Essl's 'MindShipMind' (1997) at
http://www.ping.at/users/essl/works/mindshipmind.html

Bruno Spoerri is director of the < Swiss Center for Computer Music >
http://www.computermusic.ch

MUSIC for NEW MEDIA, Newsletter November 1997, Issue 8

A free monthly editorial service.

Published by Felix Bopp
Amsterdam, The Netherlands

< Internet traffic doubles every 4 months > (CNN)

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This edition includes:

- Extra-Audionary Sites: VIBE online, "Treasure Island with Michael Godin"
- Extra-Audionary Hints: Phat Amsterdam, Phat Europe
- Extra-Audionary Software: Beatnik News, RealPlayer 5.0
- Extra-Audionary CD-ROM: < Making Music > (Morton Subotnik, Voyager)
- Advanced Streaming Format (ASF)
- The House of Vibe, by Joie Kelly
- Historic Flash: < Francois Bayle >, by Joel Chadabe

Extra-Audionary Sites:

VIBE online
An intriguing magazine AND an excellent "banner"-advertisement! How to get addicted and ….
trapped.
Plug-in: Shockwave
http://www.vibe.com/splash.html

"Treasure Island with Michael Godin", Vancouver, Canada
This oldies show features original hits by the original stars from the 50s,
60s and early 70s, including some hard to find Lost Treasures.
Archived shows or live netcast every Sunday from 2 to 5 p.m. Pacific Time.
Plug-in: RealAudio
http://www.dowco.net/treasureisland
http://www.dowco.net/treasureisland/archive.html

Extra-Audionary Hints

Phat Amsterdam
Amsterdam scene zine. Your multimedia guide to the phattest underground parties, people,
places & pot plants.
http://www.xs4all.nl/~aras

Phat! Europe
Your guide to the dopest jungle, triphop & hiphop pages on the European continent
Exception: < Sorry, there are no Vatican sites listed in Phat! >
http://www.xs4all.nl/~aras/phateuro/index.html

Extra-Audionary Software:

Beatnik News
Thomas Dolby: < We've had over half a million downloads of the plug-in since April. Netscape is shipping Beatnik with Communicator. And Sun has licensed the engine for inclusion in Java beginning with 1.2 at the end of 1997. An enormous number of composers and users will soon

be able to enjoy this technology. Composers are invited to post their RMF compositions in our Gallery for free. >
http://www.headspace.com

RealPlayer 5.0
Cold news from the name lottery: < Progressive Networks > changes name to RealNetworks and of course any updated RealAudio release gets a new name as well. It looks like the company is real as well …
The company's plan is to be the market leader for online video and audio technology. In July Microsoft invested $60 million into the company -- $30 million as a prepayment for a licensing deal and $30 million for a 12 percent stake in the company.
After going public RealNetwork is expected to be worth around $450 million.
RealSystem 5.0 Beta new features are: Streaming Macromedia Flash animation synchronized with RealAudio / Full-screen streaming video at 100kbps to 300kbps / Near-CD quality voice at 28.8kbps / RealPublisher tool which automatically creates and publishes streaming media to Web servers and RealServers / Commerce-enabled streaming media server for pay-per-view and subscription-based programming / In-stream audio and video advertising insertion and rotation. / Streaming audio and video optimized for new 56kbps dial-up modems / Basic streaming media server support for Windows 95.
http://www.RealAudio.com

and with a little patience you get the MGM lion to roar
http://www.mgm.com/cgi-bin/cgi/index_reg.html&home=2

Extra-Audionary CD-ROM:

< Making Music > (Morton Subotnik, Voyager)

Age group: 3 years - adult (Voyager). CD-ROM for Mac and Windows.
It's not a new release but this CD-ROM has its attraction. Especially heading Christmas this is a smart present for kids who like to discover and have a flair to play with sounds and brush. < Making Music > combines a graphic approach to "paint" music with a playful scenario where you find creative games. An intuitive interface helps to understand the program. Everything is additionally explained with entertaining animations. This CD-ROM opens possibilities to create your own music and gives an insight into the basics of composition.

How to order this CD-ROM and more information about The Voyager Company at:
http://www.voyagerco.com

Advanced Streaming Format (ASF)

Microsoft: < Advanced Streaming Format (ASF) is an extensible file format designed to store synchronized multimedia data. It supports data delivery over a wide variety of networks and protocols while still proving suitable for local playback. The explicit goal of ASF is to provide a basis for industry-wide multimedia interoperability, with ASF being adopted by all major streaming solution providers and multimedia authoring tool vendors.
Each ASF file is composed of one or more media streams. The file header specifies the properties of the entire file, along with stream-specific properties. Multimedia data, stored after the file header, references a particular media stream number to indicate its type and purpose. The delivery and presentation of all media stream data is synchronized to a common timeline.>
http://www.microsoft.com/asf

RealNetworks, Kevin Epstein: < "ASF" is a misnomer. There are two versions of ASF, v1 and v2. There are significant differences between the two. Only the first is actually in use.
ASF v1 is a proprietary standard, currently used by Netshow. ASF v2 is the specification (not a standard or product) discussed by many industry leaders, including RealNetworks, makers of RealAudio, RealVideo, and RealFlash.
Based on confusion we've seen many current users display, it would be very
helpful to differentiate between the two.

..ASF v2 is a file format specification, currently still under discussion. It's a potentially new file format for storing media, like .txt is a format for storing text. It does not specify codecs or transport protocols, only file format.
I do not know of any products currently using the .ASF v2 format -- logically, as it is still in the specification stage.
For currently working products which take audio / video / animation output and make it streamable over the Internet, you should visit the sites of the many companies participating in the ASF discussion list. >
http://www.real.com

The House of Vibe, by Joie Kelly
(joie@cyber-star.com, http://www.cyber-star.com)

Big is Better, right? Well, the UK has taken it a step further at the House of Vibe.

Alan Miller and Lee Dicker are on a demanding schedule to transform London's former Truman Brewery, located on a ten acre site rooted in history since the seventeenth century, into The House of Vibe, a music, fashion and art complex.

The central hub for the projects activities is The Vibe Bar. As Alan puts it, ultimately The Vibe Bar, "is an area for the like minded creative and dynamic people to network, relax and generally have fun."

With Internet facilities, Djs galore, projectors and 12 foot screens as well as funky decor and cool staff, The Vibe Bar attracts a diverse audience of students, artists, musicians, fashion designers, city heads as well as those there just for the vibe. The bar currently closed for refurbishment which includes a new decor, a 64k lease line and the addition of a record shop specializing in underground dance music.

Currently there are over 80 artists based at the centre, ten recording studios ranging from SSL level to pre-production, post production facilities and a myriad of IT/Multimedia companies including HyperJam. With record labels, distribution companies, musicians, DJs, re mixers, recording engineers, artists and fashion labels and a superb array of hospitality areas, Vibe has created a cauldron of creativity housed on multiple levels, all under a 20,000 sq.ft. roof. Yep, that's big!
http://www.vibe-bar.co.uk (Site Launch 11/13/97)

Historic Flash: < Francois Bayle >, by Joel Chadabe
(chadabe@aya.yale.edu, http://www.emf.org)

Announced in Paris last month, it became official and public. Francois Bayle, director of the GRM (Groupe de Recherches Musicales) since 1966, retired. When he began to work at the GRM in 1966, composers were cutting tape with razor blades, Robert Moog was just about to use the word 'synthesizer' to describe his systems of analog modules, and Max Mathews and his colleagues had not yet finished Music V. When Bayle retired last month in 1997, the mainstream technology for editing, performing, and composing was the personal computer. But, as even a cursory glance at work currently in progress would indicate, there are yet better things to come. Indeed, we're at a stage of development, somewhat similar to automobiles at the beginning of the century, where the technology works, but not yet really well. Bayle's leadership at the GRM produced the Acousmonium (loudspeaker orchestra), the Syter synthesizer, and the GRM Tools (DSP software), to name but a few of his many accomplishments, but what he did in fact was this: Bayle, who entered the field shortly after its birth in the 1950s, played a significant role in bringing the field from its birth to its infancy.

MUSIC for NEW MEDIA, Newsletter December 1997, Issue 9

A free monthly editorial service.
32,000 subscribers.
NEXT issue: February 1998!
Happy New Year!

Published by Felix Bopp
Amsterdam, The Netherlands

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- Extra-Audionary Sites: "Women in Music", "Chopin still composes", "Streamland"
- Extra-Audionary Christmas: interFACE, "Wild Christmas"
- Extra-Audionary Software: QuickTime 3.0, iQ 3D Audio
- "SoundVQ Version 1.0 Beta" - the Japanese answer to RealAudio
- < The Beatles' Online Immortality >, by Joie Kelly
- "Electric Sound: The Past and Promise of Electronic Music" by Joel Chadabe

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Extra-Audionary Sites:

 "Women in Music"
< Kate Bush... Patty Larkin.. Zap Mama.. What do these women have in common?
They're just a few of the female artists featured on "Women in Music" with Laney Goodman. This weekly, one-hour radio series is an eclectic mix of the best music of female artists -- both established and emerging new talent from around the world. "Women in Music" is available to your local public radio via the Public Radio Satellite System and on the Internet through "AudioNet". >
Plug-in: RealAudio
http://www.womenonair.com/index.html
http://www.audionet.com/shows/womeninmusic
Other resources:
Women in Jazz:
http://www.geocities.com/BourbonStreet/2124/jazzgrrl.htm
The International Alliance for Women in Music (IAWM):
http://music.acu.edu/www/iawm/info/iawm.html

"Chopin still composes"
a mystery expedition beyond technology ………….
http://www.xs4all.nl/~wichm/chopin.html

"Streamland"
SonicNet Inc. offers Music Videos On Demand on their "Steamland" web site. Very well designed and supported by good brands this concept might grow into a competitive online version of MTV.
Plug-in: RealPlayer
http://www.streamland.com

Extra-Audionary Christmas

interFACE: < The first thing we would like to announce is our massive Xmas party in the Complex Club in London on the 19th December. People who cant make it down do not need to panic ... it will be broadcasted over our website with Live Video all night from the club streaming straight into the chatroom and into the real audio player itself! >

Plug-in: RealAudio
http://www.pirate-radio.co.uk/interface

"Wild Christmas"
A compact disc by Phil Aaberg & Bernie Krause
< This very special holiday recording is composed entirely of animal sounds. Some you'll recognize as the natural animal voices themselves. Others may sound like instruments, but they are actually digitally transformed animal sounds. Wild Sanctuary invites you to enjoy a truly unique celebration of both the wild kingdom and holiday spirit. >
Can be ordered at:
http://www.wildsanctuary.com

Extra-Audionary Software:

QuickTime 3.0
Apple's QuickTime format the proven leader of streaming video technology:
< Over 20,000 sites on the web now offer QuickTime content. Used by over 1,500 leading CD-ROM developers. Over 200 new QuickTime-enhanced CD-ROM titles every month. >
The new QuickTime 3.0, soon to be released, runs on Windows 95, Windows NT 4.0, Mac OS system 7 and 8.
It supports any time based media, including time code, MIDI, 3D combined with video and sound. And the most common digital video (MPEG, AVI, OMF, DVCAM and Open DML files), digital audio (WAVE, AIFF, Sound Designer II, AU and MPEG Layer 2), still image (BMP, JPEG/JFIF, GIF, Photoshop etc.) and animation formats (FLC/FLI, PICS, 3DMF).
The advantage of QuickTime 3.0 is its ability to automatically adapt to the optimal data transfer rate. New is a series of real-time video effects, which considerably improve QT's Internet capability.
All files are said to be 100% compatible on all supported computer platforms; there should be no more headache when playing it on PC and Mac.
CD-ROM titles use QT as a standard way to display video, the new version now allows a better integration between off-line and online. So called hybrid Internet/CD-ROM applications are supported trough an optimized reference system.
A clear advantage before other streaming format is its independence of a proprietary server solution.
QuickTime 3.0 and QuickTime VR features can be accessed by the new QuickTime Plug-in 2.0.
http://quicktime.apple.com

iQ 3D Audio (QSound Labs Inc.)
< iQ 3D Audio will blow you away! Turn any RealAudio into amazing 3D sound. >
Available at the RealAudio Store transforms mono and stereo RealAudio signals into surround sound experience. You need a stereo set up. Currently only available for Windows 95.
QSound Labs Inc.: < Mac version ready soon...possibly an NT version shortly after. >
http://www.realstore.com

"SoundVQ Version 1.0 Beta" - the Japanese answer to RealAudio

< Yamaha "SoundVQ" is a software which plays back music data files that have been compressed using the TwinVQ music compression technology developed by NTT Software Corporation. "SoundVQ Player" uses TwinVQ technology to enable playback of compressed audio and music data at a quality higher than ever before, providing a significant boost to the use of audio and music data on the Internet. >
NTT Software Corporation, which is owned by Nippon Telegraph and Telephone Corporation, provides a similar technology to RealNetworks Inc.'s RealAudio & RealVideo: a streaming and a compression format for audio and video. SoundVQ is the audio part. NTT offers different server solutions for online distribution, but SoundVQ can also be used independently e.g. for a CD-ROM production.
Some tests resulted in excellent sound quality. Near CD quality compression stores 1 minute music as approx. 700 KB files. The compression process takes a lot of time and needs to be

improved. Yamaha and NTT Software Corporation should soon be in the position to enter the market with a competitive media player!
http://www.yamaha.co.jp/english/xg/SoundVQ
http://www.is.ntts.com

The Beatles' Online Immortality, by Joie Kelly
(joie@cyber-star.com, http://www.cyber-star.com)

Growing up in Beverly Hills, I was surrounded by fame, fortune and flakes. The rules were simple, "don't act impressed when you meet a star or you'll look like a tourist." I escaped Beverly Hills with my values intact but the price for this "reverse snobbery", was that I never appreciated the Beatles until it seemed too late. Now, thanks to the Internet, I get a second chance, and apparently a lot of people feel the same way. Paul McCartney's first online chat session a few months ago netted him over three million
questions! I guess that re-defines "FAQ". Paul's Flaming Pie Site (www.flamingpie.com) is a first class hit, a tribute to his first solo release in four years and allows me to enjoy real audio and video, on demand, all in the privacy of my computer. Flaming Pie arrives 30 years to the week after the release of Sgt. Pepper's Lonely Hearts Club Band and 40 years after the first meeting between McCartney and John Lennon.

Other Beatles' sites include:
Sgt. Pepper's Lonely Hearts Club Band:
members.aol.com/jsweeney/pepper.htm
Beatles Photos From the Beginning of Time to 1963:
http://www.geocities.com/SunsetStrip/Alley/3961/bfor63.htm
Beatles Parodies Page:
www.geocities.com/WallStreet/4240/Beatles-Parodies.html

"Electric Sound: The Past and Promise of Electronic Music" (Joel Chadabe, Prentice-Hall)

< The first book to deal comprehensively with the history of electronic music, is a lively, witty, and engaging narrative that tells in vivid terms how the electronic musical instrument developed from its beginnings in Thaddeus Cahill's Telharmonium at the turn of the century and in the theremin in the 1920s to the MIDI synthesizers of the 1990s. As Kyle Gann wrote, "It's so readable, so entertainingly written, so well-researched, it reads almost like a mystery novel at times. I'm not only learning from it, I'm enjoying it!"
Chadabe based his writing on more than 150 interviews with the musicians, engineers and entrepreneurs that developed the technology and created new approaches to music, including Robert Moog, the inventor of the first commercially successful synthesizer; Max Mathews, the inventor of digital audio; Ikutaro Kakehashi, President of Roland Corporation, who first proposed the MIDI standard; John Chowning, who developed frequency modulation as a sound-generating technique used in Yamaha synthesizers; and pioneering composers such as Pierre Henry, Pauline Oliveros, Morton Subotnick, David Tudor, and many more.
The book contains information never before published. There are also provocative and easily understandable discussions of important issues, such as emerging methods of sound synthesis, new approaches to performance, the use of computer algorithms as aids to creativity, and uses of music on the Internet.
If you're at all interested in electronic music, you really should read this book! >
The book can be ordered at:
http://www.emf.org/store_electricsound.html

MUSIC for NEW MEDIA, Newsletter February 1998, Issue 10

A free monthly editorial service.
35,000 subscribers.

Published by Felix Bopp
Amsterdam, The Netherlands

< MUSIC for NEW MEDIA > is now also available on Jim Cara's < Prodigy Digital Music >!

You don't have to be a visionary to predict that music will play a major role on the future media stage. If you want to be in touch with this extra-audionary new world - stay tuned, listen to this free monthly Newsletter. Feedback, recommendations, suggestions etc. are very welcome! Thanks for promoting < MUSIC for NEW MEDIA >.

This edition includes:

- Extra-Audionary Sites: PoliceScanner.Com, Western.com, Blue Note New York Live Online Events, Pepsi World
- Extra-Audionary Software: Dolby Digital AC-3
- Beatnik for Macromedia Dreamweaver
- Fractal Music: MusiNum - The Music in the Numbers
- Voice Recognition: Dragon Systems
- < Networked Entertainment World Conference >, by Joie Kelly
- Historic Flash: < Configurability >, by Joel Chadabe

Extra-Audionary Sites:

PoliceScanner.Com
A special site for special needs. You can listen to live police scanners from several cities. And coming soon: < The ScannerShow: Ever heard a radio talk show devoted to scanning? PoliceScanner.com is proud to announce a groundbreaking program, The ScannerShow, a weekly, live, interactive talk-radio show devoted to scanning. >
Plug-in: RealAudio, NetShow
http://www.policescanner.com

Westerns.com
< Welcome to Westerns.com, your web page to the silver screen cowboys of the 30's, 40's, 50's, and a whole lot more! At the Westerns.com Theater you'll have access to full-length, classic western films. >
Plug-in: NetShow
http://www.westerns.com/home.htm

Blue Note New York Live Online Events
< The Blue Note began its internet activities in early 1995. As the Blue Note transformed the Jazz industry in the 1980's, the Blue Note proved to be a pioneer of jazz on the Internet giving people the ability to see who is performing this week, make reservations and listen to a sound clip. The Blue Note quickly established a strong presence on the Internet with its association with InterJazz, the Internet Jazz Plaza. The Blue Note became the host venue for Interjazz's JazzIRC. Through JazzIRC the Blue Note was one of the first companies to take advantage of the interactive opportunities which is presented by the Internet. Anyone with access to the Internet is now able to "chat" with the world famous artists that are performing at
the Blue Note New York that week. The tremendous success of Interjazz's JazzIRC led to a consistent live audio and video broadcast schedule in association with AudioNet. >
Plug-in: RealAudio, NetShow
http://bluenote.net/live/index.html
http://www.interjazz.com

Pepsi World
An excellent corporate web site with movies, sound effects, music, games and a brilliant design.
Plug-in: Shockwave Flash
http://www.pepsi.com

Extra-Audionary Software:

Dolby Digital AC-3
AC-3 now renamed into Dolby Digital seems to become the preferred compressed audio format. Unfortunately no audio editing software package integrates Dolby Digital. This is certainly a situation, which has to be changed soon. Please keep me updated!
Two announcements of interest are: a stand-alone software Dolby Digital encoder and a hardware solution.

Soft Encode (Sonic Foundry, Inc.)
Finally available for Windows 95 and NT: A professional software encoder for Dolby Digital (AC-3) as a stand-alone encoder or in conjunction with an editor like Sound Forge. AC-3 is the key audio format for DVD. The encoder comes in two versions: the Dolby Digital 5.1 Channel version and the Dolby Digital 2 Channel version.
To be introduced at the '98 NAMM International Music Market January 29 - February 1 in Los Angeles.
http://www.sonicfoundry.com

Sonic DVD Creator Adds Real-time 5.1 Surround Dolby Digital Encoding (Sonic Solutions, NASDAQ: SNIC)
< Novato, CA (January 19, 1998) -   Sonic Solutions announced today that it has received complete certification from Dolby Laboratories for its Sonic Dolby Digital Encoder, the first Dolby Digital encoding card designed to integrate seamlessly with audio workstations and DVD production systems. This new encoder card is included in all Sonic DVD Creator DVD production systems and will soon be available to OEMs as a stand-alone module for real-time 5.1 surround Dolby Digital audio encoding. Dolby certification indicates that audio mastered using the Sonic Dolby Digital Encoder will retain all of its quality when played back on Dolby Digital equipped DVD players and decoders in the home. >
http://www.sonic.com

Beatnik for Macromedia Dreamweaver

< Macromedia Dreamweaver, a new web authoring tool. Users can now easily incorporate RMF (Rich Music Format) music files into their Web sites thanks to the Beatnik Object that is included with the Dreamweaver product.
The Beatnik Object adds a convenient icon to the Dreamweaver tool palette, allowing you to easily place a Beatnik Object instance onto a Web page that plays an RMF file, without having to write any code. You can also adjust Beatnik Object playback parameters such as "autostart," "display," and others.
That's it...integrating RMF music files into your Web pages made easy, all from within Dreamweaver. >
http://www.headspace.com/beatnik/index.html?developers/index.html
http://www.macromedia.com/software/dreamweaver

Fractal Music

< Fractal music is a result of a recursive process where an algorithm is applied multiple times to process its previous output. In wider perspective all musical forms, both in micro and macro level can be modeled with this process. Fractals provide extremely interesting musical results, and the field is becoming one of the most exciting fields of new music research. > (Claus-Dieter Schulz)

MusiNum - The Music in the Numbers

Lars Kindermann: < MusiNum is a free program, which turns numbers into generative fractal music. Everybody can create unique royalty free music for his homepage within few minutes. Interesting for mathematicians and other people who like to play. Fractal concepts, self-similarity and a new kind of symmetry are audible now! >
http://www.forwiss.uni-erlangen.de/~kinderma/musinum/musinum.html

Other Fractal Music Sites:
http://midiworld.com/jmarques.htm
http://members.aol.com/strohbeen/fml.html
http://www.geocities.com/Vienna/1153/hartsng.htm
http://www-ks.rus.uni-stuttgart.de/people/schulz/fmusic

Voice Recognition

Listed in TIME magazine amongst the ten most outstanding cybertech achievements in 1997:
< Dragon Systems, the Natural Speech CompanyTM , is a worldwide leading supplier of speech and language technology. Dragon Systems offers a full line of multilingual speech recognition products for end-users, developers, OEMs (Original Equipment Manufacturers), and ISVs (Independent Software Vendors). The company's offerings include continuous and discrete dictation, command and control programs, vertical market add-on applications for specialized vocabularies, customized telephony solutions, and developers' tools, e.g.:

Dragon NaturallySpeakingTM
Dragon NaturallySpeaking is a revolutionary continuous speech recognition dictation product that is designed for general purpose use. It is the first large vocabulary speech recognition product to combine many industry leading capabilities, including true continuous speech, allowing users to talk naturally without pausing between words. Dragon NaturallySpeaking processes speech as the user talks and immediately, words appear on the screen. Dragon NaturallySpeaking is highly accurate. It comes with an extensive active vocabulary of 30,000 words covering a broad range of topics and a 230,000+ word back-up dictionary. Dragon NaturallySpeaking allows users to spell naturally without having to use a special alphabet, such as the "alpha-bravo" alphabet. >
http://www.naturalspeech.com

< Networked Entertainment World Conference >, by Joie Kelly
(joie@cyber-star.com, CSNetwork: http://www.cyber-star.com)

SOFTBANK (Comdex) and the American Film Institute (AFI) will host the world's first Networked Entertainment World (N.E.W.) Conference, a by-invitation-only forum where leaders of the interactive entertainment, computer and communications industries will meet to discuss the role the entertainment industry will play in the development of the Internet as a mass consumer medium. The conference will be held February 11-13, 1998 at the Beverly Hilton in Beverly Hills, Calif.

"Today, the Internet is facing the same dilemma that television faced in 1947, when everyone asked who would watch or produce entertainment for television," said Jean Picker Firstenberg, director and CEO of the American Film Institute. "Clearly we were wrong about television and, 50 years later, online entertainment is becoming the newest entertainment medium."

This is the first in what will likely be an historic series of Conferences.

Additional information can be found at www.newconference.com

Historic Flash: < Configurability >, by Joel Chadabe
(chadabe@aya.yale.edu, Electronic Music Foundation: http://www.emf.org)

The first electronic instruments, such as the Telharmonium in 1906, the theremin in 1922, and the Ondes Martenot in 1928, were integrated as

against modular units. They were standalone systems. They were performed sometimes by unusual gestures (the theremin, for example, is performed by moving one's hands in the air), but basically they were conceptualized as instruments in a traditional line of new instrument invention. Hugh Le Caine, in Toronto in 1948, went so far as to call his synthesizer the Electronic Sackbut, simultaneously giving it an instrument's name and implying that we are indeed at the beginning of things. The idea of building an instrument was also in the air in the 1960s, but with a difference. In 1961, Harald Bode wrote an article on modular instruments that was published in Electronics Magazine. In 1964, Robert Moog and Donald Buchla designed modular instruments. Why was this important? Because these were the first of the configurable instruments. And working with a configurable instrument means that a musician can design the instrument as well as the music it will play. To be continued ...

MUSIC for NEW MEDIA, Newsletter March 1998, Issue 11

A free monthly editorial service.
More than 37,000 subscribers.

Published by Felix Bopp
Amsterdam, The Netherlands

Is the web ready for a new area of music publishing? The newest achievements in developing streaming audio, copy protection, audio watermarking and in offering complete business solutions for music distribution are very promising!
If you want to be in touch with this extra-audionary new world - stay tuned, listen to this free monthly Newsletter. Feedback, recommendations, suggestions etc. are very welcome! And - thanks for promoting < MUSIC for NEW MEDIA >!

< MUSIC for NEW MEDIA > is also available on Jim Cara's < Prodigy Digital Music >!

This edition includes:

- Extra-Audionary Site: MacroMusic, Inc.
- Extra-Audionary Resource: NetGuide's Interactive Music
- Audio Distribution: Liquid Audio, AudioSoft
- Streaming Audio: RaveSound Technology, by QDesign
- SoundRaider - making music from the world's junk!
- Audio Watermarking
- Historic Flash: < Configurability (II) >, by Joel Chadabe

Extra-Audionary Site:

MacroMusic, Inc.
Interesting site with extensive Shockwave applications.
< The web's best source for everything musical! Information about the history of music, a great interactive online community and great games to pass the time...it's all here at MacroMusic, the site for you. >
Plug-in: RealAudio, Shockwave
http://www.macromusic.com

Extra-Audionary Resource:

NetGuide's Interactive Music
A good starting point.
Including Music Site Reviews, Features, News and comprehensive "Hands-on guides": "How to Listen to Music Online", "How to Build a Virtual Recording Studio", "How to Understand Digital Audio and MIDI Music".
http://www.netguide.com/special/primers/music/home.html

Audio Distribution:

Liquid Audio
Liquid Audio's goal is to replace music distribution through CD-Audio and allow consumers or shops to download songs through the Internet, play them from hard-disk or record them to CD-Recordables and play it on any CD player. Music Shops will be able to download songs on-demand and full-fill any customer wish by compiling CD-Recordables from servers all over the world.
The Liquid Audio system is a turnkey solution ready for large music publishing ventures, but also affordable for bands who want to independently publish their music. A high degree of security as well as an excellent sound quality is guaranteed.

Liquid Audio offers a full set of tools: Liquifier Pro supporting Dolby Digital, Watermarking and Anti-Piracy, Liquid MusicServer, Liquid MusicPlayer CD, the Liquid Passport and the Liquid OperationsCenter.
http://www.liquidaudio.com

AudioSoft
A similar solution is offered by the French company AudioSoft. Their package includes: Webcasting and downloading of tracks over digital networks, management of financial transactions, complete protection of copyrights against piracy and illegal home copies and a complete reporting system.
http://france.audiosoft.com

Streaming Audio:

RaveSound Technology, by QDesign
< RaveSound represents a fundamentally new approach in audio coding that enables it to reduce an audio file to as little as one percent of its original file size while maintaining audio fidelity. Unlike MPEG or Dolby AC-3, RaveSound is optimized for producing full bandwidth, 44.1kHz stereo sound for delivery over a 28.8K modem.
Delivers 44.1kHz Stereo over 28.8K Modem. The technology behind the QDesign Music Codec ("QDMC") has been licensed by Apple Computer, Inc. and is integrated into QuickTime 3.0. >
http://www.qdesign.com/files/ravesplash.htm
A developer preview version is available at:
http://www.apple.com/quicktime/preview

(I did not test this application. Please let me know your results. FB)

SoundRaider - making music from the world's junk!

< SoundRaider is a music creation tool that works by scanning your hard drive for WAV format sounds and uses them to create industrial-ambient sound. Leave SoundRaider running on the desktop and listen to your hard drive muttering to itself.
SoundRaider starts working as soon as it's loaded - the best way to use SoundRaider is simply by launching it and leaving it to look after itself while you work. However, in the latest version you can also take control of the sound by muting or locking one of the five sound channels, 'shuffling' all five channels at once, selecting the refresh speed, or selecting between the use all folders and use local folders modes. >
http://www.andyw.com/raider

Audio Watermarking

Copyright protection is discussed and implemented in mainly three areas: copy protection, file property data and audio watermarks.
Copy protection prevents from copying an audio file or the storage medium itself. Copyright information are stored in the file properties and/or in the audio watermark. The audio watermark is embedded in the original audio data and even survives some analogue copy processes.

MusiCode
< MusiCode provides music performing rights societies, record companies, music publishers, recording artists and composers with a simple and accurate way to identify, monitor, and in some cases, control the use of their musical recordings. These copyright watermarks can survive multiple analog tape generations as well as radio broadcast without altering the fidelity of the recording. In fact, David Moulton, producer of the recording engineer training series, 'Golden Ears', says "After extensive tests, we were unable to detect any coloration or artifacts in the encoded music." MusiCode also can facilitate "Pay Per Listen" and digital download transactions. >
http://www.musicode.com

Other resources:
Giovanni
< The Giovanni audio application is currently available for licensing. >
http://www.bluespike.com

Intersect Inc.
< The leading provider of monitoring, research and strategic analysis of intellectual property distribution on the Internet. >
http://www.intersectinc.com

Historic Flash: < Configurability (II) >, by Joel Chadabe
(chadabe@aya.yale.edu, Electronic Music Foundation: http://www.emf.org)

Throughout history, musicians have bought instruments and played them. And even now, you can buy an electronic instrument and play it. But one of the most important and interesting characteristics of an electronic instrument is that you can invent it before playing it. What kind of sounds will it make? How will it be played? You can configure the instrument to behave as you'd like it to behave. But how, you might ask, do you configure an electronic instrument? Well, configurablility typically results from modularity. To my knowledge, the first example of modularity in electronic instrument design was in Music 3, a software instrument developed by Max Mathews in 1960. Mathews called them 'unit generators' and used them to construct virtual 'instruments' and 'orchestras' by connecting the unit generators in different configurations. Music 3 led directly to Music IV, Music V, and eventually to Csound (which is widely used today), but it also led to a general way of thinking about flexibility in instrument design that influenced everyone who came later. How did Mathews think of the idea of a modular system as a way of configuring an instrument? The idea may have been in the air at the time, but that makes it no less original. To be continued ...

MUSIC for NEW MEDIA, Newsletter April 1998, Issue 12

A free monthly editorial service.
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Published by Felix Bopp
Amsterdam, The Netherlands

< Music lovers can currently buy music from approximately 70,000 web pages world-wide. >
If you want to be in touch with this extra-audionary new world - stay tuned, listen to this free monthly Newsletter. Feedback, recommendations, suggestions etc. are very welcome! And - thanks for promoting < MUSIC for NEW MEDIA >!

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This edition includes:

- Sounds from South Africa: Qradio, ClubNet, Gallo Music International, The South African Bandstand, zaZINE
- Extra-Audionary Soft- & Hardware: Koan, CDQPRIMA 2MUX-M
- BroadcastAsia98
- 'Voice Morpher'
- BRAIN OPERA
- Historic Flash: < Modularity >, by Joel Chadabe

Sounds from South Africa:

Qradio
< Quincy Jones brings his favorite World Music to the Internet, focusing first on South Africa. Qradio offers tastings -- and explanations -- of the music of South Africa, from jazz and hip-hop, African choral music and more. Qradio also broadcasts live radio to the Net from the studios of the South African Broadcasting Corporation. >
Plug-in: RealAudio
http://www.qradio.net
The South African Broadcasting Corporation:
http://www.sabc.co.za

ClubNet
< South Africa's first official Music and Dance Culture resource site. Using some of the latest technologies for the Internet, we have created a site that not only works well but is informative and useful. This is not an on-line magazine, but rather a guide of sorts. >
www.clubnet.co.za/home.asp

Gallo Music International
< Featuring leading artists and recordings from the Gallo (Africa) Limited group of record companies, the catalogue represents an important cross section of musical styles. From Marabi to Mbaqanga, Traditional Vocal and Instrumentals, Township Dance and Contemporary Pop, the catalogue includes recordings spanning 68 years of our South African musical heritage. >
www.gallo.co.za/gmi/index.html

The South African Bandstand
< Here you'll find the largest list of South African bands and links to music-related sites. This is the most current list in South Africa, as stolen by all the best sites. >
http://mod.co.za/pz/pzbs.shtml

zaZINE - An Online Guide to South African Underground Music

< The purpose of the page is pretty obvious from the title and I hope it will serve as a means for underground and unsigned bands in South Africa to be heard. Anyone in bands of this nature will know what a difficult task this is, as without independent radio their chance for being play-listed is practically zero. Until the IBC eventually free up community radio in South Africa this is unlikely to change - and even then the cost of broadcasting will be out of reach to most small bands. The Internet is the only affordable alternative, with enormous potential - as demonstrated by pages like IUMA and Earache. If anyone out there is in a band and wants to be heard, let me know. This is a perfect opportunity for bands to side-step the self imposed censorship of commercial broadcasters (in order to please their advertisers), and get out there, be heard and gain new listeners among the ever increasing number of Internet users. >
www.thrasher.co.za/sama

Extra-Audionary Soft- & Hardware:

Koan
< SSEYO Ltd., creator of Koan software for generative music and sound environments, upgrades its range of Koan authoring tools and Koan players with a new Koan Music Engine that, in 32 bit form, has integral DirectX 5
support. The SSEYO "WAV Map" technology allows multiple advanced
WAV-file based instruments to be used as the basis of Koan sound
environments. This important development for the fast-growing
international Koan community means that Koan piece authors can now use
their own WAV samples to deliver, on any Windows 95 PC with DirectX 5
installed, Koan music with consistent playback quality irrespective of
the Soundcard on the target machine. >
http://www.sseyo.com

CDQPRIMA 2MUX-M
CCS (Corporate Computer Systems Europe GmbH, Germany) introduces a new audio codec product CDQPRIMA 2MUX-M, supporting MPEG 1 and 2 Layer II and III, G.722, J.41 and J.57. Details soon available on their website.
http://www.ccs-europe.com

BroadcastAsia98

< Asia's largest exhibition of sound, multimedia, and video equipment and peripherals will be held from 2-5 June 98 at the World Trade Centre in Singapore.
BroadcastAsia98 along with Professional Audio Technology98 and CableSatAsia98 is expected to attract more than 600 exhibitors. Showcasing the latest in audio technology and music tracks are Sennheiser, Studer, Georg Neumann, Shure, BMG Music Publishing, Kin Tin Studio, MusicCamUSA, Akai Electric Co. and Yamaha amongst others. Expect to see country pavilions from Germany, China, Spain, UK and USA.
The conference focuses on digitalization - the theme: "Welcome to the Digital World - Opportunities and Challenges". Conference topics will cover interactive services, multimedia delivery, digital audio broadcasting and the convergence of technologies, to name a few. >
http://www.sesmontnet.com/bca98.htm

'Voice Morpher'

Ken Lomax heads an ambitious research project at the University of Oxford in England. His goal is synthesize the voice of great singers from the past singing new songs and to transform the voice of a user into that of a famous singer in real time.
His 'Voice Morpher' creates templates using recordings of singers and generates a catalogue of how word are pronounced, typical behavior related to the style of music, timing etc.. Lomax 'synthesized' Maria Callas, Elvis and Kiri Te Kanawa so far. Examples can be heard on his web site.
A commercial solution like the integration into synthesizers seems possible in the near future.
http://www.phon.ox.ac.uk/~lomax/DPhil.html
reference:

http://www.newscientist.com/keysites/networld/digidiva.html
http://www.newscientist.com/ns/980321/nelvis.html

BRAIN OPERA

< The BRAIN OPERA is an interactive, musical journey into your mind, to be presented simultaneously in physical and cyber space!
Created by acclaimed composer Tod Machover and his team at the M.I.T. Media Laboratory, the BRAIN OPERA is a first-of-its-kind musical experience that will include contributions from both on-line participants and live audiences.
If you want to express your ideas, experiences, and feelings in music and sounds, you can help create the Brain Opera. You can actually participate in the live performances. We want musical inspiration and input from Mozart buffs, grunge rock fans, John Cage devotees, rappers, Verdi lovers, Deadheads...anyone who enjoys music. >
Awarded with the 'DigiGlobe 1998' in the category 'culture and entertainment' by the Deutsche Telekom and the German magazine Focus.
http://brainop.media.mit.edu

Historic Flash: < Modularity >, by Joel Chadabe
(chadabe@aya.yale.edu, Electronic Music Foundation: http://www.emf.org)

The modular analog synthesizers of the 1960s, developed first by Robert Moog and Donald Buchla, were the first modular instruments. Because they were modular, and because their component modules could be connected in different ways, they were configurable into different types of systems. The analog synthesizers of the 1960s were, in short, multi-algorithm instruments. You could use frequency modulation, amplitude modulation, subtractive synthesis, additive synthesis, and a wide variety of other techniques to make sound. And the flexibility in sound design that this gave to the composer extended also to the flexibility in the way that a particular sound could be performed. Different composers, with different artistic goals, worked out different approaches to performance. Wendy Carlos, on one end of the spectrum, played a Moog modular system as a Baroque instrument for her 1969 hit 'Switched On Bach'. In fact, performing with a keyboard, she used it to emulate several different Baroque instruments and used multitrack techniques to create a Baroque orchestra. Morton Subotnick, on the other end of the spectrum, used a Buchla synthesizer as a semi-automated (with sequencers) interactive system to create 'Silver Apples of the Moon' in 1966. He interacted with the system by turning knobs, pulling patchcords, and pushing buttons to cause the sequencer-based control system to generate the sounds (which were not, incidentally, remisicient of Baroque or any other acoustic instruments). Modularity and its resultant configurability in the modular analog
synthesizers of the 1960s (and in the Music-N software programs also developed during the 1960s) was a major innovation in musical instrument design because it made it possible for a composer to design as instrument as well as the music it played.

MUSIC for NEW MEDIA supports:
BroadcastAsia98, The 5th Asia Pacific Sound, Film & Video Exhibition and Conference, 2 - 5th June 1998, World Trade Centre, Singapore. Held in conjunction with Professional Audio Technology98 and CableSat98.
Tel. +44 (0) 171 862 2080/2000, fax +44 (0) 171 862 2088/2001
E-mail: singapore.oes@dial.pipex.com
Website: http://www.sesmontnet.com/ses

MUSIC for NEW MEDIA, Newsletter May 1998, Issue 13

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Published by Felix Bopp
Amsterdam, The Netherlands

< MUSIC for NEW MEDIA > is now also available in Japanese on the Cameo Interactive
website: http://www.cameo.co.jp/bopp/index.html

If you want to be in touch with this extra-audionary new world - stay tuned, listen to this free
monthly Newsletter. Feedback, recommendations, suggestions etc. are very welcome! Your
hints are actually piling up - I try to keep up! Thanks for promoting < MUSIC for NEW MEDIA
>!

This edition includes:

- Extra-Audionary Business Solution: A/V Newswire
- Internet Broadcasting: Virtually Canadian, Internet Music Service TheDJ.com
- Extra-Audionary Software: VOSAIC Radio for Java
- Educational: 'György Ligeti', produced by Illuminations Interactive, UK
- Popkomm. & New Media
- Java Developer's corner: Music & Sound Applets
- < Cybernet Café in Bombay >, by Joie Kelly
- Historic Flash: < Modularity (II) >, by Joel Chadabe

Audio Business Solutions: A/V Newswire

< A/V Newswire, Inc., a subsidiary of Dynamic Imaging Systems Corporation (OTC BB: DIMG)
announced the introduction of "BusinessBytes(TM)", the first low cost electronic publishing
product that incorporates streaming audio and video into corporate profiles, announcements,
and news releases. A/V Newswire authors and produces a custom 3-5 minute multi-media
product which can be accessed on the customer's own web page and on A/V Newswire's web
page. >
www.avnewswire.com

Internet Broadcasting:

< Virtually Canadian
is attracting a world-wide audience by broadcasting live events, artist chats and specialty
music programming. Virtually Canadian features music, interviews, news and innovative
original programs. Both a live stream and archived versions are available, and can be listened
to through your Internet connection while you work. >
Plug-in: RealAudio
http://www.virtuallycanadian.com

Internet Music Service TheDJ.com
< BURLINGAME, Calif -- April 16, 1998 -- Plug-in, tune-in, drown it out ... Internet users can
now detour to TheDJ.com and put a fresh spin on their forecasts.
TheDJ.com, the 72-channel, 24-hour-a-day Internet music service, has launched the world's
first El Nino channel, featuring more than 100 songs that fall under the weather radar. >
"We're all tired of torrential rains, mountains of snow, mud slides and Nor' easters," said Jim
Van Huysse, director of content at TheDJ.com. "We're inviting listeners to spring out of their
cabin fever and dry up those rainy-day blues by tuning in to some weather empathy at
TheDJ.com's El Nino channel."

< TheDJ.com is the premier Internet-exclusive music broadcaster, delivering 70 highly segmented music channels, such as Awesome80s, Modern Rock, Classical, Jazz/Bop and Funk to more than 1.5 million listeners. >
Plug-in: RealAudio
http://www.thedj.com

Extra-Audionary Software:
VOSAIC Radio for Java

VOSAIC was the first company to stream stored and live audio and video using Java over the Web.
< With the VOSAIC Radio for Java™, users get instant audio without having to install any plug-ins or players. Vosaic streams audio using the standard HTTP protocol at a data rate of 13 Kbit/s, so users with 28.8 Kbit/s modem connections can easily get top-quality audio from VOSAIC Radio for Java enhanced web pages. >
http://www.vosaic.com/support/RadioStation

'György Ligeti', produced by Illuminations Interactive, UK

Ligeti's dream described in <Arachnophobia> influenced not only his music but also this website. Several floating objects invite to discover the composer's world - some lead to educational "games" - and include sound.
Plug-in: Shockwave, Quicktime
http://www.illumin.co.uk/ligeti

Popkomm. & New Media

Popkomm., the music and entertainment business's biggest meeting-place worldwide, is a communications fair for trade visitors which takes place from August 13 to 16 in the KölnMesse trade fair complex, Cologne, Germany. With its trade fair, congress and festival sectors it offers a presentation forum for the international pop music industry, its associated commercial and communication fields and its media partners (TV, radio, print media). The Komm.Unity music festival and the Musikfest am Ring are the biggest rock and pop concert event in the world.

Companies from the pop music and entertainment sectors are some of the most interesting suppliers for firms located in the new media and technology sectors. Popkomm. offers this rapidly-expanding and, to some extent, still young business sector its first large-scale forum. A specific exhibiting area within the trade fair is to be established in which companies from this business sector will be visibly grouped together. At the same time, the topic "Music in the new media" will enjoy intensive discussion at the Popkomm. congress.

Companies interested in participating in this exhibition should contact:
Claudia Gennat at Musik Komm. (gennat@musikkomm.de) or Jost Henke (henke@musikkomm.de). Your contact for the Popkomm. congress is Stephanie Vernholz (vernholz@musikkomm.de)
From May 1998 onwards detailed information about Popkomm. is available at
http://www.popkomm.de

Java Developer's corner:
Music & Sound Applets

diskJockey
<This applet allows you to be a DJ. You get real time control over two sound samples, at the same time. diskJockey provides the standard audio controls plus "scratch" which pushes the record backwards for an effect and for beat-matching. Also, you can loop sounds in the background, allowing for up to 4 sounds playing simultaneously.>
http://jars.developer.com/classes/jresout.cgi?resource=2071

ClipControl

< ClipControl provides Play, Loop and Stop buttons to control a single AudioClip. Additionally, a fourth Load button may be used, which is in an on state while the AudioClip is loading and disappears after it's completed. >
http://www.cs.indiana.edu/hyplan/kinzler/fun/shr_sounds

< Play and Stop Music >
http://javacorner.com

Other Resources:
developer.com
http://www.developer.com/directories/pages/dir.java.mm.sound.html
Java Boutique
http://javaboutique.internet.com/audio.html

< Cybernet Café in Bombay >, by Joie Kelly
(joie@cyber-star.com, CSNetwork: http://www.cyber-star.com)

April 11, 1998 I attended the opening of the newest member of the CSNetwork MultiMedia CyberCafe Industry, Cybernet Café, in Bombay, India, owned by Mahendra Gandhi, my host, and a relative of Mahatma Gandhi.

I would like to go down in history as the one who "told you so." India is clearly going to find it's future on the Internet, in part due to the strength of their music and movie industry, massive export opportunities, a software market which will shortly receive a huge infusion of capital from Microsoft, and an incredible braintrust from the highly educated upper layer of humanity!

To appreciate India, you have to listen closely and open your eyes … put aside all visions of poverty, Turbans and women hiding behind 9 yards of silk. Even in the most remote village, there is a wealth of history, and a rich culture with an insatiable appetite for communicating with the rest of the world. These people speak over 500 languages…but English is easily understood, their music is universal and they have a history of admiration for Western culture which will make their entry into cyberspace a natural transition.

I predict you will start to see and hear a lot more about India on the Internet. Staying in 'Bollywood' … the capital of the infamous Hindi Films and Music (steamy stuff that is about as close to reality as the Cookie Monster, but just as engaging), I got hooked on the newest hit tune… 'Mr. Lova Lova', a song from the Baba Film 'ISHQ'.

Even though the world is shrinking on the Internet, there are a few little glitches to overcome in India. In Bombay there was a short-lived movement to portray McDonalds as an "anti-national, pollutant of Indian culture and an insidious ploy to lure youngsters to eat non-vegetarian food", but the politics of the potato chip war was quickly doused. Today, the people of Bombay/Mumbai all know about the Internet and are eager to gobble it up.

For Contemporary Indian Music, visit:
"Sounds of India"
http://soundsofindia.acunet.net
"Hindi Songs":
http://www.cs.colostate.edu/~malaiya/hindisongs.html

FB: India expects to have more than 1.5 million Internet connections by the year 2000.

Historic Flash: < Modularity (II) >, by Joel Chadabe
(chadabe@aya.yale.edu, Electronic Music Foundation: http://www.emf.org)

In today's digital world, a new type of synthesizer has appeared in the market. Digital signal processors, different from synthesizers of the past, do not have knobs or blinking lights. They function entirely as platforms for the software that animates them and they are controlled entirely from computers. In such systems, it is the software that configures the hardware and determines how it will function. And it is not surprising, considering the tradition of modularity

in the most flexible synthesis approaches of the past, that the software structure of the major digital signal processors available today is modular. Since software modules can easily be redesigned, expanded, and combined and recombined into complex configurations, these new systems represent the ultimate in audio flexibility. That means that you can do anything that can be done, although (caveat) ... you need to know what you're doing. So if you're looking for easy solutions, stay away. But if you're interested in some serious creativity, have a look at the following websites:

http://www.symbolicsound.com
http://www.cycling74.com
HTTP://AIMI.dist.unige.it/IRIS/mars/mars.htm

MUSIC for NEW MEDIA supports:
BroadcastAsia98, The 5th Asia Pacific Sound, Film & Video Exhibition and Conference, 2 - 5th June 1998, World Trade Centre, Singapore. Held in conjunction with Professional Audio Technology98 and CableSat98.
Tel. +44 (0) 171 862 2080/2000, fax +44 (0) 171 862 2088/2001
E-mail: singapore.oes@dial.pipex.com
Website: http://www.sesmontnet.com/ses

MUSIC for NEW MEDIA, Newsletter June 1998, Issue 14

A free monthly editorial service.
More than 37,000 readers.

Published by Felix Bopp
Amsterdam, The Netherlands

RealNetworks, Inc. (NASDAQ "RNWK"): < Currently, more than 85% of all web pages on the Internet with streaming media use industry leading RealAudio, RealVideo or RealFlash™ and more than 145,000 hours of live RealAudio and RealVideo programming available each week. The RealPlayer, with more than 43 million end-user downloads and 21 million registered and active users, is one of the most popular software applications used on the Internet. >

If you want to be in touch with this extra-audionary new world - stay tuned, listen to this free monthly Newsletter. Feedback, recommendations, suggestions etc. are very welcome! Thanks for promoting < MUSIC for NEW MEDIA >!

This edition includes:

- Generative Music: PhatBoy 1.0
- Extra-Audionary Resource: Scott R. Garrigus - Multimedia Maestro
- Extra-Audionary Software: mp3 Producer, WebSynth 2.0, Muscle Fish
- RealSystem G2
- < Illegal Music Sites >, by Joie Kelly
- Historic Flash: < Muenster Cheese & Music >, by Joel Chadabe

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Generative Music:

PhatBoy 1.0
< PhatBoy is a generative sequencer which enables you to quickly and easily create endlessly morphing four track mixes of your own samples in real-time. It supports AIF and WAV samples of any duration or resolution. To use it all you do is drag shortcuts or aliases of samples - or, indeed, the original sample itself, to one of the four sub-folders in the PhatBoy folder.

Fire up PhatBoy and it guides you through selecting which samples to use and whether you wish to loop them. When you've finished selecting, PhatBoy automatically creates ever-changing mixes of your sample combinations - with a handy readout of which files are playing.

With the facility to save and edit your creations, PhatBoy takes the hassle out of trawling through your sample collections trying to mix and match your sounds. Just drag shortcuts from your files to its folders and click up the combos. Sit back and let PhatBoy hit the groove... >

Modified has two outstanding CD-ROM productions, 'Chillas' and 'frEQuency', on the market. Turns your computer into a cockpit and empowers the pilot to take control over hundreds of sound and video samples. Great for your party at the next cyber entertainment center.
http://www.modified.com

Extra-Audionary Resource:

Scott R. Garrigus - Multimedia Maestro
Always on top of all things audio, the Multimedia Maestro web site features the work of Scott R. Garrigus. You'll find information about his musical articles for Electronic Musician, Music & Computers, and Recording magazines. You'll also find the full text to some of the more important topics. Other information includes example MIDI and audio files showcasing video game composing work. There are also links to reviews for some of the top computer music software products. Lot's of great information here...
http://www.pan.com/garrigus

Extra-Audionary Software:

mp3 Producer
< OPTICOM announces enhanced versions of "mp3 Producer" software-tools for Internet audio - True CD-quality compression, and comfortable handling now available at significantly lowered prices. >
http://www.opticom.de

WebSynth 2.0
< WebSynth 2.0 is a suite of pure Java audio products:
- STREAMS: Streaming audio reach its best quality with the introduction of four distinct audio decoder. The new incredible Music Audio encoding features 22050 Hz, 16 bit content. This means that WebSynth is JavaSound ready (JDK1.2).
- STREAMS API: Enables you to create your own customized Audio Player GUI.
- BACKGROUNDS: They feature background music to web pages, like video games soundtracks. Well suited for any connection speed.
- INTERACTIONS: Enrich web content through audio interactions with web page objects. No server side feature. No Plug ins. >
Needs a good Internet access. A better handling of copyrights would be on my wish list.
http://www.alulabs.com
http://www.alulabs.com/projects/WebSynth/docs/index.html

Muscle Fish
Content-based classification, search and retrieval of audio. Muscle Fish's CBR (content-based retrieval) technology allows you to search for audio files on the basis of how they sound. It can also be used to classify sound files or live sound inputs.
< How might people want to access sounds? We believe there are several useful methods, all of which we have attempted to incorporate into our system.
- Simile: saying one sound is like another sound or a group of sounds in terms of some characteristics. For example, "like the sound of a herd of elephants." A simpler example would be to say that it belongs to the class of speech sounds or the class of applause sounds, where the system has previously been trained on other sounds in this class.
- Acoustical/perceptual features: describing the sounds in terms of commonly understood physical characteristics such as brightness, pitch, and loudness.
- Subjective features: describing the sounds using personal descriptive language. This requires training the system (in our case, by example) to understand the meaning of these descriptive terms. For example, a user might be looking for a "shimmering" sound.
- Onomatopoeia: making a sound similar in some quality to the sound you are looking for. For example, the user could making a buzzing sound to find bees or electrical hum.
In a retrieval application, all of the above could be used in combination with traditional keyword and text queries. >
http://www.musclefish.com

RealSystem G2

< RealSystem G2 is the first open, extensible standards-based streaming media system, which delivers new rich media experiences to users through the synchronization and playback of multiple datatypes. RealSystem G2 ushers in the next generation of streaming audio, video and multimedia experiences by providing a number of breakthrough capabilities.
RealSystem G2 combines state-of-the-art audio and video compression technology with a sophisticated new transport system, enabling higher levels of broadcast quality and reliability over today's IP-based networks. RealSystem G2 enables native support for multiple media file formats with a standardized layout language for synchronizing media datatypes, coupled with an automated system for dynamically updating client software, paving the way for broad-scale deployment of advanced multimedia experiences on the Internet and corporate intranets. >
http://www.real.com/g2/index.html

< Illegal Music Sites >, by Joie Kelly
(mailto:joie@cyber-star.com, CSNetwork: http://www.cyber-star.com)

Music industry battle against copyright infringement on the Net.

This month the Recording Industry Association of America filed two lawsuits against two alleged offending "music archive sites" stating that nothing will stop it from making sure the Internet does not become an easy hideaway for copyright infringement, no matter what it takes and who they must target! Defendants face possible injunctions and fines from $700,000 up to $1.3 million if found guilty.

The lawsuit alleges that these "music archive sites," or webpages do not have authorization to host songs by dozens of artists in near-CD-quality format on files known as MP3s, which are downloaded for free.

"At some point you need to send a broader message that there are greater consequences than just receiving a cease-and-desist letter," said Steve Fabrizio, the RIAA's senior vice president and director of civil litigation.

While the first site (run by Fred Cohen, system administrator for the Phoenix-based Arizona Bizness Network) hosted more than 50 sound recordings by such megarockers as U2, Nirvana and Garbage, it could face up to $1.3 million in damages.

The second site (unknown) could face $700,000 in fines for the "MP3 For Free" page, which featured more than 1,100 tracks by big-name acts such as Alanis Morissette, Boyz II Men and the Spice Girls.

Whether this will have any real effect on the rapidly developing MP3 download activities...
"The Internet is a big place, and I don't think with any amount of litigation they'll be able to halt the distribution of copyrighted MP3 files," said Michael Robertson, president of the MP3.com website.

Historic Flash: < Muenster Cheese & Music >, by Joel Chadabe
(mailto:chadabe@aya.yale.edu, Electronic Music Foundation: http://www.emf.org)

This month I'm changing my tune, so to speak, to write about food. Perhaps it's stretching the scope of my history flashes a bit, but the structural nature of a national cuisine, after all, is an aspect of cultural history and may even be illuminating in understanding other aspects of a country's culture, including its music. So to get right to the point, here's my question: What is the structural difference between French and American haute cuisine? And here's my answer. The French meal is hierarchical. There is one central taste to which everything in the meal relates, including the appetizer, the wine, the salad, the dessert, all the ingredients, and the problem in choosing a menu in France is one of choosing an interesting succession of tastes that fit. The principle behind the American meal, in contrast with the French approach, is an interaction between contrasting and diverse flavors. The sandwich I had today at lunch illustrates the point (even if it's not a meal): The ingredients were smoked turkey, toasted sesame-seed mayonnaise, marinated bean sprouts, scallions, walnuts,
and muenster cheese; and, in general, the problem in choosing a menu in America is one of identifying the tastes that will successfully interact. Well, it's all an oversimplification of course. One does find elegant meals in New York and outrageous combinations in Paris, but at the same time, it's worth a thought or two as to how a comparison of menu structure might reflect upon the diversity of music throughout the world.

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KölnMesse Trade Fair Complex, Cologne, Germany. Trade Fair, Congress and

Komm.Unity - The Popkomm. Festival.
Tel. +49 (0)221 916550, fax +49 (0)221 91655110
E-mail: popkomm@musikkomm.de
Website: http://www.popkomm.de

MUSIC for NEW MEDIA, Newsletter July 1998, Issue 15

NEW: You can find < MUSIC for NEW MEDIA > at:
http://clix.net/5thworld/5thwnew/datasphere/music/index.html

and in Japanese at:
http://www.cameo.co.jp/bopp/index.html

If you want to be in touch with this extra-audionary new world - stay tuned, listen to this free monthly Newsletter. Feedback, recommendations, suggestions etc. are very welcome! Thanks for promoting < MUSIC for NEW MEDIA >!

This edition includes:

- Extra-Audionary Sites: WebTrips, PC Magazine Online, Sony Pictures Entertainment
- Extra-Audionary Resource: Culturekiosque
- Audionary Software: Director 6.5
- Extra-Audionary Software: Res Rocket, Ambient Automat, MetaSynth
- < Digital signal processing >, by Joel Chadabe

Extra-Audionary Sites:

WebTrips
< Creative Explosions, Inc., an Internet cartoon company used Flash to produce the Web Trips(tm) Entertainment Network, a fully animated interactive web site. >
Plug-in: Shockwave Flash 3
http://www.webtrips.com

PC Magazine Online
'The Perfect PC" a multimedia tour.
Needs a good Internet connection.
Plug-in: Shockwave Flash 2
http://www8.zdnet.com/pcmag/features/perfectpc/start.htm

Sony Pictures Entertainment
'Starship Troopers': "You are now entering the 'Federal Network' ……..!"
Plug-in: Shockwave Flash 2
http://www.spe.sony.com/Pictures/SonyMovies/movies/Starship

Extra-Audionary Resource:

Culturekiosque
Traveling in Europe? This is a good resource to plan your cultural activities:
< Culturekiosque offers news, features, criticism and interviews about art exhibitions, concerts, opera stars, jazz, dance, CDs & CD-Roms, international cuisine and technology in English, French and/or German. Editorial staff is composed of distinguished journalists and critics from major dailies and specialist publications in Europe and the U.S.. Whatever kind of music you enjoy, see what the critics are saying and tune into klassiknet, operanet , dance and jazznet. >
http://www.culturekiosque.com

Audionary Software:

Director 6.5
Macromedia's Director is the leading Multimedia software package, but unfortunately just with a rather basic integration of audio and music.
Director 6.5 now supports 'Sound Cue Points' on Windows.
< Director now recognizes cue point lists from imported WAV files and cue point lists from imported sound files created with either Cool Edit or Sound Forge 4.0.
Set cue points and loop points, and control Director from sound cues. >
http://www.macromedia.com/software/director/productinfo/newfeatures

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Extra-Audionary Software:

Res Rocket
< Welcome to the one place in the universe where you can make music with everyone else in the universe (or at least everyone else on the Internet). Res Rocket is a network of musicians using our 'DRGN' software to compose music with each other over the Internet. We've written a program for Macintosh and Windows 95 called
DRGN. It's a tool that will let you improvise, compose, or perform live with any number of musicians anywhere else in the world. It's free. >
http://www.resrocket.com

Ambient Automat - a Java applet.
< The Automat is playing an array of sound (like a looping tape). The array is updated with data from the various modules whenever new data is available. To reflect changes on potmeters and buttons the sound is constantly recalculated. The newly calculated sound is then copied to the sound array. To prevent clicks-pops and odd things to happen "recording" (copying) is synchronized with the "play-head"s position on the "tape". >
http://www.hyperreal.org/zines/est/links/index.html

MetaSynth
< MetaSynth combines multiple synthesis techniques with a unique graphic interface that literally lets you paint with sound, and compose with color and light. MetaSynth was designed by U&I software's Eric Wenger (who created KPT Bryce) and Wenger brings much of Bryce's visual sensibility and design ethic to MetaSynth. >
http://www.arboretum.com

< Digital signal processing >, by Joel Chadabe
(mailto:chadabe@aya.yale.edu, Electronic Music Foundation: http://www.emf.org)

It seems that every decade brings with it a new and major advance in electronic music technology. Tape music emerged in the 1950s. Computer music and synthesizers appeared in the 1960s. Digital synthesizers entered the market in the 1970s. The MIDI revolution opened up the market in the 1980s. Digital audio emerged as a potent market force in the 1990s. And now we're just at the beginning of another major and exciting technology advance towards increased power and decreased cost. What's it called? Digital signal processing. Digital signal processing systems are already more powerful and, in general, less expensive than their MIDI equivalents. You can do more with the Kyma System, for example, than you can do with an equivalent expenditure in MIDI synthesizers and effects generators (which are, after all, relatively specialized digital signal processing systems). And as computers get faster and more powerful, digital signal processing will become the market norm. But the advantages go beyond cost effectiveness. The real advantages are ... (more next time).

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Website: http://www.popkomm.de

MUSIC for NEW MEDIA, Newsletter August 1998, Issue 16

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More than 47,000 readers.

Published by Felix Bopp
Amsterdam, The Netherlands

I'm giving a short lecture At the Popkomm. congress with the title "Musik im Entertainmentspace des nächsten Jahrzehnts." on Friday, August 14th , 14:00 in Köln, Germany (see below). If you are interested to meet during the conference, please send a message mailto:felixbopp@aol.com

You can find < MUSIC for NEW MEDIA > at:
http://clix.net/5thworld/5thwnew/datasphere/music/index.html
and in Japanese at:
http://www.cameo.co.jp/bopp/index.html

If you want to be in touch with this extra-audionary new world - stay tuned, listen to this free monthly Newsletter. Feedback, recommendations, suggestions etc. are very welcome! Thanks for promoting < MUSIC for NEW MEDIA >!

This edition includes:

- Extra-Audionary Awareness: Noise pollution
- Music Notation tools for the Web: MusicML, JComposer
- Extra-Audionary Software: Beatnik Converter for Windows released
- Extra-Audionary News: RealNetworks versus Microsoft
- < CyberCafe with an Attitude…and a Musical Mission >, by Joie Kelly
- < Digital signal processing (II) >, by Joel Chadabe

Extra-Audionary Awareness:

Noise pollution
The impact of sounds surrounding us on a day by day base might be of considerable importance for our well-being. We are able to select what we want to hear or prefer to over-hear, but the sounds or noises still reach our ears. Public awareness is mainly focused on major noises like you find near airports or an open-air disco, usually above the 100 db level. But 'Sound Design' or 'Noise Design' should play an integral part when designing the living and workspace, public areas indoors as well as outdoors and when dealing with environmental issues.
"Design' basically deals with two opposite methods: to reduce and eliminate or to add 'Sound' or 'Noise'.
Some interesting resources and good starting points are:
- The Noise Pollution Clearinghouse
http://www.nonoise.org
- World Forum for Acoustic Ecology (WFAE)
http://interact.uoregon.edu/MediaLit/WFAEHomePage
- Wild Sanctuary
http://www.wildsanctuary.com

Music Notation tools for the Web:

MusicML
is a document type definition (DTD) for sheet music. MusicML was created to explore the capabilities and limits of XML. The MusicML browser, written in Java 1.1.2, allows you to view your sheet music online.
Development in process.
http://www.tcf.nl/trends/trends6-en.html

JComposer (Alu o'Neal Java laboratories)
JComposer, written in Java, is a tool that helps you to write and edit notated musical scores and then publish them on the Web.
http://www.alulabs.com/projects/JComposer

Extra-Audionary Software:

Beatnik Converter for Windows released
< Headspace, Inc. is pleased to announce the release today of Beatnik Converter 1.0, a Windows 95/NT application that converts MIDI and digital audio files to RMF (Rich Music Format) for use with the Beatnik Web audio player (or in Java 1.2.) This software program is targeted primarily at Web page developers who want to take advantage of RMF's exceptional sound quality, interactivity, and copyright protection. Composers and musicians will also find this tool invaluable if they need to publish their music on the Web. >
http://www.headspace.com

Extra-Audionary News:

RealNetworks versus Microsoft
July 23, 1998: < Rob Glaser, now chief executive of RealNetworks Inc. (Nasdaq: RNWK), said Microsoft (Nasdaq: MSFT) is taking actions that "unless remedied, will make the computing world less friendly and less useful to customers, and will slow down technical innovation significantly." >
< ZD Virtual Labs tested the recently released beta RealNetworks' G2 media player using both Internet Explorer and Netscape Communications Corp.'s Navigator browsers. The findings? "Microsoft is right," said Larry Seltzer, technical director of ZD Virtual Labs. "It's completely unjustifiable for RealNetworks to say that Microsoft has changed something that broke the G2 player." >
< RealNetworks CEO Rob Glaser used the faulty software during a Senate Judiciary Committee hearing to level a series of …… accusations against Microsoft. >

< CyberCafe with an Attitude…and a Musical Mission >, by Joie Kelly
(mailto:joie@cyber-star.com, CSNetwork: http://www.cyber-star.com)

London continues to lead the music world through the digital window provided by the Internet at the Backspace CyberCafe, http://www.backspace.org/. Even their website is a window into the creative minds of it's members, the creativity that is changing the way we use the Internet. Backspace is an "open environment for exploration and expression on the Internet and the focal point for related events, audio, visual and otherwise, with particular bias toward the diverse talents its members," and features a unique collection tools for enhanced use of the Internet.

While CyberCafes continue to evolve, driven by content and passionate creative ambition, in the Winchester Wharf area of England, Backspace CyberCafe, known as "bakspc", provides a laid-back hub of on-line creativity for artists, musicians who come from everywhere to create music and art on the Internet. Billed as the Backspace Media Lab & Riverside Lounge, this café is much like a studio, which creates a busy, artistic, buzz-room, emphasizing the unique needs of their customers, rather than the need to create an upscale image. Unconventional is the key here as customers are invited to serve themselves to a pot of tea!

Other popular multimedia cafes like the Global Café, Webshack or Cyberia, host live events, digital art shows and webcasts, often used as the backdrop for TV and News events, the nonprofit Backspace is more of a community center, surrounded by the offices of various record labels.

The website should give you a clue as to the unconventional and community aspects of this artistic and creative venue…I never did find the BackWeb Radio Show….but I did get to see the birth of a beautiful baby girl, Laurel Anne J :)
http://www.backspace.org

< Digital signal processing (II) >, by Joel Chadabe
(mailto:chadabe@aya.yale.edu, Electronic Music Foundation: http://www.emf.org)

As we've said before, we're at the twilight of MIDI and at the beginning of a new era in electronic music technology characterized by digital signal processing. Why is it better than what has come before? What are its benefits? The answer is: better control over sound. And better control over sound means several things. It means more detailed control: In the digital domain, we can generate and edit sound at any level of detail from the structural to the sample. It means more intuitive control: We can develop graphical user interfaces that can obviate much of the need for technical expertise. It means more flexible control: We can connect performance controls to audio variables in any way. And it means more intelligent control: Using directed random systems, we can explore sound territories in ways that would otherwise be impossible. In enough time, we may even come up with some viable design solutions for a new musical instrument.

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Website: http://www.popkomm.de

MUSIC for NEW MEDIA, Newsletter September 1998, Issue 17

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Published by Felix Bopp
Amsterdam, The Netherlands

SPECIAL EDITION
Exclusively dedicated to sites, which have been recommended by readers of MUSIC for NEW MEDIA. This is a first collection - there are still many recommendations in my drawer.
I also compiled a 'Table of Content' (*.doc) of all editions including urls - obviously without guarantee that all links are still working. If you are interested to receive this, please send an e-mail mailto:felixbopp@aol.com (subject: TOC)

This SPECIAL EDITION includes:

- Bands & Musicians: Peter Cross and Crossfire, Bombay June, Giant Tracks, Iasos, George Gao's Chinese Classical Music Site
- Online Music Shop: Worldwide Records, theZone Ltd, UK, Arcosoft, CDeMUSIC
- Music & Audio Software: Guitar Pro for windows 95, Gadget Labs, Club Cubase, Awave
- Webcaster: radioqualia, Creativity Café KidCast Central, Beta Lounge, Audiolounge, InterneTV, Radiowereld
- Directories: Mutual Music, StudioMenu.Com, Gebbie Press Inc.
- Resources: audio fonic concepts, The Canary Islands Discography, Weblandia, Club Motor, Art & Music in Naples
- Electronic Music & Art: STANZA

Bands & Musicians

Peter Cross and Crossfire
Our music is simple, danceable, melodic, and often reflects a sense of humor born and baked in New York City and then deep fried in California.
Plug-in: RealAudio
http://www.crossfire.net

Bombay June
Bombay June's music is hard-hitting, intense and highly emotional, like a musical jackhammer. New York.
http://hometown.aol.com/bombayj/index.htm

Giant Tracks
A large group of Internet musicians -- 42, to be exact – recently completed a two-year online collaboration. Communicating via mailing lists and web pages, the group shared everything from MIDI files to liner notes to produce an independent album, "Giant Tracks: A Tribute to Gentle Giant" (HyberNation Music, 1997). The project was unique because the Internet allowed completely unknown musicians, working in their homes, to collaborate with established musicians in the industry, including Grammy winner Kevin Gilbert, ex-Zappa guitarist Mike Keneally, and producer Richard Hilton.
http://www.quackwatch.com/GT

Iasos
< Iasos (pronounced ya' sos) is a Music Creator, specializing in celestial, heavenly, inter-dimensional music. He is also one of the original founders of "New Age" music. >
Plug-in: RealAudio, Windows Media Player
http://iasos.com

George Gao's Chinese Classical Music Site

Plug-in: RealAudio, Windows Media Player
http://www.islandnet.com/~ggao

Online Music Shop

Worldwide Records
was founded specifically to help the environment. Every one of our products has a built in royalty that ensures money is donated to charity. We want to see results…So we make sure the money we donate is given only to those charities that produce measurable results.
http://www.worldjamcd.com

theZone Ltd, UK
Audio Talking Books, Mini Disk, Music CD, Pop Calendars etc. 200,000 items.
http://www.thezone.co.uk

Arcosoft
Arcosoft is making available sheet music for purchase.
http://www.arcosoft.com/sheetmusic.htm

CDeMUSIC
is a worldwide service that gives you easy, direct-mail access to one of the most comprehensive collections of compact discs of exceptional electronic, instrumental and improvisational music.
http://www.cdemusic.org

Music & Audio Software

Guitar Pro for windows 95
< This multitrack tablature editor allows you to enter tablature and it will play it back. It can also import tab files off the Internet and play them back. It has an amazing chord library, midi converter, and much more. >
http://www.triplets.com/gp

Gadget Labs
< The Wave/4 audio card is a great tool for musicians or multimedia producers that want to put a mini-recording studio inside their PC. Also, our WaveZIP software is a lightning-fast archiving tool to help reduce the huge size of digital audio wave files and save money on backup media. >
http://www.gadgetlabs.com

Club Cubase
Club Cubase UK is an independent business designed to serve the large Cubase user base with 'Basique' as the club magazine.
http://www.clubcubase.com

Awave
'audio and wavetable instrument file format converter, editor & player'.
http://hem.passagen.se/fmj/fmjsoft.html

Webcaster

radioqualia
Australia
a new online radio station aiming to open an electronic portal into the eccentricities of antipodean radio space.
Plug-in: RealAudio
http://www.va.com.au/radioqualia

Creativity Café KidCast Central
http://creativity.net/kidcast2.html

Beta Lounge
The Beta Lounge is an electronic music session transmitted live over the Internet. San Francisco.
Plug-in: RealAudio
http://www.betalounge.com

Audiolounge
Audiolounge hosts high-quality radio stations from around the world.
Plug-in: Windows Media Player
http://www.audiolounge.com

InterneTV
Music Video: Artists, Industrial, Techno, Ambient, Alternative, Country, Urban.
Audio: Music and Trailers, Country, 60s psychedelic, Techno
http://www.internetv.com

Radiowereld
Media links for The Netherlands.
http://www.radiowereld.nl

Directories

Mutual Music
A free interactive music industry resource directory with supportive services, promoting contact and co-operation in all aspects of making and distributing music. London.
http://www.mutual-music.com/homepage.html

StudioMenu.Com
The Studio Menu.Com directory resource "Connects the Pros of Sight and Sound".
http://www.studiomenu.com

Gebbie Press Inc.
Our TV and Weekly newspaper databases are free! There are over 8,000 links to print and electronic media on the Internet. 3,984 e-mail addresses for Radio and TV stations. 200 links to Internet / computer related magazines.
http://www.gebbieinc.com

Resources

audio fonic concepts
Music activities in Northern Bavaria, Germany.
http://www.audio-fonic.de

The Canary Islands Discography
Plug-in: RealAudio
http://www.manzana-discos.com/index.html

Weblandia, Spain
Radio in Spain & "100 years of Radio"
Plug-in: RealAudio
http://www.weblandia.com/radio

Club Motor
A multi-lateral diversity of ska-punk-hardcore-skate-pop-indie-glam-funk orientated music! Skandinavia.
http://www.moonfire.se/clubmotor

Art & Music in Naples, Italy
http://www.tttt.com

http://www.artreview.com

Electronic Music & Art

STANZA
Interactive multimedia website with sounds pictures and artworks by Steve Tanza, London.
Plug-in: Shockwave
www.sublime.net/stanza
http://www.sublime.net/stanza/electronic.html

MUSIC for NEW MEDIA, Newsletter October 1998, Issue 18

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Amsterdam, The Netherlands

You can find MUSIC for NEW MEDIA at:
http://clix.net/5thworld/5thwnew/datasphere/music/index.html
and in Japanese at:
http://www.cameo.co.jp/bopp/index.html

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- Bands, Musicians & Labels: The Music of Cyberspace, Bill's Original Midi Music, The S.E.M.A. compilation CD
- Online Music Shop: Music Books Plus
- Music Marketing: The Cafe Music Network
- Music & Audio Software: Revolve 100M MIDI
- Webcaster: Clubguide, Imagine Radio, Spinner.com
- Directories: Kalvos & Damian's New Music Bazaar, Jazz Services, World Records Ltd., Zebra Music
- Resources: Musikerpark (in German), Musicosm, Hearing Voices, Reggae Ambassadors Worldwide
- Music Publishing: Thoma CompuGraphics
- Research: "Foundations of Music Research", Experiments in Musical Intelligence

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Bands, Musicians & Labels

The Music of Cyberspace
This website features the original MIDI sequences of multimedia composer Michael D. Walthius.
Plug-in: Yamaha MidPlug, Beatnik, Crescendo
http://www.keybdwizrd.com

Bill's Original Midi Music
http://www.early.com/~billyd

The S.E.M.A. compilation CD
 is now on release (limited edition only). Featuring 12 of the best bands currently gigging in London and the UK, this album is a 'must' for collectors, new music pundits and anyone into the 'underground' music scene.
http://dialspace.dial.pipex.com/sema/new.htm

Online Music Shop

Music Books Plus
Books, videos, audio cassettes, CD-ROMs on music, audio, recording, songwriting, multimedia, broadcasting, MIDI, music business, computers, the Internet. Worldwide service. Free printed catalog and electronic updates available.
http://musicbooksplus.com

Music Marketing

The Cafe Music Network
Like the hundreds of radio stations who 'report' their playlists to trade publications such as Billboard, Radio & Records, Album Network, etc., the Cafe Music Network's panel of cafes and coffeehouses now 'report' their own playlists each month via the CMN Cafe Hotline (800.464.2314), and therefore play an active role in determining what's hot and what's not relative to the cafe and coffeehouse music scene, reporting their own feedback to CMN's clients, through the CMN Top-25 Play-Chart.
http://www2.lucidcafe.com/lucidcafe/lucidcafe/cafemusic.html

Music & Audio Software

Revolve 100M MIDI
performance sequencer gives you pattern based step sequencing with the vintage control of a modular analog system, but with a palate of sounds that is only limited by your MIDI studio.
http://www.dimensionarc.com/revolve.htm

Webcaster

Clubguide
Every week Clubguide bring to you two weekly broadcasts direct from our Clubguide sites. On Tuesday nights/ Wednesday mornings we have Mr. C's Future Music Show. Tune In between 1am and 4am GMT 8pm - 11pm EST for the best in Tech-house and breakbeat. On Thursday nights we have Colin Dale's Abstrakt Dance Show. Tune in between 9pm and 11pm GMT 4pm - 6pm EST for the deepest house, electro and techno grooves.
http://www.clubguide.com

Imagine Radio
On Imagine Radio you'll hear eclectic talk, live world news, and the best music available anywhere. You can listen to stations prepared by Imagine Radio's professional programmers, or, go ahead and register and create your very own format -- mixing and matching your favorite artists and genres. You can even publish your station and make it publicly available.
http://www.imagineradio.com

Spinner.com
broadcasts more than one million songs per day on more than 100 unique channels.
http://www.spinner.com/index.jhtml

Directories

Kalvos & Damian's New Music Bazaar
There are more than 100 composers represented on our site.
http://www.maltedmedia.com/kalvos

Jazz Services
has the most comprehensive information database on the current jazz scene in the UK. With over 2000 musicians, hundreds of promoters and venues, bands, media contacts, festivals...the list goes on.
http://dspace.dial.pipex.com/jazz

World Records Ltd.
Database of music related sites. Canada.
http://www.worldrecords.com

Zebra Music
An information depot for musicians featuring hundreds of Industry Contacts, the Gig Sharing Network, archived issues of the Musicians Tip Sheet, Music FAQ's and many Cool Links to help your musical act.

http://www.zebramusic.com

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Resources

Musikerpark (in German)
ist die zentrale Anlaufstelle fuer Musiker im Internet - hier liegen die Homepages der bekannten und der weniger bekannten Stars der deutschen Szene. Gratis-Homepage für jeden Musiker / jede Band! Magazin: Ein aktuelles und kompetentes redaktionelles Umfeld mit DEN News der Szene. Service: Alles, was der Musiker / die Musikerin braucht - vom Tour-Guide über Musiker- und Bandsuche bis zu Instrumenten-, Software- und Kabel-Tests. Kommunikation: Foren zu allen Instrumentengruppen und Midi/Sequencing. Lernen: Workshops bekannter Dozenten, interaktiv aufbereitet für das Medium Internet! E-Commerce: Musikerbedarf, Labels, Studios und vieles mehr.
http://www.musikerpark.de

Musicosm
Each character's channel offers you the best "Cosmic Clix!" audience award-winning links, hot demo tapes from unsigned bands, specialized chat rooms, reviews, giveaways, and all the latest to keep you in the mix with your favorite music!
http://www.musicosm.com

Hearing Voices
A mini-museum of radio artistry; audio excursions by some of public radio's best producers: Jay Allison, Kitchen Sisters, Scott Carrier, Sarah Vowell, John Rieger. Documentary collage, sound portraits, audio essays -- Where journalism meets John Cage... This ain't no Nina Totenberg. The collection grows every month and sports textual diversions: The McLuhan Probes, The Cage Page. RealAudio required for sound files. Curated by Barrett Golding.
http://www.hearingvoices.com

Reggae Ambassadors Worldwide
was created to increase public awareness and acceptance of Reggae music and to create more and better opportunities for those who make Reggae music possible: the singers and players of instruments, their agents and managers and promoters, their fans and everyone else participating in this unique art form.
http://www.coolcrew.com/RAW/index.html

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Music Publishing

Thoma CompuGraphics
Specializing In Classical Secular and Church Music.
http://members.aol.com/TCompuGraf/TCG/CompuGraphics.html

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Research

"Foundations of Music Research"
The society is active in the area of music research for at least 5 years. Its aim is to develop and discuss the foundations of a computational approach to music research based on sound signals, Gestalt-theory, and interdiscplinarity at a specialized level. The topical issues focus on aspects of music perception and music synthesis and will provide a support for current transformation of traditional systematic (and historical) musicology towards a modern science.
http://next.rug.ac.be/nfwo/nfwo.html

Experiments in Musical Intelligence
< David Cope's current book, Experiments in Musical Intelligence, is available through us -- A-R Editions. > See also MUSIC for NEW MEDIA 06, September 97.
http://www.areditions.com

MUSIC for NEW MEDIA, Newsletter November 1998, Issue 19

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Amsterdam, The Netherlands

You can find MUSIC for NEW MEDIA at:
http://clix.net/5thworld/5thwnew/datasphere/music/index.html
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http://www.cameo.co.jp/bopp/index.html

If you want to be in touch with this extra-audionary new world - stay tuned, listen to this free monthly Newsletter.
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This edition includes:
- Extra-Audionary Music Site: Loud Records
- Copyrights & Protection: AudioKey, MidStamp
- Online Advertising: encoding.com
- Extra-Audionary Notation Software: Sibelius
- Webcaster: Pseudo.com
- Soft-Sampler: GigaSampler
- Extra-Audionary Software: Hip Hop eJay
- Online Education: Real Education
- < ASCAP Set to Battle Fairness in Musical Licensing Act. > by Joie Kelly

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Extra-Audionary Music Site

Loud Records
what's hot in rap, hip-hop
http://www.loud.com

Copyrights & Protection

AudioKey
< For the first time, music content providers will be able to take "active" steps in protecting, promoting and personalizing their digital assets, by transparently embedding control data into music streams. AudioKey is implemented on the server as an inline module for embedding, and as a free RealPlayer Plug-in for extracting data at the client.
A key application for music publishers, that enables "music downloading," is the ability to embed the RealPlayer ID into the digital content. This allows the publisher or reseller to link digital content to the individual's player, thus addressing the concern of downloaded music being freely shared with others. Also of interest to this group is the ability to promote music by allowing a download of music with hyperlinks and an expiration date embedded. At expiration, the user can be presented with purchase and other hyperlink options. >
http://www.cognicity.com/products.htm

MidStamp
the new software developed by Yamaha embeds watermark information into an existing MIDI file. The watermark resides inside the MIDI file and cannot be removed by users.
http://www.yamaha.co.jp/english/news/98090302.html

Online Advertising

encoding.com
< encoding.com wants to make online advertising better. You want your clients' banners to work harder. We have created a service to make online advertising more interactive and more effective. Here's how it works...send us your scripts, and we'll record and encode them, or you can send us your already-produced radio or TV commercials and we encode them to create turbo-powered, audio or video-enabled banners. >
http://www.encoding.com

Extra-Audionary Notation Software

Sibelius
< Sibelius lets you save any score as a webpage, so anyone can view, transpose and play your music straight from your website - even if they don't have Sibelius themselves! This is achieved using a special Sibelius web browser plug-in which is available for free from this site. This amazing feature makes Sibelius the ideal program to use for promoting your music worldwide on the Internet. >
http://www.sibelius.com

Webcaster

Pseudo.com
< Pseudo's shows cover a range of non-mainstream issues that traditional large broadcast networks, cannot and will not cover. From professional wrestling to poetry, hip-hop to hackers, girl-power to games, Pseudo shows attract devoted audiences who are seeking alternatives to the offerings of mainstream media. If MTV reflected youth culture in the 80's, Pseudo is defining it for the new millennium. >
http://www.pseudo.com

Soft-Sampler

GigaSampler
< GigaSampler is the first product to stream samples real-time directly from the hard disk when played from a keyboard controller or another MIDI device. Huge instruments can be loaded in seconds, rather than minutes. By leveraging the hard disk to playback instruments, rather than using RAM as in conventional samplers, GigaSampler is capable of delivering digitally perfect replications of world class instruments. Sound developers are now constrained only by their imaginations when designing instruments. Traditional techniques for compressing samples like looping, although supported, are no longer needed. >
http://www.nemesysmusic.com

Extra-Audionary Software

Hip Hop eJay
< The Hip Hop eJay turns your Home PC into a 8 track recording studio. It simulates a DJ desk and offers two virtual turntables to work with. It ships with the unique eJay turntable device which lets you scratch like a pro, man! >
http://www.pxdmedia.com

Online Education

Real Education
< Real Education works with students, educators and academic institutions to provide turn-key solutions to developing, managing and marketing courses and degree programs via the Internet. Working with some of the nation's most prestigious educational institutions, we have developed a teaching methodology called the Real Education System. >
http://www.realeducation.com

< ASCAP Set to Battle Fairness in Musical Licensing Act. >, by Joie Kelly, Editor in Chief, CyberCafe Magazine

(mailto:joie@cyber-star.com, CSNetwork: http://www.cyber-star.com)

On October 8th, 1998, the United States Congress passed a bill allowing restaurant owners with less that 3250 SQ. FT of space to be exempt from licensing requirements of the ASCAP. This includes radio and TV.

What does this mean? Restaurants, Bars and CyberCafes will be able to play music and CDs without worrying about having to pay $600/year for a license.

An amendment to H.R. 2589 was also passed by The House of Representatives. This amendment was introduced by Congressman Jim Sensenbrenner of Wisconsin. The Sensenbrenner Amendment to the Copyright Term Extension Act is a version of a bill he introduced, H.R. 789, The Fairness in Musical Licensing Act.

According to the press release on the ASCAP site, in response, both BMI and ASCAP expressed deep disappointment and outrage.

"In one sweeping legislative action," said Marilyn Bergman, President and Chairman of the Board of ASCAP, "the House and Senate have passed music copyright term extension with one hand yet severely curtailed music copyright protection with the other. With this music licensing legislation, which seizes the private property of copyright owners, the United States Government has severely penalized America's songwriters, composers and publishers. Not only will our earnings be reduced, but so will the creative incentive for future generations of songwriters. It is important to let music creators everywhere know that we did everything humanly possible to
combat this unconscionable legislation."

ASCAP (The American Society of Composers, Authors and Publishers) and BMI are America's two largest music performing rights organizations. The two groups represent songwriters, composers and music publishers of virtually
all of the copyrighted music in the United States, covering every musical genre and style.

"This is a sad day for all creators of music in America, and intellectual property rights owners," said Frances Preston, President and CEO of BMI. "This legislation challenges the spirit of the Constitution as it expropriates, without compensation, the intellectual property of our songwriters, composers, and music publishers."

While it may be a sad day for someone, it is a breath of fresh air for those establishments who were literally forced to hide their radios or block web sites for fear of being penalized for playing background music! And now, with the ever growing streaming audio available on major music sites on the Internet, this legislation can only help by allowing global access to new artists.

But there are always two sides to the story and this story is far from over. ASCAP argues that this "Legislation which was first introduced under the guise of protecting mom and pop establishments now is revealed as a scheme to protect the largest restaurants in the nation while damaging tens
of thousands of genuine small business people, America's songwriters and composers. It also puts us in violation of the international treaties governing intellectual property, including the Berne Convention and the TRIPS Agreement."

Bergman and Preston, in a joint statement, said: "While copyright term extension brings United States law in line with most of the world, we're concerned there will be international repercussions resulting from this new music licensing legislation. Simply put, we will be collecting substantially reduced royalties from the majority of restaurants, bars, grills and many retailers in the United States for the songwriters of the world." They concluded: "ASCAP and BMI are committed to working together with music creators everywhere to reverse the effects of this unfair and damaging music licensing exemption."
For full text please refer to:
http://thomas.loc.gov/home/thomas2.html - search by bill number "H.R. 789"

http://www.ascap.com/press/legislation-100898.html

MUSIC for NEW MEDIA, Newsletter December 1998, Issue 20

A free monthly editorial service.
More than 47,000 readers.

Published by Felix Bopp
Amsterdam, The Netherlands

The next issue will be sent to you in February 1999.
A Happy New Year!

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- Extra-Audionary Software: Streaming Media Player Selector, Windows Media On-Demand Producer
- Webcaster: EarDrum World Music Radio Station, aminoRadio
- Extra-Audionary Resource: Gamasutra, IUMA offers industry white paper, Taxi
- < The Patron > by Joie Kelly
- < Unfindable music > by Joel Chadabe

Extra-Audionary Site

MediaBoy
Newmedia Invision Award ('Personal/Group Nonprofit'): < Flashing colors, industrial music, random geometric patterns, magnetic poetry games, a video on caring for your hacker -- you don't expect to find these on the Web, but here they are. Visiting Taz's MediaBoy Web site is like stumbling into an underground club for geeks -- a weird but very cool place. >
http://www.mediaboy.net
http://newmedia.com/newmedia/98/13/feature/nonprofit.html

Extra-Audionary Software

Streaming Media Player Selector
is a Windows utility developed for broadcast.com by Midisoft Corporation that provides users and IT/System Administrators to manage multiple Windows-based streaming media player clients on PC's running Microsoft Windows 95/98 and Windows NT.
http://www.midisoft.com/partners/swdownload

Windows Media On-Demand Producer,
co-developed by Microsoft and Sonic Foundry, simplifies the creation of streaming media content. Both experienced web developers and novice streaming media authors can easily create streaming files, giving end-users instant media playback instead of requiring them to wait for files to download.
The Beta release of Microsoft Windows Media On-Demand Producer version 1.0 provides content authors with a simple but powerful application for encoding audio and video files to streaming ASF, as well as an ideal visual interface for authoring synchronous multimedia

events into the stream. Additionally, content creators can give their video a professionally produced look with easy-to-use audio and video enhancement controls.
http://microsoft.com/windows/downloads/contents/wupreviews/ondemandproducer/default.asp?site=ntw

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Webcaster

EarDrum World Music Radio Station
an Internet music station, featuring international music from every continent.
Plug-in: RealAudio
http://www.eardrum.com

aminoRadio
presents the best in Techno Electronic music and turntablism, including Drum'N'Bass, Jungle, Trance, House.
Plug-in: RealAudio
http://www.aminoradio.com

Extra-Audionary Resource

Gamasutra
Excellent resource for game developers with an interesting audio section.
http://www.gamasutra.com

IUMA offers industry white paper
IUMA (Internet Underground Music Archive) initiated an
internal research effort to address Internet technology and how it will impact the music industry from an "inside-the-industry" perspective, with an emphasis on the technologies that will drive the music industry of the future.
The complete report, "Music's Online Future" is available
from IUMA online at:
www.iuma.com/report

Taxi
Get your music to the right people with TAXI: The Independent A&R Vehicle that connects unsigned artists, bands and songwriters with major record labels, publishers, and film & TV music supervisors.
http://www.taxi.com

< The Patron >, by Joie Kelly, Editor in Chief, CyberCafe Magazine
(mailto:joie@cyber-star.com, CSNetwork: http://www.cyber-star.com)

Why does a record artist spend a fortune on a massive music website and promote it all over the world? Rundgren says he was forced to reinvent and redefine himself as an artist. "At a certain point you're an artist in denial. You refuse to believe that people just aren't interested in the music that you continue to make to the same standards of quality or whatever."

"The reason why that's happening is because of the demographic of record sales. It's not that you don't have an audience, it's just that all the people who used to spend their discretionary income on your music are now parents who have to give that discretionary income to their kids to buy the music that they want to hear. So the older you get the less you go out to the record store and browse around just looking for a record for fun. You have to hear about it from somewhere, on some authority, because you become very careful about how you invest in records. Some adults get to the point where they simply don't buy records at all."

Rundgren's official web site is tr-i.com ("Todd Rundgren Interactive"), a sales agent for the many tiers of Rundgren's new artist patronage system. The idea is thoroughly simple but revolutionary: cutting out all middlemen, Rundgren's fans become personal patrons of the artist.

WebNoize reported that for a relatively modest annual fee, patrons receive a media package of previously unreleased Rundgren work. The patron also gets to interface with TRTV ("Todd Rundgren Television"), a browser-free 'net-interface and a truly great way to play music, watch music videos and cartoons, participate in chats, navigate Rundgren-related newsgroups, and have your fortune told.

Most Excellent...Party On!
http://www.tr-i.com

< Unfindable music >, by Joel Chadabe
(mailto:chadabe@aya.yale.edu, Electronic Music Foundation: http://www.emf.org)

Access to materials is always important. And at this point in the holiday season, it may even be especially important because some things, such as compact discs and books, can have the potential to enrich your life. It's hardly crass commercialism if I point out to you where you can find certain items of noncommercial otherwise-unfindable music. You've heard of the theremin, for example, but have you ever heard Clara Rockmore play it?
You've heard of David Tudor, for example, but did you know that he composed 'Rainforest' in 1964 for Merce Cunningham and that it's now available on CD? And on a completely different note, have you ever heard Ella Jenkins doing her call-and-response with children? If you'd like access to such things, contact CDeMUSIC at mailto:cde@emf.org and ask to be put on the email list. You'll receive a lot of holiday offers during the next several days and my guess is that you'll find it very worthwhile.

MUSIC for NEW MEDIA, Newsletter February 1999, Issue 21

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- Extra-Audionary Software: Just <smil>, World's no. 1 MP3 player to integrate Audiosoft's anti-piracy technology
- Music on Broadband Internet
- Extra-Audionary Talents: Billboard talent net, EMERGENZA
- < 'NAMM' > by Joel Chadabe

Extra-Audionary Site

Amor et Psyché Productions
<< Although the terms used to describe our type of music tend to reduce its image, the least inappropriate are : Dark, Ambient, Industrial, Experimental, while others will call it Organic-Mutant Listening Music, or, again, a globulus conceptual mishmash for dephased cyborgs !
The correct definition, however, is irrelevant, as it is best to "see" with its own ears and stick to one's personal perceptions. >> Great Belgium design.
Plug-in: RealAudio, Shockwave, Quicktime
http://www.amorpsyche.com

Extra-Audionary Software

Just <smil>
Synchronized Multimedia Integration Language (SMIL; pronounced "smile").
<< SMIL enables authors to bring television-like content to the Web, avoiding the limitations for traditional television and lowering the bandwidth requirements for transmitting this type of content over the Internet. With SMIL, producing audio-visual content is easy; it does not require learning a programming language and can be done using a simple text editor. >>
Just <smil> is the place to keep in touch with the latest development:
http://smw.internet.com/smil/news

World's no. 1 MP3 player to integrate Audiosoft's anti-piracy technology
<< AudioSoft, pioneer of technology for secure music distribution over digital networks, and Nullsoft, developer of the Internet's most popular high-fidelity MP3 music player, announced a strategic partnership to integrate AudioSoft File Structure (ASFS) technology into Nullsoft's Winamp MP3 player. The partnership significantly increases the amount of licensed music available to Winamp's more than five million users by enabling them to sample, purchase and download tracks from AudioSoft's City Music Network.

"The AudioSoft/Nullsoft partnership marks the historic convergence of a MP3 player used by millions and anti-piracy technology that satisfies the music industry's legal and commercial requirements," said Francois-Xavier Nuttall, CEO of Geneva-based AudioSoft. "Integrating

these technologies paves the way for record labels to capitalize on the Internet as a distribution channel." >>
www.citymusic.com
www.audiosoft.com

Music on Broadband Internet

Opportunities
Internet Broadband offers higher quality streaming audio and a controlled user base. It is an interesting environment for music broadcasting and music distribution. If you are a music publisher, label, a band etc. and interested in broadband opportunities, please get in touch with me: felixbopp@aol.com (subject: Music on Broadband Internet)

Extra-Audionary Talents

Billboard talent net
offers services for:
- Unsigned artists looking to get signed and to build an audience.
- Music fans looking to discover exciting new artists and music.
- Talent scouts seeking to find unsigned acts and deal opportunities.
- Music companies seeking licensing opportunities and audience exposure for their artists and repertoire.
English / Deutsch
http://www.billboardtalentnet.com

EMERGENZA
is the first European Festival for newcomer bands of any genre and type. It is a five-month musical marathon - from January to June - that, every year, allows thousands of bands to play live on the most prestigious stages in the international musical panorama.
www.emergenzarock.com

< 'NAMM' >, by Joel Chadabe
(mailto:chadabe@aya.yale.edu, Electronic Music Foundation: http://www.emf.org)

'NAMM', based in California, stands for 'National Association of Music Merchants', and the NAMM show, as it's known, is a large tradeshow of music products of all descriptions, from drums to digital recording, from sheet music to synthesizers. The NAMM show happens every January in Los Angeles,
preceding the even larger Frankfurt Musik Messe by roughly a month. I am writing this one-paragraph article from Los Angeles, in fact, where I have been walking the aisles of the NAMM show, noting that the current trend in electronic music is away from hardware synthesizers towards digital recording, and that the field of digital editors, DSP plug-ins, and analog-to-digital converters is becoming very competitive indeed. It also
gives me great pleasure to report the historical observation that some well-known pioneers have rebounded from earlier misadventures to appear with successful products. Big Briar, for example, Robert Moog's company, is now presenting, in addition to theremins, and running counter to the digital trend, the Moogerfooger modules, including a low-pass filter and a frequency shifter to be used for in-performance modulation of audio signals. And they sound wonderful, which is Moog's particular magic! Tom Oberheim, going with the digital trend, has formed a company that he calls Sea Sound to market his new product, a high-quality low-price mixer-and-converter that takes normal audio signals from a microphone or any other source and puts them on a hard disk for use with Steinberg's VST software and all the other digital audio sequencers and editors. It's not an original thought, but worth saying again, that never before have such powerful tools been available to consumers at such reasonable cost.
Looking at the progress from the million-dollar computer installations of forty years ago to the more-powerful hundred-dollar devices of today, we could conclude that the music market, and hopefully the world as a whole, is being more democratic.

MUSIC for NEW MEDIA, Newsletter March 1999, Issue 22

A free monthly editorial service.
More than 47,000 readers.

Published by Felix Bopp
Amsterdam, The Netherlands

You can find MUSIC for NEW MEDIA at:
http://clix.net/5thworld/5thwnew/datasphere/music/index.html

This edition includes:
- Extra-Audionary Award: The Webbies 1999
- Extra-Audionary Shop: Atomic Pop
- Extra-Audionary Software: PureCaster, Soundscapes from the vOIce
- Extra-Audionary Site: AudioRom
- Extra-Audionary Audio: DVD-Audio
- < 'Instruments invented by Composers' > by Joel Chadabe

Extra-Audionary Award

The Webbies 1999
<< Hailed as the "Oscars of the Internet," by the San Francisco Chronicle, The Webby Awards are the leading creative honors for digital media. >>

Awards are given in 22 categories: Arts, Commerce, Community, Education, Fashion, Film, Finance, Games, Health, Humor, Living, Music, News, Politics and Law, Print and Zines, Radio, Science, Sports, Technical Achievement, TV, Travel, and Weird.

For the third year, in conjunction with The Webby Awards, you can voice your opinion on the best of the best, and share it with the rest of the world. The top 110 sites of the year-the same sites that the Webby's judges review-are awaiting your inspection and your vote.
The People's Voice Awards balloting process is audited by PriceWaterhouseCoopers.
http://www.webbyawards.com/peoples/register.phtml

Extra-Audionary Shop

Atomic Pop
<< Atomic Pop is a one-stop jump off point for the pop culture convergence. A place where music, Japanese animation, comic books, mutant shopping networks, TV, radio, and video games, merge into a seamless world of pure digital media. Taking advantage of the Internet's global reach, and new breakthroughs in bandwidth capabilities Atomic Pop is an infinitely scaleable experience. Our relationships with artists put them back in control of their music, the Atomic Pop platform brings them closer to their audience. >>
http://www.atomicpop.com

Extra-Audionary Software

PureCaster
<< With the PureCaster you can do Live Streaming of web pages, audio, video and the contents of your monitor screen to people all over the Internet without the need of a plugin to see or play it.
The PureCaster players are Java based. That means you will be able to see and hear the PureCaster broadcasts on any computer, anywhere.>> (MfNM: we did not test it ourselves)
http://purebroadcasting.com

Soundscapes from the vOIce

This web page has been put up by Peter Meijer, who works at Philips Research and is exploring a way to allow the blind to see with their ears: An experimental system for auditory image representations. Designed as a step towards a vision substitution device for the blind through the real-time conversion of arbitrary images into soundscapes. A quest for options beyond the guide dog and the long cane...
http://ourworld.compuserve.com/homepages/Peter_Meijer

Extra-Audionary Site

AudioRom
is exhibiting six interfaces for playing with music in the Profile Inter-Media online gallery.
The showcase is the sonic afterbirth of the Profile Inter-Media conference held in Bremen last December. It'll run until March '99.
Plug-in: Shockwave
http://www.audiorom.com

Extra-Audionary Audio

DVD-Audio
The DVD Forum announced that its Steering Committee has approved Version 1.0 of the DVD-Audio Disc specifications. Major Characteristics (excerpt):
- Available sampling frequencies cover 48kHz, 96kHz, 192kHz,
as well as 44.1kHz, 88.2kHz, 176.4 kHz. Bit resolution is also widely supported in l6bit, 2Obit and 24bit. Up to six channels are available for multi-channel recording, with a transfer rate of 9.6 Mbps maximum.
- In 2-channel stereo, more than 74 minutes of recording time is possible on a single-sided/single-layer disc even at the highest quality mode at 192kHz/24bit.
- With multi-channel modes, even 96kHz/24bit, 6-channel recording can be included with more than 74 minutes of playback time.

< 'Instruments invented by Composers' >, by Joel Chadabe
(mailto:chadabe@aya.yale.edu, Electronic Music Foundation: http://www.emf.org)

Composers, as it is generally known, create music. What is less known is that some composers have invented instruments to create their music (as against instruments to create anyone's music). Harry Partch (US) is one early nonelectronic example, Philip Dadson (New Zealand) is a more recent example. There is a tradition. And in the world of electronics, that tradition has led to many remarkable instruments. I'm going to describe several of them in future articles. Today the focus is David Tudor, who abandoned a career as pianist to build circuits, package them in small aluminum utility boxes connected by patchcords, and travel with the Merce Cunningham Dance Company. Why did he build his own circuits? He said, "Flexibility, portability, and cost, but it was also because I could get the sound I wanted to hear." Indeed, Tudor's sense of sound was so original and unconventional that no normal instrument could produce it. But it wasn't only his sound, it was also his sense of musical process. His most unconventional instrument, and his most unconventional musical process, was Rainforest, the first version of which was composed in 1958. In a presentation of Rainforest, sounds were used to resonate objects (made of wood, or metal, for example) that were hung from the ceiling. Contact loudspeakers were attached to the objects, and sounds were applied to the loudspeakers from cassettes or microphones in such a way that the objects were made to vibrate at their resonant frequencies. The public heard the music by wandering through this 'Rainforest' of hanging objects, listening to the sounds. Well, it was an unusual musical experience. And, I might add, magical.

MUSIC for NEW MEDIA supports:

The 1999 Webby Awards Webcasting Event
March 18, 1999, 8:00 PM San Francisco time. <<When the virtual will become reality. It will be the Internet's light night of the soul. Dreams fulfilled. High hopes dashed. And from the chaos: A New Hero.>>
http://www.webbyawards.com

http://www.webbyawards.com/awards/webcast.html

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You can find MUSIC for NEW MEDIA at:
http://clix.net/5thworld/5thwnew/datasphere/music/index.html

This edition includes:
- The Real Guide
- Virtual Studio: PROBE, Reality, JAYTRAX
- Extra-Audionary Software: EASI-Enhanced Audio Streaming Interface, Koan Plugin 6.0, MAYAH SendIt,
- Watermarking: Cognicity's AudioKey
- < 'Instruments invented by Composers (II)' > by Joel Chadabe

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The Real Guide

This is RealNetworks' guide to the best audio and video on the Web, organized by popular a/v categories. The sites and events listed here all use the RealPlayer for streaming audio and video.
http://realguide.real.com

Virtual Studio

PROBE
< Synoptic puts a complete virtual analog studio in your PC
a 16-Voice Virtual Analog Synthesizer: 100-Note Arpeggiator, 17-Track Sequencer, Effects Processor, Vocoder and more...
PROBE is the ideal instrument for electronic music, with sound synthesis and song composition in real-time. >
http://www.synoptic.net

Reality
by Seer Systems turns your PC into a flexible synthesizer powerhouse with five types of synthesis: sample-based, virtual analog, FM, modal, and numerous physical models. With ultra-quick, real-time response, you can play Reality just as you would any other real musical instrument. Because *it is* a real musical instrument. Create your own sounds or choose from the hundreds of multi-sampled instruments and fat synthesized textures included on the CD-ROM.
http://www.seersystems.com/about/index.html

JAYTRAX
is a full featured synthesizer. The sound generation of JAYTRAX is based on tiny little waveforms which can be mixed and combined in lots of complex ways. Furthermore JAYTRAX offers total control over the volume, panning and frequency of your self designed instruments.
http://www.jaytown.com

Extra-Audionary Software

EASI-Enhanced Audio Streaming Interface

Emagic invites the music industry to participate in establishing a new standard for enhanced audio streaming. This new interface was designed specifically to meet the ongoing challenge of standardizing the communication of Software and Hardware without limitations.
EASI is public, right from the start and no Non Disclosure Agreements are required. A preliminary EASI description in PDF format is now available at:
http://www2.emagic.de/documentation/easi_99feb26.pdf

Koan Plugin 6.0
< Music animates the Internet as SSEYO partners with FLASH
This release fulfils a dream for leading web designers: very low-bandwidth music (composed by the software from files as small as 1k) actually driving Macromedia Flash animations. No streaming: no frozen websites. Websites are no longer point and click, becoming interactive audio-visual experiences that evolve and change with each visit. Koan Plugin 6.0 also allows existing MIDI files to drive Flash animations (or other applications) as well. >
http://www.sseyo.com

MAYAH SendIt
MAYAH® Communications is pleased to announce the MAYAH® SendIt solution, a new and unique possibility for high quality transmission, recording and playback. MAYAHs philosophy is to perform professional procedures and to fulfill professional requirements with a software only solution and without proprietary hardware requirements. MAYAHs dominating feature is the capability to transmit mono and stereo high quality audio in real-time and non-real-time with standard PCs.
http://www.mayah.com

Watermarking

Cognicity's AudioKey
"The First World Class, Affordable Audio Watermarking Tool" Cognicity, Inc., today announced the general availability of AudioKey Desktop Version 1.0. For the first time, music content providers have a truly inaudible, yet persistent and affordable mean to protect and promote their digital assets. AudioKey uses psychoacoustic models of human hearing to transparently embed watermarks and content controls into music. This cutting edge watermarking product is now available at the price of a traditional desktop productivity tool, less than $500 per year.
http://www.cognicity.com

< 'Instruments invented by Composers (II)' >, by Joel Chadabe
(mailto:chadabe@aya.yale.edu, Electronic Music Foundation: http://www.emf.org)

A musical instrument, whether acoustic or electronic, consists of three parts: a performance device, a sound generator, and something that connects them. When one becomes aware that any performance device can be connected to any sound generator in an electronic instrument, the flexibility in electronic instrument design becomes clear. And many composers, understanding very well the relationship between the way an instrument is performed and its resulting sound, have built their own instruments. Michel Waisvisz, director of STEIM in Amsterdam (Holland), went further. In 1976, he built the Crackle Box, a little wooden box with touch-sensitive metal
strips that 'crackled' when you touched it. In 1984, he specified The Hands (built by Johan den Biggelaar), complex keyboards that attached to his hands with velcro fasteners and responded to finger pressure, thumb pressure, tilt, and the distance between them, which allowed him to control an electronic system with detailed control and immediate physicality. In
1989, he built the ingenious 'web', which (like a spider's web) transmitted related changes through its connections whenever it was touched. As important as his own instruments are, however, Waisvisz went further in assumbling a group of software and hardware designers at STEIM to work also
with other composers. One of those composers is Laetitia Sonami, and I'll discuss her 'Lady's Glove' next month.

Visit the Waisvisz archive at http://www.xs4all.nl/~mwais
Visit STEIM at http://www.xs4all.nl/~steim

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You can find MUSIC for NEW MEDIA at:
Digital Music, USA:
http://www.caramedia.com/digitalmusic
Powerzone Online, South Africa:
www.powerzone.co.za

I would like to thank Leo Hartong from Clix in Amsterdam for his excellent hosting services.
Clix has received new assignments and can unfortunately no longer host MfNM.

This edition includes:
- Extra-Audionary Website: Walt Disney Records - the Music Room
- Extra-Audionary Software: Stream Anywhere
- Online Legal Resources: M.E.L.O.N., Music Law Offices
- Copyrights Organisations: ASCAP, BMI, GEMA, MCPS, APRA
- < The EMF / Leonardo Guide to the World > by Joel Chadabe

Extra-Audionary Website

Walt Disney Records - the Music Room
< Welcome to the Music Room. Here's your chance to make beautiful music -- your OWN music. Journey with Professor Notezart back to the dawn of time, where you can share your musical genius with a troupe of dancing dinosaurs. Noodle on the Xylo-bone, or play along with some of Notezart's favorite jams. And don't forget to submit your masterpiece to the Gallery, where you and your fellow composers can listen to each other's creations. >
Plug-in: Macromedia Director
http://disney.go.com/disneyrecords/composer/index.html

Extra-Audionary Software

Stream Anywhere
by Sonic Foundry. Stream Anywhere lets developers encode to Microsoft Windows Media Technologies 4.0 or RealNetworks' RealSystem G2, and convert Apple QuickTime, MPEG-1, and MP3s. Stream Anywhere lets you quickly and easily prepare audio, video, and synchronized metadata for distribution over the Internet.
A preview is available at:
http://www.sonicfoundry.com

Online Legal Resources

M.E.L.O.N.
Multimedia and Entertainment Laws Online News
http://www.ibslaw.com/melon

Music Law Offices
The Music Law Offices offer a full range of services to individuals, partnerships and corporations in the music industry.
The site includes introductions to several legal aspects of the music business
http://www.music-law.com

Copyrights Organisations

(with resources about music rights in new media)

ASCAP, USA
< ASCAP is the American Society of Composers, Authors and Publishers, a membership association of over 80,000 composers, songwriters, lyricists and music publishers. ASCAP's function is to protect the rights of its members by licensing and paying royalties for the public performances of their copyrighted works. >
http://ascap.com/ascap.html

BMI, USA
< BMI's business is twofold. On one hand we sign writers and publishers to represent their music around the world. On the other hand, we sign license agreements with businesses in the U.S. in order to pay the writers and publishers for the use of their music. And, what we try hardest to do, is have a personal relationship with all of them. >
http://bmi.com/home.html

GEMA, Germany
< As a trustee, GEMA administers the exploitation rights in and to musical works assigned to it for this purpose by its members (composers, lyricists, publishers). Administration also covers the entire remaining world-wide repertoire of copyrighted music. >
http://www.gema.de
http://www.gema.de/eng/index.html

MCPS, UK
Mechanical Copyright Protection Society
< Welcomes all composers, publishers and users of music. >
Currently under construction.
http://www.mcps.co.uk

APRA, Australia
< The first copyright collection agency set up in Australia, APRA currently has over 25,000 composer, lyricist and music publisher members. Part of a world-wide network of similar organisations, it also provides local representation for more than 1,000,000 international composers. >
http://www.apra.com.au

< The EMF / Leonardo Guide to the World >, by Joel Chadabe
(mailto:chadabe@aya.yale.edu, Electronic Music Foundation: http://www.emf.org)

Last month, I started to discuss unusual approaches to electronic instruments and said that I'd talk about Laetitia Sonami's Lady's Glove this month. But I'd like to sidestep just for a moment to bring something else to your attention (and talk about The Lady's Glove next month). For now, let's reflect on the use of the web as a virtual world, where events that happen everywhere in the world can come together within a single site.
I know ... global village, and we've talked about that. But what I'm talking about now is a solution to information management on a global scale. Calendars can list events, but the issue is how to clear away what you don't want and go straight for what you do. And here's a very promising example of calendar-plus thinking. It's The EMF / Leonardo Guide to the World, and it's more than a calendar, it's the start of a major information
center. The scope is new music, electronic music, media art, and whatever relates. Have a look.
http://www.emf.org/guidetotheworld

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You can find MUSIC for NEW MEDIA at:
Digital Music, USA:
http://www.caramedia.com/digitalmusic
Powerzone Online, South Africa:
www.powerzone.co.za

This edition includes:
- Extra-Audionary Website: BowieNet, Animation Archive: Quicktime
- Webradio: Webradio, Gaialive, Sonicnet
- Extra-Audionary Software: Windows Media Technologies 4.0, Sound System 7x7
- Music Licensing: Sony Music Entertainment
- Digital Rights Management: Reciprocal
- < The Lady's Glove > by Joel Chadabe

Extra-Audionary Website

BowieNet
Simply the hippest place on the net.
http://www.davidbowie.com

Animation Archive: Quicktime
check out: Hot Wired Animation Express
http://www.hotwired.com/animation/archive.html?QuickTime

Webradio

Webradio, Austria
Pop.
http://www.webradio.at

Gaialive, UK
Dance.
http://www.gaialive.co.uk

Sonicnet, USA
SonicNet is an online music network combining daily music news coverage, live artist events and programmed music channnels with a fully searchable music and artist driven database.
http://www.sonicnet.com

Extra-Audionary Software

<< Windows Media Technologies 4.0
(in beta version) has great benefits for the radio and music industries. Thanks to Microsoft's new audio compression technology, code-named MSAudio, for the first time ever radio stations can broadcast live over the Internet at FM-stereo quality to listeners with 28.8 kilobit per second (Kbps) modems. Entertainment and commerce sites can offer music samples with awesome playback quality for their audiences -- which will in turn drive more purchases. Windows Media Technologies 4.0 can also produce files for downloading over the Internet that are extremely high quality and half the size of equivalent-quality MP3 files, the popular

downloadable audio file format. Listeners can enjoy the same quality music as MP3 offers, but the download takes half the time. And by taking advantage of the new Windows Media Rights Manager, music artists, publishers, and distributors can control the distribution of their content, reducing unauthorized use of their original work. >>
http://microsoft.com/windows/windowsmedia

Sound System 7x7
M/B Interactive's Sound System 7x7 team is pioneering interactive music. Fans who are online can remix songs that the artists have taken apart. As a step beyond music videos, interactive music is a personal redefinition of commercially released music.
www.ss7x7.com

Music Licensing

Sony Music Entertainment
With the largest, oldest and most diverse catalog of musical recordings in the world, Sony Music Entertainment licenses music to the advertising, television, movie, and game industries. Creative professionals in these industries recognize that the right music can immensely enhance their product's appeal. To help these professionals find the ideal soundtrack, Sony Music approached Plumb Design to create a site that enables potential licensees to search through Sony Music's library of master recordings, which contains more than 200,000 songs, in an interface based on Plumb Design's innovative Thinkmap technology.
http://www.thinkmap.com
http://www.sonymusic.com/licensing

Digital Rights Management

<< Reciprocal
enables content owners, aggregators, and distributors to enter the digital marketplace quickly and on a scale and budget that meet their needs. The company offers a digital rights management (DRM) solution for securely distributing and selling all types of digital content-- text, music, images, video, or software-- over the Internet or any other electronic medium. Reciprocal offers a complete business solution. By combining a suite of DRM technology and back-office services, Reciprocal has created a powerful, "start-to-finish" solution for content companies seeking to leverage their valuable digital assets. Reciprocal licenses its DRM solution to companies with significant digital content that seek new distribution and business-model opportunities on the Internet. >>
http://www.reciprocal.com
<< Reciprocal will provide music industry with scaleable, end-to-end DRM solution based on Windows Media Rights Manager. >>
http://www.reciprocal.com/docs/press/press_22.htm

< The Lady's Glove >, by Joel Chadabe
(mailto:chadabe@aya.yale.edu, Electronic Music Foundation: http://www.emf.org)

The performance devices of musical instruments are extensions of our physical selves. Violin bows and percussion mallets, for example, are extensions of our arms. Piano keys are extensions of our fingers. Acoustic instruments in general, conceived for the most part in a non-electronic age, offer mechanical performance devices designed to control the instruments of their time. But today we can ask: Can we build more complex and expressive performance devices to control the more powerful instruments of the electronic age? Robert Moog implicitly answered "yes" as he improved upon the traditional keyboard by designing an electronic keyboard that
responded to where on the key it was pressed. And Laetitia Sonami, extending both arms and fingers, specified the functions of The Lady's Glove which was then built for her by Bert Bongers in The Netherlands. The Lady's Glove, made of soft-cloth, is an arm-length glove with built-in microswitches, flex sensors, and ultrasound sensors, all of which allow
Sonami to bend her fingers, move her arm and hand, and touch her fingertips together to control an electronic music sound generator. As she said, "This is for me the ultimate instrument in dealing with expressivity in electronic music -- if you move one finger, everything

else moves. It's multiple controls to multiple variables in the sound ..." To see a photo of Laetitia Sonami wearing The Lady's Glove, go to:
http://www.cdemusic.org/artists/sonami.html

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Digital Music, USA:
http://www.caramedia.com/digitalmusic
Powerzone Online, South Africa:
www.powerzone.co.za

This edition includes:
- Conference: Plug.In
- Copy Protection: SafeDisc
- The Webby Awards 2000:Call for Entries
- CD Player Software
- Lyrics: Paroles (in French)
- < Gesture Research > by Joel Chadabe

Plug.In

Jupiter Communications' fourth annual music industry forum in New York, July 19–20. This two-day industry event attracts top-level executives both as speakers and attendees to discuss topics such as record label strategies, digital distribution, music-oriented online content, intellectual property issues and more.
http://www.jup.com/events/forums/plugin/agenda_01.html

Copy Protection

SafeDisc
Ç-Dilla's SafeDisc solution allows software publishers to protect their CD-ROMs from unauthorised replication or copying. Effective against both consumer copying and professional pirates, SafeDisc prevents the copying and remastering of CD-ROM titles. SafeDisc's authentication process assures publishers that consumers will only be able to use original discs.
http://www.c-dilla.com/products/safedisc

The Webby Awards 2000:Call for Entries

Awards are given in 22 categories: Arts, Commerce, Community, Education, Fashion, Film, Finance, Games, Health, Humor, Living, Music, News, Politics & Law, Print & Zines, Radio, Science, Sports, Technical Achievement, TV, Travel, and Weird. 2 new categories will be included in The 2000 Webby Awards: Activism and Personal Web Site.
http://www.webbyawards.com

CD Player Software

Many Software CD Players exist, but those designed to work with CDDB can access a database to display album and song title information on your computer as the CD plays. A list of CDDB-friendly players with links to download the software can be found at:
http://www.cddb.com/cdplayer.html

Lyrics

Paroles (in French)
Vous aimez chanter sous la douche? Retrouvez les paroles de 2 500 chansons! De Dave à Lara Fabian en passant par IAM et Manau, y'en a pour tous les goûts! Voisins et amis apprécieront…
http://altern.org/paroles

< Gesture Research >, by Joel Chadabe
(mailto:chadabe@aya.yale.edu, Electronic Music Foundation: http://www.emf.org)

In these past few months, I've written a few paragraphs on devices that composers have used to perform electronic music. I mentioned a two or three devices designed by Michel Waisvisz, and I described The Lady's Glove, built by Bert Bongers and used by Laetitia Sonami in performance, all of which were designed and built within the general environment of STEIM, an organization in Amsterdam that has focused on developing input devices, among them also Big Eye, a video-camera input program. But STEIM is not the only center for developing input devices. In fact, so many people are doing it in so many different places that it seems that it has become, well, fashionable to play electronic instruments in unusual ways. And when something becomes fashionable, it also tends to attract dilettantes. So how can we distinguish the real stuff from the gadgets? Marcel Wanderley, at IRCAM in Paris, has begun an extensive project to understand what has been done and what needs to be done, and he's beginning to develop an information center that identifies many of the most important projects. Have a look at his web page. And also have a look at Atomic Pro, a device designed at IRCAM to provide an interface between a performance device and a synthesizer.
http://www.ircam.fr/equipes/analyse-synthese/wanderle/Gestes/Externe/people.html
http://www.ircam.fr/atomic

MUSIC for NEW MEDIA, Newsletter September 1999, Issue 27

A free monthly editorial service.
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This edition includes:
- Popkomm.99
- Encryption: RPK's SecureMedia
- Secure Digital Music Initiative (SDMI)
- Digital Exchange: Click2send, The ThrottleBox

Popkomm.99
This year's trade show, conference and festival confirms that Popkomm is a main platform and forum for the European Pop industry even though the German music market is an a difficult transition. An increase of international customers by 44% shows a clear trend.
A main event at the conference has been organised in conjunction with Billboard magazine: "The Digital Challenge - Music and New Technologies".
Some numbers: 16.235 trade visitors, 807 exhibitors from 25 countries. More than 500 acts have performed in Cologne's music clubs. The 'Ringfest' presented an additional 300 bands and artists to approx 2 million visitors.
Popkomm plans to extend its Internet presence over the whole year. See:
http://www.popkomm.de

Encryption

RPK's SecureMedia
RealNetworks, Inc. (NASDAQ:RNWK) signs an agreement with RPK Security, Inc. to use RPK's SecureMedia encryption solution for streaming media. RPK SecureMedia provides content protection, confidentiality, authentication and access control for RealSystem G2-based streaming media content.
<< On-the-fly encryption is fast, automatic and completely transparent - no degradation of performance for the end-user, virtually no overhead at the server. Authentication ensures only authorized recipients can decrypt and play the streams meant for them. Easy to use audience management system allows for paid or controlled access to content. Ideal for corporations, broadcasters, government, ISPs, secure streaming delivery of music, video, education, entertainment and more. >>
http://www.SecureMedia.com

Secure Digital Music Initiative (SDMI)

SDMI was established last year by the Recording Industry Association of America (RIAA) to initially develop standards to protect music copyright on the Web. The Secure Digital Music Initiative brings together the worldwide recording industry and technology companies to develop an open, interoperable architecture and specification for digital music security. The specification will answer consumer demand for convenient accessibility to quality digital music, enable copyright protection for artists' work, and enable technology and music companies to build successful businesses.

[Source: http://www.gavin.com/news/990712/sdmi.shtml]
"The Secure Digital Music Initiative (SDMI) published its first specification, a voluntary, open standard that manufacturers can use to develop new portable devices, expected for the 1999 holiday season. With these new SDMI-compliant devices consumers will be able to play all legacy content, including copies of existing CDs and digital music files, as well as electronically distributed music in protected and unprotected formats. In the future, these devices will also play new music released in emerging, SDMI-compliant formats."
"SDMI - compliant portable devices will be introduced in two phases. Phase I begins now, with the adoption of the open standard. During Phase I, SDMI compliant devices may accept music in all current formats, whether protected or unprotected. Phase II commences when a new screening technology is adopted to filter out pirated music. As Phase II begins, consumers will be able to easily upgrade their Phase I systems to enjoy newly released music in SDMI compliant formats (as well as in existing unprotected formats). Throughout both phases consumers will be able to transfer music from their CD collections as well as from online sources."

Secure Digital Music Initiative (SDMI)
http://www.sdmi.org
The member list can be viewed at:
http://www.sdmi.org/public_doc/SDMI99081001-sdmi-member-list.html

Digital Exchange

Click2send
Click2send is a free web-based service that allows users worldwide to easily exchange digital files in all sizes and formats through a unique and convenient Web-based interface.
http://www.click2send.com

The ThrottleBox
is a new multimedia file format, a player to play it and a Web Site to distribute it to the global audience. The format is known as a BOX file, the player is the ThrottleBox Player. BOX files combine video, audio, text, graphics and web interactivity into one downloadable file. They are fully password protected and encrypted to resist tampering. The player not only plays our BOX files but everything that the Windows Media Player plays such as MP3, WAV, Real, AVI, QuickTime and more.
http://www.throttlebox.com

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A free monthly editorial service.
More than 47,000 readers.

Published by Felix Bopp
Amsterdam, The Netherlands

You can find MUSIC for NEW MEDIA at:
Digital Music, USA:
http://www.caramedia.com/digitalmusic
EMF Guide to the World:
http://www.emf.org/guidetotheworld/resources/mnm

This edition includes:
- For Kids: Energy in the Air, Ultrabot
- Extra-Audionary Software: earshot, Alive e-Show
- Music and Mobile Phones
- Music Notation Interchange Formats
- < Space > by Joel Chadabe

For Kids

Energy in the Air
Experience a classical orchestra.
Plug-in: Quicktime, RealAudio
http://tqjunior.advanced.org/5116

Ultrabot
<< Hello, I am Ultrabot - the sleekest ultra- environment- self-propelled-ranger-robot you'll ever surf with. I am looking for the best of the best to join my elite Ultra Corps. Do you have what it takes?
I need a wing person, and as such you get to go where I go and do what I do, and perhaps, you'll learn something along the way too. On our Quests, we will go underwater, surf the high seas on the ocean surface, explore space, and do some serious surfing. Not only the kind of surfing you are doing right now, but the kind with ultra-humongous waves. >>
Plug-in: RealAudio
http://www.hydroactive.com/ultrabot

Extra-Audionary Software

earshot
<earshot> an experimental software application for exploring, navigating and composing sound on the world wide web. <earshot> trawls through the web searching for audio files and streams, which the user can play with and manipulate. <earshot> also generates its own rhythms by translating web site HTML code into percussive sequences that trigger pre-defined sounds, with new sounds loaded in an instant.
http://www.deepdisc.com/earshot

Alive e-Show
<< … is an easy, cost effective desktop application that allows non-technical PC users to create and publish streaming media e-shows to the Web. Using Alive e-Show, employees can create new content, integrate existing media, and publish it to the Web with a single click. It's a great way to integrate slides, digital photography, animation, synchronize audio and video, add hyperlinks, and supplement with closed captions. >>
http://www.alive.com

Music and Mobile Phones

<< NTT Mobile Communications Network Inc (NTT Docomo) in Japan it plans to start delivering music to its mobile phone subscribers by next summer. NTT Docomo, Japan's biggest mobile phone operator, said it had agreed with Sony Corp, Matsushita Communication Industrial Co and U.S.-based International Business Machines (IBM) Corp to begin field trials next April.
NTT Docomo plans to initially give its personal handy phone system networks -- the cheap cousins of conventional mobile phones -- access to its online music delivery service.
A consumer clicks on a song's name displayed on the mobile phone screen. This transfers it directly to a Sony Memory Stick attached to the phone. The music can then be transferred to a portable music player via the Memory Stick -- a tiny detachable device developed by Sony that allows digitalized information such as music or video to be transferred among electronic devices.
"Consumers will have an access to music anytime and anywhere, while content holders can use the service to promote new singles, for instance."
It will take about five minutes to download a song with sound quality similar to a compact disc. >>

Music Notation Interchange Formats

A good resource website in German and English:
http://www.s-line.de/homepages/gerd_castan/compmus/index.html (German)
http://www.s-line.de/homepages/gerd_castan/compmus/index_e.html (English)

< Space >, by Joel Chadabe
(mailto:chadabe@aya.yale.edu, Electronic Music Foundation: http://www.emf.org)

I'm writing this from New York City just at the close of the AES (Audio Engineering Society) show, which this year claimed to be the largest ever with over 400 exhibits. So what's hot in audio circles these days? Longer word lengths and higher sampling rates in digital audio, for one thing. And Surround Sound (or, as it's often called, localization or spatialization of sound), for another. Actually, the word lengths and sampling rates (24 bit 96 kHz) are logical, predictable, and not surprising. But the interest in spatialization indicates more than the DVD 5.1 home theater concept. It also indicates a yet underlying trend toward the behavior of sound in space as an integral component of future electronic musical instruments. Not only will these future instruments create virtual sound sources that move through the listening space, they will recreate the space itself through multi-channel reverberation with all of its attendant complexity. In other words, the space in which the music is played itself becomes part of the instrument.

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SPECIAL EDITION: Streaming Media Europe '99

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Amsterdam, The Netherlands

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http://www.caramedia.com/digitalmusic
EMF Guide to the World:
http://www.emf.org/guidetotheworld/resources/mnm

Streaming Media Europe '99
Highlights from the first European conference in Amsterdam.
More about the organiser at:
http://www.streamingmedia.net/streamingmedia/

Rivercast (see below) webcasted the event (together with VStream and Play.com). Keynotes can be listened to at:
http://www.rivercast.com (SME '99 live)
Format: RealVideo, Microsoft Media Player
It includes:
Nicholas Butterworth, President & CEO of MTVi
James Bethell, CEO, Ministry of Sound
Anthony Bay, General Manager, Streaming Media Division, Microsoft Corp
Larry Lux, CEO, Pseudo Programs, Inc.

Content:
- International Webcasting Association (IWA)
- Microsoft Windows Media Technologies
- Webcasters: CanalWeb.net, Carlton Online, Ginger Online – Virgin Radio, proteinTV, sputnik7
- Webcasting Consulting: InterVox Communications, digitalmogul electronic media
- Where to find: ChannelSEEK Inc., Dotmusic, Yack
- Production Firms: Netcast Inc., Westminster Digital, Rivercast
- Music Licensing: Online Music Company
- Streaming Media Services: Globix Corporation, INTERVU Inc., Encoding.com

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International Webcasting Association (IWA)

In response to the growing acceptance of video and audio services over the Net, leading streaming media companies have organized the International Webcasting Association. Companies making up the Founding Board include Microsoft and RealNetworks.
"With thousands of different web sites now offering audio and video content, Webcasting is quickly becoming a mainstream application on the Internet," sais noted webcasting authority Peggy Miles, President of Intervox Communications (see below) and Chairman of the IWA.
"The IWA will serve as a beneficial meeting place for the executives of these sites from around the world to share information and knowledge on the technology and business of Webcasting."
http://www.webcasters.org/
For Europe:
http://www.iwa-europe.org/

Microsoft Windows Media Technologies

Windows Media Technologies 4.0 bring new business solutions to the streaming media market. From security to commerce, Windows Media Technologies improve the way you do business.

A solid answer to RealNetworks' services.

http://www.microsoft.com/windows/windowsmedia/en/features/

Globix Inc. (see below) has collected music files so you can compare how they sound when compressed and played back with different audio formats: Windows Media Audio, MP3, and RealSystem G2. To play the files, you will need to have both the Windows Media Player and the Real G2 Player installed on your computer.

http://www.media.globix.net/ms_webaudio/default.htm

Content Resource:

http://www.windowsmedia.com/

(See also MUSIC for NEW MEDIA, Issue 25)

Webcasters

CanalWeb.net

CanalWeb.net is a leader in Internet TV with currently 50 hours webcasting per week and more than 2000 hours archived video productions.

Distribution through Internet as well as through ADSL and Satellite.

http://www.canalweb.net/

Carlton Online

was formed in April 1998 to establish new, stand-alone, businesses on the Internet:

http://www.jamba.co.uk/ - an entertainment site full of fun and games.

http://www.popcorn.co.uk/ - cinema and movie Web site, with Hollywood news and gossip, film reviews and national cinema listings.

http://www.simplyfood.co.uk/ - for people who love eating and drinking, including a guide to the country's best restaurants.

Carlton Online is also participating in trials of Web TV and ADSL.

http://www.carltononline.com/

Ginger Online – Virgin Radio

Ginger Online supports new Ginger Television productions as well as Virgin Radio and TFI Friday.

Virgin Radio now includes weekly music news, new releases, chart information, film news and reviews, games news and a tips and tricks directory, exclusive interviews and live clips recorded in the station's Zoo, as well as an artist directory with links to official web sites, biog and exclusive photos! Oh, and for interaction, we've got games galore as well as online competitions for great prizes. Naturally, all the information you'd expect - Dj biogs, frequencies, schedules, promotions etc. - is there as well.

The site permanently broadcasts the station's audio output via the Net using Apple's Quicktime, Real Networks Real Player technology, and Microsoft's Windows Media Player in stereo. In addition, high-quality samples of music are made available in Liquid Audio format.

http://www.virginradio.co.uk/

http://www.ginger.com/

http://www.tfifriday.com/

proteinTV

is an award-winning digital TV channel for anyone with an Internet connection. By supporting up-coming talents with global distribution, prime-time publicity and industry recognition for their programmes and projects, proteinTV has established itself as a leader of online contemporary content.

proteinTV broadcasts animations, short films, 3D sequences, video-graphics and music promos from the leading international digital film and video organisations, direct to your desktop, 24 hours a day, seven days a week. proteinTV provides a realistic alternative to traditional television, by simultaneous broadcasting to every corner of the world, regardless of territory domains or regional controls.

http://www.proteintv.com/

sputnik7
is where you can experience interactive video entertainment from new, up-and-coming artists and established artists, too. We are not limited by genre. You will hear rock, hip-hop, electronica, alternative, r&b and pop. You won't see or hear anything stale.
http://www.sputnik7.com/

Webcasting Consulting

InterVox Communications,
a leading Webcasting Consulting Company. Helping broadcasters, entertainment and netcentric companies successfully manage the integration of new technologies and advertising strategies on the Internet.
http://www.intervox.com/

digitalmogul electronic media
So what is digital mogul? Broadly, it's a forum to explore how digital technology is impacting the entertainment and media industries. Specifically, it addresses the intersection where the entertainment, media and technology industries are merging.
Our primary goal (drum roll, please) is to provide what no other analyst, pundit, techno-geek nor soothsayer delivers: clear, cogent, no-nonsense dissection of this muddy intersection, as merging accelerates, new market opportunities emerge, and the affected industries evolve.
http://www.digitalmogul.com/digitalmogul.html

Where to find

ChannelSEEK Inc.
ChannelSEEK Inc. is a search and submit program guide exclusive to streaming audio/video content on the Internet. Webcasters and aggregators are encouraged to submit their streaming content, utilizing ChannelSEEK's broad distribution channels.
http://channelseek.com/

Dotmusic
The UK based insider's guide to music by Miller Freeman Entertainment Ltd with categories like 'news', 'charts', 'artists', 'reviews', 'dance' and 'shop'. Dotmusic is one of the most popular music sites on the web with over 5 million page impressions a month.
Also produced for broadband.
http://www.dotmusic.com/

Yack!
A guide to live Internet events and chats, is a place to go to find out what's happening in this ever-expanding world of online events including cybercasts, chats, streaming audio and streaming video broadcasts.
Yack! is syndicated online through Microsoft, TV Guide Online, AT&T, LookSmart, Time Warner's RoadRunner, UltimateTV, InfoBeat, in print through United Features Syndicate, and over the airwaves on ZDTV and in "60 Seconds of Yack!" a radio broadcast heard in 25 markets nationwide.
http://www.yack.com/

Production Firms

Netcast Inc.
provides Internet/Intranet broadcasting solutions and is based in Washington, DC. Netcast specializes in live broadcasting from remote locations and in technical and implementation aspects of Internet-delivered media.
http://www.netcastinc.com/

Westminster Digital
is London's leading webcasting company, specialising in political and business-to-business webcasts, such as press conferences and internal communications. Westminster Digital is owned by TV production company CCT Productions Ltd.. Since 1991, CCT has provided all of

the coverage of the UK Parliament and brings years of knowledge and experience of working at the centre of UK politics..
http://www.westminster-digital.co.uk/

JumpCut
is a leading Webcast production company based in New York. Our services range from on-site production to encoding pre-made video; from streaming media consulting, to site development, and content creation for the 'live' Internet genre. We have experience with all streaming media software and have built strategic partnerships with the developers of Real Player, Vosaic, Netshow and others. This ensures that our clients receive high quality service utilizing the very latest technology. JumpCut believes that as with all media, the presentation of the Webcast content is essential. That is why we employ a creative team with directorial experience specific to the World Wide Web. Webcasts generally broadcast at a lower frame rate than television and their production requires a group with "live" web experience to ensure the viewing pleasure of the user.
http://www.jumpcut.com/

Rivercast AB
Rivercast is an incorporated company located in Malmö, Sweden's gateway to Europe. In Malmö we have the resources of 55 people providing a combined experience in the areas of Internet, film, video, 3D and corporate communications, as well as sound knowledge in programming and design. Our services range from on-site production to encoding pre-made video, streaming media consulting, site development, and content creation, also providing a European hosting infrastructure for live and on-demand streaming.
http://www.rivercast.com

Music Licensing

Online Music Company
Search LicenseMusic's library of online music for sourcing and licensing pre-cleared original recordings for Web, broadcast media and audio-visual production. License the perfect audio track for your productions directly from your desktop with LicenseMusic, the Internet's most extensive library of recorded music. Our licensed music features vocal and instrumental recordings covering nearly every musical style, from over 100 subscribing music labels and publishers. With comprehensive audio database and online configurable licensing, LicenseMusic offers you: Online previewing and downloading of the world's largest pre-cleared, licensed Music Catalog.
http://www.licensemusic.com/

Streaming Media Services

Globix Corporation
(NASDAQ: GBIX), is a leading provider of Internet connectivity and sophisticated Internet solutions for businesses in the United States and abroad. We offer our customers fast, reliable Internet connections via our fault-tolerant, fiber-optic backbone as well as high-performance hosting services and other advanced technology applications from our state-of-the-art, SuperPOP Internet Data Centers.
http://www.globix.com/

INTERVU Inc.
(Nasdaq: ITVU) provides powerful, turnkey audio and video delivery solutions for the Internet. Intervu brings high-quality live event Webcasting, video and audio on demand, and rich media advertising to your Web site. It also offers unique software solutions to support video and audio on your site and to help drive traffic to your programming.
http://www.intervu.com/

Encoding.com
provides the highest quality video and audio digital encoding service optimized for any net format. Your streaming media service bureau.

Strong partnerships with leading platform developers such as Microsoft, Apple and RealNetworks allow encoding.com to offer first-to-market technologies and codec support.
http://www.encoding.com/

MUSIC for NEW MEDIA, Newsletter December 1999, Issue 30

A free monthly editorial service.
More than 22,000 readers.

Published by Felix Bopp
Amsterdam, The Netherlands

My best wishes for your jump into the next millenium!
Felix

NEW
Streaming media technology is the driving force of the next generation Internet. First
Conferences Inc., organiser of Streaming Media West 99 in San Jose, December 7-9, is going
to launch the 'Streaming Media Europe Newsletter' – editor is Felix Bopp.
For information and subscription stay in touch with:
http://www.streamingmedia.net/streamingmedia/

You can find MUSIC for NEW MEDIA at:
EMF Guide to the World:
http://www.emf.org/guidetotheworld/resources/mnm

Content:
- New: EMI's music videos online, Entertaindom
- Online music sales: Greenfield Online Report
- Event Calendar: Music Network USA
- Public Internet Studio
- The PitchWeb
- Midemnet Awards
- Jukebox

New

EMI's music videos online
LAUNCH Media Inc. (Nasdaq: LAUN) and EMI Recorded Music announced today that they
have signed an agreement granting LAUNCH the first worldwide license to stream music
videos from EMI's video library over the Internet. With the addition of the EMI collection,
LAUNCH.com will now have the most extensive video collection on the Web. In connection
with the deal, EMI has received a small equity stake in LAUNCH.
http://www.launch.com/

Entertaindom by Time Warner
< Entertaindom is your one-stop personalized site for everything entertainment. Movies, music
and television; previews and reviews; entertainment news; daily quizzes; TV listings; online
shopping; daily horoscopes; fan pages; auctions; connecting with friends in chats and
community message boards…it's all here! If it's entertainment, you'll find it in Entertaindom. >
http://www.entertaindom.com/

Online music sales

Greenfield Online Report
A recent study conducted by the market research firm Greenfield Online confirms the growing
popularity of purchasing music online. Music is the second most popluar item after books.
60 percent of consumers interrogated puchased music online the past 90 days. One third
spent between $50 and $150 and intend to spend more in the future.

An interesting fact is that two top ranking shops are not music specific sites: 44 percent purchased at amazon.com and 27 percent at Barnesandnoble.com, which was only outbid by CDNow.com with 39 percent.
MP3.com the well-known site, which allows users to directly download from the shop, reached the fourth position with 16 percent.
The full report is available at:
http://www.greenfieldcentral.com/

Event Calendar

Music Network USA
< Music Network USA has launched a new Event Calendar. Feel free to list your special events today. You can also link directly to our Event Calendar from your web site or link to a specific event section.
This is a great tool for any agency, band, promoter etc. to publish Industry Events, Concerts, Club Dates, Artist Showcases, Radio, TV & Cable Events, Internet Broadcasts, Clinics & Workshops, On-line Chat Events and more... >
http://www.mnusa.com

Public Internet Studio

< Res Rocket will soon launch Free Public Internet Recording Studios for users of RocketControl and RocketPower audio software. Here you'll be able to collaborate and produce original audio with other professionals. >
http://www.resrocket.com/index.html

The PitchWeb

< Designed to be playable by people of any musical ability, the PitchWeb is played by selecting and manipulating shapes (circles, squares, triangles, diamonds) that are mapped to individual sound samples. It consists of a Main Playing area with a sound palette, a Type Entry area, and an Autoplay area. In its final form, it will contain multiple banks of sounds, and will be capable of both customization and live, web-based interactive performance.

An important aspect of the PitchWeb is its ability to involve each listener, regardless of native language or learned musical skills, in the process of making music on-line. At it's least complex level, users can produce sounds by entering words or predetermined combinations of characters in any language. These are automatically converted into musical passages through an autoplay function that maps text to sounds.
At it's most complex, individual sounds may be chosen from the PitchWeb's palette, resized in the playing area, and played in real time with the cursor. >
Cathedral is an interactive work of music and art created specifically for the Web.
http://www.monroestreet.com/Cathedral/pitchweb

Midemnet Awards

< To enhance this year's focus on music & Internet Midem presents the first ever Midemnet Awards in which the best music websites from around the world will see their skill and creativity recognised. >
28 nominated sites – vote for the winners at:
http://www.midem.com/

Jukebox

SIREN Jukebox
< SIREN Jukebox is the complete digital jukebox from Sonic Foundry, the leader in digital audio software. Score tunes from the Internet, RIP 'em from CD, or anywhere you find them. Save 'em to your hard drive as MP3, WMA, or WAV. Burn your favorites to CD to create your own mix.
Or take them with you on your Rio or Nomad. Play your music where you want. >

http://www.sonicfoundry.com/PRODUCTS/ShowProduct.asp?PID=187

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For the 'Streaming Media Europe Newsletter' – published by First Conferences Inc., editor
Felix Bopp - stay in touch with:
http://www.streamingmedia.net/streamingmedia/

Content:
- Australia: IMMEDIA!, Australasian Performing Right Association – APRA, Australian
Interactive Multimedia Industry Association – AIMIA, Australian Independent Artists' Network
– AIAN, ChaosMusic, Top100 Australia
- Internet Radio Guide: krs' radioworld
- Extra-Audionary Software: LAVA! 2.0
- How to: Workshop: A Streaming Media JukeBox, Web Audio Workshop

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Australia

IMMEDIA!
an entertainment industry public relations firm based in Sydney. IMMEDIA! also produces
major conferences and seminars, the largest of which is the National Entertainment Industry
Conference.
http://www.immedia.com.au/
IN MUSIC & MEDIA is their weekly online music industry trade magazine created in April 1996
with archives of all past columns and editorial at:
http://www.immedia.com.au/im_m/

Australasian Performing Right Association - APRA
The first copyright collection agency set up in Australia, APRA currently has over 28,500
composer, lyricist and music publisher members. As part of a world-wide network of similar
organisations, APRA also provides local representation for more than 1,000,000 international
composers.
http://www.apra.com.au/

Australasian Interactive Multimedia Industry Association – AIMIA
AIMIA offers multimedia developers, users and content providers a forum to keep them
abreast of the latest in software, hardware, applied creativity, and case studies of multimedia
projects.
http://www.aimia.com.au/

Australian Independent Artists' Network - AIAN
This Internet Site showcases a wide variety of independent original Australian bands and
artists that currently are touring around the world. Since its beginnings in early 1996, AIAN
bands have been involved in over 20 overseas tours. Visiting Russia, USA, Denmark,
Germany, Austria, Singapore, UK and New Zealand .... quality Australian acts are making a
mark. This site is an online community of Australian acts with an international focus and
through this site fans world wide can buy CD's directly from the bands.
http://www.aian.com.au/

ChaosMusic

Australian Online Music Store with: Over 400,000 titles from all over the globe including CD's, DVD and Video, Games and Accessories / Music Downloads, including Liquid Audio and MP3 / Search specifically for your favourite artist or browse by genre through genre pages / Promoting Australian music content to the world whilst providing international content to Australia.
http://www.chaosmusic.com/news.asp

Top100 Australia
Music: http://www.top100.com.au/aust/music/
Bands and Artists: http://www.top100.com.au/aust/music/bands_and_artists/index.html
Companies: http://www.top100.com.au/aust/music/companies/index.html
Radio@: http://www.top100.com.au/aust/entertainment/radio/index.html

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Internet Radio Guide

krs' radioworld
A comprehensive collection of online radio stations – worldwide:
http://www.krs-radioworld.com/

Internet Radio List
Published by internet.com Corp.
http://internetradiolist.com/

Extra-Audionary Software

LAVA! 2.0
< Interactive music videos for MP3 music are now a reality with the introduction of version 2.0 of the LAVA! MusicVideo Player from LAVA.com, the Internet venture funded by Creative Labs, Inc. (NASDAQ: CREAF), as part of its Creative.com initiative. LAVA! is the first software solution to offer interactive 3D MusicVideo entertainment on the Internet to the mass market.

The LAVA! Player 2.0 enhances an already quick and simple MusicVideo creation process with advanced features that transcend the boundaries of traditional music videos like those seen on MTV and VH1. With next generation functionality that includes musician/song title screens with hyper-links, LAVA! scene importing and multi-scene sequencing, music enthusiasts and musicians can now create unique and stunning interactive 3D MusicVideos to accompany their MP3 music. >
http://www.lava.com/

How to

Workshop: 'A Streaming Media JukeBox'
by webreference.com
In Column51: How to program a streaming media jukebox for Internet Explorer.
http://www.webreference.com/js/column51/index.html
In Column 52: A Streaming Media JukeBox - Part II: Netscape.
http://www.webreference.com/js/column52/index.html
In Column 53: How to program a browser-independent streaming media jukebox.
http://webreference.com/js/column53/

Web Audio Workshop
http://webdevelopersjournal.com/columns/web_audio_workshop.html

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For the 'Streaming Media Europe Newsletter' – published by First Conferences Inc., editor
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http://www.streamingmedia.com

Content:
- Digital Licensing Center
- AudioAds
- Extra-Audionary Software: Media Cleaner Pro 4
- NARM against Sony Music Entertainment
- Virgin against Record Companies and Distributors

Digital Licensing Center

< BMI, the music copyright organization that represents the public performance rights of more
than 3 million musical works, today announced The BMI Digital Licensing Center (DLC) : the
first totally digital music copyright licensing system for Internet sites. The DLC is the latest
development in the organization's effort to build a flexible, scaleable marketplace for
copyrighted content in cyberspace.
The digital rights system is aimed at making it easier for small Internet site owners and
managers to gain access to the performing rights to BMI's repertoire, while allowing BMI to
license many thousands of internet sites more cost effectively.
The DLC is a breakthrough, end-to-end "click-through" system that allows Internet sites to
complete copyright licensing agreements on demand with BMI 24 hours a day, 7 days a week.
The Digital Licensing Center is the next step in BMI's Horizon Project, the company's
multifaceted technology initiative aimed at deploying digital business systems and processes
throughout the company. Other BMI digital licensing initiatives include the BMIMusicBot, an
Internet search and database tool released in 1997, and BMI's Internet-based digital airplay
reporting system for radio stations. BMI signed the first-ever agreement for the performance of
copyrighted music on the web in April 1995. >
Hint: Just make sure the rights are cleared for whole world …
http://www.bmi.com/musicworld/news/archive/200001/2000011294.asp

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AudioAds

< AudioAds are a turn-key solution - we deliver a professionally recorded audio clip and the
AudioAd java player to you for use on your site. They are recorded in professional sound
studios with expert voice talent and our own high quality backing tracks. AudioAds are played
on your site by the AudioAd Player - a fast loading 14k Java application which works
seamlessly on almost all computers.
AudioAds is a service of RadioTower.com - The Internet Radio Receiver. We have put
together partnerships with leaders in their respective fields to make the AudioAds service the
best solution in the industry. Pronet - The Global Business Center is in charge of marketing.
Destiny Software - Internet Audio Streaming Technologies provides the technology for the
AudioAd Player. The audio production crews are specialists in the creation of sound clips for
the radio advertising industry.>
http://www.audioads.com

Extra-Audionary Software

Media Cleaner Pro 4
< Use Media Cleaner Pro 4 to prepare the highest quality media for the Web, CD-ROM, DVD, broadband, kiosk, and presentations. Media Cleaner Pro is the only cross-platform tool that supports all the major formats including QuickTime 4, RealSystem G2, Windows Media, MPEG, AVI, DV, MP3, still images, and audio-only formats. Available now for both MacOS and Windows. >
http://www.terran.com/products/index.html

NARM against Sony Music Entertainment

The National Association of Recording Merchandisers (NARM) announced that it is filing a lawsuit on behalf of its retail members against Sony Music Entertainment, and its parent, Sony Corporation of America, in order to halt what it believes to be the illegal practice of forcing retailers to direct their customers to Sony's on-line stores.
The lawsuit, filed in the US District Court for the District of Columbia, charges that Sony is illegally using its power in the sale of music to force retailers to carry compact discs that contain not only music but also software (hyperlinks), and promotional inserts directing consumers to competing retail locations owned or operated by Sony. The complaint also alleges that Sony engaged in copyright misuse, illegal price discrimination by favoring its own record club and on-line music retailer (CDNow/Columbia House) over other retailers, unfair competition, and false advertising.
"Retailers have been complaining to Sony since early last year about the practice of using hyperlinks on CD's to divert retail customers to its own retail sites, but the complaints have fallen on deaf ears," said Pamela Horovitz, President of NARM.
It's not the hyperlinks per se that have retailers angry since many retailers enhance their own web sites through negotiated hyperlinks to other sites. "We object to not having the option of buying CDs without these hyperlinks," said David Lang, President of Compact Disc World.
"The links come embedded in selected enhanced CD's and their presence is never even communicated to retailers," Lang added.
"I'm angry that after all the effort Tower puts into helping Sony artists, these links are being used to drive sales at Sony stores instead of at our stores," notes Stan Goman, Executive Vice President of Tower Records and Chairman of NARM's Board of Directors.
"Litigation is never a first choice," said Gil Wachsman, Vice-Chairman of The Musicland Group and a member of NARM's Board of Directors. "But online or offline, a business model based on pirating customers is simply not fair. It seems unlikely that the marketplace is well positioned to resolve this dispute without significant disruption to current projects and relationships. Therefore NARM is turning to the courts as the most logical place to iron out this disagreement."
NARM is the not-for-profit trade association, which represents over 1000 member companies engaged in music retailing, wholesaling and distribution
http://www.narm.com

Virgin against Record Companies and Distributors

Quoting Simon Wright, chief operating officer of the music and entertainment retailer, is saying he was concerned that a push toward selling music via the Internet would undermine the traditional retailers.
"At the moment, the view is that the terms being offered by the record companies would not justify further investment in music. Ultimately we could pull out of music altogether," Wright said.
And: "If just 10 percent of music sales shifted online, music retailers would be forced out of business."
Virgin Our Price met record companies to tell them it would not pay bills until it received better terms of trade.

"We are not happy with the terms of trade," they said. "We are fed up with the fact that [the record companies] are giving better terms to online start-up companies than they are giving to

95 per cent of the business." And: "We have made it perfectly clear we will pay [the record companies] if we can negotiate better terms."

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Published by Felix Bopp
Amsterdam, The Netherlands

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http://www.emf.org/guidetotheworld/resources/mnm

For the 'Streaming Media Europe Newsletter' – published by First Conferences Inc., editor
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http://www.streamingmedia.com

Content:
- The Artist Formerly Known As Prince Launches New Website
- For Musicians: Looper's Delight
- Extra-Audionary Software: GRM Tools
- Article worth reading: Ads Take Aim at Online Music
- In-Store Digital Music Kiosks: Liquid Kiosk Network, NMN Media Stations

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The Artist Formerly Known As Prince Launches New Website
<< On Saturday, March 4, The Artist proudly unveils his brand new website
NPGonlineLTD.com, reinforcing his role as the first musical artist to recognize the Internet's
valuable role in an independent artist's career. Concurrent with this debut, the prestigious Soul
Train Awards will honor The Artist's history as the most prolific artist-composer-producers of
our time by bestowing him with the Artist of the Decade Award (Male) during the Soul Train
Awards telecast on March 4th. Adding to the thrills of the day, VH-1 will grace our airwaves
with The Artist's New Year's Eve pay per view concert RAVE UN2 THE YEAR 2000 at 10pm.
"It's my hope that NPGonlineLTD.com will become a place where all creators who seek and
desire true artistic freedom will come and express their views. The voices of change are
always welcome here," comments The Artist. >>
http://www.npgonlineltd.com/

For Musicians

Looper's Delight
is a cultural and informational resource for musicians creating with audio loops of every sort.
Loop based music essentially involves the repetition of audio samples, or loops. From that
basic premise looping moves off in numerous directions, encompassing a wide range of
techniques for building, manipulating, and using loops. The technique crosses many musical

boundaries and appears in a wide range of musical styles and genres.
http://annihilist.com/loop/loop.html

Extra-Audionary Software

GRM Tools
consists of two volumes of TDM plug-ins, all of them dedicated to real-time digital audio processing on the Macintosh with Digidesign ProTools 24 and ProTools 24 / Mix.
The GRM Tools plug-ins were designed by composers for use by musicians. That's why they are so musically powerful, technically superb, and intuitive. These plug-ins are dynamic musical instruments.
Ray Rettig, owner and main recording engineer of Cotton Hill Studios in Albany, New York, said: "You sit here for so many hours a day doing work that's often tedious, and here's something that's powerful and it's also fun. I can see how it was designed by composers. And my clients say, 'Hey, can you do something with this?' ... and with GRM Tools we can do more."
http://www.cdemusic.org/special/grm/

Article worth reading

Ads Take Aim at Online Music by Christopher Jones
<< Corporate sponsorship of music is so commonplace these days that most fans don't even bat an eye when their favorite artist pops up in a Pepsi commercial or at a Microsoft launch party.
But how will online music fans feel about ad banners that pop up every time they listen to a music track?
New York-based EcerAd will test that concept with a new technology that embeds banner ads in the free music tracks listeners download to a PC. When the track is played, a revolving series of ads comes up regardless of whether a user is online or offline, and stays in the forefront of the screen during the duration of the song.
……………… >>
http://www.wired.com/news/business/0,1367,34653,00.html

In-Store Digital Music Kiosks

Liquid Kiosk Network
<< Liquid Audio, Inc. (Nasdaq: LQID), a leading provider of software and services for the Internet delivery of music, today announced Liquid Kiosk Network, a software solution for retailers who want to feature in-store digital music kiosks. Retail kiosks based on Liquid Audio's new kiosk solution will enable consumers to preview and purchase music as digital singles and create custom CDs. Kiosks can enhance a retailer's music selection with the addition of unreleased singles, live performances and rare albums - without additional inventory.

International retailers The Music Company in Seoul, Korea and TopShop/TopMan stores in London, UK, are already using Liquid Kiosk Network software to create new retail environments for their customers. Now, Liquid Audio is making its digital kiosk software available to U.S. retailers and demonstrating the solution in its booth at the National Association of Record Merchandisers (NARM) tradeshow February 27 through March 1, 2000. As a result, Liquid Audio's Internet music distribution network now extends around the world.

"We believe consumers entering today's stores have higher expectations and want a customized product and satisfying retail experience," said Phil Wiser, co-founder and chief technology officer at Liquid Audio, Inc. "The Liquid Kiosk Network solution lets traditional retailers leverage Internet music to expand their product line while maintaining their current storefront real estate." >>
http://www.liquidaudio.com

NMN Media Stations
<< Valley Media and Alliance Entertainment are tapping into the kiosk market. Valley Media has teamed up with New Media Network. New Media Network, Inc (NMN) is a business-to-business provider of content and technology to music and entertainment retailing. NMN collects, stores and distributes music in electronic form and makes it available to the retailers consumers via in-store kiosks, the Internet and other channels. It has licensed a large repertory of full albums from a wide array of musical styles and genres, and is constantly adding titles from independent and mainstream record companies.
NMN will begin to install its equipment and services at retailers from 3rd quarter 2000 onwards. NMN's clients can overcome the problems associated with the costs and inflexibility of keeping large amounts of physical inventory at each retail location, by installing in-store kiosks, which NMN calls Media Stations, through which consumers can search for, sample and select their choice of music to be made into CDs (and other media) on demand. These CDs are burned and high quality cover art printed, by NMN's store-located music creation and publishing system. >>
New Media Network - http://www.nmn.net/
Valley Media – http://www.valley-media.com/

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Content:
- UK's First Virtual Pop Star To Release Single
- Extra-Audionary Website: House Of Music Vienna
- Digital Rights Management:
Intertrust and Fraunhofer To Distribute Digital Rights Management-Enabled Audio
Components
ASCAP Selects AudioSoft For Internet Copyright Reporting Breakthrough
- For Musicians, Composers, Artists: Seoul International Computer Music Festival 2000, Euro
Prix MultiMediaArt

UK's First Virtual Pop Star To Release Single

E-Cyas, the world's first male virtual pop star, announced that he will launch his UK single -
and the first ever virtual UK single - on April 10. One of the best examples of avatar*
technology in the world, E-Cyas already has a stunning video and single `Are You Real?'
ready for release.
He was developed by I-D Media, a full service new media company, and is a cross between
Keanu Reeves, George Michael and Ricky Martin.
Following the success of the single in Europe, E-Cyas receives over 100 e-mails a day from
fans. He is even capable of performing live - as a 3D projection. With fans ready to accept
them, and virtual beings (or avatars) becoming more and more life-like, virtual stars could well
be the future of pop.
Virtual pop stars are just the beginning. Within 5-10 years, we are likely to be able to create
avatars so realistic that they are indistinguishable from real people on a computer or TV
screen. When this happens, avatars are likely to become part of every day life: appearing as
TV presenters, pop stars, brand ambassadors, advertisers for products, online consultants

and much more. Avatars are perfectly suited to ever-increasing media convergence and can be effective across many different formats from the internet to TV.

Extra-Audionary Website

House Of Music Vienna
<< The real world had already made Vienna its music capital back in the days when Franz Schubert was composing and performing his work. Now the virtual world has a musical centre too, with the launch of the new website http://house-of-music-vienna.at . On the one hand, the HOUSE OF MUSIC VIENNA website provides a little foretaste of that which awaits visitors to the real-life HOUSE OF MUSIC VIENNA after 15 June 2000. On the other hand, it is an invitation to musical communication, when notes and tones begin to speak. Users have the opportunity to compose and make music themselves, to create their very own musical experiences.

<< The computer keyboard becomes a piano keyboard>>
Every user a pianist? Every key on the keypad a musical note? On the HOUSE OF MUSIC VIENNA's Web Piano anyone can play their own tune - even note values such as quavers can be accurately entered and reproduced. Every tune created on the Web Piano can be forwarded via e-mail: a little musical surprise making it possible for people to experience music together.

<< A website like a miracle >>
It is no coincidence that the HOUSE OF MUSIC VIENNA chose 11 March as the online date for its website, since it was on 11 March 1791 that Joseph Haydn's Symphony "The Miracle" (Symphony No. 96 in D major, Hob.I/96) was first performed.
The "Miracle-Website" is going to be presented at the ITB Berlin from March 11 to 15 for the first time.
Joseph Haydn's words "My language is understood throughout the world", which welcome the users, are typical of the website, as the language of the HOUSE OF MUSIC VIENNA website should be understood throughout the world too. >>
http://house-of-music-vienna.at

Digital Rights Management

Intertrust and Fraunhofer To Distribute Digital Rights Management-Enabled Audio Components

InterTrust Technologies Corporation (Nasdaq: ITRU), the MetaTrust Utility, and the Fraunhofer Institute for Integrated Circuits (Fraunhofer IIS) of Erlangen, Germany, announced an agreement to develop digital rights management (DRM)-enabled audio components and applications. Fraunhofer and InterTrust will develop MetaTrust-Certified audio applications by combining InterTrust DRM with Fraunhofer's encoding, decoding, and watermarking technologies. The parties will also make available certain DRM-enabled audio tools and components through the MetaTrust OpenRights Library. The combination of InterTrust's DRM technology and Fraunhofer's audio technology, including its MP3 and Advanced Audio Codec (AAC) music formats, is intended to provide an easy development path for music player application and authoring tool designers.

"The proliferation of MP3 taught us that there exists tremendous potential for digital music distribution over the Internet," said Dr. Karlheinz Brandenburg, Director of Fraunhofer IIS-AEMT and one of the world's leading researchers in Codec design. "We believe that Audio Codecs will realise their true potential only when coupled with DRM technology that enables the creation of a dynamic digital economy. We believe InterTrust is the leader in this space and, together through OpenRights, we hope to set a new standard for protected high fidelity music."

"This agreement between Fraunhofer and InterTrust builds on the previous relationship between the companies to crystallise a long term partnership with tremendous potential," said Talal Shamoon, SVP Media, InterTrust Technologies Corporation. "The fusion of Fraunhofer's

renowned audio technologies and InterTrust's trusted DRM platform will provide the MetaTrust Utility with a solid foundation upon which the music industry can build."

MetaTrust Utility Open Rights Initiative
The OpenRights Initiative, which was announced on February 22, 2000, includes the OpenRights Library, OpenRights Architecture, OpenRights Developer Program and the Digital Rights Management Institute.
The MetaTrust Utility community will be able to share components via the OpenRights Library at http://www.openrights.com/. OpenRights components are targeted to include music, audio, video, and text content building blocks and applications for electronic publishing, business to business, and enterprise applications and services. OpenRights components from InterTrust will not include technology needed for the trusted DRM core.
http://www.openrights.com/

ASCAP Selects AudioSoft For Internet Copyright Reporting Breakthrough

ASCAP, the world's leading music performing rights organisation, and AudioSoft, the leading provider of digital performance reporting solutions for copyright management of music, announced an alliance designed to revolutionise the tracking and reporting of music use on the Internet.
In a move designed to support the explosive webcaster marketplace ASCAP and AudioSoft unveiled a strategic partnership that will enable the first comprehensive and fully automated reporting of music usage from webcasters to ASCAP, thereby helping ensure that songwriters, composers and publishers are appropriately compensated as ever increasing volumes of music are delivered over the Internet.
The partnership will provide efficiencies to both webcasters and ASCAP, resulting in lower costs, and more accurate, complete and timely usage data for both parties. The agreement signals the rollout of one of AudioSoft's flagship products, the AudioSoft Rights Management System to a number of the 1,500 ASCAP-licensed webcasters. AudioSoft and ASCAP will work together on a beta implementation with a select number of leading webcasters in April, with full deployment on a worldwide basis planned for the second quarter.
"We are delighted to announce this partnership with AudioSoft," said John LoFrumento, CEO of ASCAP. "ASCAP already has more webcaster licenses than anyone else in the business. This technology partnership simplifies reporting for our licensees and insures that ASCAP has the highest quality data to distribute Internet fees to our members. It's a win-win for everyone."
"Our partnership with ASCAP provides an additional building block to support a rapidly growing webcasting industry," said Gary Ludlow, VP/GM Americas of AudioSoft. "It's also great news for rights owners and webcasters as the benefits of the system that we'll deploy will result in lower overhead on the usage side and improved reporting and payments on the rights owners' side. We look forward to a long and mutually beneficial relationship with ASCAP."
The AudioSoft Rights Management System will become generally available to webcasters in the second quarter, and AudioSoft plans a progressive rollout nationally and internationally over the course of the following three quarters. The service will initially be available on the RealNetworks G2 platform and will eventually support all platforms. The AudioSoft Rights Management System is the first of a number of planned service offerings to be announced during 2000 and will also evolve to support future business models for music consumption using streaming media technologies.

For Musicians, Composers, Artists

Seoul International Computer Music Festival 2000
November 2 - 5, 2000

SICMF 2000 (Seoul International Computer Music Festival), hosted by KEAMS(Korean Electro Acoustic Music Society) and sponsored by the Korean Culture and Arts Foundation, will be held at the Korean National University of Arts and Seoul Arts Center in Seoul, Korea. The annual festival has gravitated composers and performers of electro acoustic music from around the world since its inception in 1994, continuing to make important contributions to electro acoustic and computer music in Asia.
SICMF 2000 accepts pieces. Please contact:
HWANG Sung Ho, Director
shhwang@knua.ac.kr

Euro Prix MultiMediaArt
With a series of events EuroPrix MultiMediaArt, Europe's leading award for multimedia quality contents with a purpose for users, starts a special 2000 Central & Eastern Europe initiative.
„We want to overcome not only the quality gap between the levelling global games' industry and independent quality multimedia producers, but also the different speeds and linguistic barriers within the European way towards the information society", says Peter A. Bruck, media expert and Head of EuroPrix.
For information please contact:
Secretariat@europrix.org

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Felix Bopp - stay in touch with:
http://www.streamingmedia.com

"Digital Distribution and the Music Industry Europe" (DDMI) – I'm chairing some panels, see:
http://www.firstconf.com/ddmi/europe/index.html

Content:
- Radio Plays & Experimental Radio on the Net: "AudioHyperspace" - Hörspiele im Internet
[German], Negativland, Turbulence
- Extra-Audionary Software: Beatnik
- For Producers and Studios: Music record production and recording studio & music business
news
- Watermarking: Blue Spike

Radio Plays & Experimental Radio on the Net

SWR2 - Hörspiel - AudioHyperspace [German]
< … Hör-Spiele im Internet machen greifbar, auf welche Weise die digitale Vernetzung eine
Reorganisation der Sinne einleitet und eine Neuorientierung des Wahrnehmens und
Verstehens.>
http://www.swr2.de/hoerspiel/radioartonline.html

Negativland
Negativland's weekly radio show, "Over The Edge," airs for 3 hours on KPFA, Berkeley,
California from 12:00 AM to 3:00 AM Pacific Time on Thursday nights (Friday mornings),
EXCEPT the first Thursday of each month when it is not on. When there are 5 Thursdays in a
month, the 5th Thursday is a 5-hour show.
http://www.negativland.com/nmol/ote/text/index.html

Turbulence

is a project of New Radio and Performing Arts, Inc. (aka Ether-Ore) of Staten Island, NY. Helen Thorington is the director.

Its purpose is to facilitate artistic work that explores the specific characteristics of the World Wide Web medium and makes use of multimedia and online technologies such as RealAudio, Java and VRML.

Turbulence will present works that allow users to interact with the content, add to it and feed the results back to the Internet site; and works that range from hypertext stories to hypermedia works. These may be music-driven, sound-driven, text-driven, graphics-driven or any combination of the above. They may include commercial art forms and avant garde forms.
http://www.turbulence.org/index.html

Advertisement

Extra-Audionary Software

Beatnik
Beatnik brings interactive music and sound to the Web through its combination of technology, content and community. Beatnik's solution includes a line of applications, production music, sound content and software technologies that enables the integration of interactive audio content into the Web experience, known as sonification. Beatnik develops markets and sells its interactive audio solution to a community of creative professionals, potential licensees of its technology and consumers enabling them to build and interact with music and sound over the Web, on computers and other digital devices. Incorporated in 1996, Beatnik was founded by musician and composer Thomas Dolby Robertson.
< What is Beatnik?
- The solution for high-quality, low-bandwidth interactive music & sound on any HTML, Shockwave or Flash web page.
- The mixing technology behind the online music mixing applications for MTV, Yahoo Music, Listen.com, Shockwave.com and more.
- The audio engine integrated into SUN's Java 2 platform.
- The premiere production music licensing web site for broadcast & non-broadcast audio, film and online producers
- The audio solution for consumer devices including TV set top boxes, handhelds, phones and game consoles.
- The CD-quality sound behind top games from Lucas Arts, Broderbund, id Software, Interplay, Spectrum Holobyte and more. >
http://www.beatnik.com

For Producers and Studios

Music record production and recording studio & music business news
This Web site is a great place to start if you require information about record producers or anything else related to the music industry. It contains lists of producers and studio locations as well as video (in Quick Time format) tours of studios and producer interviews.
http://www.recordproduction.com

Watermarking

Blue Spike
Scott Moskowitz, Founder, President & CEO, Blue Spike, Inc.: < ….. Digital watermarking leverages the security of cryptographic transmission and combines said security with tamperproofing of a signal such as music. Encryption and PKI (Public Key Infrastructure)

cannot solve the "digital copy problem" because the media signal being copied is not considered in the generation of a digital signature or digital certificate: only a secure digital watermark which combines cryptographic techniques with data hiding, or steganography, are apt to successfully enable audit trails for media content.

Digital watermarking for images is not the same for audio, since the information hiding exploits psychovisual effects for visual information and psychoacoustic effects for audio information. An interesting argument for consideration is that any scheme to replicate a signal, so-called digital signal processing or communication schemes, such as compact disc or MP3, are logically related to any ciphering or encryption scheme. Could it be that value resides in the ability to share a secret? We know encryption is able to randomize a signal in such a manner that the key used for randomization is a shared secret between the sender and receiver. When we evaluate the merits of an audio signal, we must observe the signal in "coded" not "ciphered" form. Copyright is not secret sharing, it is value sharing. Attempts to limit observations of the value of the audio signal can never yield economic benefits to those seeking to increase the value of their work. Value is enhanced in authorized exchange. ….> http://www.bluespike.com

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Content:
- Structured Audio - the sound of the future
- RealNetworks License Agreement
- For Producers and Studios: Tutorials at streamingmedia.com
- Watermarking: AudioKey MP3 tMark

Structured Audio - the sound of the future
By Tako Steinz
contact: saol@dds.nl

Imagine a website with streaming CD-quality audio transmitted through the average user's modem. This is exactly what can be achieved by using Structured Audio (SA) part of the new MPEG-4 Audio standard.

MP4-SA is different from other audio file formats, like MP3 and RA (realplayer) and WAV, in a fundamental way: instead of describing the recorded audio data, it describes the music-making process – the instruments and effects and mixing console that were used, the notes played, and the slider and knob movements. It describes these things in such a precise way, that it's possible to perfectly recreate the audio by following the description.

This method yields two major advantages. Files are extremely small compared to sizes of current audio formats (SA files will be around 3 kilobyte for a 1 minute interactive, interesting and complex performance!) and because the sound is rendered on the end-user's computer, the sound will be exactly the same wherever it's played. A feature that might be even more interesting than "just" minimizing audio data is the following: Because of the way Structured Audio is organized, it's possible to make the music <really> interactive, which will lead to things never heard of before. Suppose you want to create a musical performance as part of a video game, where the moods of the characters modulate the music, not just by fading in some new audio files, but by letting the music change itself while it's being played! This is possible with MP4-SA.

SA lives within the MPEG-4 paradigm of "streaming" data and "decoding" processes. The Structured Audio toolset is not only a method of synthesis, but a streaming format appropriate for WWW-based (or any other channel) transmission of audio data. Any fully compliant "MPEG-4 decoder" must contain an implementation, in hardware, software, or both, of this music-synthesis language.

It may be clear that MP4-SA is capable of giving audio on the web a whole new impulse. Realizing all these great possibilities. We (a group of composers, sounddesigners and software-developers) are researching and experimenting with MP4-SA for quite some time now. The first results can be found at http://www.saol.net.

At the moment we are intensifying our efforts.

When web- or multimedia based products need streaming interactive audio but space or bandwidth are limited, MP4-SA is the solution.

RealNetworks License Agreement

License Agreement for the RealPlayer 7 Basic, RealJukebox and Download Demon

I sent the following question to RealNetworks on May 24th. No response so far:

can you please tell me what data is transmitted to RealNetworks when signing the licensing agreement for Real Player 7? Is it correct that the favourites list is sent to RN?
thanks
Felix

Quote from the License Agreement:
5.   COMMUNICATIONS. Download Demon is an interactive Internet application that automatically communicates with RN when you install or uninstall it, and when you use it to download files from the Internet. When you download files using Download Demon, it sends the name and URL of the file you are downloading along with relevant product and Internet communication information to RN. No unique identifier or any personally identifiable information is sent with this information; RN does not associate file downloads with individuals without express consent. This information is sent so that RN can display appropriate advertising, and for aggregate, anonymous statistical analysis. Because RN works through the use of a browser window, RN may set a cookie if you have chosen to enable cookies in your browser. During these automatic communications, RN does not send or receive any personally identifiable information about you without your consent. These anonymous communications allow RN to count the number of its Download Demon users, to provide advertising services, and otherwise to provide a useful product and service and to plan for future enhancements and services. By using the Software, you consent to the automatic communications with RN.

For Producers and Studios

Tutorials at streamingmedia.com

The first round of tutorials outlines streaming media concepts and requirements from lens to monitors. In the weeks to come, visitors can expect in-depth analysis of industry tools, procedures, techniques, and case studies from industry professionals around the world. Whether visitors are producing, encoding, serving, or integrating streaming media content, the tutorial section will provide a springboard for getting the job done.
http://www.streamingmedia.com/tutorials/index.asp

Watermarking

AudioKey MP3 tMark

Using the AudioKey MP3 tMark solution, the industries first real-time MP3 transactional watermarking solution, content owners now have confidence that they or their online merchants can embed in real-time a transactional ID that points back to the original customer. This will provide a deterrent to consumers thinking of sharing purchased content and will provide a means of determining the source for pirated content (e.g. free FTP sites, chat rooms, email attachments, file exchange program, compilations, etc.).

Cognicity's AudioKey MP3 tMark in essence provides an audit trail or fingerprint for every track sold, adding "intelligence" to your audio clips. AudioKey uses psychoacoustic models of human hearing to provide truly imperceptible watermarks. Regardless of whether your business model supports an "open" standard or an encrypted DRM solution, we can help

because all content owners need to be able to hold those who abuse content distribution rights accountable. AudioKey MP3 tMark provides the means to "Trust, but verify."
http://www.cognicity.com

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MUSIC for NEW MEDIA supports:
CDeMUSIC
http://www.cdemusic.org

Content:
- Surfing the Music Industry in Europe
- Conferences
- Resources: The Knowledge Online, The Music & Audio Connection
- Research Report: US Online Music Market
- Extra-Audionary Software: pcdj software

Surfing the Music Industry in Europe
(without ambition to be complete)

International
AIM (Association of Independent Music)
http://www.musicindie.org/

F.I.P.I. - International Federation of Independent Phonographic Producers
http://www.fipi.org/

IFPI - International Federation of the Phonographic Industry
http://www.ifpi.org/

IAMIC, The International Association of Music Information Centres
http://www.iamic.ie

Austria
AKM - Autoren, Komponisten, Musikverleger Gen.mbH
http://www.akm.co.at

Danmark
Danish Music Information Centre
http://www.mic.dk

Finland
Finnish Music Information Centre
http://www.fimic.fi

IFPI Finland
http://www.ifpi.fi

Germany
Bundesverband der phonographischen Wirtschaft e.V.
http://www.ifpi.de

Sweden
Swedish Music Publishers Association
http://www.smff.se/

Switzerland
HUGO
A virtual community of independent, free floating, moving, non-profit cultural centers and music clubs in Switzerland.
http://www.hugo.ch/

The Netherlands
Conamus Foundation
http://www.conamus.nl

The Dutch Rock & Pop Institute (NPI)
http://www.popinstituut.nl/

UK
BPI (British Phonographic Industry)
http://www.bpi.co.uk

British Music Information Centre
http://www.bmic.co.uk/

Music Publishers Association
http://www.mpaonline.org.uk

Conferences

Popkomm.2000
The Trade Show for Pop Music and Entertainment.
August 17 - 19, 2000 in Cologne, Germany
http://www.popkomm.de/

Bandwidth
The conference will be a convergence of those who deal with music and the web, those who deal with music, and the media. The general public will be welcome to the evening events, the Shindig.
August 17 - 19, 2000 in San Francisco
http://www.bandwidthconference.com/

IMX - The Interactive Music Xpo
Conference and exposition concerning the convergence of music and technology. IMX focuses on the use of technology in the creation, production, promotion & distribution of music.
October 3 & 4, 2000 in Los Angeles
http://www.imusicxpo.com/

Streaming Media Europe 2000
Convention for Internet content providers, webcasters, service providers, and broadcasters wanting to harness the power of streaming video, audio and multimedia on the Web.
http://www.streamingmedia.com/europe/index.asp

Resources

The Knowledge Online
A comprehensive web resource for the film, TV and new media industries. Find everything you need from over 15,600 continually updated listings of both companies and crew and the database is growing all the time.
http://www.theknowledgeonline.com

The Music & Audio Connection
International On-Line Resource for Music Enthusiasts, Musicians, Music and Audio Professionals.
http://www.musicandaudio.com/

Research Report

US Online Music Market to Reach $5.4 Billion in 2005, Led by Industry Shift to Digital Subscriptions
By Jupiter Communications

< Despite the absence of major label initiatives, consumers have turned online music into a mass-market phenomenon, where US online music sales are expected to reach $5.4 billion in 2005, according to Jupiter Communications, Inc. (Nasdaq: JPTR), the worldwide authority on Internet commerce. While individual downloads will continue to be effective marketing tools, the majority of digital music sales will come in the form of online subscriptions. Labels looking to prevent market erosion by digital music consumption must actively license their catalogs to third-party digital music providers and be prepared to market the resulting services in tandem with media and commerce partners.
In what has become an annual tradition, Jupiter today released its vision for the online music industry during the opening session of Plug.In: The Jupiter Online Music Forum in New York City. Jupiter projects that the online music market will secure approximately one-fourth of the total US music market in five years, with digitally distributed products representing 28 percent of total online music dollars, or a $1.5 billion market in 2005. However, the growth of networked music sharing, such as Napster, reveals a consumer readiness for subscription services, which will account for $980 million in 2005 vs. a la carte download music, which will grow to $531 million in 2005. >
More at:
http://www.jup.com/company/pressrelease.jsp?doc=pr000724

Extra-Audionary Software

pcdj software
Visiosonic has developed a solution to the digital music piracy epidemic plaguing the recording industry and threatening to shut down file-swapping application developers like Napster. The company refers to its solution as "Interactive MP3".
Digital music will be securely formatted and automatically registered under a digital rights management system. Such music can then be freely downloaded on the Internet and played on PCs. Royalties will be paid to copyright holders from funds amassed from businesses that pay to become "Interactive MP3" sponsors.
You can play MP3, mix, play video, RIPP from CD, listen to Internet radio, and broadcast your own. pcdj software supports MP3, M3U, PLS, WMA and WAV.
Specifications at:
http://www.pcdj.com/pcdj/pcdj_software_specs.htm
and the software at
http://www.visiosonic.com/pcdj/pcdj_software.htm

MUSIC for NEW MEDIA, Newsletter September 2000, Issue 38

A free monthly editorial service.

Published by Felix Bopp
Amsterdam, The Netherlands

MUSIC for NEW MEDIA supports:
CDeMUSIC
http://www.cdemusic.org

Content:
- Worth Reading: Artful Media
- Conferences
- Resources: The Sonic Spot, Worldwide Internet Music Resources
- Europe to say no to AOL, Time-Warner, EMI merger
- Extra-Audionary Software: STORM, GrooveMaker

Artful Media
By Mark Hansen and Ben Rubin
The Audiences Would Be the Artists and their Life Would Be the Arts. Mark Hansen and Ben Rubin started the Ear to the Ground project by studying a 24-hour sample of data taken from the 18 November 1999 access logs for the Web site http://www.lucent.com.
Article available at:
http://www.computer.org/multimedia/mu2000/u2toc.htm

Conferences

Apple Expo
September 13-17 in Paris
http://www.apple.com/euro/appleexpo/

DDMI USA - 20, 21 & 22 September 2000, Hollywood, USA
Digital Distribution & the Music Industry
http://www.ddmiglobal.com/

IMX - The Interactive Music Xpo
Conference and exposition concerning the convergence of music and technology. IMX focuses on the use of technology in the creation, production, promotion & distribution of music.
October 3 & 4, 2000 in Los Angeles
http://www.imusicxpo.com/

Streaming Media Europe 2000
Convention for Internet content providers, webcasters, service providers, and broadcasters wanting to harness the power of streaming video, audio and multimedia on the Web.
October 10-12
http://www.streamingmedia.com/europe/index.asp

Project Bar-B-Q
A Conference Hosted by The Fat Man. Project Bar-B-Q is an intense Texas-style think tank held annually on a 360 acre ranch in Boerne, Texas, for three days.
October 19-22
http://www.fatman.com/bbq0001.htm

DDMI Asia - 28 & 29 November 2000, Hong-Kong
Digital Distribution & the Music Industry
http://www.ddmiglobal.com/

Resources

The Sonic Spot
A comprehensive library of computer music and audio resources.
http://www.sonicspot.com/

Worldwide Internet Music Resources
Indiana University School of Music.
http://www.music.indiana.edu/music_resources/

Europe to say no to AOL, Time-Warner, EMI merger

<< The European Union looks set to block AOL's $132 billion acquisition of Time-Warner, and the latter's' music label merger with EMI, on the grounds that the deals, if allowed to go ahead, would be anti-competitive.

According to a leaked preliminary ruling from the European Commission, the merger "would create a dominant position in the markets for online music delivery, music software, Internet dial-up access, broadband Internet access and integrated broadband content as a result of which effective competition would be significantly impeded...

"The more content AOL acquires and the bigger its community of users, the less reasons for a subscriber to abandon AOL's walled garden and the more reasons for potential Internet users to join AOL," claims the Commission.
[....]
The leaked report is only a preliminary document, and the Commission will meet representatives from AOL, Time-Warner and EMI before it has to make an official pronouncement on the mergers. The verdict on the EMI/Warner merger will take place before 18 October, and on the AOL/Time-Warner by 24 October. Commission insiders, however, reckon the organisation's decisions will be revealed by 4 October, according to Reuters. >>
Excerpt from an article by Tony Smith, The Register.
Full article available at:
http://www.theregister.co.uk/content/7/13006.html

Extra-Audionary Software

STORM
<< Build your own studio STORM is an all-in-one studio software made of synthesizers, drum machines and effects, originally supplied with 10 virtual instruments and 7 effects. Compose in real time Storm provides unlimited creative opportunities of sound synthesis along with exhaustive capabilities of sample management. >>
http://www.arturia.com/en/

GrooveMaker
<< GrooveMaker is a software for creating non-stop dance tracks in real-time. It puts you at the controls of the music. It's your mix, and it all happens in real-time. Just pick a drum groove. Layer on some loops. Change the tempo while the music never stops. Then save it all as a new remix! Import and match any audio file instantaneously (including WAV, AIFF, MP3) and export your mix using many different audio formats ranging from hi-quality CD to Internet publishing. >>
http://www.groovemaker.com

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Content:
- A Report Worth Reading: Is the Internet Moving to a Euro Beat?
- Conferences
- SMAAC (Streaming Media Advertising Advisory Council)
- Copyrights: Online Copyright Registration, Copyrights Societies Sign Bilateral Agreements

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A Report Worth Reading

Is the Internet Moving to a Euro Beat?
< … In The Intelligence Factory's work with European teens, most young respondents have music in perspective, prioritizing it behind more pressing concerns such as friends, relationships, and career. Like technology, music was described by many as a "tool" or a means to more experience-based ends (dancing, for instance, or socializing). Music is still considered by most to be very important, and usually is connected with a particular social context — from clubs to significant others' bedrooms/flats, to chilling out at home or on the beach with a group of close friends. … >
< … Euroteens go online to connect with other people, thinking of their emails and chats as a natural extension of regular social interaction, while U.S. teens log on to escape the world of people and put virtual communication in a "separate space." …>
Full report see: "Euroteens Online: Capturing the Market"
http://www.intelligencefactory.com

Conferences

Streaming Media Europe 2000
Convention for Internet content providers, webcasters, service providers, and broadcasters wanting to harness the power of streaming video, audio and multimedia on the Web.
October 10-12, London
http://www.streamingmedia.com/europe/index.asp

Project Bar-B-Q
A Conference Hosted by The Fat Man. Project Bar-B-Q is an intense Texas-style think tank held annually on a 360 acre ranch in Boerne, Texas, for three days.
October 19-22
http://www.fatman.com/bbq0001.htm

SGAE FORUM 2000
organized by SGAE and Fundación Autor organize SGAE FORUM 2000, an international meeting in which leading experts from USA and Europe will analyze the future of music and audiovisuals on the Internet.
October 25-27, Spain
http://www.sgae.es/sgaeforu.htm

Europe in Music
takes place during the Viva Musica music fair. This workshop will notably focus on e-learning, copyright and EU funding in the field of on-line music, as well as the presentation of the PACT and RITMO EMF/FIPI Programs.

October 26-27 in Brussels, Belgium.
For more details go to:
http://www.emf.be/eim/Presentation_October.html

DDMI Asia - 28 & 29 November 2000, Hong-Kong
Digital Distribution & the Music Industry
http://www.ddmiglobal.com

SMAAC (Streaming Media Advertising Advisory Council)

SMAAC is the Streaming Media Advertising Advisory Council, a group of advertising professionals determining the landscape of streaming media advertising. Members represent a cross-section of advertising disciplines, including corporate marketers, interactive ad agencies, and traditional ad agencies. Since streaming media is a unique category in advertising in that it converges the broadcast medium with the Internet, a framework needs to be created that considers both online and offline advertising practices. SMAAC deals with setting standards for the most basic advertising principles that apply to this medium -- ad buying/selling, audience measurement, ad deployment and tracking.
http://www.smaac.net

Copyrights

Online Copyright Registration
This Certified Digital Notary Service enables you to protect your songs for a period of five years (the registration period can be extended for additional five year periods) against any copyright infringements for $10 per song.
This service is provided in cooperation with Surety.com and Deloitte & Touche, and will allow your song(s) and additional information to be digitally fingerprinted, and date and time stamped, resulting in an original notary record.
http://www.soundartist.com

Copyrights Societies Sign Bilateral Agreements
Five leading copyright societies today signed a series of separate bilateral agreements designed to dramatically simplify the licensing of the public performance of music to be used online.

BMI (US), BUMA (Holland), GEMA (Germany), PRS (UK), and SACEM (France), representing a clear majority of the active international repertoire, have entered into agreements that authorize each other to grant licenses for online music use on a worldwide basis.

"The parties recognize that one transmission of music over the Internet may result in performances in multiple countries," said the organization in a joint communiqué from Santiago, where they had gathered for the CISAC (International Confederation of Societies of Authors and Composers) World Congress. "It is clear that online music users do not want to enter into license agreements with each performing right organization in the various countries where their musical works may be performed online.

"We realize that the extensive use of copyrighted music is not limited to territorial boundaries in the online world. We hope that others will agree that this is a necessary step to assure the legal performance of music online, and that many other societies will enter into such agreements."

The agreements cover webcasting, streaming, online music on demand, as well as music included in video (TV, motion pictures, etc.) transmitted online. They provide for a mechanism to assure proper distribution of license fees to authors, composers and music publishers on a worldwide basis. The agreements, which amend existing reciprocal representation agreements, are effective immediately and extend through December 31, 2001.

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Content:
- A Children's Opera: Brundibár
- Conferences
- Picks from Streamingmedia Europe: GR*i*NS, Eyeshape, Agility
- Extra-Audionary Software: AllCast
- Copyrights & Protection: DMDsecure, Soundwrap
- Resource: LiveMusicEurope.com
- Digital Music World
- Worth Reading: Digital Downloading in D Minor

A Children's Opera

Brundibár
The history:
1938: Hans Krása composes the children's opera Brundibár, to a libretto by Adolf Hoffmeister.
1942: On August 10, with transport Ba from Prague he arrives at the Theresienstadt concentration camp, where he becomes director of the music section in the so-called "Recreation" office. Active in the camp's musical scene as organizer, performer, and composer.
1943: On September 23, premiere of the newly instrumented Brundibár (54 more performances until the fall of 1944). Some scenes appeared in the fragments of the Nazi propaganda film on Theresienstadt shot in 1944.

The Brundibár project is an excellent example of a new way of exploring the past with children and youth. Jeunesses Musicales International in Brussels has taken up the project with the intention of introducing it to other countries as well. Norway, Holland, Denmark, and the USA have already jumped on the bandwagon. Brundibár will continue as a symbol for international understanding, active debate over its themes and a reminder of the past.
A Brundibár kit has been prepared for your use - as a source of information and as the basis for launching this children's opera locally - in your school, music school, academy or cultural center.
http://www.brundibar.net

Conferences

Broadband Content Congress
13-16 November, Barcelona, Spain
http://www.cc.uk.com/iir/bcc

California Copyright Conference - The Annual Internet Roundtable - 14 November 2000
Legal Update on the Napster, MP3.com, Scour legal challenges and more.
http://www.theccc.org

content summit 2000
15-17 November, Zurich, Switzerland
http://www.contentsummit.com

DDMI Asia - 28 & 29 November 2000, Hong-Kong
Digital Distribution & the Music Industry
http://www.ddmiglobal.com

streamingmedia west
12–14 December, San Jose, USA
http://www.streamingmedia.com

Midem – The International Music Market
20-15 January 2001, Cannes, France
http://www.midem.com

Milia – The world's interactive content market
10-14 February 2001, Cannes, France
http://www.milia.com

Picks from Streamingmedia Europe

GR*i*NS
< The GR*i*NS family of multimedia presentation authoring software by Oratrix offers a full range of tools to build compelling presentations using SMIL, the technology for multimedia on the Internet.
You can use GR*i*NS to create streaming multimedia presentations containing audio, video, text and images for the RealSystem G2 players. Or, you can use GR*i*NS to make "pure" SMIL presentations containing a wide range of media from interactive HTML to complex animations. >
http://www.oratrix.com/GRiNS/index.html

Eyeshape
Eyeshape by Streamcase is an integrated software platform, which automates the whole process of dynamic audio & video publishing on the Internet. It supports all leading standards (Windows Media Player, Real Player and Quick Time).
With Eyeshape, the content manager of a web site gets full control over the total streaming media publishing process, without having to have in-depth technical know-how. This is because Eyeshape has been conceived as a workflow application, which guides the content manager and his team through all the steps needed for publishing streaming media on the web. In doing so, the content manager does not have to deal with the underlying complexity of the audio & video processing.
http://www.streamcase.com

Agility
by Anystream. Advanced software architecture that automates streaming media production and distribution. Agility is a group of products that stands to revolutionize the business of streaming media, making production workflows seamless and reliable on an enterprise, and a workgroup scale.
http://www.anystream.com

Extra-Audionary Software

AllCast
AllCast breaks barriers to live webcasting: A new 'cascading' technology will enable webcasters to deliver live events at a fraction of current costs, and allow millions to tune into live webcasts simultaneously. DiffuseNetwork holds the world's first patent on a "cascading" peer-to-peer networking technology. DiffuseNetwork seeks to deploy its patented technology platform across several vertical markets, as well as to corporations, existing Webcasters and new market entrants. Whether as streaming audio or video, AllCast is both a complement and an alternative to existing technology.
http://www.allcast.com

Copyrights & Protection

DMDsecure
< DMDsecure is a European B2B service provider offering a Digital Media Distribution platform to facilitate content owners and online outlets in the secure and intelligent distribution of content over the Internet.
Based on Digital Media Distribution services DMDsecure opens up new and previously impossible revenue streams through the magic mix: technology and marketing. DMDsecure implements leading technologies like Digital Rights Management technologies in order to increase the barriers for consumers to copy and distribute music files without having permission of the content owner. At the same time DMDsecure offers online outlets an operating platform, implementation, marketing tools and services to lower the barriers for consumers to consume content and therefore facilitating a d-commerce business model for ISP's, portals and online shops. >
http://www.dmdsecure.com

Soundwrap
Soundwrap is a complete solution for music producers and distributors who wish to securely distribute and sell their music over the web. It is the virtual answer to Shrinkwrap! Soundwrap protects your product from piracy, allows offering free trials and automates the registration, sale and billing of your music over the net.
http://www.soundwrap.com

Resource

LiveMusicEurope.com
Musicians Resources & Gig Guide Europe for Musicians run by Musician.
http://livemusiceurope.com

Digital Music World
By Yamaha

< Enter Learning World - whether it's piano, keyboard, guitar or saxophone, get online lessons, tips from the experts and see how much fun you can have from learning a new skill.
Enter Composer World - learn quickly and painlessly how to compose your own songs, and enjoy an interactive tour of the great classical masterpieces.
Enter DJ World - if you're interested in Dance music but get confused by Hip Hop, Trip Hop and Brit Hop - or if you're interested in learning the rudiments of DJ'ing - step right in.
Enter Hardware World - get to grips with the basics and see what's really movin' and shakin'.
Enter Fun World - enjoy online games and karaoke. >
http://www.digitalmusicworld.com

Worth Reading

Digital Downloading in D Minor
< Online music sales quickly became established as a solid category among the top online retail sectors. Since Internet users first started buying online, music has not only held its own with other top "killer categories," it has surpassed several of them. However, the basic model of buying CDs online is being challenged by the widespread adoption of digital downloading.

According to the forthcoming eMarketer online music report, sales of CDs over the Internet will continue to grow steadily, but not spectacularly. They will grow from $14 billion this year to $18 billion in 2004. >
More at:
http://www.emarketer.com/estats/dailyestats/technology/20001018_music.html

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Content:
- Next Generation Set-Top Boxes: i2DVD Box, Quantum QuickView, RCA-DIRECTV
DWD490RE, Streamaster 5000T, SELEXX
- Conferences
- Internet radio: Philips' FW-i1000, Kerbango Internet Radio 100E
- Extra-Audionary Software: eSynch,
- Education: the history of music education site
- Resource: The New Grove Dictionary of Music and Musicians

Next Generation Set-Top Boxes

i2DVD Box
i2DVD Box puts together the functionalities of a DVD player, Set-Top Box, CD Shelf System
and MP3 player in a single box. Its BoxEngine Technology allows movie and music fans to
instantaneously satisfy their desires for related news, chat, discussion forums and other
related information about the movie or music they are enjoying on their TV in the living room.
Putting together the functionalities of a DVD player, Set Top Box, CD Shelf System and MP3
player in a single box and allowing interactivity through its BoxEngine Technology, users can
finally enjoy a unique interactive home entertainment experience without having to struggle
with setting up and operating the different devices or be familiar with any computer
operations.
iDVDBox plans to retail the i2DVD with BoxEngine Technology in early Q2 2001.
http://www.idvdbox.com

Quantum QuickView
Quantum QuickView is the broad group of technologies that Quantum developed to address
the needs of the consumer electronics market. This technology includes audio and video
applications, embedded file systems, quiet operation modes, low-cost hard disk drives and
others. It's Quantum QuickView hard disk drives that allow consumer electronic products to
record and play audio and video, and offer the exciting new live broadcast pause and replay
options.
Quantum provides Quantum QuickView technology to our various partners/OEMs (Original
Equipment Manufacturers), who then decide which technologies are right for their product
application.
http://www.quantum.com/products/quickview/quickview_about.htm

RCA-DIRECTV DWD490RE
Interactive digital home entertainment via satellite reaches new levels of convenience and
personalization. Thomson Multimedia's industry-leading RCA-DIRECTV System focuses on
leading-edge set-top receivers that deliver new dimensions in consumer choice.
Thomson's most advanced digital receiver is the RCA-DIRECTV DWD490RE model, which
incorporates Microsoft's UltimateTV service. The highly innovative digital receiver combines a
built-in hard-disk drive with twin DIRECTV digital tuners that record DIRECTV programming,
enabling viewers to watch what they want when they want to watch it. The DWD490RE is the
first direct broadcast satellite TV platform to combine DIRECTV programming, digital video
recording, interactive TV, and Internet access in a single integrated receiver. It is also the only

system that allows the viewer to watch two satellite shows simultaneously, watch one show while recording another, or record two shows at the same time.
http://www.rca.com/content/viewdetail/0,,EI45100-CI258,00.html?

Streamaster 5000T
Streamaster 5000 set-top box is a broadband home entertainment system for xDSL and other Broadband telco architectures. As one of a new breed of advanced TV set-top systems, Streamaster targets telecommunication carriers wishing to enhance revenues and fend off competition by delivering convergent voice, video and data services to customers.
http://e-www.motorola.com/adc/streamaster

SELEXX
Personal digital recorder. The SELEXX PDR 5000S DIG combines the functions of a digital SAT receiver with those of a digital video recorder.
http://www.grundig.com/produkte/highlights.html

Conferences

Midem – The International Music Market
January 20-25, Cannes, France
http://www.midem.com

Digital Rights Management & Digital Distribution for Publishing
January 31 - February 1, London, UK
http://www.iqpc.co.uk/cgi-bin/templates/9788660724299316406240000Z/genevent.html?topic=68&event=1082

Milia – The world's interactive content market
February 10-14, Cannes, France
http://www.milia.com

IIR's Second Content Delivery Summit,
February 19-23, Amsterdam, The Netherlands
http://www.iir-telecoms.com/_templates/_prod-grp.cfm?DirName=cdn3&ConfCode=CB0397

IQPC's Broadband Content Conference in San Francisco February 25-27, San Francisco, USA
http://www.iqpc.com/cgi-bin/templates/9788652244541320800770000Z/genevent.html?event=1281&topic=89

Internet Content Europe
March 13-14, Monaco
http://www.internetcontent.net

AES 18th International Conference, "Audio for Information Appliances-Challenges, Solutions and Opportunities,"
March 16-18, Burlingame, California, USA
http://www.aes.org/events/18

3G Content Strategies
March 27 - 28, London, UK
http://www.iqpc.com/cgi-bin/templates/9788652244541320800770000G/singlecell.html?topic=121&event=1340

Plug.in Europe
April 2-3, Barcelona, Spain
http://www.jup.com/jupiter/events/forum.jsp?doc=plugineurope2001

Annual TV Meets the Web Seminar
May 16-17, Amsterdam, The Netherlands

http://www.tvmeetstheweb.com/may2001

Digital Entertainment Conference, Webnoize Europe
May 22-23, Amsterdam, The Netherlands
http://www.WebnoizeEurope.com

Internet Radio

Philips' FW-i1000
Philips' Internet Radio Mini Shelf System is an audio convergence product combining the Internet with an audio product, a CD mini shelf system. Used with a broadband connection, the FW-i1000 brings uninterrupted streaming digital audio from the Internet, allowing consumers access to more than 1,000 of the world's highest quality Internet radio stations. The Philips system also will allow consumers to sort radio stations by genre, region or language for greater flexibility and customization. For example, users can select music/radio through pre-categorized channels. The FW-i1000 can display the station name, and when available, the artist and title, while the music is playing.
Available in third quarter 2001.

Kerbango Internet Radio 100E
The Kerbango Internet Radio is a stand-alone Internet Radio. It enables people to listen to Internet radio without any connection to a personal computer. The Kerbango Internet Radio model 100E is optimized for use with a broadband connection, such as DSL, cable modem, ISDN, in-office networks, or similar "broadband" connections. It is based on the Real Networks G2 Player, and plays Real Audio G2, 5, 4, and 3 files as well as streaming MP3.
http://www.kerbango.com

Extra-Audionary Software

eSynch
eSynch's flagship products include SiteStreamer, a broadband media player that allows Web sites to stream video in a more intelligent, fully branded environment; and ChoiceCaster, an all-in-one media player designed specifically for the broadband Internet user, featuring dynamically updated content channels, an advanced media-only search engine, and a personalized video and audio library.
http://www.esynch.com/streaming_tools.html

Education

the history of music education site
International links and source materials relating to the history of music teaching and learning. A website devoted to the history of music education. It is designed to help scholars in the history of music education and specialist-scholars in educational history. Though the site emphasizes electronic resources, it also includes a variety of representative books, articles, and bibliographies relating to how people have taught and learned music. An effort has been made to present significant recent publications and most electronic resources.
http://www.utc.edu/~wlee

Resource

The New Grove Dictionary of Music and Musicians
< Published by Macmillan Reference in print, online and on CD-ROM, this new edition will be more accessible than before - fast, one-click cross referencing, notated musical examples, carefully planned hypertext links and links to thousands of images. Quarterly updates will mean users will be able to keep on top of new events, evolving figures and developments in the musical world, with the assurance that each piece of information comes from the most authoritative source. >
http://www.grovemusic.com

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CDeMUSIC
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Content:
- Extra-Audionary Website: Audible.com, Siren's Voice, Soundom.com
- Extra-Audionary Software: TextAloud MP3
- For songwriters and music publishers
- Resource: Sonify.org
- Conferences

Extra-Audionary Website

Audible.com
Audible.com makes it possible for you to listen to audiobooks, lectures, public radio programs, newspaper and more, either at your desktop computer or on-the-go with a portable device. With more than 24,000 hours of downloadable audio, you can find favorites and discover new ones.
Audible, Inc. is the Internet's leading provider of premium, spoken word audio for PC-based listening or mobile playback on AudibleReady digital audio players. The Company's Website offers more than 22,000 hours of spoken audio programming from more than 160 different providers.
http://www.audible.com

Siren's Voice
< There is a story hidden on Napster. Five soundscape scenes in MP3, disguised as existing song titles. Once you find the first, you can collect them all. You can listen to them in any order. And if you like them, be sure to help spread them further. Siren's Voice is the first story distributed via file sharing technology. It is an experiment aimed to show the potential of file sharing as a distribution channel.
Siren's Voice is created by plinq (http://www.plinq.nl), an Amsterdam based digital entertainment company, with support from NetlinQ Framfab (http://www.framfab.nl) who built this website.
Inspired by the legendary radio plays from the Mercury Theatre and Under Milk Wood as well as modern electronic music (Scanner, Biosphere and the likes), we have tried to create a story world in sound that will grab the global audience of Napster users. >
http://www.sirensvoice.net

Soundom.com
Soundom.com seeks to revolutionize the way the music industry interacts with its customers. By paying people to listen to their own music files, the company has created a system in which everybody wins. Soundom is backed by professionals in the online music and extra income industries.
William Yeager, CEO: "I never met a person who did not love music and money. With that in mind, we built Soundom for everyone, including the artists."
http://www.soundom.com

Extra-Audionary Software

TextAloud MP3

TextAloud MP3 converts any text into voice and even to MP3. Listen to email, web pages and documents on your computer or portable MP3 player. You can listen immediately, or save to .wav or MP3 files to hear later at your convenience.
http://www.nextuptech.com/TextAloud

For songwriters and music publishers

Soundartist.com (www.soundartist.com) operates as a global A&R site. It offers songwriters and music publishers the opportunity to place repertoire in a search engine, where it can be heard by means of Real Streaming Audio as two-minute sound clips in a so-called "Slot". A&R managers and industry professionals visit the site from all over the world and make "Contact Requests" with the copyright holders. Soundartist does not take any percentage if a deal transpires. Income is generated from leasing out "Slots" and from banners in their HTML newsletter, which is sent out bi-weekly to over 15,000 songwriters and music industry professionals. Non-U.S. residents have the possibility to copyright their work through the site. Each new song is included in the Global Pitch, which allows A&R managers, music publishers and producers interested in the category to be automatically informed by e-mail.
MUSIC for NEW MEDIA readers get a free song upload. This slot certificate is valid until May 1st 2001. Click on the link below:
http://www.soundartist.com/sart/Soundartists/SA.F.S?scn=FB01-1273101014

Resource

Sonify.org
Sonify.org is a community resource where Developers can unite with the common goals of adding interactive audio to the Web, Wireless and Digital Devices as well as advancing the development of the underlying interactive audio technologies.
Tony DeYoung, co-founder: "Audio plays a critical role in defining mood, the effectiveness of navigation, brand recognition and overall stickiness. The sonification tutorial and community resources on Sonify.org span a broad range of interactive audio technologies (Beatnik, Macromedia Flash and Shockwave, Java Sound, Apple QuickTime, RealAudio, Windows Media Player) and provide a timely, easy-to-use reference source that both novice and expert developers can use and contribute to."
http://www.sonify.org

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http://www.milia.com

IIR's Second Content Delivery Summit,
February 19-23, Amsterdam, The Netherlands
http://www.iir-telecoms.com/_templates/_prod-grp.cfm?DirName=cdn3&ConfCode=CB0397

IQPC's Broadband Content Conference in San Francisco February 25-27, San Francisco, USA
http://www.iqpc.com/cgi-bin/templates/978865224454132080077000003/genevent.html?event=1281&topic=89

Internet Content Europe
March 13-14, Monaco
http://www.internetcontent.net

AES 18th International Conference, "Audio for Information Appliances-Challenges, Solutions and Opportunities,"
March 16-18, Burlingame, California, USA
http://www.aes.org/events/18

3G Content Strategies
March 27 - 28, London, UK
http://www.iqpc.com/cgi-bin/templates/9788652244541320800770006/singlecell.html?topic=121&event=1340

DDMI - Digital Distribution and the Music Industry Europe 2001
April 2-3, London, UK
http://www.ddmiglobal.com/europe/europe2001/index.shtml

Plug.in Europe
April 2-3, Barcelona, Spain
http://www.jup.com/jupiter/events/forum.jsp?doc=plugineurope2001

The School of Sound
April 4-7, Glasgow, UK
www.schoolofsound.co.uk

Streaming Media Berlin 2001
May 15 –17, Berlin, Germany
http://www.streamingmediaberlin.de

Annual TV Meets the Web Seminar
May 16-17, Amsterdam, The Netherlands
http://www.tvmeetstheweb.com/may2001

Digital Entertainment Conference, Webnoize Europe
May 22-23, Amsterdam, The Netherlands
http://www.WebnoizeEurope.com

Mitil
International Market & Technical Exhibition dedicated to
Independent & Local Broadcasters
June 20 - 23, Vevey, Switzerland
http://www.mitil.org/index.html

MUSIC for NEW MEDIA, Newsletter March 2001, Issue 43

A free monthly editorial service.

Published by Felix Bopp
Amsterdam, The Netherlands

MUSIC for NEW MEDIA supports:
CDeMUSIC
http://www.cdemusic.org

Content:
- Q&A with Felix Bopp
- Highlights from the Content Delivery Summit 2001: Peer-To-Peer (Gnutella, InterTrust), Content Delivery Networks (iSyndicate, Managed Storage), Mobile Content Delivery (Extratainment.com)
- Post Napsters: Vivendi and Sony's 'Virtual Jukebox", Bertelsmann's Snoopstar, IBM Electronic Media Management System (EMMS)
- Extra-Audionary Software: MP3Pro
- Web Award for Music (WAM) goes online
- Conferences
- Balancing the needs of the creative community and the consumers. Interview with Enrico Boselli on the European Copyright directive.

Q&A with Felix Bopp

"Personally I find it exciting to follow the developments in new media - to search for hidden treasures, to make connections with the 'pioneering days' of e.g. computer music, and to be in touch with a vision: how new media can open doors - doors for innovative musicians, those living in remote areas, and doors for music lovers." (Felix Bopp, publisher and new media consultant)
More at:
http://www.soundartist.com/article138.html

Highlights from the Content Delivery Summit 2001

A conference organized by
http://www.iir-conferences.com

Peer-To-Peer

Gnutella
< When you say to GnutellaNet, "Hey, find strawberry-rhubarb pie recipes.", you are actually saying, "Hey, my close friends, could you tell me if you've seen any recipes for strawberry-rhubarb pie? And while you're at it, ask your close friends too. And ask them to ask their friends." It's obvious that after just a few rounds of this, you've got a lot of friends working on finding that recipe! And, it's pretty much impossible for any one person to know who asked the question in the first place.
There are a few things that will prevent Gnutella from being stopped by lawyers, FBI, etc. First, Gnutella is nothing but a protocol. It's just freely-accessible information. There is no company to sue. No one entity is really responsible for Gnutella. Second, Gnutella is not there to promote the piracy of music. It's a technology, not a music-piracy tool. >

InterTrust
Digital Rights Management (DRM) has become the technology imperative to allow owners, distributors and providers of content to reach consumers. In addition, the rise of peer-peer

systems presents a further challenge within the digital environment that must be addressed for systems to be efficient and for desirable interaction to occur.

InterTrust's DRM ensures that organizations can release digital information and benefit from it throughout its full lifecycle by persistently protecting it, implementing a wide variety of business models, monitoring usage, and getting paid.

Rather than provide products and services directly to end users, the technology platform is licensed to partners who provide commerce applications and services. These partners include content providers, application builders, service providers, and financial clearinghouses.

Content Delivery Networks

iSyndicate

iSyndicate is a global provider of Internet syndication infrastructure and application solutions, enabling the collection, distribution and management of digital content and information across the Internet and to Internet-connected device.

iSyndicate offers a large selection of syndicated content available, including a catalog of wireless content, from over 1200 leading brands and niche providers around the globe.

Managed Storage

ManagedStorage combines the industry's broadest range of scaleable managed storage services with specialized expertise and unique software. From storage-on-demand to PC backup to digital content libraries, ManagedStorage is transforming the way e-businesses meet their rapidly growing storage requirements. ManagedStorage offerings are managed from global command centers located worldwide.

Mobile Content Delivery

Extratainment.com

ExtraTainment.com is a source for daily cartoons and entertainment. It offers content that turn any wireless device into a 'Mobile Fun and Pleasure' terminal. It converts a WAP mobile phone, or a PDA (like Palm and Windows-CE devices) into an interactive fun and entertainment appliance.

Post Napsters

Vivendi and Sony's 'Virtual Jukebox"

Vivendi Universal and Sony Corp, which control two of the world's largest music groups, are on track to launch a joint online music service or "virtual jukebox'' this summer.

``It is an alternative to Napster which will allow us to monitor exactly which titles have been listened to and downloaded,'' Pascal Negre, head of Paris-based Vivendi Universal's Universal Music France.

Bertelsmann's Snoopstar

Mark Essien: <... I liked Napster, but I felt I could improve on it. I started working on a Napster clone, which included the features I felt Napster should have, like the ability to browse the remote user's directory.

The beta release of my product was quite popular, reaching 40,000 downloads. The software was noticed by another company interested in file sharing technologies (Snoopstar), and they bought my software from me, and hired me to work for them. …>

http://petition.eurolinux.org/consultation/sqlGetMail/190/viewMail?NO_COOKIE=true

IBM Electronic Media Management System (EMMS)

IBM announced enhancements to its market-leading solution for the digital distribution of music with a number of key features including superdistribution. The IBM Electronic Media Management System (EMMS) new superdistribution capability, to be available in the first quarter of 2001, will allow the authorised peer-to-peer sharing of music or book files, giving retailers and consumers the ability to pass content to multiple recipients.

Extra-Audionary Software

MP3Pro

< Thomson multimedia recently announced the development of a new MP3 coding/decoding format that promises better quality sound at lower bit rates. The company plans to introduce the new technology by mid-2001. Thomson calls the new format, MP3Pro.
Initially available for Windows 98, ME, Mac and Linux systems, MP3Pro reduces the amount of memory required for file storage by 50%. This practically doubles the storage capacity of a typical Flash Memory Card. With higher compression rates, Internet radio stations will be able to lower broadcasting costs and still deliver CD quality in MP3 format. According to Thomson, the new format should only cause the price of a standard MP3 player to increase by less than one dollar. >
http://www.thomson.de

Web Award for Music (WAM) goes online

For the year 2001 the first award for music on the net - The Web Award for Music (WAM) - is changing skin, with a brand new web site where every net surfer can nominate and vote for his or her favourite music and win MP3 players and other prizes related to digital music. An interview with Elena Cannistraro, managing director of the WAM.

Q. Elena, did we really need another award?

A. Yes, because this award is unique and it has never done before. You have awards for web sites or awards for music traditionally distributed. But there was no award for music distributed on all the many music web sites in MP3, liquid audio etc. This is the first award to prize music in the digital environment. And the artists win something very valuable, a work of art custom made by Jean-Michel Folon, not simply a piece of scrap-metal painted in silver of gold.

Q. How does it work, on downloading, streaming, subscriptions or what?

A. None of them. It is too early to assess achievements in that way and also it would not be fair to compare songs streamed with songs downloadable for free or upon a payment. The WAM is decided by the people, and brings the power back to the people. They can nominate and vote for their favourite music on the Internet. Say that you find a song that you like. You can nominate it to the WAM web site, and get other people to vote for it. The winners will qualify for an interactive event that will be webcasted live from Brussels on the 19th of September where they will compete by categories and will be voted in real time by the net-people live.

Q. But a part from the artists, have the users something to win too?

A. Yes. First of all you have to register in the WAM web site, www.webawardmusic.com   (it is a very simple registration and costs nothing). Then you can start voting. You can give up to 6 points for each song, and each song can be voted only once. Every time you vote, you get 5 points that will add in your personal record, until you reach a threshold of 500 points. Then you qualify for participation to a live web event in which MP3 players or other prizes like WAP telephones, MP3 software etc. will be given away.

Q. And how are those prizes given away to the "Wammers" who qualified?

A. The prizes will be awarded first of all to the "wammer" that voted the highest number of times. Then they will be given through a show that will take place live every month on the web site with a special chat line to which all the participants can answer the questions and win out of their ability. A virtual character called the WAM MAN will host the show, and therefore this will be the WAM MAN SHOW.

Q. When is the first WAM MAN SHOW taking place?

A. On the 29th of March 2001 at 20.00 CET. This first WAM MAN SHOW will be also hosted live in Brussels by a very popular European DJ and everybody can participate, as long as they qualify by voting and reaching the threshold in the WAM site, and then they join in the chat line

at the established time. So if you want to participate, start now, go to the www.webawardmusic.com and become a Wammer. Not only you can vote and win prizes but you can listen to the best music on the web, music that has been chosen and nominated by other people like you and not by the big commercial distributors and that will be classified by Country, genre, artist and site. With the WAM you become the main actor of your digital music experience!

Conferences

Frankfurt Musik Messe
March 7-11, Frankfurt, Germany
http://www.musikmesse.de

Europe in Music: Music Meets Technology
March 8 - 9, Brussels, Belgium
http://www.emf.be

Internet Content Europe
March 13-14, Monaco
http://www.internetcontent.net

AES 18th International Conference, "Audio for Information Appliances-Challenges, Solutions and Opportunities,"
March 16-18, Burlingame, California, USA
http://www.aes.org/events/18

Media Streaming
< Producing and delivering compelling streamed content to profit from the Internet audio and video >
March 19 – 22, Amsterdam, The Netherlands
http://iir-conferences.com/streaming

3G Content Strategies
March 27 - 28, London, UK
http://www.iqpc.com/cgi-bin/templates/9788652244541320800770006/singlecell.html?topic=121&event=1340

Digital Media Outlook
April 2, New York, USA
http://www.digitalmediaoutlook.com/home.html?e=DMO01Dwire

DDMI - Digital Distribution and the Music Industry Europe 2001
April 2 - 3, London, UK
http://www.ddmiglobal.com/europe/europe2001/index.shtml

Plug.in Europe
April 2 - 3, Barcelona, Spain
http://www.jup.com/jupiter/events/forum.jsp?doc=plugineurope2001

The School of Sound
April 4 - 7, Glasgow, UK
www.schoolofsound.co.uk

DVD Europe 2001 & DVD Forum European Conference
April 18 - 20, London, UK
http://www.dvdeurope2001.com

Streaming Media Asia 2001
May 3 - 4, Hong Kong, SAR China
http://www.streamingmedia.com/asia

Streaming Media Berlin 2001
May 15 –17, Berlin, Germany
http://www.streamingmediaberlin.de

Annual TV Meets the Web Seminar
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June 20 - 23, Vevey, Switzerland
http://www.mitil.org/index.html

Popkomm.2001
August 16 - 18, Köln, Germany
http://www.popkomm.de

International Funkausstellung Berlin
25 August – 2 September, Berlin, Germany
http://www.ifa-berlin.com

Balancing the needs of the creative community and the consumers. Interview with Enrico Boselli on the European Copyright directive.

Q. The European Copyright directive that you have been the draftsman in the European Parliament has been defined like the most "lobbied" Directive in the History of the European Union.

A. Just to mention a few elements my office in Brussels had some 250 meetings with representatives of lobbies as diverse as the European Banking Union, the Danish Drama Actors Society and the European Blind Union passing through film and music producers and distributors, public and private televisions, internet service providers and telephone and telecommunication companies. Basically this directive seems to have interested economic sectors equal to almost half of the European GNP.
In practical terms this created record breaking number of amendments (207) tabled by colleagues of all EU Countries and political parties in second reading (the European Parliament approves EU bills twice because there is not a second chamber like the Congress and the Senate in the US for ex. ndr) and the process of approval was very slow (nearly four years since the presentation of the original draft by the European Commission), which is a paradox if compared to the fast moving world of the internet and the digital media.

Q. What was all the fuss about?

Internet and the digital distribution of content are increasingly becoming the most powerful media to reach the market and the public and nobody wants to be left out. This directive was long over due because it represents the fulfilling at European level of our international duties

related to the reception of the 1996 WIPO (World Intellectual Property Organisation) treaties for the Copyright on the Internet. Until we had this legislation in place there was no legal certainty about the way intellectual property and copyright should be traded and used in the digital environment because the pre-existing WIPO treaties related only to the traditional distribution of copyrighted material.

Q. In other words you are saying that before anybody could use intellectual property on the Internet without the authorisation of the right holder…

A. In theory yes, because there were no rules set in a harmonised way but just national laws mostly approved before the advent of the Internet, stretched to cover the new media. We have to consider that the WIPO treaties were implemented in the US with the Digital Millennium Copyright Act, or DMCA (and therefore the legal framework was certain and the rules fixed) over two years ago. This has given a great impulse to the industry because when rules are fixed it is always clear what can be done and what can not be done both at industry and consumer level.

Q. And are the rules set in Europe as well now?

A. Yes. First of all article 2 and 3 of the Directive state very clearly that the right holders have the right to authorise all use of their works in the digital environment be that partial or total, temporary or permanent. In other words the rules are unambiguous now. Nobody can say that the Internet is a "copyright free" area, and the member states will have to harmonise their legislation and conform to this principle within the next 18 months.

Q. But are you saying that from now on, even public libraries or handicapped and disadvantaged groups using the Internet will have to pay the copyright?

A. No, but I thank you for the question because it gives me the chance to clarify how the mechanism of protection foreseen by the directive works. First of all article 2, 3 and 4 set the rules in a very comprehensive way, in order to give the strongest protection to the copyright holders. Then, article 5 foresees some exceptions for public interests (like for the libraries and the disadvantaged people) and also gives a very precise definition of the permissible digital private copy.

Q. This is a very controversial issue because according to the Napster, file swapping of MP3s is just private copying…

A: First of all you have to consider that there is not only Napster, but there is a long list of leading music web sited and digital distributors in Europe who buy, manage and respect their artists copyright and are a great resource for fresh European music talent and creativity (and I am proud to say many of them are Italian like Vitaminic, KW sound, Vinile, and Musix, Tiscali's music web site). For them, as well as for Napster, the rules are very clear now. According to the directive, for private copying to be legal, copying should be done by a person for private use and with not even indirect commercial purpose. Now that means that if I purchase an MP3 file on Vitaminc.com for instance, then I can copy it from my desk top computer disc to my lap top, or I can copy to my MP3 player. That is legitimate private copying!
But I cannot make it available to the rest of the world through file swapping facilities, like Napster. That's of course if the author does not give me the authorisation for it. If you look at Napster though, you will find that a part from the file swapping of Madonna and the U2 latest single, you also have some 17.000 unsigned artists who are eager to get visibility even giving their music for free on the net, because they have no other means to reach the public. That kind of Napster use, cannot and will not be prohibited by the directive, just like all the new talent promoted and the new music offered on the net by the new digital distributors I mentioned before.
It is also remarkable that these conclusions we reached in Europe at legislative level with the directive, match perfectly the conclusion reached at court level in US with the Napster appeal ruling in San Francisco.

Q. And what about technical copies in the Internet, like for instance caching. When you say that also "temporary" copies need authorisation, do you mean that caching won't be allowed anymore?

A. No, because there is a specific exemption here, in article 5.1 of the directive. Temporary copies will be exempted by the authorisation regime if they are necessary in a technical process (for instance to speed up access to internet content like caching) and if they have no independent economic value. Also they have to be incidental or transient. In other words the Internet service providers will have to acquire the rights for hosting the copyright materials, but then they will be able to make all the necessary technical copies to diffuse those materials. It must be said that there was an attempt during the directive approval process from some lobbies to introduce a regime of double authorisation (for hosting and also for caching) that would have served of basis to apply levies on the internet traffic, on the blue print of the levies applied on blank tapes in most European Countries. This amendment would not have protected copyright any stronger than it already is in the directive, but it would have protected existing off line distribution models which are no longer compatible with the new possibilities offered by the technological progress. That's why the Parliament, and I personally, opposed this attempt. Also you have to consider that as long as the authorisation principle has been respected, it is the interest of the creative community to give maximum exposure to their works through digital media.

Q. So to be even clearer, I am a new band and I want to use the Internet to promote my music. After the copyright directive this will still be possible?

A. As an author and right holder I can continue grant rights at the terms and conditions I consider most convenient. But now I will also be able to oppose to non-authorised use of my works, which I had no legal base for before. The new definition of private copying which I personally drafted, restricts the private copying in a way that it can no longer be used as a flaw to justify copyright infringement but at the same time it does not restrict in the digital environment that kind of private copying which is already considered legal for European consumers in the traditional distribution environment. And if I infringe copyright, then I will be liable and pursued by the E-commerce directive, which was approved last year.

Q. If you should make a final assessment of the directive today would you be satisfied or would you have something to regret?

A. I believe that the European Parliament managed to reach a very good balance between the interests of the creative community and those of the consumers. It is fair that creativity in the Internet should be remunerated especially for the better established artists, (and now we have set the rules for it).
But we should also preserve the interests of the consumers, who thanks to digital distribution can have better prices especially considering the unsustainable prices of recorded music, (I would like to remind that the Majors are under investigation for price fixing cartel at the European Anti trust level after they were condemned by the Italian antitrust) and can also have a much wider choice, reaching new artists who can no longer find place in the saturated traditional culture market but find in the internet new wide promotional and distribution spaces.

In particular, Internet gave millions of young Europeans the possibility to become more aware and more free. This directive preserves that, and offers to all young European creativity a chance to grow and thrive in the digital markets and the electronic commerce, to be recognised, reaching a wider audience, and ultimately, a chance to exist.

MUSIC for NEW MEDIA, Newsletter April 2001, Issue 44

A free monthly editorial service.

Published by Felix Bopp
Amsterdam, The Netherlands

MUSIC for NEW MEDIA supports:
CDeMUSIC
http://www.cdemusic.org

Content:
- Mobile Music Forum
- Legal Resource: Paul D. Supnik
- Streaming Media Resources: Streaming Media Land, Streaming Magazine
- Soundartist
- 'There Must Be Some Kinda Way Out Of Here......'
- Conferences & Events

Mobile Music Forum

The Mobile Music Forum is an industry group dedicated to enabling secure delivery of music content across digital networks to mobile devices.
The Mobile Music Forum has chosen to leverage existing technologies such as audio compression technology, platform management technology, smart card access control, conditional access interface, multi-channel architecture, mobile telephony and Digital Rights Management (DRM). The Forum has not set out to write new technology, but to create systems and specifications to ensure that all content is protected and that rights issued by musicians and music producers are always managed properly.
Founded by Digiplug, Oberthur Card Systems, Thomson Multimedia and Trium (by Mitsubishi Electric), the Mobile Music Forum is open to new members from all areas of either the music or the wireless technology industries and encourages participation from as many different organisations as possible.
The Mobile Music Forum has drafted a global specification for the secure delivery of compressed digital music content to broadband wireless networks and is looking to develop this specification to present to relevant standards bodies such as the Third Generation Partnership Project (3GPP). http://www.mobilemusicforum.com

Legal Resource

Paul D. Supnik
Domestic and International Copyright and
Trademark Law; Motion Picture, Television,
Media and General Entertainment Law;
Publishing, New Media and Internet Law;
Licensing; Related Litigation
http://www.supnik.com

Streaming Media Resources

Streaming Media Land
is an industry portal with Resources for Engineers, Researchers and Marketing People in the Streaming Media Field. Written by Streaming Media Professionals.
http://www.streamingmedialand.com

Streaming Magazine

The content includes interviews and profiles with the prominent executives in the fields of audio and video streaming. Owners, operators and employees of companies and businesses in the streaming industry write the articles. It covers the expansion of broadband, DSL, and audio and video content providers.
http://www.streamingmagazine.com

Soundartist

Re: Article 'For songwriters and music publishers' in the February 2001 issue. The link for free upload of a song was not working.
"If you would like to upload a song to the Soundartist site for free until December 2001, email heather@soundartist.com with the request "Free song upload" and say that your heard about it via MUSIC for NEW MEDIA"

'There Must Be Some Kinda Way Out Of Here......'
By Dave Powell, CEO & Founder, Copyright Control Services
http://www.copyrightcontrol.com
mailto:DaveP@copyrightcontrol.com

I ran a Napster search today (as I do every day) for 'Enter Sandman', the Metallica track. Whilst very few tracks by Metallica were found, I did find many new versions of this title mostly by bands with strangely familiar names

Hmmmmm…. I wonder what Mentallica's version sounds like (telepathic?), or maybe I should try Meatallica - (perhaps their rendition goes well with a glass of red wine) or should I download what could be the Greek version by Meticalla

OK, joking aside (for the minute) I started thinking about what has really been happening in the e-space for the music industry. Well in the almighty battle of RIAA versus Napster it seems that the lawyers won the first round hands down - their wives and family will be most grateful when it comes to bonus time. Let us not forget that Napster is forever in Hillary Rosen and the RIAA's debt - 50 million new ' record-buying' (!) customers discovered Napster because of the high profile lawsuit.

So now we have a supposed impasse, with the Ninth Circuit Court issuing an injunction in favour of the RIAA on behalf of the four major record company litigants. Napster must remove tracks to which the major record companies own the copyright. You'd think this was the end of the road - but do you see any files blocked? I don't. Eric Clapton's new album 'Reptile' was being traded the very same day of its release earlier this month.

Napster is an American Corporation - The USA has enacted into law both the No Electronic Theft Act and the Digital Millennium Copyright Act ('DMCA') specifically to protect intellectual property rights on the Internet. And yet we are still witnessing a long protracted courtroom battle between RIAA and Napster. Just imagine what will happen if the RIAA really does get it's wish granted and Napster is shut down. Think about all those peer-to-peer protocols just waiting to take up the space vacated by Napster - FreeNet, OpenNap, Tripnosis, Hotline, BearShare, LimeWire, File Rogue, iMesh, SongSpy, Mojo Nation…….. and many of these new server systems will operate out of countries other than the USA.

Yes, the issues are huge and growing bigger day every day, and in my not so humble opinion, many of these issues have so far been mismanaged in such a way as to exacerbate and aggravate the problems.

We have to take advantage of the new business opportunities presented by the emergence and consumer uptake of these new internet protocols. The consumer already is way ahead of the record industry in this respect. I'm afraid that it will be almost impossible to go back to the status quo pre-napster - 60 million people will not give up the convenience of free and freely downloadable music - 60 million votes will give pause for thought to any legislator. The new business model will bring far-reaching and fundamental change to everyone involved in the enterprise of making, distributing and consuming intellectual property - no-one will be

unaffected - a change is gonna come, and to borrow a phrase from The Borg, 'resistance is futile'

You know, this reminds me of an old story…. 'A doctor calls his patient on the telephone and says 'I have some good news and some bad news for you', the patient says 'OK, tell me the good news' whereupon the doctor tells the man that he is unfortunately suffering from a rare and incurable disease and is going to surely die in four weeks' time. The man says 'Hey, if that is the GOOD news, what could the bad news be?'
After a long pause, the doctor says, 'well,……… I should have called you 3 weeks ago!'

Conferences & Events

The School of Sound
April 4 - 7, Glasgow, UK
www.schoolofsound.co.uk

M4Music Festival - Music and Internet
April 5 – 7, Zurich, Switzerland
http://www.m4music.ch

DVD Europe 2001 & DVD Forum European Conference
April 18 - 20, London, UK
http://www.dvdeurope2001.com

Third Annual New York Music and Internet Expo
April 21 – 22, New York, NY, USA
http://www.newyorkexpo.com

AFIM Convention - Association For Independent Music
May 2 – 6, Los Angeles, CA, USA
http://www.afim.org/convention/index.cfm

Streaming Media Asia 2001
May 3 - 4, Hong Kong, SAR China
http://www.streamingmedia.com/asia

Broadband Home Europe Summit
May 14 – 15, Amsterdam, The Netherlands
http://www.thebroadbandhome.com/bbhe2001

Streaming Media Berlin 2001
May 15 – 17, Berlin, Germany
http://www.streamingmediaberlin.de

Annual TV Meets the Web Seminar
May 16 - 17, Amsterdam, The Netherlands
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MEDIACAST 2001
May 21 - 23, London, UK
http://www.mediacast.co.uk

Digital Entertainment Conference, Webnoize Europe
May 22 - 23, Amsterdam, The Netherlands
http://www.WebnoizeEurope.com

Internet Content West
June 5 - 6, Los Angeles, CA, USA
http://www.internetcontent.net

ACH / ALLC 2001 - International Conference of the Association for Computers and the Humanities
June 13 – 17, New York, NY, USA
http://www.nyu.edu/its/humanities/ach_allc2001

FAN FAIR - "World's Biggest Country Music Festival"
June 14 – 17, Nashville Tennessee, USA
http://www.fanfair.com

Streaming Media West
June 20 - 22, Long Beach, CA, USA
http://www.streamingmedia.com/west

Mitil
International Market & Technical Exhibition dedicated to
Independent & Local Broadcasters
June 20 - 23, Vevey, Switzerland
http://www.mitil.org/index.html

National Entertainment Industry Conference
August 2 – 4, Sydney, Australia
http://www.immedia.com.au

Australian Online Music Awards 2001 - ONYA! Awards
August 4, 2001
http://www.onya.com.au

Popkomm.2001
August 16 - 18, Cologne, Germany
http://www.popkomm.de

International Funkausstellung Berlin
25 August – 2 September, Berlin, Germany
http://www.ifa-berlin.com

NARM Fall Conference - National Association of Recording Merchandisers
September 12 – 14, Bal Harbour, FL, USA
http://www.narm.com

Internet Content East
October 30 - 31, New York, NY, USA
http://www.internetcontent.net

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Published by Felix Bopp
Amsterdam, The Netherlands

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Content:
- Streaming Audio News: AudioBasket
- Extra-Audionary Software: REplay PLAYer 2.0
- Resources: webcasting directory, Mediasearch.org
- For musicians: Net4Music Inc., SmartMusic Studio, Cantusmusic.com
- For Audiophiles: Super Audio CD
- Conferences & Events

Streaming Audio News

AudioBasket
The AudioBasket platform allows keyword personalization of audio news and information from trusted news sources and leading media organizations. With the AudioBasket service, users get the exact news and information they want by creating a custom-made package of relevant audio programming. Users select their audio by provider, topic and key word to receive regularly updated programs with the information that matters most to them. AudioBasket's content partnerships with the world's most respected media organizations allow the service to deliver the finest in finance, entertainment, sports, travel, news, culture and technology programming.
http://www.audiobasket.com

Extra-Audionary Software

REplay PLAYer 2.0
generative sound file shredder
Stand-alone application for Apple Macintosh G3 computers. REplay PLAYer is a computer program that de-constructs a given sound file and re-composes it by using real-time composition algorithms. The program can be used as a tool to generate an infinite and every-changing sonic stream from a single sound file for artistical, compositional or mere recreational purposes. It can also be regarded as a computer-based instrument for live performances, as an interactive sound installation or a generator for ambient music.
http://www.essl.at/works/replay.html

Resource

webcasting directory
A directory of resources for the streaming media industry, compiled by Airscape Ltd.
http://www.InternetWebcaster.co.uk

Mediasearch.org
has been developed as a comprehensive, searchable directory for the key companies and individual working today in the digital space.
http://www.mediasearch.org

For musicians

Net4Music Inc.
provides musicians and the music publishing industry with digital solutions. Net4Music's Internet technology, launched in December 1999, has rejuvenated the distribution of sheet music, allowing for secure downloads of the world's largest collection of digital sheet music files in all music genres, each one protected by the company's own copyright protection system.
http://www.net4music.com

SmartMusic Studio
is an interactive, computer-based practice program for woodwinds, brass players and vocalists. It can improve your musical performance in less time by making practicing more fun. A recent Kent State University study shows that significant improvement in the ability to perform solo repertoire comes from working with accompaniment. And SmartMusic Studio is the convenient, fun way to always practice with expert accompaniment.
http://www.codamusic.com/coda/sm.asp

Cantusmusic.com
is a premier, full-service online retailer of sheet music covering all genres, but specializing in classical compositions.
http://www.cantusmusic.com

For Audiophiles

Super Audio CD
Developed by Sony and Philips, Super Audio CD is a higher resolution version of the conventional audio CD format. Music stored on a standard audio CD has a frequency range of 44.1KHz, but Super Audio CDs more than double this to 100KHz.
The DSD (Direct Stream Digital) format used by Super Audio CD allows direct recording of a very accurate pulse, which can be easily played back with exceptional results and at the same time, offers a new dimension in storage capacity. Although Super Audio CD disks are the same size and thickness as a conventional CD, they are able to store about six times the amount of information on a single layer, or 4.7 GBytes. For 2-channel stereo, this translates into over 100 minutes of recording capacity. The Super Audio CD format reserves space for 2-channel stereo recordings, multi-channel recordings and a separate area for text such as song lyrics and liner notes or graphics.
DSD format uses a more direct signal path, in which data is sent directly from the ik modulator as 1-bit data, which is then recorded directly in 1-bit format to the disc. This means that despite having a bit number that is just 1/16 of that used for CD format, DSD has a sampling frequency that is 64 times higher. This produces a data capacity for DSD, which is 4 times greater than that of the CD.

Conferences & Events

AFIM Convention - Association For Independent Music
May 2 – 6, Los Angeles, CA, USA
http://www.afim.org/convention/index.cfm

110th AES Convention
May 12 – 15, Amsterdam, The Netherlands
http://www.aes.org/events/110

Broadband Home Europe Summit
May 14 – 15, Amsterdam, The Netherlands
http://www.thebroadbandhome.com/bbhe2001

Streaming Media
May 14 – 15, London, UK
http://www.ibctelecoms.com/streamingmedia

Streaming Media Berlin 2001

May 15 – 17, Berlin, Germany
http://www.streamingmediaberlin.de

Annual TV Meets the Web Seminar
May 16 - 17, Amsterdam, The Netherlands
http://www.tvmeetstheweb.com/may2001

WAP Congress
May 17 – 18, Rome, Italy
http://www.wapcongress.com

MEDIACAST 2001
May 21 - 23, London, UK
http://www.mediacast.co.uk

MforMobile Content & Entertainment
http://www.mformobile.com/ents
May 22 – 23, Cannes, France

Digital Content Management 2001 - Developing a Winning Strategy for Digital Content
Delivery over Multiple Platforms
May 30 - 31, Stockholm, Sweden
http://www.iqpc.co.uk/cgi-bin/templates/9888718819246826171800001/genevent.html?event=1436&topic=

Internet Content West
June 5 - 6, Los Angeles, CA, USA
http://www.internetcontent.net

ACH / ALLC 2001 - International Conference of the Association for Computers and the
Humanities
June 13 – 17, New York, NY, USA
http://www.nyu.edu/its/humanities/ach_allc2001

Narrowcast 2001
Streaming – Broadband - Content
June 13 – 14, Paris, France
http://www.narrowcast-europe.com

FAN FAIR - "World's Biggest Country Music Festival"
June 14 – 17, Nashville Tennessee, USA
http://www.fanfair.com

Streaming Media West
June 20 - 22, Long Beach, CA, USA
http://www.streamingmedia.com/west

Mitil
International Market & Technical Exhibition dedicated to
Independent & Local Broadcasters
June 20 - 23, Vevey, Switzerland
http://www.mitil.org/index.html

IIR's 3rd WAP Content Congress
July 3 – 6, London, UK
http://www.iir-conferences.com/site/_prod-grp.cfm?DirName=CB0408&ConfCode=CB0408&iv=23

National Entertainment Industry Conference
August 2 – 4, Sydney, Australia
http://www.immedia.com.au

Australian Online Music Awards 2001 - ONYA! Awards
August 4, 2001
http://www.onya.com.au

Popkomm.2001
August 16 - 18, Cologne, Germany
http://www.popkomm.de

International Funkausstellung Berlin
25 August – 2 September, Berlin, Germany
http://www.ifa-berlin.com

Digital Content Rights
September 9 – 11, London, UK
http://www.ibctelecoms.com/digitalcontent

NARM Fall Conference - National Association of Recording Merchandisers
September 12 – 14, Bal Harbour, FL, USA
http://www.narm.com

Digital Media World Asia 2001
October 24 – 26, Singapore
http://www.digitalmediaweb.com/dmw2001asia

Internet Content East
October 30 - 31, New York, NY, USA
http://www.internetcontent.net

European Media & Entertainment Summit
November 1 – 2, London, UK
http://www.economistconferences.com/Roundtable/Public/con_common.asp?rtid=317&rtRegion=4&area=1

Newsletter June 2001, Issue 46

A free monthly editorial service.

Published by Felix Bopp
Amsterdam, The Netherlands

Announcement
I'll be speaking at NetMedia 2001 in London:
http://www.net-media.co.uk/conference/session.asp?ref=24
And:
A compilation of MUSIC for NEW MEDIA 1997 – 2001 is at:
http://www.internetcontent.net/resources.asp

MUSIC for NEW MEDIA supports CDeMUSIC:
http://www.cdemusic.org

Content:
- Conference Picks: Intel Web Tablet, Nokia Media Terminal, Pace – The Networked Home, Philips Digital Networks Mp4Net
- For musicians: Enhanced MP3
- Resources: ClickMusicBiz
- Extra-Audionary Software: Flashsound API
- Digital Rights Management: Audible Magic
- Conferences & Events

Picks from Third Annual TV Meets the Web Seminar
http://www.tvmeetstheweb.com
& The Broadband Home Europe Summit http://www.thebroadbandhome.com

Intel Web Tablet
The new Intel Web Tablet extends the value of the home PC because it shares the PC's Internet connection and printer, so family members can surf on the tablet and the PC at the same time. It gives you the freedom to keep up-to-date on news and information at the breakfast table, or shop online from your easy chair.
http://www.intel.com/home/webtablet/index.htm

Nokia Media Terminal
Operating over broadband Digital Subscriber Lines (DSL) and broadcast technology, the Media Terminal brings fast Internet to the living room and with it a whole range of services based on open standards. Amongst features on offer will be interactive services such as shopping and banking as well as the opportunity to pause and replay live broadcasts or split the screen between TV and the Internet. Customers will be able to watch digital TV and record to an integrated hard disk, play 3D network games, order video on demand, send and receive e-mail with attachments, listen to and store MP3 music files and connect with printers, digital cameras and other devices.
The Media Terminal, based on open Internet technology (e.g. Linux), enables customers to unleash the full content of the Internet and enjoy greater entertainment choices.
http://www.nokia.com/multimedia/developer.html

Pace – The Networked Home
A home network allows the right service to be delivered anywhere in the home. Gateway expander technology establishes the home network infrastructure by bringing together wireless, wireline and powerline networking technologies into a fundamental building block. This enables communication from the broadband network external to the home, to peripheral

devices connected internally to the home network. Gateway Expander technology can be delivered as a stand-alone, plug-in module or integrated into the advanced set-top box or home gateway. It delivers audio, video, voice and data into, around and out of the home. Pace is a leading provider of digital TV set-top boxes and Home Gateways.
http://www.pace.co.uk

Philips Digital Networks Mp4Net
As the Internet continues to evolve into a mainstream content delivery platform, there is huge growth in consumer demand for high-quality music and entertainment over the Internet. And, with more and more people connecting via digital subscriber lines (DSL) and cable modems, the opportunities for audio and video content over IP (Internet Protocol) have never been greater.
MPEG-4 provides a unified format for end-users and production, bringing together digital audio and video in a single, open standard for everyone in the digital value chain - enabling the integration of production, distribution and content access across multiple platforms and on a variety of network infrastructures.
MPEG-4 as an open standard ensures interoperability between vendors and platforms, while also providing maximum quality over low bandwidth delivery channels such as the Internet.
MPEG-4 enables content providers to offer new, personalized services, harnessing the power of graphics and full animation, as well as traditional audio and video. Future applications and enhancements to MPEG-4 will include support for digital rights management, scalability and transcoding functionality. And, as the 3G mobile communications market grows, MPEG-4 will become the industry standard for video streaming in the age of 'Internet on the move'.
http://www.digitalnetworks.philips.com

For musicians

Enhanced MP3
Enhanced MP3 features will allow users to experience a greater variety of visual information than is currently available with today's digital music. The enhancement, available today on MP3.com and viewable with InterVideo's WinRip software-based digital music jukebox, gives music lovers the ability to view synchronized lyrics and browse artist web pages through links embedded directly into standard MP3 files.
Enhanced MP3s are based on InterVideo's InterVideo Data Injection (IDI) technology. Using IDI, artists and users alike can enter text or lyrics manually, or import them from other sources. WinRip Studio, a special version of the software, will be made available free of charge and on a limited-time trial basis to artists posting music on MP3.com. This software will enable those artists to add links to web pages and provide their choice of visual information to their music, transforming the MP3.com experience and giving artists new creative and promotional opportunities.
http://www.mp3.com/enhanced
http://www.intervideo.com

Resource

ClickMusicBiz
A UK music industry resource. Over the next few months a series of music business services will be rolled out including recruitment, press services and an online events diary. Also extended communication features like SMS messaging and a personal 'my contacts' section.
http://www.clickmusicbiz.com

Extra-Audionary Software

Flashsound API
is a small JavaScript library that enables interactive audio to be triggered from ordinary HTML pages, using the Macromedia Flash Player. Browsers without the Flash Player installed will display the same pages without problems, scaling down to an audioless experience.
http://sonify.org/flashsound
And a fun demo at:
http://sonify.org/cgi-bin/tutoriallinks/jump.cgi?ID=121

Digital Rights Management

Audible Magic
is establishing an industry standard for identification of audio content. Content-based
identification is a solution for identifying and tracking audio content distributed over the
Internet. It is tamper-proof because there is no code, data or watermark to attack or alter. It is
non-invasive - it does not alter or affect the original file in any way. It can accurately identify
audio files that are broadly available in the marketplace today, and will work in a
complementary fashion with watermarked content released in the future.
Audible Magic takes a series of segments from an audio file and calculates the sound
spectrum in each segment. Several proprietary, higher-level algorithms are then applied to
weight the various frequencies in the spectrum according to the frequency recognition
capabilities of the human ear. Additionally, changes in the stimulus to the ear are measured
over time. By focusing on what the human ear hears, Audible Magic ensures that any file of
even moderate audio fidelity can be identified. The company's patented processes result in a
digital fingerprint that is uniquely versatile and robust, maintaining accurate identification on
files of multiple formats and even of audio that is compressed down to an 8kbps stream.
http://www.audiblemagic.com

Conferences & Events

Internet Content West
June 5 - 6, Los Angeles, CA, USA
http://www.internetcontent.net

ACH / ALLC 2001 - International Conference of the Association for Computers and the
Humanities
June 13 – 17, New York, NY, USA
http://www.nyu.edu/its/humanities/ach_allc2001

Delivering Dynamic Content - The Business Case to Provide & Deliver Content
June 13 – 14, Madrid, Spain
http://www.yankeegroupeurope.com

Narrowcast 2001
Streaming – Broadband - Content
June 13 – 14, Paris, France
http://www.narrowcast-europe.com

FAN FAIR - "World's Biggest Country Music Festival"
June 14 – 17, Nashville Tennessee, USA
http://www.fanfair.com

Streaming Media West
June 20 - 22, Long Beach, CA, USA
http://www.streamingmedia.com/west

Mitil
International Market & Technical Exhibition dedicated to
Independent & Local Broadcasters
June 20 - 23, Vevey, Switzerland
http://www.mitil.org/index.html

CONTENT DELIVERY NETWORKS
June, 25-27, Alexandria, VA, USA
http://www.iir-ny.com/contentdeliverynetworks

IIR's 3rd WAP Content Congress
July 3 – 6, London, UK

http://www.iir-conferences.com/site/_prod-grp.cfm?DirName=CB0408&ConfCode=CB0408&iv=23

NetMedia 2001
July 6 – 7, London, UK
http://www.net-media.co.uk

Waveform 2001 - Australasian Computer Music Association Conference 2001
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http://www.acma.asn.au/acma%202001.htm

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http://www.narm.com

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December 4 – 6, San Jose, CA, USA
http://events.stardust.com/cdn

Streaming Media East 2001
December 11 - 13, New York, USA
http://www.streamingmedia.com/east

Newsletter July/August 2001, Issue 47

A free monthly editorial service.

Published by Felix Bopp
Amsterdam, The Netherlands

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http://www.internetcontent.net/resources.asp

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http://www.cdemusic.org

Content
- Internet Content West Conference Report
- mecon news
- Home Entertainment: Compaq's iPAQ Music Center
- Article worth reading: Exploring the Musical Brain
- Extra-Audionary Software: Savage Beast Technologies' music recommendation systems
- The European Online Journalism (EOJ) Awards
- Conferences & Events

The Good Times Aren't Over... For the Copyright Police.
An Internet Content West Conference Report
by Mark Zeller, President - NTT entertainment
mailto:NTTENTER@AOL.COM
http://www.NTTENTERTAINMENT.COM

Internet Content West is an annual symposium held near Beverly Hills, California, at the Century Plaza Hotel in media-heavy Century City. Among the 22 panel sessions held over the 3 days from June 4 to 6, the big buzz in the air was about content and copyright.

Everyone is aware of the dot-com meltdown of high-profile, big-budgeted content providers and the legal noose thrown around Napster, but there's still tons of stuff out there and copyright enforcement is mostly confined to show trials.

A zipped version of the whole controversy was exploded in a discussion about 'Audio over the Net'. Internet radio isn't yet a wireless Boombox, but whether you want to get Radio Monte Carlo in Manila or groove to a New York hip-hop station while hob-nobbing in Hong Kong, content copyright issues are causing big static on the Inet dial.

Throughout most of the industrialized world, terrestrial broadcasters must have a compulsory license, which pays royalties for copyrighted music broadcast to local audiences. Those broadcasters are, by nature of the limitations on transmitter power, local operators. But if the same station streams the signal over the Net, now going from a local audience to a worldwide audience, does the same license apply or should they have to pay more? For the answer, await the outcome of pending litigation against 7 American webcasters. It's all about money and in that regard, Internet radio creates a rather ambiguous business model.

Commercial terrestrial radio generates cash flow via advertising sales, with predominantly local advertisers paying to reach the nearby market. However, Internet radio has no local audience per se and, as a result, advertisers shun it. Why would a local car dealer in Lima, Ohio want to pay to be heard in Lima, Peru? They don't. So, as a result, Internet radio is struggling to find a sustainable revenue model. It seems that only national and international advertisers need apply, and they haven't seen a provable return on the investment. Furthermore, AFTRA, the television and radio actors union, have a contract with the broadcast

industry that says each time a radio ad is played to the audience, the actors receive a residual payment for the performance. Those payments, too, are based upon audience size. When AFTRA cried foul that Internet broadcasting was not paying the residuals and demanded payments, some terrestrial broadcasters quickly went off-line, some blanked out all the ads, and others pulled off local ads when they streamed.

For established businesses, the issue is not whether they will pay, but how much. Which was all the reason for the Napster suit. That was something that all the record companies could agree upon. Much more difficult for them is to figure out how to create a new business model that embraces a world where the free and unpaid mass transmittal of copyrighted materials is impossible to control. Napster was just the first crack in the CD dike, albeit a big one. Yet everyone realizes that the dam has already burst.

While the high-flying days of fast-money content providers are over, business is booming for the copyright police. One private detective, BayTSP (www.baytsp.com), has developed a web spider that sniffs around looking for the digital signatures of a client's copyrighted material, be it a song, a movie, or a picture. When the spider detects a hit, the company zeros in and upon verification, notifies the infringer and its ISP to remove it fast or face legal enforcement and fines. Their client list is continually growing and they claim to have identified over 137,000 infringements to date. "We have a 99.8% compliance rate of removal", says Mark Ishikawa, the company CEO. At the same time, he realized that "there is no effective way of stopping someone from taking the content."

To try and trace criminal trails, major companies are learning new tricks to help the enforcers. "Studios cut different versions to determine the source, to trace back to who posted it," Ishikawa revealed. The sequence of quick action shots on a newly released DVD, for example, may be reversed or their timing signatures slightly altered, to create a watermark on the distribution line. However, the cost of enforcement is high, averaging $10,000 a month to hunt down movie pirates.

While the copyright police generally win every battle, the outcome of the war is not really in doubt. "It's like chasing fireflies," noted one observer, "as soon as you spot one, it disappears. But then a hundred others pop up all around you. You'd need an army chase them all."

Well, nobody has a bigger army than Microsoft and with each copy of the new Office XP selling for well over $200, they have a lot to protect. But if you want a free copy, just hit the search engines hard with phrases like "warez", "appz", "crackz" and "OfficeXP". It's sitting on servers in Russia, Denmark, Japan, China, Taiwan, etc., etc. Be advised though, it's a big file and will take a long time to download over a dial-up modem.

Microsoft and the copyright police may be able to shut down the site before you get the whole thing but, like a firefly, it will appear somewhere else almost immediately.

Will the person who posted it, or the ISP who hosted it, be fined? No, not if they cut the link immediately upon notification.
 Will you the downloader be fined? No, never. Privacy rights beat out copyrights and they can't prove what you do with a compressed file. Besides, going after 50,000 downloading freeloaders all around the world isn't cost effective.

So, until there's a major breakthrough in digital copyright control, the world is yours to enjoy.

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mecon news - conference for digital media in Cologne, Germany, June 2001

The spectrum of the Media forum North-Rhine-Westphalia covers all areas of the media. It is this "Cross Over" in particular, the encounter between all sectors and disciplines, which makes the Media Forum North-Rhine-Westphalia valuable for creative executives in the media world. News from the Media Forum NRW 2001 (in German) can be found at:
http://www.medienforum.nrw.de/cgi-bin/medienforum/custom/pub/visit.cgi/Presse%0D

Home Entertainment

Compaq's iPAQ Music Center

The iPAQ Music Center enables users to store, compile and catalog more than 400 CDs or 5,000 songs. Using TI's programmable DSP, the iPAQ Music Center can play both MP3 and Windows Media Audio (WMA, currently supported in streaming Internet radio only) as well as digitally record music directly from CDs into MP3 files at speeds up to six times faster than real-time.

The DSP's programmability also enables the Music Center to be upgraded via the Web to support future digital audio formats. With stand-alone access to the Internet using an existing ISP, consumers can use the iPAQ Music Center to listen to streaming radio stations worldwide. It is also compatible with existing entertainment components, such as a TV and stereo.

Compaq and OpenGlobe co-developed the iPAQ Music Center, moving beyond "old-fashioned" CD players with advanced features such as music management, direct recording capability, Internet access and Internet radio functionality, home network connectivity and support for portable digital audio players. Available in early July 2001.

http://www.compaq.com/ipaqaudio

Article worth reading

Exploring the Musical Brain
< Music may be even more ancient than the human race, over which it holds tremendous sway. Scientists are beginning to find out why.

It can bring us to tears or to our feet, drive us into battle or lull us to sleep. Music is indeed remarkable in its power over all humankind. Perhaps for that very reason, no human culture on earth has ever lived without it: people making music predates agriculture and perhaps even language. Take, for instance, the recent discoveries in France and Slovenia of surprisingly sophisticated, sweet-sounding flutes, made by our Neandertal cousins. Some of these instruments, carved from animal bones, are as much as 53,000 years old—more than twice as old as the famed cave paintings in Lascaux. (…) >

Full article at:
http://www.sciam.com/explorations/2001/012201music/index.html

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Extra-Audionary Software

Savage Beast Technologies' music recommendation systems

Savage Beast has developed a system for analyzing and classifying music and offering each music recording to the ideal listeners. Their technology allows consumers to quickly find music they will like and transforms all music delivery channels into personalized music services that understand and serve their consumers effectively.

In the Music Genome Project a sophisticated database of individual musical selections analyzes across more than 400 defining characteristics. The technology understands the unique musical taste of a given listener and makes appropriate recommendations from the Music Genome Project database. These recommendations drive music sales, expose new and lesser-known artists, provide a rich consumer experience, and leverage record label marketing dollars effectively.

http://www.savagebeast.com

The European Online Journalism (EOJ) Awards

is an annual awards programme to recognise and reward excellence in online journalism. It was conceived by journalists for journalists. The awards focus on online journalism, that is, the practice of telling good stories using digital tools and techniques in an online medium.

The 2001 Winner in 'Music and Entertainment' is:
Strauss
Team: Lars Søgaard, DR-MusicProduction, National Danish Opera, The Royal Opera House, DR-Online, DR-Grafik, DR-Technological Development, DR-TV, DR-Production
Company: DR Online

http://www.dr.dk/strauss
Full list of winners:
http://www.net-media.co.uk/awards/winners.asp

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http://www.acma.asn.au/acma%202001.htm

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http://www.iir-conferences.com/site/_prod-grp.cfm?DirName=cb0414&ConfCode=cb0414&iv=23

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Newsletter September 2001, Issue 48

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Content
- The rhythm of your heart tells the world who you are
- Music mobile: Nokia Music Player, Ericsson: A new wave of radio, TextAloud MP3
- Report worth reading: An Analysis of Streaming Audience Measurement Methods
- Extra-Audionary Software: Plug-in-free streaming media, LessDATA, hypnotizer, XMCL
- Using AI and Machine Learning to Study Expressive Music Performance
- Conferences & Events

The rhythm of your heart tells the world who you are

< Your heartbeat is as distinctive as your signature, American researchers believe. Doctors may one day be able to call up your medical records simply by clipping a pulse monitor onto your finger.
There is plenty of anecdotal evidence that doctors can identify patients by their electrocardiogram (ECG) signals, says Mark Wiederhold of the Science Applications International Corporation of San Diego.
… >
http://www.newscientist.com/hottopics/tech/signaturetune.jsp

A compilation of MUSIC for NEW MEDIA 1997 – 2001 is at:
http://www.internetcontent.net/resources.asp

Music mobile

Nokia Music Player
< The Nokia Music player comes with a 32 MB removable memory card on which you can store and play up to one hour of AAC or MP3 music files. Encoding your CD's into high-quality AAC format is made easy thanks to the Nokia Audio Manager software included with the Music Player.
The Nokia Music Player also offers a convenient way to make and receive calls. It functions as a hands-free headset so you can answer calls without even touching your phone. And thanks to the built-in microphone, you can use the voice-dialing feature of your phone to just speak the name of the person you want to call while your phone stays in your pocket! And if you're in the middle of your favorite song when you take the call, don't worry - the Music Player will automatically pause the song, and resume again when you hang up. >
http://www.nokia.com/phones/3330/musicplayer.html

Ericsson: A new wave of radio
Cordless Internet Radio represents a revolutionary step in bringing Internet audio content wirelessly into the home. Utilizing Bluetooth technology, the Cordless Internet Radio allows access to thousands of Internet radio stations without the use of a computer.
Shortcut buttons on the radio let users browse, select stations, and save favorites. Users can also create their own music archive and access sound files from the Internet or from a computer. Built-in stereo speakers offer superb integrated sound quality, while the product can also be used with headphones or an in-home stereo system. (Optional: The Cordless Internet Radio is battery powered and can be placed anywhere in the home, up to 100 meters from a Bluetooth adapter that has broadband Internet connection.)
http://www.ericsson.com/consumers/spg.jsp?page=frames

TextAloud MP3

TextAloud MP3 converts any text into spoken voice MP3 files to listen to on your Pocket PC. It resides in your Windows tray, ready to read aloud your text from email, web pages, and documents. You can listen immediately, or save to MP3 files to hear later at your convenience.
http://www.applian.com/pc/TextAloud/index.htm

Report worth reading

An Analysis of Streaming Audience Measurement Methods
< Traditional terrestrial and Internet-only broadcasters face an enormous opportunity to experience revenue growth though streaming content. Because this revenue growth is primarily expected to come from ad sales, understanding and effectively communicating the size and makeup of one's audience becomes critical for generating a sustainable revenue stream. Alternatively, as advertisers begin allocating significant portions of their ad budgets to streaming advertising, they must have a research tool that enables them to effectively evaluate and place advertisements.

A number of methods exist to evaluate audience size and demographics. Each audience measurement methodology generates different results because each one measures different activity and reports using different metrics. Understanding these differences will help the user take advantage of each method's strengths.

The two most popular methods for tracking streaming audiences are server log-file analysis and panel survey analysis. A new method, developed by MeasureCast, Inc., is Active Event Monitoring. This paper examines each methodology, and addresses benefits and limitations of all three methods. >
Full report at:
http://www.measurecast.com/docs/Audience_Measurement_Methods1.pdf

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Extra-Audionary Software

Plug-in-free streaming media
oplayo inc., a developer of advanced, plug-in-free streaming media technology, announced that it has successfully deployed high-quality video streaming to virtually all Java-enabled wireless devices, without the use of a dedicated streaming server for distribution or an installed a media player for viewing. oplayo offers a cost-effective streaming solution that gives content distributors the broadest audience reach, while providing viewers with immediate access to streamed content on both wireless and other Internet devices.
With oplayo, content can be delivered to any Java-enabled device, including personal digital assistants (PDAs), cell phones and other wireless devices, regardless of capacity or processing power, and no plug-in or media viewer is required.
oplayo is backed by Nokia Venture Partners.
http://www.oplayo.com

LessDATA
LessDATA Inc. technology group develops a next generation streaming video compression technology for the Internet (and intranets) that required less data to transmit a higher quality video over a lower bandwidth.
LessDATA's LDv video technology is based on a new proprietary video compression technology developed over the last five years. This advanced compression algorithm takes leading-edge video compression approaches and merges them with new and innovative ideas that, together, create a higher quality video stream that dramatically reduces network bandwidth.
LessDATA servers stream compressed video data at 30fps with 320x240 pixel resolution at less than 33.6Kbps while maintaining a high level of image quality.
Each LVSS (Live Video Streaming Server) can output one channel of live and multiple streams of pre-recorded archive video. This allows an Internet streaming network to revert back to prerecorded material in their live broadcast, and also allow users to view previous broadcasts as a VOD (video on demand) type application.
http://www.LessDATA.com

hypnotizer
hypnotizer.editor 1.5 and hypnotizer.studio 1.0 will allow users to independently create interactive videos and webcast them using their own servers or publish them on digital supports (CDROMS, interactive posts, etc.).
Users can create advanced navigational interfaces, insert titles and images in their videos without compromising quality, take advantage of video buffering time to display advertising billboards, create more ergonomic video controls, enrich their videos with associated content, invent new interactive applications, etc.
http://www.hypnotizer.com/

XMCL
The eXtensible Media Commerce Language (XMCL) is an open XML-based language designed to establish industry-wide standards for Internet media commerce.
By standardizing the rules for how content can be played in a way that is independent of codecs, digital rights management systems, and e-commerce systems, XMCL will greatly simplify deployment and accelerate the market for digital media commerce over the Internet.
The XMCL Initiative is supported by a broad array of industry-leading technology and media companies including: Abril Group, Accenture, Adobe Systems, Anystream, America Online, Artesia Technologies, Avid Technology, Bertelsmann, British Telecom's BTopenworld, Clear Channel, Context Media, EMI Recorded Music, eMotion, IBM, IFILM, InterTrust, MGM, Napster, RealNetworks, Rightsline, Sony Pictures Digital Entertainment, Starz Encore Group, Sun Microsystems, Tiscali, Viant, and Virage.
http://www.xmcl.org

Using AI and Machine Learning to Study Expressive Music Performance

By Gerhard Widmer
< This article presents a long-term inter-disciplinary research project situated at the intersection of the scientific disciplines of Musicology and Artificial Intelligence. The goal is to develop AI, and in particular machine learning and data mining, methods to study the complex phenomenon of expressive music performance. Formulating formal, quantitative models of expressive performance is one of the big open research problems in contemporary (empirical and cognitive) musicology. >
Full article at:
ftp://ftp.ai.univie.ac.at/papers/oefai-tr-2001-06.pdf

MUSIC for NEW MEDIA supports CDeMUSIC:
http://www.cdemusic.org

Conferences & Events

Digital Content Rights
September 9 – 11, London, UK
http://www.ibctelecoms.com/digitalcontent

NARM Fall Conference - National Association of Recording Merchandisers
September 12 – 14, Bal Harbour, FL, USA
http://www.narm.com

IBC 2001 – International Broadcasting Convention
The World's Electronic Media Event
Sept 14 - 18, Amsterdam, The Netherlands
http://www.ibc.org

Digital Rights Management for Sports, Media & Entertainment
September 20 – 21, New York, NY, USA
http://www.worldrg.com/lb101/index.htm

Real Conference 2001
September 23 – 25, Seattle, WA, USA

http://www.realconference2001.com

Streaming World Australia 2001
September 25 - 27, Melbourne, Australia
http://www.digitalmediaweb.com/streaming/streamingworld2001aus

Internet World Fall 2001
Conference: October 1 – 5; Exhibits: October 3 - 5
New York, NY, USA
http://www.internetworld.com/fall2001

Broadband Home Fall 2001
October 1 - 3, San Jose, CA, USA
http://www.thebroadbandhome.com/bbhfall/index.html

Peer-To-Peer Summit
October 1 – 4, Nice, France
http://www.iir-conferences.com/site/_prod-grp.cfm?DirName=cb0414&ConfCode=cb0414&iv=23

QuickTime - Live!
October 8 – 11, Beverly Hills, CA, USA
http://www.apple.com/quicktimelive

DVD Update 2001
October 15 – 16, Barcelona, Spain
http://www.UandS.com

Film Information Technology Conference & Expo
October 18 - 19, Los Angeles, CA, USA
http://www.filmitevent.com

Streaming Media Europe 2001
October 23 – 25, London, UK
http://www.streamingmedia.com/europe

Digital Media World Asia 2001
October 24 – 26, Singapore
http://www.digitalmediaweb.com/dmw2001asia

Internet Content East
October 30 - 31, New York, NY, USA
http://www.internetcontent.net

Super CyberSuds 2001
November 1, New York, NY
http://www.supercybersuds.org

European Media & Entertainment Summit
November 1 – 2, London, UK
http://www.economistconferences.com/Roundtable/Public/con_common.asp?rtid=317&rtRegion=4&area=1

COMDEX Fall 2001
November 12 - 16, Las Vegas, NV
http://www.key3media.com/comdex/fall2001

"Making Money in the Streaming Market" Conference
November 14 – 16, New York, NY, USA
http://www.srinstitute.com/ct168

Digital Rights Management Seminar
November 20, 2001, Amsterdam, The Netherlands
http://www.europedrm.com

Creation and Syndication of Content in Broadband Europe
November 28, Liverpool, UK
http://www.vandusseldorp.com/seminars

DV & Web Video Expo
December 3 - 7, Los Angeles, CA
http://www.dvexpo.com

CDN Fall 2001 - The Content Delivery Networks Event & iBAND 2001 – The Internet
Bandwidth Management Conference
December 4 – 6, San Jose, CA, USA
http://events.stardust.com/cdn

Streaming Media East 2001
December 11 - 13, New York, USA
http://www.streamingmedia.com/east

NATPE 2002
January 21 - 24, 2002, Las Vegas, NV, USA
http://www.natpe.org/natpe2002.html

4th Annual TV Meets the Web Seminar
May 16 - 17, 2002, Amsterdam, The Netherlands
http://www.tvmeetstheweb.com/may2002/index.php

Newsletter October 2001, Issue 49

A free monthly editorial service.

Published by Felix Bopp
Amsterdam, The Netherlands

Content
- Songwriters and Music Publishers Reach Landmark Accord with Record Industry To License Music Subscription Services On the Internet
- Extra-Audionary: Inflatable sound system, Sony in-car Memory Stick audio player, Intrasonics
- Music Distribution: DMOD, Relatable, MusicDNA
- Watermarking: Verance
- Conferences & Events

Songwriters and Music Publishers Reach Landmark Accord with Record Industry To License Music Subscription Services On the Internet

The National Music Publishers' Association (NMPA), The Harry Fox Agency, Inc. (HFA) and the Recording Industry Association of America (RIAA) come to a breakthrough agreement on the licensing of musical works for new subscription services on the Internet.
"This agreement removes a major legal roadblock for the new on-line subscription services," said RIAA President and CEO, Hilary Rosen. "The coming subscription services may now begin licensing thousands of musical works immediately. For consumers, this will essentially mean they will have access to more and better on-line music options, sooner."
"This is good news for songwriters and music publishers who want to promote this exciting new outlet for their music and for the Internet companies poised to make it happen," said Irwin Z. Robinson, Chairman, NMPA, HFA and the Famous Music Publishing Companies.
"This landmark agreement confirms that the streaming of music on demand requires a mechanical license under the U.S. Copyright Act," said Edward P. Murphy, President & CEO, NMPA. "We are pleased to have reached a consensus with the record industry on this key issue, enabling us to move forward on the matter of determining what the royalty rate for such streaming will be."
Under the agreement, the RIAA - and all its member labels and their licensees, including the new on-line subscription services - will immediately have access to every musical work authorized to be licensed by the HFA, the largest agency in the industry for licensing reproductions and distributions of musical works. HFA will issue licenses for subscription services offering on-demand streaming and limited downloads (i.e. downloads that can be played only for a limited period of time or number of times).
Once rates are determined, royalties will be payable on a retroactive basis from the commencement of services. Pending that determination, the RIAA will pay HFA an advance of $1 million toward the royalties to be determined. If the two sides do not settle on a rate during the next two years, the recording industry will pay monthly advances totaling $750,000 per year until a rate is set.
"I am thrilled with the agreement. The HFA stands ready to fulfill the licensing, collection and all operational aspects of this Agreement," said Gary L. Churgin, President & CEO, HFA. "This breakthrough in the licensing of music on the Internet demonstrates the ability of the songwriting and music publishing community and the record industry to achieve the right balance that benefits consumers as well as the entire music industry."
Under the agreement, the licensing process will be expedited, allowing for "bulk licensing" of musical works. The agreement also confirms the parties' mutual understanding of the relevant copyright law - namely that a mechanical license is required for these types of subscription services, that the compulsory licensing provisions apply to such services, and that the license covers the server copy as well as transient and buffer copies.
"This agreement will do wonders for music lovers and the on-line music marketplace," said RIAA General Counsel and Senior Executive Vice President, Cary Sherman. "It confirms that the existing compulsory licensing system is available for new subscription service business

models; that the mechanical license covers everything from the server copy through to the user's PC; and that the licensing process can be quick, simple and efficient."
Publishers represented by HFA will have the opportunity to opt out of the licensing agreement if they so elect. Likewise, any subscription service or record company may deal directly with HFA or individual music publishers, if they prefer.

A compilation of MUSIC for NEW MEDIA 1997 – 2001 is at:
http://www.internetcontent.net/resources.asp

Extra-Audionary

Inflatable sound system
Loughborough University's only student spin out company, Ellula Sounds Ltd, is enjoying unprecedented success with its first product; the world's only inflatable speaker system.
This revolutionary concept was the brainchild of Industrial Design and Technology graduate, Joe Stephens. Just one year since graduation, Joe has become creative director of Ellula, and combined state-of-the-art speaker technology and inflatables to create one of this year's most innovative and stylish inventions.
"We aim to offer our customers the best combination of design and quality sound reproduction," says Joe. "The speakers can take any conceivable shape which makes them a perfect lifestyle or promotional product. < Wow! > is the immediate response, followed by < Where can I get a set of these? >" He continues, "The inflatable sound system is a product that customers will really enjoy using in their home, work or leisure time. We have taken a static object and turned it into something that's stylish, fun and totally unique."
http://www.ellulasounds.co.uk

Sony in-car Memory Stick audio player
< Expanding the list of Memory Stick media-enabled products, Sony Mobile announced the first in-car Memory Stick audio player.
Now, music that has been downloaded to a Memory Stick card through digital audio players, handheld PDAs or PCs can be enjoyed in the car.
About the size of a sleek, small electric shaver, the MGS-X1 Memory Stick player is a compact device that mounts easily to the dashboard or other convenient location and connects to any Sony UniLink head unit. The new audio player plays back secure music recorded on MagicGate Memory Stick media. Since there are no moving parts, the device provides skip-free music even on the bumpiest terrain. Track numbers are displayed right on the car head unit itself.
"Because of its ability to connect, link and share content among a wide variety of devices, Memory Stick is the fastest growing flash media," said Steve Haber, Sony's vice president of marketing for mobile electronics. "This new Memory Stick audio player will advance the connectivity between home, portable and in-car entertainment."

MUSIC for NEW MEDIA supports the International Webcasting Association – IWA:
http://www.webcasters.org, http://www.iwa-europe.org

Intrasonics
Generics' pioneering intrasonics technology for toys is making toy manufacturers and broadcasters sit up and take notice. Intrasonics - literally 'inside sound' - is a technology for communicating data acoustically. The data has been embedded within audible sound in such a way that it is unobtrusive or imperceptible to the human ear. Imbedded data is carried within a conventional audio signal from TV, radio, CD, DVD or tape and the smart toy decodes and acts on the data.
A toy fitted with intrasonics extracts the imperceptible signals and uses them to trigger responses. It could recognise itself, its 'friends' or a theme tune. Via intrasonics, a toy could respond to an action or answer questions and even learn during this process, so acquiring extra functionality.
Linking broadcast media and toys through intrasonics offers a source of additional value for the owners of toy brands, not to mention the potential for toys created or developed as a result of a media tie-in.

Generics has prototyped and patented intrasonics and is talking to leading toy manufacturers about the technology's potential to create intelligent playmates, educational toys, computer controlled toys - with which the player communicates via a conventional multimedia computer or video game console - and toys that talk to other toys. It can also be used for remote toy control because intrasonics enables a toy to know its own position.

The technology also has potential across a number of other industry sectors. Intrasonics can be used for industrial control and telemetry for harsh (EMC or intrinsic safe) regions. It can be used for underwater applications - indeed within any medium capable of carrying acoustic signals. And, it also has potential for wireless tags for personal identification or shelf tags in shops.

http://www.generics.co.uk

Music Distribution

DMOD
Digital Media On Demand (DMOD) has developed a complete, carrier-class solution that boasts the highest level of security for digital assets such as music, video, or text, while maintaining flexibility for the content owner and ease of use for the consumer. The DMOD solution allows content holders to securely distribute any type of digital media over the Internet and wireless networks and ensures that the content holders are properly compensated for the distributed works.

The technology combines encryption, digital rights management, watermarking, sophisticated streaming, advanced search and preview features, and e-commerce capabilities. The lightweight architecture allows easy integration into media players and devices, including third generation wireless devices.

Key advantages of the DMOD System include:
- Real-time unique encryption of digital assets
- Use of multiple encryption keys in a single digital asset
- Real-time watermarking of audio assets
- Transparent content security
- Format independent
- Multiple commerce models including: pay-per-download, pay-per-view, subscriptions, and advertising supported

http://www.dmod.com

Relatable
Relatable is a provider of advanced content identification and personalization technologies for the digital delivery of audio and video content. Relatable technologies help create a new level of personalized commercial entertainment services.

TRM advanced acoustic fingerprinting technology is a solution for identifying digital music files. TRM recognizes songs based on the acoustical properties in the audio itself, and has been developed to achieve maximum accuracy in discriminating between different songs, as well as identifying each and every digitized copy of a recorded song, regardless of audio file format, bit rate or common signal distortions. TRM delivers unprecedented speed and can scale to meet the needs of any size network.

The Relatable Engine features a patent pending personalization and recommendation technology for digital music - feature-guided collaborative filtering. The Engine combines user preference analysis with an analysis of the content properties of the music individuals listen to such as a song's genre, beat, tempo or acoustical properties. This combination of user preference and music property analysis results in a much higher accuracy rate in terms of recommending new music that meets a user's interests. The Engine can integrate with and learn from any Internet-enabled device that delivers digital audio.

http://www.Relatable.com

MusicDNA
Using a combination of digital signal processing (DSP) and psycho-acoustic modeling, Cantametrix has developed a proprietary music analysis platform called MusicDNA that is capable of uniquely identifying songs.

As each human being has unique molecular DNA, each song has its own music DNA. The core technology scans each song, extracts this MusicDNA, and stores that unique identifier as

a universal key in the Cantametrix Data Interchange. Added value flows from each song key, which now enables access to all related information and commerce.

For content owners, MusicDNA automates the essential business requirements of identification, usage rules, accounting and royalty reporting. It promotes better quality of service by ensuring that the song being downloaded or streamed is the authorized, complete song with all relevant data attached.

For consumers, MusicDNA provides song-level links to sites where the music is on sale, to the artist's next concert venue, to related editorial content, pictures, merchandise and similar-sounding music. It's like having an entire mall linked to every single song.

MusicDNA works backward and forward, with legacy as well as new content. It doesn't involve hackable encryption or audible watermarking. MusicDNA adds nothing to the actual music file. As with human DNA, our analysis allows the song to be its own identifier. This unique ID creates the support system by which royalties for all online music can be distributed, even the 500 billion digital copies of songs on CDs that can be made into MP3 files anytime, anyplace, by anyone.

http://www.cantametrix.com

Watermarking

Verance

Verance offers innovative audio watermarking solutions to protect, manage, and monitor audio and audiovisual content.

Verance's patented audio watermarking technology is a global industry standard for SDMI Phase 1 and DVD-Audio. The watermarking technology boasts the unsurpassed qualifications of being inaudible, robust, and tamper resistant. The Verance watermark will survive translation from analog to digital, compressed to decompressed, and encrypted to unencrypted.

Audio watermarking involves embedding a packet of additional digital data directly into the content signal. The content may be audio, audiovisual, or multimedia. This watermarked data can contain: copy or usage rules of the content, owner, distributor, or recipient.

http://www.verance.com

MUSIC for NEW MEDIA supports CDeMUSIC:
http://www.cdemusic.org

Conferences & Events

DVD Update 2001
October 15 – 16, Barcelona, Spain
http://www.UandS.com

Film Information Technology Conference & Expo
October 18 - 19, Los Angeles, CA, USA
http://www.filmitevent.com

Streaming Media Europe 2001
October 23 – 25, London, UK
http://www.streamingmedia.com/europe

Digital Media World Asia 2001
October 24 – 26, Singapore
http://www.digitalmediaweb.com/dmw2001asia

Webnoize 2001
October 29 - 30, Los Angeles, USA
http://www.webnoize.com/2001

Internet Content East
October 30 - 31, New York, NY, USA
http://www.internetcontent.net

Flashforward2001 AMSTERDAM
October 31- November 2, 2001, Amsterdam, The Netherlands
http://www.flashforward2001.com

Super CyberSuds 2001
November 1, New York, NY
http://www.supercybersuds.org

European Media & Entertainment Summit
November 1 – 2, London, UK
http://www.economistconferences.com/Roundtable/Public/con_common.asp?rtid=317&rtRegio
n=4&area=1

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http://www.key3media.com/comdex/fall2001

"Making Money in the Streaming Market" Conference
November 14 – 16, New York, NY, USA
http://www.srinstitute.com/ct168

Digital Rights Management Seminar
November 20, 2001, Amsterdam, The Netherlands
http://www.europedrm.com

Creation and Syndication of Content in Broadband Europe
November 28, Liverpool, UK
http://www.vandusseldorp.com/seminars

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http://www.dvexpo.com

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December 11 - 13, New York, USA
http://www.streamingmedia.com/east

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http://www.natpe.org/natpe2002.html

4th Annual TV Meets the Web Seminar
May 16 - 17, 2002, Amsterdam, The Netherlands
http://www.tvmeetstheweb.com/may2002/index.php

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Published by Felix Bopp
Amsterdam, The Netherlands

Content
- Streaming Media Europe 2001: Dremedia, SmartVerse
- Flashforward2001
- Extra-Audionary: SSEYO's Ringtone Remixer, ISMA 1.0 - streaming MPEG-4 video and audio over IP networks
- Worth reading: The Genetic Mystery of Music
- Conferences & Events

Streaming Media Europe 2001
A few highlights:

Dremedia
Dremedia's software enables full automation by virtue of its ability to automatically derive a contextual understanding of all aspects of broadcast content, including video, audio and text. Dremedia's platform utilizes core technologies, which employ advanced statistical and Bayesian methods with signal processing techniques to create this understanding.
Its video analysis technology allows the content of digital images to be managed in a manner previously impossible. Dremedia's proprietary technology, using advanced signal processing techniques developed in California, enables an image to be segmented into its component parts, in order that they may be identified, understood, labeled and indexed. Journalists, interns or researchers viewing hours of tape and then manually doing these operations have previously performed such tasks. Dremedia's technology enables the automation of these operations, increasing time-to-air and delivering immediate return on investment.
Dremedia's audio analysis technology, with its heritage from Cambridge University, uses advanced statistical methods to deal with all aspects of processing the digital audio signal. It employs a wide range of recognition technologies - from keyword spotting to small and large vocabulary continuous speech recognition and information retrieval from spoken documents - to enable applications in speech and audio processing, such as: speech recognition, speaker recognition, language recognition and speech enhancement. Industry benchmarking tests, conducted by DARPA, consistently show that this technology delivers precision and accuracy and enables key operations on audio to be performed automatically.
http://www.dremedia.com

SmartVerse
SmartVerse is a platform for creating dynamic, multi-user, persistent simulated 3D environments. It is a modular framework containing a large set of reusable software components that are easily assembled to create rich, interactive virtual worlds, suitable for a broad range of applications.
Users are represented inside SmartVerse worlds by customizable, human-looking 3D models called avatars. Users are able to freely interact with one another, view multimedia elements and manipulate any object in the world in real-time. SmartVerse also has a suite of communication tools to facilitate natural user interaction.
http://www.smartvr.com

A compilation of MUSIC for NEW MEDIA 1997 – 2001 is at:
http://www.internetcontent.net/resources.asp

Flashforward2001 Amsterdam - the premier Flash event

The winners of the Flash Film Festival are – worthwhile to spend some time surfing:
3D

Ultrashock, http://www.ultrashock.com/ultraintro4
ART
Memoire, http://www.fastspot.com/memoire
CARTOON
Preschool Protocops, http://www.preschoolprotocops.com
E-COMMERCE
Billabong Store, http://www.billabong-usa.com/store
EXPERIMENTAL
Flight 404, http://www.flight404.com
GAME
Cricket, http://www.bossmonster.com/e4/cricket/cricket.html
MOTION GRAPHICS
Insert Silence, http://www.insertsilence.com
NAVIGATION
MoMA - What is a Print?, http://www.moma.org/whatisaprint
ORIGINAL SOUND
Planet of the Drums, http://www.planetofthedrums.com
STORY
Rashomon Café, http://www.ontherail.com/site/blackbox/RoshCafe.html
TECHNICAL MERIT
Flash-France – XtremFont, http://www.flash-france.com/ff2001.php
TYPOGRAPHY
Deconstruction, http://juxtinteractive.com/deconstruction

Extra-Audionary

SSEYO's Ringtone Remixer
Ringtones are projected to be the first billion dollar mobile content market in which artists and
their fans can participate and interact. SSEYO's Ringtone Remixer application, the first of
which features DJ Spuddy, lets music fans easily remix a melody as a ringtone, purchase the
remix and then send it to their mobile phone. The ringtone remix always sounds close to the
original melody, but is personal to the remixer.
The Ringtone Remixer application communicates with the patent pending and licensable
SSEYO Koan Ringtone Engine (SKRE), which resides on a server. This intelligent engine
creates the melodic variations, based around the user interaction with the interface and a rule
set for the specific melody. Once the remix is created the user can purchase the ringtone
through an Interactive Voice Response (IVR) system managed by SSEYO's backend partner
Salletech, a leader in ringtone and mobile billing infrastructure and suppliers of services to
many popular websites.
The application supports the creation of enhanced mixes, where the user can choose the
sounds and drum kits used. It also enables these mixes to animate the DJ Spuddy character.
These optional features require the SSEYO Koan Plugin to be installed, which is a small
download.
http://www.sseyo.com

ISMA 1.0 - streaming MPEG-4 video and audio over IP networks
ISMA 1.0 enables open-standards-based audio and video content streaming solutions over
narrow band, wireless and broadband quality networks.
The Internet Streaming Media Alliance (ISMA) has developed and published ISMA 1.0, an
implementation specification designed to accelerate existing IETF and MPEG standards for
streaming over the Internet. This will result in a fully open end-to-end chain of streaming rich
media solutions for IP networks.
ISMA 1.0 is the first implementation specification developed by the ISMA, a group of industry
leaders in content management, distribution infrastructure and media streaming working
together to promote open standards for developing end-to-end media streaming solutions.
ISMA 1.0 provides a step-by-step implementation agreement that enables compliant
components to be interoperable between different ISMA-supported vendors in the rich media
marketplace.
"As a first in the streaming media industry, ISMA 1.0 will allow content creators, owners,
distributors and aggregators to be able to choose products and solutions from different

vendors, and thus tailor their systems purchases to their exact needs," said Hans-Peter Baumeister, board member of the ISMA. "In addition, and also as a first in this industry, we can expect to see a truly competitive marketplace for streaming components and solutions, assuring continued improvements and innovation in this space."

ISMA 1.0 leverages the current industry momentum of MPEG-4 by adopting it as the compression standard. The specification defines the exact features of the MPEG-4 standard that have to be implemented on the server, client and intermediate components to ensure interoperability between the entire streaming workflow.

http://ism-alliance.org/cgi-bin/phtm/prlist.pl?9986

MUSIC for NEW MEDIA supports IWA - the International Webcasting Association:
http://www.webcasters.org, http://www.webcasters.org.uk

Worth reading

The Genetic Mystery of Music
By Josie Glausiusz
Take a step toward the wall mural in psychologist Sandra Trehub's lab, and you'll find yourself in a tropical rain forest, enveloped by a riot of purple flowers, lush green ferns, oversize butterflies and bees. The only thing missing is the cry of macaws. But take a step back, and you're likely to hear other cries - those of babies. And then it all makes sense - the forest, the Teletubbies, the toy trucks scattered on the floor, the graceful mobiles hanging from the ceiling, the picture books and bright posters. This is a lab where mothers and very small children feel comfortable. It is also a lab with a very specific quest, a search within the infant brain for the biological roots of music.

Thousands of babies have passed through this facility at the University of Toronto at Mississauga in the past 25 years, and each one has departed with a diploma attesting to his or her contribution to "the advancement of science and the understanding of child development." Here Trehub has observed parents singing to their babies and watched how the babies respond to those songs (they are mesmerized). She has studied the history and universality of lullabies (they sound the same the world over). She has documented the power of a mother's singing (it decreases stress hormones in her child). She also has found that babies seem to have an innate appreciation for music.

More at:
http://www.discover.com/aug_01/featmusic.html

MUSIC for NEW MEDIA supports CDeMUSIC:
http://www.cdemusic.org

Conferences & Events

Digital Rights Management Seminar
November 20, 2001, Amsterdam, The Netherlands
http://www.europedrm.com

Creation and Syndication of Content in Broadband Europe
November 28, Liverpool, UK
http://www.vandusseldorp.com/seminars

AES 111th Convention
November 30 – December 3, 2001, New York, NY, USA
http://www.aes.org

DV & Web Video Expo
December 3 - 7, Los Angeles, CA
http://www.dvexpo.com

CDN Fall 2001 - The Content Delivery Networks Event & iBAND 2001 – The Internet Bandwidth Management Conference
December 4 – 6, San Jose, CA, USA

http://events.stardust.com/cdn

Streaming Media East 2001
December 11 - 13, New York, USA
http://www.streamingmedia.com/east

MIDEM 2002
Midemnet: January 19, 2002, Midem: January 20 – 24, 2002, Cannes, France
http://www.midem.com

NATPE 2002
January 21 - 24, 2002, Las Vegas, NV, USA
http://www.natpe.org/natpe2002.html

Milia
Conferences: February 4 - 5, 2002, Exhibition: February 5 - 8, 2002, Cannes, France
http://www.milia.com

International Sound Symposium
March 1 - 4, 2002, San Jose, CA, USA
http://www.healingmusic.org/ISS

NAB 2002
Conferences: April 6-11, 2002; Exhibits: April 7-11, 2002, Las Vegas, NV, USA
http://www.nab.org

AES 112th Convention, 2002
May 10 - 13, 2002, Munich, Germany
http://www.aes.org

4th Annual TV Meets the Web Seminar
May 16 - 17, 2002, Amsterdam, The Netherlands
http://www.tvmeetstheweb.com/may2002/index.php

MIAC 2002
August 25 – 26, 2002, Toronto, Canada
http://www.miac.net

The NAB Radio Show
September 12 - 14, 2002, Seattle, WA, USA
http://www.nab.org

AES 113th Convention
October 5 - 8, 2002, Los Angeles, CA, USA
http://www.aes.org

NAB European Radio Conference
November 11-13, 2001; Paris, France
http://www.nab.org

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Highlights from the Digital Rights Management Seminar
http://www.europedrm.com

DRM goes well beyond protection
By Rist Brouwer, CEO DMDsecure

Initially Digital Rights Management (DRM) technologies were driven as an answer to the piracy problems. Today, DRM companies cope with the challenge to improve security and protection issues while enabling the opportunities of digital content distribution. Within DRM protection of content is a mean; DRM goes well beyond protection. DRM is one component of a larger on demand system, the Return on Investment (ROI) of the system and the services it enables must be evaluated, as well as the DRM component in particular. DRM is the ultimate technology to enable the differentiation of business models, to differentiate content services. Services may be offered and priced according to a set of rights, which govern the duration - hours, days, months - the content may be used or the frequency of access and play-count or the number of times a transfer of those rights is allowed to devices, etc. You see that the security aspect is left in the shadows of the differentiation possibilities DRM creates.

Being an independent software vendor in the DRM space, DMDsecure has proven and will prove to be a leading player. Because our company's ambition is to facilitate and enable the making available of more content, enabling more transaction models, through more distribution channels, on more devices, for more people of which we know more by giving them more choices resulting in more revenues. DMDsecure's software components enable the best possible balance between consumer experience, effective management of rights, services and content protection. Our application comprises a set of distributed components that are selected for reliability, scalability and effective integration.

The different business models over IP networks might be difficult to execute - costs, technology and business wise - but the participants in the digital content supply chain are in the process of making it happen. Telcos, CDNs, ISPs and service providers are enabling, being partner in, building or running, a digital content distribution platform and leverage on capabilities or customers and are somehow involved in new ways of offering digital content services. Today they take a calculated risk, tomorrow with the help of a reliable DRM solution they will harvest the true value of content.
http://www.dmdsecure.com

SealedMedia
SealedMedia is a provider of cross-media Digital Rights Management (DRM). It has designed its technology as an Internet enabled rights management platform capable of supporting multiple devices, all media types and diverse business models. Critically, SealedMedia's technology is server-based, and can be implemented fully within a publishing enterprise's IT infrastructure and managed completely under its own control, like other enterprise database and e-business software. Its technology for security applications and online publishing technology supports file-based, buffered and streaming media in HTML, XML, PDF, GIF,

JPEG, MP3 and QuickTime formats on Windows and Macintosh platforms. The architecture is extensible with new file formats and players continually being added.
http://www.sealedmedia.com

Digital Island
Digital Island, now part of Cable & Wireless, operates and manages a standardized portfolio of Web services. Its 2Way Web Services are modular service components that can be assembled in a variety of ways to support e-business applications and increase the profitability and performance of Web operations and reduce transaction costs. Digital Island's 2Way Web Services families include 2Transact, 2Deliver and 2Manage services that enable enterprises to deliver secure transactions, transmit and receive large files, manage assets, track digital rights, and customize the experience globally with guaranteed service level agreements.
http://www.digitalisland.net

A compilation of MUSIC for NEW MEDIA 1997 – 2001 is at:
http://www.internetcontent.net/resources.asp

EuroPrix 2001 Winners - A selection
Details at:
http://www.europrix.org

Bosch Universe
EUROPRIX OVERALL WINNER
Winner in the Categories Knowledge, Discovery and Culture
To open up the complete oeuvre of Hieronymus Bosch was the principal aim of the special Bosch Universe Website. This virtual version is far more interactive than a normal exhibition could ever be.
http://www.boschuniverse.com

's/He'll survive´
EUROPRIX STUDENTS' AWARD WINNER
The CD-Rom 's/He'll survive´ is a personal work of art originating from HfG student projects that were presented at the exhibition of the Netherlands Media Art Institute, Amsterdam, in 2000. The CD-Rom is rich in content with various examples of different artists' works and offers the user an insight into their world and imagination. It is conveyed in a unique way where there is more than one way to navigate: through symbolic icons or random mouse movements around the screen. Its interactivity is well enhanced and the use of multimedia adds a great value to its functionality with sound and videos. Aesthetically, the interface design is like a collection of typographic text examples and images that on the whole make up a stylish composition.

BANJA
The Winner of the Category Interactive Fiction and story telling
Offering a new way to have fun on the Internet for players of any age, Banja represents a step forward in online gaming, with a multimedia environment and playability never achieved before on the web.
Plunged into the enchanting world of Itland, the player guides Banja, a little peace loving Rastafarian through a long story broadcasted by monthly episodes.
http://www.banja.com

EMMA.fm
The Winner of the Category e- Business and Supporting SMEs in the Marketplace
Emma.fm users can pay for digital music easily using a mobile phone. Buying music on the Internet couldn't get any easier than this!
http://www.emma.fm

Nominees:
"Mansaku & Mansai. That's Kyogen" - A DVD production on the theory and practice of Japanese kyogen theatre
"Kyogen" is a traditional Japanese theatre form with roots stretching back into the 14th century. A clearly structured interface enables users to select various chapters on theory and practice conveying in direct and vivid form the entire range of kyogen theatre.

Rembrandt the Printmaker
This CD-Rom provides a complete overview of the etchings that Rembrandt made in his lifetime. The

successive states dissolve from one into the next, providing an unprecedented insight into the creative process.

Trilogy With Artur Bual

"Trilogy With Artur Bual" is a interactive multimedia CD-Rom that resorts to 2D and 3D video images, text and audio with the objective to comprehend the life and work of the plastic artist Artur Bual (1926 - 1999).

Extra-Audionary

QDX by QDesign
is an audio format designed to be excellent in usability, quality and for an emerging group of consumers who demand access to music anytime, anywhere. And it has to be seamless across a variety of devices, from portable players to personal digital assistants to cellular phones.
Consumers don't need to grasp concepts like bit rates and sample rates. Encoding in QDX is a one-time operation. All music is automatically encoded at CD-quality. The Fit-to-Media feature provides complete control so customers get what they want, where they want it. Music producers are able to "master once, deliver everywhere" at the best possible quality over any network and over any bandwidth, streaming or download. Robust transactional watermarking enables secure file sharing, distribution and supports other music services, products and business models.
http://www.qdesign.com

Mobile phone system can identify mystery music
(Found at New Scientist)
<< A new system combining a mobile phone and a cryptographic technique will soon allow you to get the name of any music track you hear on the radio - perfect if the DJ babbles on afterwards without naming the tune Researchers at the Eindhoven labs of Dutch consumer electronics giant Philips have a disarmingly simple idea: as the tune is playing, you can dial the number of a service provider and place your cellphone near the radio (or TV) speaker for a few seconds.
A computer system analyses the music and cross-checks it against a vast database. Moments later, you should get a text message naming the tune. It will even give you the option of buying the CD via a standard mobile e-commerce transaction.
The company got its inspiration from a cryptographic technique called hashing, which is a way for computers to check that they have safely received a long message.
For the musical version of hashing, Philips intends to create a unique fingerprint for each tune so it doesn't have to store the whole memory-hungry song. To do this, its technology divides the sound of a song or instrumental piece into 33 narrow frequency bands and then measures the energy in each band. With these energy measurements the company can calculate hash codes that are unique to each tune.
Philips wants to set up a central database of hash codes representing 100,000 commercially available recordings. When a cellphone sends the sound of unknown music to the database, the database "hashes" the incoming sound and compares it with its stored codes. >>
Full article at:
http://www.newscientist.com/news/news.jsp?id=ns99991619

MUSIC for NEW MEDIA supports IWA - the International Webcasting Association:
http://www.webcasters.org, http://www.webcasters.org.uk

Brain Scans Show Deaf Subjects 'Hear' Vibrations
(Found at Scientific American)
<< Deaf people use the region of the brain associated with hearing to sense vibrations, a new study shows. "These findings illustrate how altered experience can affect brain organization," says investigator Dean Shibata of the University of Washington. He presented his results at the annual meeting of the Radiological Society of North America.
Using functional magnetic resonance imaging (fMRI), Shibata scanned the brains of 10 deaf students and 11 students with normal hearing while they experienced intermittent vibrations on their hands. All the subjects showed activity in the region of the brain that processes

vibrations. The deaf students, however, also exhibited activity in the auditory cortex, a golf-ball-size area used in hearing. "In someone who is deaf," he explains, "the young brain takes advantage of valuable real estate in the brain by processing vibrations in the part of the brain that would otherwise be used to process sound."

Because vibrations and sound have similar features, Shibata notes, it makes sense that the brain can adapt to replace one with the other in a processing region. What's more, he suggests, it may be helpful to expose deaf children to music and vibrations converted from speech sounds early in life while their brains are still developing. >>
http://www.scientificamerican.com/news/112801/3.html

MUSIC for NEW MEDIA supports CDeMUSIC:
http://www.cdemusic.org

Conferences & Events

Next Generation Billing Systems
December 10–14, 2001, Amsterdam, The Netherlands
http://www.iir-conferences.com/a.cfm?id=741

Streaming Media East 2001
December 11-13, New York, USA
http://www.streamingmedia.com/east

Mobile Portals
December 11–13 December, 2001, London, UK
http://www.iir-conferences.com/a.cfm?id=738

MIDEM 2002
Midemnet: January 19, 2002, Midem: January 20-24, 2002, Cannes, France
http://www.midem.com

Next Generation WAP Services & I-Mode
January 21-23, 2002, London, UK
http://www.iir-conferences.com/a.cfm?id=747

NATPE 2002
January 21-24, 2002, Las Vegas, NV, USA
http://www.natpe.org/natpe2002.html

IP Multicast
January 22-23, 2002, London, UK
http://www.iir-conferences.com/ipmulticast

Broadband Multimedia Networks and Services 2002
January 22-23, 2002, Stockholm, Sweden
http://www.metelecoms.com/broadbandmultimedia.htm

Rolling Out 3G
January 28-31, 2002, London, UK
http://www.iir-conferences.com/a.cfm?id=742

Wireless eCommerce Security
January 29–30, 2002, Barcelona, Spain
http://www.iir-conferences.com/a.cfm?id=746

Milia
Conferences: February 4-5, 2002, Exhibition: February 5-8, 2002, Cannes, France
http://www.milia.com

Mobile Content, Entertainment & Gaming Conference

February 5-6, 2002, Tokyo, Japan
http://www.ibcasia.com.sg/Calendar_Telco.htm

International Sound Symposium
March 1-4, 2002, San Jose, CA, USA
http://www.healingmusic.org/ISS

Broadband Year 2002
March 4-7, 2002 in San Jose, CA, USA
http://www.broadbandyear.com

symposium on sound design
March 20-21, 2002, Paris, France
http://hera.loa.espci.fr/ds2002

NAB 2002
Conferences: April 6-11, 2002; Exhibits: April 7-11, 2002, Las Vegas, NV, USA
http://www.nab.org

European Media Art Festival 2002
April 24–28, 2002, Osnabrueck, Germany
http://www.emaf.de

AES 112th Convention, 2002
May 10-13, 2002, Munich, Germany
http://www.aes.org

4th Annual TV Meets the Web Seminar
May 16-17, 2002, Amsterdam, The Netherlands
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