

Audio Commons Sound and Music Search Tool (MuST) - Basics

Version: 1

Table of contents

Overview	1
What is the tool for?	1
Content Providers	2
Freesound	2
Jamendo	2
Europeana	2
Creative Commons licenses	3
Technical requirements	3
How to access it?	4
How does it work?	4
Search	4
Sorting	5
Download	6
References	6

Overview

The [Audio Commons Sound and Music Search Tool \(MuST\)](#) is a web interface for accessing Audio Commons sounds and music pieces developed by [Jamendo](#). The [Audio Commons Initiative](#) aims to bring [Creative Commons](#) (CC)-licensed audio content to musicians and the creative media industries.

What is the tool for?

The MuST web interface allow users to search for and browse sound and music content from several sources (online digital audio libraries) within the Audio Commons ecosystem. It includes a search feature to retrieve audio content from several providers. At the moment, the following content providers are part of the ecosystem:

- [Freesound](#), a collaborative repository of CC licensed audio samples;
- [Jamendo](#), a music content website and community of musicians and music lovers;
- [Europeana](#), an European digital platform for cultural heritage.

The results can be sorted according to different criteria and eventually the audio files can be downloaded by users. Direct access to the source on content provider service is also made possible.

Content Providers

Freesound

The Freesound digital audio content provider hosts almost 400K sounds. The sound collection comes from users from around the world and is heterogeneous. It includes, amongst others, field recordings, sounds from particular sound sources, voice recordings, sounds designed using synthesis, recordings of musical instruments, and so on. Sounds are annotated with written descriptions made by users, word tags, and optionally geotagged, which allows to retrieve sounds by location. Sounds can be searched by keywords and sorted by criteria such as relevance, duration, date added, number of downloads, and user ratings. It is also possible to filter sounds by technical characteristics such as file format, sample rate, bit depth, bit rate, and number of channels. More complex functionalities from Freesound allow to retrieve sounds using audio features extracted from the audio signal (this requires the use of the Freesound API).

Jamendo

Jamendo is a digital music content provider which provides access to music from independent artists. Two services are proposed through the [Jamendo website](#), Jamendo Music and Jamendo Licensing. Jamendo music provides music for private use only and allows to discover new indie artists (free streaming, free download). Jamendo Licensing provides the opportunity to sell and buy music, for example, to find stock music for commercial use in multimedia projects (e.g. music for videos, radios for stores). The [Jamendo discovery portal](#) enables to discover music using curated metadata and services organising tracks according to genres, playlists, radios and communities. It is also possible to conduct searches by keywords (e.g. instruments, moods, etc.). In the case of commercial applications, several subscription mechanisms are proposed varying according to context of use (see [Jamendo Licensing](#)). Jamendo’s digital music catalogue contains 200K royalty free tracks.

Europeana

Europeana is a digital platform that promotes cultural heritage with more than 700K sounds. A number of institutions (e.g., libraries, museums, archives) have collaborated with Europeana, such as the British Library (London), Louvre (Paris) or Rijksmuseum (Amsterdam). The content is hosted by each of the institutions, and Europeana provides contextual information about each item (metadata). The type of content is varied, including text, image, and sound. The metadata of each item includes the title, description, tags (named classifications/type) of the kind of sound, time of creation, provenance, additional rights information, references and relations (e.g., datasets), location, and whether and how

the sound/music can be used (e.g., CC license). Technical information about the format, file size, and and run time is also provided.

Creative Commons licenses

For each item listed in MuST, there is an icon that indicates the type of Creative Commons (CC) license corresponding to the audio content. The various CC licenses are described on the [Creative Commons organisation website](#).

Within Audio Commons, Jamendo provides access to hundreds of thousands of music pieces with CC licenses. Freesound and Europeana also provide several hundreds of thousands of sounds with CC licenses. Some CC licenses allow users to remix, transform, and build upon the material for any purpose, often by attribution (which means referring to the author and name of the original sound or music), even commercially (e.g. the CC BY-SA 3.0 license). Please note that commercial use may require licensing fees. It is important to pay attention to the CC licenses before using a sound in a music production or a track and to make sure the planned application matches the requirements of the license. If you plan to change the content or use it commercially, content with CC licenses including ND (no derivatives) must be avoided.

Europeana has a number of copyright material which should not be remixed or transformed, unless the creator receives the permission from the author.

Freesound licensing is based on Creative Commons and information about the various licenses are provided on the [Freesound FAQ page](#). In summary, the main licenses available are “zero” (cc0), “attribution” (by), and “attribution non-commercial” (by-nc). It is in general possible to use the sounds for free following the license requirements, e.g. the need to attribute the original author (by, by-nc) or sole usage in non-commercial situations (by-nc). When required by the license, it is important to attribute author(s) correctly even for short sounds. Information on how to attribute authors are provided [here](#). Finally, what if we want to mix sounds with different types of licenses or if we want to create a new mix? [This table](#) explains what is legally correct.

Jamendo licensing is based on royalty free music, which means that royalties need not to be paid for personal use but need to be paid for commercial use. According to this statement, it is unclear whether private use equals to noncommercial use and therefore the music and sounds can be used for noncommercial purposes. The platform Jamendo Licensing is a paid-based service and is designed to cover commercial uses involving licensing fees, which are explained in detail [here](#).

Technical requirements

- Laptop / PC
- Internet connection
- Web browser

How to access it?

1. Open a browser and go to: <http://audiocommons.jamendo.com/>
2. The MuST prototype is currently opened to public and does not require to set up an account.

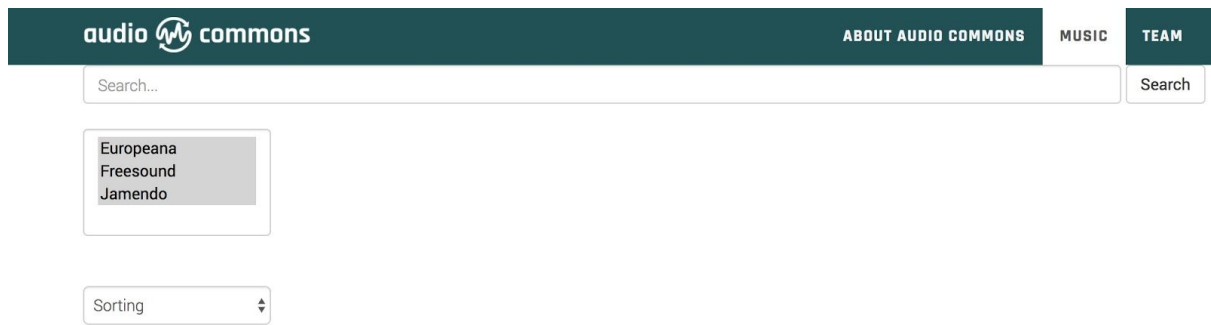


Figure 1 - MuST web interface

How does it work?

Search

- You can search sound and music by keywords by typing in a keyword in the search input field at the top of the interface (e.g., “fire”, “120 bpm”, “noise” or “sweeping”).
- You can choose which content providers the audio content will be sourced from by selecting providers in the list to the left below the search bar (use Shift + click to add more than one).
- Press the “Search” button at the top right to start a query.

The screenshot shows the Audio Commons website interface. At the top, there is a navigation bar with the 'audio commons' logo, 'ABOUT AUDIO COMMONS', 'MUSIC', 'TEAM', 'NEWS', and 'MATER'. Below the navigation bar is a search bar containing the text 'dub' and a 'Search' button. On the left side, there are three service logos: 'Europeana', 'Freesound', and 'Jamendo'. Below these is a 'Sorting' dropdown menu. The main content area displays a list of search results for 'dub'. Each result is a row with a play button icon, the track name, a numerical value (likely duration or popularity), a license code (CC0 or BY), a download icon, and a 'Get it on Freesound' button. The results are as follows:

Track Name	Value	License	Action
Glitch Dubstep Wobbler	59.1305	CC0	Get it on Freesound
Dub (138 BPM-FIVE23_80171)	3.55556	CC0	Get it on Freesound
Dub (138 BPM-FIVE23_80174)	1.77778	CC0	Get it on Freesound
Dub (138 BPM-FIVE23_80111)	3.47825	CC0	Get it on Freesound
Dub (138 BPM-FIVE23_80113)	3.47825	CC0	Get it on Freesound
crispy_dub_snare.wav	1.64383	CC0	Get it on Freesound
Dub Kick.wav	0.216984126984	CC0	Get it on Freesound
deep dub bass.wav	7.62367346939	BY	Get it on Freesound
Laba Daba Dub (Flute)	26.8532	BY	Get it on Freesound
Dub loop 2.wav	7.38589569161	BY	Get it on Freesound
Dub loop 1.wav	6.18557823129	BY	Get it on Freesound

Figure 2 - Results of a sound query

Sorting

- Results are retrieved by *relevance*. It is possible to sort the results differently, by *popularity*, *duration*, *downloads*, and *created*. For each new sorting, press again the button “Search”.

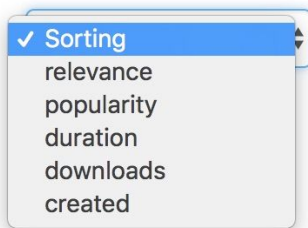


Figure 3 - Sorting

- Sorting criteria:
 - **Relevance**: some relevance score provided by each individual service;
 - **Popularity**: popularity score provided by each individual service (e.g., based on ratings);
 - **Duration**: duration of the audio resource;
 - **Created**: upload date of the audio resource;
 - **Downloads**: number of downloads of the audio resource.
- Each track appears with the following related information:
 - Track name
 - Artist name
 - Duration

- License type (e.g., [CC-BY](#), [CC-BY-SA](#))
- Download source
- Link to source on provider’s platform

Download

- Each track can be downloaded by pressing the “Download” button located next to the track result. Audio file formats depend on the source (e.g. MP3, WAV, etc.).
- For each track, a link to the original page from the respective content provider is also provided on the right of the track results. Further information about the sound/music can be found this way.

References

If you use this work, please cite the following reference.

Anna Xambó, Frederic Font, György Fazekas, Mathieu Barthelet (2018). Leveraging Online Audio Commons Content For Media Production. In M. Filimowicz, editor, *Foundations in Sound Design for Linear Media: an interdisciplinary approach*, Routledge