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## Open SoundS

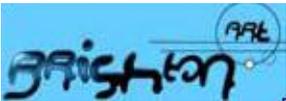
# WP2: Plan of survey

Project information	
Project title:	OPEN SoundS – Peer education on the internet for social sounds
Focus Area :	Music education through new technologies and social networking based tools
Programme:	Sectoral Program Leonardo da Vinci. Transfer of innovation (TOI) - 2011
Reference:	N°: LLP-LdV-TOI-11-IT-624 N° LLP Link: 2011-1-IT1-LEO05-01908 CUP: G72F11000060006

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Date of elaboration	23.12.2011
Number of Pages:	7
Work package:	WP 2

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## **INTRODUCTION**

Social interaction Web 2.0 music-based platform are getting always more users, which are attracted by tools to easily organize and create the music contents, and by an active participation in the fruition process. In the last years, several services of this kind (N. Bernardini, and G. De Poli, "The Sound and Music Computing Field: Present and Future," *Journal of New Music Research*, Vol. 36, No. 3, 2007, pp. 143-148): some of these services are related to music creation. For example, Freesound Project (<http://www.freesound.org>) is a collaborative database of Creative Commons licensed sounds. The Freesound Project aims to create a huge collaborative database of audio snippets, samples, recordings, bleeps, providing new ways of accessing these samples. While Freesound focuses only on sounds and not on songs, ccMixer (<http://ccmixter.org>) is a community music site featuring remixes licensed under Creative Commons where you can listen to, sample, mash-up, or interact with music in whatever way you want.

In Europe, the binomial music and technology is present for several years even in an educational context. However, the experiences with collaborative environments that use Web 2.0 technologies are still a limited number, with effects in music teaching and learning outcomes yet to be evaluated.

## **OBJECTIVES**

The research conducted by the partners has allowed us to identify the major information systems (collaborative environments, learning tools, etc.) related to Open Sounds. We classified the systems in three categories: collaborative environments for music-making, educational environments and projects addressing collaborative music, and generic document sharing and collaboration. The last category has been added as our research has shown that most productive collaborative tasks is currently taking place using generic tools such as email and filesharing systems like Dropbox.

This document aims to define the guidelines for an analysis of learning environments for the remote collaboration in music designed to support educational practice, with particular reference to the situation of Great Britain, Denmark and Italy, countries partners of the project.

## **A. COLLABORATIVE ENVIRONMENTS FOR MUSIC-MAKING**

The partners identified several web services related to the Open SoundS project. Some of these include a plug-in for production - real-time jamming, recording etc.

- <http://www.myonlineband.com>
- <http://ccmixter.org>
- <http://www.dopetracks.com>
- <http://www.ejamming.com>
- <http://www.kompoz.com>
- <http://www.mixmatchmusic.com>
- <http://www.wemix.com>
- <http://www.indabamusic.com>
- <http://www.myblogband.com>
- <http://onlinejamsessions.com>
- <http://www.cocompose.com>
- <http://www.ujam.com>
- <http://www.cockos.com/ninjam>
- <http://esession.com>
- <http://www.digitalmusician.net>

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- <http://www.ohmstudio.com>
- <http://makemusic.net>
- <http://www.acidplanet.com>
- <http://www.mashstix.com>
- <http://www.scratchaudio.com>
- <http://ejay-music.com>
- <http://freesound.org>
- <http://www.aviary.com>

We carried out a preliminary survey to discard a sub-set of these systems, following the criteria:

- systems without recorded activity (file upload) in the last week;
- systems partially out of the project topics, such as jam session environment;
- systems strictly related to a specific commercial software (i.e. communities of a specific, commercial, software users).

The resulting selection is:

NAME: My Online Band (USA)

URL: <http://www.myonlineband.com>

COMMENTS: it is a network of professional and would-be musicians that want to share their music tastes and play collaboratively on music projects

NAME: ccMixer

URL: <http://ccmixter.org>

COMMENTS: collaboration environment for creating and sharing new music

NAME: Dopetracks (USA)

URL: <http://www.dopetracks.com>

COMMENTS: it is a free online music collaboration network where you can record your beats and sing together with other vocalists

NAME: Kompoz (USA)

URL: <http://www.kompoz.com>

COMMENTS: it is a social workspace for musicians and songwriters

NAME: Indaba Music (USA)

URL: <http://www.indabamusic.com>

COMMENTS: a community that offers artists to connect and work creatively together on music projects

NAME: Cocompose (Germany)

URL: <http://www.cocompose.com>

COMMENTS: collaboration environment for creating and sharing new music

NAME: Ujam (USA)

URL: <http://www.ujam.com>

COMMENTS: cloud-based platform for creating and sharing new music

NAME: Digital Musician (Germany)

URL: <http://www.digitalmusician.net>

COMMENTS: web community - Includes a VST plug in which allows collaboration across projects - chat, audio streaming etc.

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NAME: Ohmstudio (France)

URL: <http://www.ohmstudio.com>

COMMENTS: online collaborative digital audio workstation (DAW) and community

NAME: Makemusic (Denmark)

URL: <http://makemusic.net>

COMMENTS: Danish website in English for collaborative music projects

NAME: Mashstix (USA)

URL: <http://www.mashstix.com>

COMMENTS: somewhat similar concept, but focused on "mush-ups" (which could be perceived as a sub-set of what we are looking at). The design is clean and intuitive, and the interface is fairly contemporary

NAME: Scratch Audio

URL: <http://www.scratchaudio.com>

COMMENTS: a non-complicated interface and quite intuitive design

NAME: Aviary (USA)

URL: <http://www.aviary.com>

COMMENTS: Separate section of the Myna Audio Editor for online music creation in collaborative environment

NAME: Freesound (Spain)

URL: <http://freesound.org>

COMMENTS: it is a collaborative database of Creative Commons Licensed sounds. It has been used also for in educational contexts

## **B. EDUCATIONAL ENVIRONMENTS AND PROJECTS ADDRESSING COLLABORATIVE MUSIC MAKING**

NAME: Sonic Postcards (UK)

URL: <http://sonicpostcards.org>

COMMENTS: International schools project with structured digital audio activities and portal to share results

NAME: Sound Junction (UK)

URL: <http://www.soundjunction.org/default.aspa>

COMMENTS: a good example of a holistic learning environment for music that also provides tools for making your own music and sharing your compositions. Unfortunately, some of the technologies are now parochial (e.g. shockwave)

NAME: Usability of Music for the Social Inclusion of Children (UMSIC) (UK)

URL: <http://www.umsic.org>

COMMENTS: this is the actual research project website, but we can draw useful information from the dedicated sub section about JamMo. JamMo is the specialist software that was developed to run on mobile devices (Nokia).

NAME: Gigajam online (UK)

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URL: <http://gigajamonline.com>

COMMENTS: although a commercial product, it is important to assess the technologies on offer as well as the user experience, as it is highly popular and successful

NAME: Musinet (Italy)

URL: <http://www.musinet.eu>

COMMENTS: it is a pilot project, aiming at guarantee a larger number of people the access to innovative materials based on TIC (i.e. multimedia didactic material, websites and distance tutorship)

NAME: NetMusic (Italy)

URL: <http://www.netmusicproject.org>

COMMENTS: it provides teachers, educators, students, professional operators tools to communicate (users community, forum, groupware), learn (teaching and learning pathways, formative materials and papers), collaborate and exchange (a web environment for the project management, WebCollab, and a repository where upload and download projects)

NAME: Musiweb (Italy)

URL: <http://www.e-musiweb.org>

COMMENTS: Italian portal of educational resources on computer music

NAME: MODEM (Italy)

URL: <http://modem.netsoundsproject.eu>

COMMENTS: European virtual learning website for the achievement of creative web musical projects in open code and/or audio files

NAME: MinMusik (Denmark)

URL: not online

COMMENTS: this portal funded by the Mid-Jutland region in Denmark is under development. It is supposed to be released in the start of 2013. The aim of the project is to develop a social network website for music students from age 9 to 18. Very similar to FaceBook and other social networks in regards to its layout and functionalities, it is singularized by additional features relevant to musicians and music students such as collaborative music making

## **C. GENERIC DOCUMENT SHARING AND COLLABORATION**

Studies such as Seddon (Frederick A. Seddon, 2006, "Collaborative computer-mediated music composition in cyberspace". *British Journal of Music Education* 23(3): 273-283) employed generic information exchange protocols (email) for specific long-distance collaboration in music composition. This reminds us that the process of musical collaboration involves a lot of non-musical communication. These are generic platforms for sharing docs, but useful to analyse as working models.

*Generic collaborative environments:*

- <http://uk.ning.com> - social networking
- <http://www.thinkquest.org> - online learning environment
- <http://www.kaltura.org/> - openSource video
- <http://moodle.com/> - course management system for schools, contains many music courses

*File sharing:*

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- [www.dropbox.com/](http://www.dropbox.com/)
- [soundcloud.com/](http://soundcloud.com/)
- <https://docs.google.com/>
- <http://www.keepandshare.com>
- <http://www.mediafire.com/>

*Audio annotations:*

- <http://voicethread.com/>

*Collaborative text doc editing:*

- <http://etherpad.org/>,
- <http://piratepad.net/bM1O2FwysO>
- <http://willyou.typewith.me>
- <http://sync.in/>

## OUTLINE

The survey is composed **into two parts**.

- 1) In the first one, the environments for the collaborative production of music are analysed from a functional point of view: which are the services and the tools offered to the users for the content production and sharing (**DEI-UNIPD**)
- 2) In the second part, the environments with educational aims are analysed from the following points of view:
  - technological: which software frameworks are used for the implementation, with particular attention to their sustainability (**BAL**);
  - usability and accessibility (**EARMMASTER**);
  - user typology (**DEI-UNIPD, MIW**);
  - effectiveness in the educational practice (**IEO**)