

Freesound.org [*00] (a semi-technical overview)

"large, collaborative database of sounds under creative commons licenses"

Day to day Freesound (what you don't see)

- moderation
 - what it looks like [*01]
 - how to recognize illegal samples
 - moderators
 - we don't judge quality/morality
- support
 - forum, email
- who pays for freesound, and who gets paid
 - > MTG/UPF
 - > google grants (\$50K in 2008, \$35K in 2009)
 - > donations ~€3.5K / year
 - > t-shirt sales (near-zero)
 - > Letusa (€10K)
 - <- me
 - <- hardware
 - <- designers
 - <- competition goodies
- more important: (specialized) volunteers + community!
- comparison: wikipedia has ~30 paid employees

Techy Bits a.k.a. why money is needed

- 1 million users, 70k sounds [*02]
- about 30k unique visitors/day [*03], about 300k pageviews/day (3.4/sec)
- university gives us free bandwidth! (> 7 TB / month)
- servers
 - past (pizza box, half baked)
 - present (one pizza box, one shiny new beast)
 - future (two shiny new ones and one recycled pizza box) [*04]
- hardcore techy details + Freesound Nightingale "2.0"
 - webserver (apache -> nginx)
 - db (mysql -> postgres)
 - search (home-grown -> solr, indexing)
 - caching (none -> memcached)
 - similarity (initial -> new)
 - content based (explain)
 - <http://www.freesound.org/searchSimilar.php?id=16825>
 - collaborative based (explain)
 - <http://www.freesound.org/samplesViewSingle.php?id=65224>
 - audio processing (initial (complex, memhungry) -> new (mplayer, python))
 - new player (<http://media.freesound.org/files/newplayer/>)
 - API (TODO: FIXME!!)
 - new logo

- "interesting" problems when num. users becomes large:
newsletter, read threads, caching, ...

Legal and not-so-legal

- license
 - sampling+
 - difficult section(s) [*05]
 - future (zero, by, by-nc)
 - difficulty in changing
- legal issues
 - recording ROM sounds
 - short song snippets (NiN)
 - confusion with samples from sample cd's (loops ok? loops with pauses?)
 - "free" samples from "websites"
 - field-recordings with illegal content
 - voice-recordings
- amen break (<http://www.freesound.org/samplesViewSingle.php?id=24940>)
- legality of recording itself
 - hanstimm sample (<http://www.freesound.org/samplesViewSingle.php?id=7670>)
- usage with attribution
 - Children of men
 - http://upload.wikimedia.org/wikipedia/en/c/cc/Children_of_men.jpg
 - ... would be nice to have more "famous" examples
- usage without attribution (prodigy, mistabishi, ...)
 - Mistabishi:
 - <http://www.freesound.org/samplesViewSingle.php?id=13809>
 - <http://www.youtube.com/watch?v=is-HVxmUELQ>
 - The Prodigy
 - <http://www.freesound.org/samplesViewSingle.php?id=1518>
 - (@22 seconds) <http://www.youtube.com/watch?v=olHnyslc-OM>
 - Both: problems solved after putting user and artist in contact.

Sounds and descriptions

- sound formats: wav, aif, mp3, flac, ogg
 - trouble in paradise (plethora of types, bad monkey-proof support for flac/ogg)
- sound description
 - how it should be: what, when, why, quality, texture, noisyness, background <-> foreground, recording equipment, ...
 - reality: "omg teh coolest beet loop from fls8 !!"
 - users evolve/grow up (helloflowers, noisecollector)!
- tags (<http://www.freesound.org/tagsView.php>)
 - taxonomy - why it fails
 - folxonomy - why it works (tagcloud, new words), why it doesn't
 - "piano" vs "piano" (folxonomy bad?, taxonomy good?)
 - misspellings, uk<->us, ...
- geotags (<http://www.freesound.org/geotagsView.php>)
- packs
 - technical difficulty!

- how to describe a sound well and why should you bother (moderation! visibility!)
- important to get to know what's out there: "field" "recording" <-> "field-recording", "purist", "multisample", ...

Fun sidekicks

- blog (<http://www.freesound.org/blog/>)
- freesound radio (<http://radio.freesound.org/>)
- sons de barcelona (<http://barcelona.freesound.org/>)
- tallers (<http://tallers.freesound.org/>)
 - why I think tallers and barcelona give a bad example of freesound usage, API solution for future

Student TODO

- i.e. force you to search for some sounds on freesound ;-)
- sign up and activate (and don't mail me unless you have tried everything)
- search 3 sounds and let me hear (send me the urls:
bram DOT dejong+smc AT gmail DOT com)
 - a sound that represents where you live
 - a sound that represents where you would like to live
 - a sound that represents you

Some images

New "2.0" logo:



Moderation:

<<back to admin

Moderation

OK

OK, bad description

Not OK:

just delete

defer

defer & mail bad description (using your email address)

OK +whitelist user

User email: ingful@gmx.de

Nr files to go: 20

jivatma07: 1
mikaelfernstrom: 4
Timbre: 1
LukeIRL: 2
tallers: 6
jus: 1
markb: 4
Benboncan: 1

synth_typewriter_multi.wav

File added by [jivatma07](#) on Jul 16, 2009

0 downloads | [Permanent link](#) | [Comments](#) | [Find similar sounds](#)

Download
right click + save as

Rating Your rating:

Waveform & Preview

0 min 0 sec

Type wav, 44100Hz, 706kbps, 16 bit, Mono

Duration 0:04

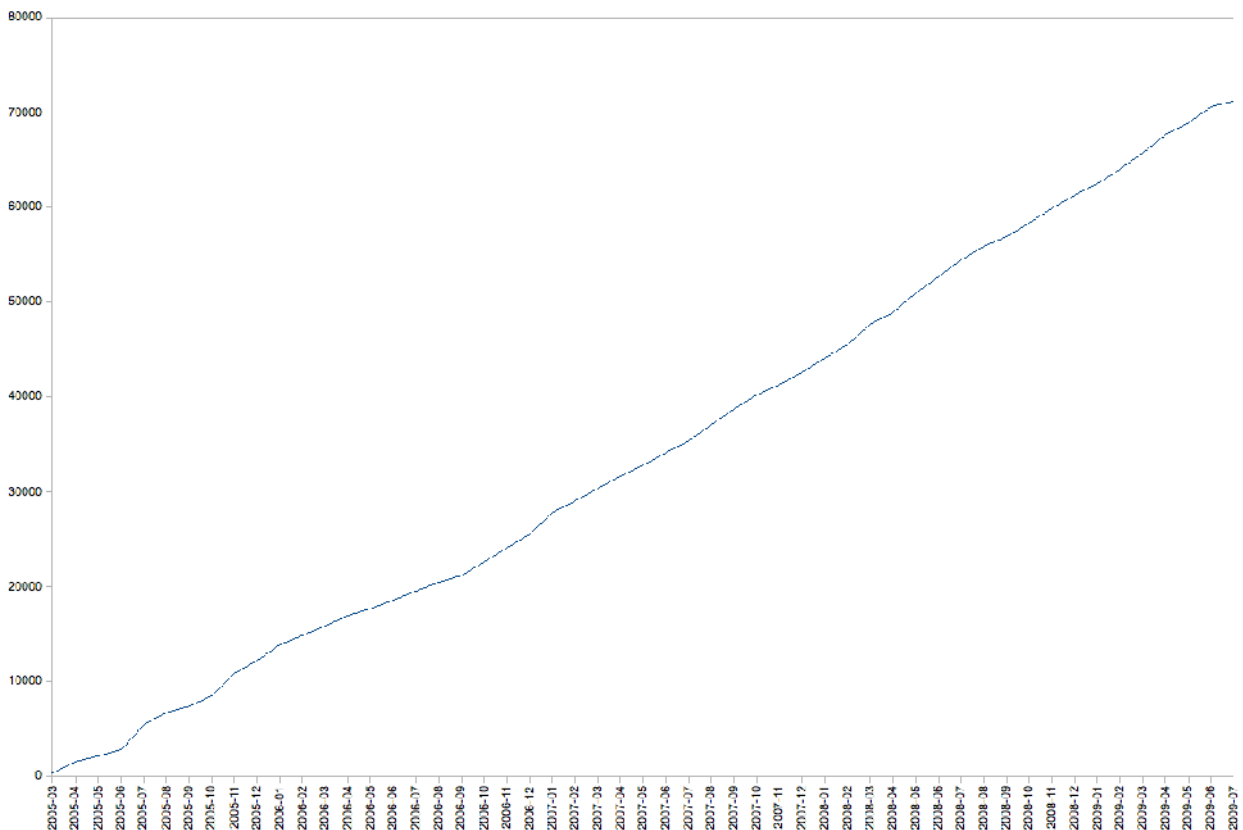
Filesize 345.26 KB

Tags [beep](#) | [bleep](#) | [effect](#) | [fx](#) | [game](#) | [hit](#) | [multi](#) | [old](#) | [synth](#) | [synthesized](#) | [synthesizer](#) | [typewriter](#) | [video](#)
 ([add tags](#) | [remove tags](#))

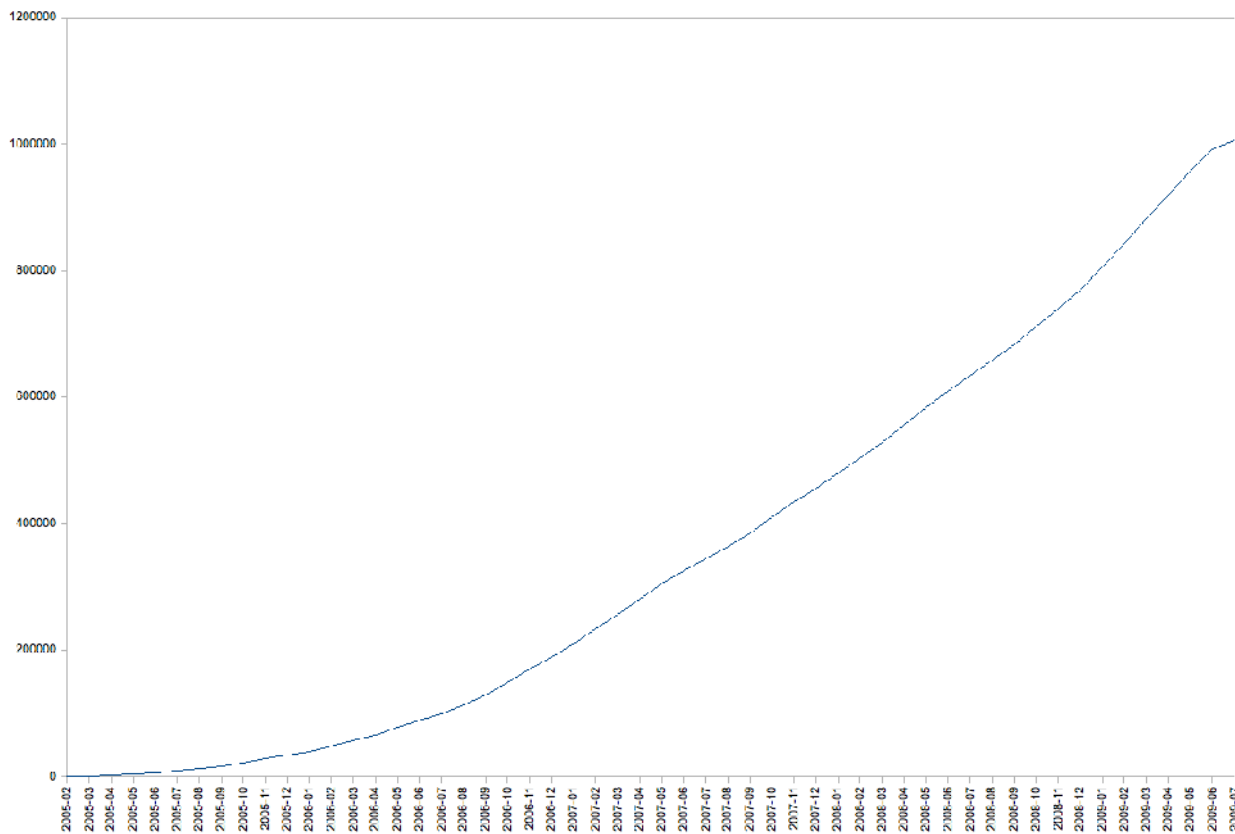
Description by [jivatma07](#)
 A synthetic Typewriter sound, like it was used in old video games. First you hear an example of how you can use this sound and after that, the single sound. This sound was requested by a freesound user. Enjoy.
 ([edit or add description](#))

0 Comment(s)

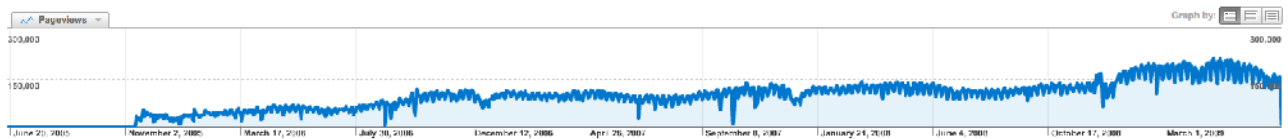
Number of sounds:



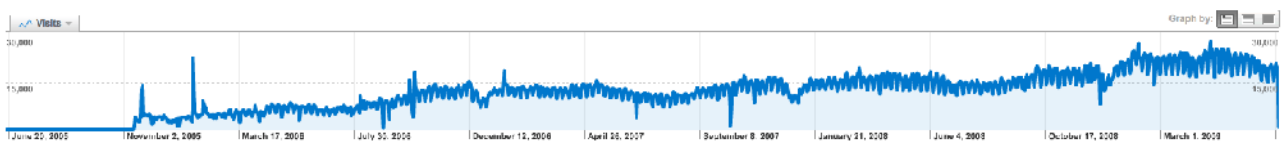
Number of users:



Number of pageviews/day:



Number of unique visitors/day:



The new servers (database on the left, webserver on the right):



Troublesome parts in the Sampling+ license:

- a. **Re-creativity permitted.** You may create and reproduce Derivative Works, provided that:
 - i. the Derivative Work(s) constitute a good-faith partial or recombined usage employing "sampling," "collage," "mash-up," or other comparable artistic technique, whether now known or hereafter devised, that is highly transformative of the original, as appropriate to the medium, genre, and market niche; and
 - ii. Your Derivative Work(s) must only make a partial use of the original Work, or if You choose to use the original Work as a whole, You must either use the Work as an insubstantial portion of Your Derivative Work(s) or transform it into something substantially different from the original Work. In the case of a musical Work and/or audio recording, the mere synchronization ("synching") of the Work with a moving image shall not be considered a transformation of the Work into something substantially different.
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