

Audio Visual Annotation Technical Environment Scan

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We looked at four digital humanities projects, a journalism project, a learning platform, two podcast note-taking apps, and two lyric annotation platforms. We'll review the lessons we should consider applying to the next revisions in AudiAnnotate and then present the detailed analysis of each project.

Lessons Learned

AudiAnnotate Generated Sites

We should show the currently playing annotation, highlighting it (in addition to any other sync/auto-scroll functionality)

Making the audio player stick to the *bottom* of the page, like in Genius, is an interesting approach. It centers the text rather than the audio. Would that be desirable?

Embedded snippets

Several projects (Songs of the Victorians, SoundCite) embed a/v snippets within interpretive essays. We should consider the ability to embed an annotation within markdown text. On display, this might pop-up a small window with a player and the annotation body, so the reader could see what's being referred to. (Compare wikidata cards in things like LinkedJazz.)

The UI in SoundCite is really cool -- instead of a footnote marker for the annotation anchor, an entire sentence or passage is highlighted to anchor the media. (Plus there's a cool animation while it plays!)

Annotation Details

Viewing a single annotation views might show more information about the annotation that currently appears on the AA-generated sites, as in Airr

Our list of annotations isn't obviously actionable; if we added a "play" button similar to Who Sampled Who's "jump" button it might make it clearer that you're going to play the annotation. (And let you click on the annotation text without automatically playing the audio like it does now.)

WebUI

The researcher experience in the AA web app could be improved a lot based on the ideas in SoundCite, including providing default audio files as an example.

We could also consider a web UI that gave you an embed code (similar to soundcite) that you could drop into a markdown page to embed the snippet as mentioned above.

Explicitly stating that Google Drive, DropBox, etc are not supported is a good idea.

Pitfalls

Audio not stopping once you start it seems like a design problem.

Auto-playing annotations also seems like a problem.

We should give the user more control over the playback experience.

Case Studies

Sounding Tennyson

<https://www.soundingtennyson.org/>

Item View

The screenshot shows the 'Sounding Tennyson' website interface. At the top, there is a navigation bar with links for 'Music', 'Essays', 'Archives', and 'Glossary'. Below the navigation bar, a title card reads 'Emily Tennyson, "Break, Break, Break" draft 1 (5321)'. To the right of the title card is a play button with the text '0.00 Play' and a waveform visualization. Below the title card is a large image of the musical manuscript for 'Break, Break, Break'. The manuscript is written on multiple staves with various musical notations and lyrics. A portion of the lyrics visible includes:

Will nur die Hand nach reichen, Derweil ich eben lass' kann
an die Hand nicht gerien, Bleib du mir au gen lieben. Mein
guter Kamerad, Mein guter Kamerad!

Below the manuscript, there is a transcription of the music into modern musical notation. To the right of the manuscript, there are two smaller images labeled 'Engraving' and 'Draft 2 (5312/1)'. The 'Engraving' image shows a sketch of a landscape with waves crashing against rocks. The 'Draft 2 (5312/1)' image shows another version of the musical manuscript. At the bottom of the page, there is a blue button labeled 'Metadata'.

At the very bottom of the page, there is a footer with links for 'About', 'Funding', 'Project Team', 'Permissions', 'Acknowledgments', and 'Project History'. Below the footer, there is a line of text that reads 'funded and hosted by' followed by logos for 'SAINT LOUIS UNIVERSITY', 'center for digital humanities at saint louis university', 'saint louis university Department of English', 'UNIVERSITY OF CAMBRIDGE', and 'Lincolnshire COUNTY COUNCIL'.

- The manuscript of the music is at the center of the page. The audio is on the right.

- Audio player has 2 nice visual features: A background image and a sound wave.
- Related manuscripts are listed on the right, under the audio player. You can click on each one to view in the pane on the left. The audio does not change, though.
- Metadata is a button that expands to show all the metadata. This is nice for keeping the page dense and “square”.

Comparison View

“Break, Break, Break” Engraving

The screenshot shows a digital interface for comparing different versions of a musical score and its corresponding lyrics. On the left, a large musical score for piano and voice is displayed, titled "Break, break, break" and marked "Andantino". The score includes lyrics: "Break, break, break, On thy cold gray stones, O Seal! And I would that my tongue could utter The thoughts that a-rise in me. O well for the fisherman's boy That he shouts with his sister at play! O well for the sailor lad That he". A blue rectangular box highlights a specific measure in the score. To the right of the score, there is a video player showing a video of the music being performed, with a play button and the time "28.91". Below the video player are three smaller windows showing different manuscript versions of the lyrics:

- Emily Tennyson, "Break, Break, Break" draft 1 (5321)**: Shows the lyrics in a cursive hand with some musical notation.
- Emily Tennyson, "Break, Break, Break" draft 2 (5312/1)**: Shows another cursive manuscript version.
- Emily Tennyson, "Break, Break, Break" draft 3 (5312/2)**: Shows a third cursive manuscript version.

At the bottom of the interface, there is a blue button labeled "Metadata" and a navigation bar with links: About, Funding, Project Team, Permissions, Acknowledgments, and Project History.

- If you click on a particular measure in the score manuscript, the audio jumps to that section of the music.
- Audio does not automatically play. (Good!)
- Other score manuscripts windows on the right are recentered to the same score.
- Clicking on one of the secondary score manuscripts does not automatically highlight the same measure. (You basically start over.)

Sounding Salon

<https://centerfordigitalhumanities.github.io/sounding-salon>

Source code: <https://github.com/CenterForDigitalHumanities/sounding-salon/>

Landing Page



- Beautiful Landing Page with a rotating set of images that pan and then switch (some historical, some of the audience of the recorded event).
- Minimal navigation on the top
- Option to start the (single) recording on this page. (Doesn't keep its place when you go to the audio exhibit page).

Audio Exhibit

Home Audio Exhibit
Guests mill and arrive before the performance Introduction Intro Violin Sonata in D major op 9 no.3 'Barcarolle' from Sechs Salons Violin Sonata in G Major op.30 no.3 'Where'er you walk' Hungarian Dances for piano duet; transcribed Violin Sonata in A major op.1 Dismissus

▶ 19:02 / 1:31:52

Mary Gladstone Salon

- ▶ Guests mill and arrive before the performance.
ambient noise
- ▶ Introduction to the evening and social event.
Phyllis Weliver Introduction
- ▶ Introduction to the evening and social event.
Sophie Fuller Introduction
- ▶ Violin Sonata in D major op.9 no.3
Jean-Marie LeClair
- ▶ 'Barcarolle' from *Six Salons* Strike op.135
Louis Spohr
- ▶ 'Widmung' from *Mythen* op.25
Robert Schumann
- ▶ Violin Sonata in G Major op.30 no.3
Ludwig van Beethoven
- ▶ 'Where'er you walk' from *Semele*
George Frideric Handel
- ▶ Hungarian Dances for piano duet; transcribed for vln & pf by Joseph Joachim
Johannes Brahms
- ▶ Violin Sonata in A major op.1 no.3
George Frideric Handel
- ▶ Dismissus
ambient noise



- Uses timeline as the audio player
- IIIF manifest which includes the annotations:
<https://github.com/CenterForDigitalHumanities/sounding-salon/blob/master/manifest.json>
- The navigation on the left is based on IIIF structures and ranges, not annotations
- The images on the right are IIIF annotations.
- The image annotations are great. Could we support URLs to images for annotations?

Tweet as Annotation

Home Audio Exhibit
Guests mill and arrive before the performance Introduction & intro Violin Sonata in D major op.9 no.3 Barcarolle from Se Wiamung Violin Sonata in G Major op.30 no.3 Where'er you walk Hungarian Dances for piano duet; transcribe Violin Sonata in A major op.1 Dismissus
▶ 34:34 / 1:31:52

Mary Gladstone Salon

- Guests mill and arrive before the performance.
ambient noise
- Introduction to the evening and social event.
Phyllis Weliver Introduction
- Introduction to the evening and social event.
Sophie Fuller Introduction
- Violin Sonata in D major op.9 no.3
Jean-Marie LeClair
- 'Barcarolle' from *Sixth Salon Suite* op.135
Louis Spohr
- 'Wiamung' from *Myrten* op.25
Robert Schumann
- Violin Sonata in G Major op.30 no.3
Ludwig van Beethoven
- 'Where'er you walk' from *Semele*
George Frideric Handel
- Hungarian Dances for piano duet; transcribed for vln & pf by Joseph Joachim
Johannes Brahms
- Violin Sonata in A major op.1 no.3
George Frideric Handel
- Dismissus
ambient noise


Karen Syrett
@KarenSyrett
Felt so rude not applauding - well done, it was gorgeous.
#marygladstonesalon
1:14 PM · Mar 8, 2018

- Included blockquotes of tweets:

```
"id": "https://centerfordigitalhumanities.github.io/sounding-salon/annot/a2-15",
  "type": "Annotation",
  "motivation": "painting",
  "body": {
    "id": "https://centerfordigitalhumanities.github.io/sounding-salon/snips/1",
    "type": "Text",
    "format": "text/html",
    "value": "<blockquote class='twitter-tweet' data-lang='en'><p>lang='en' dir='ltr'>Felt so rude not applauding - well done, it was gorgeous.<a href='https://twitter.com/hashtag/marygladstonesalon?src=hash&ref_src=twsrc%5Etfw'>#marygladstonesalon</a> <a"
  }
}
```

```
    href='https://t.co/VdND2M5nYr'>pic.twitter.com/VdND2M5nYr</a></p>&mdash; Karen  
Syrett (@KarenSyrett) <a href='https://twitter.com/KarenSyrett/status/971826486373175296?ref_src=twsrc%5E  
tfw'>March 8, 2018</a></blockquote>  
},  
  "target": "https://centerfordigitalhumanities.github.io/sounding-  
salon/canvas/c1#t=2073,2130"  
},
```

- Would we want to support links to tweets as annotations?

Songs of the Victorians

<http://www.songsofthevictorians.com/index.html>

Songs of the Victorians is a digital humanities project by Annie Swafford. It combines sheet music, audio recordings and analyses of Victorian songs.

The site explains:

The archival portion of this site includes high-resolution images of the first edition printings of each song integrated with an audio file so that each measure is highlighted in time with the music. The scholarly component for each work includes an article-length analysis of the song's interpretation of the poem. Whenever this analysis references a specific section of the piece, the reader can click the speaker symbol  to view the score and hear the audio for this excerpt, again with the measures highlighted in time with the music. In this way all scholars, regardless of their ability to read music, can follow both the score and the thread of the argument.

Music Score View

SONGS OF THE VICTORIANS
An Archive

An archive and analysis of parlor and art song settings of Victorian poems

Home About Songs Special Thanks

II 0:07 / 2:33

SAN FRANCISCO PUBLIC LIBRARY
MUSIC DEPARTMENT JUANITA.
SPANISH BALLAD.
Dedicated to the Marchioness of Stafford.

ALLEGRETTO.

Voice. PIANO FORTE.

Soft o'er the fountain, Ling'ring falls the Southern moon:

8963.

Credits and Publication Information

Norton, Caroline. "Juanita." London: Chappell, 1853.

"Juanita" by Caroline Norton performed by Anthony Rolfe Johnson (tenor) and Graham Johnson (piano). Courtesy of Hyperion Records Ltd, London.
<http://www.hyperion-records.co.uk/al.asp?al=CDH55159>

The above is the score + music view. As the music plays, the appropriate measure in the score is highlighted.

Scholarly Analysis with Audio Annotation

Norton did not limit this song's investment in feminism to the dedication, cover, and gender of the singer: she also incorporated such themes into the music itself. To critique the notion that marriage could lead to the bliss the speaker envisions, Norton added the occasional non-cadential 6-4 chord into her otherwise ordinary harmony. Conventional Western harmony from this period at its most basic (and overly simplified) level progresses from a tonic (the key of the piece) to a dominant chord (a chord built on the fifth note of the scale), and then back to the tonic again, with occasional modulations to other keys and departures to other chords. In a cadential 6-4 chord, a tonic triad in second inversion leads to the dominant and then to an authentic cadence. [¶] This suspension creates tension by delaying the resolution until the tonic fully concludes the phrase. A non-cadential 6-4 chord begins identically to a cadential 6-4 chord, but instead of leading to an authentic cadence, proceeds to a different chord and avoids the resolution. In "Juanita," we hear a non-cadential 6-4 chord on the first syllables of "fountain" (measure 10), "mountain" (measure 14), [¶] "dreaming" (measure 42), and "beaming" (measure 46) [¶]. In each place, the accompaniment continues playing dominant chords instead of progressing to the cadence. This extension of the dominant and refusal to cadence stalls the harmonic progress and echoes the stagnation that Juanita might feel should she enter into marriage.

The second portion of the site is scholarly analysis of the song. Note the speaker icons associated with analysis of a particular score. When the speaker icon is clicked, a pop-up box with an audio player and just that measure is presented so the reader can listen to the measure being discussed.

Norton did not limit this song's investment in feminism to the dedication, cover, and gender of the singer: she also incorporated such themes into the music itself. To critique the notion that marriage could lead to the bliss the speaker envisions, Norton added the occasional non-cadential 6-4 chord into her otherwise ordinary harmony. Conventional Western harmony from this period at its most basic (and overly simplified) level progresses from a tonic (the key of the piece) to a dominant chord (a chord built on the fifth note of the scale).

Ex. 1: Cadential Six-Four

▶ 0:05 / 0:05



:

This s
keys a
secon
This s
concl
cader
ds to
a different chord and avoids the resolution. In "Juanita," we hear a non-cadential 6-4 chord on the first syllables of "fountain" (measure 10), "mountain" (measure 14), [▶] "dreaming" (measure 42), and "beaming" (measure 46) [▶]. In each place, the accompaniment continues playing dominant chords instead of progressing to the cadence. This extension of the dominant and refusal to cadence stalls the harmonic progress and echoes the stagnation that Juanita might feel should she enter into marriage.

Augmented Notes

<http://www.augmentednotes.com/>

Augmented Notes is Annie Swafford's generalization of her Songs of the Victorians site. She says:

I'm developing a tool that will help scholars build their own sites like Songs of the Victorians! Users will upload jpeg's of the scores they want to use, an audio file (in mp3 and ogg formats), and an mei file (an xml markup for music, rather akin to tei) that records the measure bounds of the song in question. They can then go through a simple process of inputting measure times (clicking the "save" button at the end of every measure) and selecting the desired excerpts, and Augmented Notes will output the javascript, css, and html files necessary for their very own site. I hope this tool will help other scholars work on the interdisciplinary projects they have in mind.

Uploading Material



A Tool for Producing Interdisciplinary
Music and Text Scholarship

Welcome to Augmented Notes

Augmented Notes integrates scores and audio files to produce interactive multimedia websites in which measures of the score are highlighted in time with music.

You can see it in action [here](#) as part of the digital archive in [Songs of the Victorians](#).

To get started making your own website, upload mp3 and ogg versions of your audio file, images of the pages of your score, and, if you have one, an MEI file containing measure boundaries, then hit submit below. Augmented Notes will help you mark the measures on the score and assign them times, and will output a zip file of everything you need to have your own website.

Want to try Augmented Notes, but don't have the right files? Click [here](#) to try it with Bach's Prelude No. 1 in C major (BWV 846) [performed by Martha Goldstein!](#)

Upload MP3: No file chosen

Upload OGG: No file chosen

(If you don't have an OGG, you can create one [here](#))

Upload Score: No file chosen

+ Add another page

Upload MEI
(optional): No file chosen



Developed by Joanna Swafford | [Email](#) | [Twitter](#)

You start by uploading 2 versions of a sound recording and page images of the score. An optional MEI file (think TEI for music) can bootstrap the data you create in the next steps.

Identifying Measures



A Tool for Producing Interdisciplinary
Music and Text Scholarship

Lay out the boxes

Draw a box around each measure of the score. To create boxes, hit "Add boxes", then click, drag, and release on the image. Click "Done adding boxes" to edit boxes you've already made - drag the sides or corners of a box to resize it, or drag in the middle to move it. To delete a box, select it and click the "Delete Box" button. To change a measure number, select that box click on the "Renumber selected Box" button. Use the "Previous Page" and "Next Page" buttons to move throughout the score.

When you have created all the boxes, click on the button labeled "Save and Continue" to continue to the 'Time Edit' Page."

Das Wohltemperierte Clavier I Prelude 1

Johann Sebastian Bach (1685-1750)
BWV 846

Done
adding
boxes

Renumber
Selected
Box

Align
Boxes

Delete
Selected
Box

Next Page

Previous
Page

Save and
Continue

Setting Measure Time Stamps

Then you identify each measure in the score with a box.



A Tool for Producing Interdisciplinary Music and Text Scholarship

Set the Measure Times

To set the measure times, click on the "play" button for the audio file, and click the "save" button at the end of each measure. You can also click on the times to edit them directly. Once all the measures have been completed, you can click "back to start" and play from the beginning to confirm the times.

When you're done, click "Download Zip" to get your new website!

Das Wohltemperierte Clavier I
Prelude I
Johann Sebastian Bach (1685-1750)
BWV 846



1

0:05 / 1:54

Save | « | » | Back to start

| |
|-------|
| 4.30 |
| 9.27 |
| 12.22 |

Download Zip

CC BY

Developed by Joanna Swafford | [Email](#) | [Twitter](#)

On this screen, each measure you selected in the previous one is highlighted in turn while the music plays. As each measure ends, you click "save" to save the timestamp at the end of the

measure. (The beginning of the measure is assumed to start at the end of the previous measure.)

Once you provide the timestamps that link the recording to the sheet music, you can “Download Zip” to download a static website to host as your own project, or as a starting point for your own project.

Although Songs of the Victorians featured pop-ups of specific measures within the analysis, Augmented Notes does not provide that functionality.

SoundCite

<http://soundcite.knightlab.com/>

Soundcrite is a tool by the Knight Lab for Journalism at Northwestern University. It provides a way to annotate text with sound, generally for augmenting textual reporting with audio annotations. Because it uses audio as annotation on text, it's the inverse of AudiAnnotate's textual annotation of audio but the clean user interface and great usability provides insights we can use.

Ways to Use SoundCite

The SoundCite site suggests using SoudCite to embed music snippets, environmental noise, or spoken word audio quotations in articles.

Ways you can use Soundcrite

SoundCite clips can be used in a variety of situations.



Music

Tame Impala have never shied away from the sounds of classic rock radio, but “*Elephant*” is the first time they’ve gone deep into its mythology and symbolism. ... [It] initially sounds like a pure top-down songwriting exercise- as in, “*let’s try to sound like the song’s badass title.*” So, ► thick, one-note guitar riffs shuffle and stomp ...



Spoken Word

Stephanie Hooks pleaded for help after collapsing on the floor of her South Los Angeles home: ► “I can’t breathe... . Help me breathe!” the 53-year-old grandmother wailed as frantic family members took turns on the phone with a Los Angeles Fire Department dispatcher...



Natural Sound

Tens of thousands of Egyptians packed into Tahrir Square in central Cairo on Friday ... ► The crowd was as large as any that has gathered in the square since the protests that forced out President Hosni Mubarak in February 2011.

- Click the arrow to play the audio annotation

- The player shows how far through the audio it is by highlighting the “linked” text with the percentage of the audio that has been played.

Story and audio by [Kate Kilpatrick](#)

Photographs by [Ian C. Bates](#)

Published May 11, 2014

TANGIER ISLAND, Va. — As in many places, conversations on this remote island in the Chesapeake Bay tend to steer toward the weather. But here it's not just small talk.

A long winter has chilled the water so it's still too cold to catch crabs even on the last day of March — exactly two weeks after crabbing season started. Most of the island's watermen — who oyster in winter and catch blue crabs in summer — haven't earned a penny in over a month.

When they do talk about the weather on Tangier, it doesn't sound like most places either. "Crabs," for instance, is drawn out to allow an extra syllable or two: "cr-aeae-uh-bs."

The voice of Chuck Pruitt bounced off the wall of the old Double Six sandwich shop, a bellow amplified by his Tangier Island accent.

(Click the red arrow to listen to an audio recording of the quote in the text.)

"▶ I think it's supposed to get nice after today, from what I hear. Ain't windy over at the railway! , " he said.

Translation: The railway is where Tangier's watermen are getting their boats, or "rigs," ready for the new season.

The island's vintage dialect — traced to its early settlers from Cornwall in southwest England — isn't the only thing that sets it apart. Here, families bury their loved ones in their front yards and townsmen meet for coffee at the power plant every afternoon. Boys spend summers navigating the meandering creeks on their skiffs, and baby shower announcements are taped to public buildings, since the whole island is invited anyway.

Tangier Island — just 3 miles long and 1 mile wide — is a step back in time, but with a very hazy future. The people's language, their way of life, the very ground they walk on: It's all facing extinction.

The above screenshot shows a single spoken word quotation embedded in a longer article.

SoundCite Configuration UI

Create Clips

On your site or blog in no time. As easy as 1-2-3.

1

Paste your
audio URL

Before you start, you must publish your sound files to the web. Put MP3, M4A, WAV or Ogg audio files on a webserver of your choice. (Confused? What about Soundcloud? [See the FAQ below.](#))

Put the URL to your audio in the field below and click "load."

Audio URL

Note: Want to try Soundcite but you don't have any audio? Try this: [/media/bach-cello-suite.mp3](#)

2

Set clip options

Do you want to play just part of your audio file? Soundcrite can do that without you having to cut the file up into separate clips.

If you want to play the entire audio file, you don't have to do anything. If you want to play just a clip, you can enter the start and end times in the fields below. Don't know the exact time? Use the player to listen to your source, and click the "set from player" buttons at the right time.

bach-cello-suite.mp3

▶ 0:00 / 2:44

Start time End time Plays Link text

[Set from player](#) [Set from player](#)

Created clips

[delete](#)

This is your clip [▶](#) [listen](#) shown inline with text.

Embed code

```
<span class="soundcite" data-url="/media/bach-cello-suite.mp3" data-start="0" data-end="164000" data-plays="1">listen</span>
```

3

Embedding

When you are finished creating clips, take the following embed code and paste it at the top of your page.

```
<link href="https://cdn.knightlab.com/libs/soundcite/latest/css/player.css" rel='stylesheet' type='text/css'><script type='text/javascript' src="https://cdn.knightlab.com/libs/soundcite/latest/js/soundcite.min.js"></script>
```

Then, for each clip, paste its associated embed code (created above) where the text would normally go in the page.

The user interface for SoundCite is especially intuitive and simple to use.

- 3 very clear steps
- Providing an example to use if you're just "kicking the tires" is great

Issues Hosting Audio

How can I serve audio without SoundCloud?

There are no other novice-friendly audio hosting services that we know of. If you are able to upload audio files to your server, SoundCite can play those back. For example, WordPress users can use the "Add Media" button in the post editor to upload a file, and then use that URL in the SoundCite clip creator.

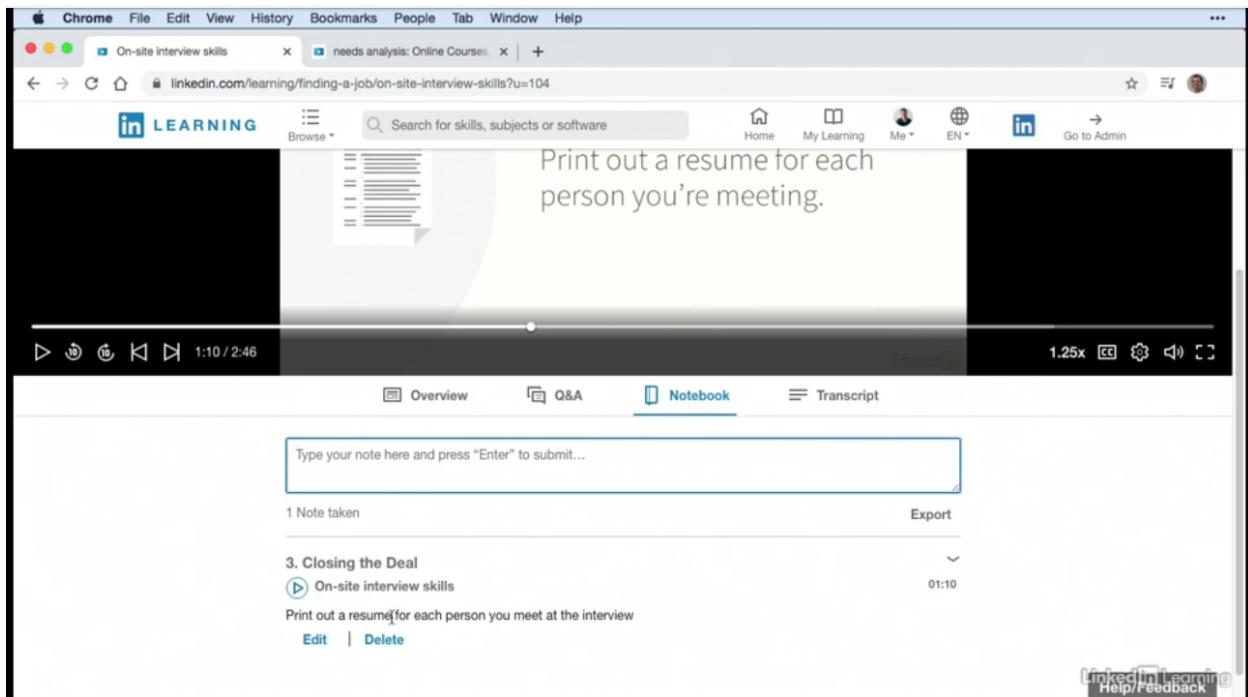
If your server doesn't let you upload audio files, you may be able to use services like [Amazon S3](#). Generally, cloud storage options such as Google Drive or DropBox will not work.

SoundCite works with MP3, M4A, WAV and Ogg clips, as long as they can be loaded with a regular URL.

- This reinforces what we discovered building AudiAnnotate -- most file hosting services won't work.

LinkedIn Learning Note-Taking

<https://www.linkedin.com/help/learning/answer/83702/how-can-i-create-view-or-edit-notes-on-linkedin-learning-courses/?lang=en>



- Annotation creation, review, and playback of relevant video
- Simply switch to the “Notebook” view as you are watching the video. Type in your annotation/note. When you hit “enter” the timestamp of your video -- whether the video is playing or paused -- is associated with the text you just entered.
- Saved to your LinkedIn Learning account
- Bookmark for where you took the note in the video
- Each annotation / note has:
 - The title of the course
 - The section header for the section of the course you were in
 - The timestamp
 - Your note/annotation
- You can review your notes, hit the “play” button next to the note to play the video starting at the timestamp.
- The biggest problem is that you take your note at the end of a section of the video, which means that the timestamp is at the end of the part you might want to listen to.

Airr (Podcast Annotation)

<https://www.airr.io/>

The screenshot shows a podcast player interface. On the left is a dark video player window with a play button and a progress bar indicating 8s. Below it is a volume slider set at 1x. To the right is a white card with a circular profile picture of a person and the text "Cathy_Booth AirrQuoted 11s". Below this is a quote bubble containing the text "When to take notes...." followed by "from Building A Second Brain - Deep Dive with Tiago Forte". At the bottom left is the heading "AirrQuote Transcript" and a transcript of the audio: "...information that it didn't already know, that it couldn't predict. That's learning, right? It's funny. I noticed people take notes on things they already know. They read a book and they go, Oh, I know that. Yep, I agree. **Don't take notes on things you agree with because you already know it. Take notes on the things that are surprising. Counterintuitive, bizarre, weird, nonsensical, that kind of stuff.** Nice. Um, what sort of fiction are you? Are you into? I love historical fiction and science fiction. Oh, any any recommendations? Because I have not read much historical or... Show less". At the top right is a "Share" button with a share icon.

Single Annotation View.

It packs a lot of useful information in:

- Who did the annotation
- How long the annotated audio is
- An animation showing how far through the annotation you are
- Player lets you speed up the playback
- The annotation ("When to take notes...")
- What the annotation is from
- Share button -- gives you a URL for going back to this single annotation
- Transcript

List of Annotations.

The screenshot shows a user profile for 'Cathy_Booth' on a dark-themed interface. At the top is a large white circle containing a smaller white 'C'. Below it is the name 'Cathy_Booth' in a bold, sans-serif font, followed by the text 'Joined November 2020' in a smaller font. A large white rounded rectangle contains the title '5 AirrQuotes' in bold. Below this are five horizontal cards, each representing an annotation:

- Cathy_Booth**
When to take notes....
from Building A Second Brain - Deep Dive with Tiago Forte

- Cathy_Booth**
We underestimate the significance of what we say to other people. Underestimate the effect of compliment...
from Why Do We Forget So Much of What We've Read?

- Cathy_Booth**
Living in digital era, have so much access to so much information all the time, much less need for certain ki...
from Why Do We Forget So Much of What We've Read?

- Cathy_Booth**
Interesting question: we may forget what is in a book but we don't forget how it made us feel.
from Why Do We Forget So Much of What We've Read?

- Cathy_Booth**
Thought pattern
from Love Stories with Matt Haig


- Who (“Cathy Booth”)
- Number of annotations (“5 AirrQuotes”)
- Images are really nice -- we probably can’t do that.
- Who annotated

- The annotation
- The source
- Doesn't have a way to play from this screen; you have to click through each annotation.

NotesCast

<https://www.notecast.app/>

The screenshot shows the NotesCast dashboard. On the left, there's a sidebar with "Last 5 Episodes" and "Last 5 Notes". The main area displays "Your Subscribed Podcasts" with thumbnails for "THE TONY ROBBINS PODCAST", "ACQUIRED SEASON 4", "JOHNS HOPKINS UNIVERSITY", "Why Not Now?", "TED RADIO HOUR", and "JOCKO PODCAST". Below that is a table titled "All your Podcast Notes" with columns for Podcast Name, Episode Name, Tag, Date, and Dictation. The table contains five rows of note entries, each with a small thumbnail and a brief description.

| Podcast Name | Episode Name | Tag | Date | Dictation |
|----------------------|--|----------------------|-----------|---------------------------------------|
| The Tim Ferriss Show | #354: Real 4-Hour Workweek Case Studies – How to Generate 8-Figure Revenue at Age 21 (Or Any Age), Thu, 27 Dec 2018 17:59:15 -0000 | podcast analytics | 1/15/2019 | Call us Tim we have an answer |
| The Tim Ferriss Show | #353: Patrick Collison — CEO of Stripe, Dec 20, 2018 | failure vs feedback | 1/15/2019 | Send this snippet to the team |
| The Tim Ferriss Show | Episode 18: Allison Mastan - Growing & Scaling Yourself, & Your Business, Jan 13, 2019 | customer focused | 1/15/2019 | Decisive |
| The Tim Ferriss Show | as152 Podcast: Tesla and the Nature of Disruption, Tue, 18 Sep 2018 03:14:25 +0000 | methodical | 1/15/2019 | This is definitely the right approach |
| The Tim Ferriss Show | #355: Greg McKeown — How to Master Essentialism . Jan 09, 2019 | benefits vs features | 1/15/2019 | A great example |

- “Hey Notecast, Save That” records a transcript of the previous 30 second snippet of the podcast you are listening to.
- Notes are displayed in the web based UI in a table with the podcast name, episode name, tag, date, and a user generated note (“dictation”)
- You can search all of your notes.

Who Sampled Who

<https://www.whosampled.com/>

Sample View

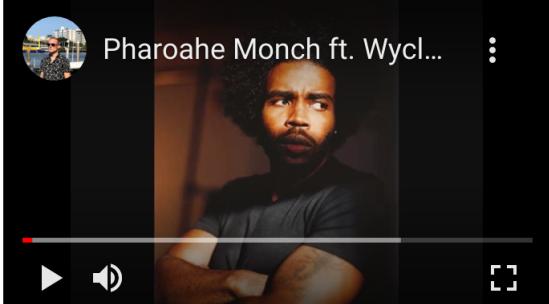
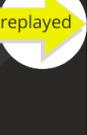
Interpolation (Replayed Sample) of Vocals / Lyrics 2 Votes 

 **Wyclef Jean feat. Kenny Rogers and Pharoahe Monch**
Kenny Rogers - Pharoahe Monch Dub Plate
The Eclectic (2 Sides II a Book)
Columbia 2000

Sample appears at **0:01** (and throughout) [JUMP ►►](#)

 **Kenny Rogers**
The Gambler
The Gambler
United Artists 1978

Sample appears at **2:11** [JUMP ►►](#)

 **Pharoahe Monch ft. Wycl...** 
Download this Track [Apple Music](#) [amazon](#)
 **Kenny Rogers - The Gamb...** 
Download this Track [Apple Music](#) [amazon](#)
[eBay](#) [amazon](#)

Producers: [Jerry Duplessis](#), [Wyclef Jean](#)

Contributed by
 **MrBlondNYC**
100,777 Cred 7,038 Submissions

This submission was self-verified by a Gold Contributor
[Report wrong / missing information](#)

- Includes type of annotation/sample ("Interpolation (Replayed Sample) of Vocals / Lyrics")
- Rich metadata about the audio on top
- The "sample appears at 2:11" followed by a "JUMP" button does a good job of both placing the annotation within the longer context of the media file, getting you to the desired part of the file
- Does not "stop" at the end of the sample/annotation.
- More metadata underneath the media player (Producer) -- this seems weird.
- Annotation creator under "Contributed by"

Related Songs

Further down the same page is the “Related Songs” section, which really highlights the power of the web for exploration and discovery. This doesn’t seem applicable to our project, however.

Related Songs

Other songs sampled in Wyclef Jean feat. Kenny Rogers and Pharoahe Monch's Kenny Rogers - Pharoahe Monch Dub Plate:



- ▶ [Simon Says](#)
by Pharoahe Monch (1999)

Other songs that sampled Kenny Rogers's The Gambler:

[see more](#)



- ▶ [Ghetto Cowboy](#)
by Mo Thugs feat. Bone Thugs-N-Harmony (1998)



- ▶ [Cowboys](#)
by Fugees feat. Outsidaz and John Forté (1996)



- ▶ [Pick Em, Lick Em, Stick Em](#)
by David Allan Coe (1982)

Kenny Rogers's The Gambler is a cover of:



- ▶ [The Gambler](#)
by Bobby Bare (1978)

Cover versions of Kenny Rogers's The Gambler:

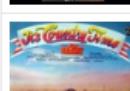
[see more](#)



- ▶ [The Gambler](#)
by Busy Signal (2011)



- ▶ [The Gambler](#)
by The Chipmunks (1981)



- ▶ [The Gambler](#)

Genius (formerly RapGenius)

<https://genius.com/>

Lyrics View

The screenshot shows a detailed view of a song page on Genius. At the top, there's a large thumbnail image of Wyclef Jean standing with his arms crossed. To the right of the thumbnail, the song title "Kenny Rogers - Pharoahe Monch Dub Plate" is displayed, along with the names of the artists and producers. Below the title, the release date is listed as August 22, 2000, and there's a link to "View All Credits". The main content area contains the lyrics of the song, with specific lines highlighted in grey to indicate they are annotated. At the bottom of the page, there's an audio player interface showing the song title, artist, current time (0:00), total duration (-3:05), and the Apple Music logo.

Featuring
[Kenny Rogers & Pharoahe Monch](#)

Produced by
[Jerry Duplessis & Wyclef Jean](#)

Release Date
August 22, 2000

[View All Credits](#)

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[Intro: Wyclef Jean & Kenny Rogers]
Yo I'm happy to be in the South
To set off my tour in the countryside
But who better to set it off for me than this man right here
Yo this Kenny Rogers chillin on the country side
With men like Wyclef (uh-huh) Jerry Wonder (uh-huh)
Big Jack (mm-hmm) Big Beast (mm-hmm)
And we gon' do something like this for you

[Chorus: Kenny Rogers & (Wyclef Jean)]
You got to know when to hold 'em (YEAH, YEAH!)
Know when to fold 'em (DJ's, DJ's!)
Know when to walk away (HIP-HOP, HIP-HOP!)
Know when to run.. (YEAH, YEAH!)
You got to count your dubplates (GHETTO, GHETTO)
Before you touch the turntables (ALL HOODS!)

'Cause if you run out of big tunes
That means your sound is done (Y'ALL READY?)
You got to know when to hold 'em
Know when to fold 'em (soundbwoys)
Know when to walk away
Know when to run (Hey, hey, hey, hey)
You got to count your dub-plates
Before you touch the turntables (DJs)

'Cause if you run out of big tunes

Kenny Rogers - Phar... Wyclef Jean 0:00 -3:05 Apple Music

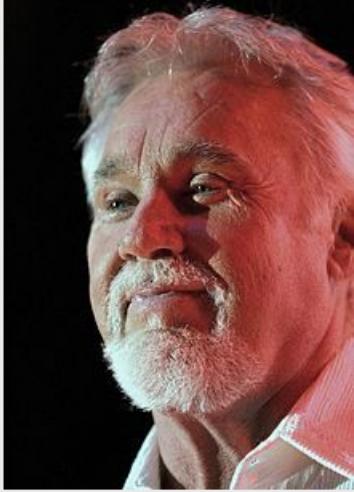
- Metadata at the top in the header; header includes an album thumbnail
- Annotated lyrics are highlighted in grey
- The audio player hovers over the rest of the content at the bottom of the active part of the page. Stays there even as the page is scrolled. (This is an interesting idea; would our UI be better off with the audio player stuck to the bottom?)
- Audio player doesn't play the whole song, just a highlighted part.

Annotation View

[Intro: Wyclef Jean & Kenny Rogers]

Yo I'm happy to be in the South
To set off my tour in the countryside
But who better to set it off for me than this man right here
Yo this Kenny Rogers chillin on the country side

Genius Annotation [1 contributor](#) X



Famous Country singer [Kenny Rogers](#) letting everyone know he's on the track. Chilling where he is most likely from, Houston Texas

▶ 🔍 ⚡ ⬤ Share

*With men like Wyclef (uh-huh) Jerry Wonder (uh-huh)
Big Jack (mm-hmm) Big Beast (mm-hmm)
And we gon' do something like this for you*

- If you click on the annotated lyric, then the highlight color changes to a light brown
- A rich text annotation expands in the middle of the lyrics
- Annotations can be rich text -- images, links, etc.