Exhibit 26

AMC-01-004P

This application is submitted in the name of inventor Erling H. Wold.

SPECIFICATION

METHOD AND APPARATUS FOR IDENTIFYING AN UNKNOWN WORK

BACKGROUND OF THE INVENTION

Field of the Invention

The present invention relates to data communications. In particular, the present invention relates to a novel method and apparatus for identifying an unknown work.

The Prior Art

Background

Digital audio technology has greatly changed the landscape of music and entertainment. Rapid increases in computing power coupled with decreases in cost have

made it possible for individuals to generate finished products having a quality once available only in a major studio. One consequence of modern technology is that legacy media storage standards, such as reel-to-reel tapes, are being rapidly replaced by digital storage media, such as the Digital Versatile Disk (DVD), and Digital Audio Tape (DAT). Additionally, with higher capacity hard drives standard on most personal computers, home users may now store digital files such as audio or video tracks on their home computers.

Furthermore, the Internet has generated much excitement, particularly among those who see the Internet as an opportunity to develop new avenues for artistic expression and communication. The Internet has become a virtual gallery, where artists may post their works on a Web page. Once posted, the works may be viewed by anyone having access to the Internet.

One application of the Internet that has received considerable attention is the ability to transmit recorded music over the Internet. Once music has been digitally encoded, the audio may be both downloaded by users for play, or broadcast ("streamed") over the Internet. When audio is streamed, it may be listened to by Internet users in a manner much like traditional radio stations.

Given the widespread use of digital media, digital audio files, or digital video files containing audio information, may need to be identified. The need for identification of digital files may arise in a variety of situations. For example, an artist may wish to verify royalty payments or generate their own Arbitron®-like ratings by identifying how often their works are being streamed or downloaded. Additionally, users may wish to identify a particular work. The prior art has made efforts to create methods for identifying digital audio works.

However, systems of the prior art suffer from certain disadvantages. One area of difficulty arises when a large number of reference signatures must be compared to an unknown audio recording.

The simplest method for comparing an incoming audio signature (which could be from a file on the Internet, a recording of a radio or Internet radio broadcast, a recording from a cell phone, etc) to a database of reference signatures for the purpose of identification is to simply compare the incoming signature to every element of the database. However, since it may not be known where the reference signatures might have occurred inside the incoming signature, this comparison must be done at many time locations within the incoming signature. Each individual signature-to-signature comparison at each point in time may also be done in a "brute-force" manner using

techniques known in the art; essentially computing the full Euclidean distance between the entire signatures' feature vectors. A match can then be declared when one of these comparisons yields a score or distance that is above or below some threshold, respectively.

However, when an audio signature or fingerprint contains a large number of features such a brute-force search becomes too expensive computationally for real-world databases which typically have several hundred thousand to several million signatures.

Many researchers have worked on methods for multi-dimensional indexing, although the greatest effort has gone into geographical (2-dimensional) or spatial (3-dimensional) data. Typically, all of these methods order the elements of the database based on their proximity to each other.

For example, the elements of the database can be clustered into hyper-spheres or hyper-rectangles, or the space can be organized into a tree form by using partitioning planes. However, when the number of dimensions is large (on the order of 15 or more), it can be shown mathematically that more-or-less uniformly distributed points in the space all become approximately equidistant from each other. Thus, it becomes impossible to cluster the data in a meaningful way, and comparisons can become both lengthy and inaccurate.

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