



APPLICATION NO.	ISSUE DATE	PATENT NO.	ATTORNEY DOCKET NO.	CONFIRMATION NO.
13/959,079	03/22/2016	9294430	357831.00017	1111

78905          7590          03/02/2016  
Saul Ewing LLP (Philadelphia)  
Attn: Patent Docket Clerk  
Centre Square West  
1500 Market Street, 38th Floor  
Philadelphia, PA 19102-2186

## ISSUE NOTIFICATION

The projected patent number and issue date are specified above.

### **Determination of Patent Term Adjustment under 35 U.S.C. 154 (b)** (application filed on or after May 29, 2000)

The Patent Term Adjustment is 0 day(s). Any patent to issue from the above-identified application will include an indication of the adjustment on the front page.

If a Continued Prosecution Application (CPA) was filed in the above-identified application, the filing date that determines Patent Term Adjustment is the filing date of the most recent CPA.

Applicant will be able to obtain more detailed information by accessing the Patent Application Information Retrieval (PAIR) WEB site (<http://pair.uspto.gov>).

Any questions regarding the Patent Term Extension or Adjustment determination should be directed to the Office of Patent Legal Administration at (571)-272-7702. Questions relating to issue and publication fee payments should be directed to the Application Assistance Unit (AAU) of the Office of Data Management (ODM) at (571)-272-4200.

APPLICANT(s) (Please see PAIR WEB site <http://pair.uspto.gov> for additional applicants):

OMNIFONE LIMITED, London, UNITED KINGDOM;  
Mark Stephen Knight, London, UNITED KINGDOM;  
Michael Ian Lamb, London, UNITED KINGDOM;  
Robert John Lewis, London, UNITED KINGDOM;  
Stephen William Pocock, Egham, UNITED KINGDOM;  
Philip Anthony Sant, London, UNITED KINGDOM;  
Mark Peter Sullivan, Birmingham, UNITED KINGDOM;  
Christopher John Evans, London, UNITED KINGDOM;

The United States represents the largest, most dynamic marketplace in the world and is an unparalleled location for business investment, innovation, and commercialization of new technologies. The USA offers tremendous resources and advantages for those who invest and manufacture goods here. Through SelectUSA, our nation works to encourage and facilitate business investment. To learn more about why the USA is the best country in the world to develop technology, manufacture products, and grow your business, visit [SelectUSA.gov](http://SelectUSA.gov).

**PART B - FEE(S) TRANSMITTAL**

**Complete and send this form, together with applicable fee(s), to: Mail Mail Stop ISSUE FEE  
 Commissioner for Patents  
 P.O. Box 1450  
 Alexandria, Virginia 22313-1450  
 or Fax (571)-273-2885**

**INSTRUCTIONS:** This form should be used for transmitting the ISSUE FEE and PUBLICATION FEE (if required). Blocks 1 through 5 should be completed where appropriate. All further correspondence including the Patent, advance orders and notification of maintenance fees will be mailed to the current correspondence address as indicated unless corrected below or directed otherwise in Block 1, by (a) specifying a new correspondence address; and/or (b) indicating a separate "FEE ADDRESS" for maintenance fee notifications.

CURRENT CORRESPONDENCE ADDRESS (Note: Use Block 1 for any change of address)

78905                      7590                      11/13/2015  
**Saul Ewing LLP (Philadelphia)**  
 Attn: Patent Docket Clerk  
 Centre Square West  
 1500 Market Street, 38th Floor  
 Philadelphia, PA 19102-2186

Note: A certificate of mailing can only be used for domestic mailings of the Fee(s) Transmittal. This certificate cannot be used for any other accompanying papers. Each additional paper, such as an assignment or formal drawing, must have its own certificate of mailing or transmission.

**Certificate of Mailing or Transmission**

I hereby certify that this Fee(s) Transmittal is being deposited with the United States Postal Service with sufficient postage for first class mail in an envelope addressed to the Mail Stop ISSUE FEE address above, or being facsimile transmitted to the USPTO (571) 273-2885, on the date indicated below.

(Depositor's name)
(Signature)
(Date)

APPLICATION NO.	FILING DATE	FIRST NAMED INVENTOR	ATTORNEY DOCKET NO.	CONFIRMATION NO.
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13/959,079                      08/05/2013                      Mark Stephen Knight                      357831.00017                      1111

TITLE OF INVENTION: METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE

APPLN. TYPE	ENTITY STATUS	ISSUE FEE DUE	PUBLICATION FEE DUE	PREV. PAID ISSUE FEE	TOTAL FEE(S) DUE	DATE DUE
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nonprovisional                      UNDISCOUNTED                      \$960                      \$0                      \$0                      \$960                      02/16/2016

EXAMINER	ART UNIT	CLASS-SUBCLASS
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HOLMES, ANGELA R                      2497                      726-026000

1. Change of correspondence address or indication of "Fee Address" (37 CFR 1.363).

- Change of correspondence address (or Change of Correspondence Address form PTO/SB/122) attached.
- "Fee Address" indication (or "Fee Address" Indication form PTO/SB/47; Rev 03-02 or more recent) attached. **Use of a Customer Number is required.**

2. For printing on the patent front page, list

- (1) The names of up to 3 registered patent attorneys or agents OR, alternatively, 1 Saul Ewing LLP
- (2) The name of a single firm (having as a member a registered attorney or agent) and the names of up to 2 registered patent attorneys or agents. If no name is listed, no name will be printed. 2 \_\_\_\_\_
- 3 \_\_\_\_\_

3. ASSIGNEE NAME AND RESIDENCE DATA TO BE PRINTED ON THE PATENT (print or type)

PLEASE NOTE: Unless an assignee is identified below, no assignee data will appear on the patent. If an assignee is identified below, the document has been filed for recordation as set forth in 37 CFR 3.11. Completion of this form is NOT a substitute for filing an assignment.

(A) NAME OF ASSIGNEE                      (B) RESIDENCE: (CITY and STATE OR COUNTRY)  
**OMNIFONE LIMITED**                      **London, UNITED KINGDOM**

Please check the appropriate assignee category or categories (will not be printed on the patent) :     Individual     Corporation or other private group entity     Government

4a. The following fee(s) are submitted:

- Issue Fee
- Publication Fee (No small entity discount permitted)
- Advance Order - # of Copies \_\_\_\_\_

4b. Payment of Fee(s): (Please first reapply any previously paid issue fee shown above)

- A check is enclosed.
- Payment by credit card. Form PTO-2038 is attached.
- The director is hereby authorized to charge the required fee(s), any deficiency, or credits any overpayment, to Deposit Account Number 504364 (enclose an extra copy of this form).

5. Change in Entity Status (from status indicated above)

- Applicant certifying micro entity status. See 37 CFR 1.29
- Applicant asserting small entity status. See 37 CFR 1.27
- Applicant changing to regular undiscounted fee status.

**NOTE:** Absent a valid certification of Micro Entity Status (see forms PTO/SB/15A and 15B), issue fee payment in the micro entity amount will not be accepted at the risk of application abandonment.  
**NOTE:** If the application was previously under micro entity status, checking this box will be taken to be a notification of loss of entitlement to micro entity status.  
**NOTE:** Checking this box will be taken to be a notification of loss of entitlement to small or micro entity status, as applicable.

**NOTE:** This form must be signed in accordance with 37 CFR 1.31 and 1.33. See 37 CFR 1.4 for signature requirements and certifications.

Authorized Signature /Mark D. Simpson/                      Date 12 February 2016  
 Typed or printed name Mark D. Simpson                      Registration No. 32942

## Electronic Patent Application Fee Transmittal

<b>Application Number:</b>	13959079			
<b>Filing Date:</b>	05-Aug-2013			
<b>Title of Invention:</b>	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE			
<b>First Named Inventor/Applicant Name:</b>	Mark Stephen Knight			
<b>Filer:</b>	Mark D. Simpson/Lynn White			
<b>Attorney Docket Number:</b>	357831.00017			
Filed as Large Entity				
<b>Filing Fees for Utility under 35 USC 111(a)</b>				
<b>Description</b>	<b>Fee Code</b>	<b>Quantity</b>	<b>Amount</b>	<b>Sub-Total in USD(\$)</b>
<b>Basic Filing:</b>				
<b>Pages:</b>				
<b>Claims:</b>				
<b>Miscellaneous-Filing:</b>				
<b>Petition:</b>				
<b>Patent-Appeals-and-Interference:</b>				
<b>Post-Allowance-and-Post-Issuance:</b>				
Utility Appl Issue Fee	1501	1	960	960

Description	Fee Code	Quantity	Amount	Sub-Total in USD(\$)
<b>Extension-of-Time:</b>				
<b>Miscellaneous:</b>				
<b>Total in USD (\$)</b>				<b>960</b>

## Electronic Acknowledgement Receipt

<b>EFS ID:</b>	24898897
<b>Application Number:</b>	13959079
<b>International Application Number:</b>	
<b>Confirmation Number:</b>	1111
<b>Title of Invention:</b>	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE
<b>First Named Inventor/Applicant Name:</b>	Mark Stephen Knight
<b>Customer Number:</b>	78905
<b>Filer:</b>	Mark D. Simpson/Lynn White
<b>Filer Authorized By:</b>	Mark D. Simpson
<b>Attorney Docket Number:</b>	357831.00017
<b>Receipt Date:</b>	12-FEB-2016
<b>Filing Date:</b>	05-AUG-2013
<b>Time Stamp:</b>	11:22:36
<b>Application Type:</b>	Utility under 35 USC 111(a)

### Payment information:

Submitted with Payment	yes
Payment Type	Deposit Account
Payment was successfully received in RAM	\$960
RAM confirmation Number	8298
Deposit Account	504364
Authorized User	SIMPSON, MARK D.

The Director of the USPTO is hereby authorized to charge indicated fees and credit any overpayment as follows:

Charge any Additional Fees required under 37 CFR 1.16 (National application filing, search, and examination fees)

Charge any Additional Fees required under 37 CFR 1.17 (Patent application and reexamination processing fees)

Charge any Additional Fees required under 37 CFR 1.19 (Document supply fees)

Charge any Additional Fees required under 37 CFR 1.21 (Miscellaneous fees and charges)

**File Listing:**

Document Number	Document Description	File Name	File Size(Bytes)/ Message Digest	Multi Part /.zip	Pages (if appl.)
1	Issue Fee Payment (PTO-85B)	13959079_FeesTransmittal.pdf	90789 22102697a6131d9a461f35b7c2942cb0e24b9f1	no	1

**Warnings:**

**Information:**

2	Fee Worksheet (SB06)	fee-info.pdf	30846 c4aa41962acfa22daf6eed50fcd559fe4be1d063	no	2
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**Warnings:**

**Information:**

**Total Files Size (in bytes):** 121635

**This Acknowledgement Receipt evidences receipt on the noted date by the USPTO of the indicated documents, characterized by the applicant, and including page counts, where applicable. It serves as evidence of receipt similar to a Post Card, as described in MPEP 503.**

**New Applications Under 35 U.S.C. 111**

**If a new application is being filed and the application includes the necessary components for a filing date (see 37 CFR 1.53(b)-(d) and MPEP 506), a Filing Receipt (37 CFR 1.54) will be issued in due course and the date shown on this Acknowledgement Receipt will establish the filing date of the application.**

**National Stage of an International Application under 35 U.S.C. 371**

**If a timely submission to enter the national stage of an international application is compliant with the conditions of 35 U.S.C. 371 and other applicable requirements a Form PCT/DO/EO/903 indicating acceptance of the application as a national stage submission under 35 U.S.C. 371 will be issued in addition to the Filing Receipt, in due course.**

**New International Application Filed with the USPTO as a Receiving Office**

**If a new international application is being filed and the international application includes the necessary components for an international filing date (see PCT Article 11 and MPEP 1810), a Notification of the International Application Number and of the International Filing Date (Form PCT/RO/105) will be issued in due course, subject to prescriptions concerning national security, and the date shown on this Acknowledgement Receipt will establish the international filing date of the application.**

PATENT

Docket No. 357831.00017

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE

INVENTORS: M. KNIGHT et al. Confirmation No. 1111  
APPLICATION NO. 13/959,079  
FILED: August 5, 2013 Examiner: A. Holmes  
CASE NO. 357831.00017 Group Art Unit: 2497

TITLE: METHOD OF ENABLING DIGITAL MUSIC CONTENT TO  
BE DOWNLOADED TO AND USED ON A PORTABLE  
WIRELESS COMPUTING DEVICE

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**FILED ELECTRONICALLY ON November 18, 2015**

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COMMISSIONER OF PATENTS  
P.O. Box 1450  
Alexandria, VA 22313-1450

**TRANSMITTAL OF EXECUTED DECLARATION**

Dear Sir:

Submitted herewith are two copies of an executed Declaration, that when combined, contain the signatures of all inventors (Mark Stephen KNIGHT, Michael Ian LAMB, Robert John LEWIS, Stephen William POCOCK, Philip Anthony SANT, Mark Peter SULLIVAN, and Christopher John EVANS).

Applicant respectfully requests that the enclosed Declaration be accepted and receipt thereof be acknowledged.

If there are any fees associated with this filing, kindly charge Deposit Account 50-4364.

Respectfully submitted

November 18, 2015  
Date

/Mark D. Simpson/  
Mark D. Simpson, Esquire  
Registration No. 32,942

SAUL EWING LLP  
Centre Square West  
1500 Market Street, 38<sup>th</sup> Floor  
Philadelphia, PA 19102-2189  
Telephone: 215 972 7880  
Facsimile: 215 972 4169  
Email: MSimpson@saul.com

1801410.1 11/18/2015

TRILLER EXHIBIT 1005-007

Doc Code: Oath

Document Description: Oath or declaration filed

Approved for use through 01/31/2014. OMB 0651-0032  
U.S. Patent and Trademark Office; U.S. DEPARTMENT OF COMMERCE

Under the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless it contains a valid OMB control number.

<b>DECLARATION FOR UTILITY OR DESIGN PATENT APPLICATION (37 CFR 1.63)</b>		Attorney Docket Number	357831.00017	
		First Named Inventor	Mark Stephen KNIGHT	
<i>COMPLETE IF KNOWN</i>				
<input type="checkbox"/> Declaration Submitted With Initial Filing	OR	<input checked="" type="checkbox"/> Declaration Submitted After Initial Filing (surcharge (37 CFR 1.16(f)) required)	Application Number	13959079
			Filing Date	2013-08-05
			Art Unit	
			Examiner Name	

**A METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE**

*(Title of the invention)*

As a below named inventor, I hereby declare that:

This declaration is directed to:

The attached application,

OR

United States Application Number or PCT international application number 13/959,079  
filed on 05 August 2013

The above-identified application was made or authorized to be made by me.

I believe I am the original inventor or an original joint inventor of a claimed invention in the application.

I hereby acknowledge that any willful false statement made in this declaration is punishable under 18 U.S.C. 1001 by fine or imprisonment of not more than five (5) years, or both.

**Authorization To Permit Access To Application by Participating Office**

If checked, the undersigned hereby grants the USPTO authority to provide the European Patent Office (EPO), the Japan Patent Office (JPO), the Korean Intellectual Property Office (KIPO), the World Intellectual Property Office (WIPO), and any other intellectual property offices in which a foreign application claiming priority to the above-identified patent application is filed access to the above-identified patent application. See 37 CFR 1.14(c) and (h). This box should not be checked if the applicant does not wish the EPO, JPO, KIPO, WIPO, or other intellectual property office in which a foreign application claiming priority to the above-identified patent application is filed to have access to the above-identified patent application.

In accordance with 37 CFR 1.14(h)(3), access will be provided to a copy of the above-identified patent application with respect to: 1) the above-identified patent application-as-filed; 2) any foreign application to which the above-identified patent application claims priority under 35 U.S.C. 119(a)-(d) if a copy of the foreign application that satisfies the certified copy requirement of 37 CFR 1.55 has been filed in the above-identified patent application; and 3) any U.S. application-as-filed from which benefit is sought in the above-identified patent application.

In accordance with 37 CFR 1.14(c), access may be provided to information concerning the date of filing the Authorization to Permit Access to Application by Participating Offices.

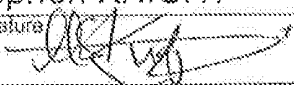
(Page 1 of 2)

This collection of information is required by 35 U.S.C. 115 and 37 CFR 1.63. The information is required to obtain or retain a benefit by the public which is to file (and by the USPTO to process) an application. Confidentiality is governed by 35 U.S.C. 122 and 37 CFR 1.11 and 1.14. This collection is estimated to take 21 minutes to complete, including gathering, preparing, and submitting the completed application form to the USPTO. Time will vary depending upon the individual case. Any comments or the amount of time you require to complete this form along with suggestions for reducing this burden, should be sent to the Chief Information Officer, U.S. Patent and Trademark Office, U.S. Department of Commerce, P.O. Box 1480, Alexandria, VA 22313-1480. DO NOT SEND FEES OR COMPLETED FORMS TO THIS ADDRESS. SEND TO: Commissioner for Patents, P.O. Box 1480, Alexandria, VA 22313-1480.

If you need assistance in completing the form, call 1-800-PTO-9199 and select option 2.



**DECLARATION — Utility or Design Patent Application**

Direct all correspondence to:	<input checked="" type="checkbox"/> The address associated with Customer Number: <span style="border: 1px solid black; padding: 2px;">78905</span>	OR	<input type="checkbox"/> Correspondence address below
Name			
Address			
City		State	Zip
Country	Telephone	Email	
<b>WARNING:</b>			
<p>Petitioner/applicant is cautioned to avoid submitting personal information in documents filed in a patent application that may contribute to identity theft. Personal information such as social security numbers, bank account numbers, or credit card numbers (other than a check or credit card authorization form PTO-2038 submitted for payment purposes) is never required by the USPTO to support a petition or an application. If this type of personal information is included in documents submitted to the USPTO, petitioners/applicants should consider redacting such personal information from the documents before submitting them to the USPTO. Petitioner/applicant is advised that the record of a patent application is available to the public after publication of the application (unless a non-publication request in compliance with 37 CFR 1.213(a) is made in the application) or issuance of a patent. Furthermore, the record from an abandoned application may also be available to the public if the application is referenced in a published application or an issued patent (see 37 CFR 1.14). Checks and credit card authorization forms PTO-2038 submitted for payment purposes are not retained in the application file and therefore are not publicly available. Petitioner/applicant is advised that documents which form the record of a patent application (such as the PTO/SB/01) are placed into the Privacy Act system of records DEPARTMENT OF COMMERCE, COMMERCE-PAT-7, System name: <i>Patent Application Files</i>. Documents not retained in an application file (such as the PTO-2038) are placed into the Privacy Act system of COMMERCE/PAT-TM-10, System name: <i>Deposit Accounts and Electronic Funds Transfer Profiles</i>.</p>			
<b>LEGAL NAME OF SOLE OR FIRST INVENTOR:</b>			
(E.g., Given Name (first and middle (if any)) and Family Name or Surname)			
<b>Mark Stephen KNIGHT</b>			
Inventor's Signature 		Date (Optional) 2011/14	
Residence: City	State	Country	
London		GB	
Mailing Address			
c/o Omnifone Limited, The Old School, 50 Brook Green			
City	State	Zip	Country
London		W6 7BJ	GB
<input checked="" type="checkbox"/> Additional inventors are being named on the <u>2</u> supplemental sheet(s) PTO/AIA/10 attached hereto			

<b>SUPPLEMENTAL SHEET FOR DECLARATION</b>	<b>ADDITIONAL INVENTOR(S)</b>
	Supplemental Sheet (for PTO/AIA/08,09) Page <u>3</u> of <u>4</u>

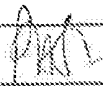

<b>Legal Name of Additional Joint Inventor, if any:</b> (E.g., Given Name (first and middle (if any)) and Family Name or Surname)			
Michael Ian LAMB			
Inventor's Signature <i>M Ian Lamb</i>		Date (Optional) 10/12/2013	
Residence: City London	State	Country GB	
Mailing Address c/o Omnifone Limited, The Old School, 50 Brook Green			
City London	State	Zip W6 7BJ	Country GB
<b>Legal Name of Additional Joint Inventor, if any:</b> (E.g., Given Name (first and middle (if any)) and Family Name or Surname)			
Robert John LEWIS			
Inventor's Signature		Date (Optional)	
Residence: City London	State	Country GB	
Mailing Address c/o Omnifone Limited, The Old School, 50 Brook Green			
City London	State	Zip W6 7BJ	Country GB
<b>Legal Name of Additional Joint Inventor, if any:</b> (E.g., Given Name (first and middle (if any)) and Family Name or Surname)			
Stephen William POCOCK			
Inventor's Signature <i>S Pock</i>		Date (Optional) 10/12/2013	
Residence: City London	State	Country GB	
Mailing Address c/o Omnifone Limited, The Old School, 50 Brook Green			
City London	State	Zip W6 7BJ	Country GB

This collection of information is required by 35 U.S.C. 115 and 37 CFR 1.63. The information is required to obtain or retain a benefit by the public which is to file (and by the USPTO to process) an application. Confidentiality is governed by 35 U.S.C. 122 and 37 CFR 1.11 and 1.1A. This collection is estimated to take 21 minutes to complete, including gathering, preparing, and submitting the completed application form to the USPTO. Time will vary depending upon the individual case. Any comments on the amount of time you require to complete this form and/or suggestions for reducing this burden, should be sent to the Chief Information Officer, U.S. Patent and Trademark Office, U.S. Department of Commerce, P.O. Box 1480, Alexandria, VA 22313-1480. DO NOT SEND FEES OR COMPLETED FORMS TO THIS ADDRESS. SEND TO: Commissioner for Patents, P.O. Box 1480, Alexandria, VA 22313-1480.

If you need assistance in completing the form, call 1-800-PTO-9199 (1-800-766-9199) and select option 2.

Under the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless it contains a valid OMB control number.

**SUPPLEMENTAL SHEET FOR DECLARATION** **ADDITIONAL INVENTOR(S)**  
 Supplemental Sheet (for PTO/AIA/08,09) Page 4 of 4

<b>Legal Name of Additional Joint Inventor, if any:</b> (E.g., Given Name (first and middle (if any)) and Family Name or Surname)			
Philip Anthony SANT			
Inventor's Signature 			Date (Optional) 10 Dec 13
Residence: City London	State	Country GB	
Mailing Address c/o Omnifone Limited, The Old School, 50 Brook Green			
City London	State	Zip W6 7BJ	Country GB
<b>Legal Name of Additional Joint Inventor, if any:</b> (E.g., Given Name (first and middle (if any)) and Family Name or Surname)			
Mark Peter SULLIVAN			
Inventor's Signature			Date (Optional)
Residence: City London	State	Country GB	
Mailing Address c/o Omnifone Limited, The Old School, 50 Brook Green			
City London	State	Zip W6 7BJ	Country GB
<b>Legal Name of Additional Joint Inventor, if any:</b> (E.g., Given Name (first and middle (if any)) and Family Name or Surname)			
Christopher John EVANS			
Inventor's Signature 			Date (Optional) 20 11/14
Residence: City London	State	Country GB	
Mailing Address c/o Omnifone Limited, The Old School, 50 Brook Green			
City London	State	Zip W6 7BJ	Country GB

This collection of information is required by 35 U.S.C. 118 and 37 CFR 1.55. The information is required to obtain or retain a benefit by the public which is to be (and by the USPTO to process) an application. Confidentiality is governed by 35 U.S.C. 122 and 37 CFR 1.11 and 1.14. This collection is estimated to take 21 minutes to complete, including gathering, preparing, and submitting the completed application form to the USPTO. Time will vary depending upon the individual case. Any comments on the amount of time you require to complete this form and/or suggestions for reducing this burden, should be sent to the Chief Information Officer, U.S. Patent and Trademark Office, U.S. Department of Commerce, P.O. Box 1450, Alexandria, VA 22313-1450. DO NOT SEND FEES OR COMPLETED FORMS TO THIS ADDRESS. SEND TO: Commissioner for Patents, P.O. Box 1480, Alexandria, VA 22313-1450.

If you need assistance in completing the form, call 1-800-PTO-9199 (1-800-786-9199) and select option 2.

<b>DECLARATION FOR UTILITY OR DESIGN PATENT APPLICATION (37 CFR 1.63)</b>		Attorney Docket Number	357831.00017
<input type="checkbox"/> Declaration Submitted With Initial Filing <span style="margin-left: 20px;">OR</span> <input checked="" type="checkbox"/> Declaration Submitted After Initial Filing (surcharge (37 CFR 1.16(f)) required)		First Named Inventor	Mark Stephen KNIGHT
		<i>COMPLETE IF KNOWN</i>	
		Application Number	13959079
		Filing Date	2013-08-05
		Art Unit	
		Examiner Name	

## A METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE

*(Title of the Invention)*

As a below named inventor, I hereby declare that:

This declaration is directed to:

The attached application,

OR

United States Application Number or PCT International application number 13/959,079  
filed on 05 August 2013

The above-identified application was made or authorized to be made by me.

I believe I am the original inventor or an original joint inventor of a claimed invention in the application.

I hereby acknowledge that any willful false statement made in this declaration is punishable under 18 U.S.C. 1001 by fine or imprisonment of not more than five (5) years, or both.

### Authorization To Permit Access To Application by Participating Office

If checked, the undersigned hereby grants the USPTO authority to provide the European Patent Office (EPO), the Japan Patent Office (JPO), the Korean Intellectual Property Office (KIPO), the World Intellectual Property Office (WIPO), and any other intellectual property offices in which a foreign application claiming priority to the above-identified patent application is filed access to the above-identified patent application. See 37 CFR 1.14(c) and (h). This box should not be checked if the applicant does not wish the EPO, JPO, KIPO, WIPO, or other intellectual property office in which a foreign application claiming priority to the above-identified patent application is filed to have access to the above-identified patent application.

In accordance with 37 CFR 1.14(h)(3), access will be provided to a copy of the above-identified patent application with respect to: 1) the above-identified patent application-as-filed; 2) any foreign application to which the above-identified patent application claims priority under 35 U.S.C. 119(a)-(d) if a copy of the foreign application that satisfies the certified copy requirement of 37 CFR 1.25 has been filed in the above-identified patent application; and 3) any U.S. application-as-filed from which benefit is sought in the above-identified patent application.

In accordance with 37 CFR 1.14(c), access may be provided to information concerning the date of filing the Authorization to Permit Access to Application by Participating Offices.

[Page 1 of 2]

This collection of information is required by 35 U.S.C. 115 and 37 CFR 1.63. The information is required to obtain or retain a benefit by the public which is to file (and by the USPTO to process) an application. Confidentiality is governed by 35 U.S.C. 122 and 37 CFR 1.11 and 1.14. This collection is estimated to take 21 minutes to complete, including gathering, preparing, and submitting the completed application form to the USPTO. Time will vary depending upon the individual case. Any comments on the amount of time you require to complete this form and/or suggestions for reducing this burden, should be sent to the Chief Information Officer, U.S. Patent and Trademark Office, U.S. Department of Commerce, P.O. Box 1450, Alexandria, VA 22313-1450. DO NOT SEND FEES OR COMPLETED FORMS TO THIS ADDRESS. SEND TO: Commissioner for Patents, P.O. Box 1450, Alexandria, VA 22313-1450.

If you need assistance in completing the form, call 1-800-PTO-0199 and select option 2.


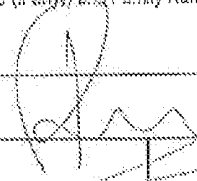
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**DECLARATION — Utility or Design Patent Application**

Direct all correspondence to: <input checked="" type="checkbox"/>	The address associated with Customer Number: <input type="text" value="78905"/>	OR	<input type="checkbox"/> Correspondence address below
Name			
Address			
City		State	Zip
Country	Telephone	Email	
<b>WARNING:</b>			
<p>Petitioner/applicant is cautioned to avoid submitting personal information in documents filed in a patent application that may contribute to identity theft. Personal information such as social security numbers, bank account numbers, or credit card numbers (other than a check or credit card authorization form PTO-2038 submitted for payment purposes) is never required by the USPTO to support a petition or an application. If this type of personal information is included in documents submitted to the USPTO, petitioners/applicants should consider redacting such personal information from the documents before submitting them to the USPTO. Petitioner/applicant is advised that the record of a patent application is available to the public after publication of the application (unless a non-publication request in compliance with 37 CFR 1.213(a) is made in the application) or issuance of a patent. Furthermore, the record from an abandoned application may also be available to the public if the application is referenced in a published application or an issued patent (see 37 CFR 1.14). Checks and credit card authorization forms PTO-2038 submitted for payment purposes are not retained in the application file and therefore are not publicly available. Petitioner/applicant is advised that documents which form the record of a patent application (such as the PTO/SB/01) are placed into the Privacy Act system of records DEPARTMENT OF COMMERCE, COMMERCE-PAT-7, System name: <i>Patent Application Files</i>. Documents not retained in an application file (such as the PTO-2038) are placed into the Privacy Act system of COMMERCE/PAT-TM-10, System name: <i>Deposit Accounts and Electronic Funds Transfer Profiles</i>.</p>			
<b>LEGAL NAME OF SOLE OR FIRST INVENTOR:</b>			
(E.g., Given Name (first and middle (if any)) and Family Name or Surname)			
<b>Mark Stephen KNIGHT</b>			
Inventor's Signature		Date (Optional)	
Residence: City	State	Country	
London		GB	
Mailing Address			
c/o Omnifone Limited, The Old School, 50 Brook Green			
City	State	Zip	Country
London		W6 7BJ	GB
<input checked="" type="checkbox"/> Additional inventors are being named on the <u>2</u> supplemental sheet(s) PTO/AIA/10 attached hereto			

[Page 2 of 2]

<b>SUPPLEMENTAL SHEET FOR DECLARATION</b>	<b>ADDITIONAL INVENTOR(S)</b>	Page <b>3</b> of <b>4</b>
	Supplemental Sheet (for PTO/AIA/08,08)	

<b>Legal Name of Additional Joint Inventor, if any:</b> (E.g., Given Name (first and middle (if any)) and Family Name or Surname)			
Michael Ian LAMB			
Inventor's Signature 		Date (Optional) 22/1/2014	
Residence: City London	State	Country GB	
Mailing Address c/o Omnifone Limited, The Old School, 50 Brook Green			
City London	State	Zip W6 7BJ	Country GB
<b>Legal Name of Additional Joint Inventor, if any:</b> (E.g., Given Name (first and middle (if any)) and Family Name or Surname)			
Robert John LEWIS			
Inventor's Signature 		Date (Optional) 17/1/2013	
Residence: City London	State	Country GB	
Mailing Address c/o Omnifone Limited, The Old School, 50 Brook Green			
City London	State	Zip W6 7BJ	Country GB
<b>Legal Name of Additional Joint Inventor, if any:</b> (E.g., Given Name (first and middle (if any)) and Family Name or Surname)			
Stephen William POCOCK			
Inventor's Signature		Date (Optional)	
Residence: City London	State	Country GB	
Mailing Address c/o Omnifone Limited, The Old School, 50 Brook Green			
City London	State	Zip W6 7BJ	Country GB

This collection of information is required by 35 U.S.C. 112 and 37 CFR 1.83. The information is required to obtain or retain a benefit by the public which is to be (and by the USPTO to process) an application. Confidentiality is governed by 35 U.S.C. 122 and 37 CFR 1.11 and 1.14. This collection is estimated to take 21 minutes to complete, including gathering, preparing, and submitting the completed application form to the USPTO. Time will vary depending upon the individual case. Any comments on the amount of time you require to complete this form and/or suggestions for reducing this burden, should be sent to the Chief Information Officer, U.S. Patent and Trademark Office, U.S. Department of Commerce, P.O. Box 1450, Alexandria, VA 22313-1450. DO NOT SEND FEES OR COMPLETED FORMS TO THIS ADDRESS. SEND TO: Commissioner for Patents, P.O. Box 1450, Alexandria, VA 22313-1450.

If you need assistance in completing the form, call 1-800-PTO-9199 (1-800-786-9199) and select option 2.

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<b>SUPPLEMENTAL SHEET FOR DECLARATION</b>	<b>ADDITIONAL INVENTOR(S)</b>		
	Supplemental Sheet (for PTO/IA/08,09)	Page <b>4</b>	of <b>4</b>

<b>Legal Name of Additional Joint Inventor, if any:</b> (E.g., Given Name (first and middle (if any)) and Family Name or Surname)			
Philip Anthony SANT			
Inventor's Signature			Date (Optional)
Residence: City	State	Country	GB
c/o Omnifone Limited, The Old School, 50 Brook Green			
Mailing Address			
City	State	Zip	Country
London		W6 7BJ	GB
<b>Legal Name of Additional Joint Inventor, if any:</b> (E.g., Given Name (first and middle (if any)) and Family Name or Surname)			
Mark Peter SULLIVAN			
Inventor's Signature			Date (Optional)
Residence: City	State	Country	GB
c/o Omnifone Limited, The Old School, 50 Brook Green			
Mailing Address			
City	State	Zip	Country
London		W6 7BJ	GB
<b>Legal Name of Additional Joint Inventor, if any:</b> (E.g., Given Name (first and middle (if any)) and Family Name or Surname)			
Christopher John EVANS			
Inventor's Signature			Date (Optional)
Residence: City	State	Country	GB
c/o Omnifone Limited, The Old School, 50 Brook Green			
Mailing Address			
City	State	Zip	Country
London		W6 7BJ	GB

This collection of information is required by 35 U.S.C. 118 and 37 CFR 1.63. The information is required to obtain or retain a benefit by the public which is to be (and by the USPTO to process) an application. Confidentiality is governed by 35 U.S.C. 122 and 37 CFR 1.11 and 1.14. This collection is estimated to take 21 minutes to complete, including gathering, preparing, and submitting the completed application form to the USPTO. Time will vary depending upon the individual case. Any comments on the amount of time you require to complete this form and/or suggestions for reducing this burden, should be sent to the Chief Information Officer, U.S. Patent and Trademark Office, U.S. Department of Commerce, P.O. Box 1450, Alexandria, VA 22313-1450. DO NOT SEND FEES OR COMPLETED FORMS TO THIS ADDRESS. SEND TO: Commissioner for Patents, P.O. Box 1480, Alexandria, VA 22313-1450.

If you need assistance in completing the form, call 1-800-PTO-9199 (1-800-786-9199) and select option 2.

## Electronic Acknowledgement Receipt

<b>EFS ID:</b>	24119952
<b>Application Number:</b>	13959079
<b>International Application Number:</b>	
<b>Confirmation Number:</b>	1111
<b>Title of Invention:</b>	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE
<b>First Named Inventor/Applicant Name:</b>	Mark Stephen Knight
<b>Customer Number:</b>	78905
<b>Filer:</b>	Mark D. Simpson/Lynn White
<b>Filer Authorized By:</b>	Mark D. Simpson
<b>Attorney Docket Number:</b>	357831.00017
<b>Receipt Date:</b>	18-NOV-2015
<b>Filing Date:</b>	05-AUG-2013
<b>Time Stamp:</b>	14:11:23
<b>Application Type:</b>	Utility under 35 USC 111(a)

### Payment information:

Submitted with Payment	no
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### File Listing:

Document Number	Document Description	File Name	File Size(Bytes)/ Message Digest	Multi Part /.zip	Pages (if appl.)
1		13959079_TransmittalofExecutedDec.pdf	742539 bc7df27860104e472eca90ed51ca8dec782787f0	yes	9



<b>Multipart Description/PDF files in .zip description</b>			
<b>Document Description</b>		<b>Start</b>	<b>End</b>
Transmittal Letter		1	1
Oath or Declaration filed		2	5
Oath or Declaration filed		6	9

**Warnings:**

**Information:**

<b>Total Files Size (in bytes):</b>	742539
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**This Acknowledgement Receipt evidences receipt on the noted date by the USPTO of the indicated documents, characterized by the applicant, and including page counts, where applicable. It serves as evidence of receipt similar to a Post Card, as described in MPEP 503.**

**New Applications Under 35 U.S.C. 111**

**If a new application is being filed and the application includes the necessary components for a filing date (see 37 CFR 1.53(b)-(d) and MPEP 506), a Filing Receipt (37 CFR 1.54) will be issued in due course and the date shown on this Acknowledgement Receipt will establish the filing date of the application.**

**National Stage of an International Application under 35 U.S.C. 371**

**If a timely submission to enter the national stage of an international application is compliant with the conditions of 35 U.S.C. 371 and other applicable requirements a Form PCT/DO/EO/903 indicating acceptance of the application as a national stage submission under 35 U.S.C. 371 will be issued in addition to the Filing Receipt, in due course.**

**New International Application Filed with the USPTO as a Receiving Office**

**If a new international application is being filed and the international application includes the necessary components for an international filing date (see PCT Article 11 and MPEP 1810), a Notification of the International Application Number and of the International Filing Date (Form PCT/RO/105) will be issued in due course, subject to prescriptions concerning national security, and the date shown on this Acknowledgement Receipt will establish the international filing date of the application.**



NOTICE OF ALLOWANCE AND FEE(S) DUE

78905 7590 11/13/2015
Saul Ewing LLP (Philadelphia)
Attn: Patent Docket Clerk
Centre Square West
1500 Market Street, 38th Floor
Philadelphia, PA 19102-2186

Table with 2 columns: EXAMINER (HOLMES, ANGELA R), ART UNIT (2497), PAPER NUMBER

DATE MAILED: 11/13/2015

Table with 5 columns: APPLICATION NO. (13/959,079), FILING DATE (08/05/2013), FIRST NAMED INVENTOR (Mark Stephen Knight), ATTORNEY DOCKET NO. (357831.00017), CONFIRMATION NO. (1111)

TITLE OF INVENTION: METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE

Table with 7 columns: APPLN. TYPE (nonprovisional), ENTITY STATUS (UNDISCOUNTED), ISSUE FEE DUE (\$960), PUBLICATION FEE DUE (\$0), PREV. PAID ISSUE FEE (\$0), TOTAL FEE(S) DUE (\$960), DATE DUE (02/16/2016)

THE APPLICATION IDENTIFIED ABOVE HAS BEEN EXAMINED AND IS ALLOWED FOR ISSUANCE AS A PATENT. PROSECUTION ON THE MERITS IS CLOSED. THIS NOTICE OF ALLOWANCE IS NOT A GRANT OF PATENT RIGHTS. THIS APPLICATION IS SUBJECT TO WITHDRAWAL FROM ISSUE AT THE INITIATIVE OF THE OFFICE OR UPON PETITION BY THE APPLICANT. SEE 37 CFR 1.313 AND MPEP 1308.

THE ISSUE FEE AND PUBLICATION FEE (IF REQUIRED) MUST BE PAID WITHIN THREE MONTHS FROM THE MAILING DATE OF THIS NOTICE OR THIS APPLICATION SHALL BE REGARDED AS ABANDONED. THIS STATUTORY PERIOD CANNOT BE EXTENDED. SEE 35 U.S.C. 151. THE ISSUE FEE DUE INDICATED ABOVE DOES NOT REFLECT A CREDIT FOR ANY PREVIOUSLY PAID ISSUE FEE IN THIS APPLICATION. IF AN ISSUE FEE HAS PREVIOUSLY BEEN PAID IN THIS APPLICATION (AS SHOWN ABOVE), THE RETURN OF PART B OF THIS FORM WILL BE CONSIDERED A REQUEST TO REAPPLY THE PREVIOUSLY PAID ISSUE FEE TOWARD THE ISSUE FEE NOW DUE.

HOW TO REPLY TO THIS NOTICE:

I. Review the ENTITY STATUS shown above. If the ENTITY STATUS is shown as SMALL or MICRO, verify whether entitlement to that entity status still applies.

If the ENTITY STATUS is the same as shown above, pay the TOTAL FEE(S) DUE shown above.

If the ENTITY STATUS is changed from that shown above, on PART B - FEE(S) TRANSMITTAL, complete section number 5 titled "Change in Entity Status (from status indicated above)".

For purposes of this notice, small entity fees are 1/2 the amount of undiscounted fees, and micro entity fees are 1/2 the amount of small entity fees.

II. PART B - FEE(S) TRANSMITTAL, or its equivalent, must be completed and returned to the United States Patent and Trademark Office (USPTO) with your ISSUE FEE and PUBLICATION FEE (if required). If you are charging the fee(s) to your deposit account, section "4b" of Part B - Fee(s) Transmittal should be completed and an extra copy of the form should be submitted. If an equivalent of Part B is filed, a request to reapply a previously paid issue fee must be clearly made, and delays in processing may occur due to the difficulty in recognizing the paper as an equivalent of Part B.

III. All communications regarding this application must give the application number. Please direct all communications prior to issuance to Mail Stop ISSUE FEE unless advised to the contrary.

IMPORTANT REMINDER: Utility patents issuing on applications filed on or after Dec. 12, 1980 may require payment of maintenance fees. It is patentee's responsibility to ensure timely payment of maintenance fees when due.

**PART B - FEE(S) TRANSMITTAL**

**Complete and send this form, together with applicable fee(s), to: Mail Mail Stop ISSUE FEE  
 Commissioner for Patents  
 P.O. Box 1450  
 Alexandria, Virginia 22313-1450  
 or Fax (571)-273-2885**

**INSTRUCTIONS:** This form should be used for transmitting the ISSUE FEE and PUBLICATION FEE (if required). Blocks 1 through 5 should be completed where appropriate. All further correspondence including the Patent, advance orders and notification of maintenance fees will be mailed to the current correspondence address as indicated unless corrected below or directed otherwise in Block 1, by (a) specifying a new correspondence address; and/or (b) indicating a separate "FEE ADDRESS" for maintenance fee notifications.

CURRENT CORRESPONDENCE ADDRESS (Note: Use Block 1 for any change of address)

78905                      7590                      11/13/2015  
**Saul Ewing LLP (Philadelphia)**  
 Attn: Patent Docket Clerk  
 Centre Square West  
 1500 Market Street, 38th Floor  
 Philadelphia, PA 19102-2186

Note: A certificate of mailing can only be used for domestic mailings of the Fee(s) Transmittal. This certificate cannot be used for any other accompanying papers. Each additional paper, such as an assignment or formal drawing, must have its own certificate of mailing or transmission.

**Certificate of Mailing or Transmission**

I hereby certify that this Fee(s) Transmittal is being deposited with the United States Postal Service with sufficient postage for first class mail in an envelope addressed to the Mail Stop ISSUE FEE address above, or being facsimile transmitted to the USPTO (571) 273-2885, on the date indicated below.

(Depositor's name)
(Signature)
(Date)

APPLICATION NO.	FILING DATE	FIRST NAMED INVENTOR	ATTORNEY DOCKET NO.	CONFIRMATION NO.
-----------------	-------------	----------------------	---------------------	------------------

13/959,079                      08/05/2013                      Mark Stephen Knight                      357831.00017                      1111

TITLE OF INVENTION: METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE

APPLN. TYPE	ENTITY STATUS	ISSUE FEE DUE	PUBLICATION FEE DUE	PREV. PAID ISSUE FEE	TOTAL FEE(S) DUE	DATE DUE
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nonprovisional                      UNDISCOUNTED                      \$960                      \$0                      \$0                      \$960                      02/16/2016

EXAMINER	ART UNIT	CLASS-SUBCLASS
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HOLMES, ANGELA R                      2497                      726-026000

1. Change of correspondence address or indication of "Fee Address" (37 CFR 1.363).

- Change of correspondence address (or Change of Correspondence Address form PTO/SB/122) attached.
- "Fee Address" indication (or "Fee Address" Indication form PTO/SB/47; Rev 03-02 or more recent) attached. **Use of a Customer Number is required.**

2. For printing on the patent front page, list

- (1) The names of up to 3 registered patent attorneys or agents OR, alternatively, 1 \_\_\_\_\_
- (2) The name of a single firm (having as a member a registered attorney or agent) and the names of up to 2 registered patent attorneys or agents. If no name is listed, no name will be printed. 2 \_\_\_\_\_
- 3 \_\_\_\_\_

3. ASSIGNEE NAME AND RESIDENCE DATA TO BE PRINTED ON THE PATENT (print or type)

PLEASE NOTE: Unless an assignee is identified below, no assignee data will appear on the patent. If an assignee is identified below, the document has been filed for recordation as set forth in 37 CFR 3.11. Completion of this form is NOT a substitute for filing an assignment.

(A) NAME OF ASSIGNEE                      (B) RESIDENCE: (CITY and STATE OR COUNTRY)

Please check the appropriate assignee category or categories (will not be printed on the patent) :     Individual     Corporation or other private group entity     Government

4a. The following fee(s) are submitted:

- Issue Fee
- Publication Fee (No small entity discount permitted)
- Advance Order - # of Copies \_\_\_\_\_

4b. Payment of Fee(s): (Please first reapply any previously paid issue fee shown above)

- A check is enclosed.
- Payment by credit card. Form PTO-2038 is attached.
- The director is hereby authorized to charge the required fee(s), any deficiency, or credits any overpayment, to Deposit Account Number \_\_\_\_\_ (enclose an extra copy of this form).

5. Change in Entity Status (from status indicated above)

- Applicant certifying micro entity status. See 37 CFR 1.29
- Applicant asserting small entity status. See 37 CFR 1.27
- Applicant changing to regular undiscounted fee status.

**NOTE:** Absent a valid certification of Micro Entity Status (see forms PTO/SB/15A and 15B), issue fee payment in the micro entity amount will not be accepted at the risk of application abandonment.

**NOTE:** If the application was previously under micro entity status, checking this box will be taken to be a notification of loss of entitlement to micro entity status.

**NOTE:** Checking this box will be taken to be a notification of loss of entitlement to small or micro entity status, as applicable.

**NOTE:** This form must be signed in accordance with 37 CFR 1.31 and 1.33. See 37 CFR 1.4 for signature requirements and certifications.

Authorized Signature \_\_\_\_\_ Date \_\_\_\_\_  
 Typed or printed name \_\_\_\_\_ Registration No. \_\_\_\_\_



APPLICATION NO.	FILING DATE	FIRST NAMED INVENTOR	ATTORNEY DOCKET NO.	CONFIRMATION NO.
13/959,079	08/05/2013	Mark Stephen Knight	357831.00017	1111
78905	7590	11/13/2015	EXAMINER	
Saul Ewing LLP (Philadelphia) Attn: Patent Docket Clerk Centre Square West 1500 Market Street, 38th Floor Philadelphia, PA 19102-2186			HOLMES, ANGELA R	
			ART UNIT	PAPER NUMBER
			2497	

DATE MAILED: 11/13/2015

**Determination of Patent Term Adjustment under 35 U.S.C. 154 (b)**  
(Applications filed on or after May 29, 2000)

The Office has discontinued providing a Patent Term Adjustment (PTA) calculation with the Notice of Allowance.

Section 1(h)(2) of the AIA Technical Corrections Act amended 35 U.S.C. 154(b)(3)(B)(i) to eliminate the requirement that the Office provide a patent term adjustment determination with the notice of allowance. See Revisions to Patent Term Adjustment, 78 Fed. Reg. 19416, 19417 (Apr. 1, 2013). Therefore, the Office is no longer providing an initial patent term adjustment determination with the notice of allowance. The Office will continue to provide a patent term adjustment determination with the Issue Notification Letter that is mailed to applicant approximately three weeks prior to the issue date of the patent, and will include the patent term adjustment on the patent. Any request for reconsideration of the patent term adjustment determination (or reinstatement of patent term adjustment) should follow the process outlined in 37 CFR 1.705.

Any questions regarding the Patent Term Extension or Adjustment determination should be directed to the Office of Patent Legal Administration at (571)-272-7702. Questions relating to issue and publication fee payments should be directed to the Customer Service Center of the Office of Patent Publication at 1-(888)-786-0101 or (571)-272-4200.

<b><i>Notice Requiring Inventor's Oath or Declaration</i></b>	Application No. 13/959,079	Applicant(s) Mark Stephen Knight	
	Examiner HOLMES, ANGELA R	Art Unit 2497	

This notice is an attachment to the Notice of Allowability (PTOL-37), or the Notice of Allowability For A Design Application (PTOL-37D).

An inventor's oath or declaration in compliance with 37 CFR 1.63 or 1.64 executed by or with respect to each inventor has not yet been submitted.

An oath or declaration in compliance with 37 CFR 1.63, or a substitute statement in compliance with 37 CFR 1.64, executed by or with respect to each inventor (for any inventor for which a compliant oath, declaration, or substitute statement has not yet been submitted) **MUST** be filed no later than the date on which the issue fee is paid. See 35 U.S.C. 115(f). Failure to timely comply will result in ABANDONMENT of this application.

A properly executed inventor's oath to declaration has not been received for the following inventor(s):

If applicant previously filed one or more oaths, declarations, or substitute statements, applicant may have received an informational notice regarding deficiencies therein.

The following deficiencies are noted:

**INFORMAL ACTION PROBLEMS**

- A properly executed inventor's oath or declaration has not been received for the following inventor(s): **Mark Stephen Knight , Michael Ian Lamb, Robert John Lewis, Stephen William Pocock, Philip Anthony Sant, Mark Peter Sullivan, and Christopher John Evans.**

Applicant may submit the inventor's oath or declaration at any time before the Notice of Allowance and Fee(s) Due, PTOL-85, is mailed.

Questions relating to this Notice should be directed to the Application Assistance Unit at 571-272-4200.

## OMB Clearance and PRA Burden Statement for PTOL-85 Part B

The Paperwork Reduction Act (PRA) of 1995 requires Federal agencies to obtain Office of Management and Budget approval before requesting most types of information from the public. When OMB approves an agency request to collect information from the public, OMB (i) provides a valid OMB Control Number and expiration date for the agency to display on the instrument that will be used to collect the information and (ii) requires the agency to inform the public about the OMB Control Number's legal significance in accordance with 5 CFR 1320.5(b).

The information collected by PTOL-85 Part B is required by 37 CFR 1.311. The information is required to obtain or retain a benefit by the public which is to file (and by the USPTO to process) an application. Confidentiality is governed by 35 U.S.C. 122 and 37 CFR 1.14. This collection is estimated to take 12 minutes to complete, including gathering, preparing, and submitting the completed application form to the USPTO. Time will vary depending upon the individual case. Any comments on the amount of time you require to complete this form and/or suggestions for reducing this burden, should be sent to the Chief Information Officer, U.S. Patent and Trademark Office, U.S. Department of Commerce, P.O. Box 1450, Alexandria, Virginia 22313-1450. DO NOT SEND FEES OR COMPLETED FORMS TO THIS ADDRESS. SEND TO: Commissioner for Patents, P.O. Box 1450, Alexandria, Virginia 22313-1450. Under the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless it displays a valid OMB control number.

### Privacy Act Statement

**The Privacy Act of 1974 (P.L. 93-579)** requires that you be given certain information in connection with your submission of the attached form related to a patent application or patent. Accordingly, pursuant to the requirements of the Act, please be advised that: (1) the general authority for the collection of this information is 35 U.S.C. 2(b)(2); (2) furnishing of the information solicited is voluntary; and (3) the principal purpose for which the information is used by the U.S. Patent and Trademark Office is to process and/or examine your submission related to a patent application or patent. If you do not furnish the requested information, the U.S. Patent and Trademark Office may not be able to process and/or examine your submission, which may result in termination of proceedings or abandonment of the application or expiration of the patent.

The information provided by you in this form will be subject to the following routine uses:

1. The information on this form will be treated confidentially to the extent allowed under the Freedom of Information Act (5 U.S.C. 552) and the Privacy Act (5 U.S.C. 552a). Records from this system of records may be disclosed to the Department of Justice to determine whether disclosure of these records is required by the Freedom of Information Act.
2. A record from this system of records may be disclosed, as a routine use, in the course of presenting evidence to a court, magistrate, or administrative tribunal, including disclosures to opposing counsel in the course of settlement negotiations.
3. A record in this system of records may be disclosed, as a routine use, to a Member of Congress submitting a request involving an individual, to whom the record pertains, when the individual has requested assistance from the Member with respect to the subject matter of the record.
4. A record in this system of records may be disclosed, as a routine use, to a contractor of the Agency having need for the information in order to perform a contract. Recipients of information shall be required to comply with the requirements of the Privacy Act of 1974, as amended, pursuant to 5 U.S.C. 552a(m).
5. A record related to an International Application filed under the Patent Cooperation Treaty in this system of records may be disclosed, as a routine use, to the International Bureau of the World Intellectual Property Organization, pursuant to the Patent Cooperation Treaty.
6. A record in this system of records may be disclosed, as a routine use, to another federal agency for purposes of National Security review (35 U.S.C. 181) and for review pursuant to the Atomic Energy Act (42 U.S.C. 218(c)).
7. A record from this system of records may be disclosed, as a routine use, to the Administrator, General Services, or his/her designee, during an inspection of records conducted by GSA as part of that agency's responsibility to recommend improvements in records management practices and programs, under authority of 44 U.S.C. 2904 and 2906. Such disclosure shall be made in accordance with the GSA regulations governing inspection of records for this purpose, and any other relevant (i.e., GSA or Commerce) directive. Such disclosure shall not be used to make determinations about individuals.
8. A record from this system of records may be disclosed, as a routine use, to the public after either publication of the application pursuant to 35 U.S.C. 122(b) or issuance of a patent pursuant to 35 U.S.C. 151. Further, a record may be disclosed, subject to the limitations of 37 CFR 1.14, as a routine use, to the public if the record was filed in an application which became abandoned or in which the proceedings were terminated and which application is referenced by either a published application, an application open to public inspection or an issued patent.
9. A record from this system of records may be disclosed, as a routine use, to a Federal, State, or local law enforcement agency, if the USPTO becomes aware of a violation or potential violation of law or regulation.

<b>Examiner-Initiated Interview Summary</b>	<b>Application No.</b> 13/959,079	<b>Applicant(s)</b> KNIGHT ET AL.	
	<b>Examiner</b> ANGELA HOLMES	<b>Art Unit</b> 2497	

All participants (applicant, applicant's representative, PTO personnel):

- (1) ANGELA HOLMES. (3) \_\_\_\_\_.
- (2) Mark Simpson (Reg No. 32942). (4) \_\_\_\_\_.

Date of Interview: 26 October 2015.

Type:  Telephonic  Video Conference  
 Personal [copy given to:  applicant  applicant's representative]

Exhibit shown or demonstration conducted:  Yes  No.  
If Yes, brief description: \_\_\_\_\_.

Issues Discussed 101 112 102 103 Others  
(For each of the checked box(es) above, please describe below the issue and detailed description of the discussion)

Claim(s) discussed: 25.

Identification of prior art discussed: n/a.

**Substance of Interview**

(For each issue discussed, provide a detailed description and indicate if agreement was reached. Some topics may include: identification or clarification of a reference or a portion thereof, claim interpretation, proposed amendments, arguments of any applied references etc...)

Examiner advised applicant to incorporate claim 25 into all the independent claims, add some type of hardware to claim 1 to overcome the 101 issue, and also file an e-Terminal Disclaimer will put this case in condition for allowance. Applicant has agreed. This case is now allowable..

**Applicant recordation instructions:** It is not necessary for applicant to provide a separate record of the substance of interview.

**Examiner recordation instructions:** Examiners must summarize the substance of any interview of record. A complete and proper recordation of the substance of an interview should include the items listed in MPEP 713.04 for complete and proper recordation including the identification of the general thrust of each argument or issue discussed, a general indication of any other pertinent matters discussed regarding patentability and the general results or outcome of the interview, to include an indication as to whether or not agreement was reached on the issues raised.

Attachment

/ANGELA HOLMES/  
Examiner, Art Unit 2497

/HADI ARMOUCHE/  
Supervisory Patent Examiner, Art Unit 2497

<b>Notice of Allowability</b>	<b>Application No.</b> 13/959,079	<b>Applicant(s)</b> KNIGHT ET AL.	
	<b>Examiner</b> ANGELA HOLMES	<b>Art Unit</b> 2497	<b>AIA (First Inventor to File) Status</b> No

**-- The MAILING DATE of this communication appears on the cover sheet with the correspondence address--**

All claims being allowable, PROSECUTION ON THE MERITS IS (OR REMAINS) CLOSED in this application. If not included herewith (or previously mailed), a Notice of Allowance (PTOL-85) or other appropriate communication will be mailed in due course. **THIS NOTICE OF ALLOWABILITY IS NOT A GRANT OF PATENT RIGHTS.** This application is subject to withdrawal from issue at the initiative of the Office or upon petition by the applicant. See 37 CFR 1.313 and MPEP 1308.

1.  This communication is responsive to 9/21/15.  
 A declaration(s)/affidavit(s) under **37 CFR 1.130(b)** was/were filed on \_\_\_\_\_.
2.  An election was made by the applicant in response to a restriction requirement set forth during the interview on \_\_\_\_\_; the restriction requirement and election have been incorporated into this action.
3.  The allowed claim(s) is/are 1-24,26-31. As a result of the allowed claim(s), you may be eligible to benefit from the **Patent Prosecution Highway** program at a participating intellectual property office for the corresponding application. For more information, please see [http://www.uspto.gov/patents/init\\_events/oph/index.jsp](http://www.uspto.gov/patents/init_events/oph/index.jsp) or send an inquiry to [PPHfeedback@uspto.gov](mailto:PPHfeedback@uspto.gov).
4.  Acknowledgment is made of a claim for foreign priority under 35 U.S.C. § 119(a)-(d) or (f).

**Certified copies:**

- a)  All    b)  Some    \*c)  None of the:
1.  Certified copies of the priority documents have been received.
  2.  Certified copies of the priority documents have been received in Application No. 12/299,505.
  3.  Copies of the certified copies of the priority documents have been received in this national stage application from the International Bureau (PCT Rule 17.2(a)).

\* Certified copies not received: \_\_\_\_\_.

Applicant has THREE MONTHS FROM THE "MAILING DATE" of this communication to file a reply complying with the requirements noted below. Failure to timely comply will result in ABANDONMENT of this application.

**THIS THREE-MONTH PERIOD IS NOT EXTENDABLE.**

5.  CORRECTED DRAWINGS ( as "replacement sheets") must be submitted.  
 including changes required by the attached Examiner's Amendment / Comment or in the Office action of Paper No./Mail Date \_\_\_\_\_.  
**Identifying indicia such as the application number (see 37 CFR 1.84(c)) should be written on the drawings in the front (not the back) of each sheet. Replacement sheet(s) should be labeled as such in the header according to 37 CFR 1.121(d).**
6.  DEPOSIT OF and/or INFORMATION about the deposit of BIOLOGICAL MATERIAL must be submitted. Note the attached Examiner's comment regarding REQUIREMENT FOR THE DEPOSIT OF BIOLOGICAL MATERIAL.

**Attachment(s)**

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1. <input type="checkbox"/> Notice of References Cited (PTO-892)</li> <li>2. <input type="checkbox"/> Information Disclosure Statements (PTO/SB/08),<br/>Paper No./Mail Date _____</li> <li>3. <input type="checkbox"/> Examiner's Comment Regarding Requirement for Deposit<br/>of Biological Material</li> <li>4. <input checked="" type="checkbox"/> Interview Summary (PTO-413),<br/>Paper No./Mail Date <u>10/26/15</u>.</li> </ol> | <ol style="list-style-type: none"> <li>5. <input checked="" type="checkbox"/> Examiner's Amendment/Comment</li> <li>6. <input checked="" type="checkbox"/> Examiner's Statement of Reasons for Allowance</li> <li>7. <input type="checkbox"/> Other _____.</li> </ol> |
|---|---|

/ANGELA HOLMES/  
Examiner, Art Unit 2497

/HADI ARMOUCHE/  
Supervisory Patent Examiner, Art Unit 2497



***DETAILED ACTION***

1. The present application is being examined under the pre-AIA first to invent provisions.

***Continued Examination Under 37 CFR 1.114***

2. A request for continued examination under 37 CFR 1.114, including the fee set forth in 37 CFR 1.17(e), was filed in this application after final rejection. Since this application is eligible for continued examination under 37 CFR 1.114, and the fee set forth in 37 CFR 1.17(e) has been timely paid, the finality of the previous Office action has been withdrawn pursuant to 37 CFR 1.114. Applicant's submission filed on 9/21/15 has been entered.

***Response to Arguments***

3. The rejection under 35 U.S.C. 112, 2<sup>ND</sup> paragraph for claims 3-5, 13, and 28 has been withdrawn due to the amended limitations.

**EXAMINER'S AMENDMENT**

4. An examiner's amendment to the record appears below. Should the changes and/or additions be unacceptable to applicant, an amendment may be filed as provided by 37 CFR 1.312. To ensure consideration of such an amendment, it MUST be submitted no later than the payment of the issue fee.
5. Authorization for this examiner's amendment was given in a telephone interview with Mark Simpson (Reg. No. 32942) on 10/26/15. Mr. Simpson has authorized the examiner to amend claims 1, 29, and 30 and also cancel claim 25.

***Terminal Disclaimer***

6. The terminal disclaimer filed on 11/5/15 has been reviewed and is accepted. The terminal disclaimer has been recorded.

***CLAIMS***

**Claim 1. (Currently Amended)** A portable wireless computing device comprising:  
a hardware processor programmed with a software application embodied on a non-transitory storage medium, that enables an end-user to interact with other users in which (a) the software application allows the end-user to, over a wireless HTTP connection, create on a remote server one or more user accounts with associated profiles for that end-user; and (b) the software application allows the end-user to, over the wireless HTTP connection, view profiles created by other users of a service; and (c) the software application allows the end user to, over the wireless HTTP connection, interact with other users of the service; and (d) the software application allows the end-user to, over the wireless HTTP connection, send and receive messages to and from other users of the service; and (e) the software application allows the end-user to, over the wireless HTTP connection, link his or her user account on the remote server to user accounts on the remote server of other users of the service

wherein the software application is a music application and uses track meta-data that is formed as a separate meta-data layer and defines attributes of tracks, the meta-data being external to a music track to make sharing and browsing of track information possible without needing to distribute the related music track files.

**Claim 25.** Cancelled

**Claim 29. (Currently Amended)** Software application embodied on a non-transient storage medium, wherein the software application is executable on a portable wireless computing

Art Unit: 2497

device, wherein the software application enables an end-user to interact with other users and in which (a) the software application allows the end-user to, over a wireless HTTP connection, create on a remote server one or more user accounts with associated profiles for that end-user; and (b) the software application allows the end-user to, over the wireless HTTP connection, view profiles created by other users of a service; and (c) the software application allows the end-user to, over the wireless HTTP connection, interact with other users of the service; and (d) the software application allows the end-user to, over the wireless HTTP connection, send and receive messages to and from other users of the service; and (e) the software application allows the end-user to, over the wireless HTTP connection, link his or her user account on the remote server to user accounts on the remote server of other users of the service

wherein the software application is a music application and uses track meta-data that is formed as a separate meta-data layer and defines attributes of tracks, the meta-data being external to a music track to make sharing and browsing of track information possible without needing to distribute the related music track files.

**Claim 30. (Currently Amended)** Method of enabling an end-user of a portable wireless computing device programmed with a software application embodied on a non-transitory storage medium, to interact over a wireless HTTP connection, with other users of other devices, the portable wireless computing device in communication with a remote server over a wireless HTTP connection, the method comprising the steps of:

(i) the software application allowing the end-user to, over the wireless HTTP connection, create one or more user accounts with associated profiles on the remote server;

(ii) the software application allowing the end-user to, over the wireless HTTP connection, display on the device profiles created by other users of a service;

(iii) the software application allowing the end-user to communicate interactions over the wireless HTTP connection, between the user and other users of the service;

(iv) the software application allowing the end-user to send and receive messages over the wireless HTTP connection, to and from the user and other users of the service, and

(v) the software application allowing the end-user to, over the wireless HTTP connection link the user account on the remote server to user accounts on the remote server of other users of the service

wherein the software application is a music application and uses track meta-data that is formed as a separate meta-data layer and defines attributes of tracks, the meta-data being external to a music track to make sharing and browsing of track information possible without needing to distribute the related music track files.

*Allowable Subject matter*

7. Claims 1-24 and 26-31 are allowed.

8. The following is an examiner's statement of reasons for allowance:

The prior arts of record, Khedouri (US 2006/0008256) , Reddick (US 8229856), Gusler (US 20030105822), Sittig (US 20070214141) discloses a portable wireless computing device comprising: a hardware processor programmed with a software application embodied on a non-transitory storage medium, that enables an end-user to interact with other users in which (a) the software application allows the end-user to, over a wireless HTTP connection, create on a remote server one or more user accounts with associated profiles for that end-user; and (b) the software

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application allows the end-user to, over the wireless HTTP connection, view profiles created by other users of a service; and (c) the software application allows the end user to, over the wireless HTTP connection, interact with other users of the service; and (d) the software application allows the end-user to, over the wireless HTTP connection, send and receive messages to and from other users of the service; and (e) the software application allows the end-user to, over the wireless HTTP connection, link his or her user account on the remote server to user accounts on the remote server of other users of the service;

However, none of the prior arts of record or in combination teaches wherein the software application is a music application and uses track meta-data that is formed as a separate meta-data layer and defines attributes of tracks, the meta-data being external to a music track to make sharing and browsing of track information possible without needing to distribute the related music track files *in view of other limitations of the independent claims*.

Any comments considered necessary by applicant must be submitted no later than payment of the issue fee and, to avoid processing delays, should preferably accompany the issue fee. Such submissions should be clearly labeled "Comments on Statement of Reasons for Allowance."

#### ***Conclusion***

Any inquiry concerning this communication or earlier communications from the examiner should be directed to ANGELA HOLMES whose telephone number is (571)270-3357. The examiner can normally be reached on 9am -5pm.

If attempts to reach the examiner by telephone are unsuccessful, the examiner's supervisor, Hadi Armouche can be reached on 571-270-3618. The fax phone number for the organization where this application or proceeding is assigned is 571-273-8300.

Information regarding the status of an application may be obtained from the Patent Application Information Retrieval (PAIR) system. Status information for published applications may be obtained from either Private PAIR or Public PAIR. Status information for unpublished applications is available through Private PAIR only. For more information about the PAIR system, see <http://pair-direct.uspto.gov>. Should you have questions on access to the Private PAIR system, contact the Electronic Business Center (EBC) at 866-217-9197 (toll-free). If you would like assistance from a USPTO Customer Service Representative or access to the automated information system, call 800-786-9199 (IN USA OR CANADA) or 571-272-1000.

/A. H./  
Examiner, Art Unit 2497

/HADI ARMOUCHE/  
Supervisory Patent Examiner, Art Unit 2497

<b>Examiner-Initiated Interview Summary</b>	<b>Application No.</b> 13/959,079	<b>Applicant(s)</b> KNIGHT ET AL.	
	<b>Examiner</b> ANGELA HOLMES	<b>Art Unit</b> 2497	

All participants (applicant, applicant's representative, PTO personnel):

- (1) ANGELA HOLMES. (3) \_\_\_\_\_.
- (2) Mark Simpson (Reg No. 32942). (4) \_\_\_\_\_.

Date of Interview: 26 October 2015.

Type:  Telephonic  Video Conference  
 Personal [copy given to:  applicant  applicant's representative]

Exhibit shown or demonstration conducted:  Yes  No.  
If Yes, brief description: \_\_\_\_\_.

Issues Discussed 101 112 102 103 Others  
(For each of the checked box(es) above, please describe below the issue and detailed description of the discussion)

Claim(s) discussed: 25.

Identification of prior art discussed: n/a.

**Substance of Interview**

(For each issue discussed, provide a detailed description and indicate if agreement was reached. Some topics may include: identification or clarification of a reference or a portion thereof, claim interpretation, proposed amendments, arguments of any applied references etc...)

Examiner advised applicant to incorporate claim 25 into all the independent claims, add some type of hardware to claim 1 to overcome the 101 issue, and also file an e-Terminal Disclaimer will put this case in condition for allowance. Applicant has agreed. This case is now allowable..


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Attachment

/ANGELA HOLMES/  
Examiner, Art Unit 2497

/HADI ARMOUCHE/  
Supervisory Patent Examiner, Art Unit 2497

<b>Search Notes</b>  	<b>Application/Control No.</b>  13959079	<b>Applicant(s)/Patent Under Reexamination</b>  KNIGHT ET AL.
	<b>Examiner</b>  ANGELA HOLMES	<b>Art Unit</b>  2497

<b>CPC- SEARCHED</b>		
Symbol	Date	Examiner
H04W4/003, H04W4/08,H04W4/206,H04W8/205	9/17/2014	ah
H04W4/003, H04W4/08,H04W4/206,H04W8/205	5/15/2015	ah
h04w12/08, h04l67/04, h04l67/32, h04l2463/101	10/30/2015	ah

<b>CPC COMBINATION SETS - SEARCHED</b>		
Symbol	Date	Examiner

<b>US CLASSIFICATION SEARCHED</b>			
Class	Subclass	Date	Examiner
709	225	9/17/2014	ah
726	26	9/17/2014	ah
709	225	5/15/2015	ah
726	26	5/15/2015	ah
726	26	10/30/2015	ah

<b>SEARCH NOTES</b>		
Search Notes	Date	Examiner
EAST class limited w/text search (see search history)	9/12/2014	ah
EAST inventor and assignee search (see search history)	9/12/2014	ah
EAST text search (see search history)	9/12/2014	ah
EAST class limited w/text search (see search history)	5/15/2015	ah
EAST inventor and assignee search (see search history)	5/15/2015	ah
EAST text search (see search history)	5/15/2015	ah
EAST class limited w/text search (see search history)	10/30/2015	ah
EAST inventor and assignee search (see search history)	10/30/2015	ah
EAST text search (see search history)	10/30/2015	ah

/ANGELA HOLMES/ Examiner.Art Unit 2497	
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**INTERFERENCE SEARCH**

<b>US Class/ CPC Symbol</b>	<b>US Subclass / CPC Group</b>	<b>Date</b>	<b>Examiner</b>
	GENERAL INTERFERENCE AND SEARCH OF CLAIMS (USPGPUB,UPAT)	10/30/2015	ah

/ANGELA HOLMES/  
Examiner, Art Unit 2497




UNITED STATES PATENT AND TRADEMARK OFFICE

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 www.uspto.gov

BIB DATA SHEET

CONFIRMATION NO. 1111

SERIAL NUMBER	FILING or 371(c) DATE	CLASS	GROUP ART UNIT	ATTORNEY DOCKET NO.		
13/959,079	08/05/2013	726	2497	357831.00017		
<b>APPLICANTS</b> OMNIFONE LIMITED, London, UNITED KINGDOM;						
<b>INVENTORS</b> Mark Stephen Knight, London, UNITED KINGDOM; Michael Ian Lamb, London, UNITED KINGDOM; Robert John Lewis, London, UNITED KINGDOM; Stephen William Pocock, Egham, UNITED KINGDOM; Philip Anthony Sant, London, UNITED KINGDOM; Mark Peter Sullivan, Birmingham, UNITED KINGDOM; Christopher John Evans, London, UNITED KINGDOM;						
<b>** CONTINUING DATA *****</b> This application is a CON of 12/299,505 05/20/2009 PAT 8510847 which is a 371 of PCT/GB2007/001675 05/08/2007						
<b>** FOREIGN APPLICATIONS *****</b> UNITED KINGDOM 0608936 05/05/2006 UNITED KINGDOM 0608935 05/05/2006 UNITED KINGDOM 0608934 05/05/2006 UNITED KINGDOM 0608933 05/05/2006 UNITED KINGDOM 0608932 05/05/2006 UNITED KINGDOM 0702596 02/09/2007						
<b>** IF REQUIRED, FOREIGN FILING LICENSE GRANTED **</b> 08/19/2013						
Foreign Priority claimed <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No 35 USC 119(a-d) conditions met <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No Verified and Acknowledged <u>/ angela holmes /</u> Examiner's Signature		<input type="checkbox"/> Met after Allowance Initials	<b>STATE OR COUNTRY</b>  UNITED KINGDOM	<b>SHEETS DRAWINGS</b>  73	<b>TOTAL CLAIMS</b>  30	<b>INDEPENDENT CLAIMS</b>  2
<b>ADDRESS</b>  Saul Ewing LLP (Philadelphia) Attn: Patent Docket Clerk Centre Square West 1500 Market Street, 38th Floor Philadelphia, PA 19102-2186 UNITED STATES						
<b>TITLE</b>  METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE						
			<input type="checkbox"/> All Fees			
			<input type="checkbox"/> 1.16 Fees (Filing)			

<b>Index of Claims</b> 	<b>Application/Control No.</b> 13959079	<b>Applicant(s)/Patent Under Reexamination</b> KNIGHT ET AL.
	<b>Examiner</b> ANGELA HOLMES	<b>Art Unit</b> 2497

✓	<b>Rejected</b>
=	<b>Allowed</b>

-	<b>Cancelled</b>
÷	<b>Restricted</b>

N	<b>Non-Elected</b>
I	<b>Interference</b>

A	<b>Appeal</b>
O	<b>Objected</b>

Claims renumbered in the same order as presented by applicant
  CPA
  T.D.
  R.1.47

CLAIM		DATE							
Final	Original	09/12/2014	05/15/2015	10/30/2015					
1	1	✓	✓	=					
2	2	✓	✓	=					
3	3	✓	✓	=					
4	4	✓	✓	=					
5	5	✓	✓	=					
6	6	✓	✓	=					
7	7	✓	✓	=					
8	8	✓	✓	=					
9	9	✓	✓	=					
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	25	✓	O	-					
25	26	✓	✓	=					
26	27	✓	✓	=					
27	28	✓	✓	=					
28	29	✓	✓	=					
29	30	✓	✓	=					
30	31			=					

## EAST Search History

## EAST Search History (Prior Art)

Ref #	Hits	Search Query	DBs	Default Operator	Plurals	Time Stamp
L21	5	L17 and digital near music and (portable wireless mobile) and remote near server and messag\$3 and accounts and ratings and notif\$7 and metadata	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2015/10/31 11:34
L20	12	L19 and digital near music and (portable wireless mobile) and remote near server and messag\$3 and accounts and ratings and notif\$7 and metadata	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2015/10/31 11:32
L19	71499	(h04i51/32 h04i67/04 h04i67/32 h04i69/14 h04w12/08 h04i2463/101).cpc.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/10/31 11:32
L18	5	L17 and digital near music and (portable wireless mobile) and remote near server and messag\$3 and accounts and ratings and notif\$7 and metadata	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2015/10/31 11:32
L17	226	((mark near stephen near knight)(michael near ian near lamb)(robert near john near lewis)(stephen near william near pocock)(philip near anthony near sant)(mark near peter near sullivan)(christopher near john near evans)).inv.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/10/31 11:32
L16	5	L15 and digital near music and (portable wireless mobile) and remote near server and messag\$3 and accounts and ratings and notif\$7 and metadata	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2015/10/31 11:31
L15	13	("omnifone limited").as.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/10/31 11:31
L14	2	L13 and digital near music and	US-PGPUB;	OR	ON	2015/10/31

		(portable wireless mobile) and remote near server and messag\$3 and accounts and ratings and notif\$7 and metadata	USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB			11:31
L13	12298	(726/26).ccls.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/10/31 11:31
L12	157	digital near music and (portable wireless mobile) and remote near server and messag\$3 and accounts and ratings and notif\$7 and metadata	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2015/10/31 11:30
L11	392	digital near music and (portable wireless mobile) and remote near server and messag\$3 and accounts and ratings and notif\$7	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2015/10/31 11:29
L10	514	digital near music and (portable wireless mobile) and remote near server and messag\$3 and accounts and ratings	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2015/10/31 11:29
L9	1220	digital near music and (portable wireless mobile) and remote near server and messag\$3 and accounts	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2015/10/31 11:28
L8	1816	digital near music and (portable wireless mobile) and remote near server and messag\$3 and user	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2015/10/31 11:27
L7	1816	digital near music and (portable wireless mobile) and remote near server and messag\$3	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2015/10/31 11:27
L6	2428	digital near music and (portable wireless mobile) and remote near server	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT;	OR	ON	2015/10/31 11:26

			IBM_TDB			
L5	11148	digital near music and (portable wireless mobile) and remote	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2015/10/31 11:26
L4	26309	digital near music and (portable wireless mobile)	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2015/10/31 11:26
L3	26304	digital near music and (portable wireless mobile)	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/10/31 11:25
L2	19941	portable and wireless and users and accounts and remote and request and messag\$3	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/10/31 11:24
L1	22584	portable and wireless and users and accounts and remote and request	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/10/31 11:03
S564	71499	(h04i51/32 h04i67/04 h04i67/32 h04i69/14 h04w12/08 h04i2463/101).cpc.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/10/31 09:42
S563	226	((mark near stephen near knight)(michael near ian near lamb)(robert near john near lewis)(stephen near william near pocock)(philip near anthony near sant)(mark near peter near sullivan)(christopher near john near evans)).inv.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/10/31 09:41
S562	5	"12299505"	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/10/31 09:39
S561	13	("omnifone limited").as.	US-PGPUB; USPAT; USOCR; FPRS; EPO;	OR	OFF	2015/10/31 09:36


			JPO; DERWENT; IBM_TDB			
S560	0	((("mark stephen knight")("michael ian lamb")("robert john lewis")("stephen william pocock")("philip anthony sant")("mark peter sullivan")("christopher john evans"))).inv.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/10/31 09:35
S559	12298	(726/26).ccls.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/10/31 09:34

**EAST Search History (Interference)**

Ref #	Hits	Search Query	DBs	Default Operator	Plurals	Time Stamp
L24	0	(digital near music near (portable wireless mobile) near remote near server near http near messag\$3 near accounts near ratings near notif\$7 near metadata).clm.	USPAT	OR	ON	2015/10/31 11:43
L23	0	(digital near music near (portable wireless mobile) near remote near server near messag\$3 near accounts near ratings near notif\$7 near metadata).clm.	USPAT	OR	ON	2015/10/31 11:36

10/ 31/ 2015 11:45:22 AM

C:\Users\aholmes\Documents\EAST\Workspaces\~ auto.09202015.205202.wsp


<b>Issue Classification</b> 	<b>Application/Control No.</b> 13959079	<b>Applicant(s)/Patent Under Reexamination</b> KNIGHT ET AL.	
	<b>Examiner</b> ANGELA HOLMES	<b>Art Unit</b> 2497	

CPC						
Symbol					Type	Version
H04L	51		32		F	2013-01-01
G06Q	10		10		I	2013-01-01
G06Q	30		06		I	2013-01-01
H04L	2463		101		A	2013-01-01
H04M	1		72558		A	2013-01-01
H04M	3		4872		I	2013-01-01
H04M	2203		358		A	2013-01-01
H04W	12		08		A	2013-01-01
H04L	67		06		A	2013-01-01
H04L	67		325		A	2013-01-01
H04L	67		04		I	2013-01-01
H04L	69		14		I	2013-01-01
H04L	67		32		I	2013-01-01

CPC Combination Sets								
Symbol					Type	Set	Ranking	Version


/ANGELA HOLMES/ Examiner.Art Unit 2497  (Assistant Examiner)	10/30/15  (Date)	<b>Total Claims Allowed:</b>  30	
/HADI ARMOUCHE/ Supervisory Patent Examiner.Art Unit 2497  (Primary Examiner)	11/06/2015  (Date)	O.G. Print Claim(s)  1	O.G. Print Figure  1



<b>Issue Classification</b> 	<b>Application/Control No.</b> 13959079	<b>Applicant(s)/Patent Under Reexamination</b> KNIGHT ET AL.
	<b>Examiner</b> ANGELA HOLMES	<b>Art Unit</b> 2497

US ORIGINAL CLASSIFICATION				INTERNATIONAL CLASSIFICATION									
CLASS		SUBCLASS		CLAIMED				NON-CLAIMED					
726		26		H	0	4	L	29 / 06 (2006.01.01)					
<b>CROSS REFERENCE(S)</b>													
CLASS	SUBCLASS (ONE SUBCLASS PER BLOCK)												
709	225												

/ANGELA HOLMES/ Examiner.Art Unit 2497  (Assistant Examiner)	10/30/15  (Date)	<b>Total Claims Allowed:</b> 30	
/HADI ARMOUCHE/ Supervisory Patent Examiner.Art Unit 2497  (Primary Examiner)	11/06/2015  (Date)	O.G. Print Claim(s) 1	O.G. Print Figure 1

<b>Issue Classification</b> 	<b>Application/Control No.</b> 13959079	<b>Applicant(s)/Patent Under Reexamination</b> KNIGHT ET AL.
	<b>Examiner</b> ANGELA HOLMES	<b>Art Unit</b> 2497

<input type="checkbox"/> <b>Claims renumbered in the same order as presented by applicant</b>																<input type="checkbox"/> <b>CPA</b>		<input checked="" type="checkbox"/> <b>T.D.</b>		<input type="checkbox"/> <b>R.1.47</b>	
Final	Original	Final	Original	Final	Original	Final	Original	Final	Original	Final	Original	Final	Original	Final	Original						
1	1	17	17																		
2	2	18	18																		
3	3	19	19																		
4	4	20	20																		
5	5	21	21																		
6	6	22	22																		
7	7	23	23																		
8	8	24	24																		
9	9		25																		
10	10	25	26																		
11	11	26	27																		
12	12	27	28																		
13	13	28	29																		
14	14	29	30																		
15	15	30	31																		
16	16																				

/ANGELA HOLMES/ Examiner.Art Unit 2497  (Assistant Examiner)	10/30/15  (Date)	<b>Total Claims Allowed:</b>  30	
/HADI ARMOUCHE/ Supervisory Patent Examiner.Art Unit 2497  (Primary Examiner)	11/06/2015  (Date)	O.G. Print Claim(s)  1	O.G. Print Figure  1

Under the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless it displays a valid OMB control number.

<b>PATENT APPLICATION FEE DETERMINATION RECORD</b> Substitute for Form PTO-875	Application or Docket Number <b>13/959,079</b>	Filing Date <b>08/05/2013</b>	<input type="checkbox"/> To be Mailed
---	---	----------------------------------	---------------------------------------

ENTITY:  LARGE  SMALL  MICRO

**APPLICATION AS FILED – PART I**

FOR	NUMBER FILED (Column 1)	NUMBER EXTRA (Column 2)	RATE (\$)	FEE (\$)
<input type="checkbox"/> BASIC FEE (37 CFR 1.16(a), (b), or (c))	N/A	N/A	N/A	
<input type="checkbox"/> SEARCH FEE (37 CFR 1.16(k), (l), or (m))	N/A	N/A	N/A	
<input type="checkbox"/> EXAMINATION FEE (37 CFR 1.16(o), (p), or (q))	N/A	N/A	N/A	
TOTAL CLAIMS (37 CFR 1.16(i))	minus 20 =	*	X \$ =	
INDEPENDENT CLAIMS (37 CFR 1.16(h))	minus 3 =	*	X \$ =	
<input type="checkbox"/> APPLICATION SIZE FEE (37 CFR 1.16(s))	If the specification and drawings exceed 100 sheets of paper, the application size fee due is \$310 (\$155 for small entity) for each additional 50 sheets or fraction thereof. See 35 U.S.C. 41(a)(1)(G) and 37 CFR 1.16(s).			
<input type="checkbox"/> MULTIPLE DEPENDENT CLAIM PRESENT (37 CFR 1.16(j))				
* If the difference in column 1 is less than zero, enter "0" in column 2.			TOTAL	

**APPLICATION AS AMENDED – PART II**

	(Column 1)	(Column 2)	(Column 3)	PRESENT EXTRA	RATE (\$)	ADDITIONAL FEE (\$)	
<b>AMENDMENT</b>	<b>11/09/2015</b>	CLAIMS REMAINING AFTER AMENDMENT		HIGHEST NUMBER PREVIOUSLY PAID FOR			
	Total (37 CFR 1.16(i))	* 29	Minus	** 31	= 0	x \$80 = 0	
	Independent (37 CFR 1.16(h))	* 3	Minus	***3	= 0	x \$420 = 0	
	<input type="checkbox"/> Application Size Fee (37 CFR 1.16(s))						
	<input type="checkbox"/> FIRST PRESENTATION OF MULTIPLE DEPENDENT CLAIM (37 CFR 1.16(j))						
					TOTAL ADD'L FEE	<b>0</b>	

	(Column 1)	(Column 2)	(Column 3)	PRESENT EXTRA	RATE (\$)	ADDITIONAL FEE (\$)	
<b>AMENDMENT</b>		CLAIMS REMAINING AFTER AMENDMENT		HIGHEST NUMBER PREVIOUSLY PAID FOR			
	Total (37 CFR 1.16(i))	*	Minus	**	=	X \$ =	
	Independent (37 CFR 1.16(h))	*	Minus	***	=	X \$ =	
	<input type="checkbox"/> Application Size Fee (37 CFR 1.16(s))						
	<input type="checkbox"/> FIRST PRESENTATION OF MULTIPLE DEPENDENT CLAIM (37 CFR 1.16(j))						
					TOTAL ADD'L FEE		

\* If the entry in column 1 is less than the entry in column 2, write "0" in column 3.  
 \*\* If the "Highest Number Previously Paid For" IN THIS SPACE is less than 20, enter "20".  
 \*\*\* If the "Highest Number Previously Paid For" IN THIS SPACE is less than 3, enter "3".

LIE  
/VIOLA ROGERS/

The "Highest Number Previously Paid For" (Total or Independent) is the highest number found in the appropriate box in column 1.

This collection of information is required by 37 CFR 1.16. The information is required to obtain or retain a benefit by the public which is to file (and by the USPTO to process) an application. Confidentiality is governed by 35 U.S.C. 122 and 37 CFR 1.14. This collection is estimated to take 12 minutes to complete, including gathering, preparing, and submitting the completed application form to the USPTO. Time will vary depending upon the individual case. Any comments on the amount of time you require to complete this form and/or suggestions for reducing this burden, should be sent to the Chief Information Officer, U.S. Patent and Trademark Office, U.S. Department of Commerce, P.O. Box 1450, Alexandria, VA 22313-1450. DO NOT SEND FEES OR COMPLETED FORMS TO THIS ADDRESS. **SEND TO: Commissioner for Patents, P.O. Box 1450, Alexandria, VA 22313-1450.**

If you need assistance in completing the form, call 1-800-PTO-9199 and select option 2.



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UNITED STATES DEPARTMENT OF COMMERCE  
United States Patent and Trademark Office  
Address: COMMISSIONER FOR PATENTS  
P.O. Box 1450  
Alexandria, Virginia 22313-1450  
www.uspto.gov

APPLICATION NUMBER	FILING OR 371(C) DATE	FIRST NAMED APPLICANT	ATTY. DOCKET NO./TITLE
13/959,079	08/05/2013	Mark Stephen Knight	357831.00017

**CONFIRMATION NO. 1111**

**POA ACCEPTANCE LETTER**



78905  
Saul Ewing LLP (Philadelphia)  
Attn: Patent Docket Clerk  
Centre Square West  
1500 Market Street, 38th Floor  
Philadelphia, PA 19102-2186

Date Mailed: 11/05/2015

**NOTICE OF ACCEPTANCE OF POWER OF ATTORNEY**

This is in response to the Power of Attorney filed 10/28/2015.

The Power of Attorney in this application is accepted. Correspondence in this application will be mailed to the above address as provided by 37 CFR 1.33.

Questions about the contents of this notice and the requirements it sets forth should be directed to the Office of Data Management, Application Assistance Unit, at (571) 272-4000 or (571) 272-4200 or 1-888-786-0101.

/atesfai/

<b>Doc Code: DIST.E.FILE</b> <b>Document Description: Electronic Terminal Disclaimer - Filed</b>		PTO/SB/26 U.S. Patent and Trademark Office Department of Commerce	
Electronic Petition Request	<b>TERMINAL DISCLAIMER TO OBIATE A DOUBLE PATENTING REJECTION OVER A "PRIOR" PATENT</b>		
Application Number	13959079		
Filing Date	05-Aug-2013		
First Named Inventor	Mark Knight		
Attorney Docket Number	357831.00017		
Title of Invention	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE		
<input checked="" type="checkbox"/> Filing of terminal disclaimer does not obviate requirement for response under 37 CFR 1.111 to outstanding Office Action  <input checked="" type="checkbox"/> This electronic Terminal Disclaimer is not being used for a Joint Research Agreement.			
Owner	Percent Interest		
OMNIFONE LIMITED	100%		
<p>The owner(s) with percent interest listed above in the instant application hereby disclaims, except as provided below, the terminal part of the statutory term of any patent granted on the instant application which would extend beyond the expiration date of the full statutory term of prior patent number(s)</p> <p>8510847</p> <p>as the term of said prior patent is presently shortened by any terminal disclaimer. The owner hereby agrees that any patent so granted on the instant application shall be enforceable only for and during such period that it and the prior patent are commonly owned. This agreement runs with any patent granted on the instant application and is binding upon the grantee, its successors or assigns.</p> <p>In making the above disclaimer, the owner does not disclaim the terminal part of the term of any patent granted on the instant application that would extend to the expiration date of the full statutory term of the prior patent, "as the term of said prior patent is presently shortened by any terminal disclaimer," in the event that said prior patent later:</p> <ul style="list-style-type: none"> <li>- expires for failure to pay a maintenance fee;</li> <li>- is held unenforceable;</li> <li>- is found invalid by a court of competent jurisdiction;</li> <li>- is statutorily disclaimed in whole or terminally disclaimed under 37 CFR 1.321;</li> <li>- has all claims canceled by a reexamination certificate;</li> <li>- is reissued; or</li> <li>- is in any manner terminated prior to the expiration of its full statutory term as presently shortened by any terminal disclaimer.</li> </ul> <p><input checked="" type="radio"/> Terminal disclaimer fee under 37 CFR 1.20(d) is included with Electronic Terminal Disclaimer request.</p>			

I certify, in accordance with 37 CFR 1.4(d)(4), that the terminal disclaimer fee under 37 CFR 1.20(d) required for this terminal disclaimer has already been paid in the above-identified application.

Applicant claims the following fee status:

- Small Entity
- Micro Entity
- Regular Undiscounted

I hereby declare that all statements made herein of my own knowledge are true and that all statements made on information and belief are believed to be true; and further that these statements were made with the knowledge that willful false statements and the like so made are punishable by fine or imprisonment, or both, under Section 1001 of Title 18 of the United States Code and that such willful false statements may jeopardize the validity of the application or any patent issued thereon.

THIS PORTION MUST BE COMPLETED BY THE SIGNATORY OR SIGNATORIES

I certify, in accordance with 37 CFR 1.4(d)(4) that I am:

- An attorney or agent registered to practice before the Patent and Trademark Office who is of record in this application

Registration Number 32942

- A sole inventor
- A joint inventor; I certify that I am authorized to sign this submission on behalf of all of the inventors as evidenced by the power of attorney in the application
- A joint inventor; all of whom are signing this request

Signature	/Mark D. Simpson/
Name	Mark D. Simpson

\*Statement under 37 CFR 3.73(b) is required if terminal disclaimer is signed by the assignee (owner).  
Form PTO/SB/96 may be used for making this certification. See MPEP § 324.

## Electronic Patent Application Fee Transmittal

<b>Application Number:</b>	13959079				
<b>Filing Date:</b>	05-Aug-2013				
<b>Title of Invention:</b>	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE				
<b>First Named Inventor/Applicant Name:</b>	Mark Stephen Knight				
<b>Filer:</b>	Mark D. Simpson/Lynn White				
<b>Attorney Docket Number:</b>	357831.00017				
Filed as Large Entity					
<b>Filing Fees for Utility under 35 USC 111(a)</b>					
<b>Description</b>	<b>Fee Code</b>	<b>Quantity</b>	<b>Amount</b>	<b>Sub-Total in USD(\$)</b>	
<b>Basic Filing:</b>					
Statutory or Terminal Disclaimer	1814	1	160	160	
<b>Pages:</b>					
<b>Claims:</b>					
<b>Miscellaneous-Filing:</b>					
<b>Petition:</b>					
<b>Patent-Appeals-and-Interference:</b>					
<b>Post-Allowance-and-Post-Issuance:</b>					

Description	Fee Code	Quantity	Amount	Sub-Total in USD(\$)
<b>Extension-of-Time:</b>				
<b>Miscellaneous:</b>				
<b>Total in USD (\$)</b>				<b>160</b>



Doc Code: DISQ.E.FILE  
Document Description: Electronic Terminal Disclaimer – Approved

Application No.: 13959079

Filing Date: 05-Aug-2013

Applicant/Patent under Reexamination: Knight et al.

Electronic Terminal Disclaimer filed on November 5, 2015

APPROVED

**This patent is subject to a terminal disclaimer**

DISAPPROVED

Approved/Disapproved by: Electronic Terminal Disclaimer automatically approved by EFS-Web

U.S. Patent and Trademark Office

## Electronic Acknowledgement Receipt

<b>EFS ID:</b>	24001958
<b>Application Number:</b>	13959079
<b>International Application Number:</b>	
<b>Confirmation Number:</b>	1111
<b>Title of Invention:</b>	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE
<b>First Named Inventor/Applicant Name:</b>	Mark Stephen Knight
<b>Customer Number:</b>	78905
<b>Filer:</b>	Mark D. Simpson/Lynn White
<b>Filer Authorized By:</b>	Mark D. Simpson
<b>Attorney Docket Number:</b>	357831.00017
<b>Receipt Date:</b>	05-NOV-2015
<b>Filing Date:</b>	05-AUG-2013
<b>Time Stamp:</b>	16:51:17
<b>Application Type:</b>	Utility under 35 USC 111(a)

### Payment information:

Submitted with Payment	yes
Payment Type	Deposit Account
Payment was successfully received in RAM	\$160
RAM confirmation Number	3677
Deposit Account	504364
Authorized User	SIMPSON, MARK D.

The Director of the USPTO is hereby authorized to charge indicated fees and credit any overpayment as follows:

Charge any Additional Fees required under 37 C.F.R. Section 1.16 (National application filing, search, and examination fees)

Charge any Additional Fees required under 37 C.F.R. Section 1.17 (Patent application and reexamination processing fees)

Charge any Additional Fees required under 37 C.F.R. Section 1.19 (Document supply fees)

Charge any Additional Fees required under 37 C.F.R. Section 1.21 (Miscellaneous fees and charges)

**File Listing:**

Document Number	Document Description	File Name	File Size(Bytes)/ Message Digest	Multi Part /.zip	Pages (if appl.)
1	Electronic Terminal Disclaimer-Filed	eTerminal-Disclaimer.pdf	33607 ee032176b851a2ad2c3ef6adcd4e8d2631463ee7	no	2

**Warnings:**

**Information:**

2	Fee Worksheet (SB06)	fee-info.pdf	30862 281887eb271e41ed37df5a47cb6694569a598abd	no	2
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**Warnings:**

**Information:**

**Total Files Size (in bytes):** 64469

**This Acknowledgement Receipt evidences receipt on the noted date by the USPTO of the indicated documents, characterized by the applicant, and including page counts, where applicable. It serves as evidence of receipt similar to a Post Card, as described in MPEP 503.**

**New Applications Under 35 U.S.C. 111**

**If a new application is being filed and the application includes the necessary components for a filing date (see 37 CFR 1.53(b)-(d) and MPEP 506), a Filing Receipt (37 CFR 1.54) will be issued in due course and the date shown on this Acknowledgement Receipt will establish the filing date of the application.**

**National Stage of an International Application under 35 U.S.C. 371**

**If a timely submission to enter the national stage of an international application is compliant with the conditions of 35 U.S.C. 371 and other applicable requirements a Form PCT/DO/EO/903 indicating acceptance of the application as a national stage submission under 35 U.S.C. 371 will be issued in addition to the Filing Receipt, in due course.**

**New International Application Filed with the USPTO as a Receiving Office**

**If a new international application is being filed and the international application includes the necessary components for an international filing date (see PCT Article 11 and MPEP 1810), a Notification of the International Application Number and of the International Filing Date (Form PCT/RO/105) will be issued in due course, subject to prescriptions concerning national security, and the date shown on this Acknowledgement Receipt will establish the international filing date of the application.**

## TRANSMITTAL FOR POWER OF ATTORNEY TO ONE OR MORE REGISTERED PRACTITIONERS

NOTE: This form is to be submitted with the Power of Attorney by Applicant form (PTO/AIA/82B) to identify the application to which the Power of Attorney is directed, in accordance with 37 CFR 1.5, unless the application number and filing date are identified in the Power of Attorney by Applicant form. If neither form PTO/AIA/82A nor form PTO/AIA/82B identifies the application to which the Power of Attorney is directed, the Power of Attorney will not be recognized in the application.

Application Number	13/959,079
Filing Date	5 August 2013
First Named Inventor	Mark Stephen KNIGHT
Title	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE
Art Unit	2497
Examiner Name	A. Holmes
Attorney Docket Number	357831.00017

### SIGNATURE of Applicant or Patent Practitioner

Signature	/Mark D. Simpson/	Date (Optional)	2015-10-28
Name	Mark D. Simpson	Registration Number	32942
Title (if Applicant is a juristic entity)			
Applicant Name (if Applicant is a juristic entity)	<b>OMNIFONE LIMITED</b>		

**NOTE:** This form must be signed in accordance with 37 CFR 1.33. See 37 CFR 1.4(d) for signature requirements and certifications. If more than one applicant, use multiple forms.

\*Total of 1 forms are submitted.

This collection of information is required by 37 CFR 1.131, 1.32, and 1.33. The information is required to obtain or retain a benefit by the public which is to file (and by the USPTO to process) an application. Confidentiality is governed by 35 U.S.C. 122 and 37 CFR 1.11 and 1.14. This collection is estimated to take 3 minutes to complete, including gathering, preparing, and submitting the completed application form to the USPTO. Time will vary depending upon the individual case. Any comments on the amount of time you require to complete this form and/or suggestions for reducing this burden, should be sent to the Chief Information Officer, U.S. Patent and Trademark Office, U.S. Department of Commerce, P.O. Box 1450, Alexandria, VA 22313-1450. **DO NOT SEND FEES OR COMPLETED FORMS TO THIS ADDRESS. SEND TO: Commissioner for Patents, P.O. Box 1450, Alexandria, VA 22313-1450.**

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## POWER OF ATTORNEY BY APPLICANT

I hereby revoke all previous powers of attorney given in the application identified in either the attached transmittal letter or the boxes below.

Application Number	Filing Date

(Note: The boxes above may be left blank if information is provided on form PTO/AIA/82A.)

- I hereby appoint the Patent Practitioner(s) associated with the following Customer Number as my/our attorney(s) or agent(s), and to transact all business in the United States Patent and Trademark Office connected therewith for the application referenced in the attached transmittal letter (form PTO/AIA/82A) or identified above:
- 78905
- OR
- I hereby appoint Practitioner(s) named in the attached list (form PTO/AIA/82C) as my/our attorney(s) or agent(s), and to transact all business in the United States Patent and Trademark Office connected therewith for the patent application referenced in the attached transmittal letter (form PTO/AIA/82A) or identified above. (Note: Complete form PTO/AIA/82C.)

Please recognize or change the correspondence address for the application identified in the attached transmittal letter or the boxes above to:

- The address associated with the above-mentioned Customer Number
- OR
- The address associated with Customer Number: \_\_\_\_\_
- OR

Firm or Individual Name			
Address			
City	State	Zip	
Country			
Telephone	Email		

I am the Applicant (if the Applicant is a juristic entity, list the Applicant name in the box):

OMNIFONE LIMITED

- Inventor or Joint Inventor (title not required below)
- Legal Representative of a Deceased or Legally Incapacitated Inventor (title not required below)
- Assignee or Person to Whom the Inventor is Under an Obligation to Assign (provide signer's title if applicant is a juristic entity)
- Person Who Otherwise Shows Sufficient Proprietary Interest (e.g., a partition under 37 CFR 1.46(b)(2) was granted in the application or is concurrently being filed with this document) (provide signer's title if applicant is a juristic entity)

### SIGNATURE of Applicant for Patent

The undersigned (whose title is specified below) is authorized to act on behalf of the applicant (e.g., where the applicant is a juristic entity).

Signature	Date (Optional)
<i>[Signature]</i>	28 JUL 2014
Name	
C. ASANT	
Title	
DIRECTOR	

**NOTE:** Signatures - This form must be signed by the applicant in accordance with 37 CFR 1.33. See 37 CFR 1.4 for signature requirements and certifications. If more than one applicant, use multiple forms.

Total of \_\_\_\_\_ forms are submitted.

This collection of information is required by 37 CFR 1.33, 1.33, and 1.33. The information is required in order to retain a benefit by the public which is to be lost by the USPTO to process an application. Confidentiality is governed by 35 U.S.C. 102 and 37 CFR 1.11 and 1.14. This collection is estimated to take 3 minutes to complete, including reviewing, preparing, and submitting the completed application form to the USPTO. Time will vary depending upon the individual case. Any comments on the need of how you require to complete this form and/or suggestions for reducing this burden, should be sent to the Chief Information Officer, U.S. Patent and Trademark Office, U.S. Department of Commerce, P.O. Box 1458, Alexandria, VA 22313-1458. DO NOT SEND HERE OR COMPLETED FORMS TO THIS ADDRESS. SEND TO: Commissioner for Patents, P.O. Box 1468, Alexandria, VA 22313-1468.

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## Electronic Acknowledgement Receipt

<b>EFS ID:</b>	23912544
<b>Application Number:</b>	13959079
<b>International Application Number:</b>	
<b>Confirmation Number:</b>	1111
<b>Title of Invention:</b>	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE
<b>First Named Inventor/Applicant Name:</b>	Mark Stephen Knight
<b>Customer Number:</b>	78905
<b>Filer:</b>	Mark D. Simpson/Lynn White
<b>Filer Authorized By:</b>	Mark D. Simpson
<b>Attorney Docket Number:</b>	357831.00017
<b>Receipt Date:</b>	28-OCT-2015
<b>Filing Date:</b>	05-AUG-2013
<b>Time Stamp:</b>	11:17:30
<b>Application Type:</b>	Utility under 35 USC 111(a)

### Payment information:

Submitted with Payment	no
------------------------	----

### File Listing:

Document Number	Document Description	File Name	File Size(Bytes)/ Message Digest	Multi Part /.zip	Pages (if appl.)
1	Power of Attorney	13959079_POA.pdf	184062 <small>67243ca210f29130b2a52051fe336e8389a12c7e</small>	no	2

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This Acknowledgement Receipt evidences receipt on the noted date by the USPTO of the indicated documents, characterized by the applicant, and including page counts, where applicable. It serves as evidence of receipt similar to a Post Card, as described in MPEP 503.

**New Applications Under 35 U.S.C. 111**

If a new application is being filed and the application includes the necessary components for a filing date (see 37 CFR 1.53(b)-(d) and MPEP 506), a Filing Receipt (37 CFR 1.54) will be issued in due course and the date shown on this Acknowledgement Receipt will establish the filing date of the application.

**National Stage of an International Application under 35 U.S.C. 371**

If a timely submission to enter the national stage of an international application is compliant with the conditions of 35 U.S.C. 371 and other applicable requirements a Form PCT/DO/EO/903 indicating acceptance of the application as a national stage submission under 35 U.S.C. 371 will be issued in addition to the Filing Receipt, in due course.

**New International Application Filed with the USPTO as a Receiving Office**

If a new international application is being filed and the international application includes the necessary components for an international filing date (see PCT Article 11 and MPEP 1810), a Notification of the International Application Number and of the International Filing Date (Form PCT/RO/105) will be issued in due course, subject to prescriptions concerning national security, and the date shown on this Acknowledgement Receipt will establish the international filing date of the application.

**REQUEST FOR CONTINUED EXAMINATION(RCE)TRANSMITTAL  
(Submitted Only via EFS-Web)**

Application Number	13959079	Filing Date	2013-08-05	Docket Number (if applicable)	357831.00017	Art Unit	2497
First Named Inventor	Mark Stephen KNIGHT			Examiner Name	A. Holmes		

**This is a Request for Continued Examination (RCE) under 37 CFR 1.114 of the above-identified application.**  
Request for Continued Examination (RCE) practice under 37 CFR 1.114 does not apply to any utility or plant application filed prior to June 8, 1995, or to any design application. The Instruction Sheet for this form is located at WWW.USPTO.GOV

**SUBMISSION REQUIRED UNDER 37 CFR 1.114**

Note: If the RCE is proper, any previously filed unentered amendments and amendments enclosed with the RCE will be entered in the order in which they were filed unless applicant instructs otherwise. If applicant does not wish to have any previously filed unentered amendment(s) entered, applicant must request non-entry of such amendment(s).

- Previously submitted. If a final Office action is outstanding, any amendments filed after the final Office action may be considered as a submission even if this box is not checked.
- Consider the arguments in the Appeal Brief or Reply Brief previously filed on \_\_\_\_\_
- Other \_\_\_\_\_
- Enclosed
- Amendment/Reply
- Information Disclosure Statement (IDS)
- Affidavit(s)/ Declaration(s)
- Other \_\_\_\_\_

**MISCELLANEOUS**

- Suspension of action on the above-identified application is requested under 37 CFR 1.103(c) for a period of months \_\_\_\_\_  
(Period of suspension shall not exceed 3 months; Fee under 37 CFR 1.17(i) required)
- Other \_\_\_\_\_  
Petition for Extension of Time (included in Reply)

**FEES**

- The RCE fee under 37 CFR 1.17(e) is required by 37 CFR 1.114 when the RCE is filed.**
- The Director is hereby authorized to charge any underpayment of fees, or credit any overpayments, to Deposit Account No 504364

**SIGNATURE OF APPLICANT, ATTORNEY, OR AGENT REQUIRED**

- Patent Practitioner Signature
- Applicant Signature



## Signature of Registered U.S. Patent Practitioner

Signature	/Mark D. Simpson/	Date (YYYY-MM-DD)	2015-09-21
Name	Mark D. Simpson	Registration Number	32942

This collection of information is required by 37 CFR 1.114. The information is required to obtain or retain a benefit by the public which is to file (and by the USPTO to process) an application. Confidentiality is governed by 35 U.S.C. 122 and 37 CFR 1.11 and 1.14. This collection is estimated to take 12 minutes to complete, including gathering, preparing, and submitting the completed application form to the USPTO. Time will vary depending upon the individual case. Any comments on the amount of time you require to complete this form and/or suggestions for reducing this burden, should be sent to the Chief Information Officer, U.S. Patent and Trademark Office, U.S. Department of Commerce, P.O. Box 1450, Alexandria, VA 22313-1450.

*If you need assistance in completing the form, call 1-800-PTO-9199 and select option 2.*

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The information provided by you in this form will be subject to the following routine uses:

1. The information on this form will be treated confidentially to the extent allowed under the Freedom of Information Act (5 U.S.C. 552) and the Privacy Act (5 U.S.C. 552a). Records from this system of records may be disclosed to the Department of Justice to determine whether the Freedom of Information Act requires disclosure of these records.
2. A record from this system of records may be disclosed, as a routine use, in the course of presenting evidence to a court, magistrate, or administrative tribunal, including disclosures to opposing counsel in the course of settlement negotiations.
3. A record in this system of records may be disclosed, as a routine use, to a Member of Congress submitting a request involving an individual, to whom the record pertains, when the individual has requested assistance from the Member with respect to the subject matter of the record.
4. A record in this system of records may be disclosed, as a routine use, to a contractor of the Agency having need for the information in order to perform a contract. Recipients of information shall be required to comply with the requirements of the Privacy Act of 1974, as amended, pursuant to 5 U.S.C. 552a(m).
5. A record related to an International Application filed under the Patent Cooperation Treaty in this system of records may be disclosed, as a routine use, to the International Bureau of the World Intellectual Property Organization, pursuant to the Patent Cooperation Treaty.
6. A record in this system of records may be disclosed, as a routine use, to another federal agency for purposes of National Security review (35 U.S.C. 181) and for review pursuant to the Atomic Energy Act (42 U.S.C. 218(c)).
7. A record from this system of records may be disclosed, as a routine use, to the Administrator, General Services, or his/her designee, during an inspection of records conducted by GSA as part of that agency's responsibility to recommend improvements in records management practices and programs, under authority of 44 U.S.C. 2904 and 2906. Such disclosure shall be made in accordance with the GSA regulations governing inspection of records for this purpose, and any other relevant (i.e., GSA or Commerce) directive. Such disclosure shall not be used to make determinations about individuals.
8. A record from this system of records may be disclosed, as a routine use, to the public after either publication of the application pursuant to 35 U.S.C. 122(b) or issuance of a patent pursuant to 35 U.S.C. 151. Further, a record may be disclosed, subject to the limitations of 37 CFR 1.14, as a routine use, to the public if the record was filed in an application which became abandoned or in which the proceedings were terminated and which application is referenced by either a published application, an application open to public inspections or an issued patent.
9. A record from this system of records may be disclosed, as a routine use, to a Federal, State, or local law enforcement agency, if the USPTO becomes aware of a violation or potential violation of law or regulation.

**PATENT**

**Docket No. 357831.00017**

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE**

INVENTORS: **M. KNIGHT et al.** Confirmation No. **1111**  
APPLICATION NO. **13/959,079**  
FILED: **August 5, 2013** Examiner: **A. Holmes**  
CASE NO. **357831.00017** Group Art Unit: **2497**

TITLE: **METHOD OF ENABLING DIGITAL MUSIC CONTENT TO  
BE DOWNLOADED TO AND USED ON A PORTABLE  
WIRELESS COMPUTING DEVICE**

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**FILED ELECTRONICALLY ON September 21, 2015**

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MAIL STOP RCE  
Commissioner for Patents  
P.O. Box 1450  
Alexandria, VA 22313-1450

**REQUIRED SUBMISSION ACCOMPANYING THE  
FILING OF A REQUEST FOR CONTINUED EXAMINATION (RCE)**

Sir:

This is the required submission accompanying the filing of a Request for Continued Examination (RCE) being filed in response to the final Office Action mailed May 21, 2015, having a period for response set to expire on August 21, 2015. A Petition extending the period for response for one month, to September 21, 2015, is included herein, along with authorization to charge the extension fee to Deposit Account No. 50-4364. The following amendments and remarks are respectfully submitted.

Amendments to the claims begin on page 2 of this paper; Remarks begin on page 9 of this paper.

**In the Claims**

1. (Currently amended) A portable wireless computing device programmed with a software application embodied on a non-transitory storage medium, that enables an end-user to interact with other users in which (a) the software application allows each the end-user to, over a wireless HTTP connection, (a) create on a remote server one or more user accounts with associated profiles for that end-user; and (b) the software application allows the end-user to, over the wireless HTTP connection, view profiles created by other users of a service; and (c) the software application allows the end user to, over the wireless HTTP connection, interact with other users of the service; and (d) the software application allows the end-user to, over the wireless HTTP connection, send and receive messages to and from other users of the service; and (e) the software application allows the end-user to, over the wireless HTTP connection, link his or her user account on the remote server to user accounts on the remote server of other users of the service.

2. (Original) The device of Claim 1 wherein a user is required to register, over a wireless HTTP connection, a unique username, handle or identifier with the service in order to access the service.

3. (Currently amended) The device of Claim 1 wherein a user's profile includes one or more of a username; a profile image, whether provided by the user or by the service; one or more additional images; some text provided by the user ~~(such as a "catchphrase" or status text)~~, any additional text and/or metadata defined by the service.

4. (Currently amended) The device of Claim 1 wherein user interactions include sending information over a wireless HTTP connection to other users of the service or receiving information from other users of the service (~~“sharing” information~~).

5. (Currently amended) The device of claim 4 wherein information shared over a wireless HTTP connection with other users comprises one or more of: whether or not the user is currently logged into the service; messages; requests to link his account with one or more other designated users (~~“friend requests”~~); the list of profiles to which the user has linked his profile (~~his “linked friends”~~); the media content which the user is and/or has been listening to, watching or reading; recommendations of, or related to, media content; playlists of media content; the user’s favourite media content; the user’s ratings of one or more items; digital media content files or any other files; any other information deemed suitable for sharing with other users.

6. (Original) The device of claim 5 wherein media content comprises one or more of: music, books, movies, television shows, websites, radio, artists, albums, composers, directors, actors or any other video, audio and/or text content or any other media content, whether stored digitally or otherwise.

7. (Original) The device of Claim 1 wherein the user can control whether or not his profile is visible to other users of the service.

8. (Original) The device of Claim 1 wherein the user can control which information from his profile is visible to other users of the service.

9. (Original) The device of Claim 1 wherein the user is able over a wireless HTTP connection, to search and/or browse the service for other users, media content or any other information.

10. (Original) The device of Claim 1 wherein (a) the user is able to view the profiles of other users, including text provided by those other users and (b) when viewing the profile of another user, B, the first user, A, is able to view that information on B's profile which B has, whether implicitly or explicitly, made visible to user A.

11. (Original) The device of Claim 1 wherein the user can provide ratings for media content, other users of the service or for any other items.

12. (Original) The device of claim 11 wherein the user's ratings consist of one or more of whether the user likes the item, whether the user dislikes the item, how the user rates the item on a given scale or any other applicable explicit rating mechanism.

13. (Currently amended) The device of Claim 1 wherein a friend request (~~a request to link profiles on the service~~[]) can be responded to by accepting that request, rejecting that request or blocking all further messages from the originating user.

14. (Original) The device of Claim 1 wherein messages, whether from other users or from the service itself, are shown as notification messages.

15. (Original) The device of Claim 1 wherein messages, whether from other users or from the service itself, are stored on a remote server such that when the user is online the user can collect those messages which were delivered into the user's "inbox" while the user was not connected to the service.

16. (Original) The device of Claim 1 wherein messages, whether from other users or from the service itself, are able to have associated attached items which the user can access on the same basis as that message.

17. (Original) The device of claim 16, wherein the attached items consist of one or more of a digital image file, a digital audio file, a digital video file, a text file, an executable file, a recommendation of media content, a web site identifier, Universal Resource Identifier (URL) or address, a request from another user to link user accounts or an acknowledgement of such a request or any other digital file.

18. (Original) The device of Claim 1 wherein messages or other shared information may be filtered to remove or obfuscate terms deemed to be potentially offensive.

19. (Original) The device of Claim 1 wherein the service provides over a wireless HTTP connection, recommendations to the user of people, media content or any other items

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which the user might like, based on the user's viewing, listening and/or purchasing history, on the viewing, listening and/or purchasing history of any other users or on any other criteria.

20. (Original) The device of Claim 1 wherein the service provides over a wireless HTTP connection, recommendations to the user of other users the user might wish to interact with based on shared media content preferences, shared linked friends or on any other criteria.

21. (Original) The device of Claim 1 wherein the service provides over a wireless HTTP connection, information to the user comprising one or more of news stories, media content, editorially maintained playlists of media content, personalized news, recommendations of media content or any other information.

22. (Previously presented) The device of Claim 1 wherein the software application resides wholly on the device or wholly on the remote server or some combination of the two.

23.(Previously presented) The device of Claim 1 wherein the software application communicates with the remote server wirelessly via one or more of CSD, GPRS, 2G, 2.5G, 3G, WAP, SMS, Bluetooth, Infrared, Wi-Fi, WiMAX, the Global Mobile Network or via any other wireless communications technology.

24. (Previously presented) The device of Claim 1 wherein the software application uses a multithreaded architecture to balance the computational demands of network access;



and the computational demands of one or more of: a user interface of the application; a DRM program; media operations.

25. (Previously presented) The device of Claim 1 wherein the software application is a music application and uses track meta-data that is formed as a separate meta-data layer and defines attributes of tracks, the meta-data being external to a music track to make sharing and browsing of track information possible without needing to distribute the related music track files.

26. (Original) The device of Claim 1 where the service is a social network service.

27. (Previously presented) The device of claim 26 where the software application displays to the end-user the number of friends linked with that end-user.

28. (Currently amended) The device of claim 1, the device being a mobile telephone, ~~such as a smart phone.~~

29. (Currently amended) Software application embodied on a non-transient storage medium, wherein the software application is executable on a portable wireless computing device, wherein the software application enables an end-user to interact with other users and ~~[[I]]~~ in which (a) the software application allows ~~each~~ the end-user to, over a wireless HTTP connection, ~~(a)~~ create on a remote server one or more user accounts with associated profiles for that end-user; and (b) the software application allows the end-user to,

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over the wireless HTTP connection, view profiles created by other users of a service; and (c) the software application allows the end-user to, over the wireless HTTP connection, interact with other users of the service; and (d) the software application allows the end-user to, over the wireless HTTP connection, send and receive messages to and from other users of the service; and (e) the software application allows the end-user to, over the wireless HTTP connection, link his or her user account on the remote server to user accounts on the remote server of other users of the service.

30. (Currently amended) Method of enabling an end-user of a portable wireless computing device programmed with a software application embodied on a non-transitory storage medium, to interact over a wireless HTTP connection, with other users of other devices, the portable wireless computing device in communication with a remote server over a wireless HTTP connection, the method comprising the steps of:

(i) the software application allowing the end-user to, over the wireless HTTP connection, create ~~creating~~ one or more user accounts with associated profiles on the remote server;

(ii) the software application allowing the end-user to, over the wireless HTTP connection, display ~~displaying~~ on the device profiles created by other users of a service;

(iii) the software application allowing the end-user to communicate ~~communicating~~ interactions over ~~[[a]]~~ the wireless HTTP connection, between the user and other users of the service;

(iv) the software application allowing the end-user to send and receive ~~sending and receiving~~ messages over ~~[[a]]~~ the wireless HTTP connection, to and from the user and other users of the service, and

(v) the software application allowing the end-user to, over the wireless HTTP connection link ~~linking~~ the user account on the remote server to user accounts on the remote server of other users of the service.

31. (New) The device of claim 1 wherein the software application uses a multitasking architecture to balance the computational demands of network access; and the computational demands of one or more of: a user interface of the software application; a DRM program; media operations.

**REMARKS**

**Petition for Extension of Time Under 37 CFR 1.136(a)**

It is hereby requested that the term to respond to the Examiner's Action of May 21, 2015 be extended one month, from August 21, 2015, to September 21, 2015.

The Commissioner is hereby authorized to charge the RCE filing fee, the extension fee, and any additional fees associated with this communication to Deposit Account No. 50-4364.

In the Office Action, the Examiner indicated that claims 1 through 30 are pending in the application, that claims 24 and 25 are objected to, and the remaining claims are rejected.

**New Claim 31**

Dependent Claim 31 is newly presented. Dependent Claim 31 is similar to dependent Claim 24, but "multithreaded" is replaced with "multitasking." Basis for this claim may be found on pages 18-21 of parent PCT Application Publication No. WO2007/129081A1.

**Summary of Applicant's Response to Arguments**

On page 2 of the Office Action, the Office has argued that Claim 1 formerly on file did not require the same software application to be used in limitations (c), (d) and (e). Accordingly, Claim 1 has been amended to explicitly state that the same software application is used in limitations (a) to (e); independent Claims 29 and 30 have been similarly amended.

On pages 2 to 3 of the Office Action, the Office has argued that Reddick discloses a subscription server, which is used to create user profiles. However, the Applicant argues below that although user profiles on the subscription server are disclosed in Reddick Col. 8

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lines 8 to 20, Reddick does not disclose how these profiles have been created, and indeed Reddick fails to disclose that any software application, let alone the music player application of Reddick Col. 11 lines 24 to 41, allows the end-user to “create on a remote server one or more user accounts with associated profiles for that end-user” (i.e. amended Claim 1 limitation (a)).

### **The §112 Rejection**

On page 3 of the Office Action, claims 3-5, 13 and 28 have been rejected under 35 U.S.C. §112, second paragraph, as being indefinite. In response, Claims 3, 4, 5, 13 and 28 have been amended to remove the text that has been objected to. In view of the above, the Office is respectfully requested to reconsider and withdraw the rejection of claims 3-5, 13 and 28 under 35 U.S.C. §112.

### **The Double Patenting Rejection**

On page 5 of the Office Action, the Examiner has maintained the rejection of claims 1-30 on the grounds of non-statutory obviousness-type double patenting as being unpatentable over claims 1-23 of U.S. Application No. 12/299,505. Applicant will file a Terminal Disclaimer to overcome this rejection once a final resolution regarding allowable claims has been reached.

### **Rejection of under 35 U.S.C. §103**

On page 5 of the Office Action, claims 1-17, 19-26, and 28-30 have been rejected under 35 U.S.C. §103(a) as being unpatentable over US Patent Application Publication No.

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2006/0008256 to Khedouri in view of U.S. Patent No. 8,229,856 to Reddick. On page 14 of the Office Action, the Examiner has rejected claim 18 under 35 U.S.C. §103(a) as being unpatentable over Khedouri in view of Reddick and in view of US Patent Application Publication No. 2003/0105822 to Gusler. Also on page 14, the Examiner has rejected claim 27 under 35 U.S.C. §103(a) as being unpatentable over Khedouri in view of Reddick, and in view of US Patent Application Publication No. 2007/0214141 to Sittig.

KSR (*KSR International Co. v. Teleflex Inc.*, 127 S. Ct. 1727, 82 USPQ2d 1385 (2007)) requires that the Office provide “some articulated reasoning with some rational underpinning to support the legal conclusion of obviousness.” Further, the Office must “identify a reason that would have prompted a person of ordinary skill in the relevant field to combine the elements in the way the claimed new invention does.” In addition, the Office must make “explicit” this rationale of “the apparent reason to combine the known elements in the fashion claimed,” including a detailed explanation of “the effects of demands known to the design community or present in the marketplace” and “the background knowledge possessed by a person having ordinary skill in the art.”

In the analysis of non-obviousness, it can be instructive to consider points of novelty.

The words of a Claim describe and point out the invention by a series of limiting words or phrases – limitations (*Corning Glass Works v. Sumitomo Elec. USA Inc.*, 868 F.2d 1251, 9 USPQ2d 1962 (Fed. Cir. 1989)).

Amended Claim 1 includes the limitation “a software application embodied on a non-transitory storage medium, that enables an end-user to interact with other users in which **(a)** the software application allows the end-user to, over a wireless HTTP connection”. A device software application is disclosed in Khedouri at paragraph [0069]:

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“This is accomplished by equipping each player device with server software (e.g., such as HTTP: server software, such as that available from Microsoft for PocketPC devices).” para. [0069]

However, Khedouri fails to disclose that the application of para. [0069] allows each end-user to “create on a remote server one or more user accounts with associated profiles for that end-user”, in agreement with the statement of the Examiner on page 6 of the Examination Report.

Khedouri fails to disclose that the application of para. [0069] meets the amended Claim 1 limitation “(c) **the software application allows the end-user to, over the wireless HTTP connection,** interact with other users of the service;”. Examiner has cited para. [0060] against this limitation prior to its amendment, but para. [0060] includes

“Users preferably will also be able to send messages, recommendations of playlists and pieces of content to other users by asking the network to send an e-mail to that person on the user's behalf.” para. [0060]

However, this discloses sending an email, which is evidently using a different application to that disclosed in para. [0069]. Hence Khedouri fails to disclose that the application of para. [0069] meets the amended Claim 1 limitation “(c) **the software application allows the end-user to, over the wireless HTTP connection,** interact with other users of the service;”.

Consistency in claim interpretation is important (*Schenck, A.G. v. Nortron Corp.*, 713 F.2d 782, 218 USPQ 698 (Fed. Cir. 1983)). Therefore the term “the software application” must be interpreted consistently throughout Claim 1.

Khedouri fails to disclose that the application of para. [0069] meets the amended

Claim 1 limitation “(d) **the software application allows the end-user to, over the wireless HTTP connection,** send and receive messages to and from other users of the service;”.

Examiner has cited para. [0060] against this limitation prior to its amendment, but para. [0060] includes

“Users preferably will also be able to send messages, recommendations of playlists and pieces of content to other users by asking the network to send an e-mail to that person on the user's behalf.” para. [0060]

However, this discloses sending an email, which is evidently using a different application to that disclosed in para. [0069]. Hence Khedouri fails to disclose that the application of para. [0069] meets the amended Claim 1 limitation “(d) **the software application allows the end-user to, over the wireless HTTP connection,** send and receive messages to and from other users of the service;”.

Khedouri fails to disclose that the application of para. [0069] meets the amended Claim 1 limitation “(e) **the software application allows the end-user to, over the wireless HTTP connection,** link his or her user account **on the remote server** to user accounts **on the remote server** of other users of the service”. Examiner has cited para. [0083] against this limitation prior to its amendment, but para. [0083] includes

“FIG. 6 depicts a peer-to-peer communication. In this Figure, communication is established between two portable devices 601 and 602 for the purpose of exchanging content.” para. [0083]

Hence Khedouri para. [0083] discloses linking two devices, but not linking two accounts on the remote server, because a device and an account on the remote server are not the same thing.



Hence amended Claim 1 is novel over Khedouri because Khedouri fails to disclose limitations (a), (c), (d) and (e) of amended Claim 1.

Considering Reddick, amended Claim 1 includes the limitation “a software application embodied on a non-transitory storage medium, that enables an end-user to interact with other users in which **(a)** the software application allows the end-user to, over a wireless HTTP connection”. A device music player software application is disclosed in Reddick at column 11:

“Web Browser

The present music distribution system envisions multiple music content sites that are hosted on an IP network such as the internet. Such content sites will typically be embodied as web servers serving web pages in HTML or other form to client requests using the HTTP protocol. As such, the music player application resident on the wireless devices preferably includes a web browser to navigate over the Internet and access these web sites. The subscription server 28 may also include web page server functionality and present user profile data to the subscribers in the form of web pages.

Music Player Application

As noted above, the wireless devices 10 include a music player application for accessing music files and playing them locally on the device. The application may take the form of any commercially available application, such as a Windows™ media player application, MP3 player, RealAudio player from Realnetworks, or other music playback application either now known or later developed.” Col. 11 lines 24 to 41.

Reddick fails to disclose that the music player application of Col. 11 lines 24 to 41 allows the end-user to “create on a remote server one or more user accounts with associated profiles for that end-user” as is claimed herein. The Office has cited Col. 8 lines 17-20 against this limitation, but this part of Reddick includes

“FIG. 2 is an illustration of a block of memory 40 in the subscription server 28 of FIG. 1, showing a plurality of user profiles 42, 44, 46 for three subscribers Tom, Peter and Mary.

The user profiles of FIG. 2 are merely examples of one possible approach to subscriber profiles and thus is not in any way limiting of the scope of the invention. The user profiles 42, 44 and 46 showing the status of music downloads and swaps for the three subscribers to a music distribution service as described herein. The profiles include a field 48 for identification of the subscriber. This field could include name, address, wireless device serial number or other identification information that is unique to this subscriber.” Col. 8 lines 8 to 20.

However, Reddick fails to disclose that the music player application of Col. 11 lines 24 to 41 allows the end-user to “create on a remote server one or more user accounts with associated profiles for that end-user” (i.e. amended Claim 1 limitation (a)).

Although user profiles on the subscription server are disclosed in Col. 8 lines 8 to 20, Reddick does not disclose how these profiles have been created, and indeed Reddick fails to disclose that any software application, let alone the music player application of Col. 11 lines 24 to 41, allows the end-user to “create on a remote server one or more user accounts with associated profiles for that end-user” (i.e. amended Claim 1 limitation (a)).

Reddick also fails to disclose that the music player application of Col. 11 lines 24 to 41 is one which meets the amended Claim 1 limitation “(d) **the software application allows the end-user to, over the wireless HTTP connection,** send and receive messages to and from other users of the service” or that the music player application of Col. 11 lines 24 to 41 is one which meets the amended Claim 1 limitation “(e) **the software application allows the end-user to, over the wireless HTTP connection,** link his or her user account **on the remote server** to user accounts **on the remote server** of other users of the service”.

Hence amended Claim 1 is novel over Reddick because Reddick fails to disclose limitations (a), (d) and (e) of amended Claim 1.

Amended Claim 1 is not obvious over Khedouri in isolation, because Khedouri teaches away from limitations (c) and (d) of this Claim. This is because Khedouri discloses

“Users preferably will also be able to send messages, recommendations of playlists and pieces of content to other users by asking the network to send an e-mail to that person on the user's behalf.” para. [0060]

However, this discloses sending an email, which is evidently using a different application to the one disclosed in para. [0069] of Khedouri. Hence Khedouri teaches away from using the same application for amended Claim 1 limitation (b) “view profiles created by other users of a service” (i.e the one in para. [0069]) and for amended Claim 1 limitations (c) and (d) “interact with other users of the service;” and “send and receive messages to and from other users of the service”. It follows that amended Claim 1 is not obvious over Khedouri in isolation.

Amended Claim 1 is not obvious over Reddick in isolation, because Reddick teaches away from limitation (d) of this Claim, which includes “send and receive messages to and from other users of the service”. This is because Reddick discloses

“FIG. 10 is a message flow diagram showing a sequence of messages that occurs in a illustrative embodiment when a wireless devices seeks to download or swap a music recording from a content site.” Col. 4 lines 57 to 60.

“Each time the user attempts to download or swap a recording, the user request message for a new music recording or a new swap is processed by the server 28 and the request compared with the user's profile.” Col. 6 lines 3 to 6.

“When a music selection is made, the content site 24 sends a message 328 to the subscription server indicating that a user device wishes to download a music selection.” Col. 14 lines 4 to 6.

However, this discloses that messages are sent from a user to a server, or between servers, which teaches away from the amended Claim 1 limitation (d) “send and receive

1774676.1 09/21/2015

messages to and from other users of the service”. It follows that amended Claim 1 is not obvious over Reddick in isolation.

**The Proposed Combination of Khedouri and Reddick Does Not Render the Claims Obvious**

Amended Claim 1 is not obvious over Khedouri and Reddick in combination because even in combination, these citations do not disclose limitations (a), (d) and (e) of amended Claim 1.

Amended Claim 1 is further not obvious over Khedouri and Reddick in combination because each of these citations lacks relevance with respect to limitation (e) of amended Claim 1, because neither of these citations provides a disclosure of relevance to the limitation **“the software application allows the end-user to, over the wireless HTTP connection, link his or her user account on the remote server to user accounts on the remote server of other users of the service”**, because neither of these citations discloses linking user accounts on a remote server. Hence even in combination, Khedouri and Reddick lack relevance to limitation (e) of amended Claim 1, and accordingly amended Claim 1 is further not obvious over Khedouri and Reddick in combination.

Amended Claim 1 is further not obvious over Khedouri and Reddick in combination because each of these citations teaches away from limitation (d) of amended Claim 1, hence even in combination, Khedouri and Reddick teach away from amended Claim 1.

The dependent Claims are not obvious, at least by virtue of their dependence on amended Claim 1.

Amended independent Claims 29 and 30 are also not obvious, at least by virtue of their similarity to amended Claim 1.

Accordingly, the Examiner is respectfully requested to reconsider and withdraw the rejection of claims 1-30 under 35 USC §103.

**Conclusion**

The present invention is not taught or suggested by the prior art. Accordingly, the Examiner is respectfully requested to reconsider and withdraw the rejection of the claims. An early Notice of Allowance is earnestly solicited.

The Commissioner is hereby authorized to charge the extension fee, and any additional fees associated with this communication to applicant's Deposit Account No. 50-4364.

Respectfully submitted

September 21, 2015  
Date

/Mark D. Simpson/  
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## Electronic Patent Application Fee Transmittal

<b>Application Number:</b>	13959079				
<b>Filing Date:</b>	05-Aug-2013				
<b>Title of Invention:</b>	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE				
<b>First Named Inventor/Applicant Name:</b>	Mark Stephen Knight				
<b>Filer:</b>	Mark D. Simpson/Lynn White				
<b>Attorney Docket Number:</b>	357831.00017				
Filed as Large Entity					
<b>Filing Fees for Utility under 35 USC 111(a)</b>					
<b>Description</b>	<b>Fee Code</b>	<b>Quantity</b>	<b>Amount</b>	<b>Sub-Total in USD(\$)</b>	
<b>Basic Filing:</b>					
<b>Pages:</b>					
<b>Claims:</b>					
Claims in Excess of 20	1202	1	80	80	
<b>Miscellaneous-Filing:</b>					
<b>Petition:</b>					
<b>Patent-Appeals-and-Interference:</b>					
<b>Post-Allowance-and-Post-Issuance:</b>					

Description	Fee Code	Quantity	Amount	Sub-Total in USD(\$)
<b>Extension-of-Time:</b>				
Extension - 1 month with \$0 paid	1251	1	200	200
<b>Miscellaneous:</b>				
Request for Continued Examination	1801	1	1200	1200
<b>Total in USD (\$)</b>				<b>1480</b>

## Electronic Acknowledgement Receipt

<b>EFS ID:</b>	23548590
<b>Application Number:</b>	13959079
<b>International Application Number:</b>	
<b>Confirmation Number:</b>	1111
<b>Title of Invention:</b>	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE
<b>First Named Inventor/Applicant Name:</b>	Mark Stephen Knight
<b>Customer Number:</b>	78905
<b>Filer:</b>	Mark D. Simpson/Lynn White
<b>Filer Authorized By:</b>	Mark D. Simpson
<b>Attorney Docket Number:</b>	357831.00017
<b>Receipt Date:</b>	21-SEP-2015
<b>Filing Date:</b>	05-AUG-2013
<b>Time Stamp:</b>	12:05:47
<b>Application Type:</b>	Utility under 35 USC 111(a)

### Payment information:

Submitted with Payment	yes
Payment Type	Deposit Account
Payment was successfully received in RAM	\$ 1480
RAM confirmation Number	10388
Deposit Account	504364
Authorized User	SIMPSON, MARK D.

The Director of the USPTO is hereby authorized to charge indicated fees and credit any overpayment as follows:

Charge any Additional Fees required under 37 C.F.R. Section 1.16 (National application filing, search, and examination fees)

Charge any Additional Fees required under 37 C.F.R. Section 1.17 (Patent application and reexamination processing fees)



Charge any Additional Fees required under 37 C.F.R. Section 1.19 (Document supply fees)

Charge any Additional Fees required under 37 C.F.R. Section 1.21 (Miscellaneous fees and charges)

**File Listing:**

Document Number	Document Description	File Name	File Size(Bytes)/ Message Digest	Multi Part /.zip	Pages (if appl.)
1	Request for Continued Examination (RCE)	RCE_Transmittal.pdf	697656 9681e9ffce428527ca199d7758e6777bec0fb1f6	no	3

**Warnings:**

**Information:**

2		13959079_RCESubmission.pdf	214428 edbc261042c634fd1f175fc5824fff0fe1a5138da	yes	19
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**Multipart Description/PDF files in .zip description**

Document Description	Start	End
Amendment Submitted/Entered with Filing of CPA/RCE	1	1
Claims	2	9
Applicant Arguments/Remarks Made in an Amendment	10	19

**Warnings:**

**Information:**

3	Fee Worksheet (SB06)	fee-info.pdf	34379 8ce35e2c51fab37b0df2f03713a46b9895126ffb	no	2
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**Warnings:**

**Information:**

<b>Total Files Size (in bytes):</b>			946463		
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This Acknowledgement Receipt evidences receipt on the noted date by the USPTO of the indicated documents, characterized by the applicant, and including page counts, where applicable. It serves as evidence of receipt similar to a Post Card, as described in MPEP 503.

**New Applications Under 35 U.S.C. 111**

If a new application is being filed and the application includes the necessary components for a filing date (see 37 CFR 1.53(b)-(d) and MPEP 506), a Filing Receipt (37 CFR 1.54) will be issued in due course and the date shown on this Acknowledgement Receipt will establish the filing date of the application.

**National Stage of an International Application under 35 U.S.C. 371**

If a timely submission to enter the national stage of an international application is compliant with the conditions of 35 U.S.C. 371 and other applicable requirements a Form PCT/DO/EO/903 indicating acceptance of the application as a national stage submission under 35 U.S.C. 371 will be issued in addition to the Filing Receipt, in due course.

**New International Application Filed with the USPTO as a Receiving Office**

If a new international application is being filed and the international application includes the necessary components for an international filing date (see PCT Article 11 and MPEP 1810), a Notification of the International Application Number and of the International Filing Date (Form PCT/RO/105) will be issued in due course, subject to prescriptions concerning national security, and the date shown on this Acknowledgement Receipt will establish the international filing date of the application.

Under the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless it displays a valid OMB control number.

<b>PATENT APPLICATION FEE DETERMINATION RECORD</b> Substitute for Form PTO-875	Application or Docket Number <b>13/959,079</b>	Filing Date <b>08/05/2013</b>	<input type="checkbox"/> To be Mailed
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ENTITY:  LARGE  SMALL  MICRO

**APPLICATION AS FILED – PART I**

FOR	NUMBER FILED (Column 1)	NUMBER EXTRA (Column 2)	RATE (\$)	FEE (\$)
<input type="checkbox"/> BASIC FEE (37 CFR 1.16(a), (b), or (c))	N/A	N/A	N/A	
<input type="checkbox"/> SEARCH FEE (37 CFR 1.16(k), (i), or (m))	N/A	N/A	N/A	
<input type="checkbox"/> EXAMINATION FEE (37 CFR 1.16(o), (p), or (q))	N/A	N/A	N/A	
TOTAL CLAIMS (37 CFR 1.16(i))	minus 20 =	*	X \$ =	
INDEPENDENT CLAIMS (37 CFR 1.16(h))	minus 3 =	*	X \$ =	
<input type="checkbox"/> APPLICATION SIZE FEE (37 CFR 1.16(s))	If the specification and drawings exceed 100 sheets of paper, the application size fee due is \$310 (\$155 for small entity) for each additional 50 sheets or fraction thereof. See 35 U.S.C. 41(a)(1)(G) and 37 CFR 1.16(s).			
<input type="checkbox"/> MULTIPLE DEPENDENT CLAIM PRESENT (37 CFR 1.16(j))				
* If the difference in column 1 is less than zero, enter "0" in column 2.			TOTAL	

**APPLICATION AS AMENDED – PART II**

	(Column 1)	(Column 2)	(Column 3)	PRESENT EXTRA	RATE (\$)	ADDITIONAL FEE (\$)	
<b>AMENDMENT</b>	<b>09/21/2015</b>	CLAIMS REMAINING AFTER AMENDMENT		HIGHEST NUMBER PREVIOUSLY PAID FOR			
	Total (37 CFR 1.16(i))	* 31	Minus	** 30	= 1	X \$80 = 80	
	Independent (37 CFR 1.16(h))	* 3	Minus	***3	= 0	X \$420 = 0	
	<input type="checkbox"/> Application Size Fee (37 CFR 1.16(s))						
	<input type="checkbox"/> FIRST PRESENTATION OF MULTIPLE DEPENDENT CLAIM (37 CFR 1.16(j))						
					TOTAL ADD'L FEE	<b>80</b>	

	(Column 1)	(Column 2)	(Column 3)	PRESENT EXTRA	RATE (\$)	ADDITIONAL FEE (\$)	
<b>AMENDMENT</b>		CLAIMS REMAINING AFTER AMENDMENT		HIGHEST NUMBER PREVIOUSLY PAID FOR			
	Total (37 CFR 1.16(i))	*	Minus	**	=	X \$ =	
	Independent (37 CFR 1.16(h))	*	Minus	***	=	X \$ =	
	<input type="checkbox"/> Application Size Fee (37 CFR 1.16(s))						
	<input type="checkbox"/> FIRST PRESENTATION OF MULTIPLE DEPENDENT CLAIM (37 CFR 1.16(j))						
					TOTAL ADD'L FEE		

\* If the entry in column 1 is less than the entry in column 2, write "0" in column 3.  
 \*\* If the "Highest Number Previously Paid For" IN THIS SPACE is less than 20, enter "20".  
 \*\*\* If the "Highest Number Previously Paid For" IN THIS SPACE is less than 3, enter "3".

The "Highest Number Previously Paid For" (Total or Independent) is the highest number found in the appropriate box in column 1.

LIE  
/DORIS KING/

This collection of information is required by 37 CFR 1.16. The information is required to obtain or retain a benefit by the public which is to file (and by the USPTO to process) an application. Confidentiality is governed by 35 U.S.C. 122 and 37 CFR 1.14. This collection is estimated to take 12 minutes to complete, including gathering, preparing, and submitting the completed application form to the USPTO. Time will vary depending upon the individual case. Any comments on the amount of time you require to complete this form and/or suggestions for reducing this burden, should be sent to the Chief Information Officer, U.S. Patent and Trademark Office, U.S. Department of Commerce, P.O. Box 1450, Alexandria, VA 22313-1450. DO NOT SEND FEES OR COMPLETED FORMS TO THIS ADDRESS. **SEND TO: Commissioner for Patents, P.O. Box 1450, Alexandria, VA 22313-1450.**

If you need assistance in completing the form, call 1-800-PTO-9199 and select option 2.



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Table with 5 columns: APPLICATION NO., FILING DATE, FIRST NAMED INVENTOR, ATTORNEY DOCKET NO., CONFIRMATION NO. Includes details for application 13/959,079 filed 08/05/2013 by Mark Stephen Knight, attorney 357831.00017, confirmation 1111. Also includes examiner information (EXAMINER: HOLMES, ANGELA R), art unit (2497), and notification date (05/21/2015).

Please find below and/or attached an Office communication concerning this application or proceeding.

The time period for reply, if any, is set in the attached communication.

Notice of the Office communication was sent electronically on above-indicated "Notification Date" to the following e-mail address(es):

patents@saul.com

## Office Action Summary

Application No.  
13/959,079

Applicant(s)  
KNIGHT ET AL.

Examiner  
ANGELA HOLMES

Art Unit  
2497

AIA (First Inventor to File)  
Status  
No

-- The MAILING DATE of this communication appears on the cover sheet with the correspondence address --

### Period for Reply

A SHORTENED STATUTORY PERIOD FOR REPLY IS SET TO EXPIRE 3 MONTHS FROM THE MAILING DATE OF THIS COMMUNICATION.

- Extensions of time may be available under the provisions of 37 CFR 1.136(a). In no event, however, may a reply be timely filed after SIX (6) MONTHS from the mailing date of this communication.
- If NO period for reply is specified above, the maximum statutory period will apply and will expire SIX (6) MONTHS from the mailing date of this communication.
- Failure to reply within the set or extended period for reply will, by statute, cause the application to become ABANDONED (35 U.S.C. § 133). Any reply received by the Office later than three months after the mailing date of this communication, even if timely filed, may reduce any earned patent term adjustment. See 37 CFR 1.704(b).

### Status

- 1)  Responsive to communication(s) filed on 2/25/15.  
 A declaration(s)/affidavit(s) under **37 CFR 1.130(b)** was/were filed on \_\_\_\_\_.
- 2a)  This action is **FINAL**.                      2b)  This action is non-final.
- 3)  An election was made by the applicant in response to a restriction requirement set forth during the interview on \_\_\_\_\_; the restriction requirement and election have been incorporated into this action.
- 4)  Since this application is in condition for allowance except for formal matters, prosecution as to the merits is closed in accordance with the practice under *Ex parte Quayle*, 1935 C.D. 11, 453 O.G. 213.

### Disposition of Claims\*

- 5)  Claim(s) 1-23 and 26-30 is/are pending in the application.  
5a) Of the above claim(s) \_\_\_\_\_ is/are withdrawn from consideration.
- 6)  Claim(s) \_\_\_\_\_ is/are allowed.
- 7)  Claim(s) \_\_\_\_\_ is/are rejected.
- 8)  Claim(s) 24 and 25 is/are objected to.
- 9)  Claim(s) \_\_\_\_\_ are subject to restriction and/or election requirement.

\* If any claims have been determined allowable, you may be eligible to benefit from the **Patent Prosecution Highway** program at a participating intellectual property office for the corresponding application. For more information, please see [http://www.uspto.gov/patents/init\\_events/pph/index.jsp](http://www.uspto.gov/patents/init_events/pph/index.jsp) or send an inquiry to [PPHfeedback@uspto.gov](mailto:PPHfeedback@uspto.gov).

### Application Papers

- 10)  The specification is objected to by the Examiner.
- 11)  The drawing(s) filed on 8/5/13 is/are: a)  accepted or b)  objected to by the Examiner.  
Applicant may not request that any objection to the drawing(s) be held in abeyance. See 37 CFR 1.85(a).  
Replacement drawing sheet(s) including the correction is required if the drawing(s) is objected to. See 37 CFR 1.121(d).

### Priority under 35 U.S.C. § 119

- 12)  Acknowledgment is made of a claim for foreign priority under 35 U.S.C. § 119(a)-(d) or (f).

#### Certified copies:

- a)  All    b)  Some\*\*    c)  None of the:
1.  Certified copies of the priority documents have been received.
  2.  Certified copies of the priority documents have been received in Application No. \_\_\_\_\_.
  3.  Copies of the certified copies of the priority documents have been received in this National Stage application from the International Bureau (PCT Rule 17.2(a)).

\*\* See the attached detailed Office action for a list of the certified copies not received.

### Attachment(s)

- 1)  Notice of References Cited (PTO-892)
- 2)  Information Disclosure Statement(s) (PTO/SB/08a and/or PTO/SB/08b)  
Paper No(s)/Mail Date \_\_\_\_\_.
- 3)  Interview Summary (PTO-413)  
Paper No(s)/Mail Date 4/29/15.
- 4)  Other: \_\_\_\_\_.

### **DETAILED ACTION**

1. This Office Action is in response to the application 13/959079 filed on 2/25/15.
2. Claims 1-30 have been examined and are pending in this application.
3. The present application is being examined under the pre-AIA first to invent provisions.

#### ***Response to Arguments***

4. The nonstatutory double patenting rejection is maintained until a Terminal Disclaimer has been filed.
5. The rejection under 35 U.S.C. 101 for claims 1-28 has been withdrawn due to the amended claim language.
6. The rejection under 35 U.S.C. 112, 4<sup>th</sup> paragraph for claim 29 has been withdrawn due to the amended claim language.
7. Applicant argues that the prior art, Khedouri, fails to disclose that the application allows each end-user to “(c) interact with other users of the service”, “(d) send and receive messages to and from other users of the service”, and “(e) link his or her user account to user accounts of other users of the service”. Applicant also argues that the prior art, Khedouri is using a different application to do these actions; however, the limitations within this claim does not disclose that the application being used should be the same. The prior art, Khedouri, discloses these features in claims 1, 29 and 30, which discloses “(c) interact with other users of the service”, “(d) send and receive messages to and from other users of the service”, and “(e) link his or her user account to user accounts of other users of the service”. The applicant also argues about the prior art, Reddick, fails to disclose “(a) create

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on a remote server one or more user accounts with associated profiles for that end-user”.

However, the prior art, Reddick, discloses a subscription server, which is used to create user profiles.

***Claim Rejections - 35 USC § 112***

8. The following is a quotation of 35 U.S.C. 112(b):

(b) CONCLUSION.—The specification shall conclude with one or more claims particularly pointing out and distinctly claiming the subject matter which the inventor or a joint inventor regards as the invention.

The following is a quotation of 35 U.S.C. 112 (pre-AIA), second paragraph:

The specification shall conclude with one or more claims particularly pointing out and distinctly claiming the subject matter which the applicant regards as his invention.

9. Regarding claims 3 and 28, the phrase "such as" renders the claim indefinite because it is unclear whether the limitations following the phrase are part of the claimed invention. See MPEP § 2173.05(d).

Claims 4-5 and 13 are rejected under 35 U.S.C. 112(b) or 35 U.S.C. 112 (pre-AIA), second paragraph, as being indefinite for failing to particularly point out and distinctly claim the subject matter which the inventor or a joint inventor, or for pre-AIA the applicant regards as the invention. These claims disclose examples, which render the claim indefinite because it is unclear whether the limitations following the phrase are part of the claimed invention.

***Double Patenting***

10. The nonstatutory double patenting rejection is based on a judicially created doctrine grounded in public policy (a policy reflected in the statute) so as to prevent the unjustified or improper timewise extension of the “right to exclude” granted by a patent and to prevent

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possible harassment by multiple assignees. A nonstatutory double patenting rejection is appropriate where the claims at issue are not identical, but at least one examined application claim is not patentably distinct from the reference claim(s) because the examined application claim is either anticipated by, or would have been obvious over, the reference claim(s). See, e.g., *In re Berg*, 140 F.3d 1428, 46 USPQ2d 1226 (Fed. Cir. 1998); *In re Goodman*, 11 F.3d 1046, 29 USPQ2d 2010 (Fed. Cir. 1993); *In re Longi*, 759 F.2d 887, 225 USPQ 645 (Fed. Cir. 1985); *In re Van Ornum*, 686 F.2d 937, 214 USPQ 761 (CCPA 1982); *In re Vogel*, 422 F.2d 438, 164 USPQ 619 (CCPA 1970); and *In re Thorington*, 418 F.2d 528, 163 USPQ 644 (CCPA 1969).

11. A timely filed terminal disclaimer in compliance with 37 CFR 1.321(c) or 1.321(d) may be used to overcome an actual or provisional rejection based on a nonstatutory double patenting ground provided the reference application or patent either is shown to be commonly owned with this application, or claims an invention made as a result of activities undertaken within the scope of a joint research agreement. A terminal disclaimer must be signed in compliance with 37 CFR 1.321(b).
12. The USPTO internet Web site contains terminal disclaimer forms which may be used. Please visit <http://www.uspto.gov/forms/>. The filing date of the application will determine what form should be used. A web-based eTerminal Disclaimer may be filled out completely online using web-screens. An eTerminal Disclaimer that meets all requirements is auto-processed and approved immediately upon submission. For more information about eTerminal Disclaimers, refer to <http://www.uspto.gov/patents/process/file/efs/guidance/eTD-info-I.jsp>.



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13. Claims 1-30 are rejected on the ground of nonstatutory obviousness-type double patenting as being unpatentable over claims 1-23 of U.S. Application No. 12/299505. Although the conflicting claims are not identical, they are not patentably distinct from each other because the claims of the current application are broader than the claims in U.S. Application No. 12/299505.

***Claim Rejections - 35 USC § 103***

14. The following is a quotation of pre-AIA 35 U.S.C. 103(a) which forms the basis for all obviousness rejections set forth in this Office action:

(a) A patent may not be obtained though the invention is not identically disclosed or described as set forth in section 102 of this title, if the differences between the subject matter sought to be patented and the prior art are such that the subject matter as a whole would have been obvious at the time the invention was made to a person having ordinary skill in the art to which said subject matter pertains. Patentability shall not be negated by the manner in which the invention was made.

15. **Claims 1-17, 19-26, and 28-30 are rejected under pre-AIA 35 U.S.C. 103(a)** as being unpatentable over Khedouri (US 2006/0008256) in view of Reddick (US 8229856).

**As per claims 1, 29 and 30**, Khedouri discloses a portable wireless computing device programmed with a software application embodied on a non-transitory storage medium, that enables an end-user to interact with other users in which the software application allows each end-user to, over a wireless HTTP connection (*Khedouri, Para. 0083, peer to peer communication over HTTP connection*),

(b) view profiles created by other users of a service (*Khedouri, Para. 0088, Users can develop "public" digital profiles including their photo, first name, favorite music and hobbies, etc. and enable other users in range to browse and search this information at will*); and

(c) interact with other users of the service (*Khedouri, Para. 0060, Users preferably will also be able to send messages, recommendations of playlists and pieces of content to other users by asking the network to send an e-mail to that person on the user's behalf*); and

(d) send and receive messages to and from other users of the service (*Khedouri, Para. 0060, Users preferably will also be able to send messages, recommendations of playlists and pieces of content to other users by asking the network to send an e-mail to that person on the user's behalf*); and

(e) link his or her user account to user accounts of other users of the service (*Khedouri, Para. 0083, peer to peer communication*); and

Khedouri does not explicitly disclose; however, Reddick discloses (a) create on a remote server one or more user accounts with associated profiles for that end-user (*Reddick, col 8, 17-20, user profile*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Reddick with the system and method of Khedouri given the benefit of distributing music to wireless communications devices and also preventing unauthorized distribution and copying of music.

**As per claim 2**, Reddick discloses the device of claim 1 wherein a user is required to register, over a wireless HTTP connection, a unique username, handle or identifier with the service in order to access the service (*Reddick, Col 8, 17-20, user profile*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Reddick with the system and method of Khedouri given the benefit of preventing unauthorized distribution and copying of music.

**As per claim 3**, Reddick discloses the device of claim 1 wherein a user's profile includes one or more of a username; a profile image, whether provided by the user or by the service; one or more additional images; some text provided by the user (such as a "catchphrase" or status text), any additional text and/or metadata defined by the service (*Reddick, Col 8, 17-25, identification of the subscriber such as name, address or other identification unique to the subscriber*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Reddick with the system and method of Khedouri given the benefit of preventing unauthorized distribution and copying of music.

**As per claim 4**, Khedouri discloses the device of claim 1 wherein user interactions include sending information over a wireless HTTP connection to other users of the service or receiving information from other users of the service ("sharing" information) (*Khedouri, Para. 0083, peer to peer communication over HTTP connection*).

**As per claim 5**, Khedouri discloses the device of claim 4 wherein information shared over a wireless HTTP connection with other users comprises one or more of:

whether or not the user is currently logged into the service;

messages (*Khedouri, Para. 0060, Users preferably will also be able to send messages, recommendations of playlists and pieces of content to other users by asking the network to send an e-mail to that person on the user's behalf*);

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requests to link his account with one or more other designated users ("friend requests"); the list of profiles to which the user has linked his profile (his "linked friends");

the media content which the user is and/or has been listening to, watching or reading;

recommendations of, or related to, media content;

playlists of media content (*Khedouri, Para. 0085, playlist*);

the user's favorite media content (*Khedouri, Para. 0088, Users can develop "public" digital profiles including their photo, first name, favorite music and hobbies, etc. and enable other users in range to browse and search this information at will*);

the user's ratings of one or more items (*Khedouri, Para. 0095, ranking music*);

digital media content files or any other files (*Khedouri, Para. 0019, audio/video*);

any other information deemed suitable for sharing with other users (*Khedouri, Para. 0088, Users can develop "public" digital profiles including their photo, first name, favorite music and hobbies, etc. and enable other users in range to browse and search this information at will*).

**As per claim 6**, Khedouri discloses the device of claim 5 wherein media content comprises one or more of:

music, books, movies, television shows, websites, radio, artists, albums, composers, directors, actors or any other video, audio and/or text content or any other media content, whether stored digitally or otherwise (*Khedouri, Para. 0019, audio/video*).

**As per claim 7**, Khedouri discloses the device of claim 1 wherein the user can control whether or not his profile is visible to other users of the service (*Khedouri, Para.*

0073, *Users preferably have the option to turn privacy on or off in order to disable other users from seeing their audio and/or video files and from obtaining copies from the player device.*)

**As per claim 8**, Reddick discloses the device of claim 1 wherein the user can control which information from his profile is visible to other users of the service (*Reddick, Col 11, 6-23, user can change their settings that are displayed in their profile*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Reddick with the system and method of Khedouri given the benefit of preventing unauthorized distribution and copying of music.

**As per claim 9**, Khedouri discloses the device of claim 1 wherein the user is able over a wireless HTTP connection, to search and/or browse the service for other users, media content or any other information (*Khedouri, Para. 0083, peer to peer communication over HTTP connection* ).

**As per claim 10**, Khedouri discloses the device of claim 1 wherein

(a) the user is able to view the profiles of other users, including text provided by those other users(*Khedouri, Para. 0088, Users can develop "public" digital profiles including their photo, first name, favorite music and hobbies, etc. and enable other users in range to browse and search this information at will*) and

(b) when viewing the profile of another user, B, the first user, A, is able to view that information on B's profile which B has, whether implicitly or explicitly, made visible to user A (*Khedouri, Para. 0113-0114, User A can see a selection from user B if user B decides to "beam" a file to user A*).

**As per claim 11**, Khedouri discloses the device of claim 1 wherein the user can provide ratings for media content, other users of the service or for any other items (*Khedouri, Para. 0095, ranking music*).

**As per claim 12**, Khedouri discloses the device of claim 11 wherein the user's ratings consist of one or more of whether the user likes the item, whether the user dislikes the item, how the user rates the item on a given scale or any other applicable explicit rating mechanism (*Khedouri, Para. 0095, A user can rank a selection from 0-5, which ranking can be relayed to the network for aggregation and averaging purposes for display and ranking to users searching for new selections. It can also be used by the user for personal ranking and music prioritization and sorting.*).

**As per claim 13**, Khedouri discloses the device of claim 1 wherein a friend request (a request to link profiles on the service) can be responded to by accepting that request, rejecting that request or blocking all further messages from the originating user (*Khedouri, Para. 0083-0086, peer to peer communication*).

**As per claim 14**, Khedouri discloses the device of claim 1 wherein messages, whether from other users or from the service itself, are shown as notification messages (*Khedouri, Para. 0060, Users preferably will also be able to send messages, recommendations of playlists and pieces of content to other users by asking the network to send an e-mail to that person on the user's behalf*).

It is obvious to one ordinary skilled in the art that if a message is sent to another user, some type of notification will be given to that user to let them know a message is available.

**As per claim 15**, Khedouri discloses the device of claim 1 wherein messages, whether from other users or from the service itself, are stored on a remote server such that when the user is online the user can collect those messages which were delivered into the user's "inbox" while the user was not connected to the service (*Khedouri, Para. 0141, The dedicated server generates and sends messages to any or all devices (to the "Inbox" on the device, or to various specified locations throughout the user interface, such as the popup box for purchases)...These messages and changes are stored on the device and remain there until any further updates that may change them*).

**As per claim 16**, Khedouri discloses the device of claim 1 wherein messages, whether from other users or from the service itself, are able to have associated attached items which the user can access on the same basis as that message (*Khedouri, Para. 0060, Users preferably will also be able to send messages, recommendations of playlists and pieces of content to other users by asking the network to send an e-mail to that person on the user's behalf*).

**As per claim 17**, Khedouri discloses the device of claim 16, wherein the attached items consist of one or more of a digital image file, a digital audio file, a digital video file, a text file, an executable file, a recommendation of media content, a web site identifier, Universal Resource Identifier (URL) or address, a request from another user to link user accounts or an acknowledgement of such a request or any other digital file (*Khedouri, Para. 0076, users can record audio and/or video on the player device, creating a compressed digital media file, users can, in effect, send "media e-mails", "media IMs" and*

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*other recordings to one another through a direct device-to-device or indirect device-to-network-to-device connection.).*

**As per claim 19**, Khedouri discloses the device of claim 1 wherein the service provides over a wireless HTTP connection, recommendations to the user of people, media content or any other items which the user might like, based on the user's viewing, listening and/or purchasing history, on the viewing, listening and/or purchasing history of any other users or on any other criteria (*Khedouri, Para. 0083, peer to peer communication over HTTP connection; Para. 0095, A user can rank a selection from 0-5, which ranking can be relayed to the network for aggregation and averaging purposes for display and ranking to users searching for new selections. It can also be used by the user for personal ranking and music prioritization and sorting.*)

**As per claim 20**, Khedouri discloses the device of claim 1 wherein the service provides over a wireless HTTP connection, recommendations to the user of other users the user might wish to interact with based on shared media content preferences, shared linked friends or on any other criteria (*Khedouri, Para. 0090, Simple matching software can be added as well to enable devices to automatically scan profiles of other users and indicate if there is a match in interests between users*).

**As per claim 21**, Reddick discloses the device of claim 1 wherein the service provides over a wireless HTTP connection, information to the user comprising one or more of news stories, media content, editorially maintained playlists of media content, personalized news, recommendations of media content or any other information (*Reddick, Col 10, 19-29, The display includes icons associated with different features and services*



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*that are available on the device, such as an icon for accessing current news reports, an icon for the user to access their music, and an icon for accessing their email.*)

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Reddick with the system and method of Khedouri given the benefit of distributing music to wireless communications devices and also preventing unauthorized distribution and copying of music.

**As per claim 22**, Reddick discloses the device of claim 1 wherein the software application resides wholly on the device or wholly on the remote server or some combination of the two (*Reddick, Col 5, 21-26, music could be downloaded from a "vault" which comprises of a server storing a set of music recordings*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Reddick with the system and method of Khedouri given the benefit of distributing music to wireless communications devices and also preventing unauthorized distribution and copying of music.

**As per claim 23**, Khedouri discloses the device of claim 1 wherein the software application communicates with the remote server wirelessly via one or more of CSD, GPRS, 2G, 2.5G, 3G, WAP, SMS, Bluetooth, Infrared, Wi-Fi, WiMAX, the Global Mobile Network or via any other wireless communications technology (*Khedouri, Para. 0041, Wi-Fi*).

**As per claim 26**, Khedouri discloses the device of claim 1 where the service is a social network service (*Khedouri, Para. 0060, allowing users to share their content over the network*).

**As per claim 28**, Reddick discloses the device of claim 1, being a mobile telephone, such as a smart phone (*Reddick, Col 2, 29-32, wireless communications device such as cellular telephone, PDA, or other device that can communicate over an air interface with network.*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Reddick with the system and method of Khedouri given the benefit of distributing music to wireless communications devices.

16. **Claim 18 is rejected under pre-AIA 35 U.S.C. 103(a)** as being unpatentable over Khedouri (US 2006/0008256) in view of Reddick (US 8229856) and in view of Gusler (US 20030105822).

**As per claim 18**, Khedouri and Reddick do not disclose; however, Gusler discloses the device of claim 1 wherein messages or other shared information may be filtered to remove or obfuscate terms deemed to be potentially offensive (*Gusler, Para. 0073, filtering messages of inappropriate or "red flag" words or phrases*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Gusler with the system and method of Khedouri and Reddick given the benefit of analyzing content in an instant messaging transcript to maintain integrity of the message.

17. **Claim 27 is rejected under pre-AIA 35 U.S.C. 103(a)** as being unpatentable over Khedouri (US 2006/0008256) in view of Reddick (US 8229856) and in view of Sittig (US 20070214141).

**As per claim 27**, Khedouri and Reddick do not disclose; however, Sittig discloses the device of claim 26 where the software application displays to the end-user the number of friends linked with that end-user (*Sittig, Para. 0032-0033, friends list*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Sittig with the system and method of Khedouri and Reddick given the benefit of providing a social forum for networking and meeting new people.

***Allowable Subject Matter***

18. Claims 24-25 are objected to as being dependent upon a rejected base claim, but would be allowable if rewritten in independent form including all of the limitations of the base claim and any intervening claims.

***Conclusion***

19. **THIS ACTION IS MADE FINAL.** Applicant is reminded of the extension of time policy as set forth in 37 CFR 1.136(a).

A shortened statutory period for reply to this final action is set to expire **THREE MONTHS** from the mailing date of this action. In the event a first reply is filed within **TWO MONTHS** of the mailing date of this final action and the advisory action is not mailed until after the end of the **THREE-MONTH** shortened statutory period, then the shortened statutory period will expire on the date the advisory action is mailed, and any extension fee pursuant to 37 CFR 1.136(a) will be calculated from the mailing date of the advisory action. In no event, however, will the statutory period for reply expire later than **SIX MONTHS** from the mailing date of this final action.

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Any inquiry concerning this communication or earlier communications from the examiner should be directed to ANGELA HOLMES whose telephone number is (571)270-3357.

The examiner can normally be reached on 9am -5pm.

If attempts to reach the examiner by telephone are unsuccessful, the examiner's supervisor, Hadi Armouche can be reached on 571-270-3618. The fax phone number for the organization where this application or proceeding is assigned is 571-273-8300.

Information regarding the status of an application may be obtained from the Patent Application Information Retrieval (PAIR) system. Status information for published applications may be obtained from either Private PAIR or Public PAIR. Status information for unpublished applications is available through Private PAIR only. For more information about the PAIR system, see <http://pair-direct.uspto.gov>. Should you have questions on access to the Private PAIR system, contact the Electronic Business Center (EBC) at 866-217-9197 (toll-free). If you would like assistance from a USPTO Customer Service Representative or access to the automated information system, call 800-786-9199 (IN USA OR CANADA) or 571-272-1000.

/ANGELA HOLMES/  
Examiner, Art Unit 2497

/HARUNUR RASHID/  
Primary Examiner, Art Unit 2497

<b>Examiner-Initiated Interview Summary</b>	<b>Application No.</b> 13/959,079	<b>Applicant(s)</b> KNIGHT ET AL.	
	<b>Examiner</b> ANGELA HOLMES	<b>Art Unit</b> 2497	

All participants (applicant, applicant's representative, PTO personnel):

(1) ANGELA HOLMES.

(3)\_\_\_\_\_.

(2) Mark Simpson.

(4)\_\_\_\_\_.

Date of Interview: 29 April 2015.

Type:  Telephonic  Video Conference  
 Personal [copy given to:  applicant  applicant's representative]

Exhibit shown or demonstration conducted:  Yes  No.  
If Yes, brief description: \_\_\_\_\_.

Issues Discussed 101 112 102 103 Others  
(For each of the checked box(es) above, please describe below the issue and detailed description of the discussion)

Claim(s) discussed: 24 and 25.

Identification of prior art discussed: \_\_\_\_\_.

**Substance of Interview**

(For each issue discussed, provide a detailed description and indicate if agreement was reached. Some topics may include: identification or clarification of a reference or a portion thereof, claim interpretation, proposed amendments, arguments of any applied references etc...)

Examiner advised applicant that by incorporating claims 24 and 25 into the independent claims will put this case in condition for allowance. Applicant has denied the proposal.


**Applicant recordation instructions:** It is not necessary for applicant to provide a separate record of the substance of interview.

**Examiner recordation instructions:** Examiners must summarize the substance of any interview of record. A complete and proper recordation of the substance of an interview should include the items listed in MPEP 713.04 for complete and proper recordation including the identification of the general thrust of each argument or issue discussed, a general indication of any other pertinent matters discussed regarding patentability and the general results or outcome of the interview, to include an indication as to whether or not agreement was reached on the issues raised.

Attachment

/HARUNUR RASHID/  
Primary Examiner, Art Unit 2497

/ANGELA HOLMES/  
Examiner, Art Unit 2497

<b>Search Notes</b>  	<b>Application/Control No.</b>  13959079	<b>Applicant(s)/Patent Under Reexamination</b>  KNIGHT ET AL.
	<b>Examiner</b>  ANGELA HOLMES	<b>Art Unit</b>  2497

<b>CPC- SEARCHED</b>		
Symbol	Date	Examiner
H04W4/003, H04W4/08,H04W4/206,H04W8/205	9/17/2014	ah
H04W4/003, H04W4/08,H04W4/206,H04W8/205	5/15/2015	ah

<b>CPC COMBINATION SETS - SEARCHED</b>		
Symbol	Date	Examiner

<b>US CLASSIFICATION SEARCHED</b>			
Class	Subclass	Date	Examiner
709	225	9/17/2014	ah
726	26	9/17/2014	ah
709	225	5/15/2015	ah
726	26	5/15/2015	ah

<b>SEARCH NOTES</b>		
Search Notes	Date	Examiner
EAST class limited w/text search (see search history)	9/12/2014	ah
EAST inventor and assignee search (see search history)	9/12/2014	ah
EAST text search (see search history)	9/12/2014	ah
EAST class limited w/text search (see search history)	5/15/2015	ah
EAST inventor and assignee search (see search history)	5/15/2015	ah
EAST text search (see search history)	5/15/2015	ah

<b>INTERFERENCE SEARCH</b>			
US Class/ CPC Symbol	US Subclass / CPC Group	Date	Examiner

/ANGELA HOLMES/ Examiner, Art Unit 2497	/HARUNUR RASHID/ Primary Examiner, Art Unit 2497
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## EAST Search History

## EAST Search History (Prior Art)

Ref #	Hits	Search Query	DBs	Default Operator	Plurals	Time Stamp
L1	11	(omnifone near limited).as.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:07
L2	4865	((mark near knight)(michael near lamb)(robert near lewis)(stephen near pocock)(philip near sant)(mark near sullivan)(christopher near evans)).inv.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:09
L3	97725	(portable wireless mobile) and end near user and creat\$3	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:10
L4	5662	(portable wireless mobile) and end near user and creat\$3 with account and messages	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:10
L5	7602	(portable wireless mobile) and end near user and creat\$3 with account and (messages sms text)	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:10
L6	6344	(portable wireless mobile) and end near user and creat\$3 with account and (messages sms text image\$1) and shar\$3	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:11
L7	2889	(portable wireless mobile) and end near user and creat\$3 with account and (messages sms text image\$1) and shar\$3 and profiles	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:11
L8	2	(portable wireless mobile) and end near user and creat\$3 with account and (messages sms text image\$1) and shar\$3 and profiles with "remote server"	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:11
L9	1926	(portable wireless mobile) and end near user and creat\$3 with account	US-PGPUB; USPAT;	OR	OFF	2015/05/15; 14:12

		and (messages sms text image\$1) and shar\$3 and profiles and register	USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB			
L10	156	(portable wireless mobile) and end near user and creat\$3 with account and (messages sms text image\$1) and shar\$3 and profiles and register and rating and visible and access near control	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:13
L11	24024	(726/26 709/225).ccls.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:13
L12	18521	(H04W4/003 H04W4/08 H04W4/206 H04W8/205).cpc.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:14
L13	10	l3 and l1	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:14
L14	110	l3 and l2	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:14
L15	1640	l3 and l11	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:15
L16	602	l3 and l12	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:15
L17	51	l4 and l12	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:15
L18	134	l4 and l11	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:15
L19	0	l4 and l1	US-PGPUB; USPAT;	OR	OFF	2015/05/15; 14:15



			USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB			
L20	0	I4 and I2	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:15
L21	0	I1 and (portable wireless mobile) and end near user and creat\$3 with account and (messages sms text image\$1) and shar\$3 and profiles	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:16
L22	0	I1 and (portable wireless mobile) and creat\$3 with account and (messages sms text image\$1) and shar\$3 and profiles	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:16
L23	9	I1 and (portable wireless mobile) and (messages sms text image\$1) and shar\$3 and profiles	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:17
L24	83	I2 and (portable wireless mobile) and (messages sms text image\$1) and shar\$3 and profiles	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:17
L25	926	I11 and (portable wireless mobile) and (messages sms text image\$1) and shar\$3 and profiles	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:17
L26	896	I12 and (portable wireless mobile) and (messages sms text image\$1) and shar\$3 and profiles	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:17
L27	33	I12 and I7	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:17
L28	0	I12 and I8	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:17
L29	0	I11 and I8	US-PGPUB; USPAT;	OR	OFF	2015/05/15; 14:18


			USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB			
L30	65	I11 and I7	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2015/05/15; 14:18

**EAST Search History (Interference)**

< This search history is empty >

**5/ 15/ 2015 2:18:23 PM**

**C:\ Users\ aholmes\ Documents\ EAST\ Workspaces\ 031815.wsp**

<b>Index of Claims</b> 	<b>Application/Control No.</b> 13959079	<b>Applicant(s)/Patent Under Reexamination</b> KNIGHT ET AL.
	<b>Examiner</b> ANGELA HOLMES	<b>Art Unit</b> 2497

✓	<b>Rejected</b>
=	<b>Allowed</b>

-	<b>Cancelled</b>
÷	<b>Restricted</b>

N	<b>Non-Elected</b>
I	<b>Interference</b>

A	<b>Appeal</b>
O	<b>Objected</b>

Claims renumbered in the same order as presented by applicant
  CPA
  T.D.
  R.1.47

CLAIM		DATE							
Final	Original	09/12/2014	05/15/2015						
	1	✓	✓						
	2	✓	✓						
	3	✓	✓						
	4	✓	✓						
	5	✓	✓						
	6	✓	✓						
	7	✓	✓						
	8	✓	✓						
	9	✓	✓						
	10	✓	✓						
	11	✓	✓						
	12	✓	✓						
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	21	✓	✓						
	22	✓	✓						
	23	✓	✓						
	24	✓	O						
	25	✓	O						
	26	✓	✓						
	27	✓	✓						
	28	✓	✓						
	29	✓	✓						
	30	✓	✓						

**PATENT**

**Docket No. 357831.00017**

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE**

INVENTORS: **M. KNIGHT et al.** Confirmation No. **1111**  
APPLICATION NO. **13/959,079**  
FILED: **August 5, 2013** Examiner: **A. Holmes**  
CASE NO. **357831.00017** Group Art Unit: **2497**

TITLE: **METHOD OF ENABLING DIGITAL MUSIC CONTENT TO  
BE DOWNLOADED TO AND USED ON A PORTABLE  
WIRELESS COMPUTING DEVICE**

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**FILED ELECTRONICALLY ON February 25, 2015**

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MAIL STOP AMENDMENT  
Commissioner for Patents  
P.O. Box 1450  
Alexandria, VA 22313-1450

**REPLY AND AMENDMENT UNDER 37 C.F.R. §1.111  
TO EXAMINER'S ACTION MAILED SEPTEMBER 25, 2014**

Sir:

This is in response to the Office Action mailed September 25, 2014, having a period for response set to expire on December 25, 2014. A Petition extending the period for response for two months, to February 25, 2015, is included herein, along with authorization to charge the extension fee to a credit card. The following amendments and remarks are respectfully submitted.

Amendments to the claims begin on page 2 of this paper; Remarks begin on page 9 of this paper.

**In the Claims**

1. (Currently amended) A portable wireless computing device programmed with a software application embodied on a non-transitory storage medium, that enables an end-user to interact with other users in which the software application allows each end-user to, over a wireless HTTP connection, (a) create on a remote server one or more user accounts with associated profiles for that end-user; and (b) view profiles created by other users of a service; and (c) interact with other users of the service; and (d) send and receive messages to and from other users of the service; and (e) link his or her user account to user accounts of other users of the service.

2. (Original) The device of Claim 1 wherein a user is required to register, over a wireless HTTP connection, a unique username, handle or identifier with the service in order to access the service.

3. (Original) The device of Claim 1 wherein a user's profile includes one or more of a username; a profile image, whether provided by the user or by the service; one or more additional images; some text provided by the user (such as a "catchphrase" or status text), any additional text and/or metadata defined by the service.

4. (Original) The device of Claim 1 wherein user interactions include sending information over a wireless HTTP connection to other users of the service or receiving information from other users of the service ("sharing" information).

5. (Original) The device of claim 4 wherein information shared over a wireless HTTP connection with other users comprises one or more of: whether or not the user is currently logged into the service; messages; requests to link his account with one or more other designated users (“friend requests”); the list of profiles to which the user has linked his profile (his “linked friends”); the media content which the user is and/or has been listening to, watching or reading; recommendations of, or related to, media content; playlists of media content; the user’s favourite media content; the user’s ratings of one or more items; digital media content files or any other files; any other information deemed suitable for sharing with other users.

6. (Original) The device of claim 5 wherein media content comprises one or more of: music, books, movies, television shows, websites, radio, artists, albums, composers, directors, actors or any other video, audio and/or text content or any other media content, whether stored digitally or otherwise.

7. (Original) The device of Claim 1 wherein the user can control whether or not his profile is visible to other users of the service.

8. (Original) The device of Claim 1 wherein the user can control which information from his profile is visible to other users of the service.

9. (Original) The device of Claim 1 wherein the user is able over a wireless HTTP connection, to search and/or browse the service for other users, media content or any other information.

10. (Original) The device of Claim 1 wherein (a) the user is able to view the profiles of other users, including text provided by those other users and (b) when viewing the profile of another user, B, the first user, A, is able to view that information on B's profile which B has, whether implicitly or explicitly, made visible to user A.

11. (Original) The device of Claim 1 wherein the user can provide ratings for media content, other users of the service or for any other items.

12. (Original) The device of claim 11 wherein the user's ratings consist of one or more of whether the user likes the item, whether the user dislikes the item, how the user rates the item on a given scale or any other applicable explicit rating mechanism.

13. (Original) The device of Claim 1 wherein a friend request (a request to link profiles on the service) can be responded to by accepting that request, rejecting that request or blocking all further messages from the originating user.

14. (Original) The device of Claim 1 wherein messages, whether from other users or from the service itself, are shown as notification messages.

15. (Original) The device of Claim 1 wherein messages, whether from other users or from the service itself, are stored on a remote server such that when the user is online the user can collect those messages which were delivered into the user's "inbox" while the user was not connected to the service.

16. (Original) The device of Claim 1 wherein messages, whether from other users or from the service itself, are able to have associated attached items which the user can access on the same basis as that message.

17. (Original) The device of claim 16, wherein the attached items consist of one or more of a digital image file, a digital audio file, a digital video file, a text file, an executable file, a recommendation of media content, a web site identifier, Universal Resource Identifier (URL) or address, a request from another user to link user accounts or an acknowledgement of such a request or any other digital file.

18. (Original) The device of Claim 1 wherein messages or other shared information may be filtered to remove or obfuscate terms deemed to be potentially offensive.

19. (Original) The device of Claim 1 wherein the service provides over a wireless HTTP connection, recommendations to the user of people, media content or any other items which the user might like, based on the user's viewing, listening and/or purchasing history, on the viewing, listening and/or purchasing history of any other users or on any other criteria.



20. (Original) The device of Claim 1 wherein the service provides over a wireless HTTP connection, recommendations to the user of other users the user might wish to interact with based on shared media content preferences, shared linked friends or on any other criteria.

21. (Original) The device of Claim 1 wherein the service provides over a wireless HTTP connection, information to the user comprising one or more of news stories, media content, editorially maintained playlists of media content, personalized news, recommendations of media content or any other information.

22. (Currently amended) The device of Claim 1 wherein the software application resides wholly on the device or wholly on the remote server or some combination of the two.

23.(Currently amended) The device of Claim 1 wherein the software application communicates with the remote server wirelessly via one or more of CSD, GPRS, 2G, 2.5G, 3G, WAP, SMS, Bluetooth, Infrared, Wi-Fi, WiMAX, the Global Mobile Network or via any other wireless communications technology.

24. (Currently amended) The device of Claim 1 wherein the software application uses a multithreaded architecture to balance the computational demands of network access; and the computational demands of one or more of: a user interface of the application; a DRM program; media operations.

25. (Currently amended) The device of Claim 1 wherein the software application is a music application and uses track meta-data that is formed as a separate meta-data layer and defines attributes of tracks, the meta-data being external to a music track to make sharing and browsing of track information possible without needing to distribute the related music track files.

26. (Original) The device of Claim 1 where the service is a social network service.

27. (Currently amended) The device of claim 26 where the software application displays to the end-user the number of friends linked with that end-user.

28. (Original) The device of claim 1, being a mobile telephone, such as a smart phone.

29. (Currently amended) ~~Software application of Claim 1, wherein the software application is embodied on a non-transient storage medium, wherein the software application is executable on a portable wireless computing device, wherein the software application enables an end-user to interact with other users and I which the software application allows each end-user to, over a wireless HTTP connection, (a) create on a remote server one or more user accounts with associated profiles for that end-user; and (b) view profiles created by other users of a service; and (c) interact with other users of the service; and (d) send and receive messages to and from other users of the service; and (e) link his or her user account to user accounts of other users of the service.~~

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30. (Currently amended) Method of enabling an end-user of a portable wireless computing device programmed with a software application embodied on a non-transitory storage medium, to interact over a wireless HTTP connection, with other users of other devices, the portable wireless computing device in communication with a remote server over a wireless HTTP connection, the method comprising the steps of:

- (i) creating one or more user accounts with associated profiles on the remote server;
- (ii) displaying on the device profiles created by other users of a service;
- (iii) communicating interactions over a wireless HTTP connection, between the user and other users of the service;
- (iv) sending and receiving messages over a wireless HTTP connection, to and from the user and other users of the service, and
- (v) linking the user account to user accounts of other users of the service.

**REMARKS**

**Petition for Extension of Time Under 37 CFR 1.136(a)**

It is hereby requested that the term to respond to the Examiner's Action of September 25, 2014 be extended two months, from December 25, 2014 to February 25, 2015.

The Commissioner is hereby authorized to charge the extension fee, and any additional fees associated with this communication to Deposit Account No. 50-4364.

In the Office Action, the Examiner indicated that claims 1 through 30 are pending in the application and the Examiner rejected all of the claims.

**The Double Patenting Rejection**

On page 3 of the Office Action, the Office rejected claims 1-30 on the ground of non-statutory obviousness-type double patenting as being unpatentable over claims 1-23 of U.S. Application No. 12/299,505. Applicant will file a Terminal Disclaimer to overcome this rejection upon an indication of allowable subject matter.

**The §101 Rejection**

On page 4 of the Office Action, the Office rejected claims 1-28 under 35 U.S.C. §101 as being directed to non-statutory subject matter. In response to the rejection, Claim 1 has been amended to include the phrase "**embodied on a non-transitory storage medium**". A similar amendment has been made to independent Claim 30. In view of the above, the Office is respectfully requested to reconsider and withdraw the rejection of claims 1-28 under 35

C.F.R. §101.

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**The §112 Rejection**

On page 5 of the Office Action, the Office has rejected claim 29 under 35 U.S.C. §112, 4th paragraph, as being of improper dependent form for failing to further limit the subject matter of the claim upon which it depends, or for failing to include all the limitations of the claim upon which it depends.

In response, Claim 29 has been amended to be an independent claim. Amended Claim 29 has basis in Claims 1 and 29 as filed.

Minor linguistic amendments have been made to Claims 1, 22-25, and 27, in which “application” is amended to “**software** application”.

In view of the above, the Office is respectfully requested to reconsider and withdraw the rejection of claim 29 under 35 U.S.C. §112.

**Rejection of under 35 U.S.C. §103**

On page 5 of the Office Action, the Examiner has rejected claims 1-17, 19-26, and 28-30 under 35 U.S.C. §103(a) as being unpatentable over Khedouri in view of Reddick. On page 16 of the Office Action, the Examiner has rejected claim 18 under 35 U.S.C. §103(a) as being unpatentable over Khedouri in view of Reddick and in view of Gusler. Also on page 16, the Examiner has rejected claim 27 under 35 U.S.C. §103(a) as being unpatentable over Khedouri in view of Reddick, and in view of Sittig.

**A Prima Facie Case of Obviousness Has Not Been Established**

KSR (*KSR International Co. v. Teleflex Inc.*, 127 S. Ct. 1727, 82 USPQ2d 1385 (2007)) requires that the Office provide “some articulated reasoning with some rational underpinning to support the legal conclusion of obviousness.” Further, the Office must “identify a reason that would have prompted a person of ordinary skill in the relevant field to combine the elements in the way the claimed new invention does.” In addition, the Office must make “explicit” this rationale of “the apparent reason to combine the known elements in the fashion claimed,” including a detailed explanation of “the effects of demands known to the design community or present in the marketplace” and “the background knowledge possessed by a person having ordinary skill in the art.”

In the analysis of non-obviousness, it can be instructive to consider points of novelty.

The words of a Claim describe and point out the invention by a series of limiting words or phrases – limitations (*Corning Glass Works v. Sumitomo Elec. USA Inc.*, 868 F.2d 1251, 9 USPQ2d 1962 (Fed. Cir. 1989)).

Amended Claim 1 includes the limitation “a software application embodied on a non-transitory storage medium, that enables an end-user to interact with other users in which the software application allows each end-user to, over a wireless HTTP connection”. A device software application is disclosed in Khedouri at:

“This is accomplished by equipping each player device with server software (e.g., such as HTTP: server software, such as that available from Microsoft for PocketPC devices).” para. [0069]

However, Khedouri fails to disclose that the application of para. [0069] allows each end-user to “(a) create on a remote server one or more user accounts with associated profiles

for that end-user”, in agreement with the statement of the Examiner on page 6 of the Examination Report.

Khedouri fails to disclose that the application of para. [0069] allows each end-user to “(c) interact with other users of the service”. Examiner has cited para. [0060] against this limitation, but para. [0060] includes

“Users preferably will also be able to send messages, recommendations of playlists and pieces of content to other users by asking the network to send an e-mail to that person on the user's behalf.” para. [0060]

However, this discloses sending an email, which is evidently using a different application to that disclosed in para. [0069]. Hence Khedouri fails to disclose that the application of para. [0069] allows each end-user to “(c) interact with other users of the service”.

Khedouri fails to disclose that the application of para. [0069] allows each end-user to “(d) send and receive messages to and from other users of the service”. Examiner has cited para. [0060] against this limitation, but para. [0060] includes

“Users preferably will also be able to send messages, recommendations of playlists and pieces of content to other users by asking the network to send an e-mail to that person on the user's behalf.” para. [0060]

However, this discloses sending an email, which is evidently using a different application to that disclosed in para. [0069]. Hence Khedouri fails to disclose that the application of para. [0069] allows each end-user to “(d) send and receive messages to and from other users of the service”.

Khedouri fails to disclose that the application of para. [0069] allows each end-user to “(e) link his or her user account to user accounts of other users of the service”. Examiner has cited para. [0083] against this limitation, but para. [0083] includes

“FIG. 6 depicts a peer-to-peer communication. In this Figure, communication is established between two portable devices 601 and 602 for the purpose of exchanging content.” para. [0083]

Hence Khedouri para. [0083] discloses linking two devices, but not linking two accounts, because a device and an account are not the same thing.

Hence amended Claim 1 is novel over Khedouri because Khedouri fails to disclose limitations (a), (c), (d) and (e) of amended Claim 1.

Considering Reddick, amended Claim 1 includes the limitation “a software application embodied on a non-transitory storage medium, that enables an end-user to interact with other users in which the software application allows each end-user to, over a wireless HTTP connection.” A device software application is disclosed in Reddick at:

“Web Browser

The present music distribution system envisions multiple music content sites that are hosted on an IP network such as the internet. Such content sites will typically be embodied as web servers serving web pages in HTML or other form to client requests using the HTTP protocol. As such, the music player application resident on the wireless devices preferably includes a web browser to navigate over the Internet and access these web sites. The subscription server 28 may also include web page server functionality and present user profile data to the subscribers in the form of web pages.

Music Player Application

As noted above, the wireless devices 10 include a music player application for accessing music files and playing them locally on the device. The application may take the form of any commercially available application, such as a Windows™ media player application, MP3 player, RealAudio player from Real networks, or other music playback application either now known or later developed.” Col. 11 lines 24 to 41.



Reddick fails to disclose that the application of Col. 11 lines 24 to 41 allows each end-user to “(a) create on a remote server one or more user accounts with associated profiles for that end-user.” The Examiner has cited Col. 8 lines 17-20 against this limitation, but this part of Reddick includes

“FIG. 2 is an illustration of a block of memory 40 in the subscription server 28 of FIG. 1, showing a plurality of user profiles 42, 44, 46 for three subscribers Tom, Peter and Mary. The user profiles of FIG. 2 are merely examples of one possible approach to subscriber profiles and thus is not in any way limiting of the scope of the invention. The user profiles 42, 44 and 46 showing the status of music downloads and swaps for the three subscribers to a music distribution service as described herein. The profiles include a field 48 for identification of the subscriber. This field could include name, address, wireless device serial number or other identification information that is unique to this subscriber.”  
Col. 8 lines 8 to 20.

However, Reddick fails to disclose that the application of Col. 11 lines 24 to 41 allows each end-user to “(a) create on a remote server one or more user accounts with associated profiles for that end-user”.

Reddick also fails to disclose that the application of Col. 11 lines 24 to 41 allows each end-user to “(d) send and receive messages to and from other users of the service” or to “(e) link his or her user account to user accounts of other users of the service”.

Hence amended Claim 1 is novel over Reddick because Reddick fails to disclose limitations (a), (d) and (e) of amended Claim 1.

Amended Claim 1 is not obvious over Khedouri in isolation, because Khedouri teaches away from limitations (c) and (d) of this Claim. This is because Khedouri discloses

“Users preferably will also be able to send messages, recommendations of playlists and pieces of content to other users by asking the network to send an e-mail to that person on the user's behalf.” para. [0060]

However, this discloses sending an email, which is evidently using a different application to the one disclosed in para. [0069] of Khedouri. Hence Khedouri teaches away from using the same application for “(b) view profiles created by other users of a service” (i.e. the one in para. [0069]) and for “(c) interact with other users of the service; and (d) send and receive messages to and from other users of the service”. It follows that amended Claim 1 is not obvious over Khedouri in isolation.

Amended Claim 1 is not obvious over Reddick in isolation, because Reddick teaches away from limitation (d) of this Claim. This is because Reddick discloses

“FIG. 10 is a message flow diagram showing a sequence of messages that occurs in a illustrative embodiment when a wireless devices seeks to download or swap a music recording from a content site.” Col. 4 lines 57 to 60.

“Each time the user attempts to download or swap a recording, the user request message for a new music recording or a new swap is processed by the server 28 and the request compared with the user's profile.” Col. 6 lines 3 to 6.

“When a music selection is made, the content site 24 sends a message 328 to the subscription server indicating that a user device wishes to download a music selection.” Col. 14 lines 4 to 6.

However, this discloses that messages are sent from a user to a server, or between servers, which teaches away from the amended Claim 1 limitation “(d) send and receive messages to and from other users of the service”. It follows that amended Claim 1 is not obvious over Reddick in isolation.

Amended Claim 1 is not obvious over Khedouri and Reddick in combination because even in combination, these citations do not disclose limitations (a), (d) and (e) of amended Claim 1.

Amended Claim 1 is further not obvious over Khedouri and Reddick in combination because each of these citations teaches away from limitation (d) of amended Claim 1, hence even in combination, Khedouri and Reddick teach away from amended Claim 1.

The dependent Claims are not obvious, at least by virtue of their dependence on amended Claim 1.

Amended independent Claims 29 and 30 are also not obvious, at least by virtue of their similarity to amended Claim 1.

Accordingly, the Examiner is respectfully requested to reconsider and withdraw the rejection of claims 1-30 under 35 USC §103.

**Conclusion**

The present invention is not taught or suggested by the prior art. Accordingly, the Examiner is respectfully requested to reconsider and withdraw the rejection of the claims. An early Notice of Allowance is earnestly solicited.

The Commissioner is hereby authorized to charge the extension fee, and any additional fees associated with this communication to applicant's Deposit Account No. 50-4364.

Respectfully submitted

February 25, 2015  
Date

/Mark D. Simpson/  
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1702527.1 02/25/2015

## Electronic Patent Application Fee Transmittal

<b>Application Number:</b>	13959079				
<b>Filing Date:</b>	05-Aug-2013				
<b>Title of Invention:</b>	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE				
<b>First Named Inventor/Applicant Name:</b>	Mark Stephen Knight				
<b>Filer:</b>	Mark D. Simpson/Lynn White				
<b>Attorney Docket Number:</b>	357831.00017				
Filed as Large Entity					
<b>Filing Fees for Utility under 35 USC 111(a)</b>					
<b>Description</b>	<b>Fee Code</b>	<b>Quantity</b>	<b>Amount</b>	<b>Sub-Total in USD(\$)</b>	
<b>Basic Filing:</b>					
<b>Pages:</b>					
<b>Claims:</b>					
<b>Miscellaneous-Filing:</b>					
<b>Petition:</b>					
<b>Patent-Appeals-and-Interference:</b>					
<b>Post-Allowance-and-Post-Issuance:</b>					
<b>Extension-of-Time:</b>					

Description	Fee Code	Quantity	Amount	Sub-Total in USD(\$)
Extension - 2 months with \$0 paid	1252	1	600	600
<b>Miscellaneous:</b>				
<b>Total in USD (\$)</b>				<b>600</b>

## Electronic Acknowledgement Receipt

<b>EFS ID:</b>	21592379
<b>Application Number:</b>	13959079
<b>International Application Number:</b>	
<b>Confirmation Number:</b>	1111
<b>Title of Invention:</b>	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE
<b>First Named Inventor/Applicant Name:</b>	Mark Stephen Knight
<b>Customer Number:</b>	78905
<b>Filer:</b>	Mark D. Simpson/Lynn White
<b>Filer Authorized By:</b>	Mark D. Simpson
<b>Attorney Docket Number:</b>	357831.00017
<b>Receipt Date:</b>	25-FEB-2015
<b>Filing Date:</b>	05-AUG-2013
<b>Time Stamp:</b>	10:35:33
<b>Application Type:</b>	Utility under 35 USC 111(a)

### Payment information:

Submitted with Payment	yes
Payment Type	Deposit Account
Payment was successfully received in RAM	\$600
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The Director of the USPTO is hereby authorized to charge indicated fees and credit any overpayment as follows:

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**File Listing:**

Document Number	Document Description	File Name	File Size(Bytes)/ Message Digest	Multi Part /.zip	Pages (if appl.)
1		13959079_ReplytoOA.pdf	258831 c400e5c3fed41a344dacab564e95a26756cd1fd	yes	16
<b>Multipart Description/PDF files in .zip description</b>					
	<b>Document Description</b>		<b>Start</b>		<b>End</b>
	Amendment/Req. Reconsideration-After Non-Final Reject		1		1
	Claims		2		8
	Applicant Arguments/Remarks Made in an Amendment		9		16

**Warnings:**

**Information:**

2	Fee Worksheet (SB06)	fee-info.pdf	31099 e7dc3b12fd994f01ad1d0540cfab662ae4b28056	no	2
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**Warnings:**

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**Total Files Size (in bytes):** 289930

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**New Applications Under 35 U.S.C. 111**

**If a new application is being filed and the application includes the necessary components for a filing date (see 37 CFR 1.53(b)-(d) and MPEP 506), a Filing Receipt (37 CFR 1.54) will be issued in due course and the date shown on this Acknowledgement Receipt will establish the filing date of the application.**

**National Stage of an International Application under 35 U.S.C. 371**

**If a timely submission to enter the national stage of an international application is compliant with the conditions of 35 U.S.C. 371 and other applicable requirements a Form PCT/DO/EO/903 indicating acceptance of the application as a national stage submission under 35 U.S.C. 371 will be issued in addition to the Filing Receipt, in due course.**

**New International Application Filed with the USPTO as a Receiving Office**

**If a new international application is being filed and the international application includes the necessary components for an international filing date (see PCT Article 11 and MPEP 1810), a Notification of the International Application Number and of the International Filing Date (Form PCT/RO/105) will be issued in due course, subject to prescriptions concerning national security, and the date shown on this Acknowledgement Receipt will establish the international filing date of the application.**

Under the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless it displays a valid OMB control number.

<b>PATENT APPLICATION FEE DETERMINATION RECORD</b> Substitute for Form PTO-875	Application or Docket Number <b>13/959,079</b>	Filing Date <b>08/05/2013</b>	<input type="checkbox"/> To be Mailed
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ENTITY:  LARGE  SMALL  MICRO

**APPLICATION AS FILED – PART I**

FOR	NUMBER FILED (Column 1)	NUMBER EXTRA (Column 2)	RATE (\$)	FEE (\$)
<input type="checkbox"/> BASIC FEE (37 CFR 1.16(a), (b), or (c))	N/A	N/A	N/A	
<input type="checkbox"/> SEARCH FEE (37 CFR 1.16(k), (l), or (m))	N/A	N/A	N/A	
<input type="checkbox"/> EXAMINATION FEE (37 CFR 1.16(o), (p), or (q))	N/A	N/A	N/A	
TOTAL CLAIMS (37 CFR 1.16(i))	minus 20 =	*	X \$ =	
INDEPENDENT CLAIMS (37 CFR 1.16(h))	minus 3 =	*	X \$ =	
<input type="checkbox"/> APPLICATION SIZE FEE (37 CFR 1.16(s))	If the specification and drawings exceed 100 sheets of paper, the application size fee due is \$310 (\$155 for small entity) for each additional 50 sheets or fraction thereof. See 35 U.S.C. 41(a)(1)(G) and 37 CFR 1.16(s).			
<input type="checkbox"/> MULTIPLE DEPENDENT CLAIM PRESENT (37 CFR 1.16(j))				
* If the difference in column 1 is less than zero, enter "0" in column 2.			TOTAL	

**APPLICATION AS AMENDED – PART II**

	(Column 1)	(Column 2)	(Column 3)	PRESENT EXTRA	RATE (\$)	ADDITIONAL FEE (\$)	
<b>AMENDMENT</b>	<b>02/25/2015</b>	CLAIMS REMAINING AFTER AMENDMENT		HIGHEST NUMBER PREVIOUSLY PAID FOR			
	Total (37 CFR 1.16(i))	* 30	Minus	** 30	= 0	x \$80 = 0	
	Independent (37 CFR 1.16(h))	* 3	Minus	***3	= 0	x \$420 = 0	
	<input type="checkbox"/> Application Size Fee (37 CFR 1.16(s))						
	<input type="checkbox"/> FIRST PRESENTATION OF MULTIPLE DEPENDENT CLAIM (37 CFR 1.16(j))						
					TOTAL ADD'L FEE	<b>0</b>	

	(Column 1)	(Column 2)	(Column 3)	PRESENT EXTRA	RATE (\$)	ADDITIONAL FEE (\$)	
<b>AMENDMENT</b>		CLAIMS REMAINING AFTER AMENDMENT		HIGHEST NUMBER PREVIOUSLY PAID FOR			
	Total (37 CFR 1.16(i))	*	Minus	**	=	X \$ =	
	Independent (37 CFR 1.16(h))	*	Minus	***	=	X \$ =	
	<input type="checkbox"/> Application Size Fee (37 CFR 1.16(s))						
	<input type="checkbox"/> FIRST PRESENTATION OF MULTIPLE DEPENDENT CLAIM (37 CFR 1.16(j))						
					TOTAL ADD'L FEE		

\* If the entry in column 1 is less than the entry in column 2, write "0" in column 3.  
 \*\* If the "Highest Number Previously Paid For" IN THIS SPACE is less than 20, enter "20".  
 \*\*\* If the "Highest Number Previously Paid For" IN THIS SPACE is less than 3, enter "3".

The "Highest Number Previously Paid For" (Total or Independent) is the highest number found in the appropriate box in column 1.

LIE  
/DOROTHY BELL/

This collection of information is required by 37 CFR 1.16. The information is required to obtain or retain a benefit by the public which is to file (and by the USPTO to process) an application. Confidentiality is governed by 35 U.S.C. 122 and 37 CFR 1.14. This collection is estimated to take 12 minutes to complete, including gathering, preparing, and submitting the completed application form to the USPTO. Time will vary depending upon the individual case. Any comments on the amount of time you require to complete this form and/or suggestions for reducing this burden, should be sent to the Chief Information Officer, U.S. Patent and Trademark Office, U.S. Department of Commerce, P.O. Box 1450, Alexandria, VA 22313-1450. DO NOT SEND FEES OR COMPLETED FORMS TO THIS ADDRESS. **SEND TO: Commissioner for Patents, P.O. Box 1450, Alexandria, VA 22313-1450.**

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Table with 5 columns: APPLICATION NO., FILING DATE, FIRST NAMED INVENTOR, ATTORNEY DOCKET NO., CONFIRMATION NO.
13/959,079 08/05/2013 Mark Stephen Knight 357831.00017 1111

78905 7590 09/25/2014
Saul Ewing LLP (Philadelphia)
Attn: Patent Docket Clerk
Centre Square West
1500 Market Street, 38th Floor
Philadelphia, PA 19102-2186

EXAMINER

HOLMES, ANGELA R

ART UNIT PAPER NUMBER

2497

NOTIFICATION DATE DELIVERY MODE

09/25/2014

ELECTRONIC

Please find below and/or attached an Office communication concerning this application or proceeding.

The time period for reply, if any, is set in the attached communication.

Notice of the Office communication was sent electronically on above-indicated "Notification Date" to the following e-mail address(es):

patents@saul.com



### DETAILED ACTION

1. This Office Action is in response to the application 13/959079 filed on 8/5/13.
2. Claims 1-30 have been examined and are pending in this application.
3. The present application is being examined under the pre-AIA first to invent provisions.

#### *Priority*

4. Acknowledgment is made of applicant's claim for foreign priority under 35 U.S.C. 119 (a)-(d). The certified copy has been filed in parent Application No.12/299505, filed on 11/4/08.

#### *Double Patenting*

5. The nonstatutory double patenting rejection is based on a judicially created doctrine grounded in public policy (a policy reflected in the statute) so as to prevent the unjustified or improper timewise extension of the "right to exclude" granted by a patent and to prevent possible harassment by multiple assignees. A nonstatutory double patenting rejection is appropriate where the claims at issue are not identical, but at least one examined application claim is not patentably distinct from the reference claim(s) because the examined application claim is either anticipated by, or would have been obvious over, the reference claim(s). See, e.g., *In re Berg*, 140 F.3d 1428, 46 USPQ2d 1226 (Fed. Cir. 1998); *In re Goodman*, 11 F.3d 1046, 29 USPQ2d 2010 (Fed. Cir. 1993); *In re Longi*, 759 F.2d 887, 225 USPQ 645 (Fed. Cir. 1985); *In re Van Ornum*, 686 F.2d 937, 214 USPQ 761 (CCPA 1982); *In re Vogel*, 422 F.2d 438, 164 USPQ 619 (CCPA 1970); and *In re Thorington*, 418 F.2d 528, 163 USPQ 644 (CCPA 1969).

Art Unit: 2497

6. A timely filed terminal disclaimer in compliance with 37 CFR 1.321(c) or 1.321(d) may be used to overcome an actual or provisional rejection based on a nonstatutory double patenting ground provided the reference application or patent either is shown to be commonly owned with this application, or claims an invention made as a result of activities undertaken within the scope of a joint research agreement. A terminal disclaimer must be signed in compliance with 37 CFR 1.321(b).
7. The USPTO internet Web site contains terminal disclaimer forms which may be used. Please visit <http://www.uspto.gov/forms/>. The filing date of the application will determine what form should be used. A web-based eTerminal Disclaimer may be filled out completely online using web-screens. An eTerminal Disclaimer that meets all requirements is auto-processed and approved immediately upon submission. For more information about eTerminal Disclaimers, refer to <http://www.uspto.gov/patents/process/file/efs/guidance/eTD-info-I.jsp>.
8. Claims 1-30 are rejected on the ground of nonstatutory obviousness-type double patenting as being unpatentable over claims 1-23 of U.S. Application No. 12/299505. Although the conflicting claims are not identical, they are not patentably distinct from each other because the claims of the current application are broader than the claims in U.S. Application No. 12/299505.

***Specification***

9. The lengthy specification has not been checked to the extent necessary to determine the presence of all possible minor errors. Applicant's cooperation is requested in correcting any errors of which applicant may become aware in the specification.

***Claim Rejections - 35 USC § 101***

10. 35 U.S.C. 101 reads as follows:

Whoever invents or discovers any new and useful process, machine, manufacture, or composition of matter, or any new and useful improvement thereof, may obtain a patent therefor, subject to the conditions and requirements of this title.

11. **Claims 1- 28 are rejected under 35 U.S.C. 101** as being directed to non-statutory subject matter.

**Regarding claims 1-28**, claims 1-28 are rejected under 35 U.S.C. 101 because the claim is directed to non-statutory subject matter. The claims call for “a software application”; however, there is no hardware element found within the claimed system. Because the claimed system contains only software components (application), the claim is directed to non-statutory subject matter. The mere recitation of the machine/device in the preamble with an absence of a hardware element in the body of the claim fails to make the claim statutory under 35 USC 101. The Examiner respectfully suggests that the claims be further amended to positively recite at least one hardware element within the body of the claim to make the claim statutory subject matter under 35 U.S.C. 101.

***Claim Rejections - 35 USC § 112***

12. The following is a quotation of 35 U.S.C. 112(d):

(d) REFERENCE IN DEPENDENT FORMS.—Subject to subsection (e), a claim in dependent form shall contain a reference to a claim previously set forth and then specify a further limitation of the subject matter claimed. A claim in dependent form shall be construed to incorporate by reference all the limitations of the claim to which it refers.

The following is a quotation of 35 U.S.C. 112 (pre-AIA), fourth paragraph:

Subject to the [fifth paragraph of 35 U.S.C. 112 (pre-AIA)], a claim in dependent form shall contain a reference to a claim previously set forth and then specify a further limitation of the subject matter

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claimed. A claim in dependent form shall be construed to incorporate by reference all the limitations of the claim to which it refers.

13. **Claim 29 is rejected under 35 U.S.C. 112(d) or pre-AIA 35 U.S.C. 112, 4th paragraph,** as being of improper dependent form for failing to further limit the subject matter of the claim upon which it depends, or for failing to include all the limitations of the claim upon which it depends. Applicant may cancel the claim(s), amend the claim(s) to place the claim(s) in proper dependent form, rewrite the claim(s) in independent form, or present a sufficient showing that the dependent claim(s) complies with the statutory requirements.

***Claim Rejections - 35 USC § 103***

14. The following is a quotation of pre-AIA 35 U.S.C. 103(a) which forms the basis for all obviousness rejections set forth in this Office action:

(a) A patent may not be obtained though the invention is not identically disclosed or described as set forth in section 102 of this title, if the differences between the subject matter sought to be patented and the prior art are such that the subject matter as a whole would have been obvious at the time the invention was made to a person having ordinary skill in the art to which said subject matter pertains. Patentability shall not be negated by the manner in which the invention was made.

15. **Claims 1-17, 19-26, and 28-30 are rejected under pre-AIA 35 U.S.C. 103(a)** as being unpatentable over Khedouri (US 2006/0008256) in view of Reddick (US 8229856).

**As per claims 1 and 30,** Khedouri discloses a portable wireless computing device programmed with a software application that enables an end-user to interact with other users in which the application allows each end-user to, over a wireless HTTP connection (*Khedouri, Para. 0083, peer to peer communication over HTTP connection*),

(b) view profiles created by other users of a service (*Khedouri, Para. 0088, Users can develop "public" digital profiles including their photo, first name, favorite music and hobbies, etc. and enable other users in range to browse and search this information at will*); and

(c) interact with other users of the service (*Khedouri, Para. 0060, Users preferably will also be able to send messages, recommendations of playlists and pieces of content to other users by asking the network to send an e-mail to that person on the user's behalf*); and

(d) send and receive messages to and from other users of the service (*Khedouri, Para. 0060, Users preferably will also be able to send messages, recommendations of playlists and pieces of content to other users by asking the network to send an e-mail to that person on the user's behalf*); and

(e) link his or her user account to user accounts of other users of the service (*Khedouri, Para. 0083, peer to peer communication*); and

Khedouri does not explicitly disclose; however, Reddick discloses (a) create on a remote server one or more user accounts with associated profiles for that end-user (*Reddick, col 8, 17-20, user profile*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Reddick with the system and method of Khedouri given the benefit of distributing music to wireless communications devices and also preventing unauthorized distribution and copying of music.

**As per claim 2**, Reddick discloses the device of claim 1 wherein a user is required to register, over a wireless HTTP connection, a unique username, handle or identifier with the service in order to access the service (*Reddick, Col 8, 17-20, user profile*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Reddick with the system and method of Khedouri given the benefit of preventing unauthorized distribution and copying of music.

**As per claim 3**, Reddick discloses the device of claim 1 wherein a user's profile includes one or more of a username; a profile image, whether provided by the user or by the service; one or more additional images; some text provided by the user (such as a "catchphrase" or status text), any additional text and/or metadata defined by the service (*Reddick, Col 8, 17-25, identification of the subscriber such as name, address or other identification unique to the subscriber*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Reddick with the system and method of Khedouri given the benefit of preventing unauthorized distribution and copying of music.

**As per claim 4**, Khedouri discloses the device of claim 1 wherein user interactions include sending information over a wireless HTTP connection to other users of the service or receiving information from other users of the service ("sharing" information) (*Khedouri, Para. 0083, peer to peer communication over HTTP connection*).

**As per claim 5**, Khedouri discloses the device of claim 4 wherein information shared over a wireless HTTP connection with other users comprises one or more of:



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whether or not the user is currently logged into the service;

messages (*Khedouri, Para. 0060, Users preferably will also be able to send messages, recommendations of playlists and pieces of content to other users by asking the network to send an e-mail to that person on the user's behalf*);

requests to link his account with one or more other designated users ("friend requests"); the list of profiles to which the user has linked his profile (his "linked friends");

the media content which the user is and/or has been listening to, watching or reading;

recommendations of, or related to, media content;

playlists of media content (*Khedouri, Para. 0085, playlist*);

the user's favorite media content (*Khedouri, Para. 0088, Users can develop "public" digital profiles including their photo, first name, favorite music and hobbies, etc. and enable other users in range to browse and search this information at will*);

the user's ratings of one or more items (*Khedouri, Para. 0095, ranking music*);

digital media content files or any other files (*Khedouri, Para. 0019, audio/video*);

any other information deemed suitable for sharing with other users (*Khedouri, Para. 0088, Users can develop "public" digital profiles including their photo, first name, favorite music and hobbies, etc. and enable other users in range to browse and search this information at will*).

**As per claim 6**, Khedouri discloses the device of claim 5 wherein media content comprises one or more of:

music, books, movies, television shows, websites, radio, artists, albums, composers, directors, actors or any other video, audio and/or text content or any other media content, whether stored digitally or otherwise (*Khedouri, Para. 0019, audio/video*).

**As per claim 7**, Khedouri discloses the device of claim 1 wherein the user can control whether or not his profile is visible to other users of the service (*Khedouri, Para. 0073, Users preferably have the option to turn privacy on or off in order to disable other users from seeing their audio and/or video files and from obtaining copies from the player device.*).

**As per claim 8**, Reddick discloses the device of claim 1 wherein the user can control which information from his profile is visible to other users of the service (*Reddick, Col 11, 6-23, user can change their settings that are displayed in their profile*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Reddick with the system and method of Khedouri given the benefit of preventing unauthorized distribution and copying of music.

**As per claim 9**, Khedouri discloses the device of claim 1 wherein the user is able over a wireless HTTP connection, to search and/or browse the service for other users, media content or any other information (*Khedouri, Para. 0083, peer to peer communication over HTTP connection* ).

**As per claim 10**, Khedouri discloses the device of claim 1 wherein

(a) the user is able to view the profiles of other users, including text provided by those other users(*Khedouri, Para. 0088, Users can develop "public" digital profiles*

*including their photo, first name, favorite music and hobbies, etc. and enable other users in range to browse and search this information at will) and*

(b) when viewing the profile of another user, B, the first user, A, is able to view that information on B's profile which B has, whether implicitly or explicitly, made visible to user A (*Khedouri, Para. 0113-0114, User A can see a selection from user B if user B decides to "beam" a file to user A*).

**As per claim 11**, Khedouri discloses the device of claim 1 wherein the user can provide ratings for media content, other users of the service or for any other items (*Khedouri, Para. 0095, ranking music*).

**As per claim 12**, Khedouri discloses the device of claim 11 wherein the user's ratings consist of one or more of whether the user likes the item, whether the user dislikes the item, how the user rates the item on a given scale or any other applicable explicit rating mechanism (*Khedouri, Para. 0095, A user can rank a selection from 0-5, which ranking can be relayed to the network for aggregation and averaging purposes for display and ranking to users searching for new selections. It can also be used by the user for personal ranking and music prioritization and sorting.*).

**As per claim 13**, Khedouri discloses the device of claim 1 wherein a friend request (a request to link profiles on the service) can be responded to by accepting that request, rejecting that request or blocking all further messages from the originating user (*Khedouri, Para. 0083-0086, peer to peer communication*).

**As per claim 14**, Khedouri discloses the device of claim 1 wherein messages, whether from other users or from the service itself, are shown as notification messages

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*(Khedouri, Para. 0060, Users preferably will also be able to send messages, recommendations of playlists and pieces of content to other users by asking the network to send an e-mail to that person on the user's behalf).*

It is obvious to one ordinary skilled in the art that if a message is sent to another user, some type of notification will be given to that user to let them know a message is available.

**As per claim 15**, Khedouri discloses the device of claim 1 wherein messages, whether from other users or from the service itself, are stored on a remote server such that when the user is online the user can collect those messages which were delivered into the user's "inbox" while the user was not connected to the service *(Khedouri, Para. 0141, The dedicated server generates and sends messages to any or all devices (to the "Inbox" on the device, or to various specified locations throughout the user interface, such as the popup box for purchases)...These messages and changes are stored on the device and remain there until any further updates that may change them).*

**As per claim 16**, Khedouri discloses the device of claim 1 wherein messages, whether from other users or from the service itself, are able to have associated attached items which the user can access on the same basis as that message *(Khedouri, Para. 0060, Users preferably will also be able to send messages, recommendations of playlists and pieces of content to other users by asking the network to send an e-mail to that person on the user's behalf).*

**As per claim 17**, Khedouri discloses the device of claim 16, wherein the attached items consist of one or more of a digital image file, a digital audio file, a digital video file,

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a text file, an executable file, a recommendation of media content, a web site identifier, Universal Resource Identifier (URL) or address, a request from another user to link user accounts or an acknowledgement of such a request or any other digital file (*Khedouri, Para. 0076, users can record audio and/or video on the player device, creating a compressed digital media file, users can, in effect, send "media e-mails", "media IMs" and other recordings to one another through a direct device-to-device or indirect device-to-network-to-device connection.*).

**As per claim 19**, Khedouri discloses the device of claim 1 wherein the service provides over a wireless HTTP connection, recommendations to the user of people, media content or any other items which the user might like, based on the user's viewing, listening and/or purchasing history, on the viewing, listening and/or purchasing history of any other users or on any other criteria (*Khedouri, Para. 0083, peer to peer communication over HTTP connection; Para. 0095, A user can rank a selection from 0-5, which ranking can be relayed to the network for aggregation and averaging purposes for display and ranking to users searching for new selections. It can also be used by the user for personal ranking and music prioritization and sorting.*)

**As per claim 20**, Khedouri discloses the device of claim 1 wherein the service provides over a wireless HTTP connection, recommendations to the user of other users the user might wish to interact with based on shared media content preferences, shared linked friends or on any other criteria (*Khedouri, Para. 0090, Simple matching software can be added as well to enable devices to automatically scan profiles of other users and indicate if there is a match in interests between users*).

**As per claim 21**, Reddick discloses the device of claim 1 wherein the service provides over a wireless HTTP connection, information to the user comprising one or more of news stories, media content, editorially maintained playlists of media content, personalized news, recommendations of media content or any other information (*Reddick, Col 10, 19-29, The display includes icons associated with different features and services that are available on the device, such as an icon for accessing current news reports, an icon for the user to access their music, and an icon for accessing their email.*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Reddick with the system and method of Khedouri given the benefit of distributing music to wireless communications devices and also preventing unauthorized distribution and copying of music.

**As per claim 22**, Reddick discloses the device of claim 1 wherein the application resides wholly on the device or wholly on the remote server or some combination of the two (*Reddick, Col 5, 21-26, music could be downloaded from a "vault" which comprises of a server storing a set of music recordings*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Reddick with the system and method of Khedouri given the benefit of distributing music to wireless communications devices and also preventing unauthorized distribution and copying of music.

**As per claim 23**, Khedouri discloses the device of claim 1 wherein the application communicates with the remote server wirelessly via one or more of CSD, GPRS, 2G, 2.5G, 3G, WAP, SMS, Bluetooth, Infrared, Wi-Fi, WiMAX, the Global Mobile

Network or via any other wireless communications technology (*Khedouri, Para. 0041, Wi-Fi*).

**As per claim 24**, Khedouri discloses the device of claim 1 wherein the application uses a multithreaded architecture to balance the computational demands of network access; and the computational demands of one or more of: a user interface of the application; a DRM program; media operations (*Khedouri, 0056, the design of the network and the portable wireless communication player device, a digital rights management system can ensure that only valid subscribers can continue to access subscription content. This may be achieved by incorporating one or more of the following features: including software on the portable wireless communication player device that will not play or decode the encryption of a content selection that is made available on a subscription basis, including an internal clock on the device that is non-resettable by the user, and a rules-based application in the secure network and/or on the portable device evaluates the recorded usage data reported by each device and indicates where inconsistencies or potential tampering may have occurred* ).

**As per claim 25**, Khedouri discloses the device of claim 1 wherein the application is a music application and uses track meta-data that is formed as a separate meta-data layer and defines attributes of tracks, the meta-data being external to a music track to make sharing and browsing of track information possible without needing to distribute the related music track files (*Khedouri, 0079, The network includes one or more content databases that securely store digital content and associated metadata (such as file length, title, encoding rate, release date, and other related information), subscriber and*

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*usage databases that securely store data regarding each user's activities (such as, downloaded titles), content transfers to peer devices, previous Device-Network Synchronizations and other information).*

**As per claim 26**, Khedouri discloses the device of claim 1 where the service is a social network service (*Khedouri, Para. 0060, allowing users to share their content over the network*).

**As per claim 28**, Reddick discloses the device of claim 1, being a mobile telephone, such as a smart phone (*Reddick, Col 2, 29-32, wireless communications device such as cellular telephone, PDA, or other device that can communicate over an air interface with network.*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Reddick with the system and method of Khedouri given the benefit of distributing music to wireless communications devices.

**As per claim 29**, Reddick discloses software application of claim 1, wherein the software application is embodied on a non-transient storage medium (*Reddick, Col 5, 21-22, the "vault" (software application) comprises a server storing a set of music recordings*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Reddick with the system and method of Khedouri given the benefit of distributing music to wireless communications devices.



16. **Claim 18 is rejected under pre-AIA 35 U.S.C. 103(a)** as being unpatentable over Khedouri (US 2006/0008256) in view of Reddick (US 8229856) and in view of Gusler (US 20030105822).

**As per claim 18**, Khedouri and Reddick do not disclose; however, Gusler discloses the device of claim 1 wherein messages or other shared information may be filtered to remove or obfuscate terms deemed to be potentially offensive (*Gusler, Para. 0073, filtering messages of inappropriate or “red flag” words or phrases*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Gusler with the system and method of Khedouri and Reddick given the benefit of analyzing content in an instant messaging transcript to maintain integrity of the message.

17. **Claim 27 is rejected under pre-AIA 35 U.S.C. 103(a)** as being unpatentable over Khedouri (US 2006/0008256) in view of Reddick (US 8229856) and in view of Sittig (US 20070214141).

**As per claim 27**, Khedouri and Reddick do not disclose; however, Sittig discloses the device of claim 26 where the application displays to the end-user the number of friends linked with that end-user (*Sittig, Para. 0032-0033, friends list*).

Therefore, it is obvious to one ordinary skilled in the art to incorporate the teachings of Sittig with the system and method of Khedouri and Reddick given the benefit of providing a social forum for networking and meeting new people.

*Conclusion*

Any inquiry concerning this communication or earlier communications from the examiner should be directed to ANGELA HOLMES whose telephone number is (571)270-3357. The examiner can normally be reached on 9am -5pm.

If attempts to reach the examiner by telephone are unsuccessful, the examiner's supervisor, Hadi Armouche can be reached on 571-270-3618. The fax phone number for the organization where this application or proceeding is assigned is 571-273-8300.

Information regarding the status of an application may be obtained from the Patent Application Information Retrieval (PAIR) system. Status information for published applications may be obtained from either Private PAIR or Public PAIR. Status information for unpublished applications is available through Private PAIR only. For more information about the PAIR system, see <http://pair-direct.uspto.gov>. Should you have questions on access to the Private PAIR system, contact the Electronic Business Center (EBC) at 866-217-9197 (toll-free). If you would like assistance from a USPTO Customer Service Representative or access to the automated information system, call 800-786-9199 (IN USA OR CANADA) or 571-272-1000.

/ANGELA HOLMES/  
Examiner, Art Unit 2497/

/HADI ARMOUCHE/  
Supervisory Patent Examiner, Art Unit 2497

<b>Notice of References Cited</b>	Application/Control No. 13/959,079	Applicant(s)/Patent Under Reexamination KNIGHT ET AL.	
	Examiner ANGELA HOLMES	Art Unit 2497	Page 1 of 1

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*	Document Number Country Code-Number-Kind Code	Date MM-YYYY	Name	Classification
*	A US-2003/0105822 A1	06-2003	Gusler et al.	709/206
*	B US-2006/0008256 A1	01-2006	Khedouri et al.	386/124
*	C US-2007/0214141 A1	09-2007	Sittig et al.	707/007
*	D US-8,229,856 B1	07-2012	Reddick, Paul S.	705/50
	E US-			
	F US-			
	G US-			
	H US-			
	I US-			
	J US-			
	K US-			
	L US-			
	M US-			

**FOREIGN PATENT DOCUMENTS**

*	Document Number Country Code-Number-Kind Code	Date MM-YYYY	Country	Name	Classification
	N				
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**NON-PATENT DOCUMENTS**

*	Document Number Country Code-Number-Kind Code	Date MM-YYYY	Country	Name	Classification
	Include as applicable: Author, Title Date, Publisher, Edition or Volume, Pertinent Pages)				
	U				
	V				
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	X				

\*A copy of this reference is not being furnished with this Office action. (See MPEP § 707.05(a).)  
Dates in MM-YYYY format are publication dates. Classifications may be US or foreign.

Receipt date: 08/05/2013

Doc code: IDS

Doc description: Information Disclosure Statement (IDS) Filed

13959079 - GAI: 2497

Approved for use through 07/31/2012. OMB 0651-0031

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<b>INFORMATION DISCLOSURE STATEMENT BY APPLICANT</b> ( Not for submission under 37 CFR 1.99)	Application Number		
	Filing Date		
	First Named Inventor	Mark Stephen KNIGHT	
	Art Unit		
	Examiner Name		
	Attorney Docket Number	357831.00017	

U.S.PATENTS						
Examiner Initial*	Cite No	Patent Number	Kind Code <sup>1</sup>	Issue Date	Name of Patentee or Applicant of cited Document	Pages, Columns, Lines where Relevant Passages or Relevant Figures Appear
	1					

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**U.S.PATENT APPLICATION PUBLICATIONS**

Examiner Initial*	Cite No	Publication Number	Kind Code <sup>1</sup>	Publication Date	Name of Patentee or Applicant of cited Document	Pages, Columns, Lines where Relevant Passages or Relevant Figures Appear
	1	20050251603	A1	2005-11-10	Ishii et al.	
	2	20020049679	A1	2002-04-25	Russell et al.	
	3	20030231661	A1	2003-12-18	DePietro et al.	
	4	20060041830	A1	2006-02-23	Bohn	
	5	20030105589	A1	2003-06-05	Liu et al.	

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**FOREIGN PATENT DOCUMENTS**

<b>Receipt date: 08/05/2013</b>  <b>INFORMATION DISCLOSURE STATEMENT BY APPLICANT</b> ( Not for submission under 37 CFR 1.99)	Application Number		13959079 - GAU: 2497	
	Filing Date			
	First Named Inventor	Mark Stephen KNIGHT		
	Art Unit			
	Examiner Name			
	Attorney Docket Number		357831.00017	

Examiner Initial*	Cite No	Foreign Document Number <sup>3</sup>	Country Code <sup>2i</sup>	Kind Code <sup>4</sup>	Publication Date	Name of Patentee or Applicant of cited Document	Pages, Columns, Lines where Relevant Passages or Relevant Figures Appear	T <sup>5</sup>
	1	2000112858	JP	A	2000-04-21	NEC Corp	(Abstract only in English)	<input checked="" type="checkbox"/>
	2	2003168020	JP	A	2003-06-13	Tanaka Shunichi	(Abstract only in English)	<input checked="" type="checkbox"/>
	3	2003208375	JP	A	2003-07-25	Sony Corp.	(Abstract only in English)	<input checked="" type="checkbox"/>
	4	2003255958	JP	A	2003-09-10	Toshiba Corp.	(Abstract only in English)	<input checked="" type="checkbox"/>
	5	2003316367	JP	A	2003-11-07	Sharp KK	(Abstract only in English)	<input checked="" type="checkbox"/>
	6	2005108274	JP	A	2005-04-21	Sony Corp.	(Abstract only in English)	<input checked="" type="checkbox"/>
	7	2005191912	JP	A	2005-07-14	NEC Corp.	(Abstract only in English)	<input checked="" type="checkbox"/>
	8	2005284574	JP	A	2005-10-13	Clarion Co Ltd.	(Abstract only in English)	<input checked="" type="checkbox"/>
	9	2005315643	JP	A	2005-11-10	Sony Corp.	(Abstract only in English)	<input checked="" type="checkbox"/>
	10	51768	RU	U1	2006-02-27			<input type="checkbox"/>

<b>Receipt date: 08/05/2013</b>  <b>INFORMATION DISCLOSURE STATEMENT BY APPLICANT</b> ( Not for submission under 37 CFR 1.99)	Application Number		13959079 - GAU: 2497	
	Filing Date			
	First Named Inventor	Mark Stephen KNIGHT		
	Art Unit			
	Examiner Name			
	Attorney Docket Number		357831.00017	

11	TWI240886	TW	B	2005-10-01	Sony Corp.	(Abstract only in English)	<input checked="" type="checkbox"/>
12	01/33382	WO	A1	2001-05-10	Alta Vista Company		<input type="checkbox"/>
13	1 624 446	EP	A1	2006-08-02	Sony Corp.		<input type="checkbox"/>

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**NON-PATENT LITERATURE DOCUMENTS**

Examiner Initials*	Cite No	Include name of the author (in CAPITAL LETTERS), title of the article (when appropriate), title of the item (book, magazine, journal, serial, symposium, catalog, etc), date, pages(s), volume-issue number(s), publisher, city and/or country where published.	T <sup>5</sup>
	1	Howorth, A., "Napster Launches Digital Music Service in Germany," (online) Napster, Los Angeles, USA (Dec. 8, 2005), <a href="http://investor.napster.com/releasedetail.cfm?ReleaseID=181439">http://investor.napster.com/releasedetail.cfm?ReleaseID=181439</a>	<input type="checkbox"/>
	2	Search Report, dated 10/22/2007, issued in priority International Application No. PCT/GB2007/001675	<input type="checkbox"/>
	3	International Preliminary Report on Patentability and Written Opinion, dated November 11, 2008, issued in priority International Application No. PCT/GB2007/001675	<input type="checkbox"/>

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**EXAMINER SIGNATURE**

Examiner Signature	/Angela Holmes/	Date Considered	09/12/2014
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\*EXAMINER: Initial if reference considered, whether or not citation is in conformance with MPEP 609. Draw line through a citation if not in conformance and not considered. Include copy of this form with next communication to applicant.

<sup>1</sup> See Kind Codes of USPTO Patent Documents at [www.USPTO.GOV](http://www.USPTO.GOV) or MPEP 901.04. <sup>2</sup> Enter office that issued the document, by the two-letter code (WIPO Standard ST.3). <sup>3</sup> For Japanese patent documents, the indication of the year of the reign of the Emperor must precede the serial number of the patent document. <sup>4</sup> Kind of document by the appropriate symbols as indicated on the document under WIPO Standard ST.16 if possible. <sup>5</sup> Applicant is to place a check mark here if English language translation is attached.

## EAST Search History

## EAST Search History (Prior Art)

Ref #	Hits	Search Query	DBs	Default Operator	Plurals	Time Stamp
L1	13	("20020049679"   "20030105589"   "20030231661"   "20050251603"   "20060041830").PN.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2014/09/17 15:00
L2	4998	((mark near knight)(michael near lamb)(robert near lewis)(stephen near pocock)(philip near sant)(mark near sullivan)(christopher near evans)).inv.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2014/09/17 15:02
L3	11	(omnifone near limited).as.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:02
L4	20739	(709/225 726/26).ccls.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:03
L5	15056	(H04W4/003 H04W4/08 H04W4/206 H04W8/205).cpc.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:04
L6	215	software near2 application and (wireless mobile portable) and profiles and "social network" and messages and request near friend	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:05
L7	4	l1 and (wireless mobile portable)	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:05
L8	3	l1 and (wireless mobile portable) and request	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:06
L9	0	l1 and (wireless mobile portable) and request and profile	US-PGPUB; USPAT; USOCR;	OR	OFF	2014/09/17 15:06

			FPRS; EPO; JPO; DERWENT; IBM_TDB			
L10	9	l3 and (wireless mobile portable) and request and profile	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:06
L11	9	l3 and (wireless mobile portable) and request and profile and friend	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:06
L12	9	l3 and (wireless mobile portable) and request and profile and friend and rating	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:07
L13	1	l2 and l6	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:08
L14	1	l3 and l6	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:08
L15	5	l4 and l6	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:08
L16	3	l5 and l6	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:09
L17	55	omnifone.as.	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:09
L18	1	l17 and l6	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:09
L19	5	l3 and (wireless mobile portable) and request and profile and friend and	US-PGPUB; USPAT; USOCR;	OR	OFF	2014/09/17 15:17



		rating and sharing	FPRS; EPO; JPO; DERWENT; IBM_TDB			
L20	1796	"social network" with (mobile portable wireless) and profiles and shar\$3	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:18
L21	0	"social network" with (mobile portable wireless) and profiles and shar\$3 with "friend request"	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:18
L22	193	"social network" with (mobile portable wireless) and profiles and shar\$3 with friend and request	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:18
L23	116	"social network" with (mobile portable wireless) and profiles and shar\$3 with friend and request and (ratings recommendation)	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:19
L24	0	"social network" with (mobile portable wireless) and profiles and shar\$3 with friend and request and (ratings recommendation)near media	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:19
L25	114	"social network" with (mobile portable wireless) and profiles and shar\$3 with friend and request and (ratings recommendation) and media	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:19
L26	101	"social network" with (mobile portable wireless) and profiles and shar\$3 with friend and request and (ratings recommendation) and media and filter\$3	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:20
L27	74	"social network" with (mobile portable wireless) and profiles and shar\$3 with friend and request and (ratings recommendation) and media and filter\$3 and http	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:20
L28	18	"social network" with (mobile portable wireless) and profiles and shar\$3 with friend and request and (ratings recommendation) and media and filter\$3 and http and drm	US-PGPUB; USPAT; USOCR; FPRS; EPO; JPO; DERWENT; IBM_TDB	OR	OFF	2014/09/17 15:20

## EAST Search History (Interference)

<This search history is empty>

**9/ 17/ 2014 3:21:08 PM**

**C:\Users\aholmes\Documents\EAST\Workspaces\091214.wsp**




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BIB DATA SHEET

CONFIRMATION NO. 1111

SERIAL NUMBER	FILING or 371(c) DATE	CLASS	GROUP ART UNIT	ATTORNEY DOCKET NO.		
13/959,079	08/05/2013	726	2497	357831.00017		
<b>APPLICANTS</b> OMNIFONE LIMITED, London, UNITED KINGDOM, Assignee (with 37 CFR 1.172 Interest);						
<b>INVENTORS</b> Mark Stephen Knight, London, UNITED KINGDOM; Michael Ian Lamb, London, UNITED KINGDOM; Robert John Lewis, London, UNITED KINGDOM; Stephen William Pocock, Egham, UNITED KINGDOM; Philip Anthony Sant, London, UNITED KINGDOM; Mark Peter Sullivan, Birmingham, UNITED KINGDOM; Christopher John Evans, London, UNITED KINGDOM;						
<b>** CONTINUING DATA *****</b> This application is a CON of 12/299,505 05/20/2009 PAT 8510847 which is a 371 of PCT/GB2007/001675 05/08/2007						
<b>** FOREIGN APPLICATIONS *****</b> UNITED KINGDOM 0608936 05/05/2006 UNITED KINGDOM 0608935 05/05/2006 UNITED KINGDOM 0608934 05/05/2006 UNITED KINGDOM 0608933 05/05/2006 UNITED KINGDOM 0608932 05/05/2006 UNITED KINGDOM 0702596 02/09/2007						
<b>** IF REQUIRED, FOREIGN FILING LICENSE GRANTED **</b> 08/19/2013						
Foreign Priority claimed <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No 35 USC 119(a-d) conditions met <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Verified and Acknowledged <u>/ANGELA R HOLMES/</u> Examiner's Signature		<input type="checkbox"/> Met after Allowance Initials	<b>STATE OR COUNTRY</b> UNITED KINGDOM	<b>SHEETS DRAWINGS</b> 73	<b>TOTAL CLAIMS</b> 30	<b>INDEPENDENT CLAIMS</b> 2
<b>ADDRESS</b> Saul Ewing LLP (Philadelphia) Attn: Patent Docket Clerk Centre Square West 1500 Market Street, 38th Floor Philadelphia, PA 19102-2186 UNITED STATES						
<b>TITLE</b> METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE						
			<input type="checkbox"/> All Fees			
			<input type="checkbox"/> 1.16 Fees (Filing)			

<b>Index of Claims</b> 	<b>Application/Control No.</b> 13959079	<b>Applicant(s)/Patent Under Reexamination</b> KNIGHT ET AL.
	<b>Examiner</b> ANGELA HOLMES	<b>Art Unit</b> 2497

✓	<b>Rejected</b>
=	<b>Allowed</b>


-	<b>Cancelled</b>
÷	<b>Restricted</b>

N	<b>Non-Elected</b>
I	<b>Interference</b>

A	<b>Appeal</b>
O	<b>Objected</b>

Claims renumbered in the same order as presented by applicant
  CPA
  T.D.
  R.1.47

CLAIM		DATE									
Final	Original	09/12/2014									
	1	✓									
	2	✓									
	3	✓									
	4	✓									
	5	✓									
	6	✓									
	7	✓									
	8	✓									
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	22	✓									
	23	✓									
	24	✓									
	25	✓									
	26	✓									
	27	✓									
	28	✓									
	29	✓									
	30	✓									

<b>Search Notes</b>  	<b>Application/Control No.</b>  13959079	<b>Applicant(s)/Patent Under Reexamination</b>  KNIGHT ET AL.
	<b>Examiner</b>  ANGELA HOLMES	<b>Art Unit</b>  2497

CPC- SEARCHED		
Symbol	Date	Examiner
H04W4/003, H04W4/08, H04W4/206, H04W8/205	9/17/2014	AH

CPC COMBINATION SETS - SEARCHED		
Symbol	Date	Examiner

US CLASSIFICATION SEARCHED			
Class	Subclass	Date	Examiner
709	225	9/17/2014	ah
726	26	9/17/2014	ah

SEARCH NOTES		
Search Notes	Date	Examiner
EAST class limited w/text search (see search history)	9/12/2014	ah
EAST inventor and assignee search (see search history)	9/12/2014	ah
EAST text search (see search history)	9/12/2014	ah

INTERFERENCE SEARCH			
US Class/ CPC Symbol	US Subclass / CPC Group	Date	Examiner

/ANGELA HOLMES/ Examiner.Art Unit 2497	
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Table with 4 columns: APPLICATION NUMBER (13/959,079), FILING OR 371(C) DATE (08/05/2013), FIRST NAMED APPLICANT (Mark Stephen Knight), ATTY. DOCKET NO./TITLE (357831.00017)

CONFIRMATION NO. 1111

PUBLICATION NOTICE



78905
Saul Ewing LLP (Philadelphia)
Attn: Patent Docket Clerk
Centre Square West
1500 Market Street, 38th Floor
Philadelphia, PA 19102-2186

Title:METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE

Publication No.US-2013-0318187-A1

Publication Date:11/28/2013

NOTICE OF PUBLICATION OF APPLICATION

The above-identified application will be electronically published as a patent application publication pursuant to 37 CFR 1.211, et seq. The patent application publication number and publication date are set forth above.

The publication may be accessed through the USPTO's publically available Searchable Databases via the Internet at www.uspto.gov. The direct link to access the publication is currently http://www.uspto.gov/patft/.

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Further assistance in electronically accessing the publication, or about PAIR, is available by calling the Patent Electronic Business Center at 1-866-217-9197.

Office of Data Management, Application Assistance Unit (571) 272-4000, or (571) 272-4200, or 1-888-786-0101

**PATENT APPLICATION FEE DETERMINATION RECORD**  
Substitute for Form PTO-875

Application or Docket Number  
13/959,079

**APPLICATION AS FILED - PART I**

(Column 1)		(Column 2)	SMALL ENTITY		OR	OTHER THAN SMALL ENTITY	
FOR	NUMBER FILED	NUMBER EXTRA	RATE(\$)	FEE(\$)		RATE(\$)	FEE(\$)
BASIC FEE (37 CFR 1.16(a), (b), or (c))	N/A	N/A	N/A			N/A	280
SEARCH FEE (37 CFR 1.16(k), (l), or (m))	N/A	N/A	N/A			N/A	600
EXAMINATION FEE (37 CFR 1.16(o), (p), or (q))	N/A	N/A	N/A			N/A	720
TOTAL CLAIMS (37 CFR 1.16(i))	30	minus 20 = *		10		x 80 =	800
INDEPENDENT CLAIMS (37 CFR 1.16(h))	2	minus 3 = *				x 420 =	0.00
APPLICATION SIZE FEE (37 CFR 1.16(s))	If the specification and drawings exceed 100 sheets of paper, the application size fee due is \$310 (\$155 for small entity) for each additional 50 sheets or fraction thereof. See 35 U.S.C. 41(a)(1)(G) and 37 CFR 1.16(s).						800
MULTIPLE DEPENDENT CLAIM PRESENT (37 CFR 1.16(j))							0.00
* If the difference in column 1 is less than zero, enter "0" in column 2.			TOTAL			TOTAL	3200

**APPLICATION AS AMENDED - PART II**

(Column 1)		(Column 2)	(Column 3)	SMALL ENTITY		OR	OTHER THAN SMALL ENTITY	
AMENDMENT A	CLAIMS REMAINING AFTER AMENDMENT	HIGHEST NUMBER PREVIOUSLY PAID FOR	PRESENT EXTRA	RATE(\$)	ADDITIONAL FEE(\$)		RATE(\$)	ADDITIONAL FEE(\$)
	Total (37 CFR 1.16(i))	*	Minus **	=	x =		x =	
	Independent (37 CFR 1.16(h))	*	Minus ***	=	x =		x =	
	Application Size Fee (37 CFR 1.16(s))							
FIRST PRESENTATION OF MULTIPLE DEPENDENT CLAIM (37 CFR 1.16(j))								
TOTAL ADD'L FEE						TOTAL ADD'L FEE		
AMENDMENT B	CLAIMS REMAINING AFTER AMENDMENT	HIGHEST NUMBER PREVIOUSLY PAID FOR	PRESENT EXTRA	RATE(\$)	ADDITIONAL FEE(\$)		RATE(\$)	ADDITIONAL FEE(\$)
	Total (37 CFR 1.16(i))	*	Minus **	=	x =		x =	
	Independent (37 CFR 1.16(h))	*	Minus ***	=	x =		x =	
	Application Size Fee (37 CFR 1.16(s))							
FIRST PRESENTATION OF MULTIPLE DEPENDENT CLAIM (37 CFR 1.16(j))								
TOTAL ADD'L FEE						TOTAL ADD'L FEE		

\* If the entry in column 1 is less than the entry in column 2, write "0" in column 3.  
 \*\* If the "Highest Number Previously Paid For" IN THIS SPACE is less than 20, enter "20".  
 \*\*\* If the "Highest Number Previously Paid For" IN THIS SPACE is less than 3, enter "3".  
 The "Highest Number Previously Paid For" (Total or Independent) is the highest found in the appropriate box in column 1.



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APPLICATION NUMBER	FILING OR 371(C) DATE	FIRST NAMED APPLICANT	ATTY. DOCKET NO./TITLE
13/959,079	08/05/2013	Mark Stephen Knight	357831.00017

**CONFIRMATION NO. 1111**

78905  
Saul Ewing LLP (Philadelphia)  
Attn: Patent Docket Clerk  
Centre Square West  
1500 Market Street, 38th Floor  
Philadelphia, PA 19102-2186

**NOTICE**



Date Mailed: 08/22/2013

**INFORMATIONAL NOTICE TO APPLICANT**

Applicant is notified that the above-identified application contains the deficiencies noted below. No period for reply is set forth in this notice for correction of these deficiencies. However, if a deficiency relates to the inventor's oath or declaration, the applicant must file an oath or declaration in compliance with 37 CFR 1.63, or a substitute statement in compliance with 37 CFR 1.64, executed by or with respect to each actual inventor no later than the expiration of the time period set in the "Notice of Allowability" to avoid abandonment. See 37 CFR 1.53(f).

The item(s) indicated below are also required and should be submitted with any reply to this notice to avoid further processing delays.

- A properly executed inventor's oath or declaration has not been received for the following inventor(s):  
 Mark Stephen Knight  
 Michael Ian Lamb  
 Robert John Lewis  
 Stephen William Pocock  
 Philip Anthony Sant  
 Mark Peter Sullivan  
 Christopher John Evans

Applicant may submit the inventor's oath or declaration at any time before the Notice of Allowance and Fee(s) Due, PTOL-85, is mailed.





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Table with 6 columns: APPLICATION NUMBER, FILING or 371(c) DATE, GRP ART UNIT, FIL FEE REC'D, ATTY.DOCKET.NO, TOT CLAIMS, IND CLAIMS. Values: 13/959,079, 08/05/2013, 2642, 3340, 357831.00017, 30, 2

CONFIRMATION NO. 1111

FILING RECEIPT



78905
Saul Ewing LLP (Philadelphia)
Attn: Patent Docket Clerk
Centre Square West
1500 Market Street, 38th Floor
Philadelphia, PA 19102-2186

Date Mailed: 08/22/2013

Receipt is acknowledged of this non-provisional patent application. The application will be taken up for examination in due course. Applicant will be notified as to the results of the examination. Any correspondence concerning the application must include the following identification information: the U.S. APPLICATION NUMBER, FILING DATE, NAME OF APPLICANT, and TITLE OF INVENTION. Fees transmitted by check or draft are subject to collection. Please verify the accuracy of the data presented on this receipt. If an error is noted on this Filing Receipt, please submit a written request for a Filing Receipt Correction. Please provide a copy of this Filing Receipt with the changes noted thereon. If you received a "Notice to File Missing Parts" for this application, please submit any corrections to this Filing Receipt with your reply to the Notice. When the USPTO processes the reply to the Notice, the USPTO will generate another Filing Receipt incorporating the requested corrections

Inventor(s)

Mark Stephen Knight, London, UNITED KINGDOM;
Michael Ian Lamb, London, UNITED KINGDOM;
Robert John Lewis, London, UNITED KINGDOM;
Stephen William Pocock, Egham, UNITED KINGDOM;
Philip Anthony Sant, London, UNITED KINGDOM;
Mark Peter Sullivan, Birmingham, UNITED KINGDOM;
Christopher John Evans, London, UNITED KINGDOM;

Applicant(s)

OMNIFONE LIMITED, London, UNITED KINGDOM

Assignment For Published Patent Application

OMNIFONE LIMITED, London, UNITED KINGDOM

Power of Attorney: None

Domestic Priority data as claimed by applicant

This application is a CON of 12/299,505 05/20/2009 PAT 8510847
which is a 371 of PCT/GB2007/001675 05/08/2007

Foreign Applications (You may be eligible to benefit from the Patent Prosecution Highway program at the USPTO. Please see http://www.uspto.gov for more information.)

- UNITED KINGDOM 0608936 05/05/2006 No Access Code Provided
UNITED KINGDOM 0608935 05/05/2006 No Access Code Provided
UNITED KINGDOM 0608934 05/05/2006 No Access Code Provided
UNITED KINGDOM 0608933 05/05/2006 No Access Code Provided
UNITED KINGDOM 0608932 05/05/2006 No Access Code Provided
UNITED KINGDOM 0702596 02/09/2007 No Access Code Provided

**If Required, Foreign Filing License Granted:** 08/19/2013

The country code and number of your priority application, to be used for filing abroad under the Paris Convention, is **US 13/959,079**

**Projected Publication Date:** 11/28/2013

**Non-Publication Request:** No

**Early Publication Request:** No

**Title**

METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE

**Preliminary Class**

455

**Statement under 37 CFR 1.55 or 1.78 for AIA (First Inventor to File) Transition Applications:** No

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<b>INFORMATION DISCLOSURE STATEMENT BY APPLICANT</b> ( Not for submission under 37 CFR 1.99)	Application Number		
	Filing Date		
	First Named Inventor	Mark Stephen KNIGHT	
	Art Unit		
	Examiner Name		
	Attorney Docket Number	357831.00017	

U.S.PATENTS						
Examiner Initial*	Cite No	Patent Number	Kind Code <sup>1</sup>	Issue Date	Name of Patentee or Applicant of cited Document	Pages, Columns, Lines where Relevant Passages or Relevant Figures Appear
	1					

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Examiner Initial*	Cite No	Publication Number	Kind Code <sup>1</sup>	Publication Date	Name of Patentee or Applicant of cited Document	Pages, Columns, Lines where Relevant Passages or Relevant Figures Appear
	1	20050251603	A1	2005-11-10	Ishii et al.	
	2	20020049679	A1	2002-04-25	Russell et al.	
	3	20030231661	A1	2003-12-18	DePietro et al.	
	4	20060041830	A1	2006-02-23	Bohn	
	5	20030105589	A1	2003-06-05	Liu et al.	

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#### FOREIGN PATENT DOCUMENTS

**INFORMATION DISCLOSURE  
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Application Number		
Filing Date		
First Named Inventor	Mark Stephen KNIGHT	
Art Unit		
Examiner Name		
Attorney Docket Number	357831.00017	

Examiner Initial*	Cite No	Foreign Document Number <sup>3</sup>	Country Code <sup>2i</sup>	Kind Code <sup>4</sup>	Publication Date	Name of Patentee or Applicant of cited Document	Pages, Columns, Lines where Relevant Passages or Relevant Figures Appear	T <sup>5</sup>
	1	2000112858	JP	A	2000-04-21	NEC Corp	(Abstract only in English)	<input checked="" type="checkbox"/>
	2	2003168020	JP	A	2003-06-13	Tanaka Shunichi	(Abstract only in English)	<input checked="" type="checkbox"/>
	3	2003208375	JP	A	2003-07-25	Sony Corp.	(Abstract only in English)	<input checked="" type="checkbox"/>
	4	2003255958	JP	A	2003-09-10	Toshiba Corp.	(Abstract only in English)	<input checked="" type="checkbox"/>
	5	2003316367	JP	A	2003-11-07	Sharp KK	(Abstract only in English)	<input checked="" type="checkbox"/>
	6	2005108274	JP	A	2005-04-21	Sony Corp.	(Abstract only in English)	<input checked="" type="checkbox"/>
	7	2005191912	JP	A	2005-07-14	NEC Corp.	(Abstract only in English)	<input checked="" type="checkbox"/>
	8	2005284574	JP	A	2005-10-13	Clarion Co Ltd.	(Abstract only in English)	<input checked="" type="checkbox"/>
	9	2005315643	JP	A	2005-11-10	Sony Corp.	(Abstract only in English)	<input checked="" type="checkbox"/>
	10	51768	RU	U1	2006-02-27			<input type="checkbox"/>

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Application Number		
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First Named Inventor	Mark Stephen KNIGHT	
Art Unit		
Examiner Name		
Attorney Docket Number	357831.00017	

11	TWI240886	TW	B	2005-10-01	Sony Corp.	(Abstract only in English)	<input checked="" type="checkbox"/>
12	01/33382	WO	A1	2001-05-10	Alta Vista Company		<input type="checkbox"/>
13	1 624 446	EP	A1	2006-08-02	Sony Corp.		<input type="checkbox"/>

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Examiner Initials*	Cite No	Include name of the author (in CAPITAL LETTERS), title of the article (when appropriate), title of the item (book, magazine, journal, serial, symposium, catalog, etc), date, pages(s), volume-issue number(s), publisher, city and/or country where published.	T <sup>5</sup>
	1	Howorth, A., "Napster Launches Digital Music Service in Germany," (online) Napster, Los Angeles, USA (Dec. 8, 2005), <a href="http://investor.napster.com/releasedetail.cfm?ReleaseID=181439">http://investor.napster.com/releasedetail.cfm?ReleaseID=181439</a>	<input type="checkbox"/>
	2	Search Report, dated 10/22/2007, issued in priority International Application No. PCT/GB2007/001675	<input type="checkbox"/>
	3	International Preliminary Report on Patentability and Written Opinion, dated November 11, 2008, issued in priority International Application No. PCT/GB2007/001675	<input type="checkbox"/>

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STATEMENT BY APPLICANT**  
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Application Number		
Filing Date		
First Named Inventor	Mark Stephen KNIGHT	
Art Unit		
Examiner Name		
Attorney Docket Number	357831.00017	

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Please see 37 CFR 1.97 and 1.98 to make the appropriate selection(s):

That each item of information contained in the information disclosure statement was first cited in any communication from a foreign patent office in a counterpart foreign application not more than three months prior to the filing of the information disclosure statement. See 37 CFR 1.97(e)(1).

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That no item of information contained in the information disclosure statement was cited in a communication from a foreign patent office in a counterpart foreign application, and, to the knowledge of the person signing the certification after making reasonable inquiry, no item of information contained in the information disclosure statement was known to any individual designated in 37 CFR 1.56(c) more than three months prior to the filing of the information disclosure statement. See 37 CFR 1.97(e)(2).

See attached certification statement.

Fee set forth in 37 CFR 1.17 (p) has been submitted herewith.

None

**SIGNATURE**

A signature of the applicant or representative is required in accordance with CFR 1.33, 10.18. Please see CFR 1.4(d) for the form of the signature.

Signature	/Mark D. Simpson/	Date (YYYY-MM-DD)	2013-08-05
Name/Print	Mark D. Simpson	Registration Number	32942

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## Electronic Patent Application Fee Transmittal

<b>Application Number:</b>	
<b>Filing Date:</b>	
<b>Title of Invention:</b>	A METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE
<b>First Named Inventor/Applicant Name:</b>	Mark Stephen KNIGHT
<b>Filer:</b>	Mark D. Simpson/Lynn White
<b>Attorney Docket Number:</b>	357831.00017

Filed as Large Entity

### Utility under 35 USC 111(a) Filing Fees

Description	Fee Code	Quantity	Amount	Sub-Total in USD(\$)
<b>Basic Filing:</b>				
Utility application filing	1011	1	280	280
Utility Search Fee	1111	1	600	600
Utility Examination Fee	1311	1	720	720
<b>Pages:</b>				
Utility Appl Size fee per 50 sheets >100	1081	2	400	800
<b>Claims:</b>				
Claims in Excess of 20	1202	10	80	800

### Miscellaneous-Filing:



Description	Fee Code	Quantity	Amount	Sub-Total in USD(\$)
Late Filing Fee for Oath or Declaration	1051	1	140	140
<b>Petition:</b>				
<b>Patent-Appeals-and-Interference:</b>				
<b>Post-Allowance-and-Post-Issuance:</b>				
<b>Extension-of-Time:</b>				
<b>Miscellaneous:</b>				
<b>Total in USD (\$)</b>				<b>3340</b>

## Electronic Acknowledgement Receipt

<b>EFS ID:</b>	16501837
<b>Application Number:</b>	13959079
<b>International Application Number:</b>	
<b>Confirmation Number:</b>	1111
<b>Title of Invention:</b>	A METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE
<b>First Named Inventor/Applicant Name:</b>	Mark Stephen KNIGHT
<b>Customer Number:</b>	78905
<b>Filer:</b>	Mark D. Simpson/Lynn White
<b>Filer Authorized By:</b>	Mark D. Simpson
<b>Attorney Docket Number:</b>	357831.00017
<b>Receipt Date:</b>	05-AUG-2013
<b>Filing Date:</b>	
<b>Time Stamp:</b>	15:49:20
<b>Application Type:</b>	Utility under 35 USC 111(a)

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Payment Type	Deposit Account
Payment was successfully received in RAM	\$3340
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Document Number	Document Description	File Name	File Size(Bytes)/ Message Digest	Multi Part /.zip	Pages (if appl.)
1		Application_as_filed.pdf	2592050 f84edec0a99506849f212c61330a8a2ad7374a9a	yes	175
<b>Multipart Description/PDF files in .zip description</b>					
<b>Document Description</b>		<b>Start</b>	<b>End</b>		
Specification		1	169		
Claims		170	174		
Abstract		175	175		
<b>Warnings:</b>					
<b>Information:</b>					
2	Drawings-only black and white line drawings	Figs.pdf	1895194 b83e51017d57b914aba2888b018a7d93c3ac75a0	no	73
<b>Warnings:</b>					
<b>Information:</b>					
3	Application Data Sheet	ADS.pdf	1504667 8c5232d03c2163eeba1050dc2fa86875e497839c	no	9
<b>Warnings:</b>					
<b>Information:</b>					
4		IDSandTransmittal.pdf	107826 9baa2774d02d0e62d70bf6ad1f051c50d88f687	yes	5
<b>Multipart Description/PDF files in .zip description</b>					
<b>Document Description</b>		<b>Start</b>	<b>End</b>		
Transmittal Letter		1	1		
Information Disclosure Statement (IDS) Form (SB08)		2	5		
<b>Warnings:</b>					
<b>Information:</b>					
5	Fee Worksheet (SB06)	fee-info.pdf	39957 a76a8e127a229ad4a7dc457e070af307e5014a94	no	2
<b>Warnings:</b>					

<b>Information:</b>	
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**A METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED  
TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE**

**CROSS-REFERENCE TO RELATED APPLICATIONS**

5 This application is a continuation of U.S. Application No. 12/299,505, filed May 20, 2009,  
which claims the priority of PCT/GB2007/001675, filed on May 8, 2007, which claims  
priority to GB 0608936, filed May 5, 2006, GB 0608935, filed May 5, 2006, GB 0608934,  
filed May 5, 2006, GB 0608933, filed May 5, 2006, GB 0608932, filed May 5, 2006, and GB  
0702596, filed February 9, 2007, the entire contents of which are hereby incorporated herein  
10 by reference.

**BACKGROUND OF THE INVENTION**

1. Field of the Invention

15 This invention relates to a method of enabling digital music content to be downloaded to and  
used on a portable wireless computing device. The term 'portable wireless computing  
device' used in this patent specification should be expansively construed to cover any kind of  
portable device with two way wireless communication capabilities and includes without  
limitation radio telephones, mobile telephones, smart phones, communicators, personal  
20 computers, computers and application specific devices. It includes devices able to  
communicate in any manner over any kind of network, such as GSM or UMTS, CDMA and  
WCDMA mobile radio, Bluetooth, IrDA etc.

2. Description of the Prior Art

25 The past few years have seen enormous changes in the way music is distributed and  
consumed. The traditional method, where the consumer buys a physical product in a shop  
and listens to it at home, has declined, and total worldwide revenue for the music industry  
has dropped from a little under \$40bn in 2000 to \$31bn in 2005. Meanwhile there has been  
an enormous upsurge in the distribution of digital music over the internet, initially in the  
30 form of illegal file sharing, but latterly more and more as paid for downloads. Portable  
digital audio players (DAPs), exemplified by the Apple iPod™, have had a dramatic effect

on the global music marketplace. Just five years after the introduction of the first portable digital audio player, digital music sales global have already grown to well over \$5bn in 2005.

5 To reverse these trends, the music labels are now turning their attentions to pursuing the mobile market, where music is sold via mobile phones (or other kinds of portable wireless device) and distributed over the cellular wireless network. The potential value is already clear from the explosive growth of the ringtone market, and both the music labels and mobile network operators MNOs believe that mobile full-track music could provide more  
10 revenue, better security and improved pricing compared to digital music on a PC.

The mobile phone has some distinct advantages over the iPod and other DAPs. As well as playing music, mobile phones are connected to an increasingly fast, secure wireless network where users can locate and share music on the move and pay for content using the MNO's  
15 inbuilt and convenient billing facilities. Increasing innovation from the mobile handset manufacturers is helping to move the market forward.

There are still significant challenges ahead, however. The reliance on mobile internet technology WAP (Wireless Application Protocol) as the primary means of selling full music  
20 content is limiting. The technology is unfriendly, slow and cumbersome for users. Indeed, the world's largest mobile phone group, Vodafone Global, has avoided selling full music downloads on anything but top-of-the-range 3G phones because of the end-user difficulties associated with WAP. Many other operators have been forced to take a similar approach. This has limited the take-up of full music download services - only a small minority of  
25 mobile phone subscribers can use or have access to 3G. In the relatively mature 2005 UK market, less than half a million of Vodafone's 14.4 million customers have 3G - a market penetration of around 3%. Many other operators have no or only very limited 3G penetration.

30 MNOs are also concerned about the poor music play experience available, even on current top-of-the-range 3G handsets. Even when devices are marketed as top-of-the-range music phones they generally fail to deliver a user experience akin to a run-of-the-mill MP3 player.

Two alternatives to WAP based acquisition of full music content are currently favoured:

- 5 • Streamed services, which offer users a personalised radio service streamed to their handset.
- Music shop applications, running locally on a mobile telephone, and which offer users the ability to purchase music tracks and albums directly from the mobile telephone

10 Streaming radio solutions are however a niche marketplace. The requirement for a constant data connection and the lack of full user control of what a user listens to means the consumer proposition and appeal is limited. Streaming solutions also suffer limited handset reach and a requirement for high speed (usually 3G) data connection. Operators implementing such services must also plan and invest for a significant network burden - all music tracks must be redownloaded every time they are played.

15 Music shop applications offer a more compelling user proposition but also suffer limited handset reach, with a focus on 3G and niche Symbian handsets. The user experience on such devices is also limited currently with competitor products offering only limiter pay per track services and with limited functionality that fails to approach the richness of a high quality  
20 DAP. This limited functionality, combined with relatively small music catalogues, has severely limited the appeal of these solutions to date.

### **SUMMARY OF THE PRESENT INVENTION**

25 The present invention provides a mature, reliable and convenient solution which will enable users to easily acquire, listen to and manage music on portable wireless computing devices.

An implementation is called MusicStation™. MusicStation provides a method of enabling digital music content to be downloaded to and used on a portable wireless computing  
30 device, the method comprising the steps of:

(a) a software application running on the wireless device, the application having been automatically adapted to parameters associated with the wireless device without end-user input;

(b) the application enabling an end-user to browse and search music content on a remote server using a wireless network; to download music content from that remote server using  
5 the wireless network and to playback and manage that downloaded music content;

(c) the application including a digital rights management system that enables unlimited legal downloads of different music tracks to the device and also enables any of those tracks stored on the device to be played so long as a subscription service has not terminated.

10

This invention has the promise of being genuinely transformative of the way people acquire and listen to digital music. It brings together, for the first time, a number of technologies which operate synergistically to provide a total solution that is significantly greater than the sum of its parts. For example, because the application can be automatically adapted to  
15 parameters associated with the wireless computing device without end-user input, it becomes feasible to automatically provision very large numbers of portable wireless devices with the application (either prior to sale, or to allow users to download and install the application –e.g. by simply giving a remote server the correct portable wireless device make and model number). The installed base of mobile telephones, for example, could therefore  
20 readily run into the tens, if not hundreds of millions – far larger than any DAP. The application also enables an end-user to browse and search music content on a remote server using a wireless network; to download music content from that remote server using the wireless network and to playback and manage that downloaded music content: hence, not only will the installed base greatly exceed any DAP solution, the functionality will be better  
25 than any DAP because it will be possible to search and acquire new music directly from the device over the wireless network (this is a far more natural process than acquiring music via a web based on-line catalogue using a desktop machine and then synching a DAP with the desktop machine). Finally, the application includes a digital rights management system that enables unlimited legal downloads of different music tracks to the device and also enables  
30 any of those tracks stored on the device to be played so long as a subscription service has not terminated. This allows users to explore new music far more effectively than before and, with rapidly decreasing memory costs, to store thousands of music tracks on even mid-



range devices. Music companies will be willing to make entire catalogues of music available because of the robust DRM model, the huge installed user base and the ease of exploring and acquiring new music. This creates a positive feedback, with more and better content attracting more users, in turn attracting more content.

5

MusicStation has a number of key advantages over its competitors:

- A comprehensive and intuitive user experience that wraps all music functions;
- Compatibility with a wider range of handsets than any competitor, as a result of the Device Adaptive Architecture (DAA – see below for more details), which ensures the software application runs on almost all music-capable handsets (irrespective of model or manufacturer) and looks and operates in a practically identical fashion on all of them.

10

MusicStation maximises the benefits of the mobile phone. Unlike DAPs, where music can only be acquired in the home, MusicStation users can discover and acquire new music anywhere;

15

- MusicStation does not need a PC, broadband, iTunes or a credit card to work.
- MusicStation supports innovative new models like AYCE (all-you-can-eat – i.e. unlimited downloads) and user community features such as making friends and sharing playlists.

## 20 **The MusicStation Product**

MusicStation is designed to be the key enabling technology that will enable the mass-adoption of the mobile phone as the successor to the unconnected Digital Audio Player (DAP). To ensure success, the design and development team have focused on the following key requirements in order to deliver a next generation mass-market music product:

25

### **• A User Experience that Beats the Best DAP**

The traditional native player on mobile phones has been second rate when compared to the best DAPs. MusicStation provides an interface that is as complete as any market-leading DAP but which is also optimised for the benefits of a connected device.

30

### **• Maximising the Benefits of Connectivity**

The mobile phone is an “Almost Always Connected” (AAC) device, so a handset-based

music product can enable music purchasing directly when on the move, not just when it is physically attached to an internet-connected PC.

• **Ensuring No Reliance on a PC**

5 An integrated handset product should not require the user to own a broadband-connected PC at all. This is particularly key in developing markets where mobile phone users do not generally have access to such technology, nor indeed a credit card. Where users do have access to a PC they should be able to access music and playlists whether they are at their desk or on on-the-move - but there should be no reliance on personal computer, broadband  
10 or credit card technology.

• **Enabling Direct Billing**

A mobile music application should be able to leverage on the billing relationship between the consumer and the MNO. By providing a much more convenient one-touch billing  
15 method for content purchase - irrespective of location - music sales can be truly maximised, especially compared with an at-desk, web-based credit card application, with a cumbersome registration process which also requires a difficult synchronisation requirement with the portable device.

20 • **Enabling Wire-free Listening**

An on-handset music application must be able to use the Bluetooth functionality available in many mobile handsets to allow music to be played and shared with other Bluetooth enabled devices such as wireless headphones, in-car stereos and hi-fi systems.

25 • **Taking Advantage of 24x7 Availability**

The mobile phone is the electronic device most likely to be present with a user 24/7, giving a far wider opportunity for consumer interaction, be that listening, purchasing or the managing of music. It is therefore important that a music application is designed to be attractive and easy to use, even to subscribers who stumble across it accidentally whilst  
30 exploring handset functionality for the first time.

• **Giving Users Community Features**

As an Almost Always Connected (AAC) device, the mobile phone can deliver community interaction features on-the move, the key to enabling improved consumer music discovery through shared playlists and playlist charts generated by users. This is a key advantage over the unconnected DAP.

5

• **Making the most of a Fortuitous Handset Roadmap**

The vast majority of handsets will be music capable by Q1 2007 - even if they are not actively promoted or branded as a music phone by the MNO or manufacturer. To maximise revenue potential, any music application should be available for every music-capable  
10 handset, be it 2.5G or 3G, whatever the manufacturer, enabling MNOs to consider full download music as a mass market opportunity for the first time.

MusicStation has been designed around these key requirements. The end result genuinely able to turn the vast majority of music-capable handsets into “Super-DAPs”. Critically,  
15 MusicStation gives all the performance and user experience quality of a DAP (in terms of music playing and management), whilst also offering all the browse, search, acquire, playlist and celebrity playlist features of leading PC based on-line music stores. On top it offers music users tribal community features, which can improve their music discovery process - and personalised news and views (neither of which are available on any DAP).

20

Other key features include:

- A single user intuitive interface which wraps all music play/playlist management/content acquisition/news/community functionality;
- Availability of all functions available during music playback (news acquisition,  
25 searching/browsing, etc);
- Intelligent Parallel Downloading technology, allowing for intelligent caching of favourite content;
- Inbuilt network awareness (Features and interface intelligently adapt depending on level of network connectivity available - 3G/2.5G/0G);
- 30 • Direct billing integration (enabling extremely convenient one-touch billing without the requirement for a credit card or account) - billing infrastructure for the subscription service

is part of the billing infrastructure provided by a network operator that controls the wireless network;

- Industry standard music file protection by DRM. The DRM also enables the purchase of a music track such that the track can still be played if the subscription service is terminated.

5

Being a connected application, unlike DAPs, MusicStation is able to offer an All-You-Can-Eat (AYCE) weekly or daily subscription package directly from the handset for the first time. There is much evidence that the average music revenue per AYCE subscriber is substantially higher than that from a traditional PPT (pay per track) user. To date most  
10 AYCE implementations have been desktop-based subscriptions rather than being sold on a connected mobile device.

#### **Device Adaptive Architecture (DAA)**

One of the biggest problems for mobile applications to date has been the difficulty of  
15 porting applications onto new handsets and delivering applications that work across multiple handset manufacturers and models. Resolving this challenge is one of the most important technical difficulties that MusicStation addresses. Device Adaptive Architecture (DAA) is the solution.

20 In essence, DAA enables MusicStation to be deployed on more mobile phones than any competitor. It also enables MusicStation to be ported to new handsets in hours rather than weeks or months – with the creation of a manufacturer and handset model specific version of the application in each case.

25 Until DAA, all mobile applications - be they music-specific or more generalised - suffered limited handset reach. Typical obstructions included:

- Manufacturer variations in handset design/memory capabilities;
- OS and firmware release and related bugs;
- Screen size, pixel number, colour depth, keypad control and softkey variations;
- 30 • Physical size;
- Media file and format support (e.g. audio, picture, video, animation);
- Java version and platform implementation differentials;

- Handset-specific security models;
  - Connection handling and capabilities;
  - Failure to adhere to published specifications;
  - Computing horsepower and other computational resources.
- 5
- Memory
  - Network capabilities and handling of the device, including one or more of CSD, GPRS, 2G, 2.5G, 3G, WAP, SMS, Bluetooth, Infrared, Wi-Fi, WiMAX.

10 In essence, features vary wildly by handset and by manufacture rand also network operator - and many handsets may suffer bugs in their implementation. Device Adaptive Architecture (DAA) resolves these issues and enables the product to be ported automatically to the vast majority of all music-capable 2.5G and 3G handsets in record time. DAA captures parameters associated with these various features and allows an application to be

15 automatically custom built for a specific handset/network operator combination without end-user input. Further details on DAA may be found in WO 2006/061595, the contents of which are incorporated by reference.

It is also critically important to note that MusicStation's reference platform is Java. A few

20 competitive products have been built on the easy-to-address Symbian platform. Whilst it is relatively easy to build applications for this platform, it does not offer the opportunity for a mass-market music proposition. Less than 10% of handsets globally have Symbian on board and many of those are business-focused handsets. Java is the most widely adopted mobile platform and critical to handset reach. It is available on almost all medium and high end

25 handsets. The combination of Java and DAA technology means MusicStation can be delivered to more consumers than any other technology - and critically act, look and feel almost identical irrespective of manufacturer or model. MusicStation will be available in Java, Symbian, Windows Mobile, Linux and BREW.

30 Other features include the following:

- the application present a graphical user interface in which shows multiple user-selectable tabs, each tab being associated with a core function of the application.
  - each tab is visible at any time the application is running
  - one tab is associated with a home function that provides access to all available content and to a search function
  - 5 ○ one tab, if selected, gives details of the track that is currently playing
  - one tab, if selected, provides access to community and news features.
  - one tab, if selected, displays the current queue of tracks for listening and/or downloading.
- 10 • the application present a graphical user interface in which multiple screens show a 'more' menu item that is context sensitive and, if selected, provides access to further functions relevant to a currently selected item and/or the currently displayed screen.
- the application is controlled using a multi-tasking context sensitive joystick; the specific function of the joystick is shown by an on-screen icon above it. The operation of the joystick is replicated by numeric keys in the keypad, e.g. the numeric key 5 is up; 0 is down; 15 7 is left and 9 is right.
- the application provides a context appropriate acquire function in which a function equivalent to 'Get New Artist' is at the same level in the menu as 'Artist'. A function equivalent to Get New Track is on the same level in the menu as the menu listing of tracks for an artist.
- 20 • the application enables one device to act as a master playback device such that other wirelessly connected portable wireless devices playback the same music track, in time synchronisation. The wireless connection can be a short range wireless connection, such as Bluetooth.
- 25 • the application provides a dedicated 'play' numeric key which always toggles back to the play screen, which shows the track currently being played.
- the application provides variable timeouts, with different screens have different timeouts – e.g. a search screen never snaps back but a news screen snaps back after 20 seconds, compared with a standard navigation screen, that might snap back after 7 seconds.
- 30

- the application displays targeted news filtered according to the end-user's playback habits.
- the application tracks, and feeds back to a remote server, detailed end-user listening data. The data includes how long tracks have been listened to, what tracks are skipped through and when. The data can be locally cached on the device and then sent back to the server as a piggyback over a communication that happens anyway. The device will pre-emptively send the data back without waiting for the communication expected to happen anyway, only if the user has not downloaded for more than a set time. This data can be used to enrich a music suggestion engine that provides music track suggestions for display on the device.
- the application displays shared playlists.
- the application displays playlist charts generated by users
- all functions of the application are available during music playback.
- the functions available during playback include news acquisition, as well as music track search, browse, and acquire.

Another aspect is a portable wireless computing device that enables digital music content to be downloaded and used, the device including:

- (a) a software application running on the wireless device, the application having been automatically adapted to parameters associated with the wireless device without end-user input; and in which:
- (b) the application enables an end-user to browse and search music content on a remote server using a wireless network; to download music content from that remote server using the wireless network and to playback and manage that downloaded music content; and
- (c) the application including a digital rights management system that enables unlimited legal downloads of different music tracks to the device and also enables any of those tracks stored on the device to be played so long as a subscription service has not terminated.

A third aspect is a software application that enables digital music content to be downloaded and used on a portable wireless computing device;

(a) the application running on the wireless device, the application having been automatically adapted to parameters associated with the wireless device without end-user input; and in which:

5 (b) the application enables an end-user to browse and search music content on a remote server using a wireless network; to download music content from that remote server using the wireless network and to playback and manage that downloaded music content; and

(c) the application including a digital rights management system that enables unlimited legal downloads of different music tracks to the device and also enables any of those tracks stored on the device to be played so long as a subscription service has not terminated.

10

A final aspect is a music track that has been downloaded using the software application defined by the third aspect.

### Definitions

15 **Mobile Telephone:** A type of telephone which is connected to the telephone network via wireless technology through the air rather than through a physical wire or other physical connection or form of cable.

**Mobile Phone, Phone, Mobile, Mobile Handset or Handset:** A type of Mobile Telephone.

20 **Mobile Network:** A network which provides wireless connectivity for Mobile Telephones so that they can operate and provide functions such as making telephone calls or accessing network-resident data or services.

**Mobile Network Operator (MNO):** A company or organisation which operates a Mobile Network and the subscribers or users who use Mobile Telephones on that network.

25 **Global Mobile Network or Mobile Phone Network:** The sum of all Mobile Networks operated by Mobile Network Operators in the world.

**Wireless Network:** A network which provides wireless connectivity to client computing devices. Such a network includes Wi-Fi, WiMAX and the Global Mobile Network.

30 **Server:** A networked computing device which exists to provide networked application services, features and functions such as information supply, database search and transactions to one or more client computing devices which make connection to it and make requests for



services from it. There are generally many clients to each server and each client is usually of a smaller size and of smaller computing capability than the server.

**Services:** The networked computing services, features and functions which are typically provided by a Server to one or more network connected client computing devices. Services  
5 include information supply, database search and transactions. Such services are architecturally practical to deploy centrally in the network and typically impractical to deploy on a client computer due to the client's size and power.

**Client:** A computing device connected to a network delivering the features and functions of a network-centric application to the user or consumer of the application. The Client  
10 typically connects to a Server and requests Services.

**Network Application:** A type of application or service that is network-centric, in that it is delivered by a combination of software running on a Client performing the function of the application's interface to the end user or consumer, supported and complemented by Services provided by software on a Server which are accessed by the Client over a network.

15 **Wireless Computing Device:** A type of Client which connects to the network via a Wireless Network. Such devices include Mobile Telephones, Personal Digital Assistants (PDAs), Games Consoles (e.g. Sony PSP) or other wirelessly network connected client computing devices. The type of the Wireless Computing Device is further defined by its Manufacturer, Make, Version, Operating System, Firmware Version.

20 **Wireless Device or Wireless Client:** A type of Wireless Computing Device.

**Software Application:** The Client software application which is to be delivered over-the-air to, or pre-installed on, the Wireless Computing Device.

**Software Components:** Individual units of software which form the components of the Software Application which is being customised for the Wireless Computer Device and part  
25 of the Device Adaptive Architecture (DAA) software library.

**Mobile Content:** Digital files and data representing electronic products used by, consumed, played, viewed or rendered on Mobile Phones. Examples include ringtones/ring tunes, wallpapers/pictures, screensavers/animations, realtones/truetones, full music downloads, video, SMS & MMS alerts, mobile games, and many other current and emerging Mobile  
30 Phone consumable entertainment and information products.

**Metadata:** Individual items of data or collections of data, potentially hierarchically related, which describe the attributes or behaviour of Wireless Computing Devices, Wireless Networks, Software Components, Network Applications or Mobile Content.

5 **BRIEF DESCRIPTION OF THE DRAWINGS**

**Figure 1** is a Scheduler class diagram.

**Figure 2** is Client Schedules a task.

**Figure 3** is UI thread adds a task to the queue.

**Figure 4** is an example of a binary heap.

10 **Figure 5** is Binary heap stored in an array.

**Figure 6** is State diagram for a Task.

**Figure 7** is cache upper and lower limits for each type of data objects.

**Figure 8** is Data objects used to configure exceptions.

**Figure 9** is Device specific exception.

15 **Figure 10** is Screen Captures – Get new... option.

**Figure 11** is Personalised Menu Item and Recommendations Contained.

**Figure 12** is Screen capture – rating an item.

**Figure 13** is Screen capture – News.

**Figure 14** is Screen capture – Buzz member recommendations.

20 **Figure 15** is Personalised Menu Item and Recommendations Contained for Cool Members and Buzz Playlists.

**Figure 16** is a matrix of correlations between tracks.

**Figure 17** is a Weightings Matrix.

**Figure 18** is a set of normalized weightings lying between 0 and 1.

**Figure 19** is an Associated Artists Matrix, which is a matrix of correlations representing how strongly associated pairs of Artists are in the system, based on ratings, and customer plays.

5 **Figure 20** is an Associated Customers Matrix, which is a matrix of correlations representing how strongly associated pairs of Customers are in the system, based on ratings, and customer plays.

**Figure 21** is part of a Table of Associations Matrix property, Inputs to Recommendation and Results Mechanism.

10 **Figure 22** is part of a Table of Associations Matrix property, Inputs to Recommendation and Results Mechanism.

**Figure 23** is part of a Table of Associations Matrix property, Inputs to Recommendation and Results Mechanism.

**Figure 24** is part of a Table of Associations Matrix property, Inputs to Recommendation and Results Mechanism.

15 **Figure 25** is part of a Table of Associations Matrix property, Inputs to Recommendation and Results Mechanism.

**Figure 26** is Calculating the implicit rating value.

**Figure 27** is Properties of a message.

**Figure 28** is Properties of an image.

20 **Figure 29** is Properties of the client version.

**Figure 30** is Translated messages.

**Figure 31** is Device Message properties.

**Figure 32** is Device Message / Help Message properties.

**Figure 33** is Service Messages.

25 **Figure 34** is Service and Device Specific Messages.

**Figure 35** is Client Build message.

**Figure 36** is Screen capture- Roaming options.

- Figure 37** is configurations of the Roaming behaviour for MusicStation.
- Figure 38** is Screen capture - Roaming Warnings.
- Figure 39** is Screen capture - Roaming Warnings – Ask prompt.
- Figure 40** is Screen capture - Roaming Warning – Ask prompt.
- 5 **Figure 41** is Screen capture – Roaming Options set to On.
- Figure 42** is Screen capture – Roaming Options set to Off.
- Figure 43** is shows the title, content and result of the responses.
- Figure 44** is Request / response flow between client and server.
- Figure 45** is Server sending a request to the client.
- 10 **Figure 46** is details of [major].[minor].[micro], Variant name and Platform identifier.
- Figure 47** is details of error data.
- Figure 48** is an example of the client sending error data to the server.
- Figure 49** is an example of the client sending error data and a photo to the server.
- Figure 50** is an example of the server sending a Jpeg photo with a single parameter.
- 15 **Figure 51** is status codes.
- Figure 52** shows the server sending the news1.data file.
- Figure 53** shows the server sending the news2.data and news3.data files.
- Figure 54** is the server response which indicates which range of data has been sent
- Figure 55** is the server sending a Sent line that the client had not sent a corresponding Get  
20 line in the request.
- Figure 56** shows that Artist data object which contains a collection of Releases. In turn, a Release contains a collection of Tracks.
- Figure 57** shows that an alternative method is to store each collection of objects in its own file. So in our ‘My Artists’ example the list of Artists is stored in a file (userartists.data) but  
25 the list of albums for each artist is not. The list of albums is stored in a separate artist file,

one for each artist (e.g. artist.123.data). Each album is then stored in its own file (release.4567.data) that contains the tracks.

**Figure 58** shows how object groups can use the same data object without having to duplicate the data.

- 5 **Figure 59** shows that one can store the artist name as well as the id in the 'My Artists' data file.

**Figure 60** is Client sets object and gets all modified objects.

**Figure 61** is Client requests object and gets all modified objects.

**Figure 62** is Client sends objects modified in offline mode.

- 10 **Figure 63** is object change log.

**Figure 64** is customer object.

**Figure 65** is customer object change log.

**Figure 66** is a ChangeLogRecord object.

**Figure 67** is an object\_change\_log table.

- 15 **Figure 68** is a customer\_object\_change\_log table.

**Figure 69** is a Logger which contains a LogRecord for each client log.

**Figure 70** is the customer\_logger table.

**Figure 71** is DRM Overview.

**Figure 72** is Service Registration Request Parameters.

- 20 **Figure 73** is MNO Added Metadata.

**Figure 74** is Service Registration Response Parameters.

**Figure 75** is MusiStation RI Registration Request Parameters.

**Figure 76** is RI Registration Response Parameters.

**Figure 77** is MusicStation RO Acquisition Request Parameters.

- 25 **Figure 78** is MusicStation RO Acquisition Response Parameters.

**Figure 79** is Content Acquisition Request Parameters.

**Figures 80 – 164** are screen shots of the MusicStation implementation.

**Figure 165** is a system overview.

## 5 DETAILED DESCRIPTION

### ARCHITECTURE

#### *1.1. Multi-threading*

A key aspect of the player is that it performs multiple threads simultaneously. There are 3 main threads:

10

- User Interface (UI) thread
- Animation thread
- Scheduler thread

15 There is also an HTTP connection thread which actually downloads data and loads it into a buffer while the Scheduler thread reads from this so as not to be blocked by the connection.

Typically the UI thread will respond immediately to the user navigating to a new screen by displaying that screen and scheduling a task to load the data behind the screen, either from  
20 the local file system or remotely over an HTTP connection.

The load task is added to the task queue. The queue is ordered by task priority, task type and scheduled execution time. Most tasks are scheduled for immediate execution, in which case the execution time is set to the time the task was added to the queue. Some tasks are  
25 scheduled with a small delay; for example playing a track is scheduled with a one second delay to allow quickly skipping through the tracks on a playlist.

When a new task is added to the task queue we compare its priority to the currently executing task (if there is one). If its priority is higher then the current task, we attempt to

cancel the current task. Only tasks that take an excessive time to complete can be cancelled. This is to avoid tasks hogging the execution thread whilst other higher priority tasks are waiting. An excessive amount of time is longer than a few seconds. The cancelled task is then rescheduled. The execution time is set to the time the task was originally added to the queue.

### 1.1.1.Scheduler

The Scheduler is a facility for threads to schedule tasks for immediate or future execution in a background thread. Tasks may be scheduled for one-time execution, or for repeated execution at regular intervals.

The Scheduler object has a single background thread that is used to execute all of the scheduler's tasks sequentially. If a scheduler task takes excessive time to complete, it "hogs" the timer's task execution thread. This can, in turn, delay the execution of subsequent tasks, which may "bunch up". Any task that may take longer than a few seconds to execute must implement interrupt().

The interrupt() method is called when a task with a higher priority is added to the task queue and will be called on the currently executing task by the thread adding the task. The run() method called by the scheduler thread must throw an InterruptedException at the earliest opportunity. The Scheduler will catch this exception and then reschedule the interrupted task for execution based on its priority and the time it was originally added to the queue. The newly added task is then picked up and executed.

This class is thread-safe: multiple threads can share a single Scheduler object without the need for external synchronization. See Figure 1: Scheduler class diagram and Figure 2: Client Schedules a task.

#### 1.1.1.1. TaskQueue

This class represents a scheduler's task queue: a priority queue of Tasks, ordered on priority, taskType and executionTime.

The task priorities are based on the CLDC Thread priorities. As such there are 3 priorities defined:

- MAX\_PRIORITY* is the maximum priority that a task can have.
- 5 •*NORM\_PRIORITY* is the default priority that is assigned to a task.
- MIN\_PRIORITY* is the minimum priority that a task can have.

Tasks with the same priority are further subdivided by taskType. For example, this allows us schedule the data for a screen before the images. This could be achieved by using different priorities however it is likely we'll want to lower the priority of a task (e.g. the user navigates to a different screen) without changing the type. By separating the concepts of priority and taskType the design is more flexible and I think easier to understand. Initially the 3 types ordered by importance are:

- 15 •*DATA* is used for tasks that request object data files.
- AUDIO* is used for tasks that request audio files.
- IMAGE* is used for tasks that request image files.

The executionTime ensures that tasks with the same priority and taskType are executed in the order that they are added to the queue. See Figure 3: UI thread adds a task to the queue.

Internally the queue is stored as a binary heap so the cost to schedule a task is  $\log n$ , where  $n$  is the number of concurrently scheduled tasks. A large number (thousands) of scheduled tasks should present no problem. There is no cost for retrieving the next scheduled task, which is always at the root. See Figure 4: An example of a binary heap.

We always add an element to the bottom of the heap and then call the fixUp() method to find its place in the heap. The fixUp() method compares the added element with its parent and swaps them if they are not in the correct order.

30 An array is used to store the heap and because the heap is always complete (there are never any gaps in the tree) it can be stored compactly. No space is required for pointers; instead,



for each index  $i$ , element  $a[i]$  is the parent of two children  $a[2i+1]$  and  $a[2i+2]$ . See Figure 5. Binary heap stored in an array.

#### 1.1.1.2. Task

5 A task can be scheduled for one-time or repeated execution. A task can be in one of 3 states:

- SCHEDULED*: This task is scheduled for execution. If it is a non-repeating task, it has not yet been executed.

- EXECUTED*: This non-repeating task has already executed (or is currently executing) and has not been cancelled.

- CANCELLED*: This task has been cancelled (with a call to `Task.cancel`).

See Figure 6: State diagram for a Task.

15 The MusicStation client uses a single Scheduler to schedule all file connections, either from the local file system or remotely over an HTTP connection. The scheduler uses a single thread so all file connections are handled serially. A Task must ensure that it only has an open connection when it is in the executed state. As only one task is ever in the executed state we can guarantee that we only ever have one connection open. Also, any task that supports the `interrupt()` method must be able to resume without storing any state information

20 about the file it was writing to. This is important because another task may have modified the file since the task was interrupted.

#### 1.1.2. Use Cases

##### 1.1.2.1. User opens Playlists

25 The user opens the application and immediately opens the Playlists menu. The Playlists menu display the “My Playlists” `PlaylistSet` filtered using the two filters “My Private Playlists” and “My Public Playlists”.

When the screen is displayed a `LoadTask` is added to the `TaskQueue` to load “My Playlists”.

30 The `LoadTask.taskType` is `DATA` and the `LoadTask.priority` is `MAX_PRIORITY`.

When the LoadTask is added to the TaskQueue, the scheduler thread, which is waiting on the queue, is notified. It takes the task from the queue and executes it by calling the Task.run() method. The task checks to see if the “My Playlists” object data file exists on the file system. In this case it doesn’t so an HttpURLConnection is opened and the file is read over  
5 the stream. The file is read into a buffer (65k) and each time the buffer is filled it is written to the memory card and used to populate part or all of the data object (note very few data files will be larger than the buffer).

10 As the PlaylistSet data object is populated with Playlists, these Playlists contain image references. As each image reference is read, an ImageLoadTask is created and added to the TaskQueue. The ImageLoadTask.taskType is IMAGE and the ImageLoadTask.priority is MAX\_PRIORITY.

15 Once “My Playlists” has finished loading, the scheduler takes the first ImageLoadTask from the queue. Because the image doesn’t exist on the local file system it is loaded over HTTP. This continues until all images have been loaded.

#### 1.1.2.2. User opens Playlists and immediately selects New Playlists

20 The user opens the application and then opens the Playlists menu. Before “My Playlists” have loaded the user selects “Get New Playlists”.

As above a LoadTask is immediately added to the TaskQueue to load “My Playlists” when the user opens Playlists. The LoadTask.taskType is DATA and the LoadTask.priority is  
25 MAX\_PRIORITY.

Before the LoadTask has finished the user selects “Get New Playlists”. This immediately calls TaskQueue.changePriority() to downgrade all MAX\_PRIORITY tasks to NORM\_PRIORITY because we are changing screens. Any outstanding tasks for the last  
30 screen need to have a lower priority than tasks for the new screen.

A LoadTask is then added to the TaskQueue to load “New Playlists”. The LoadTask.taskType is DATA and the LoadTask.priority is MAX\_PRIORITY. Adding the new task causes interrupt() to be called on the “My Playlists” LoadTask. As data objects are typically small (less than 4k) interrupts are ignored. However because the “My Playlists” LoadTask has had its priority lowered to NORM\_PRIORITY any ImageLoadTasks it creates are also created with NORM\_PRIORITY.

Once the “My Playlists” LoadTask has finished loading, the scheduler takes the “New Playlists” LoadTask from the queue and executes it. Once “New Playlists” has loaded the images for the “My Playlists” screen load in the background.

#### 1.1.2.3. User starts Playlist

The user selects a Playlist from “My Playlists” and chooses the Play option.

All of the Tracks in the Playlist are added to the play queue. A StartTask is added to the TaskQueue for the first track. The StartTask.taskType is AUDIO and the StartTask.priority is MAX\_PRIORITY. We then add a FetchTask to the TaskQueue for each Track. The FetchTask.taskType is AUDIO and the FetchTask.priority is MIN\_PRIORITY. Note, a FetchTask is added for each Track including the first track. This is because the StartTask could be cancelled by the user selecting Next before the task has finished. A FetchTask will first check to see if a file exists and has been fully downloaded before making an HttpConnection.

When the StartTask has finished (and the track begins to play) a PrefetchTask is added for the second track. The PrefetchTask.taskType is AUDIO and the PrefetchTask.priority is MAX\_PRIORITY. Depending on the connection rate the second track should have prefetched before the first track finished. In which case the first and second FetchTasks are discarded (the files already exist) and the third tracks FetchTask begins to load.

#### 1.1.2.4. User starts Playlist and opens Inbox

The user selects a Playlist from “My Playlists” and chooses the Play option. Halfway through downloading the first track the user opens the Inbox tab.

As above, a StartTask is added for the first track and FetchTasks added for each track.  
5 When the user opens the Inbox a LoadTask is created for the “Inbox” StorySet. The LoadTask.taskType is DATA and the LoadTask.priority is MAX\_PRIORITY.

The priority of the StartTask is changed from MAX\_PRIORITY to NORM\_PRIORITY and the “Inbox” LoadTask is added to the TaskQueue. The interrupt() method is called on the  
10 StartTask which causes the StartTask.run() method to throw an InterruptedException the next time read() returns (when the 65k buffer is filled). The scheduler catches the InterruptedException and the StartTask is rescheduled to run after the “Inbox” LoadTask.

The “Inbox” LoadTask is executed and it creates ImageLoadTasks for each story. These are  
15 created with MAX\_PRIORITY and will all be executed before the StartTask is resumed. Once the images are loaded the StartTask resumes by first checking if the file exists and how much has already been read. The task will then request the remainder of the audio file. Once the file has been downloaded the track will play and a PrefetchTask will be added for the next track.

20

### **1.1.3.Background downloading**

### **1.1.4.Dynamic playlist management**

### ***1.2.Intelligent memory management***

25 MusicStation intelligently manages the memory available on each handset and / or memory card.

- Before downloading an object MusicStation will ensure that there is enough memory available for the object.
- If there is not enough room, MusicStation will perform a series of checks before  
30 deleting an object.

- MusicStation will delete the object with the oldest last modified date, ensuring that the objects that are deleted are those files that are not in heavy use or not in use at all.

### 1.2.1.Downloadable Objects

5 There are three types of downloadable objects within MusicStation. These include:

- Data** – any data that needs to be updated such as menu items, charts, text within news articles etc.

- Image** – any images within MusicStation. These include the images on the Artist and Album profiles and the images associated with a news article.

10

- 

- Audio** – the audio files.

### Caches

Using the Max memory card use option on the Options menu a user can define the maximum percentage of the memory card that MusicStation will use for storage. This setting determines the allocated memory for MusicStation. The allocated memory is then divided into caches for each type of data object.

15

A cache exists for each of the downloadable objects. Each cache has an upper and lower limit:

- An **upper limit** is the maximum amount of memory a cache can utilise. It exists to ensure that a user does not exceed the allocated memory.

20

- A **lower limit** is the minimum amount of memory a cache can utilise. A lower limit exists to ensure that memory is consistently distributed between the different data objects.

The upper and lower limits are defined as a percentage of the allocated memory. The cache upper and lower limits for each type of data objects have been defined as shown in Figure 7.

25

### 1.2.2. Downloading objects

Before an object is downloaded, MusicStation will run a series of checks to ensure that by the downloading the file that the lower and upper limits are not breached. MusicStation maintains a list of each type of object, which is sorted in order of last use. The object that was most recently used is at the top of the list and the object with the oldest last used date will be at the very bottom of the list.

If downloading of an object exceeds the upper limit of that object's cache, the following process will occur:

•**DELETE\_WITHOUT\_CHECK** – MusicStation will delete the data object, of the same type, that has the oldest “last used” date.

If there is no available memory to download the object, the following process will occur:

•**DELETE\_WITH\_CHECK** –

DELETE\_WITH\_CHECK will locate the data object, of the same type, that has the oldest “last used” date and attempt to delete this object. The delete will proceed if it does not take the cache under the lower limit.

If the delete takes the cache under the lower limit, DELETE\_WITH\_CHECK will locate the *audio* object with the oldest last “last used” date and delete the audio object.

If DELETE\_WITH\_CHECK cannot delete an audio object, it will proceed with step 1. Locate the data object, of the same type, that has the oldest last “last used” date and delete this object.

### 1.3. Device specific media delivery

Each piece of content is "tagged" with the container, format, bitrate and sample rate (e.g. m4a, acc+, 48kbps, 44.1kHz). The playback of content is tested on the device using a piece of base content (pink noise) encoded in all variants of container, format, bitrate, sample rate and mime type. The results of these tests are sent via the test client back to the server and stored. Each container, format, bitrate, sample rate and mime type has a preference when compared to the others stored on the server. When the client then makes a request for an

additional piece of content the server returns either: A list of links to that piece content encoded in the variations of container, format, bitrate, sample rate and mime type that played back. This is done by matching the "tags" on the content that played back to the available "tags" on the additional piece of content. This list is ordered by preference. A link to that piece of content encoded in the top encoding preference. A audio playback quality test is performed on this auto-selected item to confirm that it is of acceptable quality. If it is not then the second preference would be examined, and so on down the list. The audio quality test makes use of audio software to analyse the output of the phone's headphone socket.

10

## 2. User experience features

### *2.1. Client exception handling*

The MusicStation client is regularly downloading and updating files in the background whilst the customer is using the application. When an error occurs we may want to retry, inform the user or do nothing depending on the task that is being performed and the error that was thrown. This document describes how we will decide what action to take when an error occurs.

#### 2.1.1. Exception Listener

There are 3 main threads that control the MusicStation client. The UI Thread handles all key presses, the Paint Thread handles all screen redraws and the Task Thread handles loading data. Exceptions can be thrown in any of these threads but they are always passed to the ExceptionListener exceptionThrown() method.

The ExceptionListener then decides how to handle the exception based on:

- The Exception that was thrown
- The Event that caused the Exception
- The priority of the Event
- The super class of the Exception

30

These parameters are used to lookup the ExceptionConfig for this exception. The ExceptionConfig contains all of the information needed to decide how to handle the exception.

5

### **2.1.2. Exception Config**

The ExceptionConfig is used to decide whether to automatically retry the event that caused the exception or whether to show an error message to the user.

10 The following objects are used to configure exceptions:

ExceptionConfig: Contains the default behaviour for this exception

ExceptionEvent: Overrides the default behaviour for a specific Event and priority

ExceptionLang: Contains the error messages in each language supported by the device

15

See Figure 8 Data objects used to configure exceptions.

Only exceptions that occur in the Task thread cause a retry. The following attributes are used to decide whether and how to retry the Task:

20

firstRetryInterval: We may want to initially retry the request quickly

firstRetryCount: The number of times to retry or 0 to not retry

secondRetryInterval: We may then want to back off and leave a longer period between retries

25 secondRetryCount: The number of times to retry or 0 to not retry

allowSessionRetry: If there is a server error or the file was not found we may want to disallow the same request to the server for this session.

deleteLocalFile: If the file is corrupted we may want to delete the local file and retry loading the file from the server.

30



Any exception can display an error message to the user. The following attributes are used to decide whether and what to display to the user.

- showAlert: If true, displays an error message to the user with one or more options
- 5 continueOption: Goes back to the last screen
- retryOption: Retries the Task
- upgradeOption: Installs a new version of the application
- closeOption: Closes the application
- openBrowserOption: Retries the request in the mobile's WAP browser
- 10 exceptionLangs: The error message in each supported language

For any exception, these values can be overridden for a particular event or we can fall back to the values defined for the exception's superclass.

15

### **2.1.3.Device Specific Exceptions**

Some devices do not throw the expected exceptions. For example the Nokia N70 throws an IOException with message "-34" when the server does not respond rather than the more specific ConnectionNotFoundException. The DeviceExceptionConfig object allows us to

20 specify mappings between device specific exceptions and the expected exceptions.

The following fields map a device specific exception to and expected exception:

- exceptionClassName: The Exception thrown by the device
- 25 exceptionString: The result of the Exception.toString() method
- exceptionId: The known Exception this maps to

See Figure 9 Device specific exception

### **2.1.4.Database Requirements**

30 client\_build

event\_type\_set\_idFKnumber(10)not NULL  
exception\_set\_idFKnumber(10)not NULL

*The event and exception sets are created at build time and the indexes are used at runtime*  
5 *to map events and exceptions sent between the client and server.*

event\_type  
priorityvarchar(12)DEFAULT NORMAL, in (MIN, NORMAL, MAX)

10 *The priority is used to determine which events are sent from the client to the server first.*  
*Both the priority and severity level can be updated on the client by the server.*

event\_type\_set  
idPKnumber(10)  
15 automaticnumber(1)not NULL, default 0  
countnumber(12)not NULL, default 0  
guidvarchar(32)not NULL  
namevarchar(96)not NULL  
data\_classification  
20 created  
inserted  
modified

*The set of events created for a client build. This set is used at runtime to map events sent by*  
25 *the client to event types in the database.*

event\_type\_set\_item  
event\_type\_set\_idPKnumber(10)not NULL  
event\_type\_idPKnumber(10)not NULL  
30 event\_type\_namevarchar(96)not NULL  
event\_type\_indexnumber(10)not NULL, UNIQUE INDEX  
data\_classification

created  
 inserted  
 modified

- 5 *The index is the mapping between a client event and an event type on the server. The index will be defined as a constant in the EventType data object. All references to an event in the client code will use this constant.*

exception\_set

- 10 idPKnumber(10)  
 automaticnumber(1)not NULL, DEFAULT 0  
 countnumber(12)not NULL, DEFAULT 0  
 guidvarchar(32)not NULL  
 namevarchar(96)not NULL

- 15 data\_classification  
 created  
 inserted  
 modified

- 20 *The set of exceptions created for a client build. This set is used at runtime to map exceptions sent by the client to exceptions in the database.*

exception\_set\_item

- exception\_set\_id PKnumber(10)not NULL  
 25 exception\_idPKnumber(10)not NULL  
 exception\_namevarchar(96)not NULL  
 exception\_indexnumber(10)not NULL, UNIQUE INDEX  
 data\_classification  
 created  
 30 inserted  
 modified

*The index is the mapping between a client exception and an exception on the server. The index will be defined as a constant in the ExceptionConfig data object. All references to an event in the client code will use this constant.*

5 exception  
idPK number(10)not NULL  
guidvarchar(32)not NULL  
namevarchar(96)not NULL  
event\_type\_idFKnumber(10)not NULL  
10 class\_namevarchar(128)not NULL  
superclass\_namevarchar(128)  
first\_retry\_intervalnumber(10)  
first\_retry\_countnumber(10)  
second\_retry\_intervalnumber(10)  
15 second\_retry\_countnumber(10)  
allow\_session\_retrynumber(1)  
delete\_local\_filenumber(1)  
show\_alertnumber(1)  
continue\_optionnumber(1)  
20 retry\_optionnumber(1)  
upgrade\_optionnumber(1)  
close\_optionnumber(1)  
open\_browser\_optionnumber(1)  
message\_key\_idFKnumber(1)  
25 descriptionvarchar (256)  
commentsvvarchar (256)  
data\_classification  
created  
inserted  
30 modified

*Contains fields that control how an exception that is thrown on the client is handled. The exception configuration is included in the JAR at build time and can be updated at runtime on the client by the server.*

5

exception\_event

exception\_idPKnumber(10)

caused\_by\_event\_type\_idPKnumber(10)

event\_priorityPKnumber(10) in (ALL, MIN, NORMAL or MAX)

10 first\_retry\_intervalnumber(10)

first\_retry\_countnumber(10)

second\_retry\_intervalnumber(10)

second\_retry\_countnumber(10)

allow\_session\_retrynumber(1)

15 delete\_local\_filenummer(1)

show\_alertnumber(1)

continue\_optionnumber(1)

retry\_optionnumber(1)

upgrade\_optionnumber(1)

20 close\_optionnumber(1)

open\_browser\_optionnumber(1)

message\_key\_idFKnumber(1)

event\_indexnumber(10)

descriptionvarchar (256)

25 commentsvarchar (256)

data\_classification

created

inserted

modified

30

*Exception handling can be overridden for specific events and specific event priorities.*

device\_exception  
 device\_idPKnumber(10)  
 exception\_class\_namePKvarchar(128)  
 exception\_stringPKvarchar(256)  
 5 exception\_idFKnumber(10)  
 automaticnumber(1)not NULL, DEFAULT 0  
 data\_classification  
 created  
 inserted  
 10 modified

*Maps device specific exceptions onto known exceptions. This table is populated by the detective during device commissioning.*

## 15 **2.2.Recommendations**

This document describes the approach taken with making recommendations to customers from within the MusicStation application. Omnifone views the ability to make ever-changing, relevant and up-to-date recommendations as key to the strategy of creating loyalty towards the MusicStation application. Recommendations, properly implemented, encourage  
 20 exploration and discovery that in turn lead to more purchases of new music. Additionally they allow us to optimise the MusicStation experience in the restricted mobile environment.

### **2.2.1. Recommendations within MusicStation**

MusicStation contains several features designed at promoting personalised recommendations to the customer. These features are spread over the **Home**, **Inbox** and  
 25 **Buzz** tabs and are described in detail in the following sections.

#### 2.2.1.1. Recommendations on the Home tab

See Figure 10 Screen Captures – Get new... option

Whenever a customer selects the **Get new playlists**, **Get new artists**, **Get new albums** or **Get new tracks** option from the **Home** tab, they are presented with a list of menu options, some of which are personalised suggesting recommendations to the customer based upon their recent listening habits.

5

The menu items that contain personalised recommendations are shown in Figure 11.

#### 2.2.1.2. Information that influences music recommendations

Music recommendations for the **Home** tab are made based upon the interaction of two factors unique to the customer:

10 The **implicit** factor: This is based upon the listening habits of the customer (i.e. the type of music they listen to and the frequency with which they listen to it).

The **explicit** factor: How the customer actually rates music that they listen to.

Also counting towards the **implicit** factor will be any click-throughs on **Inbox** content that the customer has made (for more information please refer to section 2.2.1.4 -

15 *Recommendations on the Buzz tab*)

See Figure 12 Screen capture – rating an item. In terms of the **explicit** factor Customers are pushed recommendations for music similar to other music that they have rated as **Love it**, and are not recommended any content that is defined as similar to music they have rated

20 with **Hate it**.

#### 2.2.1.3. Making music recommendations

These **implicit** and **explicit** factors for each customer are combined, and mixed with known relationships between Artists and other Artists, Tracks and other Tracks and so on. The

25 outcome is a list of personalised recommendations to the customer.

Over time, as we collect information on which Artists, Albums, tracks and Playlists are popular (or not), these recommendations will become even more tightly geared to what the customer is most likely to find relevant. The system will automatically push to the customer

the most popular Artist, Albums or Tracks that have direct relationships with the top Artists / Albums and Tracks that the customer listens to or purchases.

2.2.1.3.1. The importance of ‘recency’

5 It is important that recommendations are only made based upon the customer’s recent listening habits, and not their listening habits for all time. This ensures that the suggestions are the most relevant to the customer at the time of creation, and do not consist of a clouded swathe of very broad suggestions that are influenced by a customer that may have, say, very changeable and diverse tastes.

10 In terms of MusicStation, **recency** is defined by the **last N** Artists / Albums / Tracks or Playlists that the customer has listened to or purchased. The actual value of **N** is configurable based on observations, enabling fine-tuning over time of the recommendation process.

15 2.2.1.4. Recommendations on the Buzz tab

2.2.1.4.1. Recommendations through News

See Figure 13 Screen capture – News. All **News** content (news stories, events notifications, promotions for particular Artists etc.) is personalised to the customer based upon the same  
20 **implicit** and **explicit** factors described for the **Home** tab. Additionally, as described previously, where users click-through on **News** content, e.g. a promotion linking to an Artist homepage, this event is tracked, and is then used as a ‘positive vote’ for that Artist in the overall recommendation process.

2.2.1.4.2. Recommendations through Buzz members

25

See Figure 14 Screen capture – Buzz member recommendations.

The **Buzz** tab contains two main elements that contain recommendations directed at each individual customer. These are described in the table in Figure 15.



Recommendations for members (i.e. MusicStation customers) are made by linking customers whose listening and rating history for music is similar (internally the system measure the 'affinity' of customers to all other customers, and select those with the highest  
5 level of affinity for the customer in case).

If a customer selects a recommended member then they are able to listen to, and rate, their Shared Playlists.

### 2.2.2. Supporting Logical Structures for Making Recommendations

10 We will have three main structures to support the making of these recommendations.

- Associated Tracks Matrix
- Associated Artists Matrix
- Associated Customers Matrix

15

We will discuss the physical infrastructure of systems in a later section. For the moment it is enough to consider that these structures will be frequently refreshed, every 24 hours.

#### 2.2.2.1. Supporting Structure 1 – Associated Tracks Matrix

20 The Associated Tracks Matrix is a matrix of correlations representing how strongly associated pairs of Tracks are in the system, based on ratings, and customer plays.

##### 2.2.2.1.1. Stage 1 - Produce counts of Track associations

For Tracks we will build a matrix like the one above, representing:

25

Counts of customers who have either/or fully played, or have rated as **Love It!**, the Tracks in the pair.

**Important Notes and Rules**

The matrix in Figure 16 only considers a universe of 5 Tracks. We are likely to be considering 500,000 for go-live.

5 In order to be included as a count in 1), the user in question must have listened fully (as defined by the licensing agreements) AT LEAST TWICE. The rationale behind this is that, if a customer listens to a Track more than once, then they probably like it. If they only listen to the Track once then they may only be exploring new music, but not be impressed enough to ever go back to it.

10

If a customer rates two Track pairs highly, and listens to both more than twice, then this will have the effect of adding 2 to the corresponding intercept in the matrix. This is the maximum influence that one user can ever have on a Track intercept pair.

15 A Track that has been rated as **Love It!**, but never played, still counts towards an association.

This matrix covers all Tracks, and all ratings and plays, across all services, within the global MusicStation offering. The same applies to the Artists Associations Matrix described further  
20 on.

You will note that half the matrix is duplicated across the diagonal. Therefore, in theory, only half of the matrix is needed.

25 2.2.2.1.2. Stage 2 – Weight the Track associations

We now need to take the matrix from Stage 1 and apply weightings and produce correlations that take account of the fact that some Tracks might just simply be popular to ALL customers (and hence are not necessarily highly correlated for individual associated pairs).

30

The formula that we apply to do this is known as a TF•IDF formula.

**A description of how the TF•IDF formula works, in the context of keywords belonging to a document or web search, is outlined here:**

5 **TF = Term Frequency**

A measure of how often a term is found in a collection of documents. TF is combined with inverse document frequency (IDF) as a means of determining which documents are most relevant to a query. TF is sometimes also used to measure how often a word appears in a specific document.

**IDF = inverse document frequency**

A measure of how rare a term is in a collection, calculated by total collection size divided by the number of documents containing the term. Very common terms ("the", "and" etc.) will have a very low IDF and are therefore often excluded from search results. These low IDF words are commonly referred to as "stop words".

$$\text{Weighting} = \text{frequency} \times \log_2 \left( \frac{1}{p(T_1)p(T_2)} \right)^3$$

20

Notes on this equation:

- The TF = *frequency* (or the intercept value in the Stage 1 matrix).
- The IDF is represented by the latter (*log*) part of the equation, and is a *base-2 logarithm*.
- P(T<sub>1</sub>) represents the overall probability of Track 1 appearing at least once in the different pairings in the matrix (i.e. it is simply how many times it occurs at least once in a pairing, divided by the total number of Tracks).
- The IDF is raised to the power of 3. This is not a fixed constant, but is something that can be experimented with in order to refine the recommendations. A well-

30

known online music-recommender uses the value of 3 for this constant, and so we would be wise to follow their knowledge and lead.

As an example of the equation's use, if we wish to calculate a weighting for **Track 1** and **Track 2** from the Stage 1 matrix, then we would perform the following calculation

$$\text{Weighting}(T_1, T_2) = 12 \times \log_2 \left( \frac{1}{\frac{3}{4} \times \frac{2}{4}} \right)^3$$

This gives a weighting for **Track 1** and **Track 2** of **34**. We can now produce a new Weightings Matrix, shown in Figure 17, including the sum of all the weightings at the end of each row and column.

#### 2.2.2.1.3. Stage 3 – Normalize the weightings

We now need to normalize the weightings. Essentially all this means is that we create a new matrix where every weighted correlation in the matrix is divided by the overall sum for the correlations in that row or column.

Using the example of **Track 1** and **Track 2** again, we would simply **divide 34 by 110.5**, providing a **normalised weighting of 0.31**.

The result of this is that we now have a set of normalized weightings lying between 0 and 1 as shown in Figure 18.

In the resulting table, the nearer the value is to 1, then the higher the correlation between the Tracks.

In the world of recommendations, the values in the table are now called **Pre-Computed Associations (PCAs)**, by virtue of the fact that they are correlations, at that they are

reproduced on a regular basis (but generally not updated in an ongoing manner due to the amount of number crunching involved).

#### 2.2.2.2. Supporting Structure 2 – Associated Artists Matrix

The Associated Artists Matrix is a matrix of correlations representing how strongly associated pairs of Artists are in the system, based on ratings, and customer plays, e.g. as shown in Figure 19.

The Associated Artists Matrix of PCAs will essentially be built in exactly the same way as that for Tracks.

10

The criteria for inclusion in the Artist Plays Matrix is that the customer must have fully played at least one track from that Artist at least twice. Again, the maximum influence a single customer can have on the matrix is a an additional value of 2 (in the instance where they have both rated a pair of Artists as **Love It!** And have fully listened to at least one Track from both Artists at least twice.

15

N.B. Ratings for Tracks or Albums by this Artist have no influence on the Associated Artists Matrix.

#### 2.2.2.3. Supporting Structure 3 – Associated Customers Matrix

The Associated Customers Matrix is a matrix of correlations representing how strongly associated pairs of Customers are in the system, based on ratings, and customer plays. See e.g. Figure 20.

The Associated Customers Matrix of PCAs can be built as part of the same process for generating the Associated Artists matrix.

25

The criteria for inclusion in the Associated Customers Matrix is that the customer must have fully played at least one track from the same Artist\* at least twice. Again, the maximum influence a single customer can have on the matrix is a an additional value of 2 (in the

30

instance where they have both rated THE SAME pair of Artists as **Love It!**, and have fully listened to at least one Track from both Artists at least twice.

N.B. Choosing common Artists here is likely to be beneficial over choosing common Tracks since the implications for calculations and processing power will be lowered.

### 2.2.3. Making Recommendations

This section describes how the described structures are used to generate recommendations from:

10

- “More like this” Track, Album or Artist
- Tracks “You might like”
- Albums “You might like”
- Artists “You might like”
- 15 ▪ Playlists “You might like”
- “Recommended Members” as listed on the Buzz Cool Members screen
- Recommended Playlists as listed on the Buzz Cool Playlists screen – is this the same list as Playlists you might like?
- “Find in Playlists?”
- 20 ▪ Inbox – editorial and promotional

All the functionality described runs at run-time on a per-request basis\*, based upon the calculated PCAs.

25 See Figures 21, 22, 23, 24 and 25.

### 2.2.4. Generating Starred Ratings

This section explains how we generate the 5-star ratings for Artists/Albums/Tracks/Playlists.

30 2.2.4.1. Inputs to the rating system

There will be two inputs to the star-ratings system - **explicit ratings** (i.e. **Love It!** and **Hate it!**), and **implicit ratings** (i.e. number of listens to Artists / Albums / Tracks, specifically the number of times a customer has **fully-listened** to that Artist / Album or Track, and **at least twice**).

5

It is recommended that, where possible, the ratings be mad up of a 50/50 split of **explicit** and **implicit** measures.\*

\* This will also have the advantage that customers cannot simply abusively rate stuff to get it to appear with a higher or lower star rating.

10

#### 2.2.4.2. Calculating the 5-star rating for Artists/Albums/Tracks/Playlists

##### 2.2.4.2.1. Calculating the explicit rating value

The explicit rating for an Artist/Album/Track/Playlist is simply based upon the proportions of customers who rated the Artist/Album/Track as **Love It!** against those who rated it as **Hate It!**. It is calculated as follows:

15

- 1) Take the number of customers who have rated the Artist/Album/Track/Playlist as **Love It!**.
- 2) Divide the value in (1) by the overall number of customers who have rated the Artist/Album/Track/Playlist (i.e. either as **Love It!** or **Hate It!**)
- 3) Multiply by 5 to provide a rating value out of 5.

20

For example, consider that for **Angels - Robbie Williams**, we have **45 Love It!** ratings and **18 Hate It!** ratings. The rating value is then:

25

$$Rating\_value = \left( \frac{45}{45 + 18} \right) \times 5 = 3.57$$

##### 2.2.4.2.2. Adjusting the rating value to handle low number of ratings

In order to avoid abuse, and to prevent lots of 0 or 5 star ratings appearing in the system in situations where only a few customers have rated an Artist/Album/Track/Playlist, we should always include two phantom ratings of **Love it!** and **HateIt!** in the calculation. Thus the final calculation becomes:

5

$$Rating\_value = \left( \frac{45+1}{(45+1)+(18+1)} \right) \times 5 = 3.53$$

#### 2.2.4.2.3. Calculating the implicit rating value

10 For calculating the implicit rating value we need to create a baseline for comparison.

The most sensible baseline is one that represents the average number of plays per customer for all Artists/Albums/Tracks/Playlists that **have been fully played at least once by each individual customer** (i.e. it is not fair to include Artists/Albums/Tracks/Playlists that have never been listened to within the calculation). We can that take this baseline to represent a **2.5 rating** within the system, and adjust all other ratings up or down accordingly by normalising the distribution to around the **2.5 rating value**.

As an example, if the average\* number of plays per customer for the Track: **Angels - Robbie Williams is 12.90**, and the average number of plays for all Tracks (that have had at least one full play) per customer is **4.66**, with a standard deviation of 4.23, then we would do the following:

Average plays per customer for **Angels - Robbie Williams = 12.90**

25

**Normalized plays** (around a mean of 0) = (AV. PLAYS – OVERALL AV. PLAYS) / (STDEV)

Therefore, **normalized plays (around a mean of 0) = (12.90 – 4.66) / 4.23 = 1.95**

30



Therefore, **normalized plays (around a mean of 2.5 stars) = 2.5 + 1.95 = 4.45**

**(N.B. It is feasible that, in very extreme circumstances, this value could be < 0, or > 5. In this case we will cap the value at 0 or 5 accordingly)**

5

The overall representation of how this works in a universe of 6 Tracks is represented in Figure 26.

\* N.B. Use the MEAN average initially, but we should also experiment with the MEDIAN average since the latter will have the effect of removing the influence of individual customers who just play one Artist/Album/Track/Playlist in an obsessive manner (!)

10

#### 2.2.4.2.4. Calculating the overall rating value

The overall 5-Star rating is calculated by simply taking the average of the implicit and explicit ratings, and rounding up to the nearest half star (round up since we want to be positive in what we present!).

15

Thus the overall rating for **Angels - Robbie Williams** =  $(3.53 + 4.45) / 2 = 3.99$

20 Therefore **Angels - Robbie Williams** receives a **4-star rating**.

#### 2.2.4.3. Calculating ratings for Customers

The ratings for customers will be based upon a 50 / 50 average of:

- 1) The ratings and number of listens that a customer has had to their shared Playlists.
- 25 2) The number of friends the member has.

The former is calculated in a similar manner to that described in section 2.2.4.2, and likewise, for the implicit part, only considers Playlists that have been **listened to by other customers and at least twice**. Once we have the overall ratings for all the customer's

playlists then we will simply take an average of all of them to produce a final rating (5 star or other more desirable representation).

The second part is calculated as the mean number of friends with respect to the average  
5 number of friends for the entire service data set, i.e:

**Normalized friends** (around a mean of 2.5) =  $2.5 + (\text{AV. PLAYS} - \text{OVERALL AV. PLAYS}) / (\text{STDEV})$

### 10 **2.3. Search function**

This whitepaper describes the search interfaces, processes and results sets that make up the MusicStation music search. Due to the nature of the mobile working environment the search mechanism within MusicStation has been designed so that it is simple and intuitive to use,  
15 whilst at the same time being an extremely powerful feature. Emphasis is placed upon providing relevant and accurate results quickly to the MusicStation customer base.

At the same time as this, it should be remembered that much ongoing automated work is being done in the background to push relevant Artists, Albums, Tracks and Playlists to the  
20 customer under the **You might like, Recently Added and Featured Artists / Albums / Tracks / Playlists** menu options. The contents of these menu options are updated constantly and are based upon a customer's unique tastes and their purchasing and listening habits.

#### **2.3.1. Search Interface**

##### 25 2.3.1.1. Basic Search

The basic search provides quick but powerful access to the MusicStation music database. The search is performed by the customer entering a **keyword** (or set of keywords) and then further refining their search by one of:

- Artist
- 30 • Album

- Track

Additionally it is possible to further restrict the search to **non-classical** music only or **classical** music only, with the default being the selection previously used. Otherwise the system will search both.

#### 2.3.1.2. Advanced Search

The Advanced Search screen allows for extensive and finer control to be employed over the search process. Using the **Advanced Search** screen it is possible to filter the result set by:

- Artist, Album or Track
- Genre
- Chart position (highest)
- Minimum customer rating
- Language
- Country

In addition it is possible to search the following fields for **classical music**:

- Work Title
- Album Title
- Composer
- Soloist/Performer
- Conductor
- Orchestra/Ensemble
- Record Label

### 2.3.2. General Principles to Support Searching in MusicStation

There are ten basic principles that have been adhered to in creating the MusicStation search. These principles are provided here with examples where appropriate.

#### 2.3.2.1. No dependence on non-alphanumeric characters

Different customers will use non-alphanumeric characters in different ways. For example some may use a hyphen as a separator in an Artist title. Others may simply use a space. In the mobile environment entering non-alphanumeric characters can sometimes be tricky and is prone to error. Therefore, for the purposes of search, there is no dependency on non-  
5 alphanumeric characters, and by way of example, the following are all considered to be equivalent:

- **s club 7**
- **s-club-7**
- 10 • **sclub7**

#### 2.3.2.2. No dependence on character case

This simply means that, for example, the following are considered equivalent

- **s club 7**
- 15 • **S CLUB 7**
- **S Club 7**

#### 2.3.2.3. International variations of characters are treated as equivalent

Different customers will use non-English characters in different ways. For example a British person may search for:

- 20 • **Bjork**

..when what they really should be searching for is:

- 25 • **Björk**

In MusicStation such discrepancies do not matter since the search system matches international variation of English letters to their English alphabet equivalents (and vice versa).

2.3.2.4. Numerics are treated as the same as their written equivalents (and vice versa)

In an Artist search a customer may enter, for example, “**50 Cent**” or “**Fifty Cent**”. Both these cases are handled by the system.

2.3.2.5. Abbreviations and different ways of writing words do not matter

5 Internal mapping tables ensure that commonly used abbreviations and equivalent representations are understood. Thus the following keywords are all be considered by the system as equivalent:

- **Boys to Men**
- 10 • **Boys 2 Men**
- **Boys II Men**

In a similar vein “and” and “&” are considered to be equivalent.

2.3.2.6. There should be no dependence on correct positioning of “The”

15 We are not concerned about how “The” is used. For example the following keywords are all be seen as equivalent by the system and the correct result will be returned:

- **The Rolling Stones**
- **Rolling Stones, The**, or simply:
- 20 • **Rolling Stones**

2.3.2.7. Customers do not always enter the full set of keywords

Someone searching for “**Rage Against the Machine**” may simply enter “**Rage**” as a keyword and expect MusicStation to return a sensible set of results to choose from.

2.3.2.8. Customers do not always spell words correctly

25 Though we are primarily looking for an exact match we recognize that customers often misspell words. We use fuzzy-logic and phonetic matching techniques to suggest search Artists, Albums or Tracks to the customer when all else fails.

2.3.2.9. If they know what they want then take them there

If a customer searches for “**rage against the machine**” and this results in 1 result being returned then they will be forwarded automatically to the “Rage Against the Machine” Artist Homepage. We will not present them with a result set containing a single Artist that they must then click on.

5 2.3.2.10. We will learn from use of the system and optimize it accordingly

There may be variations of Artist, Album or Track names that customers search for, that are quite different to the one stored in the database. Structures exist to ensure that when we see a new variation in a search keyword, we are able to match it to the intended Artist, Album or Track name, thus ensuring that all future searches using that variation are successful.

10

Similarly, when sorting the search results will make use of knowledge of the popularity of the results (as played by customers) ensuring that the most popular (and hence the most likely result for the intended search) are nearer the top. When this is occasionally not correct the customer may choose an alpha-sorted view instead.

15 **2.3.3. The Search Process**

The following is a description of the search process from the point where the customer enters their search keyword(s) for an Artist search.

N.B. The same principles below are also applicable to the Album or Track searches.

20

1) An exact match for the entered **search keyword(s)** is searched for, but based on the underlying principles outlined in Section 2.3.2 - *General Principles to Support Searching in MusicStation*.

25 2) We then search for instances of the **search keyword(s)** *within* the Artist **names**. For example, given the search keyword “BOB MARLEY”, valid matches are:

a) “**BOB MARLEY \***”

30

b) “**\* BOB MARLEY \***”, and:

## c) “\* BOB MARLEY”

(where \* is a ‘wildcard’ representing any sequence of characters)

5 Matches of type (a) are viewed as higher priority in the returned results list than those of type (b) and (c).

If (1) and (2) returns only 1 match then we go direct to Artist homepage (and the Album Homepage for Albums, and the Now Playing screen for Tracks).

Otherwise we list matches from 1), followed by matches from 2) ranked by popularity and  
10 then alphabetically.

If we have found matches from the above then we leave the search routine. Otherwise we move on to **approximate matching**:

We repeat steps 1) to 4), but this time by making use of phonetic and fuzzy-logic matching to find matches that sound similar to the keyword or are spelt slightly differently. Any  
15 matches that are returned from this process are preceded by the header: “**No exact matches found. Did you mean:**” so that it is clear to the customer that the search results are not precise matches. The result set is again ranked by popularity and then alphabetically.

#### **2.3.4. Finding in results**

In instances where the results list is large the customer may search for more specific items  
20 by using the ‘Find’ option on the ‘More popup’ menu to navigate through the list looking for a specific string. When the customer submits the first occurrence of it is found. The next result can be moved to quickly by use of the ‘Next’ option on the left-hand soft-key.

#### **2.3.5. Refining the Search**

It is possible to refine a search from the results set page using an option on the ‘More  
25 popup’ menu. What this means is that the user may search again (in either the Basic or Advanced Search) but with the search keyword box and all pre-selected filters maintained allowing for them to be quickly refined.

### 2.3.6. Format of the Search-Results Set

When a search results in a search result-set being returned the count of elements in the set will be presented in the top right of the page.

- 5 The format of the actual results themselves is different dependent on whether the search was for an Artist, Album or Track. These formats are described in greater detail in this section.

#### 2.3.6.1. Artist Search

The top **Artist Name** matches are returned, sorted by popularity of the Artist as measured by the system. These are followed by further matches of similar (but lower) popularity,  
10 sorted in alphabetical order.

#### 2.3.6.2. Album Search

The Album search will return results in the following format:

#### **Album Name – Artist Name (Year of Release)**

15

Having the ‘Year of Release’ ensures that, for example, re-releases (which may contain bonus or updated tracks) can be easily distinguished from the original.

The top matches are returned sorted by popularity of the Album as measured by the system.  
20 These are followed by further matches of similar (but lower) popularity, sorted in alphabetical order.

#### 2.3.6.3. Searching Tracks

The Track search will return results in the following format:

25 **Track Name – Artist Name (Track Length)**

Having the ‘Track Length’ (in **mm:ss**) ensures that Tracks having the same name (but of different length) can be distinguished. This can often occur with re-mixes on different Albums.



N.B. Having the Album Name here is deemed as unnecessary and undesirable due to the overall length of the string that would result in what is a tightly restricted environment. Also, if the same Track occurs on different albums, then it will only be returned once.

5

The top matches are returned sorted by popularity of the Track as measured by the system. These are followed by further matches of similar (but lower) popularity, sorted in alphabetical order.

### **2.3.7. Find in Playlists**

10 At suitable points in the system, when a Track is being referenced, the customer can search for that Track within Playlists by using the 'More popup' option 'Find in playlists'. A list of Playlists shared by other MusicStation customers (or contained within other system-published Playlists) is returned, sorted by popularity.

## **2.4. Multi-language support**

15 This document describes how we manage and use messages to build a client build for a specific device, service and client version.

### **2.4.1. Development**

20 Each client version released by Development has a default set of messages used by the client. This message set is maintained during the development of a release by the developers. Each message in the message set is text or a label that appears somewhere in the client. See Figure 27 Properties of a message.

25 A message is added to the default message set by adding a record to `message_set_item` with the next available `message_index`. The message index is used in the source code to access messages in the message set. The index is defined as a constant in the Message object:

```
public static int OPEN_LABEL_INDEX = 104;
```

30

This constant can then be used to get the message in the currently selected language:

```
openCommand.setLabel(messageSet.getMessage(OPEN_LABEL_INDEX));
```

- 5 This message set is set as the default message set for a client version.

Images that are packaged in the build are defined in the default image set. Images are selected from this set based on the image role. See Figure 28 Properties of an image.

- 10 The client version is released with the default message and image sets. See Figure 29 Properties of the client version.

#### 2.4.2. Client Version Release

The following records are packaged with a client version release from development to the

- 15 Build System:

- The default message set and message set items
- The messages and message keys used by the default message set
- The message langs in English and any other test languages
- 20 • The default image set and image set items
- The images used by the default image set

#### 2.4.3. Message Translation

- 25 Translated messages can be loaded into the Build System at any time. A language is available for selection by the build user when each message in the default message set has a message lang for that language. See Figure 30 Translated messages.

- 30 When adding a message to a service message we enforce that a message lang record exists for all languages supported by the service. Similarly if a build user selects a device to use with that service we ensure that all device messages have a message lang for all languages supported by the service.

Because a client build is built for multiple languages but we can only include one icon, logo and splash screen in the jar there's no need for translation of images. The images defined for a service are in the default language for that service.

5    **2.4.4.     Device Messages**

A message set can be defined for a device. This allows us to override messages in the default message set for the selected device. See Figure 31 Device Message properties.

For example a help message may be specific to a particular device: see Figure 32 Device  
10    Message / Help Message properties.

At time of build, messages defined for the selected device override messages in the default message set that have the same message key.

15    **2.4.5.     Service Messages**

Messages can also be defined for a service. These messages override the default and device message sets although in practice messages should be either device specific or service specific and not both. See Figure 33 Service Messages.

20    A service also has a default language and a set of service languages. These are set as the default language and supported languages for the client build however the build user is able to edit these before doing the build if the build needs a different default language or only a sub-set of the languages.

25    **2.4.6.     Service And Device Specific Message And Images**

In some instances we want to specify that a message or an image is specific to a particular device and a particular service. For example we may want to use an service icon that has been manually resized on a set of devices. See Figure 34 Service and Device Specific  
30    Messages.

#### 2.4.7. Message Substitution

Any service or device property that can be referenced in the database is available for substitution into the default message set. For example to substitute the customer support  
5 phone number:

To get help please call \${service.company.companyAddress.customerSupportTelephone}

The default message set supports substitution and this is hidden from the build user. When  
10 they view the default message it will have the phone number already substituted in.

Device and service messages also support substitution. The tools that manage device and service messages should hide the syntax from the build user.

15 If a substituted value isn't defined for a device or service the build user is required to set the value before the build can proceed.

#### 2.4.8. Client Build

The user has chosen the client version, device and service. The default message set for the version provides the base for the messages selected for the build. These messages are then  
20 overridden by the device and service messages sets respectively. These are then overridden by any messages specified in the service\_device message set.

The selected languages for this build are then used to filter the message lang records for the supported languages.  
25

A client build message is created for each message in each language and copied into the client build message table for this build. See Figure 35 Client Build message.

Taking a copy of the message at build time allows us to:  
30

- Keep a record of any substitutions made

- Update messages without having to duplicate locked messages

A client build image is created for each image in the default image set and then overridden with any images in the service image set. These are then overridden by any images specified in the service\_device image set. These images are then resized and renamed and packaged in the jar.

Client build messages and images form part of the client build definition and are published to a Production Server when that client build is published to it.

10

#### **2.4.9. Publishing Client Builds**

For each client build the following message related tables are released to the Production System:

- Client\_build: The record for this client build
- Client\_build\_message: The records for this client build
- Message: Each message referenced in client\_build\_message
- Message\_key: The key for each message
- Message\_lang: The message\_lang for each message in each supported language.
- Client\_build\_image: The records for this client build
- Source image files: Each image file referenced in client\_build\_image

20

#### ***2.5. Roaming network selection***

When the phone is “Roaming” a user will experience additional charges when using MusicStation. These charges will be applied when a user downloads tracks or when MusicStation updates menu items and images while the phone is roaming. A user can configure the Roaming behaviour for MusicStation.

25

#### **2.5.1. Configuring Roaming Behaviour**

30

See Figure 36 Screen capture- Roaming options

Within MusicStation a user can configure the Roaming behaviour for MusicStation. See Figure 37.

5

If the Roaming behaviour for *Menu & picture updates* is set to *Ask* they will be shown a warning message which will ask them to approve / deny downloads, updates and additional charges while roaming for a given session. See Figure 38 Screen capture - Roaming Warnings

10

When the user attempts to download a track while Roaming and the Roaming behaviour for tracks is set to *Ask* they will be shown a warning message which will ask them to approve / deny downloads, updates and additional charges while roaming. This action, approval / denial, will configure the settings for the current session. See Figure 39 Screen capture -

15 Roaming Warnings – Ask prompt

### 2.5.2. Roaming Warnings and Errors

Billable actions can be classify in two categories:

20

- **Track Downloads** – downloading of audio files.
- **Menu and picture updates** – updating of menus includes items such as Chart listings, You might like recommendations, Cool members and Buzz playlists. Updating of pictures such as a changed image on a Buzz profile or downloading new images for artist and album pforiles.

25

The follow process will occur for every connected billable action for each new session of MusicStation.

30

- The server should examine the response headers of all requests coming from the client.

- When roaming is detected and the user selects a billable action then examine the roaming option set for that type of action on the Options menu.
- If that action is marked as **On** (allow) on the Roaming options menu then the action will be performed as normal.
- 5 • If that action is marked as **Off** (disallow) on the Roaming options menu then a popup will be displayed explaining that it is blocked.
- If that type of action is marked as **Ask** on the Roaming options then the first time in a session that an action of this type is selected then the Roaming Warning will be displayed. Subsequent actions will then be treated based on the answer that the user  
10 provided.

### 2.5.3. Roaming Warnings

#### 2.5.3.1. Roaming Options set to Ask

When billable actions are set to Ask on the Roaming Options menu the following Roaming  
15 Warning is displayed. The user will be prompted to select a setting for this type of billable action while roaming. See Figure 40 Screen capture - Roaming Warning – Ask prompt

- If the user selects **Don't Allow** then the all subsequent actions in this area will display the Roaming error for the rest of this session or until Reset Location is selected  
20
- If the user selects **Allow** then all subsequent actions in this area will go ahead with no further prompts, for the rest of this session or until Reset Location is selected
- If the user selects Terms & Conditions a WAP page display terms and conditions for MusicStation use. Closing the WAP browser returns to MusicStation at the above  
25 prompt.

As soon as the user returns to their home network this warning would no longer be displayed.

#### 2.5.3.2. Roaming Options set to On

When billable actions are set to **On** on the Roaming Options menu the following Roaming Warning is displayed the first time a user performs a billable action in a roaming session. The user may have set the roaming preferences some time in the past and forgotten that they had allowed these chargeable actions. See Figure 41 Screen capture – Roaming Options set to On.

The user is warned that they will be charged for either track downloads or menu and picture updates. Track downloads and / or menu and picture updates will proceed. These options can be changed on the Roaming options menu.

#### 2.5.3.3. Roaming Options set to Off

When billable actions are set to **Off** on the Roaming options menu the following Roaming Warning is displayed the first time a user performs a billable action in a roaming session. See Figure 42 Screen capture – Roaming Options set to Off

The user is warned that Track downloads and / or menu and picture updates will not proceed. These options can be changed on the Roaming options menu.

#### 2.5.4. Detecting Roaming

The following process describes how MusicStation detects that a phone is roaming:

- Every HTTP request from the MusicStation client to our server goes through the MNO's gateway
- They have configured the gateway to add certain information to the header. For example:

```
X-WSB-Identity:$(MSISDN);    X-TELENOR-SGSN:$(RADIUS:SGSN-IP-Address);X-  
bearer:$(BEARER_TYPE)
```

- The second field here is the IP address of the SGSN. It is the IP address of the gateway which the handset is communicating through.



- We compare this IP address with a list of IP addresses of the gateways on the MNO network.
- If the IP address is not on this list then this means that the handset is roaming

5 The server makes this evaluation by looking up the IP address in the list and if it decides it is roaming it then it pushes that status back to the client which will then run through the rules and user prompts described in 2.5.2. *Roaming Warnings and Errors*.

### 3. Community features

10

In addition to an end user's ability to interact with the server in an individual capacity the client and server also provide certain community functionality whereby users can interact with one another. Each user has the ability to create an individual profile, send 'friend' requests to other users and thereafter send their playlists or recommendations by artist, album or individual tracks to confirmed 'friends'.

15

#### 3.1. Registration

The first step in participating in the community features is the requirement for a user to register a unique profile within the community environment (also known as Buzz)

##### 20 3.1.1. No member name defined

When the user attempts to access the community features but the user has not registered their Buzz user name then the Buzz home page displays an invitation for the user to register with Buzz. Member name is only mandatory field:

- 25
- customer\_preference.nickname

In addition the user can optionally enter a catchphrase and/or select an image as their avatar:

- 30
- customer\_preference.catchphrase
  - customer\_preference.avatar\_image\_id

If member name is unique in this service, and passes the swear word filter then the Buzz home page shows the newly defined details for this member.

- 5 If member name is not unique in this service the client returns to the screen, replacing the user entered member name with the suggested member name for the user to either accept or modify.

When the user has provided a member name then the Buzz home page shows the previous details for this member and a count of the user's confirmed friends and the number of listens to their shared playlists:

- Customer\_count.friend\_count
- playlist\_count.play\_count

15

### 3.1.2. Member name defined

When the user has provided a member name then the Buzz home page shows details for this member.

- 20
- customer\_preference.nickname
  - customer\_preference.avatar\_image\_id
  - customer\_preference.catchphrase
  - customer\_data.calculated\_rating
  - Customer\_count.friend\_count (count of customer\_to\_customer where customer\_id =
- 25     \${customerId} and customer\_to\_customer.friend\_status = APPROVED)
- play\_count\_otherplaylist (sum of playlist\_count.play\_count where playlist.owning\_customer\_id = \${customerId})

Rating is computed from their popularity. The algorithm is included in 2.2 Recommendations.

30

Menu options give access to shared playlists and ranked community members (3.4 Buzz Cool Members) who will be of interest to this member. They also give access to the user's own playlists and their friends (3.6.1 Buzz Friends).

### 5 **3.2. *Edit My Profile***

An option exists via the context sensitive menu that allows the user to edit their profile, which is displayed on their Buzz profile screen and can be viewed by other members if appropriate options are set. It is displayed when the user selects an "Edit My Profile" option  
10 from the context sensitive menus within the Buzz Main screen. The user can edit their Member Name, their catchphrase, their image and viewing options:

- **Show Profile** - controls whether this member's profile is ever visible to other members. The default is Yes.
- 15 • **Show my top tracks** - controls whether this user's favourite artists are listed on their member profile screen. The default is Yes.

### **3.3. *Shared Playlists***

A menu option gives access to shared playlists which will be interesting to this user.

20

"You Might Like" playlists are other users' shared playlists which have been selected for this user by the Recommendation Engine. See 2.2 Recommendations.

For each shared playlist the client displays the Shared playlist name, the star rating and the  
25 member who created the playlist:

- playlist.name
- playlist.owning\_customer\_id
- customer\_info.recommend\_playlist\_set\_id
- 30 • playlist.image\_set\_id
- playlist\_data.calculated\_rating

### 3.4. *Buzz Cool Members*

A menu option gives access to members who will be interesting to this member. “You Might Like” members are other members who are similar to this member. See 2.2  
 5 Recommendations for detail of how this list is created. Only members who have the “Show Profile” option set on their Edit My Profile screen and are not already confirmed friends of the user will be listed here with the following details:

- customer\_preference.nickname
- 10 • customer\_preference.avatar\_image\_id
- customer\_info.recommend\_customer\_set\_id
- customer\_data.calculated\_rating
- count of playlist where owning customer\_id = S{recommendedCustomerId}

### 15 3.5. *Another Member Profile*

A user can view details of another member of the MusicStation service. When a member is opened from a list of members (e.g. from the 3.4 Cool Members screen) aspects of their profile are displayed. This screen can never be shown for a member who has not yet signed up to Buzz and set up at least their member name. The view includes a list of all of this  
 20 member’s playlists that they have shared. Opening one of these displays the playlist.

For each playlist the screen shows the rating and the number of times that a track from that playlist has been listened to with a qualifying play. If there are no shared playlists then the message “**This member has not yet shared any playlists.**” is displayed in this section  
 25 under the Shared Playlists heading.

In addition, a list of the other member’s top tracks is displayed. This section (including the title) is only shown if the member being displayed on this screen has the “Show my top tracks” flag set on the 3.2 Edit My Profile screen. The list displays this member’s top 5  
 30 tracks. This is the all time top 5 most played tracks by this member listed with most popular at the top. The user can select Play on any of these tracks. The fields included are:

- customer\_preference.nickname
- customer\_preference.avatar\_image\_id
- customer\_preference.catchphrase
- 5 • customer\_data.calculated\_rating
- play\_count\_otherplaylist (sum of playlist\_count.play\_count where playlist.owning\_customer\_id = \${customerId})
- Customer\_count.friend\_count (count of customer\_to\_customer where customer\_id = \${customerId} and customer\_to\_customer.friend\_status = APPROVED)
- 10 • playlist.name
- playlist\_data.calculated\_rating
- playlist\_count.play\_count
- playlist.image\_set\_id

### 15 **3.6. Buzz Add as Friend**

This screen is displayed when a user selects “**Add as Friend**” option from the context sensitive menu anywhere a member is selected. The user can send a message as part of their friend request.

- When the Add as Friend option is selected against a member, and the member is not yet this user’s friend a friend request screen is displayed with fields for the name of the member the friend request is going to and a text body where the member can enter some text which will be sent to the other member as an introduction as to who they are. Fields include:

- customer\_preference.nickname
- 25 • customer\_to\_customer\_request.body

#### **3.6.1. My Friends**

- A “My Friends” menu option displays a list of this member’s friends. If the user has no friends then this displays the message “Your list of friends will be shown here”. In addition

a list of this member's pending friends requests is displayed. This title and list is not shown if there are no pending requests. Fields include:

- count of customer\_to\_customer where customer\_id = \${customerId} and  
5 customer\_to\_customer.friend\_status = APPROVED
- from customer\_to\_customer\_request where friend\_status = REQUESTED

### 3.6.2. Add Friend by Name

A user can select an "Add Friend by Name" menu option to add another user by their profile  
10 name. This option is only available if this user has done the Buzz registration and registered their member name. The user needs to enter the member name of the friend to send friend request to. Fields include:

- customer\_preference.nickname
- 15 • customer\_to\_customer\_request.body

When the member selects "send" and a member with that name is found (whether that member has their Show Profile option set or not) a

When the member selects "send" and no member of that name is found the user is notified  
20 and asked to re-enter the member name.

When the member selects "send" and that member is already this user's friend the user is again notified to this effect

### 3.6.3. Add Friend by Telephone Number

25 This screen is displayed when a user selects an "Add Friend by Number" option. The user needs to enter the phone number of the friend to send friend request to. We assume that they are entering without the country code and the default country code will be that of the country that the service is associated with. Fields include:

- 30 • customer\_person.mobile\_msisdn
- customer\_to\_customer\_request.body

When the member selects “send” and a member with that number is found (whether that member has their Show Profile option set or not) a

When the member selects “send” and no member of that number is found the user is notified  
5 and asked to re-enter the member name.

When the member selects “send” and that member is already this user’s friend the user is again notified to this effect

### ***3.7. Send Track or Playlist***

10 This screen is displayed when a user selects a “Send to Friend” option on a track or playlist anywhere in the context sensitive menus. The user may select one or more friends to send the track or playlist to. The user must have their own member name set and at least one friend for the Send to Friend option to be enabled. Fields include:

- 15
- mail\_attachment.track\_id
  - customer\_preference.nickname
  - customer\_mail.customer\_id
  - mail.body

20 A list of this member’s friends is displayed. The user clicks a friend to select and clicks again to deselect. Any number of friends may be selected. For each friend their rating, number of friends and number of listens are displayed.

On selecting send a confirmation message is displayed and the user is returned to their  
25 initial screen.

### ***3.8. Send a Message***

The client also has the capability of sending a message without the addition of content identification. The message screen displays the following fields:

30

customer\_mail.customer\_id

customer\_preference.nickname  
mail.body

### **3.9. Who's Listening**

5 This screen is displayed when a user selects a “Who’s Listening” option from the More menu on a track, album, artist or playlist anywhere in the menus. The screen shows the last ten members registered with Buzz who played the item that this user selected Who’s Listening option on. What is displayed depends on the type of objects the option was selected against as follows:

10

- Track – the last 10 members to play that track
- Album – the 10 members to play a track that is in that album
- Artist – the last 10 members to play a track by that artist
- Playlist – the last 10 members to play a track from that playlist.

15

The fields are:

- customer\_track order by last\_play\_date
- customer\_release order by last\_play\_date
- 20 • customer\_artist order by last\_play\_date
- customer\_playlist order by last\_play\_date

### **3.10. Inbox**

Included in the community views is an “Inbox” that displays all messages to a user  
25 including messages and recommendations from other users.

#### **3.10.1. Inbox Track Recommendation Message Arrived**

When a member sends this user a track a message will appear in the Inbox with the following fields defined:

30



- mail.kind = MESSAGE
  - mail.from\_customer\_id
  - mail.sent\_date
  - mail.kind = TRACK RECOMMENDATION
- 5 • mail.from\_customer\_id

If the user opens a message by selecting it then a message screen is displayed with the following fields:

- 10 • mail.from\_customer\_id
- customer\_preference.avatar\_image\_id
  - mail.sent\_date
  - mail\_attachment.track\_id

- 15 Recommended tracks. Albums, artists or playlist names appear highlighted in the message and as a user scrolls through the message each subsequent one is highlighted.

- Clicking on a track name has the same behaviour as if the user had selected Add to Playing on a track in a track list. I.e. the track will be added to the end of the current playlist and a
- 20 popup displayed notifying the user of this.

### **3.10.2. Inbox Playlist Recommendation Message Arrived**

When a member sends this user a playlist a message will appear in the Inbox with:

- 25 mail.from\_customer\_id
- mail.kind = PLAYLIST RECOMMENDATION
- mail\_attachment.playlist\_id

- If the user opens a message by selecting it then a message screen is displayed with the
- 30 following fields:

- mail.from\_customer\_id
- customer\_preference.avatar\_image\_id
- mail.sent\_date
- mail.body
- 5 • mail\_attachment.playlist\_id

### 3.10.3. Inbox Friend Request Message Arrived

When another member makes a friend request to this member then a message will appear in this member's inbox. When opened they have chance to approve or deny it. We do this  
10 within a popup since the user is being asked for interaction. The message heading displays:

- customer\_to\_customer\_request.to\_customer\_id
- customer\_to\_customer\_request.friend\_status = REQUESTED

15 Opening the message displays:

customer\_to\_customer\_request.to\_customer\_id  
customer\_to\_customer\_request.body

20 Selecting continue displays a pop-up with the options:

- Approve – only displayed if Friend Request highlight (don't grey out since for vast majority of Inbox items this option is not relevant)
- Deny – only displayed if Friend Request highlight
- 25 • Block – only displayed if Friend Request highlight
- Report Abuse – only displayed if Friend Request highlight

The users response is stored in:

- 30 • customer\_to\_customer\_request.response (APPROVED, DENIED, BLOCKED, ABUSED)

### 3.10.4. Inbox Friend Request Response Arrived

When a member responds to a friend request from this user then that response will appear in this member's inbox. There are three possible responses that this member will see  
5 depending on whether the other member **accepted**, **denied** or **blocked** the friend request:

- customer\_to\_customer\_request.friend\_status

The table in Figure 43 shows the title, content and result of the responses.

10

### 3.10.5. Inbox Text Message Arrived

A text message is similarly displayed in the Inbox and the relevant fields are:

- mail.from\_customer\_id
- 15 • customer\_preference.avatar\_image\_id
- mail.sent\_date
- mail.body

## 3.11. General Message Alerts and Expiry

### 20 3.11.1. Message Alerts

When a message or messages arrive for a member then we display one of the small popups at the base of the screen. The popup will be displayed once for each group of messages that arrive, and can be displayed as soon as the server has passed those messages to the client. The next messages will be checked for and displayed 2 seconds after the client has snapped  
25 back to the Now Playing screen so as not to interrupt the user flow. If there is no Current Playlist then the popup is displayed 2 seconds after when the client would have snapped back if there had been a Current Playlist.

After one popup has been read and acknowledged then if any more messages arrive during  
30 this session then another popup will be displayed.

Messages sent while this member was offline will therefore likely be displayed soon after they start the application.

### 5 3.11.2. Message Expiry

Read messages will be expired **1 day** after they have been read. Unread messages will be expired **5 days** after the user has been alerted to their existence.

10 Unread messages will be expired **30 days** if the user has not been in the application and hence not been alerted to their existence.

Expired messages will be removed from the Inbox at a convenient time. It is not essential that the expiry periods are adhered to exactly. For example they might be removed from the Inbox at the start of the next session after their expiry. An additional field is therefore defined for the date mail is received:

15

- customer\_mail.received\_date

## 4. Graphic User Interface (GUI) features

20 Appendix 1 describes the GUI.

## 5. Communications architecture

### 5.1.mCom

25

#### 5.1.1. Overview

MusicStation client applications are required to connect to the MusicStation server to download and upload various data. The protocol that MusicStation uses to connect to the server must be capable of being implemented on a variety of client technologies, e.g. Java,

Symbian, and Windows Mobile. It must also solve the issues documented in the document “Connected MusicStation Issues and Requirements”

#### 5.1.1.1. Protocol History

MyFone used HTTP to transfer data. This experience showed up several issues with the  
5 HTTP request and response having to pass through operator gateways. Operator gateways  
and various mobile phones regularly interfered with the HTTP headers, usually by failing to  
forward them. This is one of the key factors that led to the creation of this protocol.

To transfer several files in one response, this protocol took inspiration from MIME. An  
earlier revision of this document used MIME like boundaries to separate the different files  
10 in the response. This was changed to use the offset and length notation in the header. This  
allows a client to quickly access the data objects. Only the header needs to be parsed, and  
not the body contents. (see section 3.2.7)

Previously status codes used a binary representation to allow them to be extensible whilst  
still being understood by older clients. This has been simplified to use integer values that  
15 can be easily understood by humans as well as by the client. The server sending the most  
appropriate status code to the client addresses the issue of introducing new status codes. The  
server will only ever send status codes that the connected client version understands.

It was previously not possible to uniquely identify acknowledgments if the same file had  
been requested several times in a session, or if the acknowledgement was sent in a different  
20 session to the session that the data file was sent in. The acknowledgement id principle used  
in Sent and Put lines solves this issue.

#### 5.1.1.2. Protocol Overview

The client must initiate all communication because of the way in which mobile phones  
connect to the internet. As the mobile phone does not have a static IP address, and because it  
25 will usually connect via a mobile operator gateway there is no way for the server to initiate  
the communication. MIDP2.0 handsets could use the Push Registry functionality to send an  
SMS to the application requesting that the client makes a request to the server, but this  
functionality may not be available on all target handsets and client platforms, so therefore  
the MusicStation protocol should be based upon the client initiating the communication.

The protocol must be able to run over HTTP and TCP/IP socket connections. These are the two most commonly available connections made available to us by the client platforms.

The protocol will assume a reliable transport layer. The protocol will not need to be able to re-request individual packets of a particular response. Therefore UDP socket connections  
5 will not be a supported transport mechanism. To support an unreliable transport layer would require a lot of extra functionality in the MusicStation protocol and TCP is available on all clients that have UDP.

The protocol must be able to support the client transferring data to the server as well as the client making requests for data from the server. This is required so that error data, logging  
10 data, usage data, playlist information and user related data can be transferred from the clients to the server.

As the MusicStation is a request / response protocol it is modelled closely on HTTP, borrowing several of HTTPs features.

The MusicStation protocol is text based using the ASCII character set only, this is so that it  
15 can be implemented on many different client platforms without any of the encoding issues associated with binary data.

The diagram below shows the request/response flow between the client and the server. This is an example of a simple request from the client being fulfilled by the server. All  
20 client/server communication happens in this same basic way. See Figure 44 Request / response flow between client and server

The next diagram shows how the server sends a request to the client. As the client/server communication must always be triggered by a client request, the only way for the server to make a request from the client is for the server to piggyback the request on a response it  
25 sends to the client. See Figure 45 Server sending a request to the client.

Note that in normal operation the server will always respond to a client request, even if there is no data in the response. The response may include just a status code (see ‘The Server “Response” protocol’ section).

Robot clients and requests exceeding a requests per minute threshold are not normal operation, and the server has no obligation to respond to these requests. Real clients that do not receive a server response are expected to retry the request after a reasonable time.

5 Like HTTP the MusicStation Protocol uses a header to hold the meta-data about the body of the message, which contains the actual data being transferred. This document describes the protocol, which is concerned with just these headers. The body of the message can differ for the various client implementations. Like HTTP the header and body are separated by an empty line.

## 10 **5.1.2. The Client Request protocol**

### 5.1.2.1. Header

#### 5.1.2.1.1. The protocol identifier

The first part of any request will be the protocol identifier. This is so that the server receiving this request can validate that the data it has received is indeed from a client. The protocol identifier should be short so that it does not put an overhead on the request. The  
15 protocol identifier used by MusicStation is:

MSTP

20 This stands for MusicStation Transfer Protocol.

#### 5.1.2.1.2. The protocol version number

Along with the protocol identifier is the protocol version number. This protocol identifier is entirely separate from the client version number, the server version number and the data objects used by the client version number.

25 There can be many different versions of the client application that will all use the same protocol version number.

The protocol version number will be in the form major.minor

The minor number should be increased for incremental changes to the protocol, and the major number should be increased with significant changes to the protocol. Initial development versions of the protocol will have a major number of 0. This will be incremented to 1 on the first production release of the protocol.

- 5 The server software should always be able to handle every released version of the protocol so that it is backwardly compatible with all older client versions.

The protocol version number will be on the same line as the protocol identifier, and separated from the protocol identifier by a forward slash.

10 MSTP/0.1

This line indicates that this is version 0.1 of the MusicStation protocol.

5.1.2.1.3. The request identifier

- 15 Each request sent by a MusicStation client will include an identifier. This identifier must be unique to this request in the current session. There is no requirement for the request identifier to be globally unique. This request identifier can be any string up to 32 characters long.

This could be implemented as an integer starting at 1 and being incremented for every request made by the client.

- 20 This request identifier is required so that the server can identify duplicate requests from clients. MyFone experience has shown that mobile phone client requests can sometimes be very unreliable. This means that the client must be able to automatically retry a request if it has not received a response within a reasonable amount of time.

- 25 When the client has not received a response, this could be because the request never got as far as the server, or it could be because the server's response got lost in the operator gateway on its way back to the client.

By including the request identifier it is straightforward for the server to identify duplicate



requests.

The client must send the same request identifier for any re-tried requests.

The request identifier can come at any point underneath the request identifier and request version number.

5

MSTP/0.1

RequestId: 123456

10 This identifies a request by this client. If the client retries this request, the request id in the retry must be 123456.

#### 5.1.2.1.4. Client name and version number

15 Every request must include the client name and version number. This information can then be used on the server to perform a look up of the abilities of this client. This means that new abilities can be added at any time to the client without having to change the information given in the protocol.

For example, if a client identifies itself as the MIDP version 0.4.6 client, then the server knows which format it need to return the data objects in. The server also knows what music encoding is supported by this client. And the server knows that this client does not support encrypted music files.

20

MSTP/0.1

RequestId: 123457

Client: MusicStation 0.4.6 MIDP Nokia/N70

25 This identifies the client as the Java client version 0.4.6 running on a Nokia N70 handset. The server can then look up which abilities this client has.

The format of this string:

“MusicStation” [major].[minor].[micro] “Variant name” ”Platform identifier”

See Figure 46 for details.

5 5.1.2.1.5. User’s globally unique identifier

Every request must include the user’s globally unique identifier. The one exception to this is the initial registration request. If a request does not include the user’s globally unique identifier, then the server will respond with notification that the client is required to register.

10 This globally unique identifier allows the server to lookup various information about the user.

The client should not construct the globally unique identifier. The identifier will be created by the server during the registration process, and then assigned to the client. The client must then include this identifier in every subsequent request.

15

MSTP/0.1

RequestId: 123458

Client: MusicStation 0.4.6 MIDP Nokia/N70

UserGUID: AB12YZ

20

This identifies the user with the Globally Unique Identifier AB12YZ. The server can use this information to look up user details such as preferred language, territory, operator and branding.

5.1.2.2. Data requests

25 5.1.2.2.1. Basic data request

Most of the requests from the client will be a request for data from the client. For example the client may request the latest news from the server.

MSTP/0.1

RequestId: 123459

Client: MusicStation 0.4.6 MIDP Nokia/N70

5 UserGUID: AB12YZ

Get: inbox.data

This is an example of a request for the inbox.data data object file.

5.1.2.2.2. Data request with path information

10 Data requests may also have path information associated with them. This uses a syntax similar to HTTP URLs. A / (forward slash) character is used as a directory separator.

MSTP/0.1

RequestId: 123459

15 Client: MusicStation 0.4.6 MIDP Nokia/N70

UserGUID: AB12YZ

Get: games/namethattune/question.data

20 This is an example of a request for the question.data data object file which has the path games/namethattune.

5.1.2.2.3. Data request with query

Data requests may optionally include parameters that the server will use to construct the data object to be returned to the client. This request data is included by using HTTP query string syntax.

25

MSTP/0.1

RequestId: 123460

Client: MusicStation 0.4.6 MIDP Nokia/N70

UserGUID: AB12YZ

Get: advncedSearch.data?type=artist&query=artist%20name&country=uk&language=en

This is an example of a request for the advanced search results. The requested resource has a ? (question mark) character to separate the name of the requested resource from the parameters for this resource. The parameters are name/value pairs. Each name/value pair is delimited by a & (ampersand) character, and the name and value part are separated by an = (equal sign).

The values have been URL encoded, so that the space character in the search term “artist name” has been replaced by the URL encoded version %20.

10 5.1.2.2.4. Data request with multiple requests

The client may request multiple resources from the server at the same time. To do this, the client sends several GET lines, one for each resource requested.

MSTP/0.1

15 RequestId: 123461

Client: MusicStation 0.4.6 MIDP Nokia/N70

UserGUID: AB12YZ

Get: inbox.data

Get: charts.data

20

This is an example of a request for the inbox.data file and a request for a charts.data file. A situation like this may occur when the client is making a request for a resource it requires immediately (in this example inbox.data), and is also required to update a resource in the background (in this example charts.data).

25 The GET lines should be ordered in the priority that the client would like to receive the resources in the server response.

Occasionally the client may have a partial response cached, and require only some of the data returned from the server. In cases like this, the client may want to make a request for only a certain part of the data.

The client can do this by using the range parameters on a GET line. The range parameters are separated from the requested resource name by a ; (semi colon) character.

If there is more than one range parameter then the range parameters are separated by a ; (semi colon) character.

- 5 The range parameters are from and to. Both of these should be followed by an = (equal sign) character, and then an integer number of bytes.

#### 5.1.2.2.5. Partial data request

Below is an example of a partial request for the inbox.data file. The client is requesting all of the inbox.data file from the 34th byte onwards.

10

MSTP/0.1

RequestId: 123462

Client: MusicStation 0.4.6 MIDP Nokia/N70

UserGUID: AB12YZ

15 Get: inbox.data; from=34

Below is an example of a partial request for the inbox.data file. The client is requesting all of the inbox.data file from the 128th byte up until the 256th byte.

20 MSTP/0.1

RequestId: 123463

Client: MusicStation 0.4.6 MIDP Nokia/N70

UserGUID: AB12YZ

25 Get: charts.data; from=128; to=256

When making a range request, the client should not expect the returned data to be of the range asked for. The server response will include the details of the range returned, and the client should use the range information in the server response, and not the range information in it's own request for further processing. This is because the server may have a reason for

returning a different range of data. For example if the data has changed since the client last requested it.

#### 5.1.2.3. Sending data to server

- 5 On occasions the client may need to send data to the server. For example, to send error information to the server. The client can do this by using the put line.

A Put line has several parts. Each part is separated by a ; (semi colon).

Put: error.data; ackId=1; offset=0; length=160; type="application/octet-stream"

10

where: see Figure 47 for details of error data.

This is an example of the client sending error data to the server. See Figure 48.

- 15 The block of zeros and ones signifies the body of the message. This is the binary data that is being transferred by this protocol. The format of this data is outside the scope of this protocol because the format will differ depending on the client implementation technology.

The data in the body starts at position 0, and has a length of 160 bytes. The offset and length values in the Put line reflect this information.

- 20 The content type in the Put line tells the server how to interpret this data.

#### 5.1.2.3.1. Send data with multiple puts

The client may be required to send multiple resources to the server at the same time. In a similar way to using multiple Get lines, the client may send multiple Put lines.

See Figure 49 for an example of the client sending error data and a photo to the server.

- 25 In the body of the request, the error data is shown in bolder text to the photo data. The length and offset positions in the request tell the server the offset into this data, and the length of the data.

#### 5.1.2.3.2. Send data with parameters

In a similar way to the Get line, the Put line also supports parameters on a Put.

The syntax for this is the same as the Get line syntax, which is modelled on the HTTP query string syntax.

- 5 In Figure 50 is an example of the server sending a Jpeg photo with a single parameter (name = "Fave Tracks").

Note, although the Put line is very similar to the Get line, the Put line does not support the range values From and To. A failed Put will require a full resend of the data. The client will  
10 know whether the Put has failed because it will not receive an acknowledgment receipt from the server (see "The server "Response" protocol" section)

#### 5.1.2.3.3. Client acknowledgements

So that the server can always have perfect knowledge of what data exists on each client, the client is required to acknowledge the receipt of every piece of data sent to it by the server.

- 15 This is done by sending one Ack line for each data file successfully received and stored.

The Ack line parameter is the ackID assigned by the server when it sends the file.

MSTP/0.1

RequestId: 123466

- 20 Client: MusicStation 0.4.6 MIDP Nokia/N70

UserGUID: AB12YZ

Ack: 2006061911030001CHARTS

- This request shows the client acknowledging that it has successfully received and stored the  
25 data file which had an assigned acknowledgment id of 2006061911030001CHARTS.

The client must only acknowledge fully received files. It must never acknowledge partially received files. If a client partially receives a file, it should make a Get range request for the rest of the data. Once all of the data has been received and stored, the client can then send

the acknowledgement for this data.

5.1.2.3.4. Client acknowledgment with multiple acks

A request may include multiple acknowledgement lines.

5 MSTP/0.1

RequestId: 123466

Client: MusicStation 0.4.6 MIDP Nokia/N70

UserGUID: AB12YZ

Ack: 2006061911030001CHARTS

10 Ack: 2006061911030001INBOX

This request shows the client acknowledging that it has successfully received and stored the data files with acknowledgement ids of 2006061911030001CHARTS and 2006061911030001INBOX.

15 5.1.2.3.5. Not acknowledged notification

If the client does not successfully receive and store a data file it has requested, it should send a Not Acknowledged notification to the server.

MSTP/0.1

20 RequestId: 123466

Client: MusicStation 0.4.6 MIDP Nokia/N70

UserGUID: AB12YZ

Nak: 2006061911030001CHARTS

25 This request shows the client telling the server that there was a problem with the receiving or storing of the data file with acknowledgement id 2006061911030001CHARTS. The server will now know that this file does not exist on the client.

Usually when the client sends a Nak, it is very likely to have some accompanying error data that explains the reason for the Nak. If the server receives a Nak, and no error data, it may



want to ask the client to send the log file details. If the client persistently sends Naks to the server, the server may want to increase the logging level on the client to help identify the cause.

#### 5.1.2.4. Session identifier

- 5 Each request the client sends to the server should include a session identifier. The client should not remember this session identifier between restarts. On the first request after starting up, the client should not include a session identifier. The server will respond by sending back a new session identifier. The client should then include this identifier in every subsequent request until the user closes the client.

10

MSTP/0.1

RequestId: 123467

Client: MusicStation 0.4.6 MIDP Nokia/N70

UserGUID: AB12YZ

- 15 SessionId: FJSKNBKS SDKFLSH

Get: inbox.data

This request shows the client has previously been assigned a session identifier of FJSKNBKS SDKFLSH.

- 20 For more details on how the client gets this session identifier see the ‘Server ‘Response’ protocol’ section.

### **5.1.3. The Server Response protocol**

#### 5.1.3.1. Header

##### 5.1.3.1.1. The protocol identifier

- 25 The protocol identifier used in the server response should be identical to the client request protocol identifier. Clients should check this identifier so that they know the response if in the MusicStation Protocol format.

The protocol identifier used by MusicStation is:

## MSTP

### 5.1.3.1.2. The protocol version number

- 5 The server can support many different versions of the protocol at the same time. The server should always respond with the same protocol version number as the client used in the request. This is because this is the only protocol version number the server can be sure that the client supports.

10 Along with the protocol identifier, the client should check the protocol version number in the response to so that they know the protocol version being used is a version that they understand.

## MSTP/0.1

- 15 This is an example of the server sending the MusicStation Transfer Protocol identifier and using protocol version number 0.1.

### 5.1.3.1.3. Response Status Codes

With each response the server will send a status code. The status codes are shown in Figure 51.

20

The status codes are always 4 digits. This is to allow enough codes to allow for future expansion. 3 digit codes have not been used to avoid confusion with HTTP status codes.

The status codes are extensible, new codes can be added at any time. The server will make sure that clients are only ever sent status codes that the client understands.

25

The status codes are grouped into 2 sections. Codes starting with the digit 1 (i.e. 1000 – 1999) are to be used for codes relating to a successful operation. Codes starting with the digit 2 (i.e. 4000 – 5999) are to be used for a failed operation.

Within the failure range of codes, there are two further groups. Codes starting with the digits 4 (i.e. 4000 – 4999) are to be used for failure when the client is at fault. Codes starting with the digitis 5 (i.e. 5000 – 5999) are to be used for failure when the server is at fault.

This example below shows a successful response from the server.

5

MSTP/0.1

StatusCode: 1000

5.1.3.1.4. The response identifier

10 So that the client can verify that the response it receives is in response to the request it made, each response from the server will echo the client's request identifier.

MSTP/0.1

StatusCode: 1000

15 

ResponseId: 234567

This example shows the server response to the client request with a request id of 234567.

5.1.3.2. Setting the session identifier

20 The first request from the client each time it is started up will not contain a session identifier. The server should respond to this request with a newly assigned session identifier.

MSTP/0.1

StatusCode: 1000

ResponseId: 234568

25 

SetSessionId: FJSKNBKS SDKFLSR

This response shows the server setting the session id to FJSKNBKS SDKFLSR.

If the client receives any response with a SetSessionId line, then the client must start using

the new session id immediately. There may be cases where the server assigns a new session id to a client that already has a session id. For example this could happen when the session has timed-out on the server.

#### 5.1.3.3. Sending data

- 5 Most responses from the server are likely to include at least one data object file. These data files are sent in the body of the response.

For each Get line sent in the request by the client, the server should return a Sent line.

- The server must generate an acknowledgement id that it sends along with the data. This is so that when the server receives an Ack line, it knows which data is being acknowledged. It is  
10 the servers responsibility to generate these acknowledgement ids in a way that uniquely identifies the data file sent.

- The Sent line must include the byte offset position into the body of data where the client can find the data, it must also include the length of the data and the content type of the data. Byte offset and length are used in the MusicStation protocol because they make for  
15 relatively straightforward processing. This has been used in preference to a boundary parameter as used in multipart MIME.

This response in Figure 52 shows the server sending the news1.data file.

#### 5.1.3.3.1. Sending multiple data files in a response

- 20 The server may also send multiple data files in a single response. This is done with multiple Sent lines in the same way as the client sends resources to the server with multiple Put lines.

The response in Figure 53 shows the server sending the news2.data and news3.data files.

In the body of the response the data is shown in bold text. The client knows which body data is for which data file because of the offset and length parameters on the Sent line.

- 25 5.1.3.3.2. Partial data request

If a client request was for a certain range of data, and the server sends only this range of data, then the server response must indicate which range of data has been sent. See Figure

54.

This response shows that the data returned at is the data from byte 160 to the end. There are 40 bytes of this data, and they are positioned at 0 bytes into the body of the data (i.e. the start of the body).

Note that the offset value is an index into the body of the data and is not to do with the range values.

The range to value may be used in a Sent line to show that the data in the response does not go to the end of the data file.

The client should always read the response headers and use these to process the data rather than the client sent request headers. This is because the range requested might not be the range returned if the server has a reason to return the full data file.

#### 5.1.3.3.3. Push data to the client

The server may also send Sent lines for data it wants to push to the client. This is done by the server sending a Sent line that the client had not sent a corresponding Get line in the request. See Figure 55.

This response shows the server sending the news1.data and the command.data file. Any pushed data should always follow the requested data in the response body.

#### 5.1.3.4. Acknowledgements

##### 5.1.3.4.1. Acknowledging received data

When the client sends data to the server (for example error data), the server must acknowledge the receipt of this data so that the client knows the server has successfully received this data.

25

MSTP/0.1

StatusCode: 1000

ResponseId: 234569

Ack: 3

5 This response shows the server acknowledging the receipt of the data file which the client sent in a Put line and the client assigned a acknowledgment id of 3.

5.1.3.4.2. Sending a not acknowledged notification

Equally the server can negatively acknowledge the receipt of the data if there has been an issue receiving or storing the data. This will allow the client to resend the data.

10 MSTP/0.1

StatusCode: 1000

ResponseId: 234569

Nak: 4

15 This response shows the server acknowledging the failed receipt of the data file which the client assigned an acknowledgement id of 4.

5.1.3.4.3. Acknowledgment requests

20 If the server has sent data to the client, and then in the next request with a different request id from the client the server did not receive an acknowledgement for that data, then the server can ask the client to acknowledge whether it has received the data or not.

This is done by the server sending anAckRequired line in the response.

MSTP/0.1

StatusCode: 1000

25 ResponseId: 234574

AckRequired: 20060619111230NEWS2

This is an example of the server asking the client to acknowledge the data file that was

previously sent with an acknowledgement id of 20060619111230NEWS2.

Note that the server is not required to ask for acknowledgements of data files, the client should send the automatically. The AckRequired line is used when the connection is less than perfect and a previously sent acknowledgement from the client has not reached the server for some reason.

#### 5.1.4. Connection levels

Clients will have varying levels of connection speed, reliability, bandwidth and latency.

Each client data object request will have a predefined priority level associated with it.

The client will dynamically change it's connectivity level threshold based upon the available bandwidth and the number of successful connections.

The priority levels are

- **IMMEDIATE** – The client must send this request immediately, and not queue this request. This should be used for requesting data objects that are required to show the screen requested by the user.
- **SOON** – This client may send this request immediately if the network speed / bandwidth is available. This information is useful to the server in deciding what data objects to push to the client.
- **WHENEVER** – The client does not need to need to send this information to the server in any time critical period. The server needs to be informed of this information, but the data can be sent along with the next request.

The client can calculate its bandwidth based upon the time it takes to transfer a large amount of data. This is probably best done when transferring an audio file.

The client can calculate its connectivity threshold based upon the bandwidth and the number of successful connections, and the number of connections that are interrupted to send a higher priority request.

Clients with a good connectivity will have a connectivity threshold that allows all messages of priority SOON or above to be sent immediately.

Client with a poor connectivity will have a connectivity threshold of that only allows IMMEDIATE messages to be sent immediately.

#### 5.1.5. Command data objects

In MusicStation MIDP 0.4.6 the only data objects that exist are content data objects. A new  
5 type of data object is required in the connected MusicStation version. These are required so  
that the server can request or send various data to the client. These data objects are sent by  
the MusicStation Transfer Protocol, but are not part of the MusicStation Transfer Protocol.  
They are not part of the protocol because different command objects will be used for  
different client implementations, but the same transfer protocol will be used for all  
10 implementations.

##### 5.1.5.1. Server command data objects

In addition to content data objects and image files the server needs to be able to send the  
following commands to the client

- Please send total file space size to the server.
- 15 • Please send remaining file space size to the server.
- Please send log file to the server.
- Please send errors to the server.
- Please change client logging level.
- Set property.
- 20 • Get property.
- Please delete a file.
- Please send details of what files you have.
- Please send bandwidth details.
- Please change connection level.
- 25 • Please request data file.
- Please request audio file.



- Registration data.

Items are likely to be added to this list as new functionality is added to the client and server.

It's worth noting that the server will frequently be more aware of the client's connection details than the client is. For example a MIDP client on a Nokia N80 has no way of knowing  
5 whether the HTTP connection is via an operator gateway, or whether it's via a Wireless LAN. The server will know whether the client connection is via an operator gateway because the connection will be coming from a known operator IP address range.

#### 5.1.5.2. Client command data objects

The client needs to be able to send the following data to the server

- 10 • Playlist data.
- Image files.
- Total file space.
- Available file space.
- Log file data.
- 15 • Current logging level.
- Error info.
- Info on which files have been deleted to free up space for other files.
- Current bandwidth level.
- Data file used.
- 20 • Screen shown.
- Property value.
- Current client time.
- Registration data.

#### 5.1.5.3. Timings

25 The server will be recording the time that various client events have occurred.

Clients should report times to the server in the number of seconds since midnight GMT on 1st January 1970.

For Example, in MIDP1.0, this can be obtained by:

5 `Calendar.getInstance(TimeZone.getTimeZone("GMT")).getTime().getTime()`

The MIDP specification says that the GMT timezone must be supported, but if for some reason it is not supported, then the handset can simply use

10 `(new Date()).getTime()` to get the client time.

Each client stores timing data using it's own time settings. When this data is transferred to the server, the server can then convert and store these event timings in it's own format.

The server will do this by comparing the clients local time, with it's own time. The delta  
15 between client reported times and server times can then be calculated.

The current client time command object must contain the time that the data is sent to the server so that the server calculated time is as accurate as possible.

## ***5.2.Client data synchronisation***

20

### **5.2.1. Introduction**

Most screens in MusicStation are populated by data. This data is transferred from the server and stored locally in files on the client. When data on the server changes the files on the client need to be updated to reflect those changes. Also, the user is able to create and modify  
25 files on the client, for example adding tracks to a playlist. These changes need to be reliable communicated back to the server.

The user can also make changes to data through MusicMate. These changes may conflict with changes made on the device. The client and server need to be able to synchronize their data and the server will handle any conflict resolution.

### **5.2.2. Data Objects**

5 Data Objects are the basic unit of object that is passed between the server and client and client and server. They encapsulate the representation of some entity that is displayed within the client interface (such as an artist, album, etc) or data and needs to be sent back to the server (like a user-defined playlist). They are passed between the server and client and are stored securely on the phone. Data objects can be delivered to the client by the server at  
10 anytime that it needs to update something on the client.

The data objects are able to write themselves to a file and these are used to transfer data between the client and server. The file header contains the data object version used to write the file. The latest versions of the data objects are able to read and write files in all supported versions. The version is passed to each read and write method and this allows us  
15 to switch what gets read or written based on the version.

Using this method the server is able to write data object files for older versions of the client. The target version is set in the file header and then each write method ensures that the output is in the format for that version.

The server is also able to read files written by an older client using the same method. When  
20 the file is read into the data object the read method uses the version to switch what attributes are read from the file.

Data objects contain the data used to populate screens in MusicStation. They use methods that allow them to write and read themselves to and from a file or stream. They are used to transfer data between the client and server and to load and store data locally in files on the  
25 memory card.

#### **5.2.2.1. Data Object Groups**

A data object can contain a collection of other data objects, for example an Artist data object contains a collection of Releases. In turn, a Release contains a collection of Tracks. See Figure 56.

Data object can also store lists of objects, for example ArtistGroup stores a list of Artists. The 'My Artists' screen uses an ArtistGroup data object to display all artists owned by the user. Because Artist contains Releases and a Release contains Tracks, Artist and Release are also data object groups.

#### 5 5.2.2.2. Data Object Views

A data object view provides a sorted and filtered view of a data object group. All screens in MusicStation that are populated by data are backed by one or more views. Any changes to a data object group are propagated to the view, which is responsible for updating the screen to reflect these changes.

10 This allows us to display a screen immediately before a data object is loaded. As the data object is loaded in the background these changes result in updates to the screen, for example the list of Artists on the 'My Artists' screen grows as each Artist is loaded.

#### 5.2.3. Data Object Files

15 Each data object group is stored locally in a file. For example, the 'My Artists' ArtistGroup is stored in its own file. If the user owns 100 artists, each with an average of 2 albums\* containing 10 tracks this data object soon becomes very large. When this ArtistGroup object is written it will create a large file and when it is read back from the file it will take a while to populate.

20 An alternative method is to store each collection of objects in its own file. So in our 'My Artists' example the list of Artists is stored in a file (userartists.data) but the list of albums for each artist is not. The list of albums is stored in a separate artist file, one for each artist (e.g. artist.123.data). Each album is then stored in its own file (release.4567.data) that contains the tracks. See Figure 57.

25 Because each data object is stored in its own file, object groups can use the same data object without having to duplicate the data. For example 'Snow Patrol' are in the 'My Artists' group and the 'Popular Artists' group. If the user buys 'Chasing Cars' from the 'Eyes Open' album we only have to update the 'Eyes Open' album data file. When the user navigates to

---

\* The user doesn't have to own both albums but both albums exist in the artist data object

'Popular Artists' then 'Snow Patrol' the screen will show that the user has bought 'Chasing Cars'. See Figure 58.

5 However this approach presents its own set of issues. Because the 'My Artists' data file only contains a list of artist ids, we need to open each artist file and read the name of each artist to populate the 'My Artists' screen. There are several major problems with this approach. Firstly, we need every artist file stored locally so any missing files need to be downloaded from the server. Without these files we are unable to display the artist names. Secondly, it's relatively expensive to open a new file connection for each artist in the list so  
10 this approach will be slow.

To avoid this we can store the artist name as well as the id in the 'My Artists' data file. This means we can build the 'My Artists' list quickly. However we are then introducing redundancy because the name is now stored in both the artist group data file and the artist data file. See Figure 59

15

We also may want to sort or filter the list on another property. For example 'Search Results' show user owned artists at the top of the list. To do this we need the owner property as well as the name to display the list. This is more redundant data that we are adding to the group data file.

20 Because an object can be stored in many groups we need to be aware of this redundancy and make sure that either the client or the server takes responsibility for the updates. In general the server will be responsible for these updates and they will be transferred to the client in response to a client request. Whenever it is possible for these changes to occur when the client is offline, the client will take responsibility for propagating these changes. In these  
25 cases, the client will update the local files whether online or offline. For example when a customer modifies a playlist image, any playlist groups that contain that playlist must be updated.

#### 5.2.4. Data Object Transfer

Data objects are transferred between the client and the server using the Connected MusicStation Protocol. It is expected that most communication with the client will be over HTTP therefore the client will be responsible for making the initial request.

##### 5 5.2.4.1. Client Request

The client won't always know where objects are duplicated on the memory card. For example the 'Popular Artists' group was pushed to the client however the client has never opened 'Popular Artists' and is unaware that when the user buys 'Chasing Cars' by 'Snow Patrol' that the 'Popular Artists' data file needs to be updated to reflect this. However the  
10 server does have this knowledge because it built the 'Popular Artists' data file and sent this file to the client.

For this reason the server is responsible for updating files on the client when records on the server are modified. When the customer purchases 'Chasing Cars' the server will calculate which data files on the client contain 'Chasing Cars' and therefore need to be updated. The  
15 server will then either push these updated objects with the purchase response or send commands to the client to update these files when it can. It is preferable that the response contains all data objects that have been modified as a result of the request. See Figure 60: Client sets object and gets all modified objects.

##### 5.2.4.2. Data Object Push

20 When records are updated on the server whilst the client is offline and these changes need to be propagated to the client the server will push these to the client on the next request. For example, if the customer purchases 'Chasing Cars' from MusicMate, when the client next connects to the server any objects that need to be updated will be pushed to the client. See Figure 61 Client requests object and gets all modified objects.

25

##### 5.2.4.3. Offline Mode

When the client is offline, the customer is prevented from performing most actions that can modify data. For example, they are not able to buy a track.

However, they should be able to create, edit and share playlists. The client needs to maintain a list of files that have been edited on the client but have not been sent to the server. When the client is next connected it must send these files to the server. All changes made by the client are sent to the server when the client next connects. The server will then return any modified files to the client. See Figure 62 Client sends objects modified in offline mode.

### 5.2.5. Change Log

The server maintains a list of objects that have been sent to the client. When one or more of these objects are modified on the server, the modified objects must be delivered to the client as soon as possible. Similarly the client maintains a list of objects that have been created or modified on the client and need to be updated on the server.

The object\_change\_log table is where changes that don't need to be sent immediately are stored. This is for general system wide changes such as adding a new artist. This table also handles merging changes made from several databases. These changes are communicated when a user session is next created.

Customer specific changes occur in customer\_object\_change\_log. These changes are communicated to the client immediately.

#### 5.2.5.1. Server Objects

The changes to objects on the server are stored in the object\_change\_log table. Whenever a record is inserted, updated or deleted that may affect one or more object data files one or more records are inserted into this table. This table also allows for changes to made in a separate database, for example on a staging server, and then when the changes are imported the object\_change\_log is also imported. See Figure 63 object change log.

The list of data objects that exist on the client are stored on the server in the customer\_object table. Whenever a session is created for the client we query the customer\_object and the object\_change\_log tables to determine which objects have changed for this customer. It is possible that this query could return several change records for a single object. In this case we only need to consider the last change record. The objects that have changed need to be returned to the client. See Figure 64 customer object.

Objects that need to be returned to the client are inserted into the customer\_object\_change\_log table. Records may also be inserted into this table when changes occur for objects that affect only one customer. For example when the customer  
5 purchases a track and we need to update object data files that reference that track. See Figure 65 customer object change log.

Whenever we receive a request from a client we'd like to return all modified objects in the response. In some situations (where bandwidth is limited or the objects are large) we may  
10 send a command to the client to request the modified objects later. In situations where many objects need to be returned to the client, the priority field is used to determine which objects are sent first.

To get the list of modified objects for a client we select from the customer\_object\_change\_log table where acknowledgement\_date is null.

15 At first glance it appears that the object\_modified\_date would be duplicated for each object\_guid and could be separated into another table. However for performance reasons object data files on the client contain data from more than one table and an object may need updating on one client and not on another. For example, artist lists contain ownership information for each artist so that they can be sorted with user owned artists at the top.  
20 When a customer buys a track by an artist only that customer's artist list has been modified and needs to be updated.

One or more of the following methods could be used to update the object\_change\_log and customer\_object\_change\_log tables:

- *Database trigger* on a table could populate the object\_change\_log table when data  
25 was added, updated or deleted.
- *Batch process* populates the object\_change\_log table for example on an import of new content data.
- *Entity Listeners or callback methods* are used on EJB persist, update and remove events.



In most cases callback methods are the most appropriate however for large inserts, for example a data load, it may be more efficient to use another method.

#### 5.2.5.2. Client Objects

The client must also keep a log of changes that need to be sent to the server. The client  
5 maintains this list in RMS. Each change is stored in a ChangeLogRecord object. See Figure 66.

The *objectGUID* will be the same GUID used to identify the object on the server unless the client has added this object. In which case the client will assign a temporary GUID that will  
10 be used until the server updates the object with its new server generated GUID.

Whenever the client connects to the server it will send all of the objects in the change log. The server should respond with an acknowledgement for each object. When the client receives an acknowledgement it will then delete the corresponding ChangeLogRecord.

#### 15 **5.2.6. Conflict Resolution**

When conflicts occur because the same object has been modified on the client and server the server is responsible for resolving the conflict. The server communicates the resolution to the client by sending it the updated object.

We'll attempt to minimize the number of situations where conflicts can occur by making the  
20 server responsible for most updates. Only in a few cases will the client be able to modify objects and send the changes to the server.

In the prototype the client modifications are limited to:

1. Create playlist
2. Edit playlist
- 25 3. Delete playlist
4. Edit customer profile (catchphrase, icon)
5. Rate track

When designing the conflict resolution strategy we need to bear in mind the following types of conflict:

- *Update conflicts* occur when the update to a record conflicts with another update.
- *Uniqueness conflicts* occur when the update to record violates a uniqueness constraint with a conflicting record.
- *Delete conflicts* occur when a record is updated that has also been deleted.

### 5.2.7. Use Cases

Whenever an object is updated or deleted the `object_change_log` or `customer_object_change_log` tables must be updated to reflect this change. Because object data files on the client contain redundant data it's likely that a change will affect more than one object.

#### 5.2.7.1. Server Changes

##### 5.2.7.1.1. Artist releases a new album

The artist 'Snow Patrol' releases the album 'Eyes Open'. Every client that contains the artist data file for 'Snow Patrol' needs to be updated.

First we insert change records for 'Snow Patrol' and 'Eyes Open' into the `object_change_log` table. See Figure 67.

When a customer who has the 'Snow Patrol' artist file connects to the server and a session is created the `customer_data_object` table is joined with the `object_change_log` table to find any objects that have been modified for this customer.

```
SELECT FROM customer_object, object_change_log
WHERE customer_object.object_guid = object_change_log.object_guid AND
customer_object.deleted_date IS NOT NULL AND
customer_object.object_modified_date < object_change_log.object_modified_date;
```

This query returns the 'Snow Patrol' `object_change_log` record. This record is inserted into

the customer\_object\_change\_log table. See Figure 68.

The customer\_object.modified\_date field is also updated to '18/07/2006 13:16:33'.

The 'Snow Patrol' data file is then sent to the client and the customer\_object\_change\_log.acknowledgement\_id field is set. When the client  
 5 acknowledges the file then the customer\_object\_change\_log .acknowledgement\_date field is set.

#### 5.2.7.1.2. Artist is removed

The artist 'Cliff Richard' is removed from MusicStation. Every client that has stored the 'Cliff Richard' data file or has a list that contains 'Cliff Richard' needs to be updated.

10 The object\_change\_log table is updated and a deleted record is inserted for the following objects:

Artist

Artist.getAlbums()

15 Artist.getLists()

Artist.getAlbums().getLists()

Artist.getPlaylists()

#### 5.2.7.1.3. Customer shares a playlist

20 The customer decides to create and share a new playlist 'Sunday Stroll'. The client sends the new playlist to the server. Any changes are sent on the next request to the server. As you are browsing tracks to add to the playlist it is likely you are communicating with the server, and each time the changes will be sent.

When the Playlist object is created the object\_change\_log table is updated and a record is  
 25 inserted into customer\_object\_change\_log for every client that has the customer's data object file.

#### 5.2.7.1.4. Customer changes 1 Customer shares a playlist

The customer decides to create and share a new playlist 'Sunday Stroll'. The client sends the new playlist to the server. Any changes are sent on the next request to the server. As you are browsing tracks to add to the playlist it is likely you are communicating with the server, and each time the changes will be sent.

- 5 When the Playlist object is created the object\_change\_log table is updated and a record is inserted into customer\_object\_change\_log for every client that has the customer's data object file.

#### 5.2.7.1.5. Custome Customer shares a playlist

- 10 The customer decides to create and share a new playlist 'Sunday Stroll'. The client sends the new playlist to the server. Any changes are sent on the next request to the server. As you are browsing tracks to add to the playlist it is likely you are communicating with the server, and each time the changes will be sent.

- 15 When the Playlist object is created the object\_change\_log table is updated and a record is inserted into customer\_object\_change\_log for every client that has the customer's data object file.

#### 5.2.7.1.6. Customer changes language

- 20 The customer selects a different language. We'd like all files that contain language specific data to be updated.

Both the messages property file and editor captions need to be updated to reflect this change. Only playlists display editor captions on the client and so for any playlist on the client that has an editor caption a record is inserted into customer\_object\_change\_log.

#### 5.2.7.1.7. Customer adds track to playlist whilst server deletes track

- 25 A user adds a track T to a playlist whilst offline. Meanwhile the server deletes track T.

When T is deleted a record is inserted into object\_change\_log. When the client sends the updated playlist we'll compare the changes with the records in object\_change\_log and delete the track from the playlist and send it back. The customer won't be informed of this, the

track will just disappear.

#### 5.2.7.1.8. Customer adds track to playlist whilst server renames track

A user adds a track T to a playlist whilst offline. Meanwhile the server renames track T.

When T is renamed a record is inserted into object\_change\_log. When the client sends the  
5 updated playlist we'll compare the changes with the records in object\_change\_log and  
rename the track on the playlist and send it back.

#### 5.2.8. Device Memory Management

The device is able to communicate to the server how much memory there is left for storage.  
The server will use this information to decide if any files should be deleted from the client  
10 when delivering updates.

The object\_last\_used field in the customer\_object table stores the date the client last used a  
particular object. This field is populated from log data sent from the client to the server. The  
server uses this data to determine which files should be deleted. The server may also use  
other methods to predict which files should be deleted, for example a story no longer exists  
15 in any list.

The client also maintains a list of last used files and is able to delete these itself before it  
runs out of memory. This list is stored in RMS and references files by relative path and  
filename. The path and filenames will be short because we intend to remove any meaning  
from the names. This acts as a safety valve in case there's a problem with the deletion logic  
20 on the server.

### 5.3. *Incomplete downloads*

### 5.4. *Client logging*

25 We need to log user actions, events and exceptions on the client and send them to the server  
in order to:

- Debug information during testing
- Provide information for customer support

- Collect usage data for reports and recommendations

#### 5.4.1. **Logger**

The Logger object is used to control logging on the client. It is a DataObjectSet and can be  
5 synchronized with the server using MSTP.

Logger contains the following attributes:

- Level: The level at which logs are stored, events at a lower level are discarded
  - 10 ○ DEBUG: Events that are useful to debug the application
  - INFO: Informational messages that highlight the progress of the application
  - WARN: Indicates that there's a potential problem
  - ERROR: An error occurred but the application managed to continue
  - OFF: Nothing is logged
- 15 • Priority: Controls the frequency that logs are sent to the server
  - MIN: When the client next makes a request to the server or when maxSize is reached.
  - NORMAL: Every 5 minutes (or as MIN)
  - MAX: Every 30 seconds (or as MIN)
- 20 This behaviour will be controlled by properties and can be tuned
  - MaxSize: The maximum number of records to store on the client
  - TimeOffset: The time difference between the server and client
  - LogRecords: The logs themselves

25 The Logger contains a LogRecord for each client log. The LogRecord contains the following attributes:

- Message: Readable description of what happened
- Level: The level of this log
- 30 • Date: The server time calculated using the client time and timeOffset
- SessionId: The server sessionId when this event occurred (if any)

- EventTypeGuid: The identifier in the event\_type table for this event (if any)
- Parameters: The parameters that are pertinent for this event

See Figure 69.

5

#### **5.4.2. Client Debugging**

Whilst the client is in testing we need to allow the testers to easily view the client logs so that they can understand what was going on when the error occurred and can include these in Mantis bug reports.

10

The client will log the following:

- Tasks including all parameters required to run the task
- Commands including all parameters required to run the command
- Exceptions including all relevant information

15

Each LogRecord will be logged as an incident and can be viewed by the tester using the Incident Monitor's web interface. Because each record is logged using the server time the incidents can be ordered by date to give a list of client and server actions in the sequence that they occurred.

20

#### **5.4.3. Customer Support**

When the customer contacts customer support we need to push the Logger object from the client to the server so that customer support can see the last LogRecords generated by the client. The client needs to initiate the push, which it may not do for a while if the log priority is set to MIN. Therefore we need a method for commanding the client to post the Logger object.

25

We need to log enough information to recreate the user's situation. This information will be stored in the LogRecord.parameters Hashtable. If the eventTypeGuid attribute is set a record will be inserted into the customer\_event table and the parameters inserted into customer\_event\_val. We will use a queue to insert into customer\_event and

30

customer\_event\_val so that event logging doesn't delay the response to the client. The exception is when the customer\_logger.priority is set to MAX. In this case we want to see events as they happen and these records will be inserted directly into the database.

5 **5.4.4. Usage Data**

Client usage data is populated using triggers on the event table. So for example when we receive an event for the customer plays a track the customer\_track.play\_count is incremented.

10 **5.4.5. Database Requirements**

Customer support needs to be able to control the logging generated by the client and the frequency that it's sent to the server. This is controlled using the customer\_logger table. See Figure 70.

15 Whenever this table is changed a record is inserted into customer\_object\_log so that the updated Logger object can be pushed to the client.

## **6. DRM**

### **6.1. Introduction**

20 MusicStation is a mobile phone based software application which allows users to discover, manage and listen to music on their phone on the move using the mobile network. Omnifone takes MusicStation to market primarily in partnership with Mobile Network Operators (MNOs) whilst working closely with the music industry to ensure the widest and best range of music is available to MusicStation users. Such vast libraries of digital music  
25 media are extremely valuable and need to be protected from theft and abuse whilst enabling valid paying users seamless access. Digital Rights Management (DRM) provides a method to control and facilitate the legitimate distribution and use of digital media.

The primary handset technology platform for MusicStation is Java 2 Platform Micro Edition (J2ME). This platform was chosen because it provides the widest mobile phone handset



reach. This document describes the methods used by Omnifone's J2ME MusicStation handset application and associated network services to distribute protected content and securely issue the rights to use that content.

MusicStation's DRM is an implementation of the Open Mobile Alliance (OMA) DRM v2  
5 specification. This specification has been widely adopted by both the mobile & music industries as their preferred method of protecting content for mobile devices. Whilst OMA DRM v1 has been widely adopted by handset vendors, at the time of writing, there are very few handsets which support OMA DRM v2. For this reason the OMA DRM v2 implementation discussed in this document is that which Omnifone has built into the  
10 MusicStation handset application and the associated MusicStation network services.

#### **6.1.1. DRM Overview**

Before content is delivered, it is packaged to protect it from unauthorised access. A Content Server (CS) delivers DRM Content, and a Rights Issuer (RI) generates and delivers associated Rights Objects. The Content Server and Rights Issuer embody roles in the  
15 system. Depending on deployment they may be provided by the same or different actors, and implemented by the same or different network nodes. For example, pre-packaged protected content can be distributed across multiple Content Servers for efficient delivery of content. See Figure 71 DRM Overview.

20 A Rights Object governs how DRM Content may be used. It is a document specifying permissions and constraints associated with a piece of DRM Content. DRM Content cannot be used without an associated Rights Object, and may only be used according to the permissions and constraints specified in a Rights Object.

Like all OMA v2 systems, MusicStation DRM makes a logical separation of DRM Content  
25 from Rights Objects, known as "separate delivery". DRM Content and Rights Objects may be requested separately or together, and they may be delivered separately or at the same time. For example, a user can select a piece of content, pay for it, and receive DRM Content and a Rights Object in the same transaction. Later, if the Rights Object expires, the user can go back and acquire a new Rights Object, without having to download the DRM Content  
30 again.

Rights Objects associated with DRM Content have to be enforced at the point of consumption. The DRM Agent, inside of the MusicStation handset application, embodies a trusted component of the application, responsible for enforcing permissions and constraints for DRM Content on the device, controlling access to DRM Content on the device, and so on.

A Rights Object is cryptographically bound to a specific DRM Agent, so only that DRM Agent can access it. DRM Content can only be accessed with a valid Rights Object, and so can be freely distributed. This enables, for example, “super-distribution”, as users can freely pass DRM Content between them. To access DRM Content on the new device, a new Rights Object has to be requested and delivered to a DRM Agent on that device.

#### 6.1.1.1. Protection of Content Objects

The DRM Content Format (DCF) is a secure content package for DRM Content, with its own MIME content type. In addition to the encrypted content it contains additional information, such as content description (original content type, vendor, version, etc.), Rights Issuer URI (a location where a Rights Object may be obtained), and so on. This additional information is not encrypted and may be presented to the user before a Rights Object is retrieved. Only the media content (e.g. music file) is encrypted in the DCF file.

The Content Encryption Key (CEK) needed to unlock DRM Content inside a DCF is contained within the associated Rights Object. Thus it is not possible to access DRM Content without a Rights Object. DRM Content can only be used as specified in a Rights Object. MusicStation DRM includes a mechanism allowing a DRM Agent to verify the integrity of a DCF, protecting against modification of the content by some unauthorised entity.

#### 6.1.1.2. Protection of Rights Objects

A Rights Object is protected using a Rights Encryption Key (REK). The REK is used to encrypt sensitive parts of the Rights Object, such as the Content Encryption Key. During delivery, the REK is cryptographically bound to the target DRM Agent. In this way only the target DRM Agent can access the Rights Object, and thus the CEK. Rights Objects are therefore inherently safe.

## **6.2. MusicStation on the Handset**

Irrespective of which provisioning method was used, the MusicStation application ends up being resident on the user's mobile phone handset. Each MusicStation handset application installation is a tailored build of software potentially unique to each different phone model and handset firmware version. The software builds are created and managed by Omnifone's  
5 patented Device Adaptive Architecture (DAA) and delivered to the correct handset using Omnifone's sophisticated application provisioning software described below.

### **6.2.1. MusicStation Provisioning**

Working with the MNO there are two ways that the MusicStation mobile handset application is "provisioned" onto the phone, both of which are dealt with in detail in this  
10 chapter. The preferred method for distributing the MusicStation application to a handset is to preload (preinstall) the application on the device before it reaches the end-user. Experience of delivering this type of application has shown that discovery by end-users can be as high as 93% when preloaded in the most desirable manner with a hard-key (music  
15 button) on the phone which starts the service. Similar experience in OTA provisioning of this type of application by MNOs has shown success rates (i.e. ratio of successfully connected users to requestors) to be an order of magnitude lower than when the application is preloaded.

#### **6.2.1.1. Application Preload (Preinstall)**

20 Typically this type of device customisation is done by the handset vendor at the request of the MNO and performed before the handset leaves the vendor's premises. It can also be performed by handset distributors, such as Mobiltron, who have customisation capabilities in the supply-chain or perform the same in cells at the warehousing facilities of the MNO.

Wherever this preload is performed it is supported by Omnifone's Preload Provisioning  
25 tool, the Preloader. The Preloader is a network-connected desktop application used by staff at the preloading facility. Access to the Preloader is controlled by a Software License, a userid & password and filtered by a list of authorised IP addresses. Access to the Preloader can be revoked at any time either by user, Software License or by organisation.

The Preloader provides an authorised party with access to the latest and most appropriate

MusicStation client software builds. Omnifone can control which software builds any Preloader has access to by vendor and model. The Preloader enables the easy location, download and local storage of the correct MusicStation client software build for integration into the handset customisation tools and processes of the installing party.

- 5 In-built into the Preloader is a notification system which can alert installers to the fact that new software builds are available for download.

#### 6.2.1.2. Over-The-Air Delivery (OTA)

Due to an open OTA API, Omnifone supports a number of touch points and mechanisms by which a user might acquire MusicStation OTA. These include, but are not limited to:

- 10
- (MNO) WAP portal request.
  - SMS text in request.
  - Web based request.
  - IVR acquisition.
  - Web services link.
- 15
- Deep MNO network integration such as when SIM is first seen on network.

Irrespective of request mechanism, the MusicStation application is delivered by offering the end-user a WAP download page either directly inside a WAP portal they are already surfing or via WAP push if the application was requested via another method.

#### 6.2.1.3. Application Reinstall

- 20 The MusicStation application contains the ability to force a full reinstall of the application if so instructed to do so by the Server. In this instance the MusicStation application is re-downloaded using OTA WAP download. If the application reinstall is mandated by the Server the old version of the application will not run.

### **6.2.2. MusicStation Handset Application Embedded Metadata**

- 25 Inside each MusicStation handset application is a set of information and metadata automatically inserted and used for a variety of purposes as described here.

#### 6.2.2.1. Handset Vendor, Model, Version and Firmware Revision

Every MusicStation handset application is built for a specific handset vendor, model, version and firmware revision combination. Metadata identifying this combination is embedded in every MusicStation application build. As such the Server knows exactly what  
5 type of handset configuration each MusicStation application is running on. This is the case even if the Server has never communicated with this particular MusicStation application before.

#### 6.2.2.2. Software License

Every MusicStation handset application is built specifically for a particular MusicStation  
10 Service. To affect this every MusicStation handset application has a “Software License” embedded inside it. The Software License is a 512 bit random number which, when presented to the Server, is used to relate this application instance to a particular MusicStation Service. Each Service is either locked or unlocked, only unlocked Services are usable by end-users.

#### 15 6.2.2.3. MusicStation Root CA Certificate

Each MusicStation application has the MusicStation Root CA Certificate embedded within the application. This certificate, described in much more detail in later sections of this document, is used to sign and validate messages sent between the MusicStation handset application and the Server.

### 20 **6.2.3. Application Permissions & Signing**

J2ME implements a security model which means that certain functions that you would normally expect a software application to have access to (e.g. accessing memory/file systems, or accessing the network) are actually restricted. Clearly an application like MusicStation makes extensive use of such features and as such needs access to these  
25 common but security protected features of a handset.

In order to provide the MusicStation application with access to these restricted functions, the application is “signed”. The signature and resulting PKI certificate of the signer is stored in the JAD file of the application. When the MusicStation application is run, this signature is examined and the certificate is validated to one of the protected domain root certificates

already on the handset for these purposes. If the application is correctly signed the restricted features become available.

The root certificates already on the phone are generally either root certificates from the phone manufacturer, mobile network or certificate authority such as Verisign.

5 **6.2.4. DRM Pertaining to the MusicStation Application Itself**

There are a number of ways in which hackers attempt to break DRM systems. One of these ways is to reverse engineer the software code which implements the DRM. It is for this reason that the MusicStation handset application is always installed using the DRM resident on the phone to protect the software from being removed.

10 Although advanced DRMs such as OMA v2 are not present on many handsets, OMA v1, which supports the required “forward-lock” content control mechanism, is present on the majority of handsets. Forward-lock does as it suggests, it disables the forwarding or transferring of the content item, in this context the MusicStation handset application, from the phone. Whether MusicStation is preloaded or OTA installed, it is installed as an OMA  
15 v1 forward-lock protected file.

To further secure OTA deliveries of the MusicStation application, only OTA requests for application downloads confirmed to issue from the MNO network gateways are supported. This ensures that the application code is only ever downloaded over a particular MNO’s mobile Internet to a phone rather than being issued from the general Internet. This is  
20 implemented by confirming that the source or routing IP addresses found in the network communications headers and metadata are those gateways stored in the Service database and known to be those of the MNO.

**6.2.5. Preloading Music**

25 Music content can be preloaded on to a phone at the same time as the application is installed. This content is either free for promotion and might not be DRM’d, or it is for purchase and subject to the same DRM as would have been applied if the music were downloaded OTA via MusicStation. Preloaded content enables MusicStation to come out of the box playing.

### **6.3. Using MusicStation For The First Time**

Before a MusicStation application can be used by its owner it must first connect to the MusicStation Server so that it can be registered with the appropriate MusicStation Service and issued with a Client Certificate (and an associated Client Private Key) so that it may  
5 access the DRM protected music content which it downloads. In order to be issued with Rights Objects (containing the access rules and the keys to access the DRM protected content) the MusicStation application must also register with the Rights Issuer, this two-step registration process is described in this chapter.

#### **6.3.1. MusicStation Service Registration**

10 The first time MusicStation starts it knows that it needs to connect to the MusicStation Server in order to register with a Service and be equipped with a Client Certificate and the Client Private Key so that it may access DRM protected content. In order for the registration to occur the Server needs to be able to uniquely identify the device. The “2-pass” MusicStation Service Registration Protocol is the protocol by which this is achieved. This  
15 protocol includes identification of the device and the subscriber followed by the secure transfer of the Client Certificate and the associated Client Private Key from the MusicStation Server (the Certificate Authority) back to the Device. As it is imperative that only this MusicStation Device can access the Client Private Key, the registration protocol uses HTTPS secure communications.

##### **20 6.3.1.1. Service Registration Request**

The MusicStation application attempts to access the handset’s IMEI, Bluetooth Address, IMSI and the subscriber’s MSISDN so that it might provide information to the Server to uniquely identify the Device and the user. The request parameters sent to the Server are described in the table in Figure 72: Service Registration Request Parameters. † One of IMEI,  
25 Bluetooth Address or IMSI must be supplied to identify the device or SIM card at the server.

##### **6.3.1.2. MNO Added Metadata**

As communications from the MusicStation handset application to the MusicStation Server are routed through the networking equipment of the MNO the following subscriber and

potentially also handset identifiers are added to the HTTP request headers. This information is extracted from these headers and used by the MusicStation Server for added identification purposes. See Figure 73. † One of MSISDN or Party ID must be supplied to identify the subscriber at the server.

5 6.3.1.3. Service Registration Process

When the MusicStation Server receives a Service Registration Request message these steps are followed.

6.3.1.3.1. Registration from MNO Home Network?

10 When the Server receives a registration request it checks that the mobile data network that the MusicStation handset application is currently being used on is the MNO's home network. This is done using a set of database stored records of the IP addresses of the MNO's home network gateways and Internet traffic routing equipment.

15 The normal setting is to only allow Device registrations on the MNO's home network or on other specific networks such as that of a third-party MNO with whom there is a roaming agreement.

6.3.1.3.2. Customer Credentials Verification

Upon receipt of a request to register a new MusicStation handset application with a MusicStation Service the server will perform the following tests:

- Confirm that the Software License is for a valid and active MusicStation Service.
- 20 • Confirm that the subscriber has been identified, e.g. by MSISDN or Party ID.
- Confirm that the MSISDN or Party ID is a customer of this MNO (if the API exists at the MNO).
- Optionally confirm that the device has been identified, e.g. by IMEI or Bluetooth ID.

Once these credentials have been confirmed, the server moves on to the PKI stage below.

25 6.3.1.3.3. MusicStation & Public Key Infrastructure (PKI)

After a MusicStation Service Registration is successfully completed the Device will need to



register with the Rights Issuer so that it may request Rights Objects and in turn access DRM content. The Rights Issuer, however, only registers Devices which it can positively identify. This identification is facilitated by the MusicStation Server acting as a PKI Certificate Authority (CA) and generating a public key certificate, the Client Certificate, for each registered MusicStation handset application and thus attesting to the authenticity and identity of each Device. The MusicStation Rights Issuer trusts the CA, it has a copy of the MusicStation Root CA Certificate so that it can confirm that the Client Certificate presented to it by a MusicStation handset application was actually issued by the CA.

Public Key Infrastructure (PKI) is the arrangement used which provides for trusted third-party vetting of, and vouching for, user identities, or in this context MusicStation handset application identities. It allows the binding of public keys to users. This is usually carried out by software at a central location, in this case the MusicStation Server, together with other coordinated software at distributed locations, i.e. the MusicStation handset applications.

PKI arrangements enable users (MusicStation applications, MusicStation Servers, MusicStation Rights Issuers, etc) to be authenticated, and to use the information in PKI certificates (i.e. each other's public keys) to encrypt and decrypt messages traveling between parties in the system. In general, a PKI consists of client software (MusicStation handset application), server software (MusicStation Server) such as a Certificate Authority and operational procedures. A user may digitally sign messages using his private key, and another user can check that signature (using the public key contained in that user's certificate issued by a CA within the PKI). This enables two (or more) communicating parties to establish confidentiality, message integrity and user authentication without having to exchange any secret information in advance.

The authenticity of the CA's signature, and whether the CA can be trusted, can be determined by examining its certificate. This chain must however end somewhere, and it does so at the MusicStation CA Root Certificate, so called as it is at the root of a tree. Root certificates are implicitly trusted (they are sometimes called the Trust Anchor) and are included with many software applications such as web browsers, or in this case the MusicStation Rights Issuer and the MusicStation handset application.

#### 6.3.1.3.4. Client Certificate & Client Private Key Generation

The first step in issuing a new Client Certificate is to generate a new public and private key pair for the MusicStation handset application which is registering. This implementation of PKI uses the RSA 1024 bit public key algorithm.

- 5 Once the key pair has been generated the public key is used by the MusicStation CA to build, then issue the Client Certificate. The Client Certificate states that the CA attests that the public key contained in the Client Certificate belongs to the MusicStation handset application noted in the certificate. A CA's obligation is to verify an applicant's credentials, so that users (relying parties, such as the MusicStation Rights Issuer) can trust the
- 10 information in the CA's certificates. The idea is that if the user trusts the CA and can verify the CA's signature, then they can also verify that a certain public key does indeed belong to whomever is identified in the Client Certificate.

The Client Private Key is not stored on the MusicStation Server, only the Client Public Key so that the server can create messages that only this device can open.

- 15 The X.509 standard is used for all MusicStation certificates. X.509 is an ITU-T standard for public key infrastructure (PKI). X.509 specifies, amongst other things, standard formats for public key certificates and a certification path validation algorithm.

#### 6.3.1.3.5. Client GUID

- 20 The Client GUID is a unique number (Globally Unique ID) which is generated every time a new MusicStation handset application is registered with the Server. The Client GUID is returned to the MusicStation handset application whereupon it is stored and returned on all subsequent communications and requests to the MusicStation Server or the MusicStation RI.

#### 6.3.1.4. Service Registration Response

- 25 The Service Registration Response message is sent from the CA to the Device in response to a MusicStation Service Registration Request message. It carries the protected Client Certificate and Client Private Key over HTTPS. See Figure 74: Service Registration Response Parameters. † Only mandatory if Status = "Success".

#### 6.3.1.5. Post Service Registration Process

After the results are returned for a successful Service Registration the MusicStation handset application performs the following tasks.

#### 6.3.1.6. Client Certificate Storage

- 5 The Client Certificate for the device is stored in the application's record management system (RMS) memory store. RMS in J2ME provides a mechanism through which applications can persistently store data and retrieve it later. In a record-oriented approach, J2ME RMS comprises multiple record stores.

#### 6.3.1.6.1. Client GUID Storage

- 10 The Client GUID is encrypted, scrambled and stored in the application's RMS. This is used in all future requests to the MusicStation Server and MusicStation RI.

#### 6.3.1.6.2. Client Private Key Storage

The MusicStation handset application uses the J2ME private RMS feature. This means that only the MusicStation application which created the RMS record store has access to it.

- 15 MusicStation, however, goes further to ensure the security of the Client Private Key. The MusicStation handset application only stores the Client Private Key after encrypting it as an extra security measure in the unlikely event that RMS becomes compromised. More over the application further obfuscates the Client Private Key using certain techniques prior to and during its storage in RMS.

### 20 **6.3.2. Rights Issuer Registration**

- 25 Immediately after the Device acquires its Client Certificate it will attempt to register with the Rights Issuer (RI). A device must be registered with a MusicStation Service before it can register and obtain Rights Objects from the RI. Successful completion of the RI registration process allows the Device to acquire a Domain Key (DK). The DK is a 128-bit AES symmetric key used to protect the Rights Encryption Keys (REKs) of the Rights Objects delivered to the Device.

The RI Registration Protocol is a complete security information exchange and handshake between the Device and the RI. The RI Registration Response message is sent from the

Rights Issuer to the Device in response to a RI Registration Request message. This message completes the Registration protocol, and if successful, enables the Device to establish a RI Context for this RI. The RI Context consists of information that was negotiated with the Rights Issuer, during the 2-pass RI Registration Protocol. This RI Context is necessary for a  
5 Device to successfully acquire Rights Objects.

#### 6.3.2.1. DRM Domains

A Domain is a set of one to many Devices that possess a common Domain Key distributed by a Rights Issuer. Devices in the same Domain can all access the same Domain Rights Objects (RO) and potentially then the music protected by those ROs.

10 In MusicStation the DRM Domains are network-centric. The RI defines the Domains, manages the Domain Keys, and controls which and how many Devices are included and excluded from the Domain. Typically each MusicStation handset application has its own DK and only one MusicStation Device is in each Domain.

#### 6.3.2.2. RI Registration Request

15 The RI Registration Request message is sent from the Device to the Rights Issuer to initiate the 2-pass RI Registration Protocol. See Figure 75 MusicStation RI Registration Request Parameters.

#### 6.3.2.3. RI Registration Response

20 The RI Registration Response message is sent from the Rights Issuer to the Device in response to a RI Registration Request message. When the registration is successful it results in a Domain Key being delivered to the MusicStation handset application. This DK is encrypted using the Client Public Key found in the Client Certificate sent to the RI in the request. This way the DK can be securely transferred to the Device as only the Device has  
25 access to its Client Private Key which is needed to decrypt and access the DK. See Figure 76: RI Registration Response Parameters. † Only mandatory if Status = "Success".

#### 6.3.2.4. Post RI Registration Process

After a successful RI Registration Response is received, MusicStation encrypts and

obfuscates the returned Domain Key and stores it in the application's private RMS. The DK is subsequently used by MusicStation to access DK encrypted Rights Encryption Keys (REKs) in order to access sensitive parts of Rights Objects (ROs).

#### **6.4. Listening to Music**

- 5 In order to listen to music a MusicStation Device needs both the music file, stored as DRM protected content in the DRM Content Format (DCF), and the RO containing the Content Encryption Key (CEK) to unlock the DRM.

It is possible that at any one time neither the DCF nor the corresponding RO is on the Device. ROs contain URLs for the DCF and DCFs contain the URLs for the RO such that if  
10 you have one you can acquire the other. If neither are on the Device then the track listing shown in the MusicStation application also contains the URLs for both the RO and the DCF, so oftentimes both files are requested simultaneously after a track has been located in a search or whilst browsing.

##### **6.4.1. Rights Object Acquisition**

- 15 The 2-pass RO Acquisition Protocol is the protocol by which the Device acquires Rights Objects. This protocol includes mutual authentication of the Device & RI, integrity-protected request and delivery of ROs, and the secure transfer of cryptographic keying material necessary to process the RO.

###### **6.4.1.1. RO Acquisition Request**

- 20 The RO Acquisition Request message is sent from the Device to the RI to request Rights Objects. This message is the first message of the 2-pass RO Acquisition Protocol. See Figure 77: MusicStation RO Acquisition Request Parameters.

###### **6.4.1.2. RO Acquisition Response**

- 25 The RO Acquisition Response message is sent from the RI to the Device in response to a RO Acquisition Request message. It carries the ROs containing the protected Content Encryption Key (CEK) for the music DCF in question. See Figure 78 MusicStation RO Acquisition Response Parameters. † Only mandatory if Status = "Success".

#### 6.4.1.3. Client Certificate Revocation

Once per Device session the RI checks with the CA that the Device's Client Certificate is still valid. The CA maintains a certificate revocation list (CRL), a list of Client Certificates that have been revoked and should not be relied upon. Whenever a certificate is used it must  
5 be checked against this list to check the revocation status. The certificate will be revoked if the CA has improperly issued a certificate, the private key has been compromised, the user has violated the CA's usage policy or the MusicStation administrator has denied access to this Device for any reason.

#### **6.4.2. Content Download**

10 This section describes how music content is prepared, protected and downloaded to MusicStation Devices from the MusicStation Content Server.

##### 6.4.2.1. Content Preparation

Before music content is made available for download from the MusicStation Content Server (CS) it is protected from unauthorised access by encryption. Encrypting a music file creates  
15 a new file known as a DRM Content Format (DCF).

In MusicStation music content encryption is performed using a 128-bit RC4 symmetric Content Encryption Key (CEK). Every DCF has a different 128-bit RC4 CEK. Thus if there are 1,000,000 tracks in the music library and each track is available in 10 distinct file formats (to cater for different phone flavours and music capabilities/codecs) there are  
20 10,000,000 distinct CEKs, one per physical file. This means that even if the CEK to one DCF is compromised, no other DCF is compromised as a result.

##### 6.4.2.2. Content Acquisition Request

Since every DCF is inherently secure, DCFs can be transported using insecure transport protocols. For this reason MusicStation Devices request music content using HTTP. See  
25 Figure 79 Content Acquisition Request Parameters.

##### 6.4.2.3. Content Acquisition Response

The response from the MusicStation Content Server is typically the binary stream of the DCF file requested over HTTP. This is predominantly the entire file but sometimes the file

transfer can be interrupted by broken mobile network coverage. In these situations the MusicStation handset application makes a subsequent Content Acquisition Request but this time, using the Range parameter, it only requests the part of the DCF that it does not already have.

5 As the DCF byte stream arrives at the Device the MusicStation application progressively writes the file to the handset's file system. Both internal and external (removal media) memory is utilised. When MusicStation's allocation of combined internal & external memory is full, MusicStation removes the track which has not been played for the longest period of time. This is repeated until there is enough space available for the newly requested  
10 track.

All music content is stored in the original DCF protected format in which it was downloaded. In order to access the music inside any DCF, the corresponding RO is required so that the CEK may be accessed.

#### **6.4.3. Playing Music Content**

15 In order to play music through the MusicStation application the music track DCF and the corresponding RO are required to be on the phone. First the RO is examined to see if the user has the right to play the music. If so the CEK is extracted from the RO and used to decrypt the DCF to access the music track which is then played via the phone's media player.

##### **20 6.4.3.1. Evaluating the Rights Expression Language (REL)**

Once a request is made to play a track, for which the relevant RO & DCF exist on the phone, the Rights Expression Language contained in the RO is parsed by the MusicStation DRM Agent. The REL defines the ways in which the content in the DCF associated with this RO can be consumed and used by the user. The rights expressed by the REL can be  
25 very rich, examples include:

- Content is free for unlimited playback.
- Content can be played once then must be bought.
- Content can be played free for one week then must be bought.

- Content can be played free for one month but not more than 5 times.
- Content can be played an unlimited number of times if purchased.
- Content can be played an unlimited number of times if user is currently inside a valid AYCE subscription period.

#### 5 6.4.3.2. Decrypting the Content

If the DRM Agent determines from the REL that the user is able to play the music then the 128-bit AES REK is used to gain access to the encrypted CEK for the associated DCF. The 128-bit RC4 CEK is then used to decrypt the DCF to access the original music track. This decrypted track is either stored in non-permanent handset memory for the duration of the track playback or it is progressively delivered in as a decrypted stream to the handset media player depending on the behaviour of the particular phone. Decrypted music tracks are never stored permanently on the handset.

### 6.5. *All-You-Can-Eat Services*

Due to MusicStation's sophisticated DRM implementation it is possible to support advanced content access models such as All-You-Can-Eat (AYCE). This allows users who are within a valid subscription period to have unlimited access to download any track and play each track as often as they like.

#### 6.5.1. **Subscription Periods**

MusicStation supports a wide range of subscription periods such as daily, weekly, monthly or any other period required. A subscription period starts when the MusicStation Server communicates with the MNO billing system and successfully charges the user's telephone bill with the appropriate charge for the subscription period.

The MusicStation Server maintains the state of the user's subscription period by recording the date/time of the successful charge made to the user's bill (prepay or postpay) and the length of the subscription period for which the user was charged. This information is shared with the DRM Agent on the MusicStation handset application and thus the Device knows if the user has a valid subscription or not.



### 6.5.2. Subscription Expiry

The preferred method for implementing AYCE subscriptions is the rolling subscription method. In this model the MusicStation Server automatically purchases a new subscription when the current subscription period runs out. The user does have the option to cancel a  
5 subscription and this causes the automatic re-subscription to be suspended. If the user tries to access content (whether on the Device or not) after the end of the last valid subscription period the user is asked if they want to restart their subscription. If so the rolling subscription starts again.

Where the subscription model is not a rolling subscription, the user needs to confirm that  
10 they wish to subscribe for another AYCE period each time the current period lapses.

### 6.5.3. Parent Rights Object

A Rights Object may inherit permissions from another Rights Object. This mechanism is used, for example, to specify rights for content acquired as part of an AYCE subscription. The RO that inherits permissions is referred to as a Child Rights Object (C-RO). The Rights  
15 Object that contains the permissions that are inherited is referred to as a Parent Rights Object (P-RO).

The Client Devices verify that the same Rights Issuer issued the C-RO and its related P-RO and they both belong to the same Domain before the associated content is made available to the user. The P-RO does not reference any DRM Content directly.

### 20 6.5.4. DRM Time

The DRM Agent on the phone ideally has permanent access to an accurate date/time unchangeable by the user (a DRM time). This is not the case with mobile phones so MusicStation has to use various methods to ensure that a reliable DRM time is available to the DRM Agent so that fair access can be given to users performing legitimate changes to  
25 their phone date/time whilst resisting those users who may try to fool the system and gain illegitimate access within a subscription service.

Whilst phones may legitimately have their date/time changed at any point (e.g. first time it has been set, changing time zone or daylight saving) the MusicStation Server always maintains a reliable date/time. So whilst there is a network connection the DRM Agent can

always access a reliable date/time datum.

Because the MusicStation Server date/time is potentially different from the Device's local date/time the DRM Agent uses timers relative to the local date/time rather than absolute date/times. However it also monitors the local date/time relative to where it knows the local  
5 date/time should be based on the timers it keeps. This allows subscriptions to expire without network connections and also identification of local phone date/time changes. Whenever a network connection occurs all the timers and actual date/time knowledge is reset.

Issues potentially occur when users attempt to fool the system by setting their date/time to some time in the past. These issues are successfully countered using the following logic:

- 10 • When the MusicStation handset application starts, it compares the local date/time with the last application close date/time. If the application open date/time is before the last application close date/time then the difference between these two date/times is subtracted from the relative timer.
- 15 • The net result is that the longest a determined user can use MusicStation for whilst they have no network connection is an aggregate application usage time equaling the length of time of the paid-for subscription period (e.g. one week). In order to do this they need to note down the time every time they close MusicStation and reset their phone date/time to that time just before and every time they start MusicStation. Clearly the limited reward does not appear to be worth the effort.
- 20 • The date/time is checked once a minute whilst the application is running to protect against a user changing the date/time whilst the application is open. If the current date/time is before the last date/time then the difference between these two date/times is subtracted from the relative timer.

If a user legitimately changes their local date/time to a date/time in the future and the  
25 Device can connect to the Server expiry times are re-synced with the Server. If a connection is not available:

- If the future time is still within the valid subscription period then the tracks will play.
- If the future time is greater than the license expiry time then, outside of a system configurable threshold, tracks will not play until the Device connects to the Server. It

is not possible to distinguish between the user putting their clock forward (whilst MusicStation is not running) and the user not using MusicStation for a long period of time. A reconnection to the server via the data network is required to reactivate the user or renew the subscription.

5 **6.5.5. AYCE Accounting**

Accounting for AYCE systems requires an absolute count of every play of every track by every end-user. Track consumption information is therefore required to be transferred back to the Server where all qualifying plays by all MusicStation Devices in a particular Service are aggregated together. These aggregated play counts are used to determine what the  
10 royalty payments are to each rights owner whose music has been played in the accounting period. Tracks which are played for less than a preview threshold period, such as 30 seconds, are considered to be free previews and are not included in the royalty payments calculations.

So that MusicStation does not cause unnecessary network traffic, play counts are buffered  
15 on the Device until a natural network connection is required by the application. This buffering extends also to 0G (flights and tunnels etc) where play counts can be buffered for extended periods of time and sent to the server when a connection is finally made.

**6.5.6. Blended Models**

MusicStation provides for a blended commercial model where users who are in AYCE may  
20 still make outright purchases of tracks. If the subscription period ends without renewal, those tracks that the user has purchased may still be accessed.

**6.6. Appendix A: Key Management**

This is a description of the cryptographic way in which the Rights Issuer issues a Domain Key (DK) to a Device using the public key known only to the DRM Agent in the  
25 MusicStation handset application on the Device. Also described is the way that the RI protects the CEK in the RO by using a REK which it delivers to the Device having first been encrypted using the KD previously delivered to the Device.

**6.6.1. Distributing  $K_D$  under a Device Public Key**

This section applies when provisioning a Device with a Domain Key,  $K_D$ .

$K_D$  is the symmetric key-wrapping key used when protecting  $K_{REK}$  ("Rights Object Encryption Key") issued to a Domain D.  $K_D$  is a 128-bit long AES key generated randomly by the sender and shall be unique for each Domain D.  $K_{REK}$  is the wrapping key for the content-encryption key  $K_{CEK}$  in Rights Objects.

- 5 The asymmetric encryption scheme RSA shall be used to securely transmit  $K_D$  to a recipient Device using the Device's RSA Client Public Key.

$C = \text{RSA.ENCRYPT}(\text{ClientPubKey}, K_D)$

After receiving C, the Device decrypts C using its Client Private Key:

$K_D = \text{RSA.DECRYPT}(\text{ClientPrivKey}, C)$

10 **6.6.2. Distributing  $K_{REK}$  under a Domain Key  $K_D$**

This section applies when protecting a Rights Object for a Domain.

The key-wrapping scheme AES-WRAP shall be used. The RI encrypts  $K_{REK}$  using  $K_D$ :

$C = \text{AES-WRAP}(K_D, K_{REK})$

After receiving C, the Device decrypts C using  $K_D$ :

- 15  $K_{REK} = \text{AES-UNWRAP}(K_D, C)$

## Appendix 1: Screen Flows

### 7. Introduction

This appendix provides a description of the screens and user interface of the MusicStation client. It includes a full feature list and, for each feature, a description of the user experience and appropriate screenshots.

The features are broken down into the main functional groups of the application, which generally follow the application's menu structure.

### 7. Screen Layout and User Interaction

#### 7.1. *Registration*

10

See Figure 80. When MusicStation is started for the first time the user will see a message while the client is registered with the server and the user is provided with a unique identifier or GUID.

#### 7.2. *Joining MusicStation*

15

See Figure 81. When a user first attempts to use any of the chargeable features of MusicStation for the first time they are asked to Join with an optional free trial period. They are then asked to confirm and given an option to view the Terms and Conditions via a wap link. Thereafter subscription is confirmed and they are required to select continue on confirmation. A user that has successfully subscribed is known as a MusicStation member.

#### 7.3. *Tabs and Menus*

See Figure 82. The user interface is separated into four tabs. Each tab is focused on a particular core function of MusicStation.

- **Home** – provides the user access to all the content available in MusicStation including Charts and to all the core functions such as Search, Options, etc. It also

highlights content the user has downloaded (i.e both “store” and “library”).

- **Buzz** – provides access to the community features and music news.
- **Lineup** – displays the current queue of tracks for download and listening.
- **Playing** – displays details of the track that is currently being played.

5

The *Home* tab and *Buzz* tab consist of multiple screens arranged in a hierarchical menu structure.

#### 7.4. *Menu and Tab Navigation*

The user uses the joystick to navigate through the tabs and menus of the application. See  
10 Figure 83.

#### 7.5. *The More Menu*

##### 7.5.1. **Accessing Functions**

15 See Figure 84. Every screen includes a *More* menu on the handset’s right hand soft key which provides access to functions relevant to both the currently selected item and to the screen as a whole. Options that are not currently available are greyed out on this menu and cannot be selected.

The *More* menu can be closed again by selecting *Cancel* with the right hand soft key.

##### 20 7.5.2. **Context Sensitive Options**

The options available in the *More* menu are context-sensitive to the currently highlighted item. This table lists the common *More* menu options and a description of the action the selected *More* menu option performs. See Figure 85 and 86.

25 Please see Appendix 2: Context Sensitive Menus for a detailed listing of the *More* menu options available for each MusicStation option.

### 7.6. *Back*

See Figure 87. A screen navigation history is maintained. At any time the user may press the left hand soft key to go back to the previous screen in any given tab. On handsets such as those from Sony Ericsson, if the handset has a hard Back key then that can also be used to go back through the screen history.

### 7.7. *Music Playback*

See Figure 88. Various keys are predefined and associated with music playback functions so that the user can control playback from any screen in the application without having to return to the *Playing* tab. For example, the [5] key pauses and resumes the music playback wherever the user is within the user interface. See Figure 89.

### 7.8. *Help*

15

See Figures 90 and 91. The user may view the keypad help by pressing the [1] key. This screen displays the actions performed by pressing any numbered key on the handset regardless of the user's location in MusicStation.

### 20 7.9. *Keypad Lock*

See Figures 92 and 93. The keypad is locked by the user pressing and holding the [\*] key. To unlock the keypad the user presses and holds the [\*] again. Music will continue playing while the joystick is locked but no menu options or other music playback control keys will be accessible to prevent accidental use.

### 7.10. *Minimising*

See Figures 94 and 95. The application may also be minimised by pressing and holding the

[#] key. To stop the music the user must re-open MusicStation.

### 7.11. *Exiting*

See Figure 96. When the user selects *Close* from the *More* menu then if music is playing  
5 they will be asked whether they want music to continue playing.

- **Exit and keep music playing** - MusicStation will be minimised and moved into the background on the handset. The user can then continue to use the handset's functions whilst listening to music. The user can return to MusicStation at any time.
- **Exit and stop music** - In this case MusicStation will stop music playback and exit  
10 completely. The user would need to restart MusicStation to use it subsequently.

## 8. Basic Concepts

### 8.1. *Lineup*

15 The third tab or Lineup is a key concept to a user's understanding of MusicStation. It provides a permanent view of the user's current selection of music. Any music the user selects for playing (and by default downloading if not yet on the handset) is added to the Lineup. A user can select any album, playlist or individual track and add it to the Lineup. Any track that is yet to complete downloading is greyed out and the percentage downloaded  
20 is displayed alongside. See *section 12* for more information. See Figure 97.

### 8.2. *Playlists*

There are several types of playlist within the MusicStation user interface.

Playlist	Description
Private Playlist	A playlist defined by the current user for their convenience.
Shared Playlist	A playlist created by a user and then shared with the community.



	Any user can listen, view and rate this playlist.
Editorial playlist	A playlist created by the content team related to a particular service. For example, playlists created to highlight a group or story of note at the moment.
Automatically Generated Playlist	Playlists which have been automatically generated by MusicStation. These may be personalised to the user. E.g. You Might Like and Top Artists.

### 8.3. Rating

See Figure 98. MusicStation provides community features including providing recommendations for its users. To allow users to be involved in this process many different items within the MusicStation interface can be rated. The following items can be rated:

- Tracks
- Albums
- Artists
- Playlists
- Other Members

A user rates an item by selecting it in the interface and then selecting the *Rate* option from the *More* menu. The user has three ratings to choose from for each item:

- I love it
- Neutral
- I hate it

These ratings are collected from all users and are used by MusicStation to generate star-ratings for those items. These stars can be seen at various places throughout the interface

and give the user base a view on the relative popularity of each item. The user ratings are also used to generate recommendations and charts, such as the *Top Playlists* list (*Get New Playlists* screen).

#### 8.4. Screen Updates

- 5 MusicStation includes a component called the Intelligent Background Downloader. This component is responsible for downloading all music and data to the handset. It runs in the background and delivers music for playback, and content for all the dynamic menus. Because it runs in the background it can deliver updated content to any screen without interfering with the user's enjoyment of MusicStation.
- 10 For example, news articles listed on the *Inbox* tab might be updated while the user is listening to music so that when the user next switches to the *Buzz* tab the latest articles will be there ready and waiting for the user.

### 9. Top-level Menus

- 15 The user interface is separated into four tabs. Each tab is focused on a particular core function of MusicStation.
- **Home** – provides the user access to all the content available in MusicStation and to all the core functions such as Charts, Search, etc.
  - **Buzz** – provides access to the community features and music news.
  - 20 • **Lineup** – displays the current queue of tracks queue for listening.
  - **Playing** – displays details of the track that is currently being played.

- The *Home* tab and *Buzz* tab consist of multiple screens arranged in a hierarchical menu structure. The following tables provide a list of the options in the top-level menus of the
- 25 Home tab and Buzz tab and a cross reference to the section of this document in which they are described in more detail. See Figures 99 and 100.

The *Lineup* and *Playing* tabs do not have any menus. They are a single fixed view relating to current music. The *Lineup* displays a permanent view of the user's current selection of music for downloading and playing. The *Playing* tab just displays the current track.

## 5 **10. Home**

### **10.1. Playlists**

See Figure 101. The *Playlists* screen gives the user access to playlists. The user can view and manage their Private and Shared Playlists. The user can also use the *Get New Playlists* options to view and download playlists provided by the editorial/content team or by other users.

#### **10.1.1. My Private Playlists**

Private playlists are those which the user has created but not shared with the MusicStation community. Private playlists are listed underneath the *My Private Playlists* heading. The user can decide to make any of these playlists public by selecting a private playlist and then selecting the *Share* option from the *More* menu.

#### **10.1.2. My Shared Playlists**

See Figure 102. Shared Playlists are those playlists which the user has shared with the MusicStation community. Shared playlists are listed underneath the *My Shared Playlists* heading. The user can decide to make any of these playlists private again by selecting a shared playlist and then selecting the *Make Private* option from the *More* menu.

#### **10.1.3. Get New Playlists**

See Figure 103. The *Get new playlists* option provides access to Editorial Playlists, Automatically Generated Playlists, and Shared Playlists from other users. The user can view, play and rate any of these playlists. See Figure 104.

The lists on these screens are updated nightly or weekly by MusicStation.

Menu item	Description
Top Playlists	A list of the most popular Shared Playlists within MusicStation. These are the playlists with the highest star-rating.
You Might Like	A list of recommended playlists generated using the user's listening habits and rating activity.
Featured Playlists	Playlists formed around some topic such as the season, a special event, an artist new release, etc
Celebrity Playlists	Playlists created by or inspired by celebrities.

#### 10.1.4. Create playlist

See Figure 105. Using the *Create playlist* option, the user can create private or shared  
5 playlists. The user provides a playlist name and selects an image for the playlist from a library of images. Once created, the user can add tracks to the playlist using the *Add to Playlist* options found throughout the interface. A user can also create a new playlist after selecting *Add to Playlist*.

#### 10.2. Delete playlist

10 The user may delete any of their private or shared playlists by highlighting the playlist and selecting *Delete* from the *More* menu.

#### 10.2.1. View Playlist

See Figure 106. The user can view the tracks within a playlist. The user will also see the  
15 image associated with the playlist, the playlist's total playtime and the number of tracks in the playlist. If the playlist is a Shared Playlist then its star-rating will also be shown.

At the bottom of each playlist is an **ALL TRACKS** option that a user can select to add all the tracks in the playlist to a Lineup.

### 10.2.2. Rate playlist

The user can rate Shared Playlists. The ratings provided by all users and collectively used to generate *Top playlists* and *You might like...* lists which are then fed back to the users on their *Get New Playlists* screen. See section 8.3.

### 5 10.3. Artists

See Figure 107. The *Albums* screen gives the user access to all albums available in the MusicStation catalogue. The user can view Artists from which they have downloaded tracks in the past. The user can use the *Get new artists* option to view and listen to artists of  
10 general or personal interest to this user.

#### 10.3.1. My Top Artists

In the *My Top Artists* section of the *Artists* screen, the user can view a selective list of their artists from which they have downloaded tracks. The list will be composed of artists that the user has downloaded tracks for. This provides the user with easy access to their favourite  
15 artists. It is generally all the artists they have downloaded tracks for but is limited (phone dependent) to ensure it does not get overly long.

#### 10.3.2. Get new artists

See Figure 108. The *Get new artists* option provides access to lists of Artists that have been  
20 generated by MusicStation, either automatically, using user listening habits and feedback or editorially. These are based on two main categories: popular artists e.g. Top artists, Top Pop, Top Rock etc and recommended artists e.g. You might like.

The lists on these screens are updated nightly or weekly by MusicStation.

Menu item	Description
Top Artists	A listing of the most popular Artists across all users within MusicStation.
You Might Like	A list of recommended Artists generated utilising the user's listening

	habits and rating activity.
Top [ <i>Genre</i> ]	A list of the most popular artists in MusicStation broken down by genre. The list of options will include the top 5 most popular genres in MusicStation.

See Figure 109.

### **10.3.3. Artist Profile - View Artist**

See Figure 110. The user can view the artist profile including an image, the artist's  
 5 MusicStation star-rating, the number of downloaded tracks, a list of the downloaded tracks  
 and the total playtime of these downloaded tracks. From this screen the user can view and  
 play all tracks or albums available for this artist.

### **10.3.4. Artist Profile - Get new tracks**

See Figure 111. The user can view the list of all available tracks for the selected artist. From  
 10 this screen the user can play and rate tracks.

### **10.3.5. Artist Profile - Get new albums**

See Figure 112. The user can view the list of all available albums for the selected artist.  
 From this screen the user can view, play and rate tracks from the album.

### **15 10.3.6. Rate artist**

The user may rate any artist using the *Rate* option from the *More* menu. See section 8.3.

## **10.4. Albums**

See Figure 113. The *Albums* screen gives the user access to all albums available in the  
 MusicStation catalogue. The user can view Albums from which they have downloaded  
 20 tracks in the past. The user can use the *Get new albums* option to view and listen to albums  
 of general or personal interest to this user.

### **10.4.1. My Top Albums**

In the *My Top Albums* section of the *Albums* screen, the user can view a selective list of

their albums from which they have downloaded tracks. The list will be composed of albums that the user downloads from and listens to frequently. This provides the user with easy access to downloaded tracks.

#### 10.4.2. Get New Albums

- 5 See Figure 114. The *Get new albums* option provides access to lists of albums that have been generated by MusicStation, either automatically, using user listening habits and feedback or editorially. These are based on two main categories: popular albums e.g. Top artists, Top Pop, Top Rock etc and recommended albums e.g. You might like, Just released. The user can play or view any easily.

10

The lists on these screens will updated nightly or weekly by MusicStation.

Menu item	Description
Top Albums	A listing of the most popular Albums across all users within this service.
You might like	A list of recommended Albums calculated using the user's listening habits and rating activity.
Just released	A list of albums that have recently been released.
Top [Genre]	Gives access to the most popular Albums for this MusicStation service broken down by genre. The list of options will include the top 5 most popular genres for the service

See Figure 115.

#### 15 10.4.3. Album home page

See Figure 116. The user can view the details of an album including the number of tracks on the album, the star-rating of the album and a track listing. The user can play individual tracks or all the tracks from the album. Using the *ALL TRACKS* option at the bottom of the

Album home page, the user can select to play all tracks from the album.

#### **10.4.4. Rate album**

The user can rate any album within the user interface. See section 8.3.

### **10.5. Tracks**

5

See Figure 117. The Tracks screen gives the user access to all tracks available from the MusicStation catalogue. The user can see a selective list of tracks, which they have downloaded in the past. The user can also use the *Get new tracks* option to view and listen to tracks of general or personal interest to this user.

#### **10 10.5.1. My Top Tracks**

In the *My Top Albums* section of the *Albums* screen, the user can view a selective list of their downloaded tracks. The list will be composed of tracks that the user listens to frequently. All tracks in this list can be listened to immediately. The user does not need network coverage to listen to any of these tracks.

#### **15 10.5.2. Get New Tracks**

See Figure 118. The *Get new tracks* option provides access to lists of tracks that have been generated by MusicStation, either automatically, using user listening habits and feedback or editorially. These are based on two main categories: popular tracks e.g. Top Tracks and recommended tracks e.g. You might like, Just released.

20 The lists on these screens will updated nightly or weekly by MusicStation.

<b>Menu item</b>	<b>Description</b>
Top tracks	A listing of the most popular tracks across all users within MusicStation.
You Might Like	A list of recommended tracks calculated using the user's listening habits and rating activity.
Just Released	A list of recently released tracks.



**10.5.3. Rate track**

The user may rate any track. See section 8.3.

**10.5.4. Add track to Playlist**

5 The user may add any track to a playlist. During this process the user may select an existing playlist or create a new one. See section 10.1.4 Create playlist.

**10.6. Charts****10.6.1. Charts listing**

10 See Figure 119. The *Charts* screen provides a listing of charts generated from the listening and rating habits of the users of this service. A selection of charts is available including daily, weekly and monthly.

**10.6.2. Chart details**

15 See Figure 120. The user can view the details of a particular chart including its name, the chart's total playtime, the full sequential track/ /artist listing for the chart and play any track from the chart.

**10.7. Search**

See Figure 121.

**10.7.1. Artist search**

20 See Figure 122. The user may search for any artist within the MusicStation catalogue by entering search terms into the *Search* text box and selecting the *Artists* radio button on the *Search for* menu. The user may then view any artist profile returned by their search.

**10.7.2. Track search**

25 See Figure 123. The user may search for any track within the MusicStation catalogue by entering search terms into the *Search* text box and selecting the *Tracks* radio button on the *Search for* menu. The user may then play any track returned by their search.

### 10.7.3. Album search

See Figure 124. The user may search for any album within the MusicStation catalogue by entering search terms into the *Search* text box and selecting the *Albums* radio button on the *Search for* menu. The user may then view or play any album profile returned by their search.

### 10.8. Play Top Track

See Figure 125. The *Play Top Track* option on the home menu adds a random track from the list of tracks already on the handset to the end of the *Lineup*. If the *Lineup* is empty then this track would start playing immediately. Network coverage is not required for this option as the tracks are already downloaded.

### 10.9. Options

See Figure 126. The *Options* screen provides the user with access to general information and options to control their MusicStation application.

#### 10.9.1. Membership Status

See Figure 127. This option displays the status of the user's membership. It will show renewal details such as the date and time of the next renewal, the renewal fee and the frequency of the renewal. The user can also cancel their membership using the *Cancel Membership* option.

The following table describes the different stages in the membership process.

Membership	Description
Free access	Use of the application including any free preloaded content is unrestricted. Users can play free content and navigate around MusicStation.
Free trial access	When a user first attempts to perform a billable action they will be asked to join MusicStation and normally (depending on the service configuration) be granted a period of free use during which they will have unlimited

	free access. The user can use all features of MusicStation including music downloads and community. After the end of the free period the user will begin reoccurring charges at the normal rate.
Subscribed to unlimited downloads	The subscribing process involves the user accepting the terms and conditions of the service. Once these are accepted the user will have immediate access to all the music within MusicStation for the period that they remain subscribed.
Automatic subscription renewal	If the user takes no action then whilst subscribed the user's subscription will be automatically renewed as soon as their renewal date/time comes up. The user will not be informed of the renewal. If the user does not use MusicStation within a grace period of the renewal date then access to all music (including that already downloaded onto the handset) will be prevented until a successful renew occurs.
Unsubscribe from unlimited downloads	The user may choose to unsubscribe from the service at anytime by selecting the <i>Cancel Membership</i> option on the <i>Membership Status</i> screen. The user will remain subscribed until their next due renewal date/time at which point their music will no longer be accessible to them.

### 10.9.2. About

See Figure 128. This screen displays information about the version of MusicStation. It also displays the total number of tracks that the user has currently downloaded to their handset.

**10.9.3. Roaming Options**

See Figure 129. The user can configure the Roaming behaviour for MusicStation. When the phone is Roaming the user will experience additional charges when downloading tracks or when MusicStation updates menu items and images.

5

Option	Description
Roaming Status	The phone's current roaming status. This will show <i>Home</i> if the user is not roaming and will show <i>Roaming</i> if the user is roaming.
Track Downloads	The user can set this option <i>On</i> to download tracks (with additional charges) when roaming without a prompt. The user set this option to <i>Off</i> to prevent the downloading tracks when roaming or <i>Ask</i> to cause the following prompts.
Menu & picture updates	The user can set this option <i>On</i> to update menu items and pictures (with additional charges) when roaming without a prompt. The user set this option to <i>Off</i> to prevent menu and picture updates when roaming or <i>Ask</i> to cause the following prompts.

If the Roaming behaviour for *Menu & picture updates* is set to *Ask* they will be shown a warning message which will ask them to approve / deny downloads, updates and additional charges while roaming for a given session. See Figure 130.

10

When the user attempts to download a track while Roaming and the Roaming behaviour for tracks is set to *Ask* they will be shown a warning message which will ask them to approve / deny downloads, updates and additional charges while roaming. This action, approval / denial, will configure the settings for the current session. See Figure 131.

15

#### 10.9.4. Language Selection

On a service which has multiple languages defined the user can change the language for MusicStation. On changing the language the user will be prompted to restart MusicStation. Confirming the action closes MusicStation. See Figure 132.

5

#### 10.9.5. Terms & Conditions

This screen displays a WAP link to the general and service-specific terms and conditions for this MusicStation service. See Figure 133.

#### 10 10.9.6. Max memory card use

The user can select the maximum percentage of the memory card that MusicStation will use for storing music and data. The user can set a lower value to leave more room for other uses of the phone (e.g. photos).

### 15 11. Buzz

See Figure 134. The user may choose to create a *Buzz* profile. This allows them to take part in the full set of MusicStation community features. If the user does not have a Buzz profile then they are unable to communicate with other members.

From the *Buzz* screen users can view their profile, read news articles and access messages in their *Inbox*.

20

#### 11.1. Join the Buzz

See Figure 135. When the user attempts to use a community feature that requires a Buzz profile then they are redirected to the *Join the Buzz* screen and are prompted for a member name they want to register under. They may enter a name and select an image, which will form their profile. The entered name must be unique.

25

If the Member name is not available then an alternative will be suggested which they may accept or modify.

The user may edit their profile at any time from the My Profile screen.

They may optionally also choose an image and provide a short catchphrase. These items are displayed whenever other users view this member’s profile.

**11.2. Buzz Members**

5 **11.2.1. My Profile**

See Figure 136. The My Profile screen gives the user access to all aspects of the MusicStation community along with their own personalised content. Before they have created a profile the user will be able to access the News items in the Buzz tab, and view Cool Members and Buzz playlists but will not be able to add friends or send  
10 recommendations.

Once they have registered this screen will show

- Member name
- Image
- Star-rating – indication of how other users have rated them.
- 15 • Listens - number of times other users have listened to one of this member’s shared playlists.
- Number of Friends
- Catchphrase

20 From the My Profile screen they can view Cool Members, Buzz Playlists and a list of their Buzz Friends.

Menu item	Description
Cool members	Popular members, featured members and members that this user may relate to based on similar listening and rating habits.
Buzz playlists	Popular playlists, featured playlists, celebrity playlists and playlists

	that this user may enjoy based on listening and rating habits.
My Friends	A list of users that that this user has added as a friend.

### 11.2.2. Edit my profile

At any time after registering as a Member the user may modify details of their member profile using the *Edit My Profile* option from the *More* menu. See Figure 137.

- 5 This allows the user to modify their catchphrase and change their image. It also allows them to specify whether they want their profile to be visible to other users, and if they want their *Top Tracks* to be listed on their profile screen.

### 11.2.3. Cool Members

- 10 See Figure 138. The *Cool Members* option on the My Profile screen gives the user access to various lists of Members.

Menu item	Description
Top Members	The most popular members in MusicStation.
You Might Like	A list of members that this user may relate to based on similar listening and rating habits.
Featured Members	A list of editorially selected members.

The user may click on any member in these lists to view that member's profile (section 11.2.4).

### 11.2.4. Buzz Playlists

- 15 See Figure 139. The *Buzz Playlists* option on the My Profile screen gives the user access to various playlists including Editorial Playlists, Automatically Generated Playlists, and Shared Playlists from other users. The user can view, play and rate any of these playlists.

See Figure 140. The lists on these screens are updated nightly or weekly by MusicStation.

Menu item	Description
Top Playlists	A list of the most popular Shared Playlists within MusicStation. These are the most popular playlists based on star-rating and listens.
You Might Like	A list of recommended playlists generated using the user's listening habits and rating activity.
Featured Playlists	Editorially selected playlists formed around some topic such as the season, a special event, an artist new release, etc
Celebrity Playlists	Playlists created by or inspired by celebrities.

#### 11.2.5. My Friends

See Figure 141. The *My Friends* option on the My Profile screen gives the user access to a list of the users they have added as a friend and any pending friend requests. See section 5 11.3 for more information on Friends.

#### 11.2.6. View another member profile

See Figure 142. This screen displays the details of another Member. A member's profile can only be viewed by another user if that member has enabled the option which makes their 10 profile visible on the *Edit My Profile* screen.

The Member Profile screen displays a member's:

- Member name
- Image
- Star-rating
- 15 • Listens (number of times other users have listened to one of this member's shared playlists)
- Number of Friends
- Catchphrase



- A list of their Shared Playlists
- My Top Tracks (This user's 5 top tracks)

From this screen a user may:

- 5 • View this member's shared playlists
- View this member's top 5 tracks and play them (This option will be shown only if the other member has enabled the option to *Show my top tracks* when configuring their member profile using the *Edit my profile* option. See section 11.2.2)
- Request to add this user as a Friend
- 10 • Rate this member

### ***11.3. Friends***

Buzz Members can recommend items to other Members to which they may also attach a message. However they are only allowed to do this with Members who they have added to their list of Friends. Users can add Friends by sending Friend Requests to other Buzz Members or confirming requests from other members.

A list of Friends may be viewed from their My Profile screen (see section 11.3.2).

All recommendations can be viewed in the *Inbox* on the *Buzz* tab. (see section 11.4)

#### **11.3.1. Request to add a member as friend**

20 See Figure 143. Anywhere a member is listed in the user interface a user may select the *Add as Friend* option from the *More* menu in order to send a request to that Member to become their Friend. The user may enter a message, which is sent along with the Friend Request. To send the message the user selects the *Send* option from the *More* menu. The friend request will be sent to the other member who then has the option of accepting or denying the request.

#### **11.3.2. View list of my friends**

See Figure 144. A user may view their list of friends at any time by going to their My

Profile screen and selecting the *My friends* option.

### **11.3.3. View list of my pending friend requests**

See Figure 145. A user may view the list of friend requests that they have sent but which have not yet been responded to under the *Pending friend requests* heading on the *My Friends* screen available from their My Profile screen (see section 11.3.2).

### **11.3.4. Request to add friend by name**

See Figure 146. If the user knows the name of a member who they want to add as a friend, they may send a Friend Request to that Member by entering that name using the *Add friend by name* option, accessed from the *My Friends* menu option from their My Profile screen (see section 11.3.2).

### **11.3.5. Request to add friend by phone number**

See Figure 147. If the user knows the mobile phone number of a member who they want to add as a friend, they may send a Friend Request to that member by entering that name using the *Add friend by phone no* option, accessed from the *My Friends* menu option from their My Profile screen (see section 11.3.2).

### **11.3.6. Send playlist recommendation to friend**

Anywhere where a playlist is listed in MusicStation the user may use the *Send to Friend* option from the *More* menu to send a message to one or more Friends recommending it to them. The recommendation message arrives in that Friend's *Inbox* (section 11.4.3).

### **11.3.7. Send artist recommendation to friend**

Anywhere where an artist is listed in MusicStation the user may use the *Send to Friend* option from the *More* menu to send a message to one or more Friends recommending it to them. The recommendation message arrives in that Friend's *Inbox* (section 11.4.4).

### **11.3.8. Send album recommendation to friend**

Anywhere where an album is listed in MusicStation the user may use the *Send to Friend* option from the *More* menu to send a message to one or more Friends recommending it to them. The recommendation message arrives in that Friend's *Inbox* (section 11.4.5).

### 11.3.9. Send track recommendation to friend

Anywhere where a track is listed in MusicStation the user may use the *Send to Friend* option from the *More* menu to send a message to one or more Friends recommending it to them. The recommendation message arrives in that Friend's *Inbox* (section 11.4.6). See  
5 Figure 148.

## 11.4. Inbox

The Inbox displays messages and recommendations which have arrived from the user's friends who are also users of this MusicStation service. See section 11.3 for an introduction to MusicStation's Friends functionality.

10 Messages are downloaded in the background by the Intelligent Background Downloader and appear on in the Inbox without any specific interaction from the user.

### 11.4.1. Inbound friend request message

See Figure 149. When another Member requests to add this user as a friend then a Friend  
15 Request will arrive in this user's *Inbox*. This user can respond to this request in one of four ways.

Selection	Action
Approve	This user is added to the other member's Friend list. The other member is added to this user's Friend list.
Deny	This user is not added to the other member's friend list. The other member is not added to this user's Friend list.
Block	This user is not added to the other member's friend list. The other member is not added to this user's Friend list. All future friend requests from the other member will be ignored.
Report abuse	This user is not added to the other member's friend list. The other member is not added to this user's Friend list. All future friend

	requests from the other member will be ignored. An abuse notification will be raised with the MusicStation support team.
--	--

When this user responds, their response will be delivered to the other member’s Inbox. These responses are described in section 11.4.2.

**11.4.2. Response from friend request**

- 5 See Figure 150. When this user sends a friend request to another member that member has the option to accept or deny the request. Their response is returned to this user and displayed in the *Inbox*. The three possible responses to a friend request are listed below.

<b>Title shown in Inbox</b>	<b>Action</b>
Friend Request Accepted	The other member has accepted the friend request. The other member is added to this user’s friend list and this user is added to the other member’s Friend list. They can now send each other tracks, playlists and messages.
Friend Request Denied	The other member has denied the friend request. No change to either member’s friends lists. This user can resubmit their friend request.
Friend Request Blocked	The other member has blocked all friend requests from this user. This user will have all friend requests to this other member blocked automatically. The other member will never see requests from this member again.

**11.4.3. Inbound playlist recommendation from friend**

- 10 See Figure 151. When a friend sends a playlist recommendation to this user (section 11.3.6) then the recommendation message will appear in this user’s *Inbox*. The user can open the message and click on the hyperlink in the message to view the playlist.

**11.4.4. Inbound artist recommendation from friend**

See Figure 152. When a friend sends an artist recommendation to this user (section 11.3.7) then the message will appear in this user's *Inbox*. The user can open the message and click on the hyperlink in the message to go straight to the artist profile screen.

5 **11.4.5. Inbound album recommendation from friend**

See Figure 153. When a friend sends an album recommendation to this user (section 11.3.8) then the message will appear in this user's *Inbox*. The user can open the message and click on the hyperlink in the message to go straight to the album screen. They may also click on the artist name to go straight to the artist profile screen.

10 **11.4.6. Inbound track recommendation from friend**

See Figure 154. When a friend sends a track recommendation to this user (section 11.3.9) the recommendation message will appear in this user's *Inbox*. The user can open the message and click on the hyperlink in the message to add the track to their *Lineup*.

**11.5. News**15 **11.5.1. List of editorial articles**

The *News* section displays a constantly updating list of news articles. Typically six articles will be displayed broken down with two articles of international general interest, two stories of local general interest and two stories based on the listening and rating behaviour of this user. This breakdown can be configured for the demands of the particular service.

20 The list of articles is updated by the *Intelligent Background Downloader* during normal use of MusicStation. Articles are added to this list in the background and can be viewed immediately by the user when they next navigate to the *Buzz* tab.

**11.5.2. View article**

25 See Figure 155. To view the article the user selects the article from the list and clicks the joystick button or selects the *Open* option from the *More* menu. The article body text is displayed beneath a headline and relevant image.

**11.5.3. Hyperlinks in an article**

See Figure 156. Stories may contain hyperlinks to other screens within MusicStation. For

example, an announcement of a new album release could include links to the relevant artist and album screens. Hyperlinks are displayed in blue in the article screens. The user may navigate straight to the album or artist by selecting the hyperlink and clicking the joystick button. As a user scrolls up and down in an article using up/down on the joystick the active  
5 hyperlink moves between successive hyperlinks.

## 12. Lineup

See Figure 157. The *Lineup* is a concept central to the MusicStation client. It is the current playlist of tracks a user has queued for listening. Songs on the playlists will be played in  
10 sequence. At any time, the contents of the Lineup can be viewed on the *Lineup* screen.

The current track is the track in the *Lineup* that is currently playing. The current track is highlighted with a small blue pointer on the left.

15 See Figure 158. When no tracks have been added to the Lineup the option *Play top track* is displayed. This option randomly adds and plays a Top track to the Lineup. The Top tracks have already been downloaded and will play immediately.

### 12.1. Track download status

20 See Figure 159. Tracks which have not yet been downloaded will be downloaded in the background. Tracks which are currently downloading or waiting to download are shown in a grey font. The progress of a downloading track is displayed as a percentage from 0-100%.

Tracks play in sequence from the *Lineup*. If a track is reached which has not yet finished  
25 downloading then playback will skip that track and go onto the next track which has been downloaded. Once that track has been downloaded then it will be available to play.

MusicStation intelligently manages the downloading of tracks in the background to optimise the user's experience and ensure that music playback is continuous and the user hears a  
30 continuous flow of music.

Tracks download one at a time, although depending on how tracks have been added to the Lineup and whether the user interrupted downloads by exiting the application, there may be multiple tracks shown in a partially downloaded state.

5

While tracks are downloading the user is able to listen to already downloaded music and is free to navigate around the rest of the MusicStation user interface.

Partially downloaded tracks are saved when MusicStation exits and continue downloading later from where they left off.

10

### ***12.2. Save as playlist***

See Figure 160. The user can save the current Lineup to a playlist. To save the current Lineup as a playlist the user selects *Save as playlist* from the *More* menu. They can choose to save the current Lineup as a new playlist or add the tracks to an existing playlist. This saved playlist is saved on the handset and centrally.

15

### ***12.3. Remove from Lineup***

See Figure 161. The user can remove a track from the *Lineup*. To remove a track from the *Lineup* the user selects the track and then selects *Remove* from the *More* menu. If the user removes the *Current Track* then the next available track in the current playlist will be played.

20

### ***12.4. Clear Lineup***

See Figure 162. The user can clear the current *Lineup*, removing all tracks from it. To clear the *Lineup* the user selects *Clear* from the *More* menu. Music playback will stop.

### ***12.5. Jump to track in current Lineup and play***

The user can select another track to play from the current *Lineup*. To do this the user navigates to the track using the joystick. The user can start the track by pressing the joystick button or selecting *Play* from the *More* menu. MusicStation will start to play the selected track. Only downloaded tracks can be played.

25

**12.6. Adding music to the Lineup**

The user navigates through MusicStation’s music catalogue and can select tracks, albums, artists or playlists to add to the *Lineup*.

5 Any track can be added to the Lineup by selecting the track with the joystick. Any playlist, album or track can be added by selecting *Add to Lineup* from the *More* menu.

If the *Lineup* is empty then that item will start playing. If the Lineup already contains tracks then the added item will be queued at the end of the *Lineup*. The user can view the tracks  
 10 which they have added by going to the *Lineup* tab.

Tracks, which have not been downloaded, are added to the *Lineup* before they are downloaded. MusicStation will intelligently manage download of items in the background allowing the user to enjoy a continuous flow of music.

15 Other options for adding items to the *Lineup* are provided on the *More* menu. These options such as *Play next*, *Play ASAP* or *Play now* are described in more detail below.

If a user adds a track to the Lineup that has to be downloaded and there are currently no  
 20 other tracks in the Lineup then the user is prompted with an option to add a top track for immediate playback. See Figure 163.

**12.6.1. Add to Lineup**

When a user is browsing the MusicStation catalogue they can select *Add to Lineup* from the  
 25 *More* menu to add a track, playlist, a track by a selected artist or album to the *Lineup*.

Item	Action
Playlist	The user can select any playlist in the interface and add all tracks from that playlist to the Lineup. The user may also add individual tracks from that playlist to the end of the Lineup.



Album	The user can select any album in the interface and add all tracks from that album to the Lineup. The user may also add individual tracks from that album to the end of the Lineup.
Artist	The user can select an individual track or album from a selected artist to the end of the Lineup.
Track	The user can select any track and add it to the end of the Lineup.

**12.6.2. Play Next**

When a user is browsing the MusicStation catalogue they can select *Play next* from the *More* menu to insert a track, playlist, a track by a selected artist or album into the *Lineup* after the track that is currently playing.

Item	Action
Playlist	The user can select any playlist and instruct MusicStation to insert it into the Lineup directly after the track that is currently playing. The playlist will then start playing once the current track has finished.
Album	The user can select any album and instruct MusicStation to insert it into the Lineup directly after the track that is currently playing. The playlist will then start playing once the current track has finished.
Artist	The user can select an individual track or album from a selected artist and instruct MusicStation to insert it into the Lineup directly after the track that is currently playing. The selected track will then start playing once the current track has finished.
Track	The user can select a track and instruct MusicStation to insert it into the Lineup directly after the track that is currently playing. The selected track will then start playing once the current track has finished.

**12.6.3. Play Now**

When a user is browsing the MusicStation catalogue they can select *Play now* from the *More* menu to insert a track which **has** been downloaded into the Lineup. The track which is currently playing will be interrupted and the selected track will start playing and replace the current track.

Item	Action
Track	The user can select any song, which has already been downloaded, and instruct MusicStation to insert it into the Lineup immediately. The track which is currently playing will be interrupted and the selected track will start playing and replace the current track.

**12.6.4. Play ASAP**

Play ASAP stands for Play As Soon As Possible. When a user is browsing the MusicStation catalogue they can select *Play ASAP* from the *More* menu to insert a track, playlist, a track by a selected artist or an album, which **has not** been downloaded into the Lineup. As soon as it is available the track, playlist, track by a selected artist or an album will replace the track that is currently playing.

When a user is browsing the MusicStation catalogue if the track, playlist, a track by a selected artist or album has not already been downloaded they will be able to select the Play ASAP option from the More menu.

Item	Action
Playlist	<ul style="list-style-type: none"> <li>• The user can select any playlist and instruct MusicStation to play that playlist as soon as possible. The playlist will be inserted into the Lineup and will interrupt the track that is currently playing as soon as it is available.</li> <li>•If one or more tracks of that playlist have already been</li> </ul>

	<p>downloaded to the handset the current track would be interrupted and the playlist would start playing immediately.</p> <ul style="list-style-type: none"> <li>• If the playlist must first be downloaded then the first track would be downloaded and as soon as it had finished downloading it would replace the current track and start playing. The remaining tracks from the playlist will download in the background and be queued as they become available.</li> </ul>
Album	<ul style="list-style-type: none"> <li>• The user can select any album and instruct MusicStation to play that album as soon as possible. The album will be inserted into the Lineup and the first available track will interrupt the track that is currently playing as soon as it is possible.</li> <li>• If one or more tracks of that album have already been downloaded to the handset the current track would be interrupted and the playlist would start playing immediately.</li> <li>• If the album must first be downloaded then the first track would be downloaded and as soon as it had finished downloading it would interrupt the current track and start playing. The remaining tracks from the playlist will album in the background and be queued as they become available.</li> </ul>
Artist	<p>The user can select an individual track by a selected artist and instruct MusicStation to play that track as soon as possible. The selected track will be inserted into the Lineup and will interrupt the track that is currently playing as soon as it is available.</p>
Track	<p>The user can select any track and instruct MusicStation to play that track as soon as possible. The track will be inserted into the Lineup and will interrupt the track that is currently playing as soon as it is available.</p>

### 13. Playing

See Figure 164.

#### 13.1.1. Playing Screen

The *Playing* tab displays the details of the track that is currently playing.

Item	Description
Track Name	The name of the track currently playing.
Track Artist	The name of the artist for the track.
Track Album	The name of the album the track is from.
Album Image	An image showing the cover for the album the track is from.
Lineup position	The track's position within the Lineup.
Lineup count	The number of tracks in the current Lineup.
Current playtime	The current position of playback of the current track in minutes:seconds
Playtime	The total length of the current track in minutes:seconds.

5

#### 13.1.2. Playing Actions

The user can perform the following actions on the *Playing* tab.

Action	
Play	Click the joystick button or press the [5] key.
Pause	Click the joystick button or press the [5] key.

Next Track	Press the <b>[6]</b> key.
Restart Track	Press the <b>[4]</b> key.
Previous Track	Press the <b>[4]</b> key twice.
Fast Forward	Press and hold the <b>[6]</b> key.
Rewind	Press and hold <b>[4]</b> key.
Add to Playlist	Select <i>Add to playlist</i> from the <i>More</i> menu.
Rate	Select <i>Rate</i> from the <i>More</i> menu.

**APPENDIX 2: CONTEXT SENSITIVE MENUS**

The following appendix details the options available on the More menu when viewing menus and objects in MusicStation.

Playlists	
Object	More Options
Playlist, Private	<ul style="list-style-type: none"> <li>Open</li> <li>Add to Lineup</li> <li>Play next</li> <li>Play ASAP</li> <li>Send to Friend</li> <li>Delete</li> <li>Share</li> <li>Help</li> <li>Minimise</li> <li>Close</li> </ul>
Playlist, Shared	<ul style="list-style-type: none"> <li>Open</li> <li>Add to Lineup</li> <li>Play next</li> <li>Play ASAP</li> <li>Rate</li> <li>Send to Friend</li> <li>Delete</li> <li>Make Private</li> <li>Help</li> <li>Minimise</li> <li>Close</li> </ul>

<p>Playlist, Buzz</p>	<p>Open                  Add to Lineup                  Play next                  Play ASAP                  Rate                  Send to Friend                  Help                  Minimise                  Close</p>
-----------------------	---

Tracks	
Object	More Options
<p>Track  <i>...on a Shared Playlist</i>  <i>...on an album</i>  <i>...on an artist screen</i>  <i>...on a chart</i>  <i>...in search results</i></p> <p><i>* Track not downloaded    Track downloaded</i></p>	<p>Add to Lineup                  Play next                  Play ASAP / Play now *                  Add to playlist                  Rate                  Send to Friend                  Artist Profile                  Details                  Help                  Minimise                  Close</p>
<p>Track  <i>... on a Private Playlist</i></p>	<p>Add to Lineup                  Play next                  Play ASAP / Play now *</p>

<p><i>* Track not downloaded / Track downloaded</i></p>	<p>Add to playlist                  Remove                  Rate                  Send to Friend                  Artist Profile                  Details                  Help                  Minimise                  Close</p>
<p>Track                  ... <i>in My Top Tracks</i></p> <p><i>* Track not downloaded / Track downloaded</i></p>	<p>Add to Lineup                  Play next                  Play ASAP / Play now *                  Add to playlist                  Delete                  Rate                  Send to Friend                  Artist Profile                  Details                  Help                  Minimise                  Close</p>

<b>Buzz</b>	
<b>Object</b>	<b>More Options</b>
<p>Buzz                  ... <i>Buzz main screen</i></p>	<p>Open                  Send / Receive</p>



	<p>Help                  Minimise                  Close</p>
<p>Inbox  <i>... Buzz main screen</i></p>	<p>Open                  Delete                  Send/Receive                  Help                  Minimise                  Close</p>
<p>Buzz Profile</p>	<p>Edit my profile                  Open                  Help                  Minimise                  Close</p>
<p>Buzz member  <i>... in a list of members</i></p> <p><i>** will be greyed out if member is already a friend</i></p>	<p>Open                  Add as Friend **                  Help                  Minimise                  Close</p>
<p>Friend  <i>... in a list of friends</i></p>	<p>Open                  Remove                  Help                  Minimise                  Close</p>
<p>Playlist</p>	<p>Open</p>

<p><i>...on a buzz member profile screen</i></p> <p><i>** will be greyed out if member is already a friend</i></p>	<p>Add to Lineup</p> <p>Play next</p> <p>Play ASAP</p> <p>Rate</p> <p>Send to Friend</p> <p>Add as Friend **</p> <p>Help</p> <p>Minimise</p> <p>Close</p>
<p>Track</p> <p><i>... on a buzz member profile screen</i></p> <p><i>* Track not downloaded / Track downloaded</i></p> <p><i>** will be greyed out if member is already a friend</i></p>	<p>Add to Lineup</p> <p>Play next</p> <p>Play ASAP / Play now *</p> <p>Add to playlist</p> <p>Rate</p> <p>Send to Friend</p> <p>Artist Profile</p> <p>Details</p> <p>Add as Friend **</p> <p>Help</p> <p>Minimise</p> <p>Close</p>

<b>Lineup + Playing</b>	
<b>Object</b>	<b>More Options</b>
Lineup	Play Top Track

<p>... <i>no tracks</i></p>	<p>Help Minimise Close</p>
<p>Lineup ... <i>tracks</i></p>	<p>Play Rate Remove Clear Send to Friend Save as playlist Add to playlist Pause Help Minimise Close</p>
<p>Playing</p>	<p>Add to playlist Rate Help Minimise Close</p>

<p>Other</p>	
<p><b>Object</b></p>	<p><b>More Options</b></p>
<p>Artist ... <i>in a list of artists</i></p>	<p>Open Rate Send to Friend Help</p>

	Minimise Close
Album <i>... in a list of albums</i>	Open Add to Lineup Play next Play ASAP Rate Send to Friend Help Minimise Close
Chart	Open Add to Lineup Play next Play ASAP Help Minimise Close
Search <i>... do search</i>	OK Reset search Help Minimise Close

Generic	
Object	More Options
Generic Top Level menu item	Open

	<p>Help</p> <p>Minimise</p> <p>Close</p>
<p>Generic Actionable menu item</p> <p><i>e.g. Create playlist</i></p>	<p>&lt;&lt;Do action&gt;&gt; <i>e.g. Create playlist</i></p> <p>Help</p> <p>Minimise</p> <p>Close</p>
<p>Menu item (default)</p>	<p>Help</p> <p>Minimise</p> <p>Close</p>

**CLAIMS**

1. A portable wireless computing device programmed with a software application that enables an end-user to interact with other users in which the application allows each end-user to, over a wireless HTTP connection, (a) create on a remote server one or more user accounts with associated profiles for that end-user; and (b) view profiles created by other users of a service; and (c) interact with other users of the service; and (d) send and receive messages to and from other users of the service; and (e) link his or her user account to user accounts of other users of the service.

2. The device of Claim 1 wherein a user is required to register, over a wireless HTTP connection, a unique username, handle or identifier with the service in order to access the service.

3. The device of Claim 1 wherein a user's profile includes one or more of a username; a profile image, whether provided by the user or by the service; one or more additional images; some text provided by the user (such as a "catchphrase" or status text), any additional text and/or metadata defined by the service.

4. The device of Claim 1 wherein user interactions include sending information over a wireless HTTP connection to other users of the service or receiving information from other users of the service ("sharing" information).

5. The device of claim 4 wherein information shared over a wireless HTTP connection with other users comprises one or more of: whether or not the user is currently logged into the service; messages; requests to link his account with one or more other designated users ("friend requests"); the list of profiles to which the user has linked his profile (his "linked friends"); the media content which the user is and/or has been listening to, watching or reading; recommendations of, or related to, media content; playlists of media content; the user's favourite media content; the user's ratings of one or more items; digital media content files or any other files; any other information deemed suitable for sharing with other users.

6. The device of claim 5 wherein media content comprises one or more of: music, books, movies, television shows, websites, radio, artists, albums, composers, directors, actors or any other video, audio and/or text content or any other media content, whether stored digitally or otherwise.

7. The device of Claim 1 wherein the user can control whether or not his profile is visible to other users of the service.

8. The device of Claim 1 wherein the user can control which information from his profile is visible to other users of the service.

9. The device of Claim 1 wherein the user is able over a wireless HTTP connection, to search and/or browse the service for other users, media content or any other information.

10. The device of Claim 1 wherein (a) the user is able to view the profiles of other users, including text provided by those other users and (b) when viewing the profile of another user, B, the first user, A, is able to view that information on B's profile which B has, whether implicitly or explicitly, made visible to user A.

11. The device of Claim 1 wherein the user can provide ratings for media content, other users of the service or for any other items.

12. The device of claim 11 wherein the user's ratings consist of one or more of whether the user likes the item, whether the user dislikes the item, how the user rates the item on a given scale or any other applicable explicit rating mechanism.

13. The device of Claim 1 wherein a friend request (a request to link profiles on the service) can be responded to by accepting that request, rejecting that request or blocking all further messages from the originating user.

14. The device of Claim 1 wherein messages, whether from other users or from the service itself, are shown as notification messages.

15. The device of Claim 1 wherein messages, whether from other users or from the service itself, are stored on a remote server such that when the user is online the user can collect those messages which were delivered into the user's "inbox" while the user was not connected to the service.

16. The device of Claim 1 wherein messages, whether from other users or from the service itself, are able to have associated attached items which the user can access on the same basis as that message.

17. The device of claim 16, wherein the attached items consist of one or more of a digital image file, a digital audio file, a digital video file, a text file, an executable file, a recommendation of media content, a web site identifier, Universal Resource Identifier (URL) or address, a request from another user to link user accounts or an acknowledgement of such a request or any other digital file.

18. The device of Claim 1 wherein messages or other shared information may be filtered to remove or obfuscate terms deemed to be potentially offensive.

19. The device of Claim 1 wherein the service provides over a wireless HTTP connection, recommendations to the user of people, media content or any other items which the user might like, based on the user's viewing, listening and/or purchasing history, on the viewing, listening and/or purchasing history of any other users or on any other criteria.

20. The device of Claim 1 wherein the service provides over a wireless HTTP connection, recommendations to the user of other users the user might wish to interact with based on shared media content preferences, shared linked friends or on any other criteria.

21. The device of Claim 1 wherein the service provides over a wireless HTTP connection, information to the user comprising one or more of news stories, media content,



editorially maintained playlists of media content, personalized news, recommendations of media content or any other information.

22. The device of Claim 1 wherein the application resides wholly on the device or wholly on the remote server or some combination of the two.

23. The device of Claim 1 wherein the application communicates with the remote server wirelessly via one or more of CSD, GPRS, 2G, 2.5G, 3G, WAP, SMS, Bluetooth, Infrared, Wi-Fi, WiMAX, the Global Mobile Network or via any other wireless communications technology.

24. The device of Claim 1 wherein the application uses a multithreaded architecture to balance the computational demands of network access; and the computational demands of one or more of: a user interface of the application; a DRM program; media operations.

25. The device of Claim 1 wherein the application is a music application and uses track meta-data that is formed as a separate meta-data layer and defines attributes of tracks, the meta-data being external to a music track to make sharing and browsing of track information possible without needing to distribute the related music track files.

26. The device of Claim 1 where the service is a social network service.

27. The device of claim 26 where the application displays to the end-user the number of friends linked with that end-user.

28. The device of claim 1, being a mobile telephone, such as a smart phone.

29. Software application of Claim 1, wherein the software application is embodied on a non-transient storage medium.

30. Method of enabling an end-user of a portable wireless computing device programmed with a software application to interact over a wireless HTTP connection, with other users of other devices, the portable wireless computing device in communication with a remote server over a wireless HTTP connection, the method comprising the steps of:

- (i) creating one or more user accounts with associated profiles on the remote server;
- (ii) displaying on the device profiles created by other users of a service;
- (iii) communicating interactions over a wireless HTTP connection, between the user and other users of the service;
- (iv) sending and receiving messages over a wireless HTTP connection, to and from the user and other users of the service, and
- (v) linking the user account to user accounts of other users of the service.

**Abstract**

The invention enables digital music content to be downloaded to and used on a portable wireless computing device. An application running on the wireless device has been automatically adapted to parameters associated with the wireless device without end-user input (e.g. the application has been configured in dependence on the device OS and firmware, related bugs, screen size, pixel number, security models, connection handling, memory etc.). This application enables an end-user to browse and search music content on a remote server using a wireless network; to download music content from that remote server using the wireless network and to playback and manage that downloaded music content. The application also includes a digital rights management system that enables unlimited legal downloads of different music tracks to the device and also enables any of those tracks stored on the device to be played so long as a subscription service has not terminated.

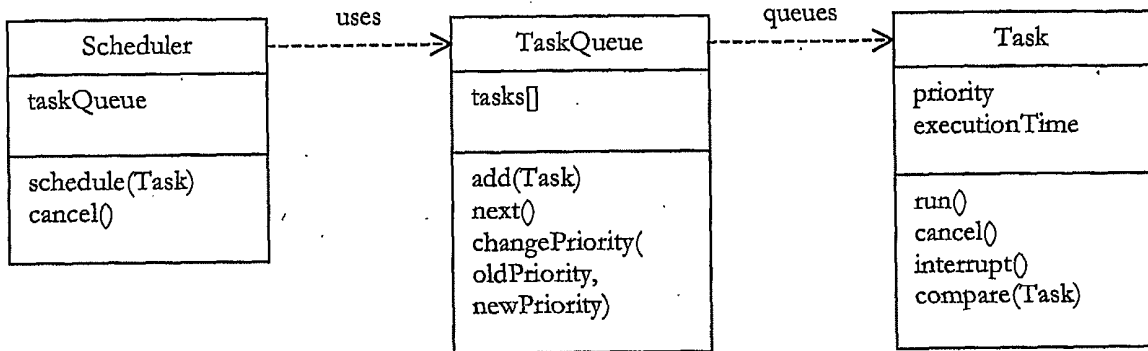


Figure 1

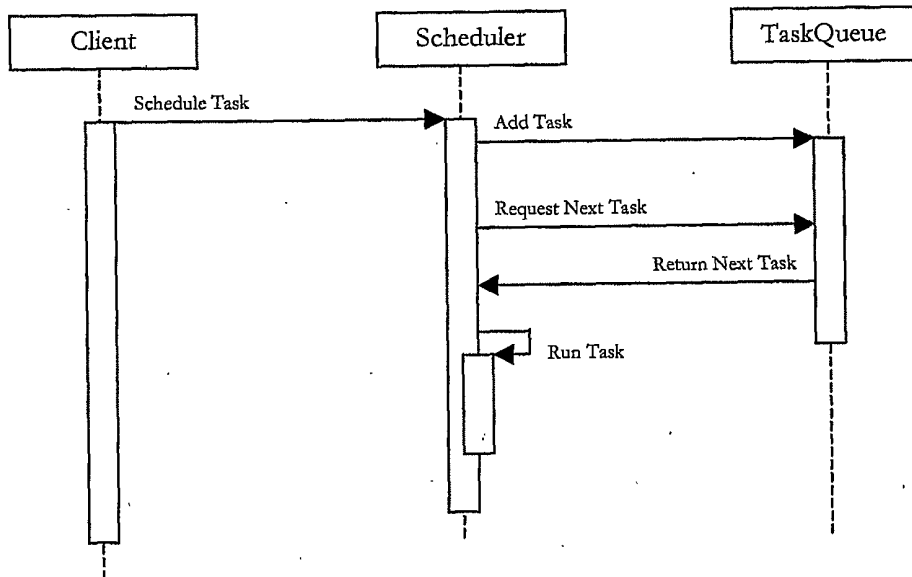


Figure 2

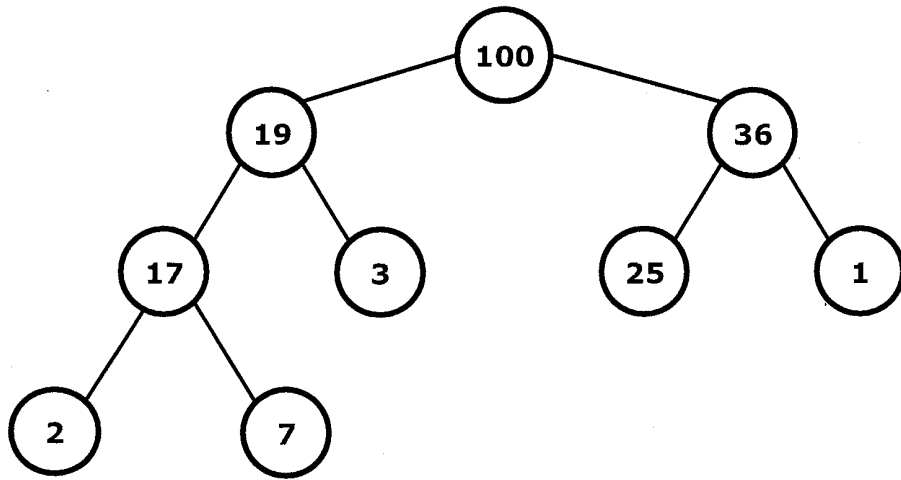


Figure 4

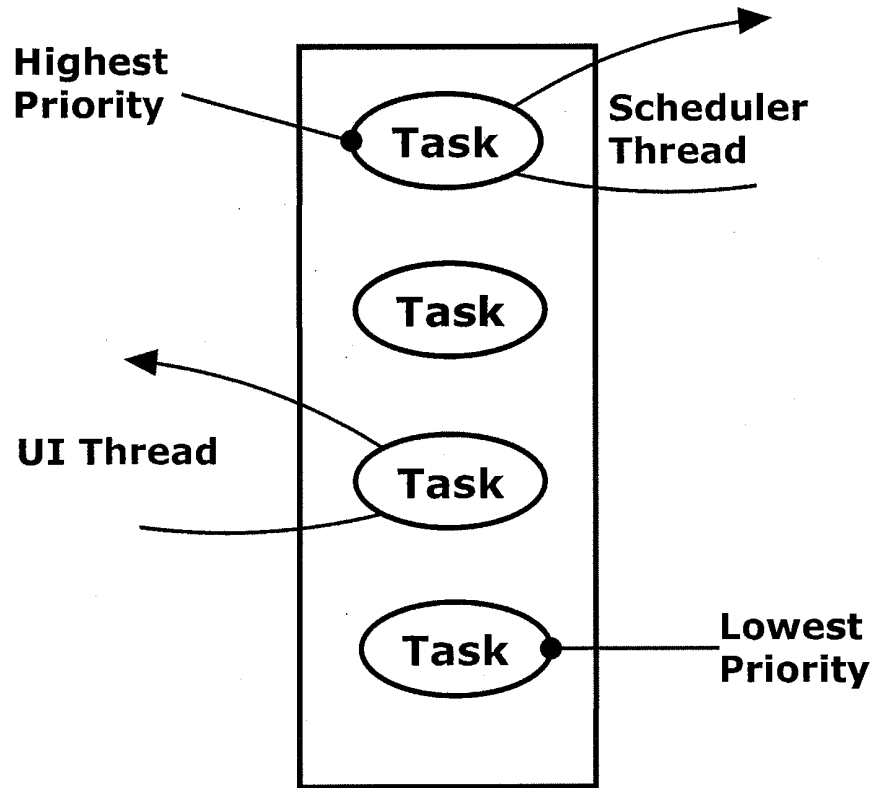


Figure 3

	Lower	Upper
Data	3.33%	6.67%
Image	3.33%	6.67%
Audio	10%	90%

Figure 7

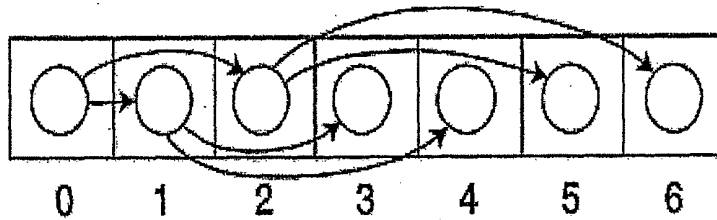


Figure 5

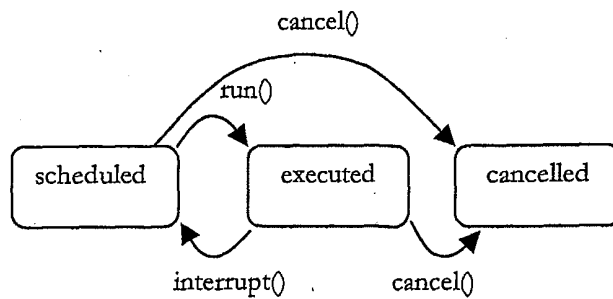


Figure 6

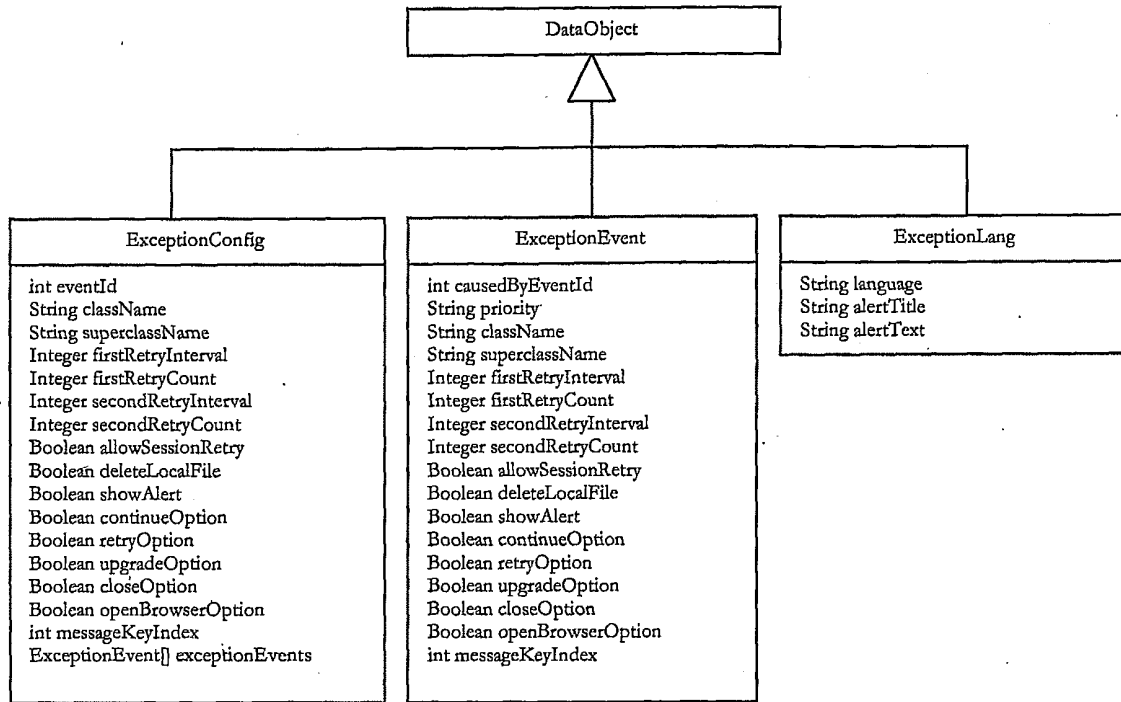


Figure 8

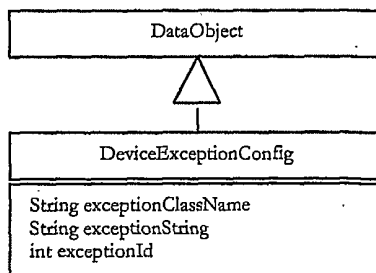


Figure 9

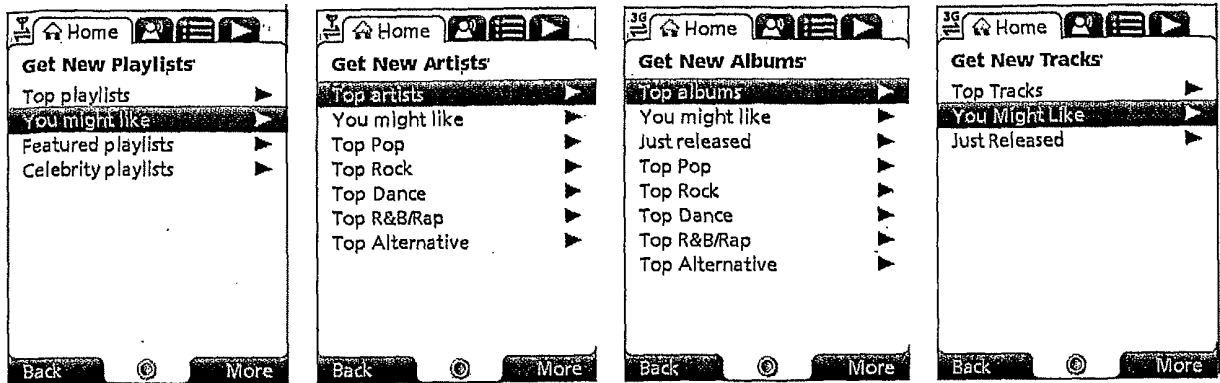


Figure 10

**Personalised  
Menu Item**

**Recommendations contained**

<b>You Might Like</b>	Playlists / Artists / Albums / Tracks recommended to the customer based on their recent listening habits, and taking into account any explicit music ratings that they have made.
<b>Featured...</b> <i>Playlists</i> <i>Artists</i> <i>Albums</i> <i>Tracks</i>	A list of Playlists / Artists / Albums / Tracks that have been editorially pushed for promotion, and personalized for the Playlists / Artists / Albums / Tracks and Genres the customer listens to.
<b>Just Released</b>	A list of back-catalogue Artists / Albums / Tracks that have been recently added to the system. Even those that are new to the system could potentially be old back catalogue releases. This list is based on the customer's recent listening and rating habits

Figure 11



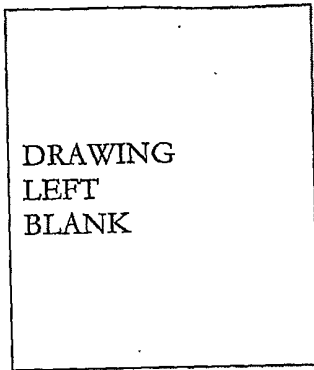


Figure 12



Figure 13

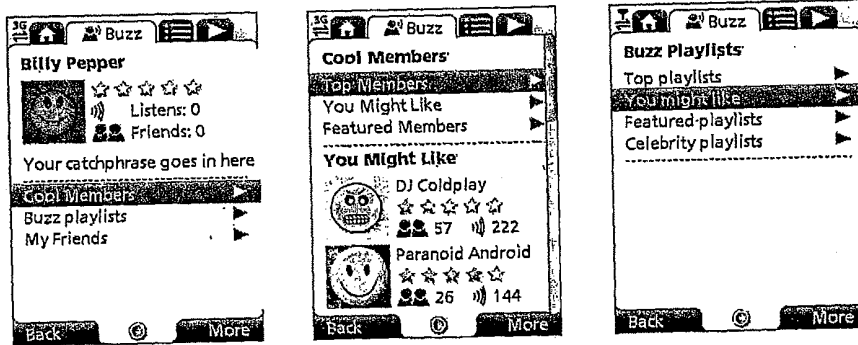


Figure 14

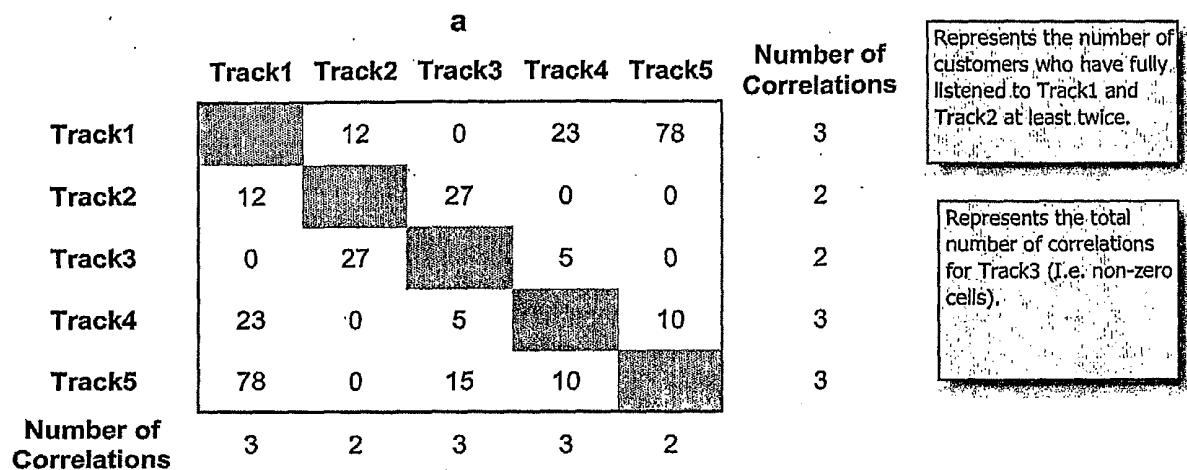


Figure 16

Personalised Menu Item	Recommendations Contained
<b>Cool members</b>	
<b>You might like</b>	A list of 10 Buzz Members who are deemed similar to this member. This list is generated using this member's rating and listening habits.
<b>Featured Members</b>	A list of Buzz members that have been editorially pushed for promotion, and personalised for the Playlists / Artists / Albums / Tracks and Genres the customer listens to.
<b>Buzz Playlists</b>	
<b>You might like</b>	A list of 10 shared playlists belonging to the Buzz members in the You might like members list.
<b>Featured playlists</b>	A list of Buzz playlists that have been editorially pushed for promotion, and personalised for the Playlists / Artists / Albums / Tracks and Genres the customer listens to.

Figure 15

		a						
		Track1	Track2	Track3	Track4	Track5	Weighting Sum	
b	Track1		34.00	0.00	13.15	44.61	91.77	
	Track2	34.00		76.50	0.00	0.00	110.50	
	Track3	0.00	76.50		2.86	8.58	87.94	
	Track4	13.15	0.00	2.86		5.72	21.73	
	Track5	44.61	0.00	8.58	5.72		58.91	
Weighting Sum		91.77	110.50	87.94	21.73	58.91		

Figure 17

		a						
		Track1	Track2	Track3	Track4	Track5	PCAs	
b	Track1		0.31	0.00	0.61	0.76		
	Track2	0.31		0.87	0.00	0.00		
	Track3	0.00	0.87		0.13	0.15		
	Track4	0.61	0.00	0.13		0.10		
	Track5	0.76	0.00	0.15	0.10			

Figure 18

**a**

	Artist1	Artist2	Artist3	Artist4	Artist5
<b>Artist1</b>		0.31	0.00	0.61	0.76
<b>Artist2</b>	0.31		0.87	0.00	0.00
<b>Artist3</b>	0.00	0.87		0.13	0.15
<b>Artist4</b>	0.61	0.00	0.13		0.10
<b>Artist5</b>	0.76	0.00	0.15	0.10	

**b**

Figure 19

**a**

	Cust1	Cust2	Cust3	Cust4	Cust5
<b>Cust1</b>		0.31	0.00	0.61	0.76
<b>Cust2</b>	0.31		0.87	0.00	0.00
<b>Cust3</b>	0.00	0.87		0.13	0.15
<b>Cust4</b>	0.61	0.00	0.13		0.10
<b>Cust5</b>	0.76	0.00	0.15	0.10	

**b**

Figure 20

Associations Matrix based on	Inputs to recommendation	Results mechanism
<p><b>“More like this” Track</b>            In the <b>More like this</b> scenarios, a seed Track, Album or Artist is selected by the customer. MusicStation then provides a sequence of Tracks, Albums or Artists based on the seed, which can optionally be used as a Playlist by the customer.</p>		
Track Associations Matrix	The seed Track	<p>Sequence of 10 distinct recommended Tracks in descending of order of closeness of fit (i.e. PCA correlation value).</p> <p>Filtered out of this returned list are:</p> <ul style="list-style-type: none"> <li>▪ The seed Track.</li> <li>▪ Tracks that are not available on the customer’s service.</li> <li>▪ Tracks that the customer already owns or has fully listened to.</li> <li>▪ Tracks, or Tracks from Albums or Artists, that the customer has rated as <b>Hate it!</b></li> </ul> <p>Returned Tracks should be from a variety of Artists. No more than 2 Tracks should be for the same Artist.</p>
<p><b>“More like this” Artist</b></p>		
Artist Associations Matrix	The seed Artist.	<p>Sequence of 10 distinct recommended Artists in descending of order of closeness of fit (i.e. PCA correlation value).</p> <p>Filtered out of this returned list are:</p> <ul style="list-style-type: none"> <li>▪ The seed Artist</li> <li>▪ Artists that are not available on the customer’s service.</li> <li>▪ Artists for which the customer has already fully listened to 50% of their catalogue.</li> <li>▪ Artists that the customer has rated as <b>Hate it!</b></li> </ul>

Figure 21

<b>"More like this" Album</b>		
Artist** Associations Matrix	The seed Artist of the Release.	<p>Sequence of 10 distinct recommended Albums (Releases), based on a cross-section of the Albums produced by the Artists with the highest closeness of fit (i.e. PCA correlation value).</p> <p>Filtered out of this returned list are:</p> <ul style="list-style-type: none"> <li>▪ The seed Album.</li> <li>▪ Albums that are not available on the customer's service.</li> <li>▪ Albums for which the customer has already fully listened to at least 50% of the Tracks.</li> <li>▪ Albums that the customer has rated as <b>Hate it!</b>, and Albums from Artists that the customer has rated as <b>Hate it!</b></li> </ul> <p>Returned Albums should be from a variety of Artists. No more than 2 Albums should be for the same Artist.</p>
<p><b>Tracks "You might like"</b> Tracks, Albums, Artists, and Playlists that "You might like" is a sequence of 10 recommended Tracks, Albums, Artists, and Playlists that are based upon your recent listening habits. The list is available from the Artist/Album/Track/Playlist screens.</p>		
Track Associations Matrix	<p>10 distinct Tracks made up of:</p> <ul style="list-style-type: none"> <li>▪ The most recent Tracks rated a <b>Love It!</b> (up to a maximum of 5)</li> <li>▪ The most recent Tracks that have been fully-listened to at least twice, to make up the remaining Tracks.</li> </ul> <p>Excluded as inputs are Tracks the customer had flagged as <b>Hate It!</b> Regardless of how many times listened to.</p>	<p>Sequence of 10 distinct recommended Tracks in descending of order of closeness of fit (i.e. PCA correlation value).</p> <p>Filtered out of this returned list are:</p> <ul style="list-style-type: none"> <li>▪ The seed Tracks.</li> <li>▪ Tracks that are not available on the customer's service.</li> <li>▪ Tracks that the customer already owns or has fully listened to.</li> <li>▪ Tracks, or Tracks from Albums or Artists, that the customer has rated as <b>Hate it!</b></li> </ul> <p>Additionally the system will seek to return the best correlated two new Tracks that are one-week old new releases in the system, replacing the least highly correlated Tracks in the 10 returned.</p> <p>Returned Tracks should be from a variety of Artists. No more than 2 Tracks should be for the same Artist.</p>

Figure 22

Artists "You might like"		
Artist Associations Matrix	<p>10 distinct Artists made up of:</p> <ul style="list-style-type: none"> <li>▪ The most recent Artists rated a <b>Love It!</b> (up to a maximum of 5)</li> <li>▪ The most recent Artists for which Tracks have been fully-listened to at least twice, to make up the remaining Artists.</li> </ul> <p>Excluded as inputs are Artists the customer had flagged as <b>Hate It!</b> Regardless of how many times listened to.</p>	<p>Sequence of 10 distinct recommended Artists in descending of order of closeness of fit (i.e. PCA correlation value).</p> <p>Filtered out of this returned list are:</p> <ul style="list-style-type: none"> <li>▪ The seed Artists.</li> <li>▪ Artists that are not available on the customer's service.</li> <li>▪ Artists for which the customer has already fully listened to 50% of their catalogue.</li> <li>▪ Artists that the customer has rated as <b>Hate it!</b></li> </ul> <p>Additionally the system will seek to return the best correlated two new Artists that are one-week old new releases in the system, replacing the least highly correlated Artists in the 10 returned.</p>
Albums "You might like"		
Artist Associations Matrix	<p>10 distinct Artists made up of:</p> <ul style="list-style-type: none"> <li>▪ The most recent Artists rated a <b>Love It!</b> (up to a maximum of 5)</li> <li>▪ The most recent Artists for which Tracks have been fully-listened to at least twice, to make up the remaining Artists.</li> </ul> <p>Excluded as inputs are Artists the customer had flagged as <b>Hate It!</b> Regardless of how many times listened to.</p>	<p>Sequence of 10 distinct recommended Albums in descending of order of closeness of fit (i.e. PCA correlation value).</p> <p>Filtered out of this returned list are:</p> <ul style="list-style-type: none"> <li>▪ The seed Albums.</li> <li>▪ Albums that are not available on the customer's service.</li> <li>▪ Albums for which the customer has already fully listened to at least 50% of the Tracks.</li> <li>▪ Albums that the customer has rated as <b>Hate it!</b>, and Albums from Artists that the customer has rated as <b>Hate it!</b></li> </ul> <p>Additionally the system will seek to return the best correlated two Artists that are one-week old new releases in the system, replacing the least highly correlated Artists in the 10 returned.</p> <p>Returned Albums should be from a variety of Artists. No more than 2 Albums should be for the same Artist.</p>

Figure 23

Albums "You might like"		
<p>Artist Associations Matrix</p>	<p>10 distinct Artists made up of:</p> <ul style="list-style-type: none"> <li>▪ The most recent Artists rated a <b>Love It!</b> (up to a maximum of 5)</li> <li>▪ The most recent Artists for which Tracks have been fully-listened to at least twice, to make up the remaining Artists.</li> </ul> <p>Excluded as inputs are Artists the customer had flagged as <b>Hate It!</b> Regardless of how many times listened to.</p>	<p>Sequence of 10 distinct recommended Albums in descending of order of closeness of fit (i.e. PCA correlation value).</p> <p>Filtered out of this returned list are:</p> <ul style="list-style-type: none"> <li>▪ The seed Albums.</li> <li>▪ Albums that are not available on the customer's service.</li> <li>▪ Albums for which the customer has already fully listened to, at least 50% of the Tracks.</li> <li>▪ Albums that the customer has rated as <b>Hate it!</b>, and Albums from Artists that the customer has rated as <b>Hate it!</b></li> </ul> <p>Additionally the system will seek to return the best correlated two Artists that are one-week old new releases in the system, replacing the least highly correlated Artists in the 10 returned.</p> <p>Returned Albums should be from a variety of Artists. No more than 2 Albums should be for the same Artist.</p>
<p>"Recommended Members"</p> <p>Recommended members are customers that are similar to the source customer based upon rating and listening habits. They are listed on the Cool Members screen on the Buzz tab.</p>		
<p>Customer Associations Matrix</p>	<p>The current customer.</p>	<p>Sequence of 10 distinct recommended Customers in descending of order of closeness of fit for the customer's service.</p> <p>Filtered out of this returned list are:</p> <ul style="list-style-type: none"> <li>▪ Customers who are already friends.</li> <li>▪ Customers who have been blocked.</li> </ul> <p>Additionally the system will seek to return the best correlated two new Customers that are one-week old new releases in the system, replacing the least highly correlated Customers in the 10 returned.</p>

Figure 24



<p><b>Playlists "You might like"</b>                  Playlists "You might like" are Playlists that have been shared by other MusicStation customers within the same service. Accessed from the Playlists screen and also listed on the Buzz tab Cool Playlists screen.</p>		
<p>Customers Associations Matrix</p>	<p>The current customer.</p>	<p>Sequence of 10 distinct recommended Playlists taken from the customers who are closest to the current customer, in descending of order of closeness of fit.</p> <p>Filtered out of this returned list are:</p> <ul style="list-style-type: none"> <li>▪ Playlists from customers who are already friends.</li> <li>▪ Playlists from customers who have been blocked.</li> <li>▪ Playlists that the customer has already listened to at least once.</li> <li>▪ Playlists for which the customer has already fully listened to at least 50% of the Tracks.</li> <li>▪ Playlists that the customer has in their library.</li> <li>▪ Playlists that the customer has rated as <b>Hate it!</b></li> </ul> <p>Additionally the system will seek to return the best correlated two new Customers that are one-week old new releases in the system, replacing the least highly</p>
<p>Inbox – editorial and promotional.                  Inbox items are directed to the customer based on what they listen to. An extension of this would be to supply news on Artists that we THINK they may be interested in based upon our Artists correlations matrix.</p>		
<p>Artist Associations Matrix</p>	<p>As per "Artists "You might like".</p>	<p>As per "Artists "You might like".</p>

Figure 25

	Average plays per customer	Normalized Plays (X - MEAN) / STDEV	Rating Value (2.5 + NORMALISED PLAYS)
Angels - Robbie Williams	12.90	1.95	4.45
Country House - Blur	4.60	-0.01	2.49
Life on Mars - David Bowie	3.30	-0.32	2.18
Yellow - Coldplay	1.23	-0.81	1.69
Bohemian Rhapsody - Queen	4.01	-0.15	2.35
I Luv Ya - Atomic Kitten	1.89	-0.65	1.85
Average overall plays per customer	4.66		
Standard Deviation	4.23		

Figure 26

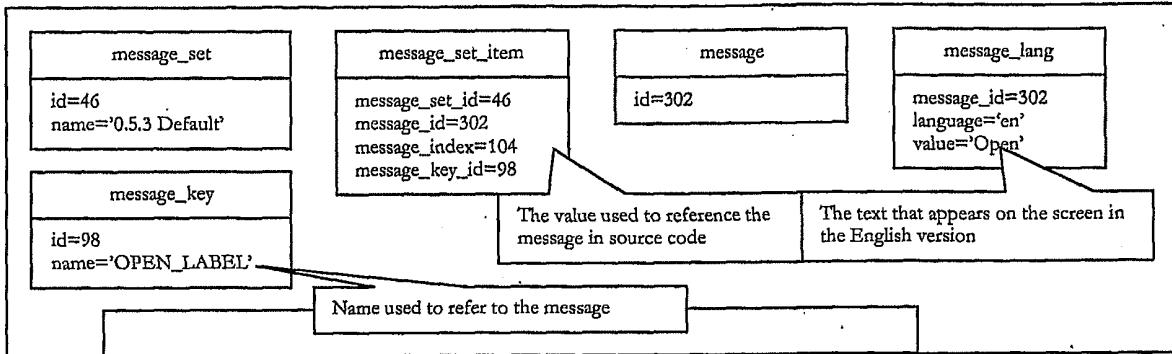


Figure 27

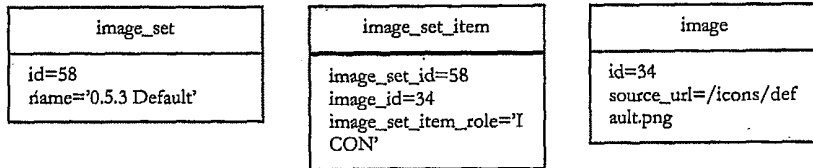


Figure 28

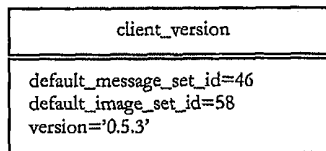


Figure 29

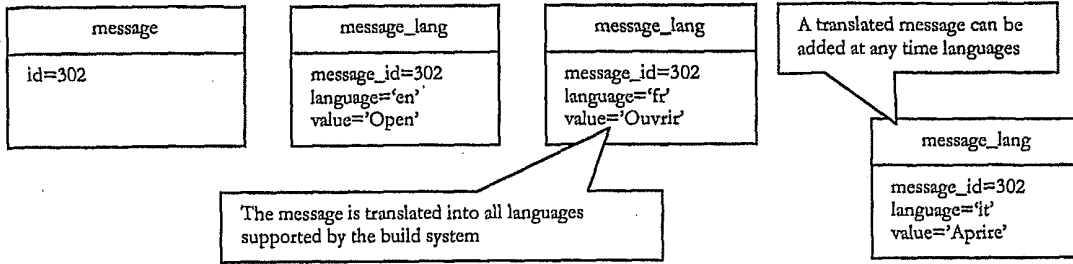


Figure 30

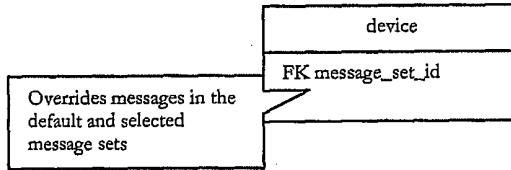


Figure 31

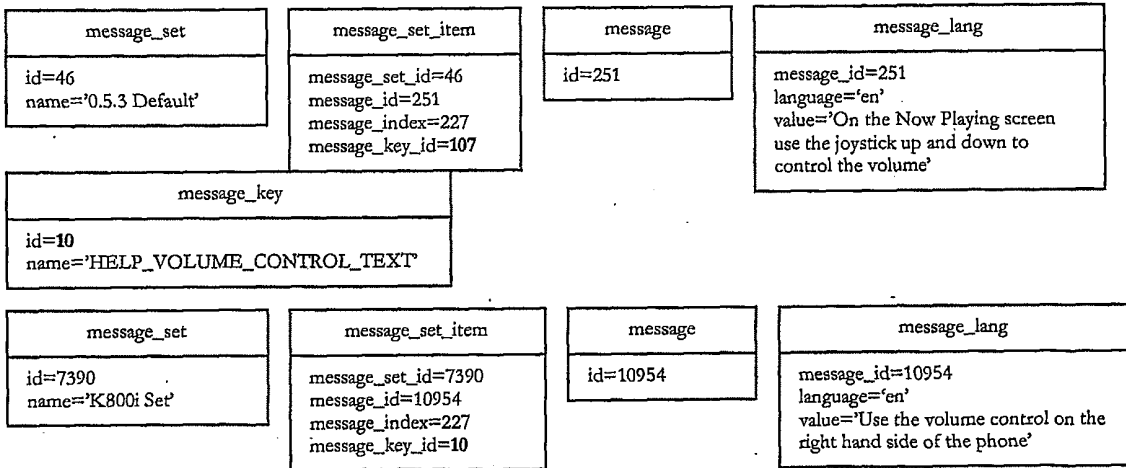


Figure 32

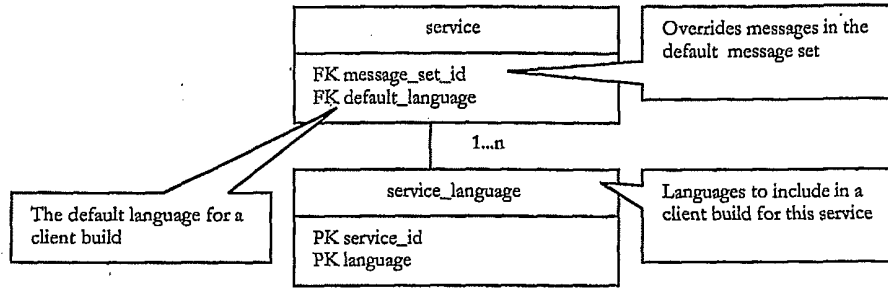


Figure 33

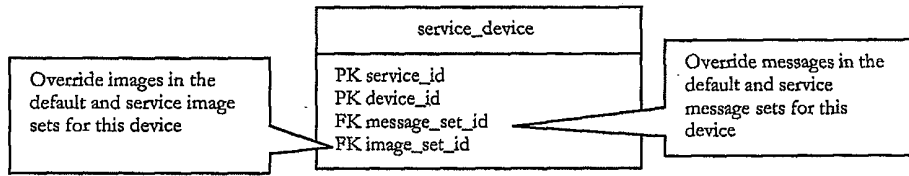


Figure 34

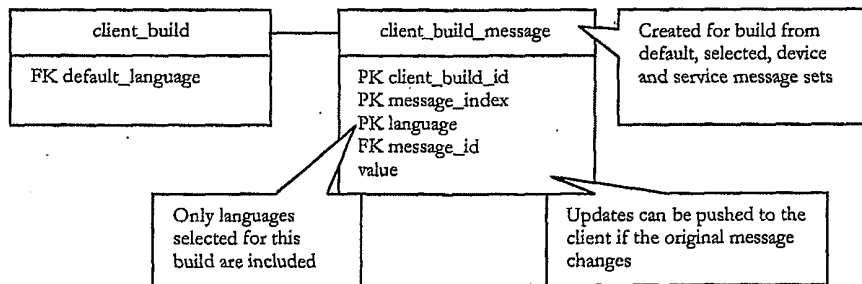


Figure 35

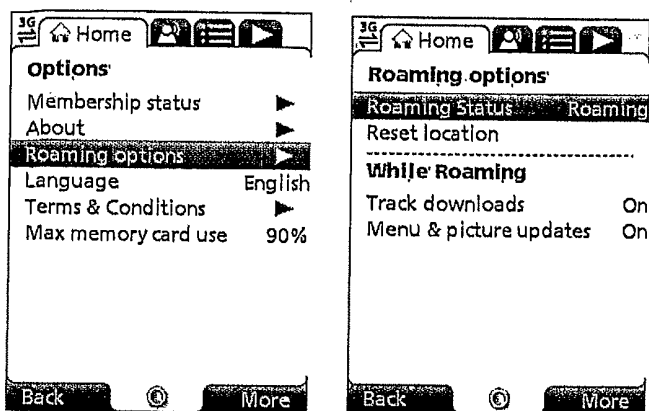


Figure 36

Option	Description
Roaming Status	The phone's current roaming status. This will show <i>Home</i> if the user is not roaming and will show <i>Roaming</i> if the user is roaming.
Track Downloads	The user can set this option <i>On</i> to download tracks (with additional charges) when roaming without a prompt. The user set this option to <i>Off</i> to prevent the downloading tracks when roaming or <i>Ask</i> to cause the following prompts.
Menu & picture updates	The user can set this option <i>On</i> to update menu items and pictures (with additional charges) when roaming without a prompt. The user set this option to <i>Off</i> to prevent menu and picture updates when roaming or <i>Ask</i> to cause the following prompts.

Figure 37

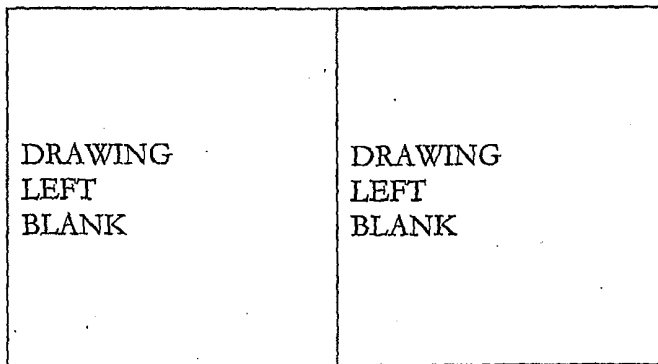


Figure 38

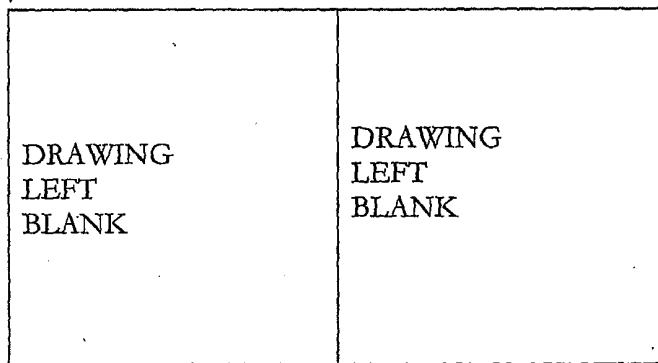


Figure 39

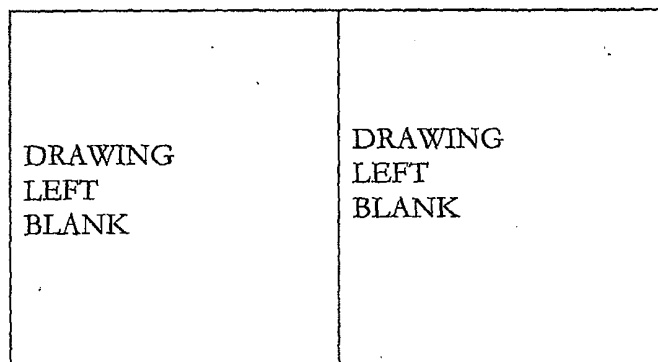


Figure 40

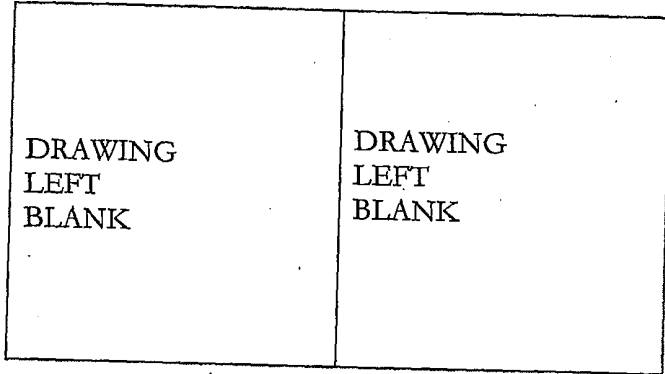


Figure 41

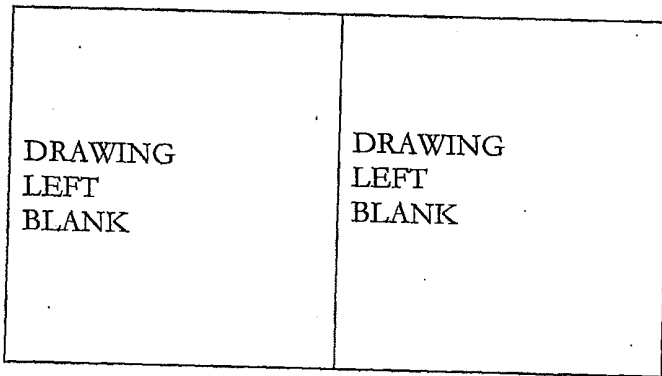


Figure 42



<b>Message Title shown on Inbox screen</b>	<b>Message Content</b>	<b>Result</b>
Friend Request Accepted <i>OtherMemberName</i>	<i>OtherMemberName</i> has approved your friend request. You can now both send each other tracks, playlists and messages.	<i>OtherMemberName</i> is added to this user's friends and this user is added to <i>OtherMemberName</i> 's
Friend Request Denied <i>OtherMemberName</i>	<i>OtherMemberName</i> has denied your friend request.	No change to either member's friends lists. This member can resubmit their friend request.
Friend Requests Blocked <i>OtherMemberName</i>	<i>OtherMemberName</i> has blocked all friend requests from you.	This member will have all friend requests to this other member blocked automatically. The other member will never see requests from this member again.

Figure 43

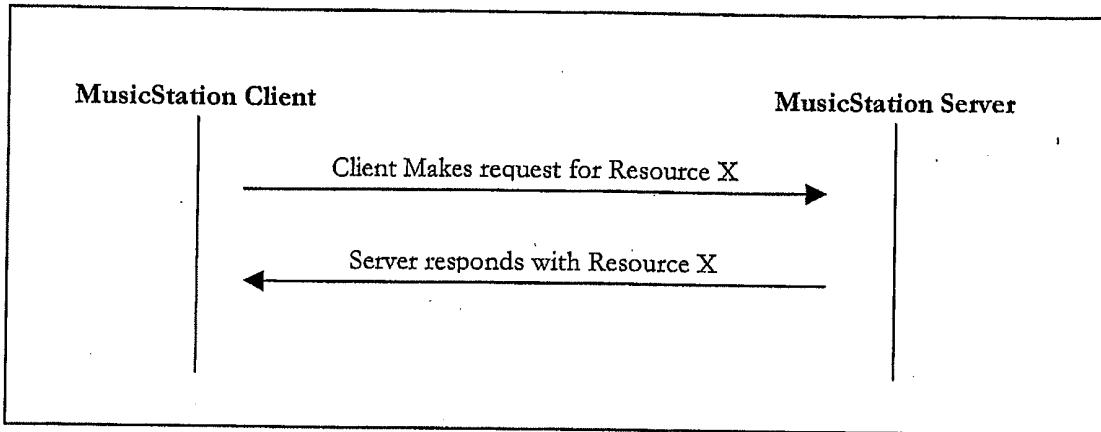


Figure 44

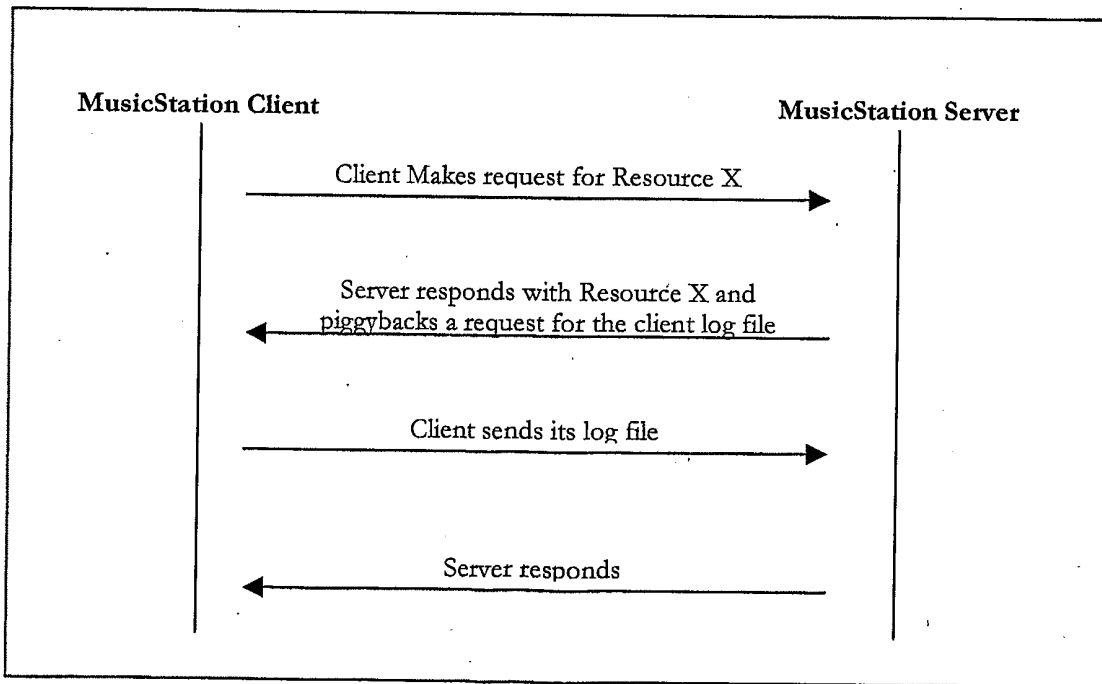


Figure 45

[major].[minor].[micro]	Represents the version number in the format major version.minor version.micro version. For example 0.4.6.
Variant name	Then a variant name which will be defined for each variant. Currently this will be one of "MIDP", "Symbian", "WindowsMobile", "MusicMate".
Platform identifier	The variant is followed by a space character, and then a platform identifier. The platform identifier is the device code from the db. This platform identifier will differ for each variant. This platform identifier may contain spaces, and will generally be used to perform a look up in the database for the properties of that device.

Figure 46

error.data	is the name of the resource being sent to the server.
ackId=1	is an acknowledgment id. This is the id that will be echoed back to the client by the server in the acknowledgement line (see section 3.2.6). The client must generate this acknowledgement id in a way that it can uniquely identify which put data a received acknowledgement is for.
offset=0	The next part is an offset number of bytes. This offset is how many bytes into the body of the message that this data starts.
length=160	The next part is a length number of bytes. The length is how many bytes long the data in the body of the message is.
type="application/octet-stream"	The final part is the content type. This will almost always be the content type for our data objects. Therefore this may be redundant information, but it has been left in the protocol because images being transferred may not necessarily be wrapped in a data object.

Figure 47

```

MSTP/0.1
RequestId: 123463
Client: MusicStation 0.4.6 MIDP Nokia/N70
UserGUID: AB12YZ
Put: error.data; ackId=1; offset=0; length=160; type="application/octet-stream"

0100111000100100100010001011111000101010
1001010010111111111000001111000000001000
1000010010000001000011100011111000011111
0101010101010110101010110101110110110110

```

Figure 48

```

MSTP/0.1
RequestId: 123464
Client: MusicStation 0.4.6 MIDP Nokia/N70
UserGUID: AB12YZ
Put: error.data; ackId=2; offset=0; length=160; type="application/octet-stream"
Put: photo.jpeg; ackId=3; offset=160; length=320; type="image/jpeg"

```

```

0100111000100100100010001011111000101010
1001010010111111111000001111000000001000
1000010010000001000011100011111000011111
0101010101010110101010110101110110110110
0100001110001010101101101101101000000010
1010110110110110100000001100001110001010
0011100010101011011011011010000111000001
0001110000011100000111000001110000011100
0110110110100001110000001101101101000011
0110110110100001110000001101101101000011
1000000110110110100001110000001101101101
1101101000011100000011011011010001101101

```

Figure 49

```

MSTP/0.1
RequestId: 123465
Client: MusicStation 0.4.6 MIDP Nokia/N70
UserGUID: AB12YZ
Put: photo.jpeg?name=Fave%20Tracks; ackId=4; offset=0; length=160; type="image/jpeg"

```

```

0100111000100100100010001011111000101010
1001010010111111111000001111000000001000
1000010010000001000011100011111000011111
0101010101010110101010110101110110110110

```

Figure 50

Success	1000
Success, client roaming	1100
Unauthorized	4010
Unauthorized IP Address	4011
Forbidden	4030
Internal Server Error	5000
Service Unavailable	5030
Unsupported Version	5050

Figure 51

```

MSTP/0.1
StatusCode: 1000
ResponseId: 234570
Sent: news1.data; ackId=20060619111100NEWS1; offset=0; length=160;
type="application/octet-stream"

```

```

0100111000100100100010001011111000101010
1001010010111111111000001111000000001000
1000010010000001000011100011111000011111
0101010101010110101010110101110110110110

```

Figure 52

```

MSTP/0.1
StatusCode: 1000
ResponseId: 234571
Sent: news2.data; ackId=20060619111200NEWS2; offset=0; length=160;
type="application/octet-stream"
Sent: news3.data; ackId=20060619111200NEWS3; offset=160; length=160;
type="application/octet-stream"

```

```

0100111000100100100010001011111000101010
100101001011111111000001111000000001000
1000010010000001000011100011111000011111
0101010101010110101010110101110110110110
0100111000100100100010001011111000101010
0101010101010110101010110101110110110110
1001010010111111111000001111000000001000
1000010010000001000011100011111000011111

```

Figure 53

```

MSTP/0.1
StatusCode: 1000
ResponseId: 234572
Sent: news1.data; ackId=20060619111200NEWS1; offset=0; from=160; length=40;
type="application/octet-stream"

```

```

0101010101010110101010110101110110110110

```

Figure 54

```

MSTP/0.1
StatusCode: 1000
ResponseId: 234573
Sent: news1.data; ackId=20060619111230NEWS1; offset=0; length=40;
type="application/octet-stream"
Sent: command.data; ackId=20060619111230NEWS2; offset=40; length=40;
type="application/octet-stream"

```

```

0101010101010110101010110101110110110110
0100111000100100100010001011111000101010

```

Figure 55

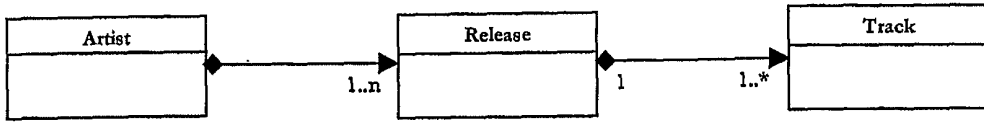


Figure 56

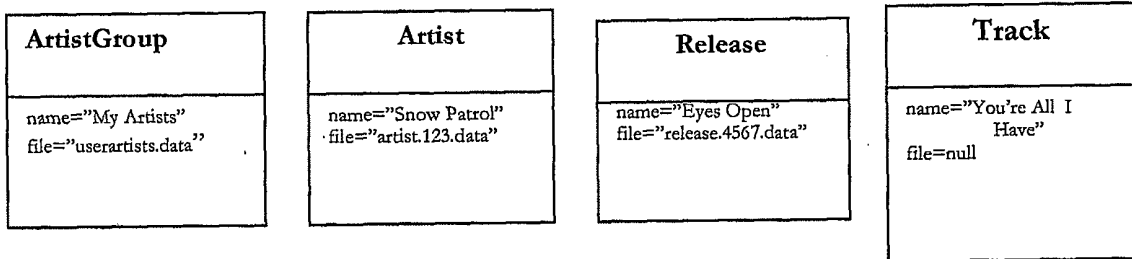


Figure 57

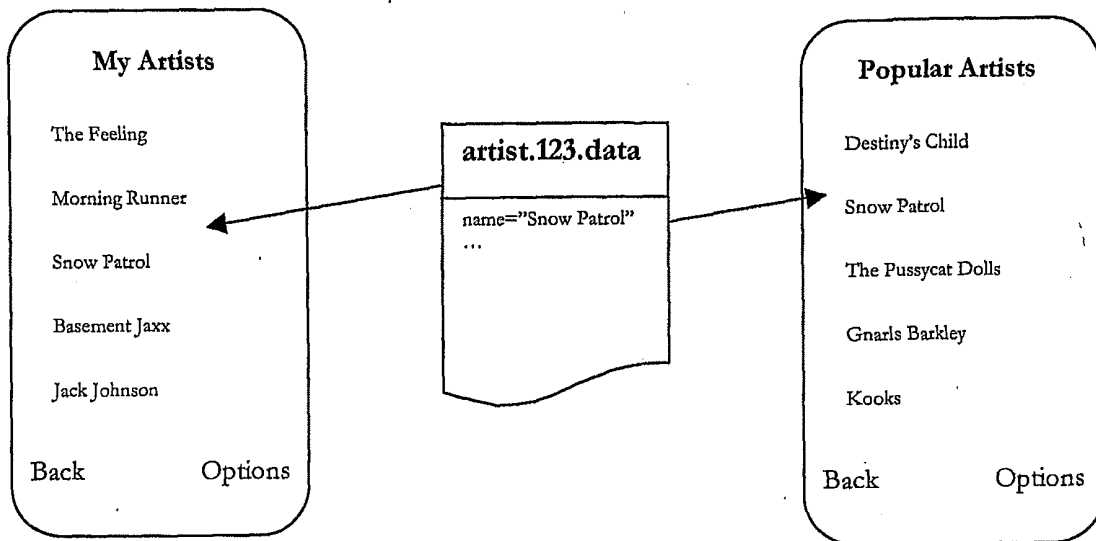


Figure 58

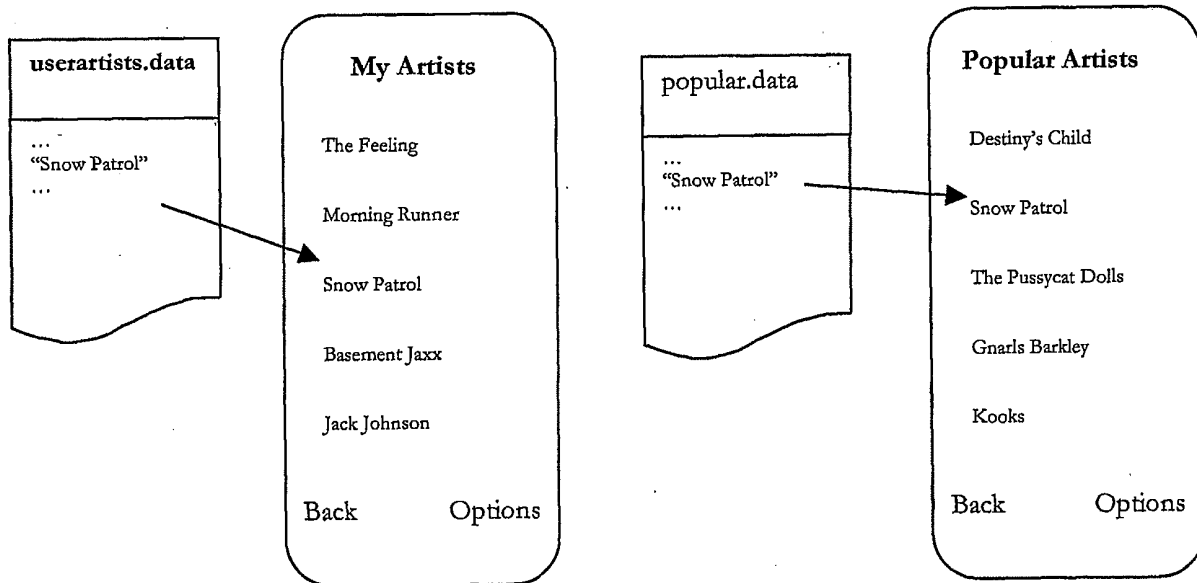


Figure 59



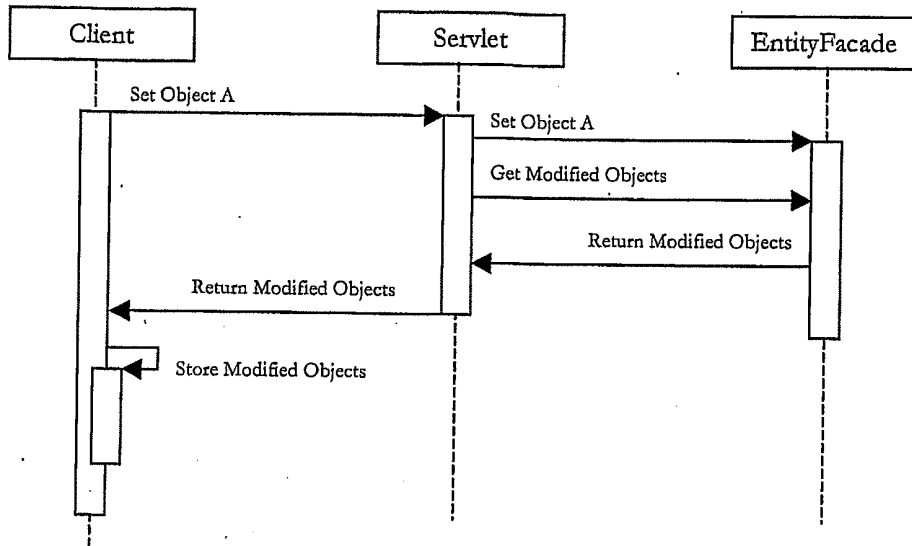


Figure 60

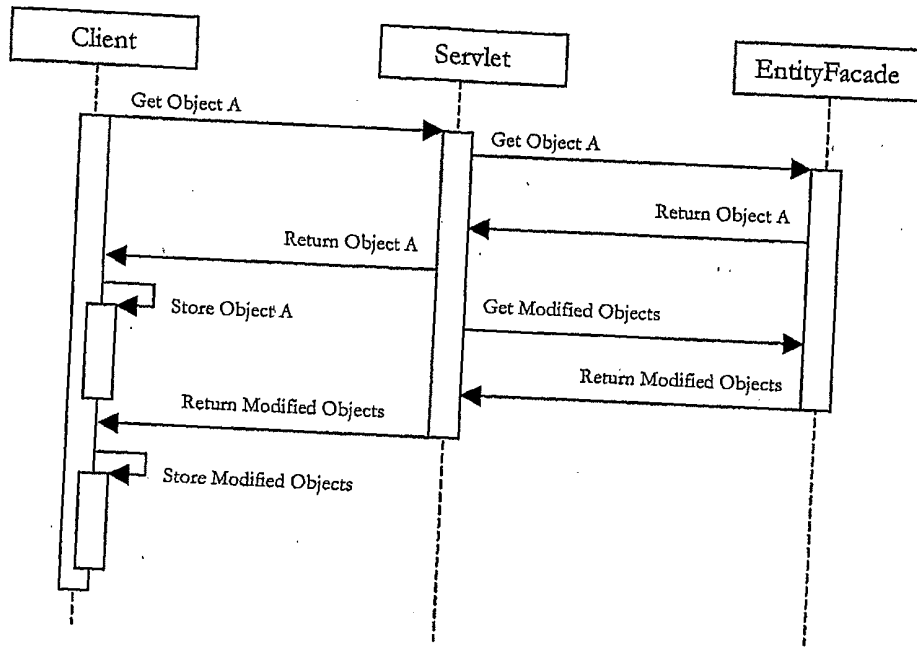


Figure 61

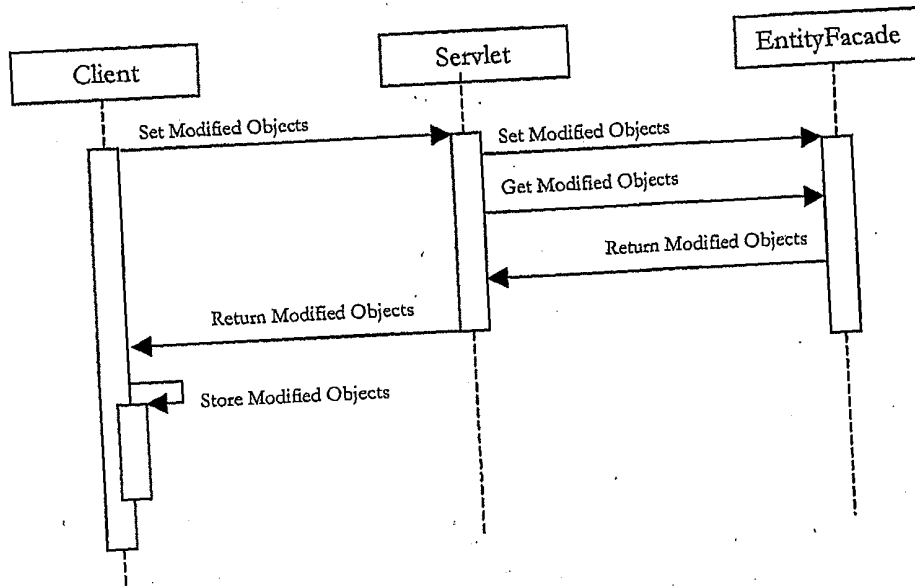


Figure 62

<b>object_change_log</b>
object_guid
object_type
object_modified_date
object_modified_type (addition, replace, deletion)
priority

Figure 63

<b>customer_object</b>
customer_id
object_guid
object_type
object_created_date
object_modified_date
object_last_used_date
object_deleted_date

Figure 64

<b>customer_object_change_log</b>
customer_id
object_guid
object_type
object_modified_date
object_modified_type (addition, replace, deletion)
priority
acknowledgement_id
acknowledgement_date

Figure 65

ChangeLogRecord
objectGUID
objectModifiedDate
objectModifiedType (ADDITION, REPLACE, DELETION)
acknowledgementId
acknowledgementDate

Figure 66

object_guid	object_modified_date	object_modified_type	priority
SnowPatrolXYZ	18/07/2006 13:16:33	REPLACE	3
EyesOpenXYZ	18/07/2006 13:16:33	ADDITION	3

Figure 67

customer_id	object_guid	object_modified_date	object_modified_type	priority
567	SnowPatrolXYZ	18/07/2006 13:16:33	REPLACE	3

Figure 68

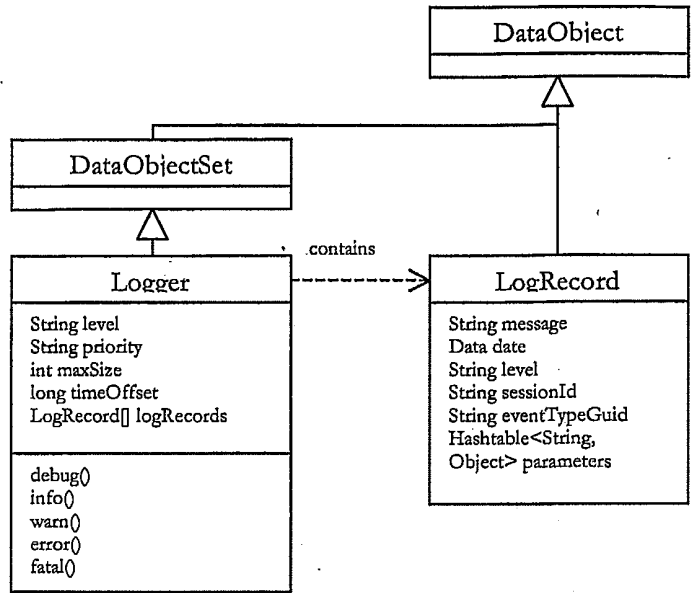


Figure 69

customer_logger	type	constraint	default	comments
customer_id	NUMBER(10)	Mandatory		Foreign key in customer
level	VARCHAR2(256)	Mandatory Allow values: DEBUG, INFO, WARN, ERROR, OFF	INFO	Level of logging output on client
priority	VARCHAR2(256)	Mandatory Allow values: MIN, NORMAL, MAX	NORMAL	Task priority for sending log records to the server
max_size	VARCHAR2(32)	Mandatory	100	Maximum number of log records stored on client

Figure 70

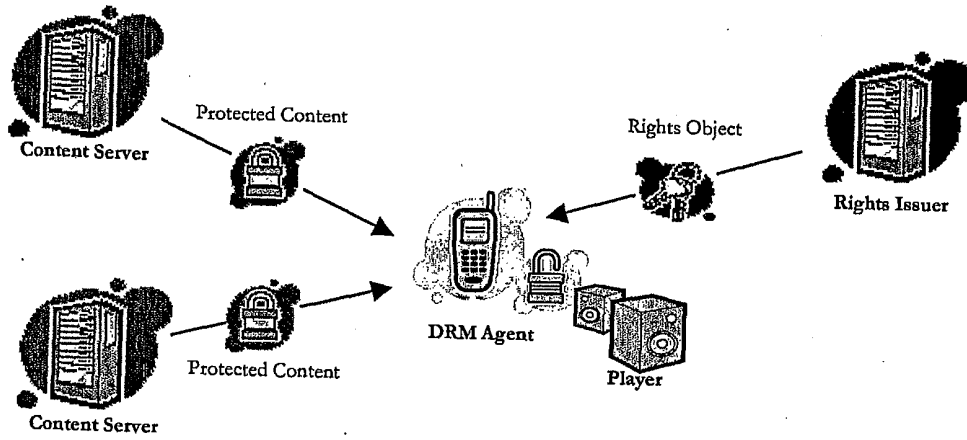


Figure 71

Parameter	Req'd?	Description
Version	Yes	A <major.minor> representation of the highest MusicStation protocol version supported by this device.
Software Licence	Yes	The 512 bit number installed on the device relating the application to a particular MusicStation Service.
Application GUID	Yes	The Application GUID is embedded in the MusicStation handset software at build time. It is a unique identifier of the specific build of the MusicStation application particular to the device's manufacturer, model, version and firmware revision level.
IMEI	No <sup>†</sup>	International Mobile Equipment Identity number, globally unique identifier of every mobile phone. Some handsets provide access to the IMEI from Java, where this is the case it is retrieved and sent to the Server as part of the MusicStation Service Registration Request.
Bluetooth Address	No <sup>†</sup>	The unique address used to identify a Bluetooth device and therefore a globally unique method of identifying the handset. The J2ME Bluetooth API (JSR-82) provides a method to obtain the Bluetooth Address. Where this is supported it is retrieved and sent to the Server as part of the MusicStation Service Registration Request.
IMSI	No <sup>†</sup>	International Mobile Subscriber Identity number, unique to every mobile phone user, stored in the SIM. The IMSI is available as a system property on some J2ME devices. Where this is supported it is retrieved and sent to the Server as part of the MusicStation Service Registration Request.
MSISDN	No	MSISDN is the full international number associated with a mobile phone starting with the country code. The MSISDN is available as a system property on some J2ME devices. Where this is supported it is retrieved and sent to the Server as part of the MusicStation Service Registration Request.

Figure 72

Metadata Item	Req'd?	Description
MSISDN	No <sup>†</sup>	As above.
Party ID	No <sup>†</sup>	Internal MNO unique identification for subscriber. Generally used if MSISDN is deemed too sensitive to place inside communications headers which go outside of the MNO network.
IMEI	No	As above.

Figure 73



Parameter	Req'd?	Description
Status	Yes	Indicates if the MusicStation Registration Request resulted in a successful registration. Values include: <ul style="list-style-type: none"> <li>• "Success" - registration was successful.</li> <li>• "Access Denied" - the device was not authorised.</li> <li>• "Malformed Request" - the CA failed to parse the Device's request, for example both IMEI and Bluetooth Address were missing from the request.</li> <li>• "UnsupportedVersion" - indicates that the device used a protocol version not supported by the CA.</li> </ul>
Client GUID	Yes†	Uniquely identifies the device to the CA or RI and is sent by the device in every request to the MusicStation Server or RI.
Client Certificate	Yes†	The MusicStation handset application's public key certificate signed by the CA using the MusicStation Root CA Certificate.
Client Private Key	Yes†	The RSA 1024 bit private key used by the device to <ul style="list-style-type: none"> <li>• Decrypt messages that have been encrypted using its public key.</li> <li>• Sign messages that can be validated using its public key.</li> </ul>

Figure 74

Parameter	Req'd?	Description
Version	Yes	A <major.minor> representation of the highest MusicStation protocol version supported by this device.
Client GUID	Yes	Uniquely identifies the device to the RI and is sent by the device in every request to the RI.
Request Time	Yes	The current time as measured by the Device as the difference, measured in milliseconds, between the current time and midnight, January 1, 1970 UTC.
Client Certificate	Yes	The MusicStation handset application's public key certificate signed by the CA using the MusicStation Root CA Certificate.

Figure 75

Parameter	Req'd?	Description
Status	Yes	<p>Status indicates if the RI Registration Request was successful. To succeed the Software Licence must be unlocked. If the RI Registration Request was unsuccessful then one of the following error codes results:</p> <ul style="list-style-type: none"> <li>• "AccessDenied" - Device is not authorised to contact the RI.</li> <li>• "MalformedRequest" - RI failed to parse the Device's request.</li> <li>• "UnsupportedVersion" - Device used a protocol version not supported by the RI.</li> <li>• "InvalidCertificate" - RI could not verify the signature on the Client Certificate due to the certificate being invalid in some way.</li> <li>• "DomainFull" - no more Devices are allowed to join the Domain.</li> <li>• "DomainAccessDenied" - RI does not allow the Device access to the Domain, or the Client Certificate can not be authorised without more information.</li> </ul>
Session ID	Yes†	The session identifier set up by the RI.
RI ID	Yes†	Identifies the RI to the Device. It may be possible for the Device to obtain rights from more than one RI. In this case the RI ID uniquely identifies each RI.
RI URL	Yes†	If the RI Registration Request message was successful then the RI URL parameter indicates the URL that should be stored in the RI Context. The Device uses this URL in later interactions with the RI to send requests for ROs. The RI URL is an absolute identifier. There can be more than one RI URL so that the Device can have a fail-over RO request capability.
Domain Info	Yes†	Carries the Domain Key (encrypted using the Device's 1024 bit RSA Client Public Key) as well as information about the maximum lifetime of the Domain. See Appendix A for more detail on DK encryption.

Figure 76

Parameter	Req'd?	Description
Client GUID	Yes	Uniquely identifies the requesting Device to the RI, sent in every request to the RI.
Domain ID	Yes	Identifies the Domain for which the requested ROs shall be issued.
RI ID	Yes	Identifies the authorising RI.
Request Time	Yes	Measured by the Device as the difference, in milliseconds, between the current time and midnight, January 1, 1970 UTC.
RO Info	Yes	Identifies the requested Rights Object(s). The parameter consists of a (non-empty) set of Rights Object identifiers specifying which ROs are being requested.

Figure 77

Parameter	Req'd?	Description
Status	Yes	Status indicates if the RO Acquisition Request was successful. If the request was unsuccessful then one of the following error codes results: <ul style="list-style-type: none"> <li>• "AccessDenied" - Device is not authorised to contact the RI, for example see Client Certificate Revocation below.</li> <li>• "MalformedRequest" - RI failed to parse the Device's request.</li> <li>• "UnsupportedVersion" - Device used a protocol version not supported by the RI. <ul style="list-style-type: none"> <li>• "NotFound" - Requested object was not found.</li> <li>• "NotRegistered" - Device tried to contact an RI with which it was not previously registered.</li> <li>• "RightsExpired" - Requested rights are no longer available for this Device. This response code indicates to the device that it should not make further attempts to acquire these rights.</li> </ul> </li> </ul>
Client GUID	Yes†	Identifies the requesting Device. The value returned here must equal the Client GUID sent by the Device in the RO Acquisition Request message that triggered this response.
RI ID	Yes†	Identifies the RI. The value must equal the RI ID sent by the Device in the preceding RO Acquisition Request message.
Protected ROs	Yes†	The Rights Objects in which sensitive information (such as the CEK) is encrypted using the Rights Encryption Key (REK). The REK is encrypted using the customer's Domain Key.

Figure 78

Parameter	Req'd?	Description
DCF File	Yes	Identifies the DCF (encrypted music file) requested for download.
Client GUID	Yes	Identifies the requesting Device.
Range	No	Used to request part of a file if it has already been partially downloaded.

Figure 79

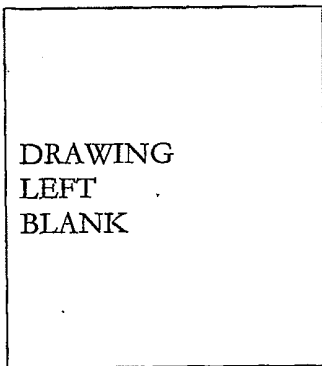


Figure 80

DRAWING LEFT BLANK	DRAWING LEFT BLANK	DRAWING LEFT BLANK	DRAWING LEFT BLANK
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Figure 81

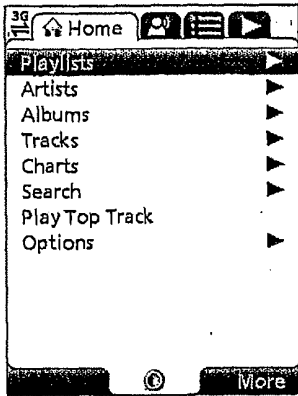


Figure 82

Joystick Action	Function
Joystick right	Switch to the next tab to the right
Joystick left	Switch to the next tab to the left
Joystick down/hold	Move to the next item on a list or menu/Fast move through menu
Joystick up/hold	Move to the previous item on a list or menu/Fast move through menu
Joystick press	Open the selected menu option or perform the default action on the selected item

Figure 83

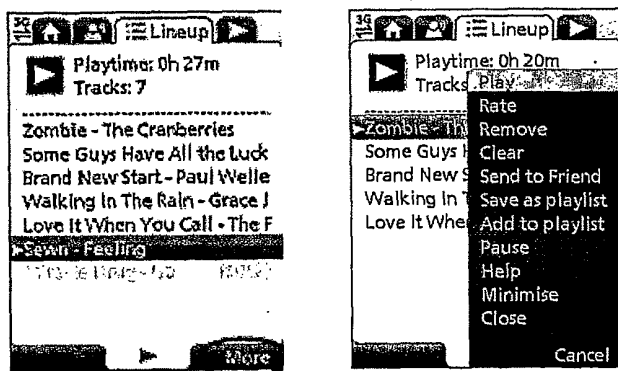


Figure 84

<b>More option</b>	<b>Description</b>
Add as Friend	Request to add a selected buzz user to your friends list.
Add to Lineup	Add an item to the end of your Lineup.
Add to Playlist	Add a track to a new or existing playlist.
Artist Profile	View information on the selected artist including star-rating, tracks that this user has downloaded from the artist and all tracks and albums from this artist.
Clear	Remove all tracks from the Lineup.
Close	Exit MusicStation.
Delete	Permanently delete an item. For example, delete a track from My Top Tracks or message from the user's Inbox.
Details	View information about a selected track or album.
Edit my profile	Edit a Buzz profile. This includes entering / editing a catchphrase, setting the profile image and configuring profile options.
Help	View context sensitive help for the selected screen.
Make Private	Make a shared playlist private. A private playlist is one that cannot be viewed by other Buzz members.
Minimise	Minimise MusicStation and place in the background (and if music is currently playing, continue playing music). The user can return to MusicStation rapidly.
Open	Open the selected item.

Figure 85

Pause	Pause the current track.
Play	Play a track on the Lineup.
Play ASAP	Play the item as soon as it has been downloaded.
Play next	Play the item after the current track has finished.
Play now	Play the item immediately. This option is only available on downloaded tracks.
Play Top Track	Add a random track from the user's top tracks to the Lineup.
Rate	Score an item. An item can be marked I Love it! Neutral or I Hate it! This contributes to the calculation of Star-rating
Reset search	Clear the search criteria from the Search text box.
Remove	Remove an item. For example remove a track from a playlist, a friend from a user's friend list or a track from the Lineup.
Save as playlist	Save the current list of tracks on the Lineup as a playlist.
Send	Send a message to a Buzz member. For example a friend request to another buzz user or a recommendation message to a friend.
Send/Receive	Send any outgoing messages in the outbox and check the server for incoming messages.
Send to Friend	Send a recommendation to selected friend(s) on a user's friends list.
Share	Make a Private Playlist available to other Buzz users. A shared playlist can be viewed and listened to by other Buzz users.

Figure 86



Figure 87

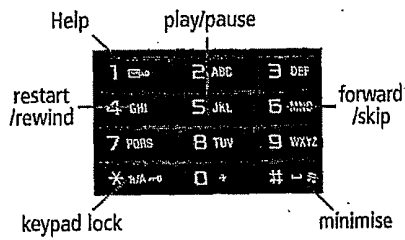


Figure 88

Key	Function
4 Press	Restart Current Track / Go to Previous track
4 Press + Hold	Rewind Current Track
5	Pause / Resume the Current Track
6 Press	Go to Next Track
6 Press + Hold	Fast Forward Current Track

Figure 89



Figure 90

Key	Function
1 Press	Display the keypad help screen.

Figure 91

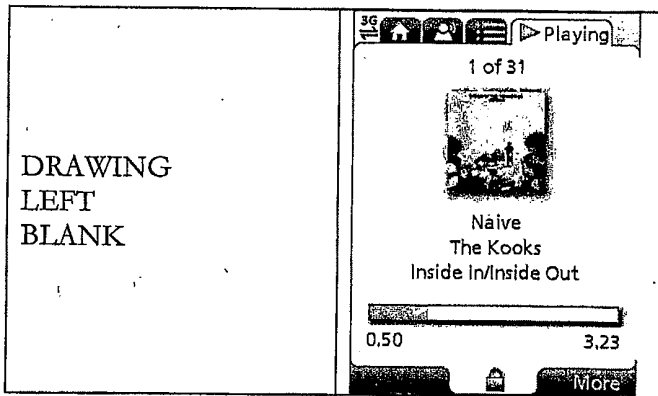


Figure 92

Key	Function
* Press + Hold	Lock / Unlock keypad

Figure 93

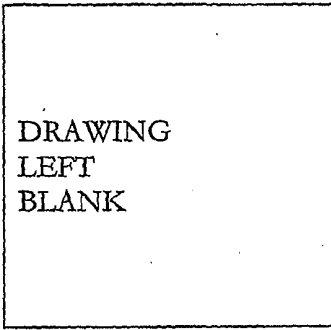


Figure 94

Key	Function
# Press + Hold	Minimise MusicStation

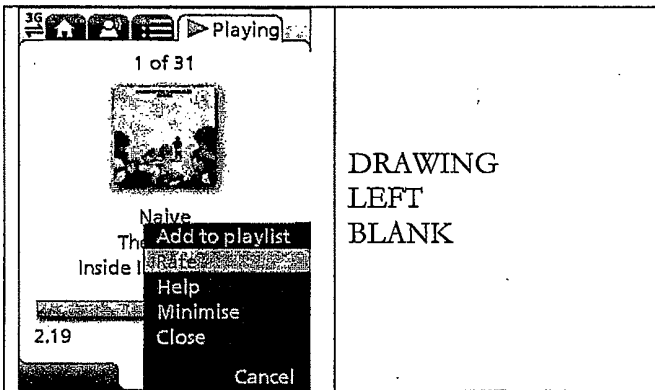
Figure 95

	<p>DRAWING LEFT BLANK</p>	<p>When the user selects Close from the More menu then if music is playing they will be asked whether they want</p>
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Figure 96



Figure 97



DRAWING  
LEFT  
BLANK

Figure 98

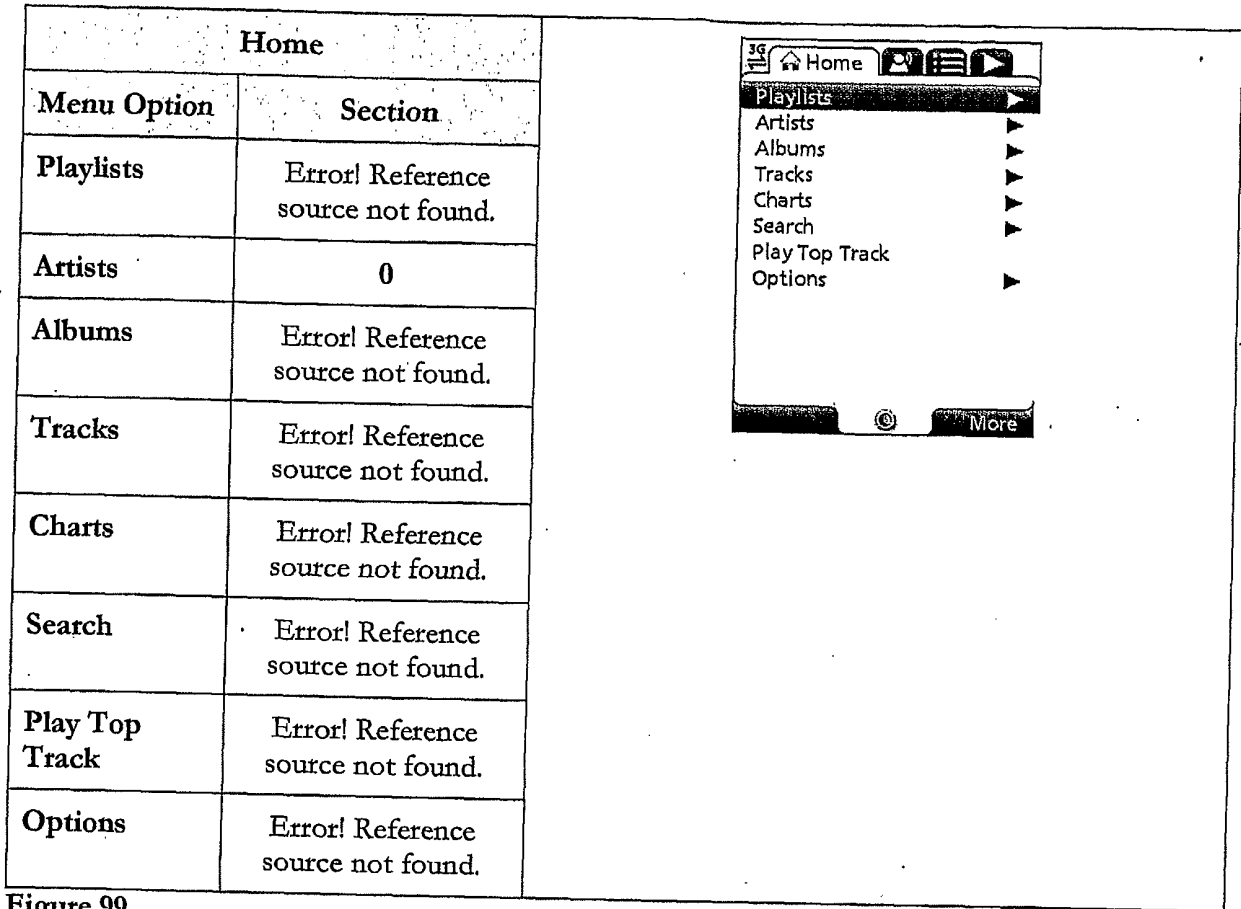


Figure 99

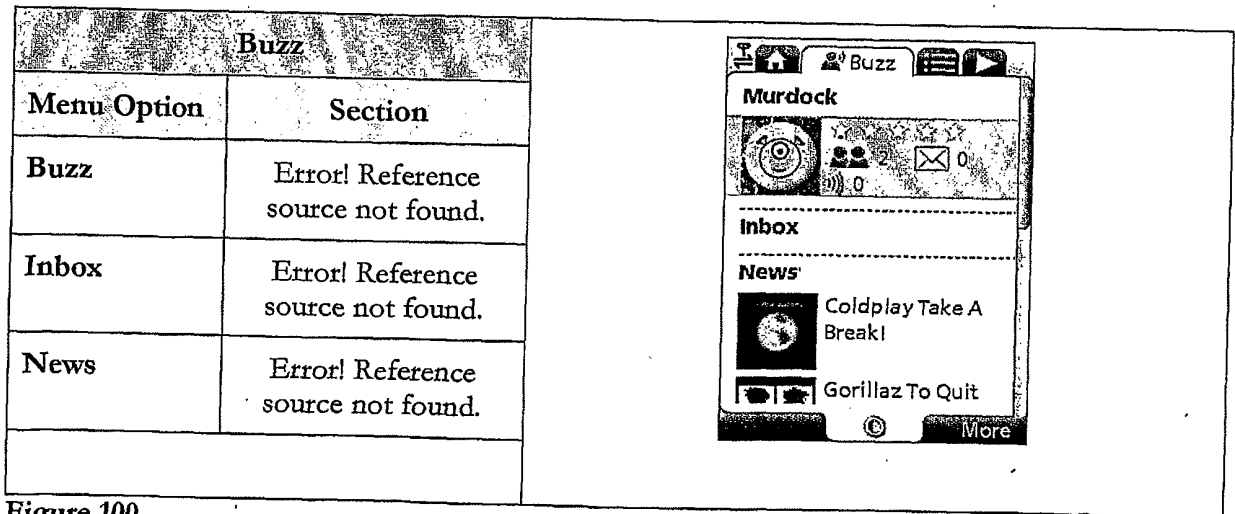


Figure 100



Figure 101



Figure 102



Figure 103

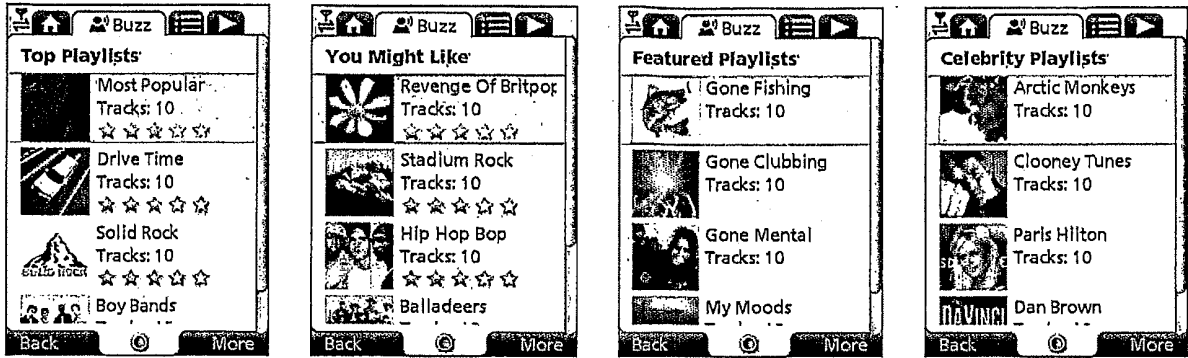


Figure 104

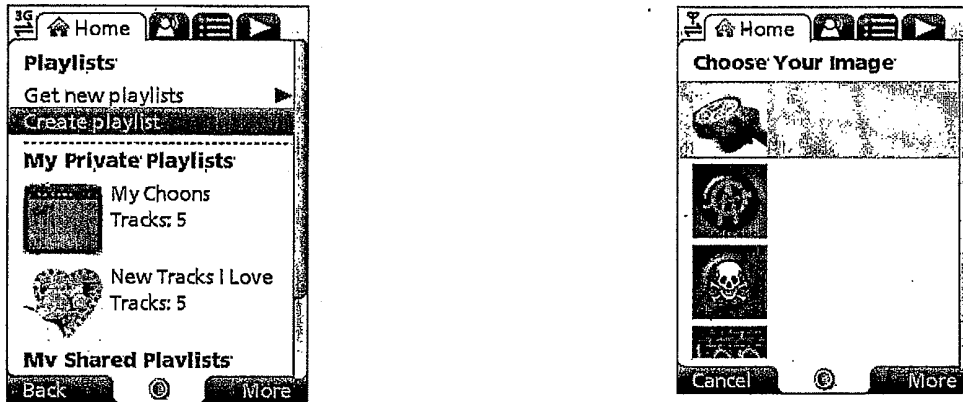


Figure 105

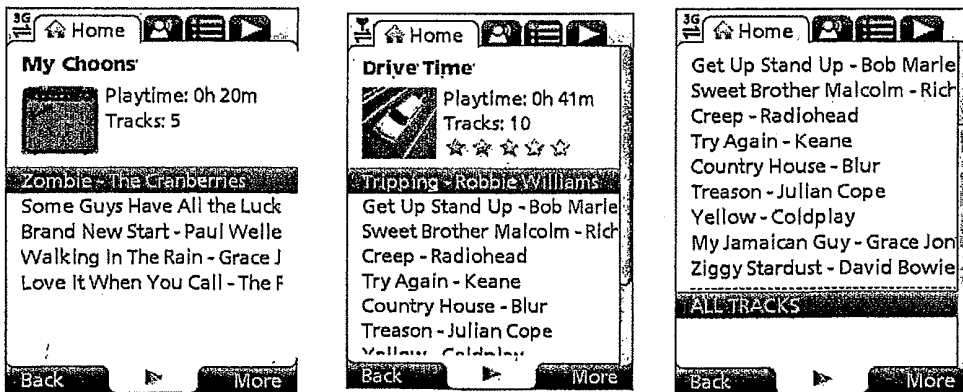


Figure 106

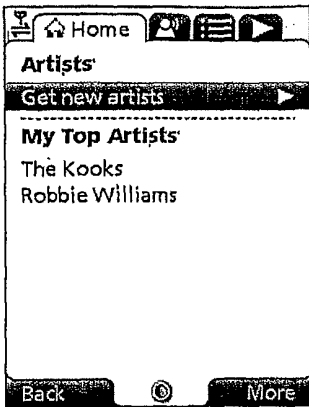


Figure 107

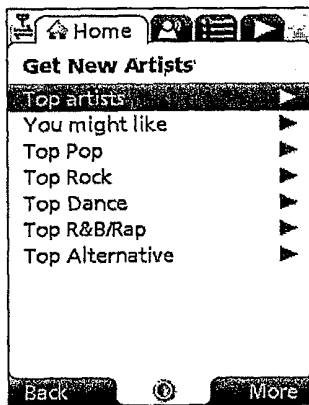


Figure 108

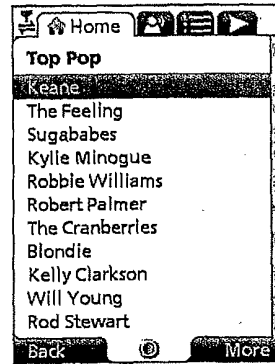
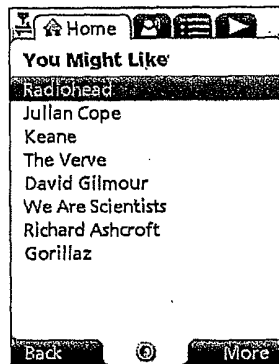
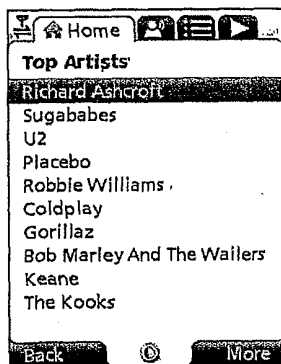


Figure 109

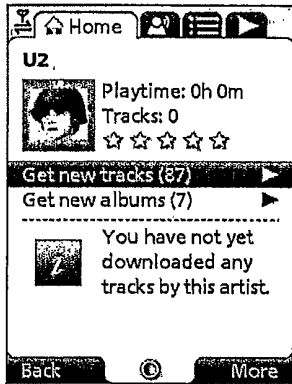


Figure 110



Figure 111

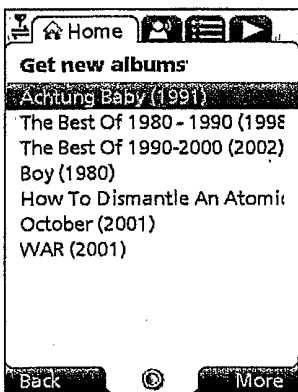


Figure 112



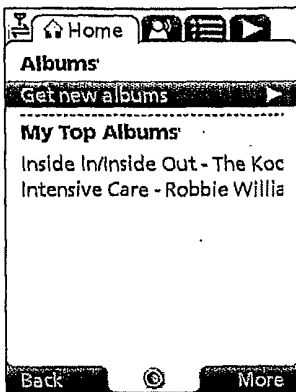


Figure 113

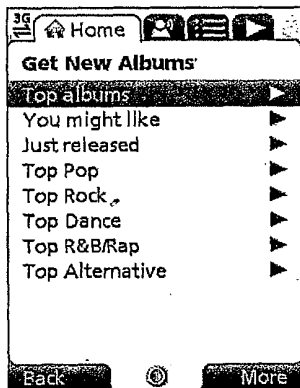


Figure 114

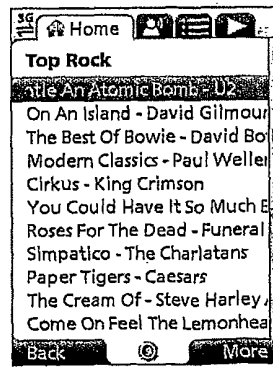
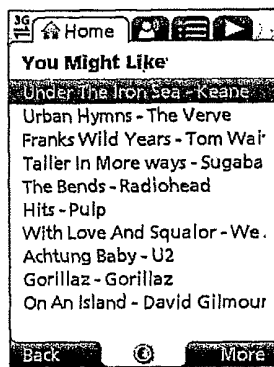
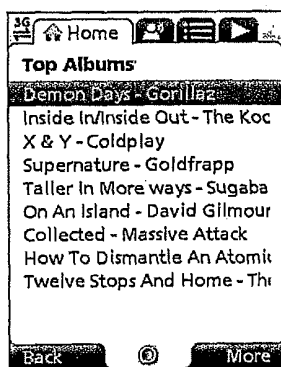


Figure 115



Figure 116



Figure 117

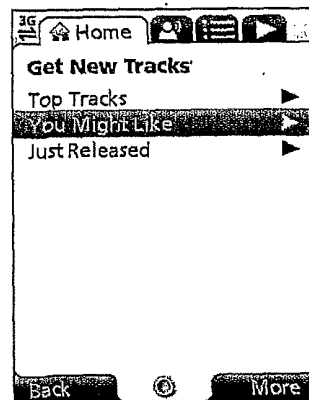


Figure 118

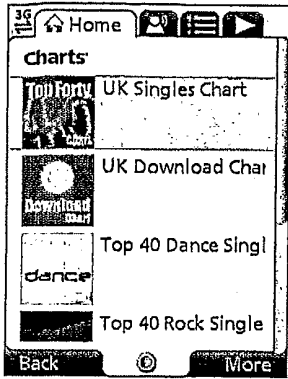


Figure 119



Figure 120

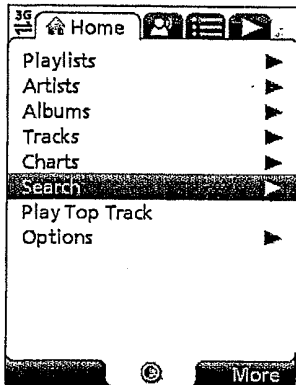


Figure 121

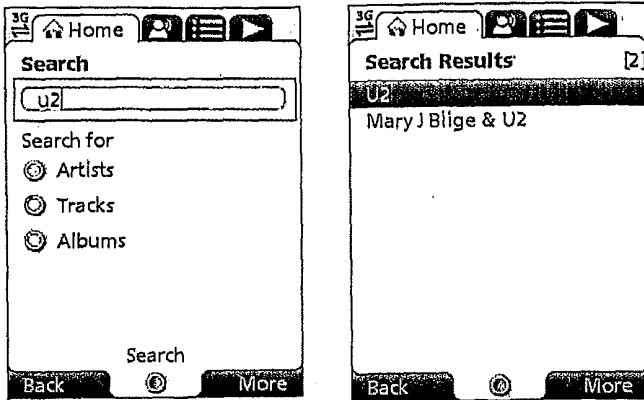


Figure 122

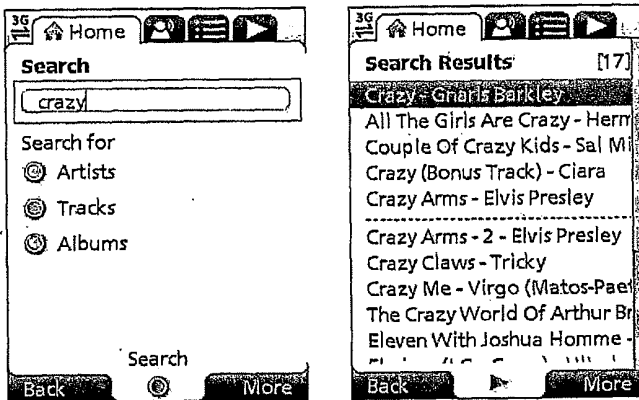


Figure 123

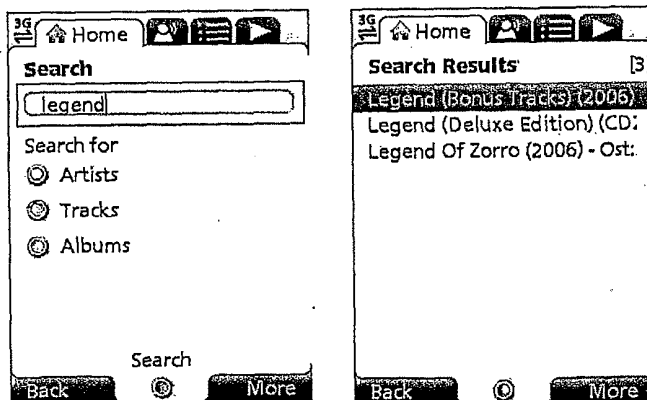


Figure 124

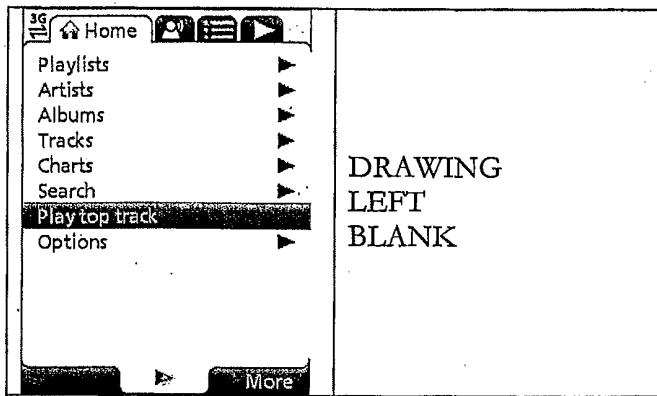


Figure 125

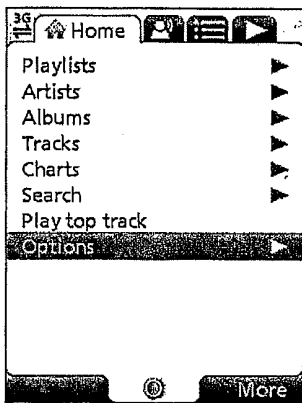


Figure 126

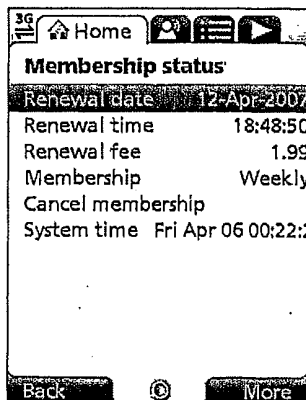
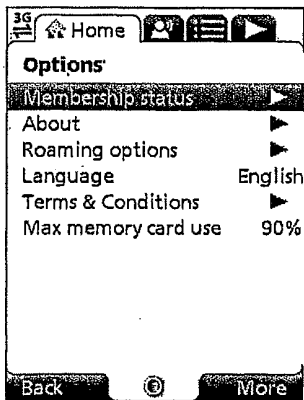


Figure 127

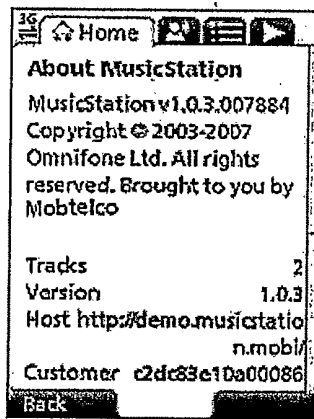
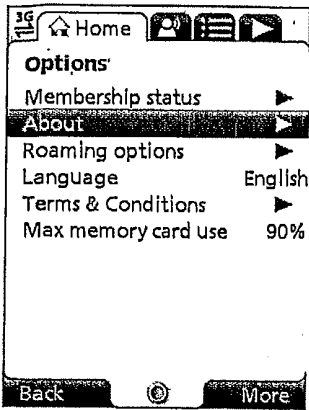


Figure 128

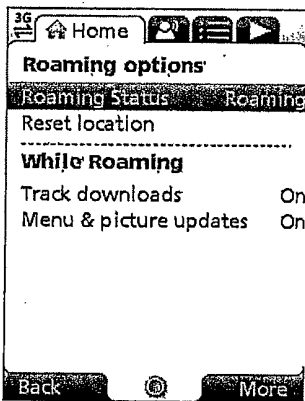
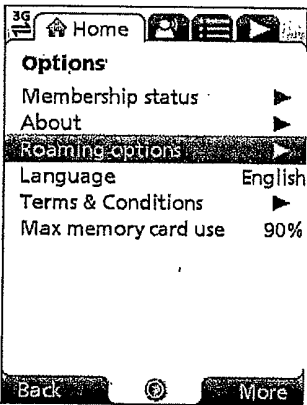


Figure 129

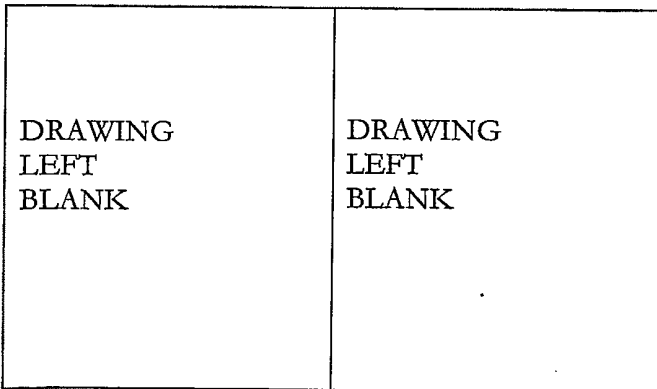


Figure 130

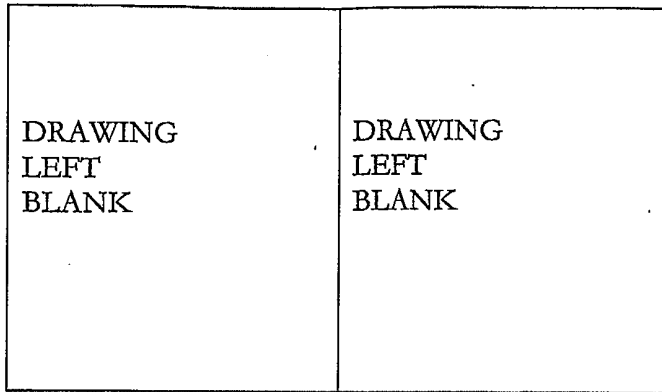


Figure 131

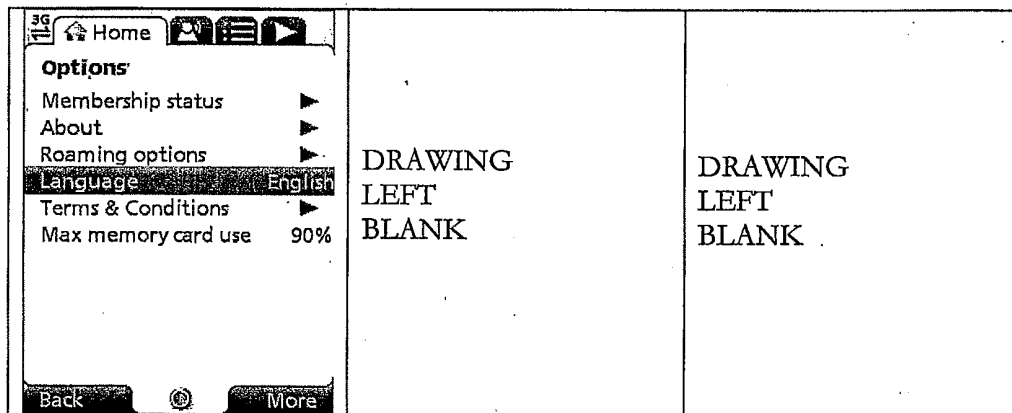


Figure 132

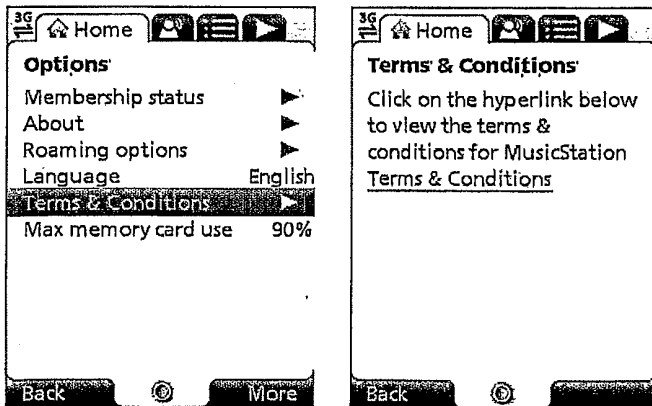


Figure 133

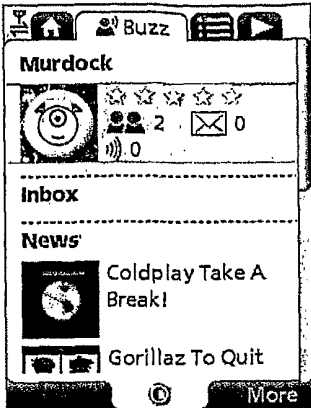


Figure 134



Figure 135

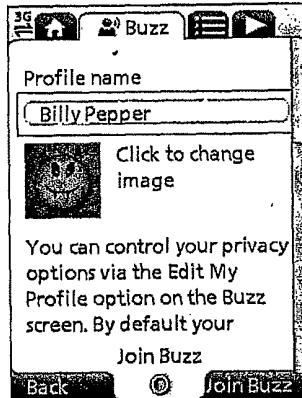


Figure 136



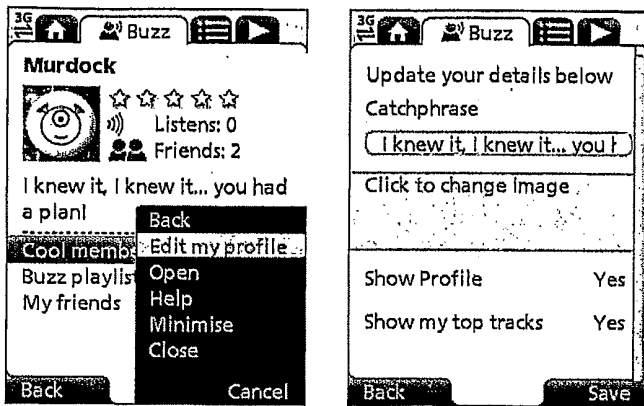


Figure 137

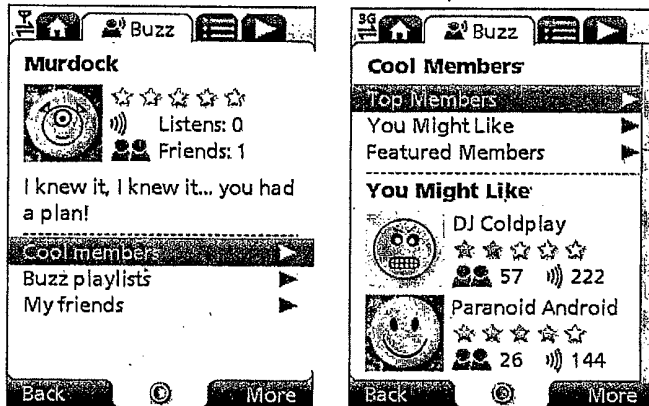


Figure 138

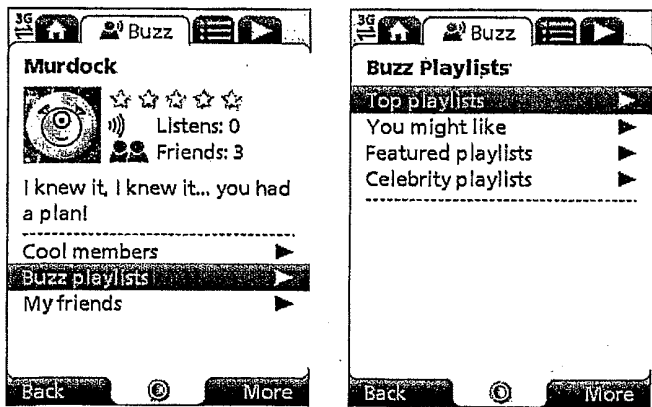


Figure 139

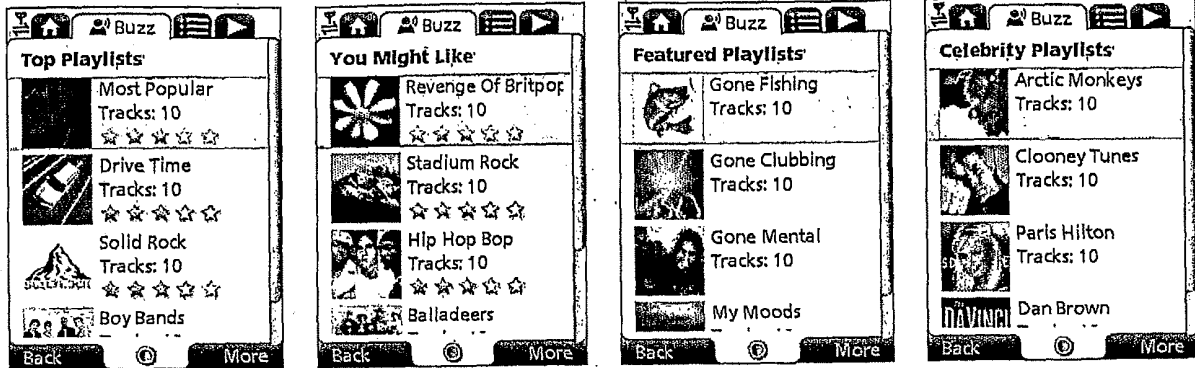


Figure 140

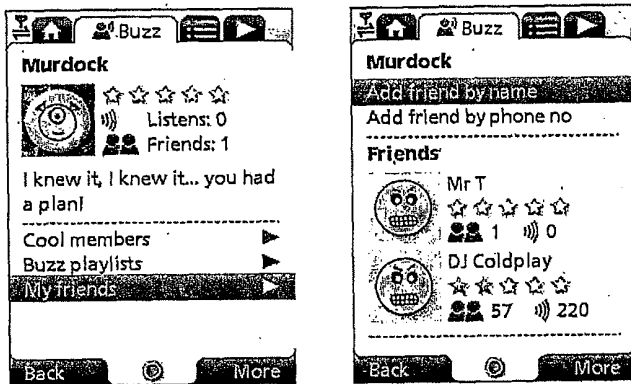


Figure 141



Figure 142

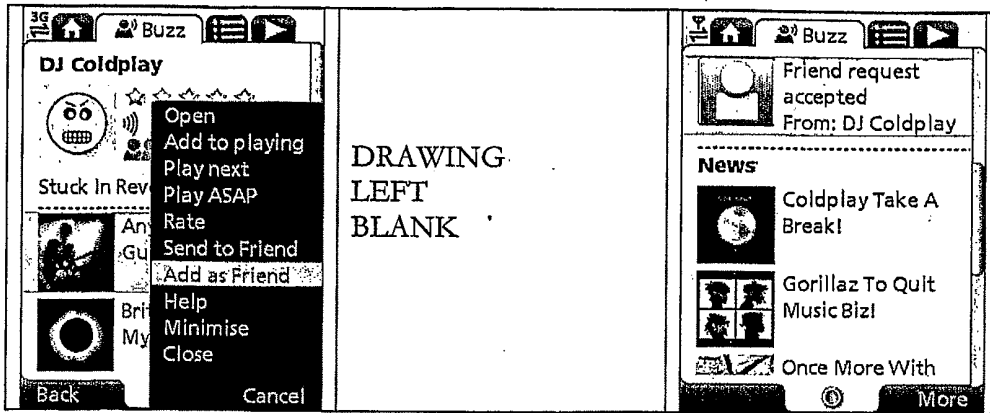


Figure 143

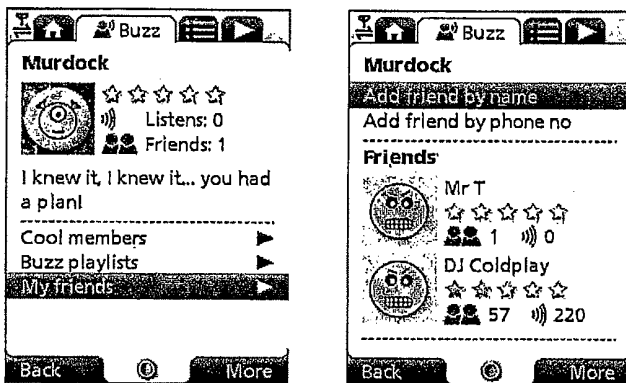


Figure 144

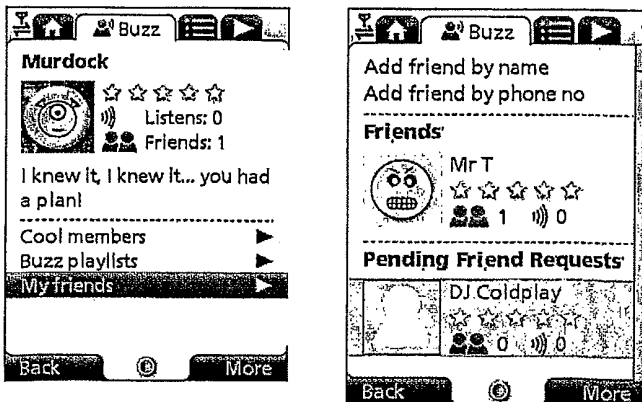


Figure 145

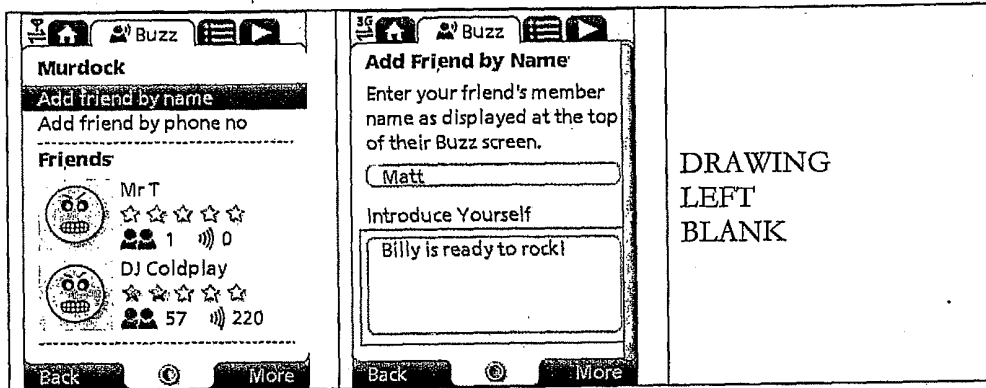


Figure 146

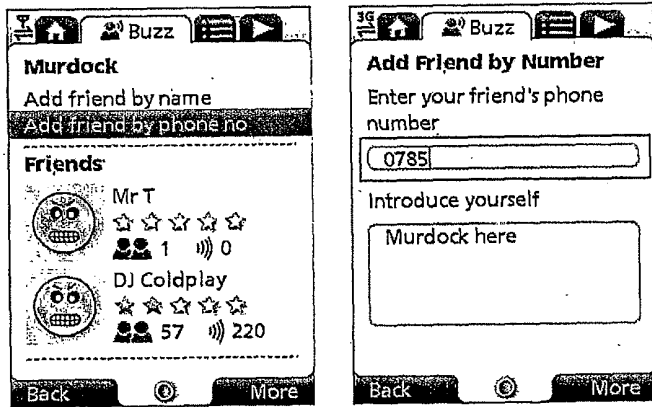


Figure 147

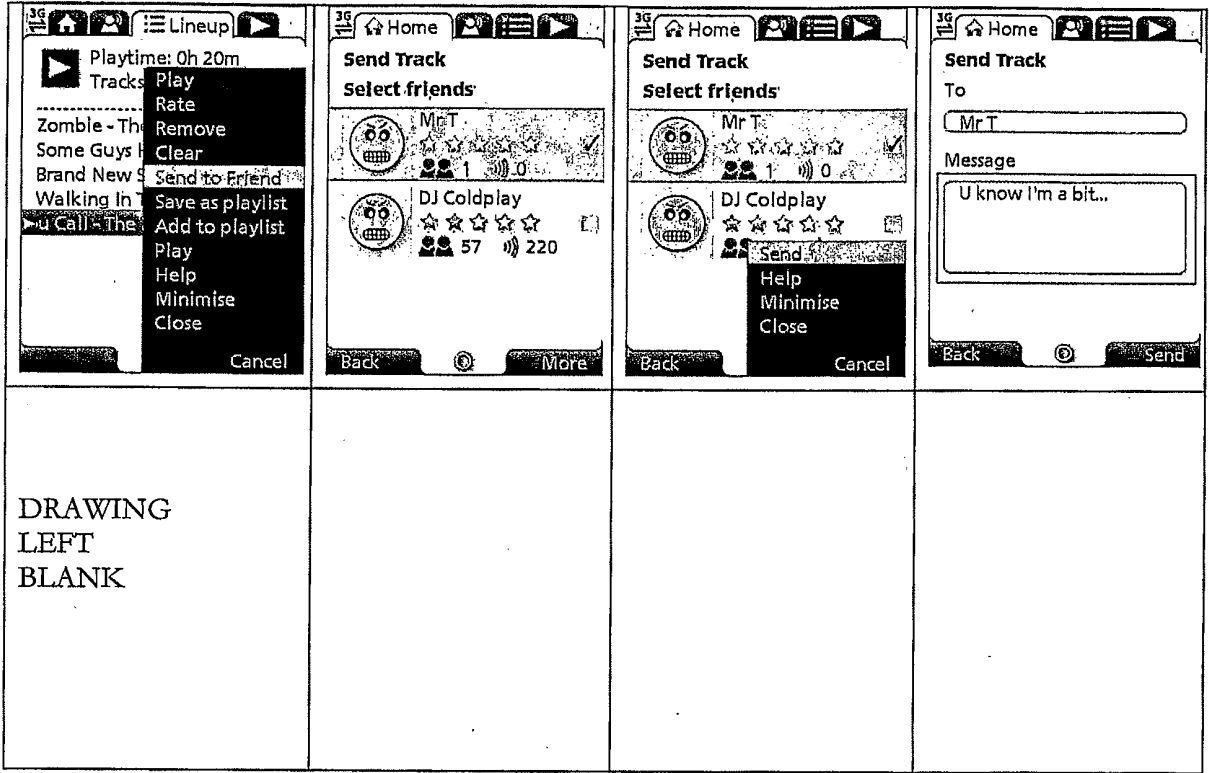


Figure 148

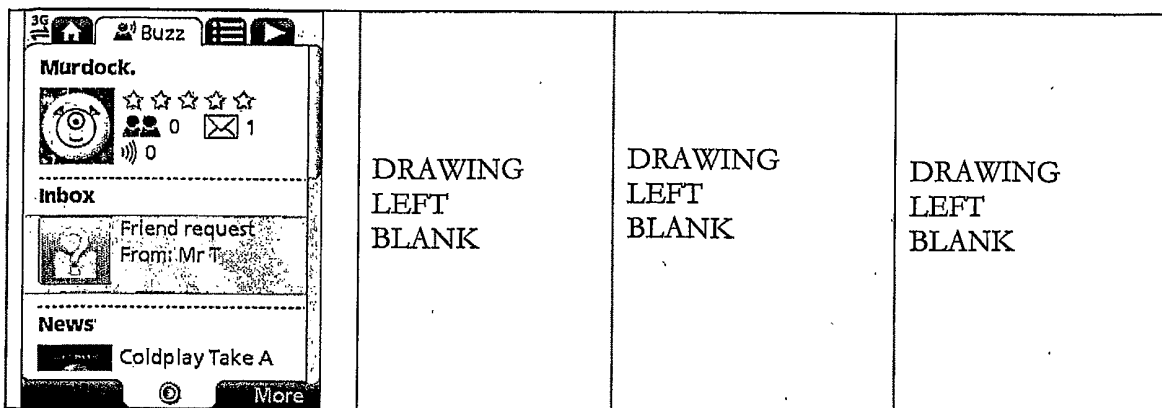


Figure 149

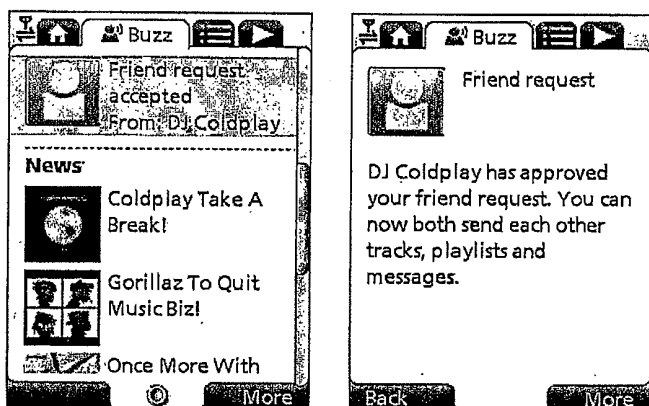


Figure 150

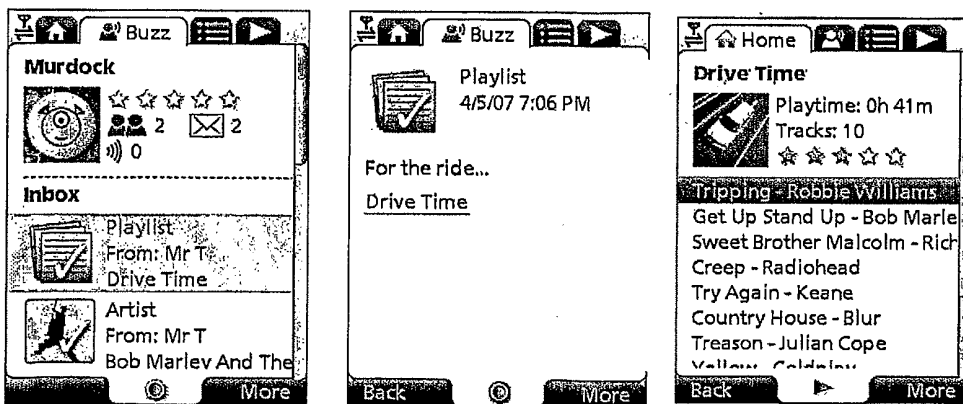


Figure 151

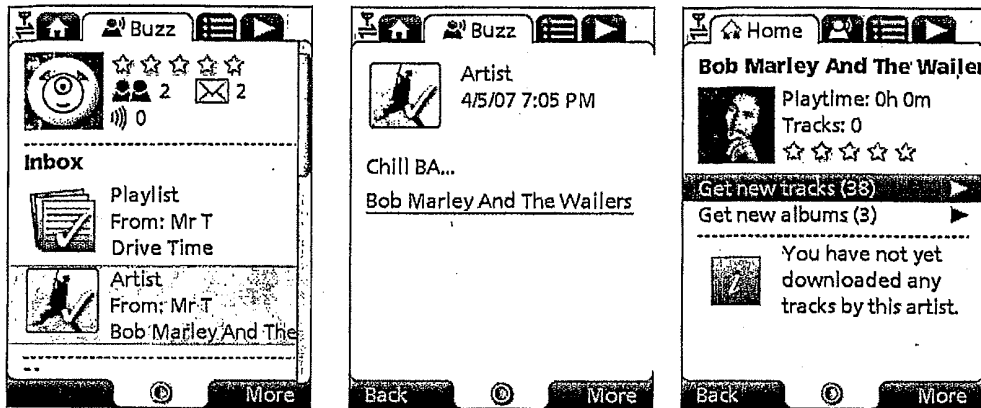


Figure 152

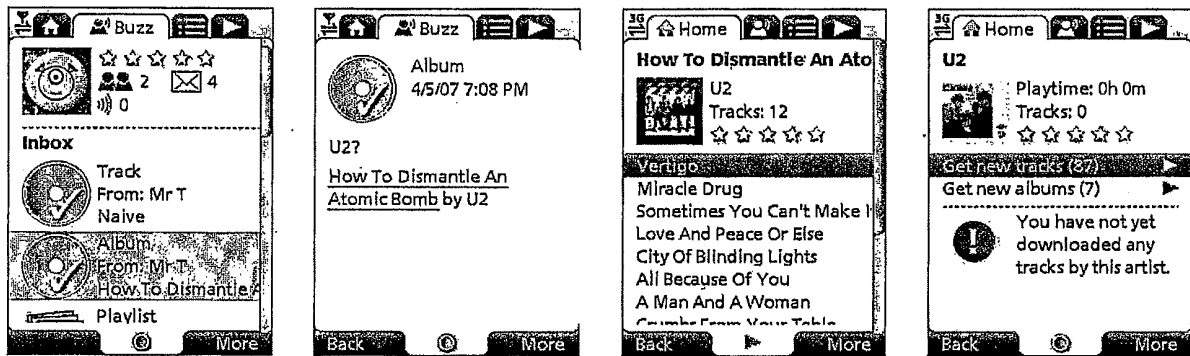


Figure 153

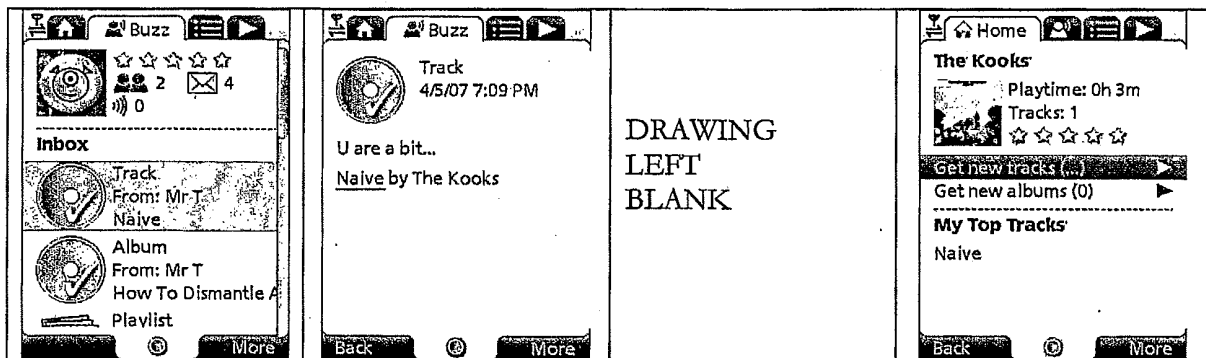


Figure 154

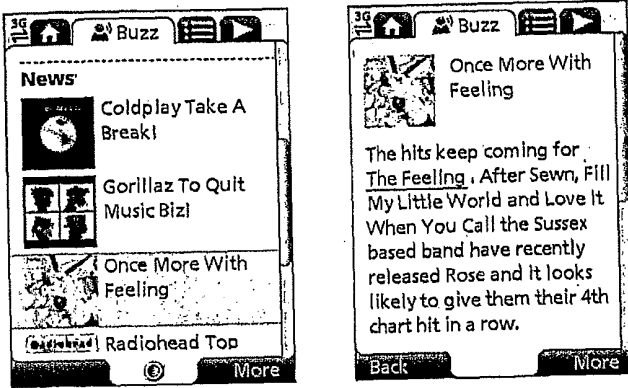


Figure 155

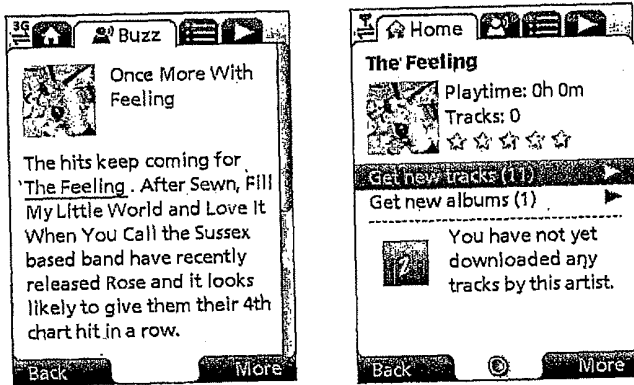


Figure 156

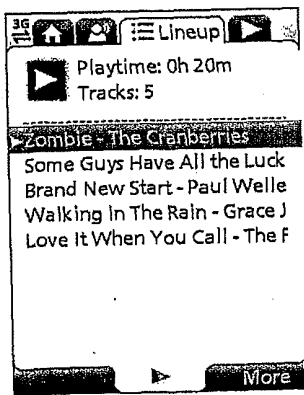


Figure 157



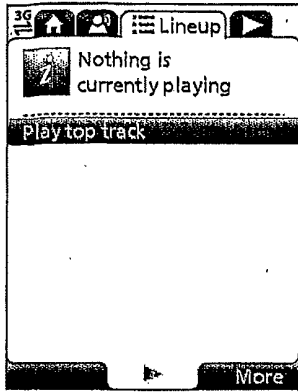


Figure 158

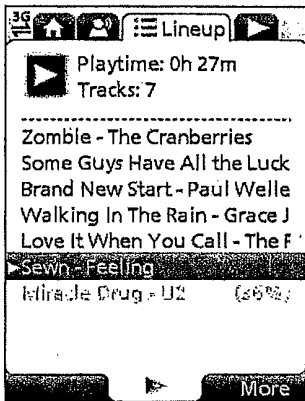


Figure 159



Figure 160





Figure 161

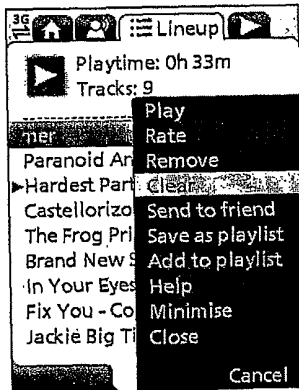


Figure 162

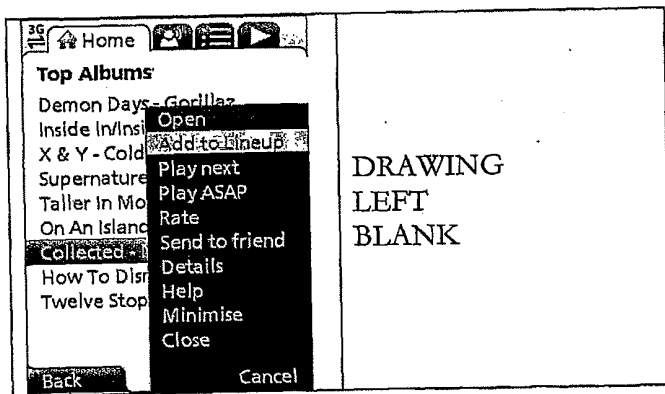


Figure 163

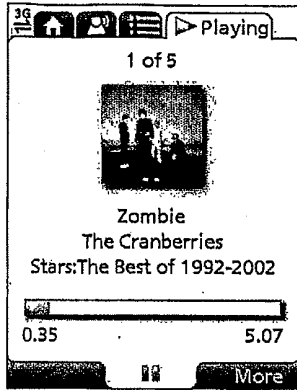


Figure 164

# End-to-end solution

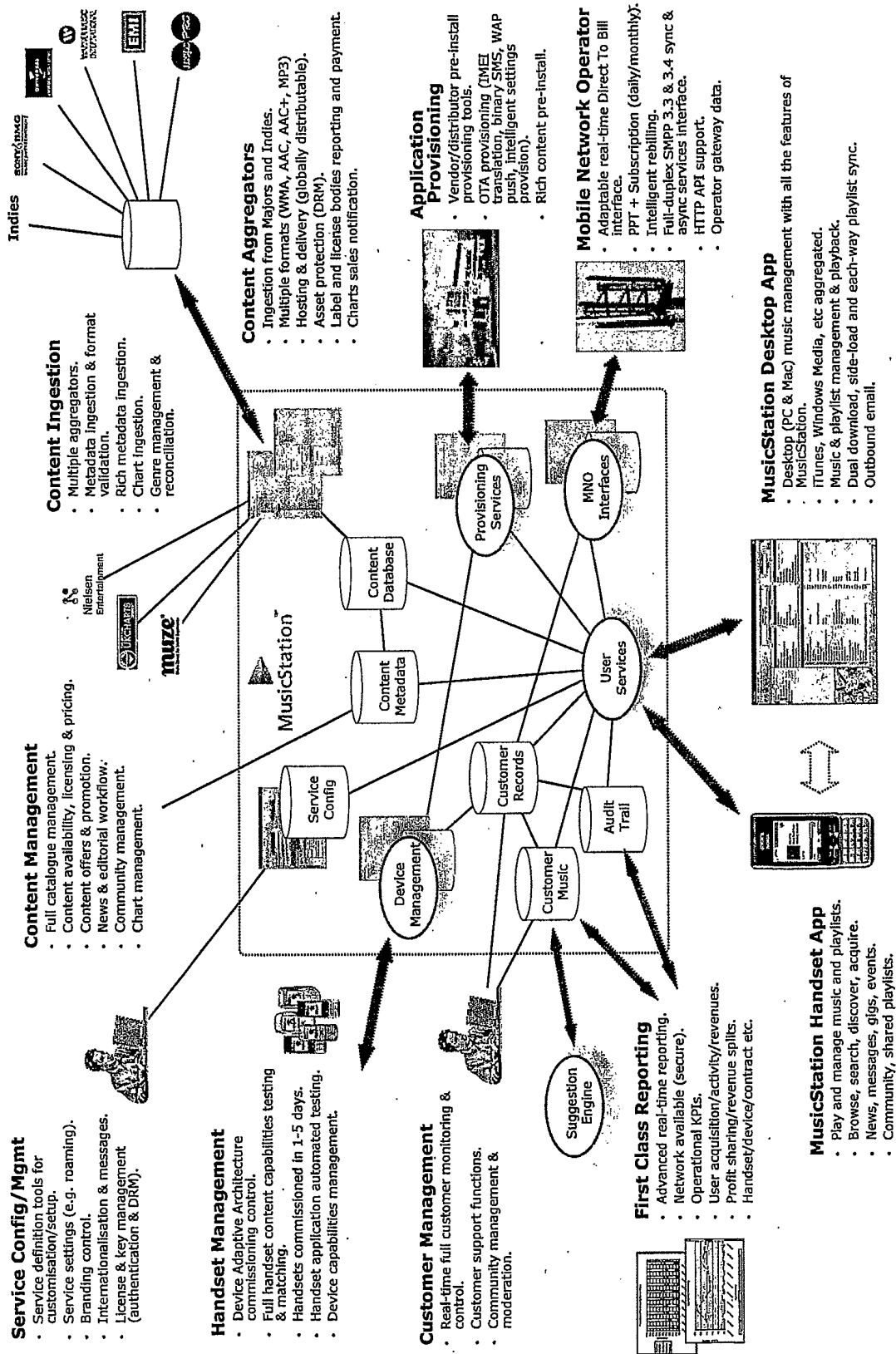


Figure 165

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<b>Application Data Sheet 37 CFR 1.76</b>		Attorney Docket Number	357831.00017
		Application Number	
Title of Invention	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE		
<p>The application data sheet is part of the provisional or nonprovisional application for which it is being submitted. The following form contains the bibliographic data arranged in a format specified by the United States Patent and Trademark Office as outlined in 37 CFR 1.76.</p> <p>This document may be completed electronically and submitted to the Office in electronic format using the Electronic Filing System (EFS) or the document may be printed and included in a paper filed application.</p>			

## Secrecy Order 37 CFR 5.2

<input type="checkbox"/> Portions or all of the application associated with this Application Data Sheet may fall under a Secrecy Order pursuant to 37 CFR 5.2 (Paper filers only. Applications that fall under Secrecy Order may not be filed electronically.)
--

## Inventor Information:

<b>Inventor 1</b>					<input type="button" value="Remove"/>
<b>Legal Name</b>					
<b>Prefix</b>	<b>Given Name</b>	<b>Middle Name</b>	<b>Family Name</b>	<b>Suffix</b>	
	Mark	Stephen	Knight		
<b>Residence Information (Select One)</b> <input type="radio"/> US Residency <input checked="" type="radio"/> Non US Residency <input type="radio"/> Active US Military Service					
<b>City</b>	London	<b>Country of Residence i</b>	GB		
<b>Mailing Address of Inventor:</b>					
<b>Address 1</b>	9 Hebron Road				
<b>Address 2</b>	Hammersmith				
<b>City</b>	London	<b>State/Province</b>			
<b>Postal Code</b>	W6 0PQ	<b>Country i</b>	GB		
<b>Inventor 2</b>					<input type="button" value="Remove"/>
<b>Legal Name</b>					
<b>Prefix</b>	<b>Given Name</b>	<b>Middle Name</b>	<b>Family Name</b>	<b>Suffix</b>	
	Michael	Ian	Lamb		
<b>Residence Information (Select One)</b> <input type="radio"/> US Residency <input checked="" type="radio"/> Non US Residency <input type="radio"/> Active US Military Service					
<b>City</b>	London	<b>Country of Residence i</b>	GB		
<b>Mailing Address of Inventor:</b>					
<b>Address 1</b>	82 Gaskarth Road				
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<b>Postal Code</b>	SW12 9NW	<b>Country i</b>	GB		
<b>Inventor 3</b>					<input type="button" value="Remove"/>
<b>Legal Name</b>					

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<b>Application Data Sheet 37 CFR 1.76</b>		Attorney Docket Number	357831.00017	
		Application Number		
Title of Invention	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE			
<b>Prefix</b>	<b>Given Name</b>	<b>Middle Name</b>	<b>Family Name</b>	<b>Suffix</b>
	Robert	John	Lewis	
<b>Residence Information (Select One)</b> <input type="radio"/> US Residency <input checked="" type="radio"/> Non US Residency <input type="radio"/> Active US Military Service				
<b>City</b>	London	<b>Country of Residence i</b>	GB	
<b>Mailing Address of Inventor:</b>				
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<b>Address 2</b>				
<b>City</b>	London	<b>State/Province</b>		
<b>Postal Code</b>	W11 1JH	<b>Country i</b>	GB	
<b>Inventor 4</b>				<input type="button" value="Remove"/>
<b>Legal Name</b>				
<b>Prefix</b>	<b>Given Name</b>	<b>Middle Name</b>	<b>Family Name</b>	<b>Suffix</b>
	Stephen	William	Pocock	
<b>Residence Information (Select One)</b> <input type="radio"/> US Residency <input checked="" type="radio"/> Non US Residency <input type="radio"/> Active US Military Service				
<b>City</b>	Egham	<b>Country of Residence i</b>	GB	
<b>Mailing Address of Inventor:</b>				
<b>Address 1</b>	23 Strode Street			
<b>Address 2</b>				
<b>City</b>	Egham	<b>State/Province</b>		
<b>Postal Code</b>	TW20 9BT	<b>Country i</b>	GB	
<b>Inventor 5</b>				<input type="button" value="Remove"/>
<b>Legal Name</b>				
<b>Prefix</b>	<b>Given Name</b>	<b>Middle Name</b>	<b>Family Name</b>	<b>Suffix</b>
	Philip	Anthony	Sant	
<b>Residence Information (Select One)</b> <input type="radio"/> US Residency <input checked="" type="radio"/> Non US Residency <input type="radio"/> Active US Military Service				
<b>City</b>	London	<b>Country of Residence i</b>	GB	
<b>Mailing Address of Inventor:</b>				
<b>Address 1</b>	Vine House, Vicarage Road			
<b>Address 2</b>				
<b>City</b>	London	<b>State/Province</b>		
<b>Postal Code</b>	SW14 8RS	<b>Country i</b>	GB	

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<b>Application Data Sheet 37 CFR 1.76</b>	Attorney Docket Number	357831.00017
	Application Number	
Title of Invention	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE	

Inventor 6 <span style="float: right;">Remove</span>				
Legal Name				
Prefix	Given Name	Middle Name	Family Name	Suffix
	Mark	Peter	Sullivan	
Residence Information (Select One) <input type="radio"/> US Residency <input checked="" type="radio"/> Non US Residency <input type="radio"/> Active US Military Service				
City	Birmingham	Country of Residence i	GB	
Mailing Address of Inventor:				
Address 1	62 Melton Road			
Address 2				
City	Birmingham	State/Province		
Postal Code	B14 7ES	Country i	GB	

Inventor 7 <span style="float: right;">Remove</span>				
Legal Name				
Prefix	Given Name	Middle Name	Family Name	Suffix
	Christopher	John	Evans	
Residence Information (Select One) <input type="radio"/> US Residency <input checked="" type="radio"/> Non US Residency <input type="radio"/> Active US Military Service				
City	London	Country of Residence i	GB	
Mailing Address of Inventor:				
Address 1	31 Ridley Road			
Address 2	Wimbledon			
City	London	State/Province		
Postal Code	SW19 1ET	Country i	GB	
All Inventors Must Be Listed - Additional Inventor Information blocks may be generated within this form by selecting the <b>Add</b> button. <span style="float: right;">Add</span>				

**Correspondence Information:**

Enter either Customer Number or complete the Correspondence Information section below. For further information see 37 CFR 1.33(a).				
<input type="checkbox"/> An Address is being provided for the correspondence Information of this application.				
Customer Number	78905			
Email Address	patents@saul.com	Add Email	Remove Email	

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<b>Application Data Sheet 37 CFR 1.76</b>	Attorney Docket Number	357831.00017
	Application Number	
Title of Invention	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE	

**Application Information:**

<b>Title of the Invention</b>	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE		
<b>Attorney Docket Number</b>	357831.00017	<b>Small Entity Status Claimed</b>	<input type="checkbox"/>
<b>Application Type</b>	Nonprovisional		
<b>Subject Matter</b>	Utility		
<b>Total Number of Drawing Sheets (if any)</b>	73	<b>Suggested Figure for Publication (if any)</b>	71

**Publication Information:**

<input type="checkbox"/>	Request Early Publication (Fee required at time of Request 37 CFR 1.219)
<input type="checkbox"/>	<b>Request Not to Publish.</b> I hereby request that the attached application not be published under 35 U.S.C. 122(b) and certify that the invention disclosed in the attached application <b>has not and will not</b> be the subject of an application filed in another country, or under a multilateral international agreement, that requires publication at eighteen months after filing.

**Representative Information:**

Representative information should be provided for all practitioners having a power of attorney in the application. Providing this information in the Application Data Sheet does not constitute a power of attorney in the application (see 37 CFR 1.32). Either enter Customer Number or complete the Representative Name section below. If both sections are completed the customer Number will be used for the Representative Information during processing.			
Please Select One:	<input checked="" type="radio"/> Customer Number	<input type="radio"/> US Patent Practitioner	<input type="radio"/> Limited Recognition (37 CFR 11.9)
Customer Number	78905		

**Domestic Benefit/National Stage Information:**

This section allows for the applicant to either claim benefit under 35 U.S.C. 119(e), 120, 121, or 365(c) or indicate National Stage entry from a PCT application. Providing this information in the application data sheet constitutes the specific reference required by 35 U.S.C. 119(e) or 120, and 37 CFR 1.78.			
Prior Application Status			<input type="button" value="Remove"/>
Application Number	Continuity Type	Prior Application Number	Filing Date (YYYY-MM-DD)
	Continuation of	12299505	2009-05-20
Prior Application Status	Pending		<input type="button" value="Remove"/>
Application Number	Continuity Type	Prior Application Number	Filing Date (YYYY-MM-DD)
12299505	a 371 of international	PCT/GB2007/001675	2007-05-08
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Under the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless it contains a valid OMB control number.

<b>Application Data Sheet 37 CFR 1.76</b>	Attorney Docket Number	357831.00017
	Application Number	
Title of Invention	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE	

### Foreign Priority Information:

This section allows for the applicant to claim priority to a foreign application. Providing this information in the application data sheet constitutes the claim for priority as required by 35 U.S.C. 119(b) and 37 CFR 1.55(d). When priority is claimed to a foreign application that is eligible for retrieval under the priority document exchange program (PDX) the information will be used by the Office to automatically attempt retrieval pursuant to 37 CFR 1.55(h)(1) and (2). Under the PDX program, applicant bears the ultimate responsibility for ensuring that a copy of the foreign application is received by the Office from the participating foreign intellectual property office, or a certified copy of the foreign priority application is filed, within the time period specified in 37 CFR 1.55(g)(1).

<input type="button" value="Remove"/>			
Application Number	Country <sup>i</sup>	Filing Date (YYYY-MM-DD)	Access Code <sup>i</sup> (if applicable)
0608936	GB	2006-05-05	
<input type="button" value="Remove"/>			
Application Number	Country <sup>i</sup>	Filing Date (YYYY-MM-DD)	Access Code <sup>i</sup> (if applicable)
0608935	GB	2006-05-05	
<input type="button" value="Remove"/>			
Application Number	Country <sup>i</sup>	Filing Date (YYYY-MM-DD)	Access Code <sup>i</sup> (if applicable)
0608934	GB	2006-05-05	
<input type="button" value="Remove"/>			
Application Number	Country <sup>i</sup>	Filing Date (YYYY-MM-DD)	Access Code <sup>i</sup> (if applicable)
0608933	GB	2006-05-05	
<input type="button" value="Remove"/>			
Application Number	Country <sup>i</sup>	Filing Date (YYYY-MM-DD)	Access Code <sup>i</sup> (if applicable)
0608932	GB	2006-05-05	
<input type="button" value="Remove"/>			
Application Number	Country <sup>i</sup>	Filing Date (YYYY-MM-DD)	Access Code <sup>i</sup> (if applicable)
0702596	GB	2007-02-09	
Additional Foreign Priority Data may be generated within this form by selecting the <b>Add</b> button.			<input type="button" value="Add"/>

### Statement under 37 CFR 1.55 or 1.78 for AIA (First Inventor to File) Transition Applications

This application (1) claims priority to or the benefit of an application filed before March 16, 2013 and (2) also contains, or contained at any time, a claim to a claimed invention that has an effective filing date on or after March 16, 2013.

Under the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless it contains a valid OMB control number.

<b>Application Data Sheet 37 CFR 1.76</b>	Attorney Docket Number	357831.00017
	Application Number	
Title of Invention	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE	

## Authorization to Permit Access:

Authorization to Permit Access to the Instant Application by the Participating Offices

If checked, the undersigned hereby grants the USPTO authority to provide the European Patent Office (EPO), the Japan Patent Office (JPO), the Korean Intellectual Property Office (KIPO), the World Intellectual Property Office (WIPO), and any other intellectual property offices in which a foreign application claiming priority to the instant patent application is filed access to the instant patent application. See 37 CFR 1.14(c) and (h). This box should not be checked if the applicant does not wish the EPO, JPO, KIPO, WIPO, or other intellectual property office in which a foreign application claiming priority to the instant patent application is filed to have access to the instant patent application.

In accordance with 37 CFR 1.14(h)(3), access will be provided to a copy of the instant patent application with respect to: 1) the instant patent application-as-filed; 2) any foreign application to which the instant patent application claims priority under 35 U.S.C. 119(a)-(d) if a copy of the foreign application that satisfies the certified copy requirement of 37 CFR 1.55 has been filed in the instant patent application; and 3) any U.S. application-as-filed from which benefit is sought in the instant patent application.

In accordance with 37 CFR 1.14(c), access may be provided to information concerning the date of filing this Authorization.

## Applicant Information:

Providing assignment information in this section does not substitute for compliance with any requirement of part 3 of Title 37 of CFR to have an assignment recorded by the Office.

**Applicant 1** Remove

If the applicant is the inventor (or the remaining joint inventor or inventors under 37 CFR 1.45), this section should not be completed. The information to be provided in this section is the name and address of the legal representative who is the applicant under 37 CFR 1.43; or the name and address of the assignee, person to whom the inventor is under an obligation to assign the invention, or person who otherwise shows sufficient proprietary interest in the matter who is the applicant under 37 CFR 1.46. If the applicant is an applicant under 37 CFR 1.46 (assignee, person to whom the inventor is obligated to assign, or person who otherwise shows sufficient proprietary interest) together with one or more joint inventors, then the joint inventor or inventors who are also the applicant should be identified in this section. Clear

Assignee
  Legal Representative under 35 U.S.C. 117
  Joint Inventor

Person to whom the inventor is obligated to assign.
  Person who shows sufficient proprietary interest

If applicant is the legal representative, indicate the authority to file the patent application, the inventor is:

Name of the Deceased or Legally Incapacitated Inventor :

If the Applicant is an Organization check here.

Organization Name  OMNIFONE LIMITED

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<b>Application Data Sheet 37 CFR 1.76</b>	Attorney Docket Number	357831.00017
	Application Number	
Title of Invention	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE	

<b>Mailing Address Information:</b>			
Address 1	Units 2 and 3		
Address 2	50 Brook Green		
City	London	State/Province	
Country <sup>i</sup>	GB	Postal Code	W6 7BJ
Phone Number		Fax Number	
Email Address			
Additional Applicant Data may be generated within this form by selecting the Add button.			<input type="button" value="Add"/>

**Non-Applicant Assignee Information:**

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<b>Assignee 1</b>				
Complete this section only if non-applicant assignee information is desired to be included on the patent application publication in accordance with 37 CFR 1.215(b). Do not include in this section an applicant under 37 CFR 1.46 (assignee, person to whom the inventor is obligated to assign, or person who otherwise shows sufficient proprietary interest), as the patent application publication will include the name of the applicant(s).				
				<input type="button" value="Remove"/>
If the Assignee is an Organization check here. <input type="checkbox"/>				
Prefix	Given Name	Middle Name	Family Name	Suffix
<b>Mailing Address Information:</b>				
Address 1				
Address 2				
City		State/Province		
Country <sup>i</sup>		Postal Code		
Phone Number		Fax Number		
Email Address				
Additional Assignee Data may be generated within this form by selecting the Add button.				<input type="button" value="Add"/>

Under the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless it contains a valid OMB control number.

<b>Application Data Sheet 37 CFR 1.76</b>	Attorney Docket Number	357831.00017
	Application Number	
Title of Invention	METHOD OF ENABLING DIGITAL MUSIC CONTENT TO BE DOWNLOADED TO AND USED ON A PORTABLE WIRELESS COMPUTING DEVICE	

**Signature:**


NOTE: This form must be signed in accordance with 37 CFR 1.33. See 37 CFR 1.4 for signature requirements and certifications					
<b>Signature</b>	/Mark D. Simpson/			Date (YYYY-MM-DD)	2013-08-05
First Name	Mark D.	Last Name	Simpson	Registration Number	32942
Additional Signature may be generated within this form by selecting the Add button.					<input type="button" value="Add"/>

This collection of information is required by 37 CFR 1.76. The information is required to obtain or retain a benefit by the public which is to file (and by the USPTO to process) an application. Confidentiality is governed by 35 U.S.C. 122 and 37 CFR 1.14. This collection is estimated to take 23 minutes to complete, including gathering, preparing, and submitting the completed application data sheet form to the USPTO. Time will vary depending upon the individual case. Any comments on the amount of time you require to complete this form and/or suggestions for reducing this burden, should be sent to the Chief Information Officer, U.S. Patent and Trademark Office, U.S. Department of Commerce, P.O. Box 1450, Alexandria, VA 22313-1450. DO NOT SEND FEES OR COMPLETED FORMS TO THIS ADDRESS. **SEND TO: Commissioner for Patents, P.O. Box 1450, Alexandria, VA 22313-1450.**

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The Privacy Act of 1974 (P.L. 93-579) requires that you be given certain information in connection with your submission of the attached form related to a patent application or patent. Accordingly, pursuant to the requirements of the Act, please be advised that: (1) the general authority for the collection of this information is 35 U.S.C. 2(b)(2); (2) furnishing of the information solicited is voluntary; and (3) the principal purpose for which the information is used by the U.S. Patent and Trademark Office is to process and/or examine your submission related to a patent application or patent. If you do not furnish the requested information, the U.S. Patent and Trademark Office may not be able to process and/or examine your submission, which may result in termination of proceedings or abandonment of the application or expiration of the patent.

The information provided by you in this form will be subject to the following routine uses:

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3. A record in this system of records may be disclosed, as a routine use, to a Member of Congress submitting a request involving an individual, to whom the record pertains, when the individual has requested assistance from the Member with respect to the subject matter of the record.
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5. A record related to an International Application filed under the Patent Cooperation Treaty in this system of records may be disclosed, as a routine use, to the International Bureau of the World Intellectual Property Organization, pursuant to the Patent Cooperation Treaty.
6. A record in this system of records may be disclosed, as a routine use, to another federal agency for purposes of National Security review (35 U.S.C. 181) and for review pursuant to the Atomic Energy Act (42 U.S.C. 218(c)).
7. A record from this system of records may be disclosed, as a routine use, to the Administrator, General Services, or his/her designee, during an inspection of records conducted by GSA as part of that agency's responsibility to recommend improvements in records management practices and programs, under authority of 44 U.S.C. 2904 and 2906. Such disclosure shall be made in accordance with the GSA regulations governing inspection of records for this purpose, and any other relevant (i.e., GSA or Commerce) directive. Such disclosure shall not be used to make determinations about individuals.
8. A record from this system of records may be disclosed, as a routine use, to the public after either publication of the application pursuant to 35 U.S.C. 122(b) or issuance of a patent pursuant to 35 U.S.C. 151. Further, a record may be disclosed, subject to the limitations of 37 CFR 1.14, as a routine use, to the public if the record was filed in an application which became abandoned or in which the proceedings were terminated and which application is referenced by either a published application, an application open to public inspections or an issued patent.
9. A record from this system of records may be disclosed, as a routine use, to a Federal, State, or local law enforcement agency, if the USPTO becomes aware of a violation or potential violation of law or regulation.

**PATENT**

**Docket No. 357831.00017**

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE**

**INVENTORS: Mark Stephen KNIGHT et al.**

Confirmation No.

**APPLICATION NO. To be Assigned**

**FILED: Herewith**

Examiner:

**CASE NO. 357831.00017**

Group Art Unit:

**TITLE: METHOD OF ENABLING DIGITAL MUSIC CONTENT TO  
BE DOWNLOADED TO AND USED ON A PORTABLE  
WIRELESS COMPUTING DEVICE**

---

**FILED ELECTRONICALLY ON August 5, 2013**

---

Commissioner for Patents  
P.O. Box 1450  
Alexandria, VA 22313-1450

**SUBMISSION OF INFORMATION DISCLOSURE  
STATEMENT UNDER 37 CFR §§1.97 AND 1.98**

Sir:

Submitted herewith for the above-identified application is an Information Disclosure Statement (“IDS”) under 37 CFR §§1.97 and 1.98. Applicant has not provided copies of the foreign patents/applications or the non-patent literature references cited in the accompanying IDS, since copies of these publications were provided to the Patent Office with IDS’s filed on November 4, 2008; December 1, 2008; and October 2, 2012 in parent Application No. 12/299,505, of which the present application is a continuation. The Commissioner is hereby authorized to charge any fees associated with this communication to applicant’s Deposit Account No. 50-4364.

Respectfully submitted

August 5, 2013

Date

/Mark D. Simpson/

Mark D. Simpson, Esquire  
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1484069.1 8/3/13

TRILLER EXHIBIT 1005-00430