U.S. DISTRICT COURT
EASTERN DISTRICT OF LOUISIANA
FILED Sep 18 2024
CAROL L. MICHEL
CLERK
SP EDSS

UNITED STATES DISTRICT COURT
EASTERN DISTRICT OF LOUISIANA

Manuel Tijerino *Plaintiff,*	)	CIVIL ACTION NO. 24 - 2290
versus	)	DISTRICT JUDGE HON. SECT. D MAG. 2
Spotify USA Inc. *Defendant*	)	MAGISTRATE JUDGE HON.

COMPLAINT FOR PATENT INFRINGEMENT

COMES NOW, Manuel Tijerino ("Plaintiff" or "Tijerino") a resident of Jefferson Parish Louisiana, brings this action against Defendant Spotify USA Inc. a corporation out of New York ("Defendant" or "Spotify") for infringement of U.S. Patent No. 9,146,925 ("the '925 Patent"), issued on September 29, 2015, covers Tijerino's innovative invention, "User-Defined Internet Jukebox", which allows artists to self-publish and distribute their music worldwide via an internet jukebox system.

I. JURISDICTION AND VENUE

This action arises under the patent laws of the United States. 35 U.S.C. § 1 et seq. This Court has jurisdiction pursuant to federal question 28 U.S.C § 1311 and any civil action arising under Act of Congress relating to patents 28 U.S.C § 1338(a) and any action asserting unfair competition U.S.C. § 1338(b). Venue is proper in this judicial district pursuant to 28 U.S.C. §13911(b), (c), and 1400(b) because Spotify USA Inc. has a substantial presence and conducts business in this district. In addition, the amount in controversy exceeds $75,000, excluding interest and costs, in accordance with 28 U.S.C. § 1332.

II. FACTS

Tijerino developed the '925 Patent to enable any artists to upload and distribute their music globally though an internet jukebox. Tijerino filed U.S. Patent Application No. 12/804,665 on July 27, 2010, and receiving the '925 Patent on September 29, 2015. Spotify launched its "Spotify for Artists" program in December 2013, which includes features similar to those covered by the '925 Patent. Despite Tijerino's letter dated July 11, 2024 inviting Spotify to license the patent, and a reminder sent on August 13, 2024, Spotify has not responded substantively, promoting this action.

III. PATENT INFRINGEMENT

Spotify's "Spotify for Artist" program infringes the '925 Patent by implementing technology and methods covered by the patent without authorization. Specifically, Spotify practices each element of the claims by allowing artists to upload and distribute their music via web service, mirroring the patented invention.

IV. DEMAND FOR RELIEF

Tijerino seeks the following relief:

A judgement that Spotify has infringed the '925 Patent.

An injunction to prevent further infringement.

Royalties for past infringement, calculated as five percent (5%) of Spotify's annual gross revenue. Given Spotify's average annual revenue of $10 billion, with recent years reaching $15.65 billion, this amount reflects a reasonable royalty based on the value of the patent.

Damages, including interest and costs.

An award up to three times the amount of damages as permitted under 35 U.S.C. § 284.

V. HISTORICAL BACKGROUND & CONGRESSIONAL RESEARCH

Tijerino, creator of check1two.com since 2001, is a pioneer in creating media networks for independent artists with "user provided content" and real-time media distribution for promoting any artists, holding priority over our original patent filed in 2007, with such innovations that predate the launch of significant technological advancements like the iPod launched in 2001, and the iPhone launched in 2007.

Spotify, launched with familiar user experience like iTunes, but was different in the sense where rather than (buy download play) like iTunes who focused on selling downloads, Spotify allowed streaming via curated playlists, backed by licensing agreements from major labels. Apple later made their own streaming service Apple Music, as seen in the congressional research service report, Money for Something Music Licensing in the 21st Century, page 2 attached as exhibit A, which says,...

> "In 2003, after negotiating licensing agreements with all of the major record labels, Apple Inc. launched the iTunes Music Store to provide consumers a legal option for purchasing individual songs online. The year 2012 marked the first time the recording industry earned more from retail sales of digital downloads ($3.4 billion in 2019) than from physical media such as compact discs, cassettes, and vinyl records ($3.1 in 2019 billion dollars). Apple had approximately a 65% marker share of digital music downloads. Apple peaking in 2012, however, sales from digital downloads began to decline, as streaming services such as Spotify, which entered the U.S. market in 2011, became more popular. Facing a mounting threat to its iTunes Music Store, Apple launched its own subscription streaming music service, Apple Music, in 2015."

The congressional research report shows us a few notable things, such as the direction of how the music industry shifted and the familiar notion of similar competitive products where one company Spotify makes as music streaming service and then Apple makes their own music streaming service, Apple Music. This is natural occurrence in business that has been there in most other industries, however, in the music world, particularly with regards to media distribution, we have now arrived into the era of the, "for Artists" which is defined in our granted patent.

On 29 September 2015, the United States Patent and Trademark Office duly and legally issued U.S. Patent No. 9,146,(925) entitled "User Defined Jukebox Kiosk Set Top Box", to Manuel Tijerino. A true and correct copy of the '[925] Patent' is attached as Exhibit B.

Spotify's platform infringes our '925 Patent please see as Exhibit C'. Prior to the USPTO granting out patent, all of our claims were denied on the grounds that the concepts we presented had all ready existed; Our patent examiner mentioned it was obvious to track any statistics for jukebox usage, plays, or royalty distribution (Exhibit D), and that real-time media distribution all ready existed in traditional digital internet jukeboxes and where by uploading media to a server to update a jukebox via a distribution lists existed and updating newly connected jukeboxes via distribution lists all ready provided real-time music distribution. (Please See Exhibit E). We spent approximately 8 years working with the US patent office before winning our patent for being useful, novel, and non obvious. The specific thing which helped us win the patent was that the real-time media distribution relating to 'New Media' which empowered artists to promote themselves. We essentially created a new industry and the existing industry has shifted in our direction. The "New Media" distribution is what allowed the artists to publish their own music giving artists a chance to earn royalties when their "New Media" is played, changing the music industry as we know it today.

When Spotify launched as a streaming music service, they did it with music licenses from labels and curated content, as opposed to "user provided content". In 2013 Spotify took a significant steps as a music distribution platform that supported artist and businesses (Please see Exhibit F). These actions, contributed to their growth and popularity as a platform. Spotify's "for Artist" first launched explaining how, Artists had to go through labels to get on the platform (Please see Exhibit G). Spotify "for Artists" provided Artists information of what was to come and kept making improvements, however. in

September 20th 2018 it was announced that Spotify now allowed artist to upload their music to the platform; whereby allowing 'New Media' distribution infringing our '925' patent (Please see Exhibit H). The things needed to offer real-time distribution of "New Media" described in our patent are essentially providing something "for Artists" so they can distribute their "new media" and make royalties when their "new media" plays somewhere, which aligns with the industry standards by the (Performance Rights Organizations) PROs. (Please see Exhibit I). Despite having knowledge of our pending patent since Java One in 2009 (Please see Exhibit J) both of us having worked with Sun Microsystems the creators of the Java programming Language, Spotify who initially described themselves as a 'virtual jukebox', launched as a streaming music service, who later became a music distribution service "for Artist" whereby infringing our '925 'patent in 20 September 2018, and since then, has continued to infringe causing significant harm to the Plaintiff. According to a Google Search, Spotify's net worth is 68.85 billion as of August 30, 2024, and after taking significant steps to properly identify infringement of our '925' patent, we have sent Spotify invitation emails to license, in 11 July 2024 (Please see Exhibit K). Spotify finally replying to our follow up email reminder from 13 August 2024 stating that they acknowledge receipt of the email and the attached correspondence and are reviewing the materials provided, but have not given any further substantively response, promoting this action. As we have not heard back from Spotify since last month, we respectfully file this complaint with the Eastern District Court, confident in an efficient resolution of this matter by extending a license of our '925 patent to Spotify.

VI. ANTI-COMPETITIVE ALLEGATIONS

In addition to infringing our patent, I would also like to bring up anti-competitive allegations. It has been mentioned by the creator of Spotify, that the idea for Spotify came after Napster was shut

down, which Napster despite being the world's most popular P2P file sharing service at one time, and said to have almost destroyed the music industry, was shut down by the Recording Industry Association of America (RIAA) and several major labels (Sony, Universal, Warner, BMG) in the case *A&M Records, Inc. v. Napster, Inc.*, 239 F.3d 1004 (9th Cir., 2001) and also by Metallica in *Metallica v. Napster, Inc.* where the co-founder, Sean Parker, who also happened to be the first President of Facebook and the first President of Spotify. Parker invested 15 million USD into Spotify. Parker being an influential connection between the two companies Facebook and Spotify; helping Spotify dominate the market, while our adds would get denied, constitute an anti-competitive nature. Not only was our technology copied but we were blocked from competing and deliberately targeted with malicious scams (Please See Exhibit L).

Finally, I would also like to give a simple example to understand licensing, there is a fine line between legal and illegal. Gaming and Gambling is the same thing but Gaming is legal and Gambling is illegal. What is the difference? A license. Whereby, seeking an amicable decision for a fair licensing deal so Spotify can operate legally, and as direct and proximate result of Spotify's infringement, Plaintiff has suffered and will continue to suffer monetary damages in amounts to be proven at trial but no less than a reasonable royalty.

VII. PRAYER FOR RELIEF

WHEREFORE, Plaintiff Manuel Tijerino prays for judgment against Spotify USA Inc. as follows:

1. A finding that Spotify has infringed one or more claims from the '925 Patent'.
2. An order requiring Spotify to take a license for the '925 Patent' on mutually agreeable terms, but no less than a reasonable royalty;

3. An award of damages in the form or royalties, including backpay from the time of infringement, sufficient to compensate Tijerino for Spotify's infringement, including pre-judgement and post-judgement interest.

4. A preliminary and permanent injunction preventing Spotify from further acts of infringement in the absence of a license.

5. Award treble damages as allowed by law;

6. A declaration that this case is exceptional, and an award cost, interests and attorneys' fees pursuant to 35 U.S.C 285.

7. Grant any other relief as the Court deems just and equitable.

VIII. EXHIBITS

1. EXHIBIT A - Congressional Research Report Music Industry Shifting
2. EXHIBIT B - '925 Patent
3. EXHIBIT C - Claims Chart Demonstrates Patent Infringement
4. EXHIBIT D - USPTO Previously Denying Claims Due To Obviousness
5. EXHIBIT E - USPTO Previously Denying Claims Due To Novelty
6. EXHIBIT F - New 2013 Developments In Spotify To Support Artists
7. EXHIBIT G - Artist Must Use Old Methods To Add Music To Spotify
8. EXHIBIT H - 2018 Spotify Infringes '925 Patent
9. EXHIBIT I - Pro Licensing Requirements For Digital Music Providers
10. EXHIBIT J - Java One 2009 Demo

11. EXHIBIT K- Invitation To License

12. EXHIBIT L - One Of Many Anti-Competitive Targeted Scams

Signed, September 18, 2024.

Respectfully submitted,

MANUEL TIJERINO, *Pro Se*
2141 Leslie Street, Gretna, LA 70056
515-803-8907
ManuelTijerino@Hotmail.com

CERTIFICATE OF SERVICE

I hereby certify that on this 18th day of September, 2024, I filed the foregoing Complaint with the Clerk of Court for the United States District Court for the Eastern District of Louisiana. I further certify that I will have this Complaint served by the U.S. Marshall upon Spotify USA Inc, through its registered agent for service of process, CT Corporation System at 28 Liberty Street, New York, NY 10005.

MANUEL TIJERINO, *Pro Se*

Stacy Pecoraro

From: systems_unit@laed.uscourts.gov on behalf of Do Not Reply <do_not_reply@laed.uscourts.gov>
Sent: Wednesday, September 18, 2024 1:47 PM
To: LAEDml_Pro Se
Subject: New EDSS Filing Submitted

A new EDSS Filing has been submitted. The filing was submitted on Wednesday, September 18, 2024 - 13:46 from IP Address 10.164.8.193

Submitted values are:

Filer's Full Name: Manuel Tijerino

Filer's Email Address: ManuelTijerino@Hotmail.com

Filer's Mailing Address (Street, Apt/Suit No., City, State, Zip): 2141 Leslie Street, Gretna, LA 70056

Filer's Phone Number: 515-803-8907

Case Number (if known):

Case Name: Manuel Tijerino v Spotify USA Inc.

Document 1 Description: Tijerino Complaint against Spotify

Document 2 Description: Exhibits A-B

Document 3 Description: Exhibits C-E

Document 4 Description: Exhibits F-L

Document 5 Description:

The submitted documents will arrive in your EDSS Filings bucket within 15 minutes.

eFile-ProSe

From: systems_unit@laed.uscourts.gov on behalf of Do Not Reply <do_not_reply@laed.uscourts.gov>
Sent: Wednesday, September 18, 2024 2:20 PM
To: eFile-ProSe
Subject: New EDSS Filing Submitted

A new EDSS Filing has been submitted. The filing was submitted on Wednesday, September 18, 2024 - 14:19 from IP Address 10.164.8.193

Submitted values are:

Filer's Full Name: Manuel Tijerino

Filer's Email Address: ManuelTijerino@Hotmail.com

Filer's Mailing Address (Street, Apt/Suit No., City, State, Zip): 2141 Leslie Street, Gretna, LA 70056

Filer's Phone Number: 515

Case Number (if known):

Case Name: Manuel Tijerino v Spotify USA Inc.

Document 1 Description: Tijerino Complaint against Spotify

Document 2 Description:

Document 3 Description:

Document 4 Description:

Document 5 Description:

Please keep this email for historical records.

eFile-ProSe

From: systems_unit@laed.uscourts.gov on behalf of Do Not Reply <do_not_reply@laed.uscourts.gov>
Sent: Wednesday, September 18, 2024 2:24 PM
To: eFile-ProSe
Subject: New EDSS Filing Submitted

A new EDSS Filing has been submitted. The filing was submitted on Wednesday, September 18, 2024 - 14:23 from IP Address 10.164.8.193

Submitted values are:

Filer's Full Name: Manuel Tijerino

Filer's Email Address: ManuelTijerino@Hotmail.com

Filer's Mailing Address (Street, Apt/Suit No., City, State, Zip): 2141 Leslie Street, Gretna, LA 70056

Filer's Phone Number: 515-803-8907

Case Number (if known):

Case Name: Manuel Tijerino v Spotify USA Inc.

Document 1 Description: Tijerino v Spotify Exhibits A-B

Document 2 Description: Tijerino v Spotify Exhibits C-E

Document 3 Description:

Document 4 Description:

Document 5 Description:

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eFile-ProSe

From: systems_unit@laed.uscourts.gov on behalf of Do Not Reply <do_not_reply@laed.uscourts.gov>
Sent: Wednesday, September 18, 2024 2:40 PM
To: eFile-ProSe
Subject: New EDSS Filing Submitted

A new EDSS Filing has been submitted. The filing was submitted on Wednesday, September 18, 2024 - 14:39 from IP Address 10.164.8.193

Submitted values are:

Filer's Full Name: Manuel Tijerino

Filer's Email Address: ManuelTijerino@Hotmail.com

Filer's Mailing Address (Street, Apt/Suit No., City, State, Zip): 2141 Leslie Street, Gretna, LA 70056

Filer's Phone Number: 515-803-8907

Case Number (if known):

Case Name: Manuel Tijerino v Spotify USA Inc.

Document 1 Description: Tijerino v Spotify Exhibit F

Document 2 Description:

Document 3 Description:

Document 4 Description:

Document 5 Description:

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eFile-ProSe

From: systems_unit@laed.uscourts.gov on behalf of Do Not Reply <do_not_reply@laed.uscourts.gov>
Sent: Wednesday, September 18, 2024 2:44 PM
To: eFile-ProSe
Subject: New EDSS Filing Submitted

A new EDSS Filing has been submitted. The filing was submitted on Wednesday, September 18, 2024 - 14:44 from IP Address 10.164.8.193.

Submitted values are:

Filer's Full Name: Manuel Tijerino

Filer's Email Address: ManuelTijerino@Hotmail.com

Filer's Mailing Address (Street, Apt/Suit No., City, State, Zip): 2141 Leslie Street, Gretna, LA 70056

Filer's Phone Number: 515-803-8907

Case Number (if known):

Case Name: Manuel Tijerino v Spotify USA Inc.

Document 1 Description: Tijerino v Spotify Exhibit F

Document 2 Description:

Document 3 Description:

Document 4 Description:

Document 5 Description:

Please keep this email for historical records.

eFile-ProSe

From: systems_unit@laed.uscourts.gov on behalf of Do Not Reply <do_not_reply@laed.uscourts.gov>
Sent: Wednesday, September 18, 2024 2:45 PM
To: eFile-ProSe
Subject: New EDSS Filing Submitted

A new EDSS Filing has been submitted. The filing was submitted on Wednesday, September 18, 2024 - 14:44 from IP Address 10.164.8.193

Submitted values are:

Filer's Full Name: Manuel Tijerino

Filer's Email Address: ManuelTijerino@Hotmail.com

Filer's Mailing Address (Street, Apt/Suit No., City, State, Zip): 2141 Leslie Street, Gretna, LA 70056

Filer's Phone Number: 515-803-8907

Case Number (if known):

Case Name: Manuel Tijerino v Spotify USA Inc.

Document 1 Description: Tijerino v Spotify Exhibit G

Document 2 Description:

Document 3 Description:

Document 4 Description:

Document 5 Description:

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eFile-ProSe

From: systems_unit@laed.uscourts.gov on behalf of Do Not Reply <do_not_reply@laed.uscourts.gov>
Sent: Wednesday, September 18, 2024 2:49 PM
To: eFile-ProSe
Subject: New EDSS Filing Submitted

A new EDSS Filing has been submitted. The filing was submitted on Wednesday, September 18, 2024 - 14:48 from IP Address 10.164.8.193

Submitted values are:

Filer's Full Name: Manuel Tijerino

Filer's Email Address: ManuelTijerino@Hotmail.com

Filer's Mailing Address (Street, Apt/Suit No., City, State, Zip): 2141 Leslie Street, Gretna, LA 70056

Filer's Phone Number: 515-803-8907

Case Number (if known):

Case Name: Manuel Tijerino v Spotify USA Inc.

Document 1 Description: Tijerino v Spotify Exhibit I

Document 2 Description: Tijerino v Spotify Exhibit J

Document 3 Description:

Document 4 Description:

Document 5 Description:

Please keep this email for historical records.

eFile-ProSe

From: systems_unit@laed.uscourts.gov on behalf of Do Not Reply <do_not_reply@laed.uscourts.gov>
Sent: Wednesday, September 18, 2024 2:51 PM
To: eFile-ProSe
Subject: New EDSS Filing Submitted

A new EDSS Filing has been submitted. The filing was submitted on Wednesday, September 18, 2024 - 14:50 from IP Address 10.164.8.193

Submitted values are:

Filer's Full Name: Manuel Tijerino

Filer's Email Address: ManuelTijerino@Hotmail.com

Filer's Mailing Address (Street, Apt/Suit No., City, State, Zip): 2141 Leslie Street, Gretna, LA 70056

Filer's Phone Number: 515-803-8907

Case Number (if known):

Case Name: Manuel Tijerino v Spotify USA Inc.

Document 1 Description: Tijerino v Spotify Exhibit K

Document 2 Description: Tijerino v Spotify Exhibit L

Document 3 Description: Tijerino v Spotify Civil Cover

Document 4 Description: Tijerino v Spotify Summons

Document 5 Description: Tijerino v Spotify Pauperis Form

Please keep this email for historical records.

AO 440 (Rev. 06/12) Summons in a Civil Action

UNITED STATES DISTRICT COURT

for the

Eastern District of Louisiana

Manuel Tijerino

Plaintiff(s)

v.

Spotify USA Inc.

Defendant(s)

24 - 2290

Civil Action No.

SECT. D MAG. 2

SUMMONS IN A CIVIL ACTION

To: *(Defendant's name and address)* SPOTIFY USA INC.
Through Its Registered Agent for Service of Process:
CT Corporation System
28 Liberty Street
New York, NY 10005

A lawsuit has been filed against you.

Within 21 days after service of this summons on you (not counting the day you received it) — or 60 days if you are the United States or a United States agency, or an officer or employee of the United States described in Fed. R. Civ. P. 12 (a)(2) or (3) — you must serve on the plaintiff an answer to the attached complaint or a motion under Rule 12 of the Federal Rules of Civil Procedure. The answer or motion must be served on the plaintiff or plaintiff's attorney, whose name and address are: Manuel Tijerino, Pro Se
2141 Leslie Street
Gretna, LA 70056
ManuelTijerino@Hotmail.com

If you fail to respond, judgment by default will be entered against you for the relief demanded in the complaint. You also must file your answer or motion with the court.

CLERK OF COURT

Date: _____

_____
Signature of Clerk or Deputy Clerk

Civil Action No.

PROOF OF SERVICE

(This section should not be filed with the court unless required by Fed. R. Civ. P. 4 (l))

This summons for *(name of individual and title, if any)* _____

was received by me on *(date)* _____ .

☐ I personally served the summons on the individual at *(place)* _____

_____ on *(date)* _____ ; or

☐ I left the summons at the individual's residence or usual place of abode with *(name)* _____

_____ , a person of suitable age and discretion who resides there,

on *(date)* _____ , and mailed a copy to the individual's last known address; or

☐ I served the summons on *(name of individual)* _____ , who is

designated by law to accept service of process on behalf of *(name of organization)* _____

_____ on *(date)* _____ ; or

☐ I returned the summons unexecuted because _____ ; or

☐ Other *(specify)*:

My fees are $ _____ for travel and $ _____ for services, for a total of $ 0.00 .

I declare under penalty of perjury that this information is true.

Date: _____

_____

Server's signature

_____

Printed name and title

_____

Server's address

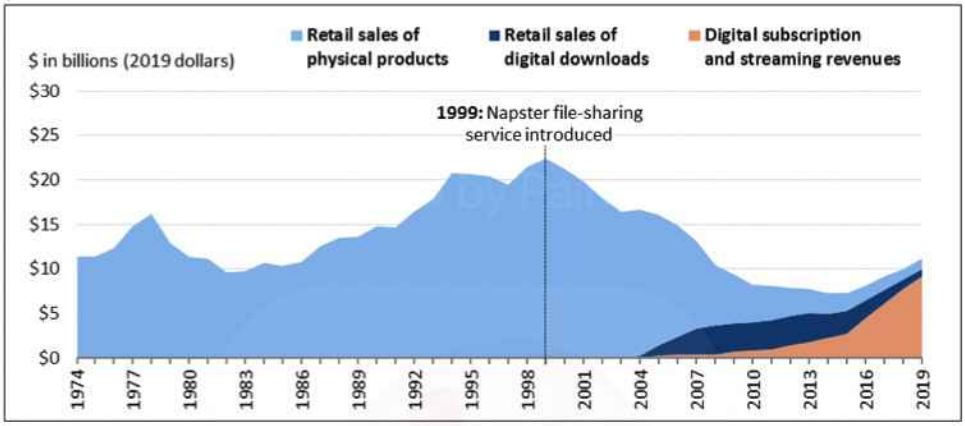
Additional information regarding attempted service, etc:

EXHIBIT A

enabling computer users to share each other's record collections throughout the world.[4] While several factors may have contributed, industry revenues fell after Napster's introduction.[5]

Figure 1. Trends in Consumer Spending on Music

Figures in $Billions (2019 Dollars)



Source: CRS analysis of Recording Industry Association of America Shipment Database.

Notes: Inflation adjustments based on U.S. Bureau of Labor Statistics Consumer Price Index. Figures do not include consumer spending on live concerts. Revenues from digital subscriptions and streaming include wholesale revenues earned by record labels and artists from licensing, rather than retail consumer spending.

In 2003, after negotiating licensing agreements with all of the major record labels, Apple Inc. launched the iTunes Music Store to provide consumers a legal option for purchasing individual songs online. The year 2012 marked the first time the recording industry earned more from retail sales of digital downloads ($3.4 billion in 2019 dollars) than from physical media such as compact discs, cassettes, and vinyl records ($3.1 billion in 2019 dollars).[6] Apple had approximately a 65% market share of digital music downloads.[7]

After peaking in 2012, however, sales from digital downloads began to decline, as streaming services such as Spotify, which entered the U.S. market in 2011, became more popular.[8] Facing a mounting threat to its iTunes Music Store, Apple launched its own subscription streaming music service, Apple Music, in 2015.[9]

[4] Courts eventually ruled that Napster's service violated copyright laws. A&M Records, Inc. v. Napster, Inc., 114 F. Supp. 2d 896 (N.D. Cal. 2000), *aff'd*, 239 F.3d 1004 (9th Cir. 2001). Following a court order, Napster shut down its service in 2001. Richard Nieva, "Ashes to Ashes, Peer to Peer: An Oral History of Napster," *Fortune*, September 5, 2013, at http://fortune.com/2013/09/05/ashes-to-ashes-peer-to-peer-an-oral-history-of-napster/.

[5] Eamonn Forde, "Oversharing: How Napster Nearly Killed the Music Industry," *The Guardian*, May 31, 2019, at https://www.theguardian.com/music/2019/may/31/napster-twenty-years-music-revolution.

[6] CRS analysis of Recording Industry Association of America database. Figures are adjusted for inflation in 2019 dollars.

[7] Glenn Peoples, "iTunes Tenth Anniversary: Leading from the Front," *Billboard*, April 23, 2013, at http://www.billboard.com/biz/articles/news/1559893/itunes-10th-anniversary-leading-from-the-front.

[8] Record labels earned $3.1 billion in revenues from digital downloads in 2013, compared with $3.2 billion in 2012. Figures adjusted for inflation in 2017 dollars (RIAA database).

[9] Alex Webb, "Hey, Siri, How Will Apple Keep Up with Google and Amazon?" Bloomberg, June 10, 2016, at

EXHIBIT B



US009146925B2

(12) **United States Patent**
Tijerino

(10) **Patent No.: US 9,146,925 B2**
(45) **Date of Patent: Sep. 29, 2015**

(54) **USER DEFINED INTERNET JUKEBOX KIOSKS SET TOP BOX**

(76) Inventor: **Manuel Ignacio Tijerino**, Slidell, LA (US)

(*) Notice: Subject to any disclaimer, the term of this patent is extended or adjusted under 35 U.S.C. 154(b) by 0 days.

(21) Appl. No.: **12/804,665**

(22) Filed: **Jul. 27, 2010**

(65) **Prior Publication Data**

US 2011/0029417 A1 Feb. 3, 2011

(51) **Int. Cl.**

G06F 17/30	(2006.01)
H04N 7/18	(2006.01)
H04N 21/222	(2011.01)
H04N 21/231	(2011.01)
H04N 21/2543	(2011.01)
H04N 21/2743	(2011.01)
H04N 21/414	(2011.01)
H04N 21/81	(2011.01)
G06Q 40/00	(2012.01)

(52) **U.S. Cl.**

CPC ***G06F 17/30058*** (2013.01); ***G06Q 40/12*** (2013.12); ***H04N 7/18*** (2013.01); ***H04N 21/2223*** (2013.01); ***H04N 21/23109*** (2013.01); ***H04N 21/2543*** (2013.01); ***H04N 21/2743*** (2013.01); ***H04N 21/41415*** (2013.01); ***H04N 21/8113*** (2013.01)

(58) **Field of Classification Search**

CPC G06Q 30/00; H04L 29/06448; H04N 21/41415

USPC 709/219

See application file for complete search history.

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(Continued)

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Nilsson, ID3 tag version 2.3.0, Informal Standard, Document id3v2.3, Mar. 4, 1999.*

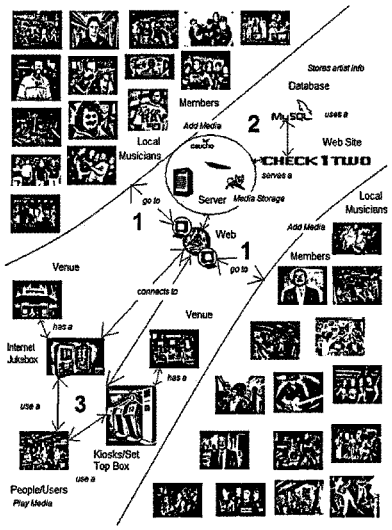
Primary Examiner — Jerry Dennison

(74) *Attorney, Agent, or Firm* — Christie, Parker & Hale, LLP

(57) **ABSTRACT**

A computer readable storage method and system allowing any artist to upload media, including images, video and music, to a server, have that media uploaded in a system of internet jukeboxes placed in establishments for instant playback of media by paying customers. The system of internet jukeboxes programmed to maintain an account for the artist allowing the artist to earn fees and royalties from playback of the media and to provide for automated payment of rent, and other fees due the establishment and the service provider.

17 Claims, 48 Drawing Sheets



(56) **References Cited**

U.S. PATENT DOCUMENTS

2008/0086379	A1*	4/2008	Dion et al.	705/14
2009/0063437	A1*	3/2009	Hendrey et al.	707/4
2010/0057734	A1*	3/2010	Miyajima	707/6
2010/0272290	A1*	10/2010	Carroll	381/107
2012/0069134	A1*	3/2012	Garcia et al.	348/14.08
2012/0150614	A1*	6/2012	Dion et al.	705/14.32
2012/0250893	A1*	10/2012	Carroll et al.	381/107
2013/0318441	A1*	11/2013	Brillon et al.	715/716
2014/0223492	A1*	8/2014	Nathan et al.	725/61

* cited by examiner

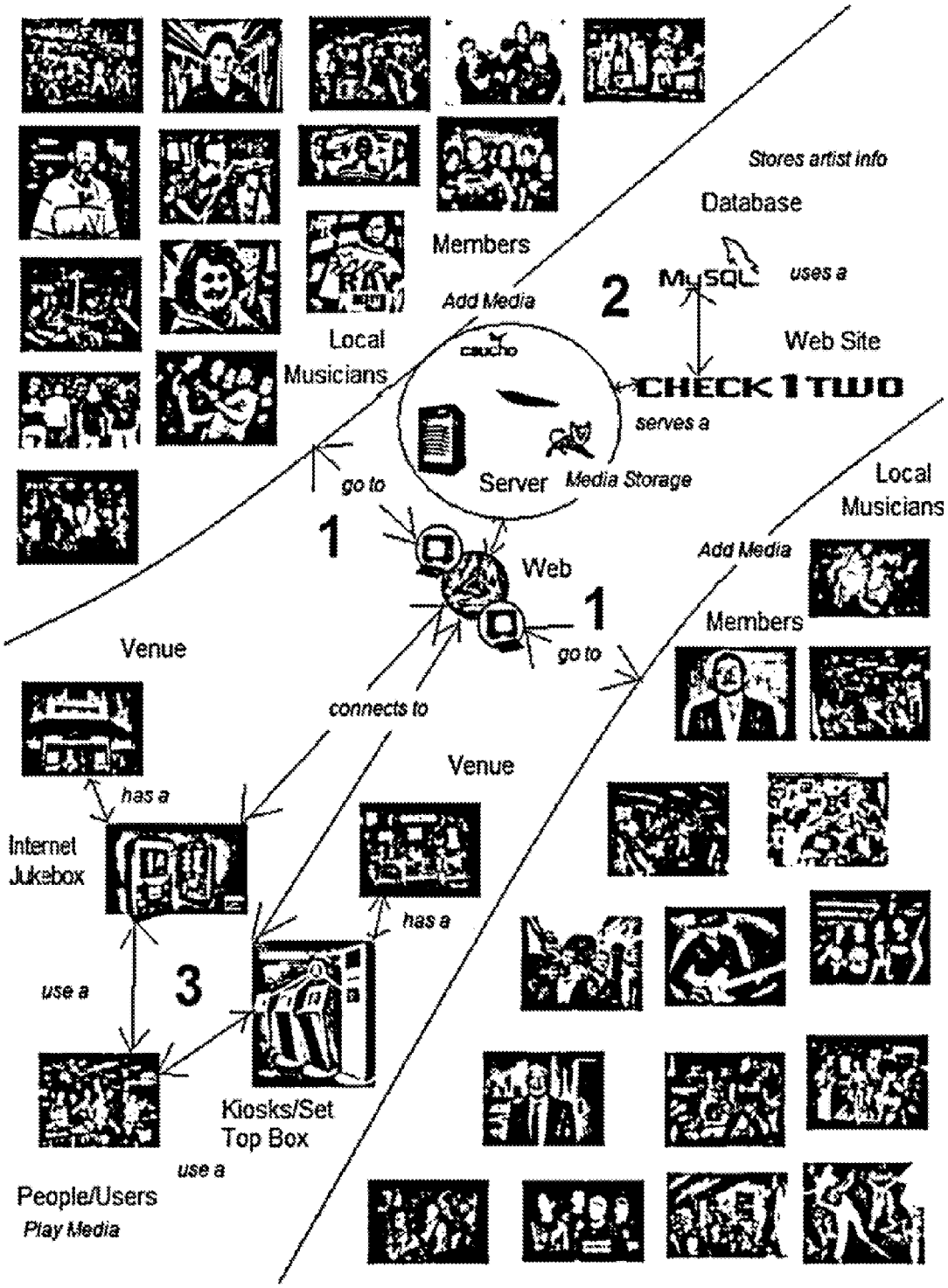

Stores artist info
Database
Members
MySQL
uses a
Add Media
2
Local
Musicians
Web Site
CHECK 1 TWO
serves a
Server
Media Storage
go to
1
Web
1
go to
Local
Musicians
Add Media
Members
Venue
connects to
Venue
has a
Internet
Jukebox
has a
use a
3
Kiosks/Set
Top Box
use a
People/Users
Play Media

FIG. 1

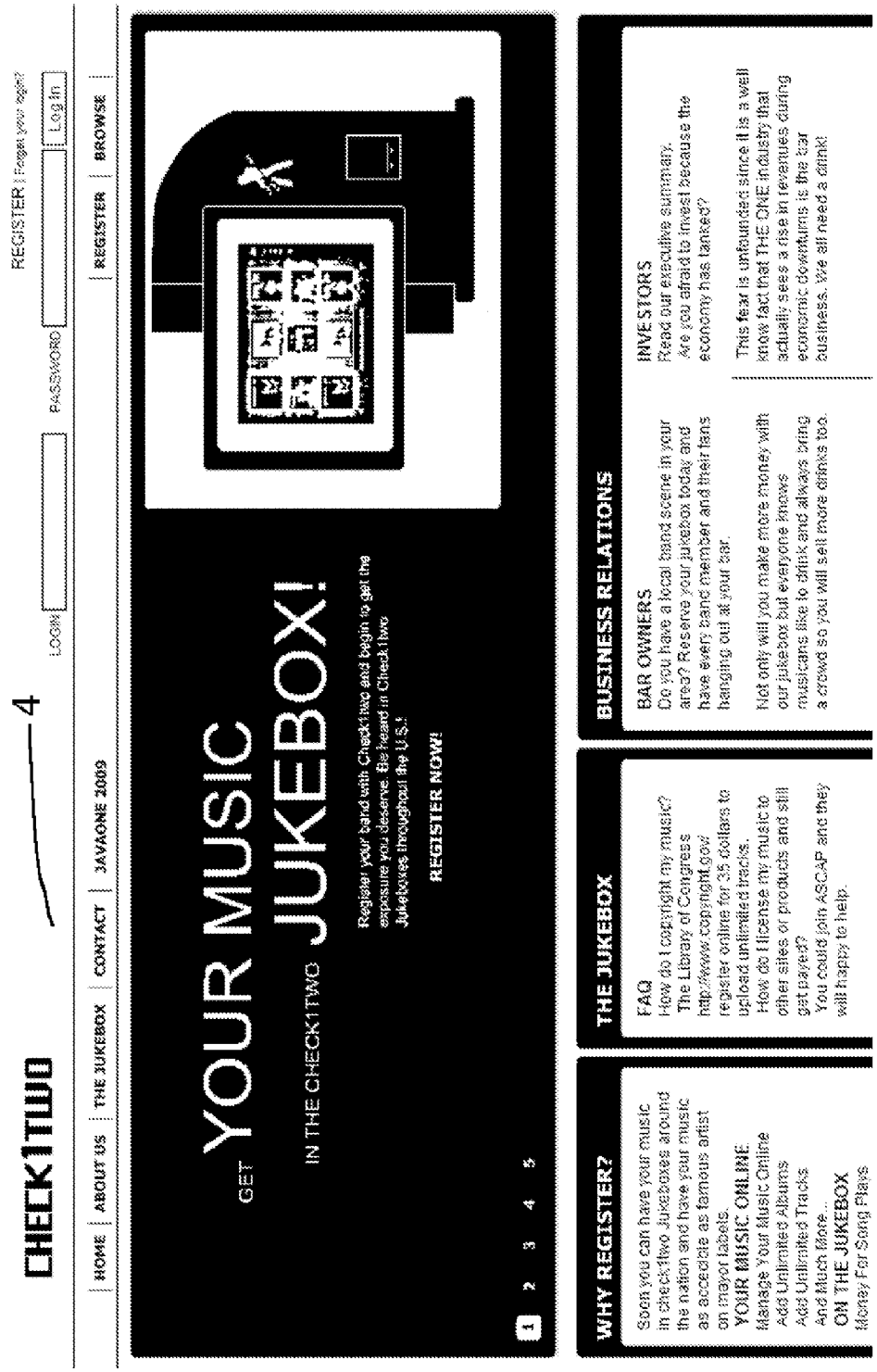

CHECK1TWO
4
REGISTER | Forgot your login?
LOGIN
PASSWORD
Log in
HOME | ABOUT US | THE JUKEBOX | CONTACT | JAVAONE 2009 | REGISTER | BROWSE
GET YOUR MUSIC
IN THE CHECK1TWO JUKEBOX!
Register your band with Check1two and begin to get the exposure you deserve. Be heard in Check1two Jukeboxes throughout the U.S.!
REGISTER NOW!
1 2 3 4 5
WHY REGISTER?
Soon you can have your music in check1two Jukeboxes around the nation and have your music as accessible as famous artist on mayor labels.
YOUR MUSIC ONLINE
Manage Your Music Online
Add Unlimited Albums
Add Unlimited Tracks
And Much More...
ON THE JUKEBOX
Money For Song Plays
THE JUKEBOX
FAQ
How do I copyright my music?
The Library of Congress http://www.copyright.gov register online for 35 dollars to upload unlimited tracks.
How do I license my music to other sites or products and still get payed?
You could join ASCAP and they will happy to help.
BUSINESS RELATIONS
BAR OWNERS
Do you have a local band scene in your area? Reserve your jukebox today and have every band member and their fans hanging out at your bar.
Not only will you make more money with our jukebox but everyone knows musicians like to drink and always bring a crowd so you will sell more drinks too.
INVESTORS
Read our executive summary.
Are you afraid to invest because the economy has tanked?
This fear is unfounded since it is a well know fact that THE ONE industry that actually sees a rise in revenues during economic downturns is the bar business. We all need a drink!

FIG. 2.1

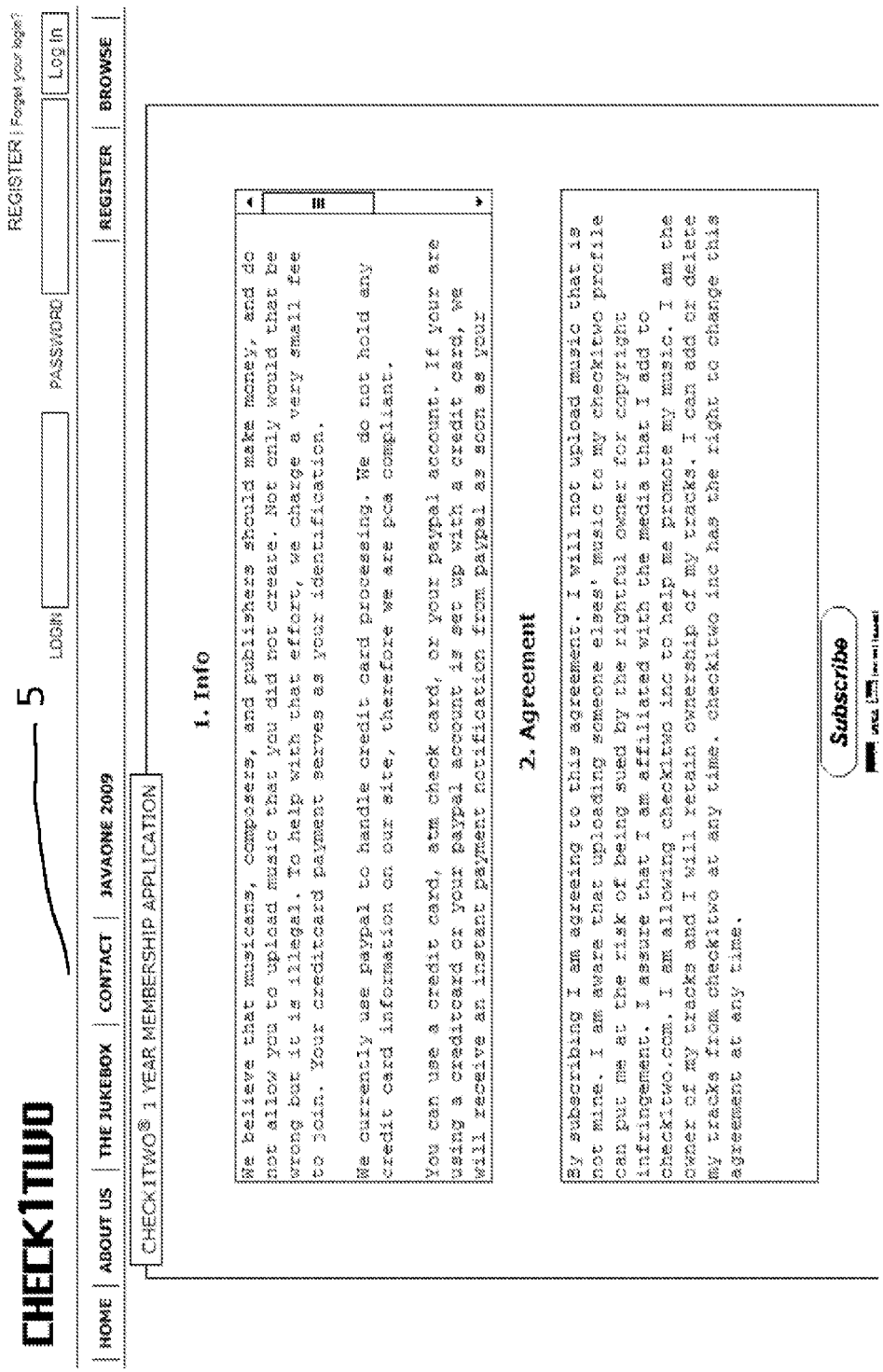

CHECK1TWO
5
LOGIN
PASSWORD
REGISTER | Forgot your login?
Log in
HOME | ABOUT US | THE JUKEBOX | CONTACT | JAVAONE 2009
REGISTER | BROWSE
CHECK1TWO® 1 YEAR MEMBERSHIP APPLICATION
1. Info
We believe that musicans, composers, and publishers should make money, and do not allow you to upload music that you did not create. Not only would that be wrong but it is illegal. To help with that effort, we charge a very small fee to join. Your creditcard payment serves as your identification.
We currently use paypal to handle credit card processing. We do not hold any credit card information on our site, therefore we are pca compliant.
You can use a credit card, atm check card, or your paypal account. If your are using a creditcard or your paypal account is set up with a credit card, we will receive an instant payment notification from paypal as soon as your
2. Agreement
By subscribing I am agreeing to this agreement. I will not upload music that is not mine. I am aware that uploading someone elses' music to my checkitwo profile can put me at the risk of being sued by the rightful owner for copyright infringement. I assure that I am affiliated with the media that I add to checkitwo.com. I am allowing checkitwo inc to help me promote my music. I am the owner of my tracks and I will retain ownership of my tracks. I can add or delete my tracks from checkitwo at any time. checkitwo inc has the right to change this agreement at any time.
Subscribe

FIG. 2.2

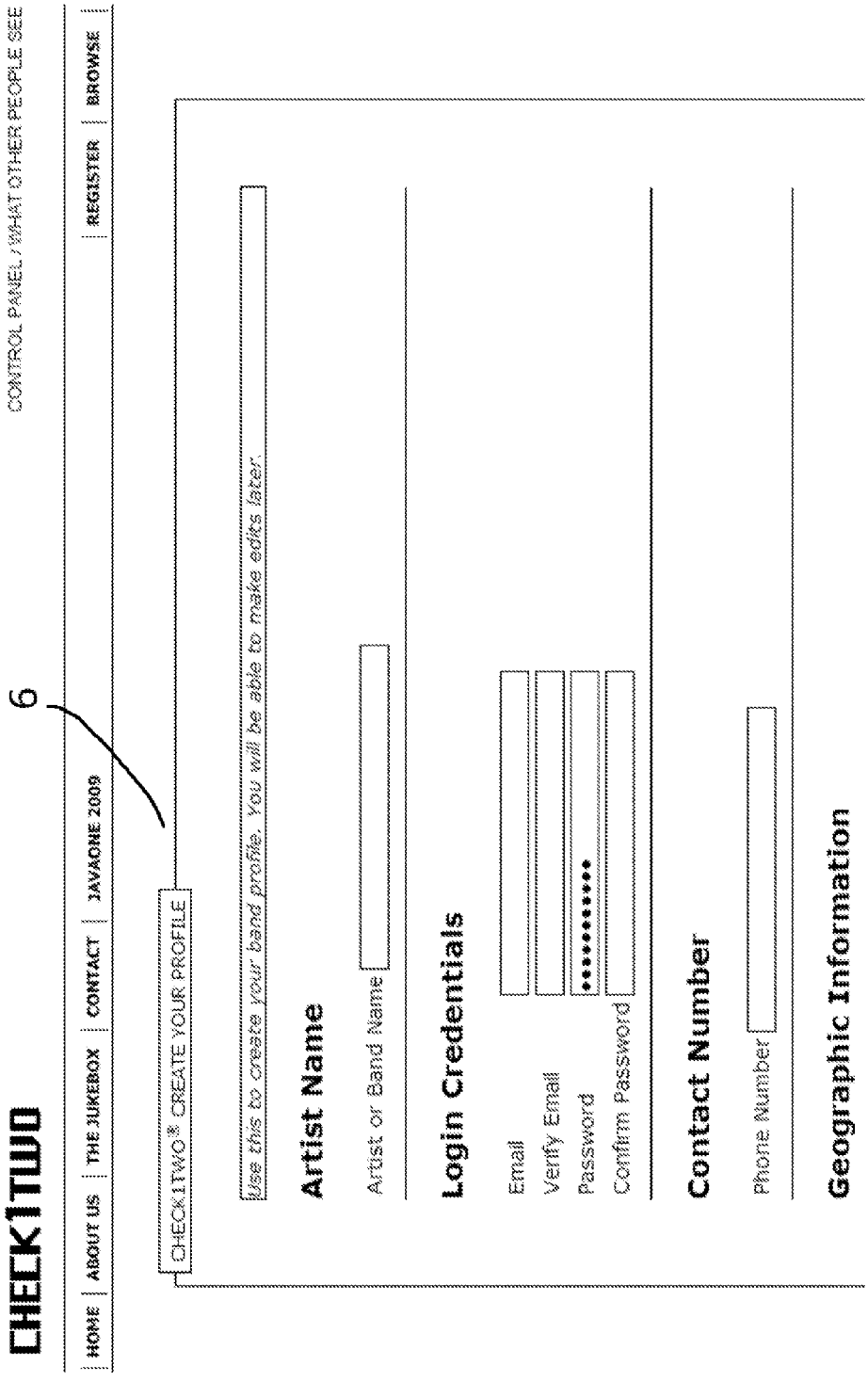

CHECK1TWO
HOME
ABOUT US
THE JUKEBOX
CONTACT
JAVAONE 2009
REGISTER
BROWSE
CONTROL PANEL / WHAT OTHER PEOPLE SEE
6
CHECK1TWO® CREATE YOUR PROFILE
Use this to create your band profile. You will be able to make edits later.
Artist Name
Artist or Band Name
Login Credentials
Email
Verify Email
Password
Confirm Password
Contact Number
Phone Number
Geographic Information

FIG. 2.3

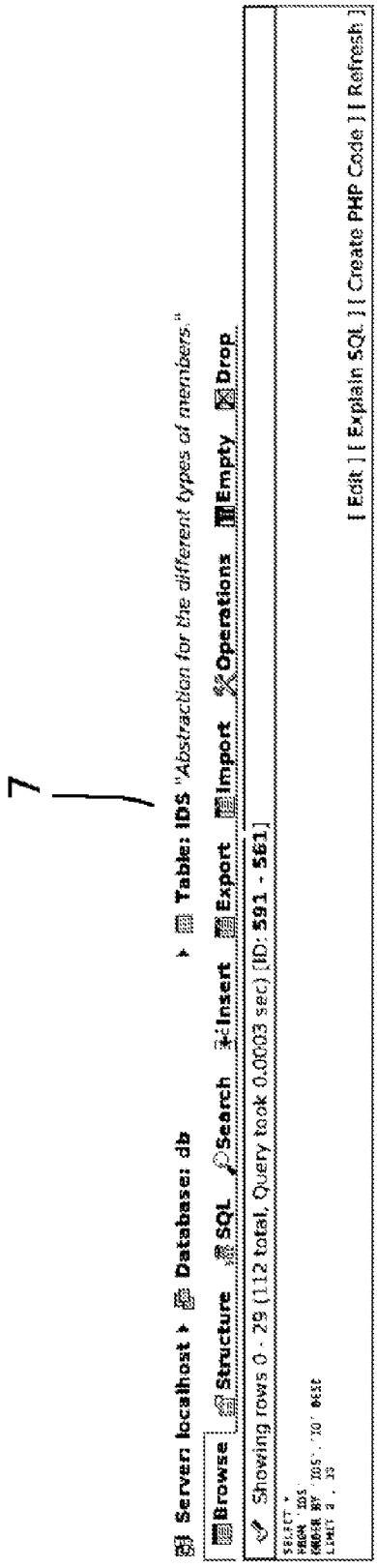

7
Server: localhost » Database: db » Table: IDS "Abstraction for the different types of members."
Browse
Structure
SQL
Search
Insert
Export
Import
Operations
Empty
Drop
Showing rows 0 - 29 (112 total, Query took 0.0003 sec) [ID: 591 - 561]
[Edit] [Explain SQL] [Create PHP Code] [Refresh]
Show: 30 row(s) starting from record # 30
Page number: 1
in horizontal mode and repeat headers after 100 cells
Sort by key: None
+ Options
ID
TYPE_ID_FK
USERNAME
EMAIL
PASSWORD
CREATED_ON
PRESENCE Users presence, used for im
591
1
0
manuelitjenno@gmail.com
maM50xBabOXqs
2010-05-24 17:43:33
OFFLINE

FIG. 2.4

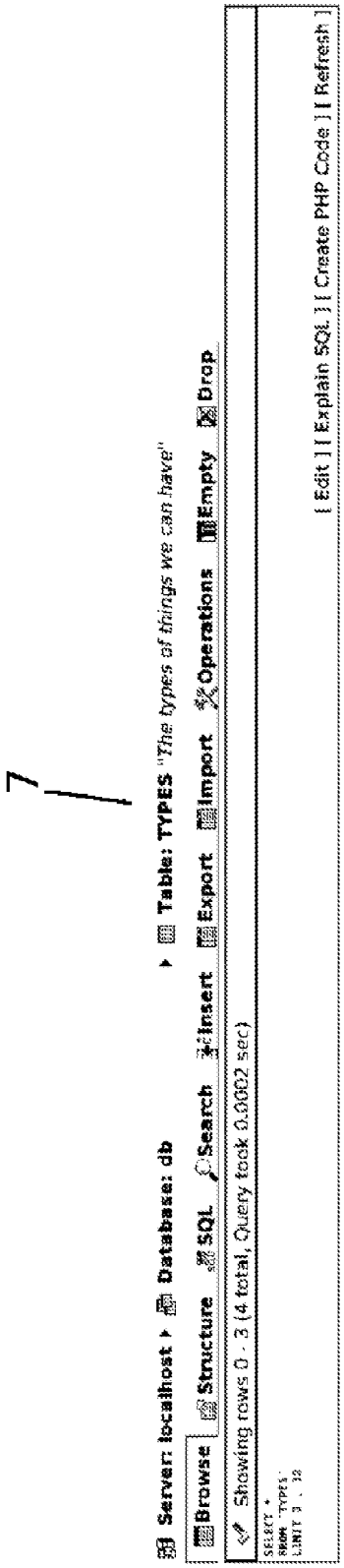

7
Server: localhost ▸ Database: db ▸ Table: TYPES "The types of things we can have"
Browse Structure SQL Search Insert Export Import Operations Empty Drop
Showing rows 0 - 3 (4 total, Query took 0.0002 sec)
[Edit] [Explain SQL] [Create PHP Code] [Refresh]
SELECT *
FROM `TYPES`
LIMIT 0 , 30
Show : 30 row(s) starting from record # 0
in horizontal mode and repeat headers after 100 cells
Sort by key: None
+ Options
ID SHORT_DESCRIPTION LONG_DESCRIPTION
1 BAND A group of musicians or solo artist
2 VENUE A bar club or venue
3 ASCAP_WRITER_COMPOSER ASCAP WRITER/COMPOSER
4 ASCAP_ARTIST_PERFORMER ASCAP ARTIST/PERFORMER

FIG. 2.5

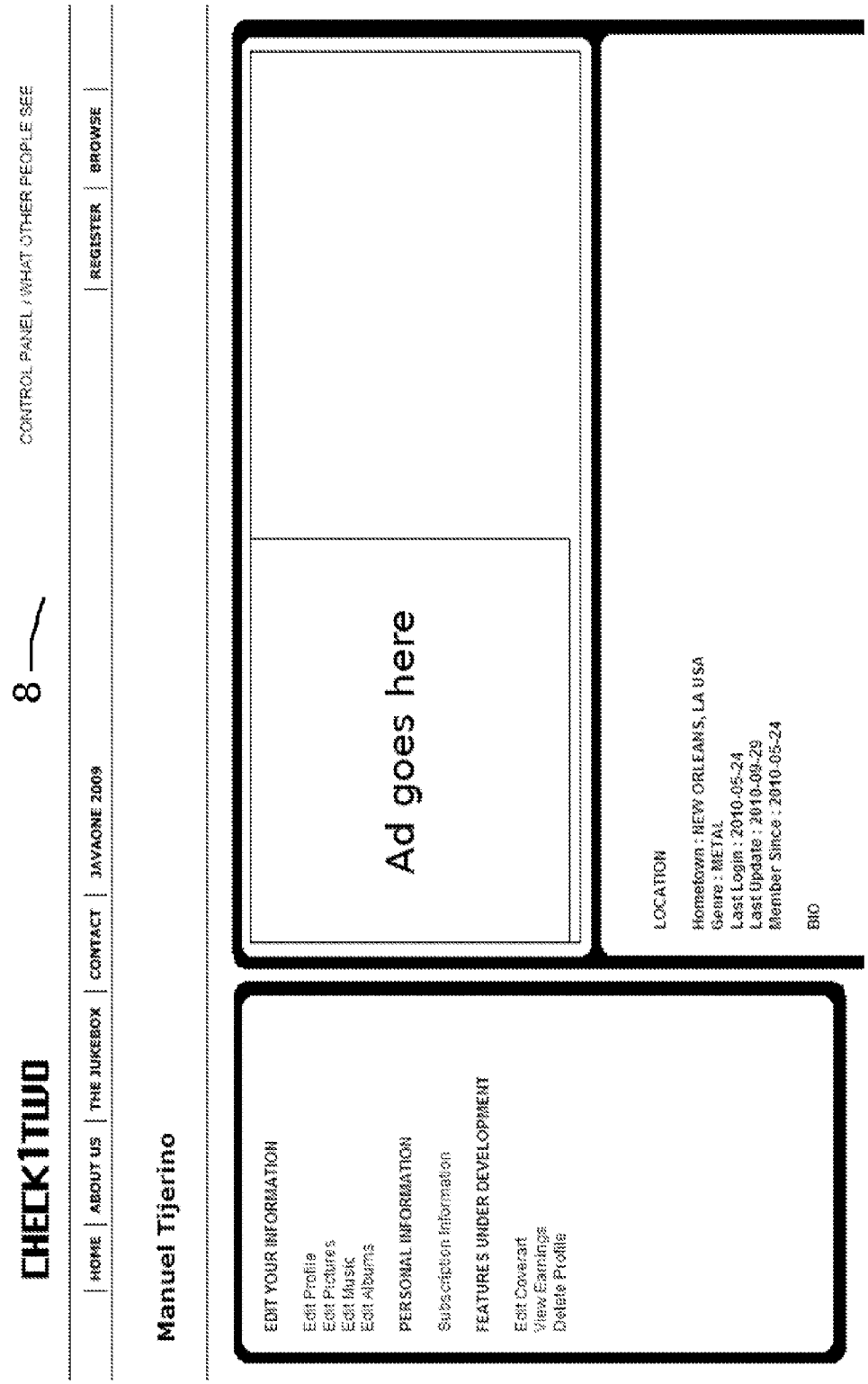

CHECK1TWO
CONTROL PANEL / WHAT OTHER PEOPLE SEE
8
HOME | ABOUT US | THE JUKEBOX | CONTACT | JAVAONE 2009 | REGISTER | BROWSE
Manuel Tijerino
EDIT YOUR INFORMATION
Edit Profile
Edit Pictures
Edit Music
Edit Albums
PERSONAL INFORMATION
Subscription Information
FEATURES UNDER DEVELOPMENT
Edit Coverart
View Earnings
Delete Profile
Ad goes here
LOCATION
Hometown : NEW ORLEANS, LA USA
Genre : METAL
Last Login : 2010-05-24
Last Update : 2010-09-29
Member Since : 2010-05-24
BIO

FIG. 3.1

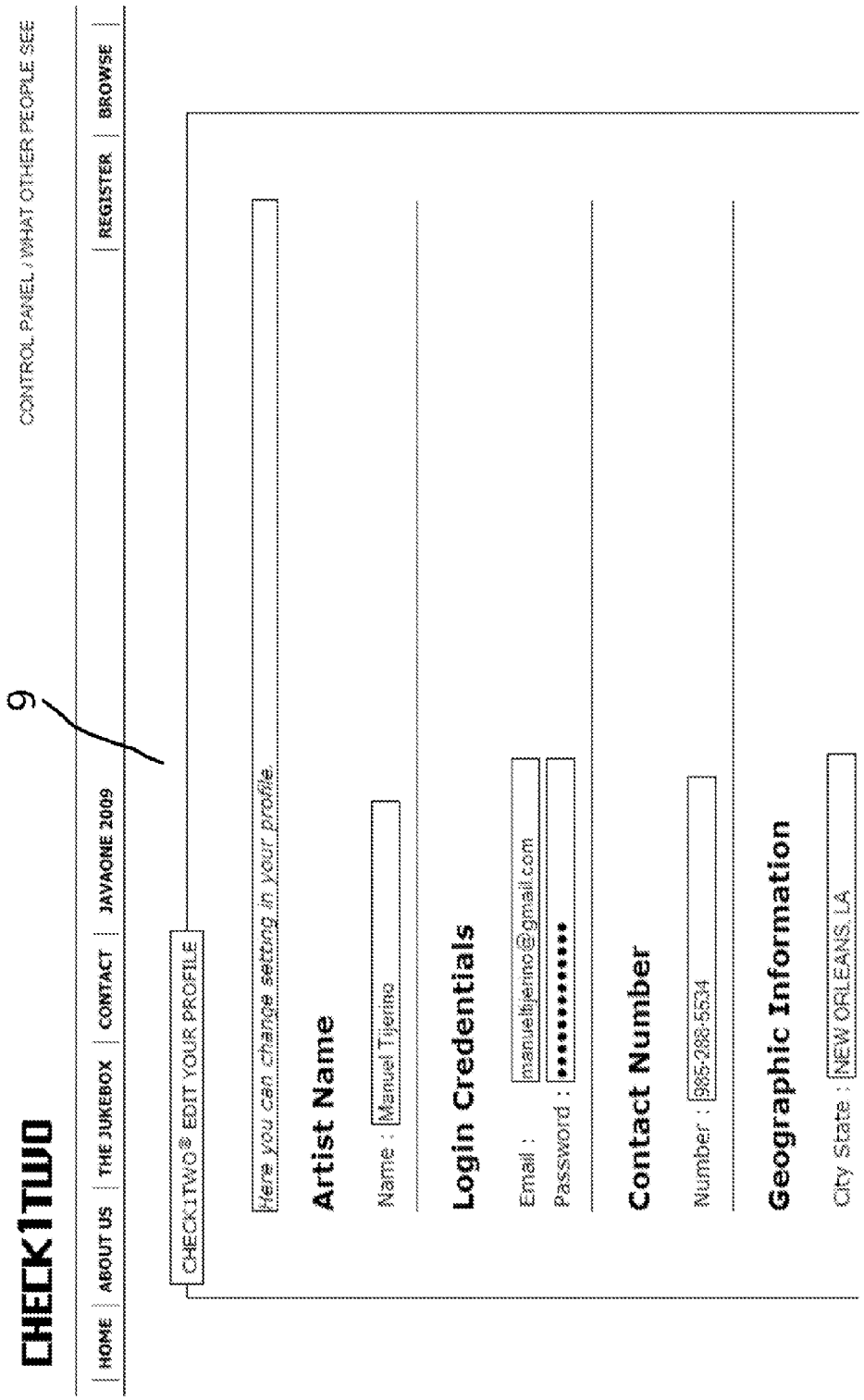

CHECK1TWO
HOME | ABOUT US | THE JUKEBOX | CONTACT | JAYAONE 2009 | REGISTER | BROWSE
CONTROL PANEL / WHAT OTHER PEOPLE SEE
9
CHECK1TWO® EDIT YOUR PROFILE
Here you can change setting in your profile
Artist Name
Name : Manuel Tijerino
Login Credentials
Email : manueltijerino@gmail.com
Password : ••••••••••••
Contact Number
Number : 985-288-5534
Geographic Information
City State : NEW ORLEANS, LA

FIG. 3.2

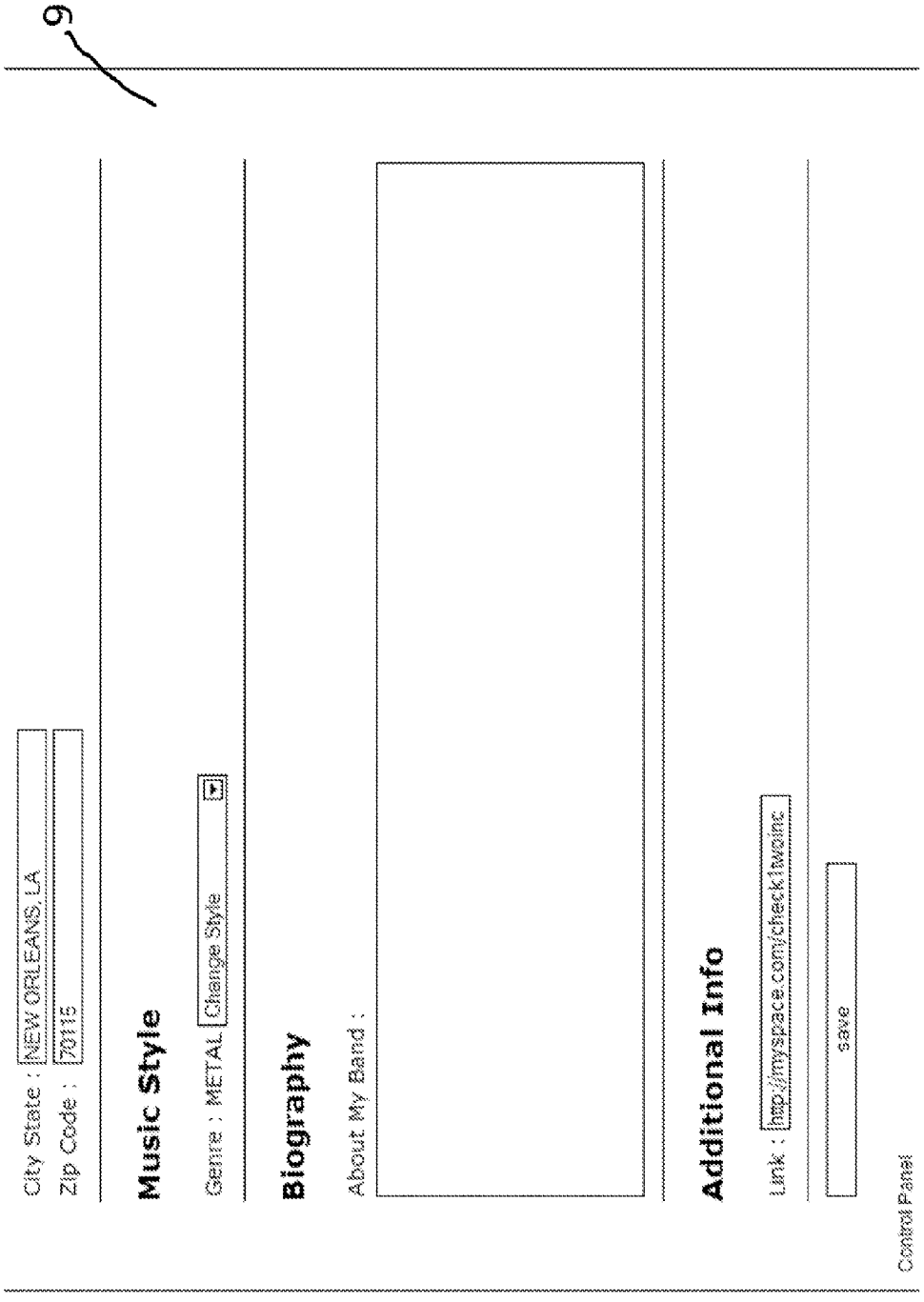

9
City State : NEW ORLEANS, LA
Zip Code : 70115
Music Style
Genre : METAL Change Style
Biography
About My Band :
Additional Info
Link : http://myspace.com/check1wainc
save
Control Panel

FIG. 3.3

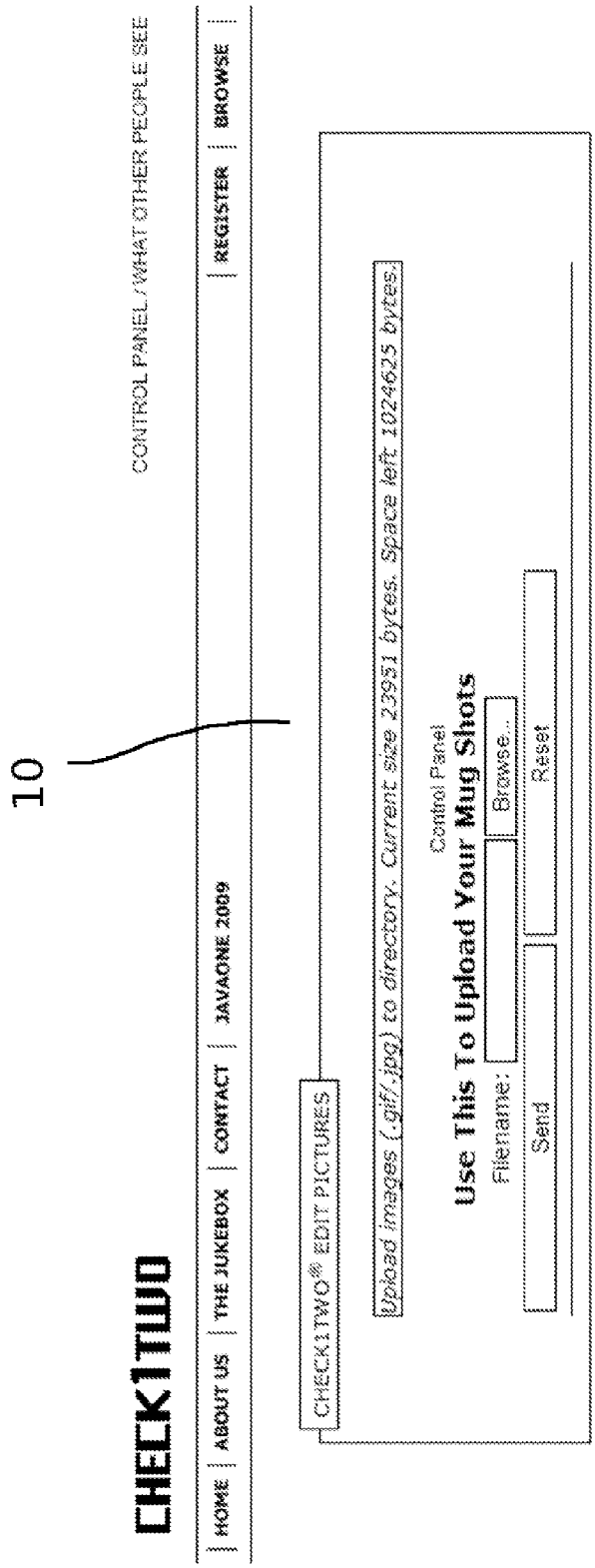

10
CONTROL PANEL / WHAT OTHER PEOPLE SEE
CHECK1TWO
HOME | ABOUT US | THE JUKEBOX | CONTACT | JAVAONE 2009 | REGISTER | BROWSE
CHECK1TWO® EDIT PICTURES
Upload images (.gif/.jpg) to directory. Current size 23951 bytes. Space left 1024625 bytes.
Control Panel
Use This To Upload Your Mug Shots
Filename:
Browse...
Send
Reset

FIG. 3.4

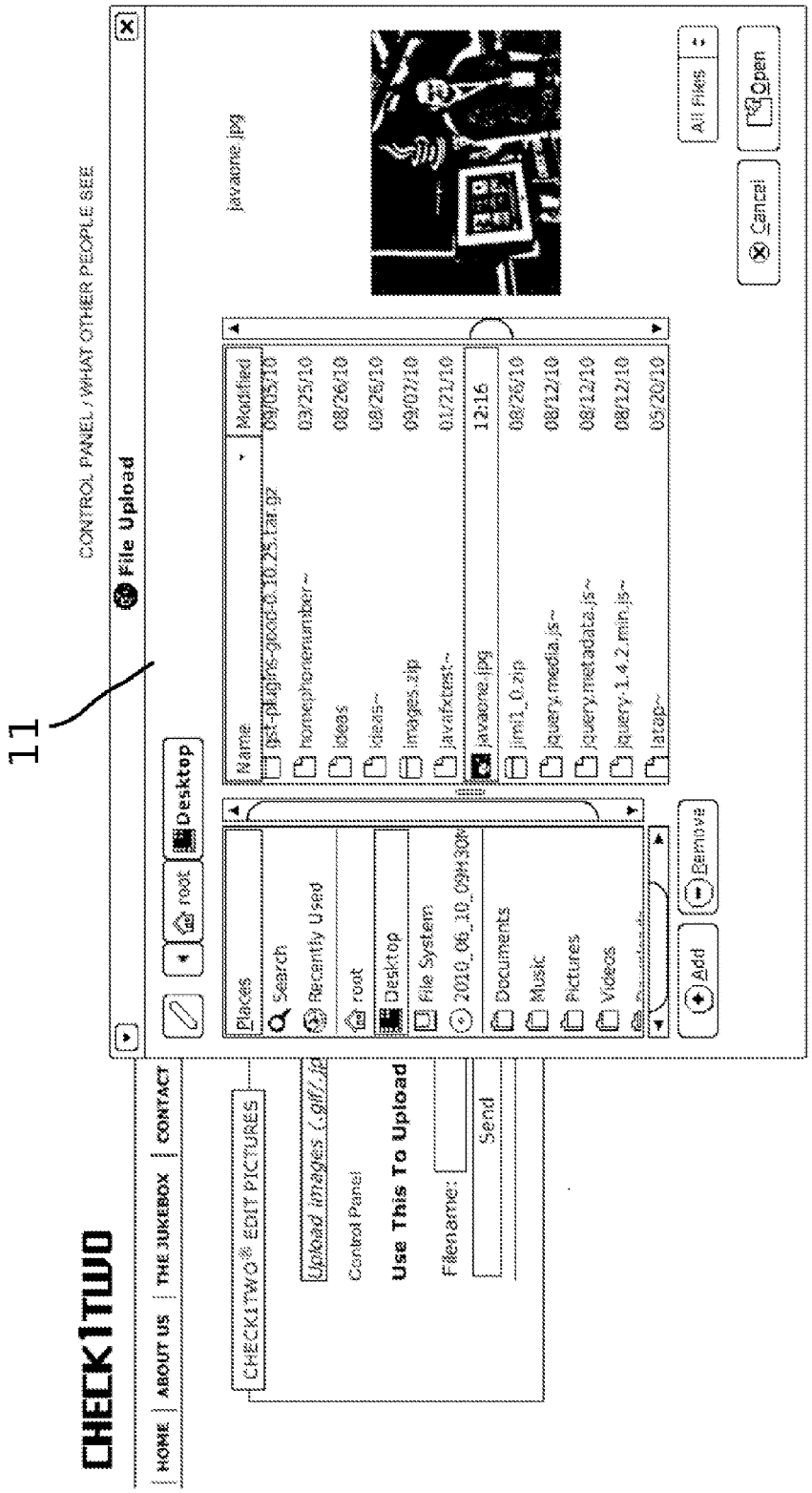

11
CHECKITTWO
HOME
ABOUT US
THE JUKEBOX
CONTACT
CONTROL PANEL / WHAT OTHER PEOPLE SEE
CHECKITTWO® EDIT PICTURES
Upload images (.gif/.jp
Control Panel
Use This To Upload
Filename:
Send
File Upload
root
Desktop
Places
Search
Recently Used
root
Desktop
File System
2010_06_10_09h30M
Documents
Music
Pictures
Videos
Add
Remove
Name
Modified
jpt-plugins-good-0.10.25.tar.gz
09/05/10
nameplatenumber~
03/25/10
ideas
08/26/10
ideas~
08/26/10
images.zip
09/07/10
javafxtest~
01/21/10
javaone.jpg
12:16
jim1_0.zip
08/26/10
jquery.media.js~
08/12/10
jquery.metadata.js~
08/12/10
jquery-1.4.2.min.js~
08/12/10
latap~
05/20/10
javaone.jpg
All Files
Cancel
Open

FIG. 3.5

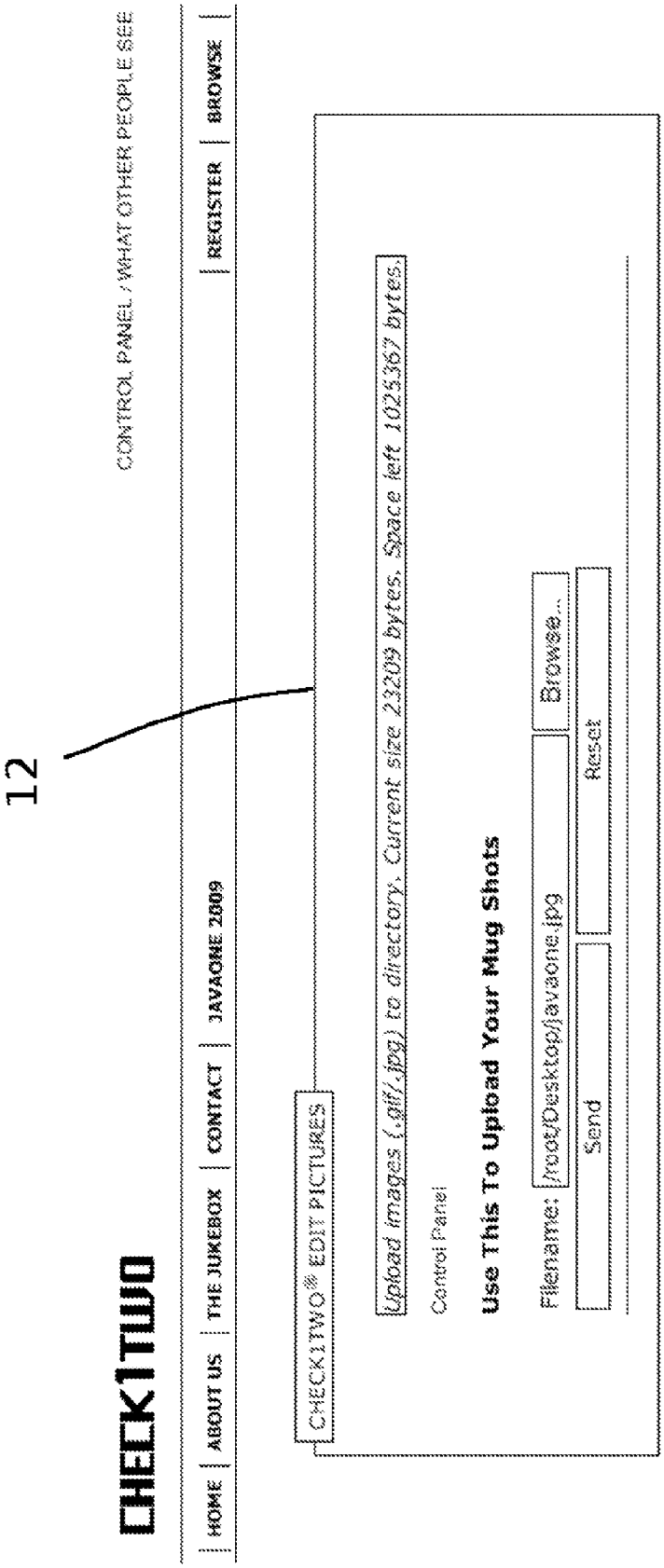

12
CHECK1TWO
CONTROL PANEL / WHAT OTHER PEOPLE SEE
HOME | ABOUT US | THE JUKEBOX | CONTACT | JAVAOME 2009 | REGISTER | BROWSE
CHECK1TWO® EDIT PICTURES
Upload images (.gif/.jpg) to directory. Current size 23209 bytes. Space left 1025367 bytes.
Control Panel
Use This To Upload Your Mug Shots
Filename: /root/Desktop/javaone.jpg
Browse...
Send
Reset

FIG. 3.6

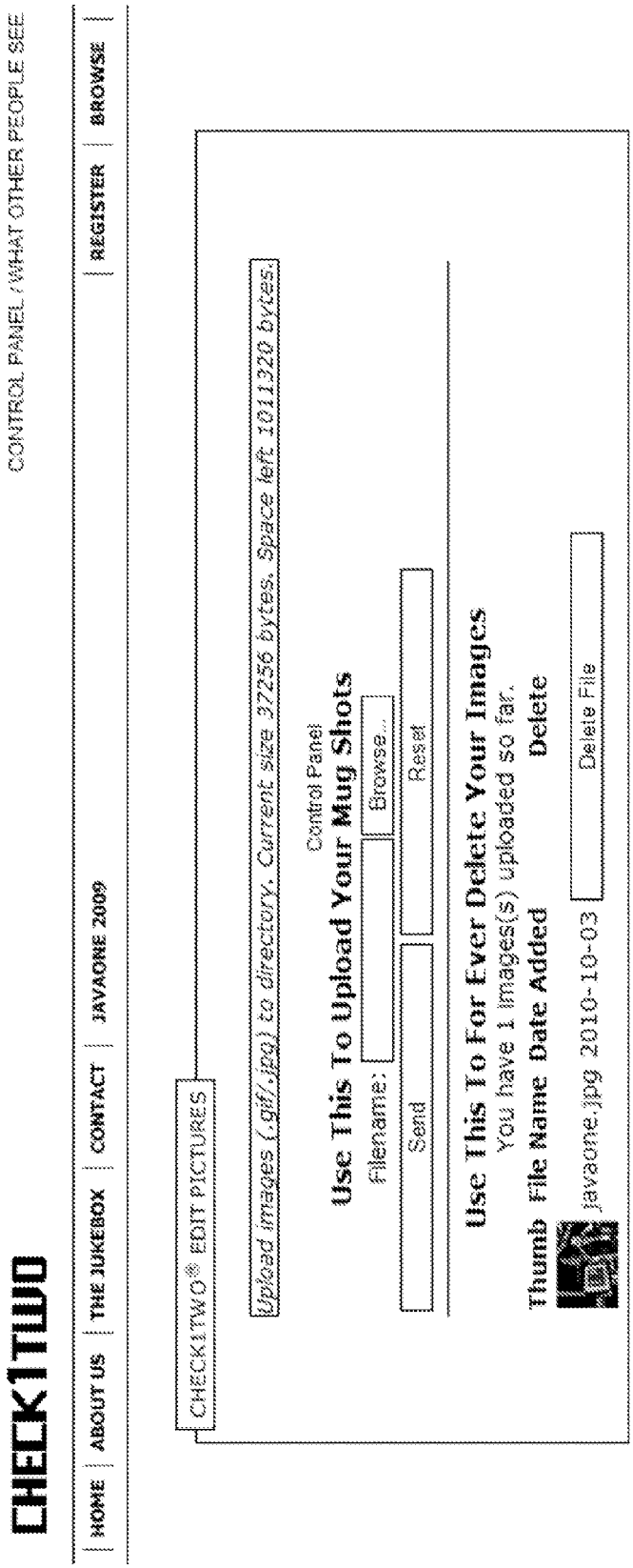

CONTROL PANEL / WHAT OTHER PEOPLE SEE
CHECK1TWO
HOME | ABOUT US | THE JUKEBOX | CONTACT | JAVAONE 2009 | REGISTER | BROWSE
CHECK1TWO® EDIT PICTURES
Upload images (.gif,.jpg) to directory. Current size 37256 bytes. Space left 1011320 bytes.
Control Panel
Use This To Upload Your Mug Shots
Filename:
Browse...
Send
Reset
Use This To For Ever Delete Your Images
You have 1 images(s) uploaded so far.
Thumb File Name Date Added Delete
javaone.jpg 2010-10-03
Delete File

FIG. 3.7

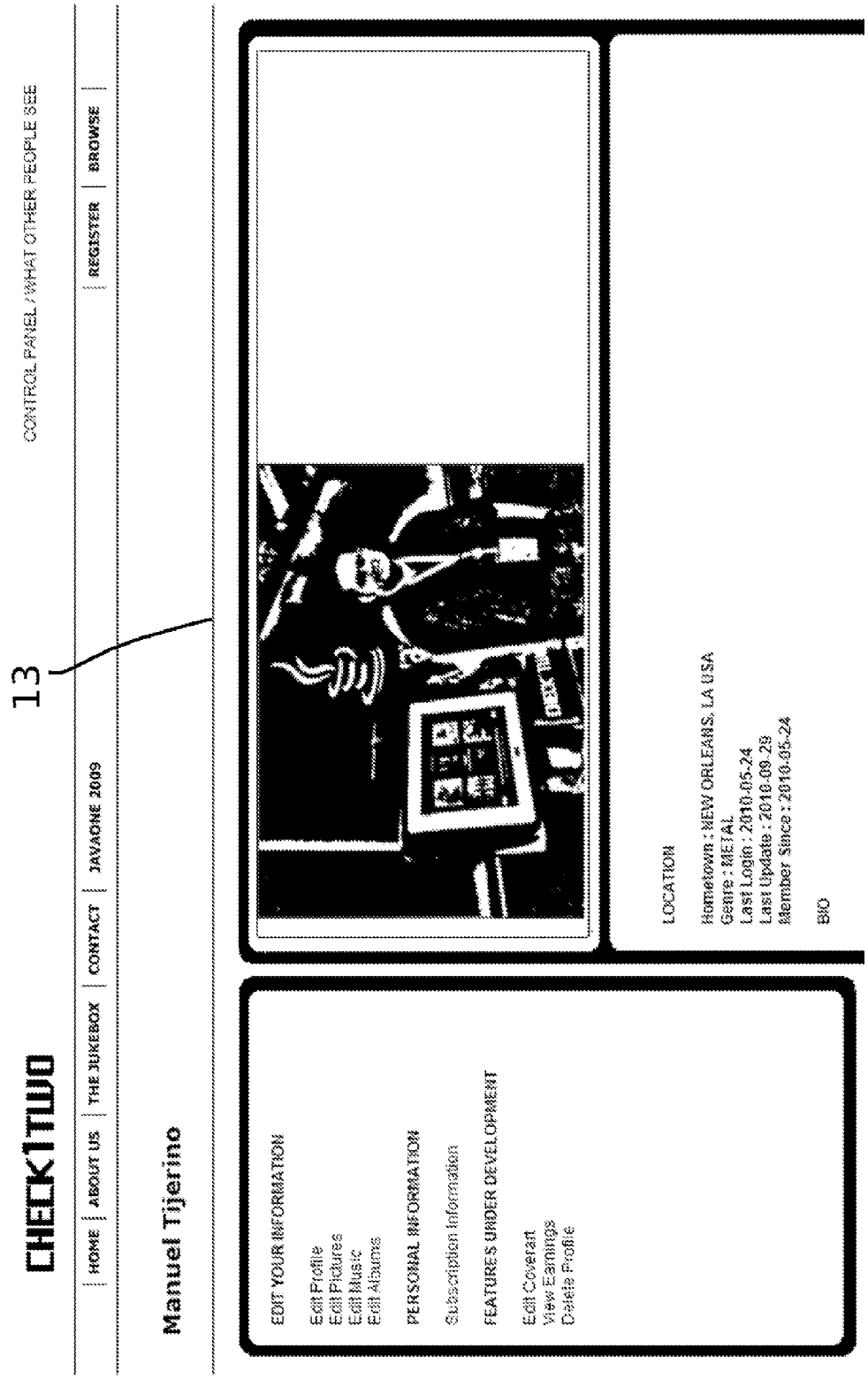

CHECK1TWO
HOME
ABOUT US
THE JUKEBOX
CONTACT
JAVAONE 2009
REGISTER
BROWSE
CONTROL PANEL / WHAT OTHER PEOPLE SEE
13
Manuel Tijerino
EDIT YOUR INFORMATION
Edit Profile
Edit Pictures
Edit Music
Edit Albums
PERSONAL INFORMATION
Subscription Information
FEATURES UNDER DEVELOPMENT
Edit Covenant
View Earnings
Delete Profile
LOCATION
Hometown : NEW ORLEANS, LA USA
Genre : METAL
Last Login : 2010-05-24
Last Update : 2010-09-29
Member Since : 2010-05-24
BIO

FIG. 3.8

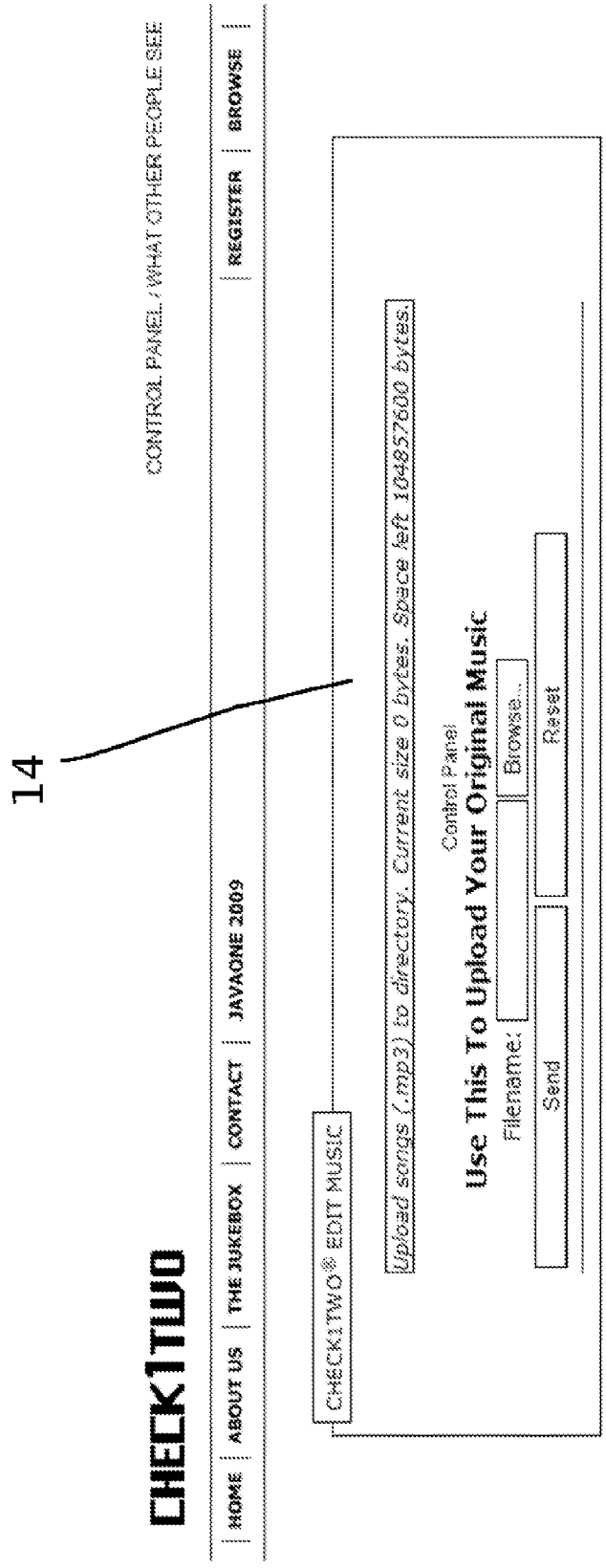

14
CONTROL PANEL (WHAT OTHER PEOPLE SEE
CHECK1TWO
HOME | ABOUT US | THE JUKEBOX | CONTACT | JAVAONE 2009 | REGISTER | BROWSE
CHECK1TWO® EDIT MUSIC
Upload songs (.mp3) to directory. Current size 0 bytes. Space left 104857600 bytes.
Control Panel
Use This To Upload Your Original Music
Filename:
Browse...
Send
Reset

FIG. 3.9

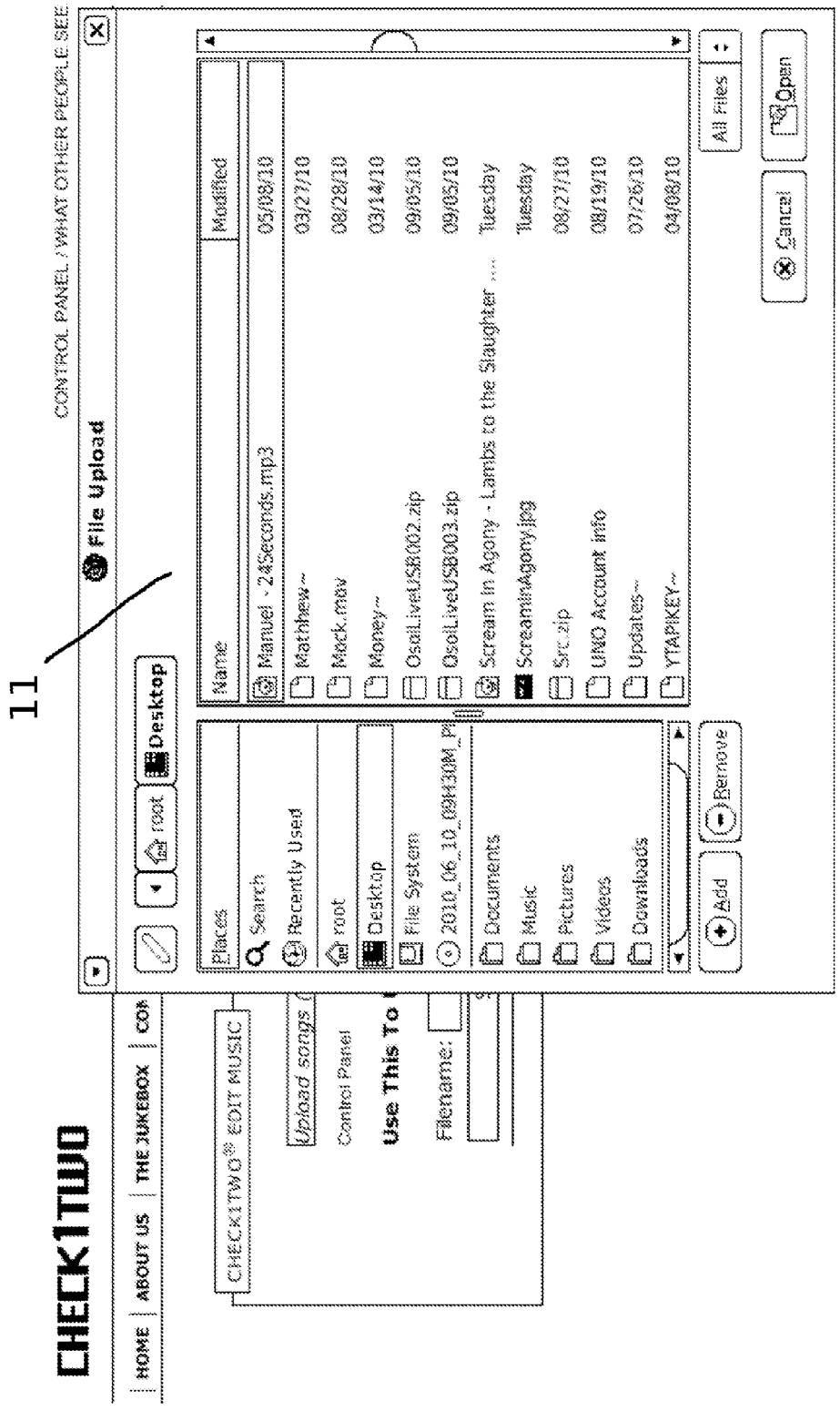

11
CONTROL PANEL / WHAT OTHER PEOPLE SEE
CHECK1TWO
HOME
ABOUT US
THE JUKEBOX
CHECK1TWO® EDIT MUSIC
Upload songs
Control Panel
Use This To
Filename:
File Upload
root
Desktop
Places
Search
Recently Used
root
Desktop
File System
2010_06_10_08H30M_P
Documents
Music
Pictures
Videos
Downloads
Add
Remove
Name
Modified
Manuel - 24Seconds.mp3
05/08/10
Matthew~
03/27/10
Mark.mov
08/28/10
Money~
03/14/10
OsoiLiveUSB002.zip
09/05/10
OsoiLiveUSB003.zip
09/05/10
Scream in Agony - Lambs to the Slaughter ....
Tuesday
ScreaminAgony.jpg
Tuesday
Src.zip
08/27/10
UNO Account info
08/19/10
Updates~
07/26/10
YTAPIKEY~
04/08/10
All Files
Cancel
Open

FIG. 3.10

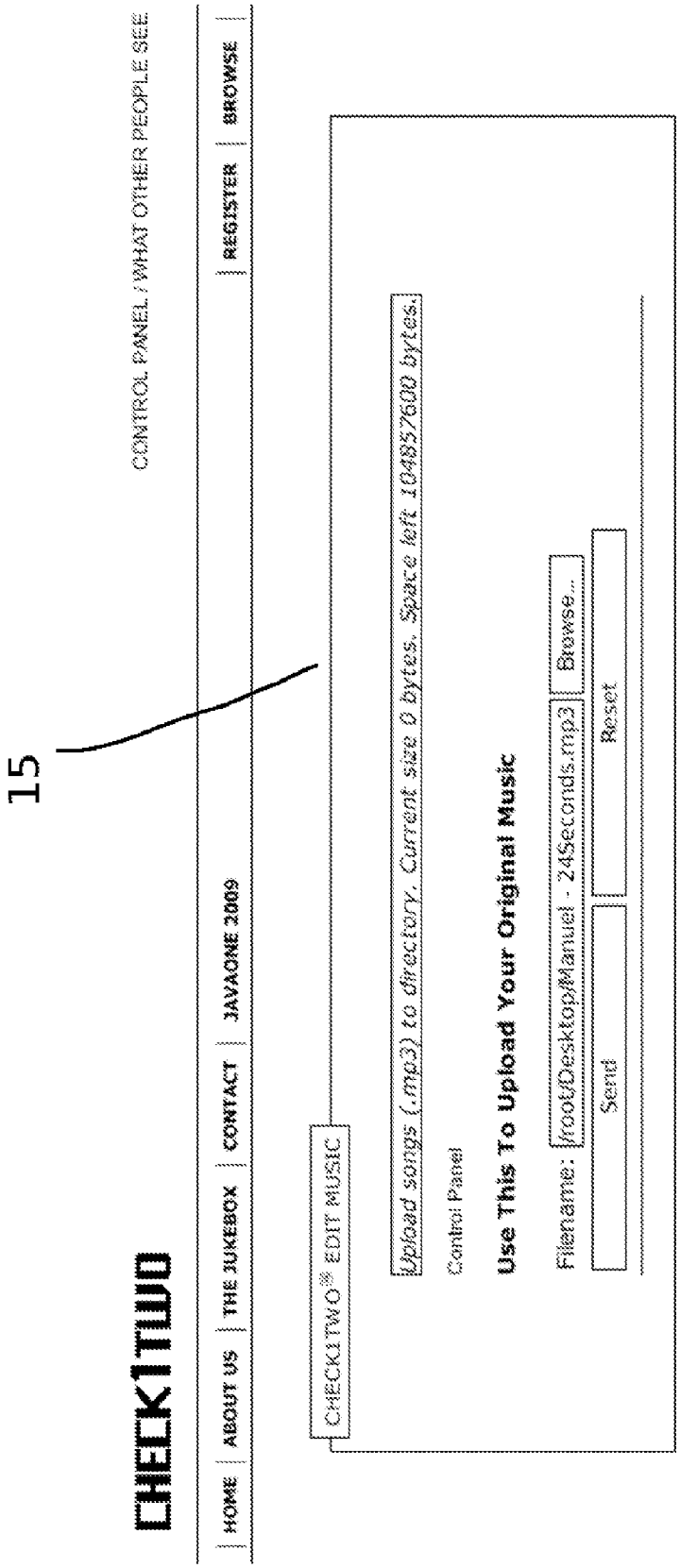

15
CHECK1TWO
CONTROL PANEL / WHAT OTHER PEOPLE SEE
HOME | ABOUT US | THE JUKEBOX | CONTACT | JAVAONE 2009 | REGISTER | BROWSE
CHECK1TWO® EDIT MUSIC
Upload songs (.mp3) to directory. Current size 0 bytes. Space left 104857600 bytes.
Control Panel
Use This To Upload Your Original Music
Filename: /root/Desktop/Manuel - 24Seconds.mp3
Browse...
Send
Reset

FIG. 3.11

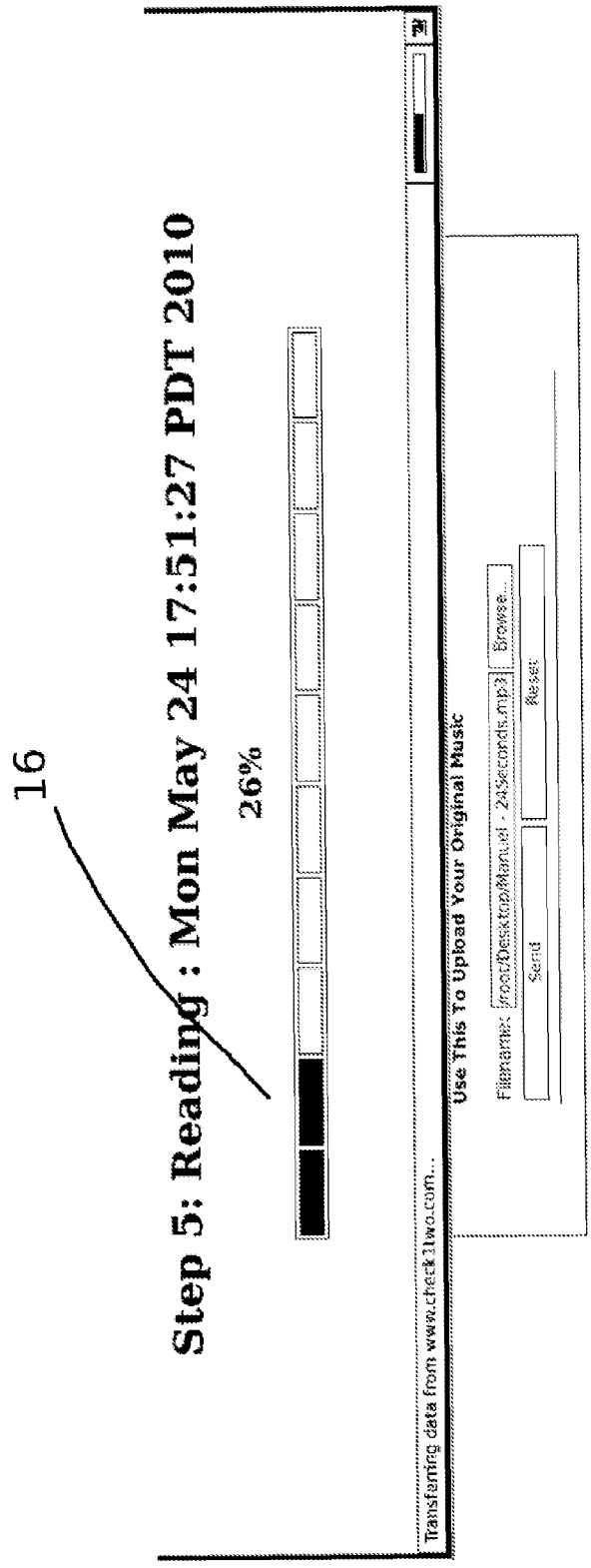

16
Step 5: Reading : Mon May 24 17:51:27 PDT 2010
26%
Transferring data from www.check1two.com...
Use This To Upload Your Original Music
Filename: /root/Desktop/Marcel - 24Seconds.mp3
Browse...
Send
Reset

FIG. 3.12

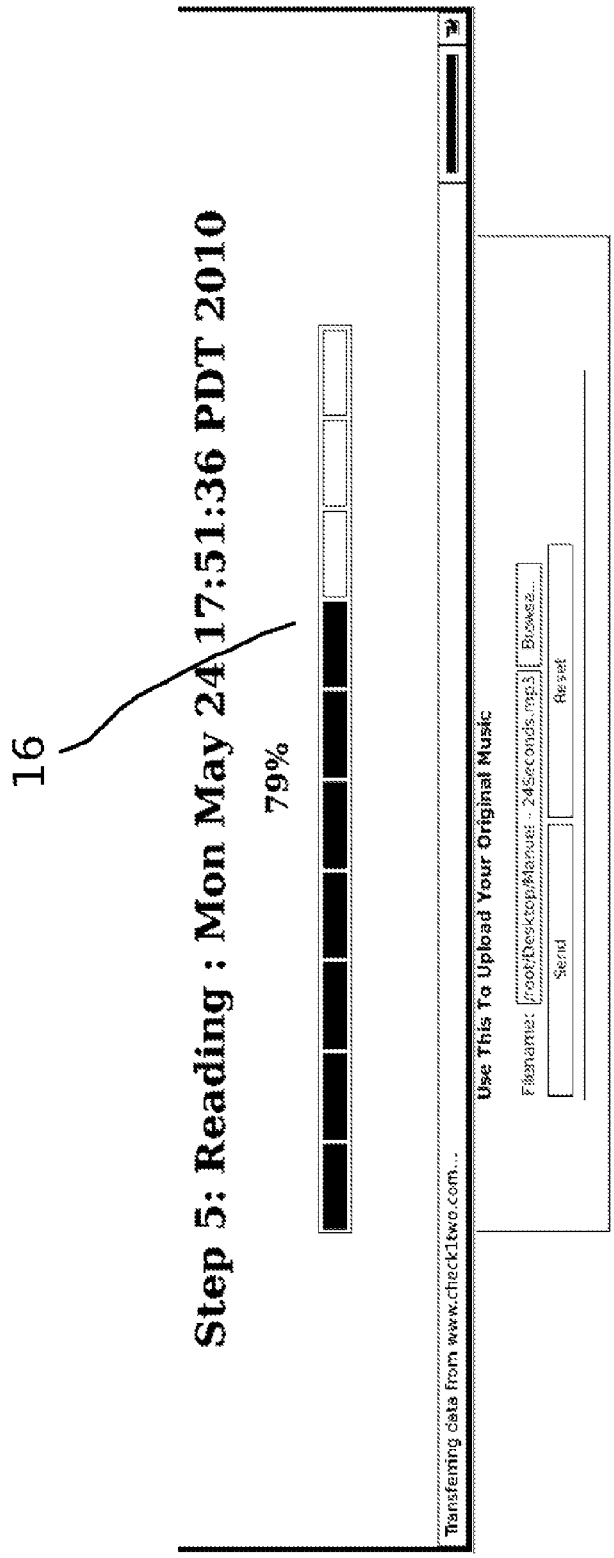

16
Step 5: Reading : Mon May 24 17:51:36 PDT 2010
79%
Transferring data from www.check1two.com...
Use This To Upload Your Original Music
Filename: /root/Desktop/Manuel - 24Seconds.mp3
Browse...
Send
Reset

FIG. 3.13

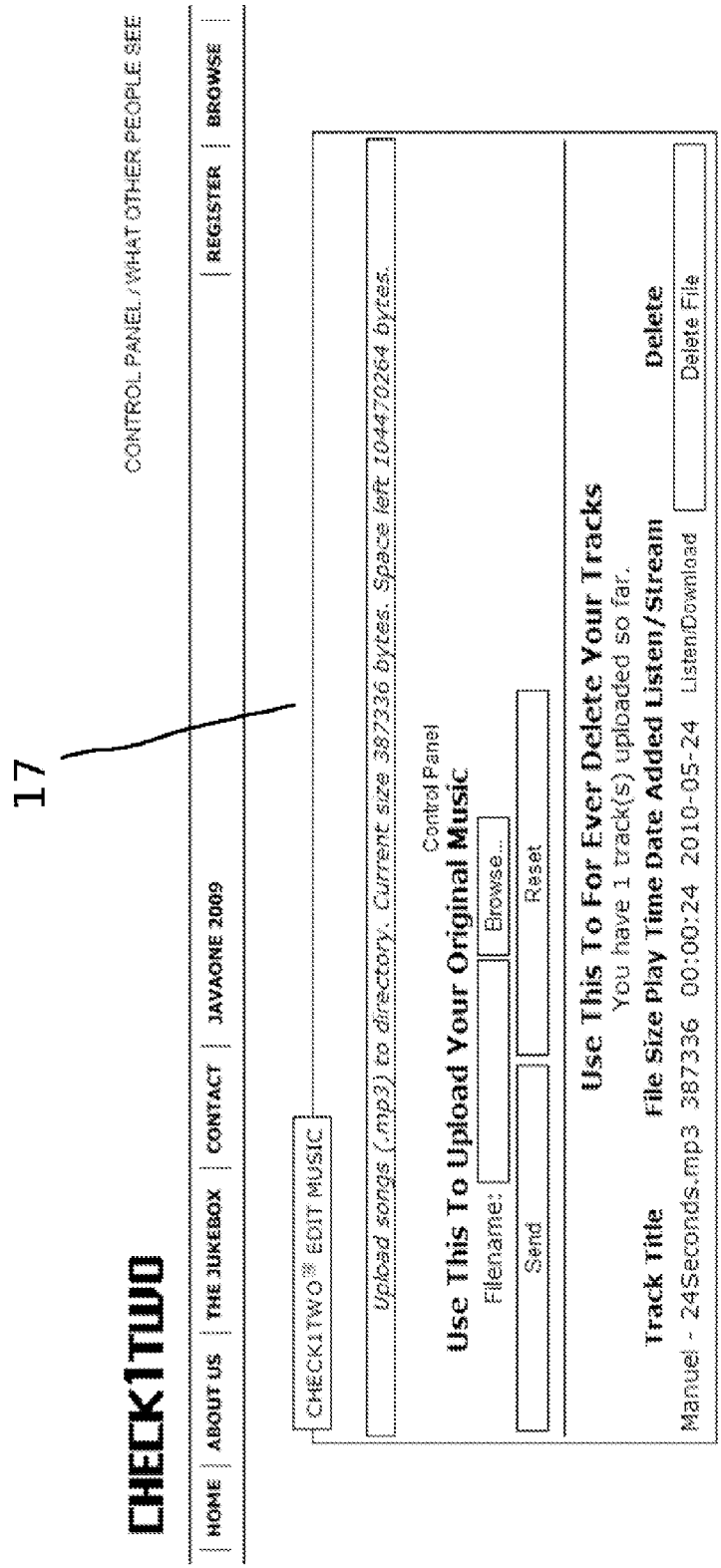

17
CONTROL PANEL / WHAT OTHER PEOPLE SEE
CHECK1TWO
HOME
ABOUT US
THE JUKEBOX
CONTACT
JAVAONE 2009
REGISTER
BROWSE
CHECK1TWO® EDIT MUSIC
Upload songs (.mp3) to directory. Current size 387336 bytes. Space left 104470264 bytes.
Control Panel
Use This To Upload Your Original Music
Filename:
Browse...
Send
Reset
Use This To For Ever Delete Your Tracks
You have 1 track(s) uploaded so far.
Track Title
File Size
Play Time
Date Added
Listen/Stream
Delete
Manuel - 24Seconds.mp3
387336
00:00:24
2010-05-24
Listen
Download
Delete File

FIG. 3.14

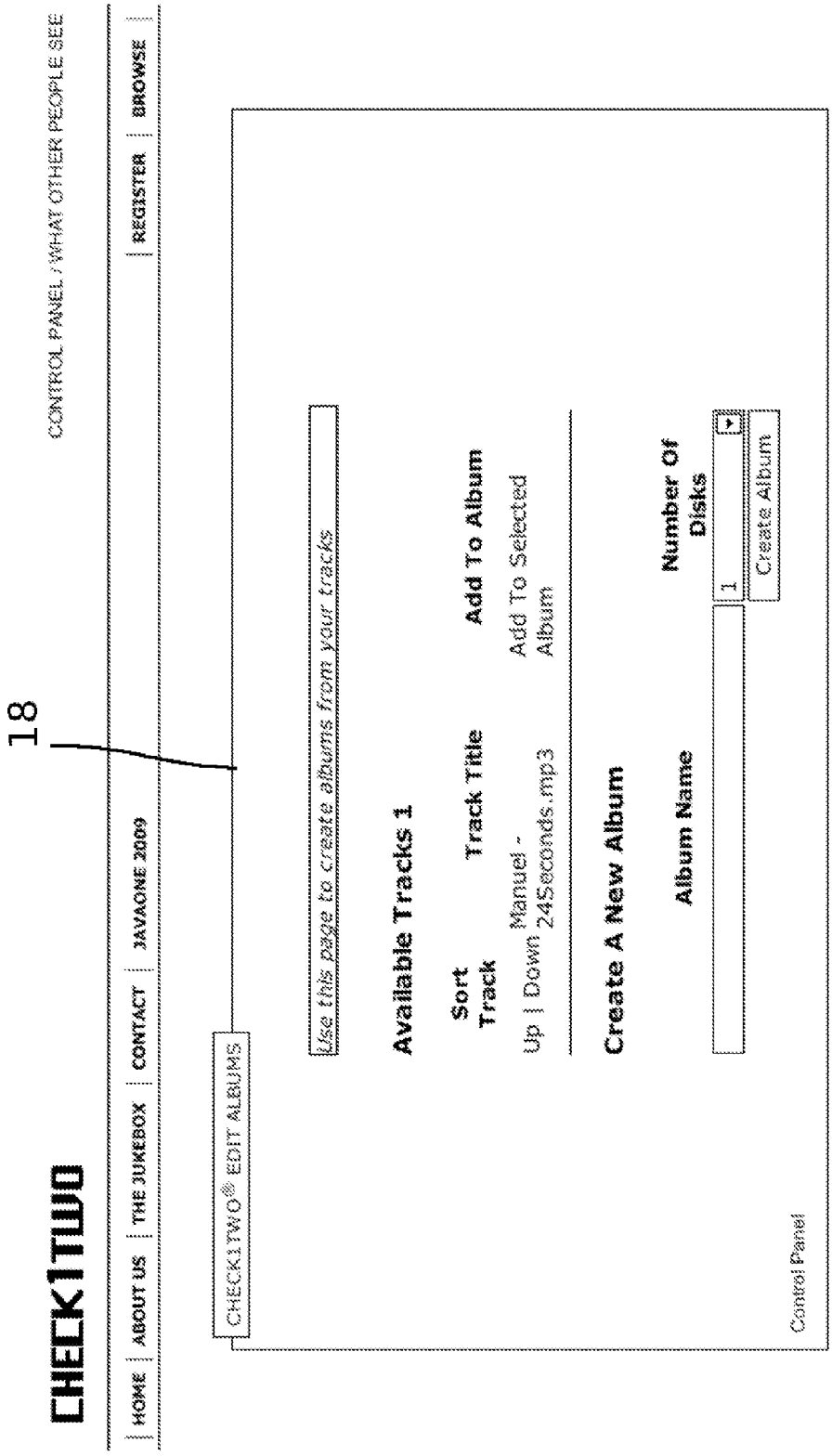

18
CHECK1TWO
CONTROL PANEL / WHAT OTHER PEOPLE SEE
HOME | ABOUT US | THE JUKEBOX | CONTACT | JAVAONE 2009 | REGISTER | BROWSE
CHECK1TWO® EDIT ALBUMS
Use this page to create albums from your tracks
Available Tracks 1
Sort Track
Track Title
Add To Album
Up | Down
Manuel - 24Seconds.mp3
Add To Selected Album
Create A New Album
Album Name
Number Of Disks
1
Create Album
Control Panel

FIG. 3.15

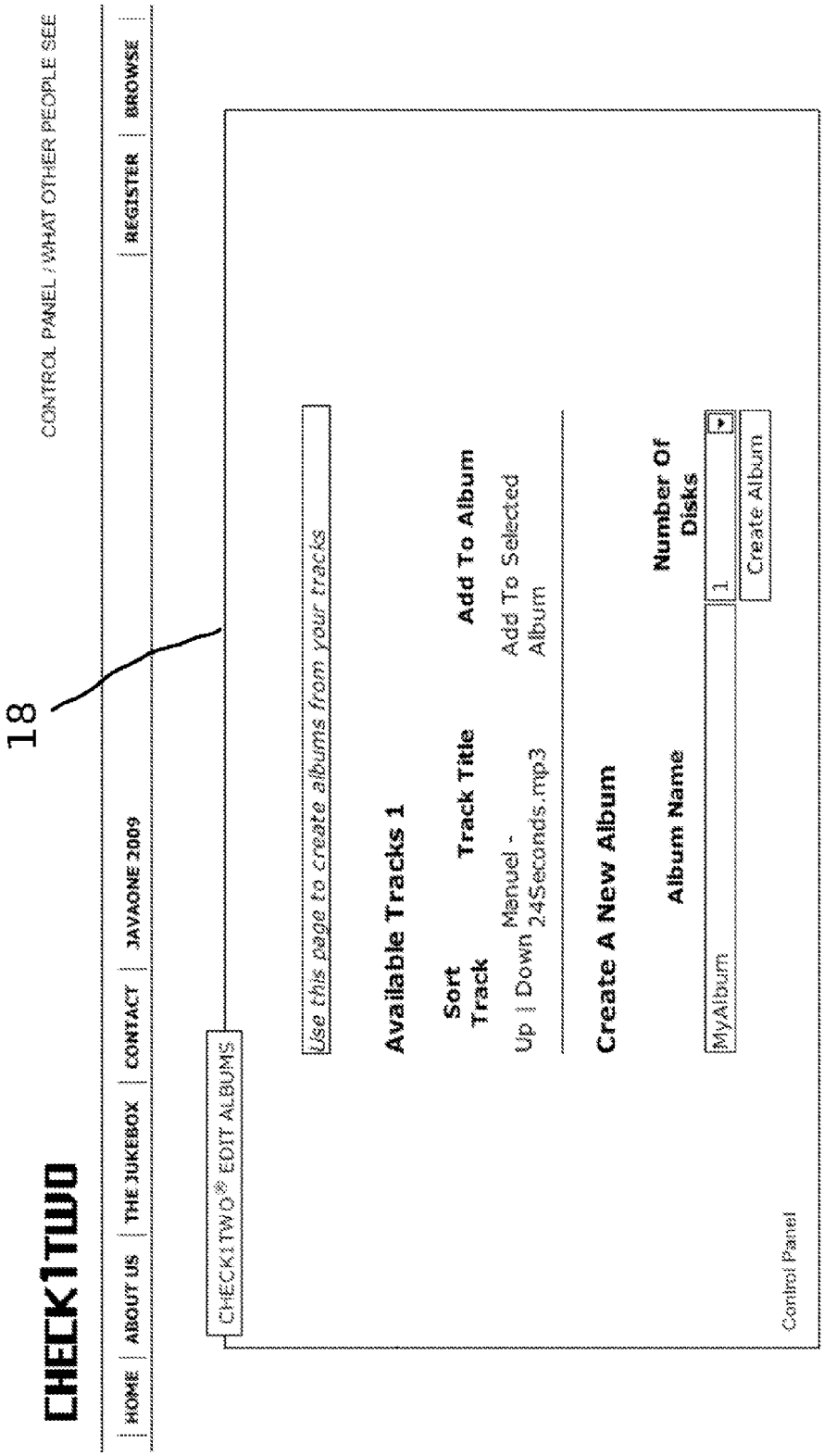

CHECK1TWO
HOME | ABOUT US | THE JUKEBOX | CONTACT | JAVAONE 2009 | REGISTER | BROWSE
CONTROL PANEL / WHAT OTHER PEOPLE SEE
18
CHECK1TWO® EDIT ALBUMS
Use this page to create albums from your tracks
Available Tracks 1
Sort Track
Track Title
Add To Album
Up | Down
Manuel - 24Seconds.mp3
Add To Selected Album
Create A New Album
Album Name
Number Of Disks
MyAlbum
1
Create Album
Control Panel

FIG. 3.16

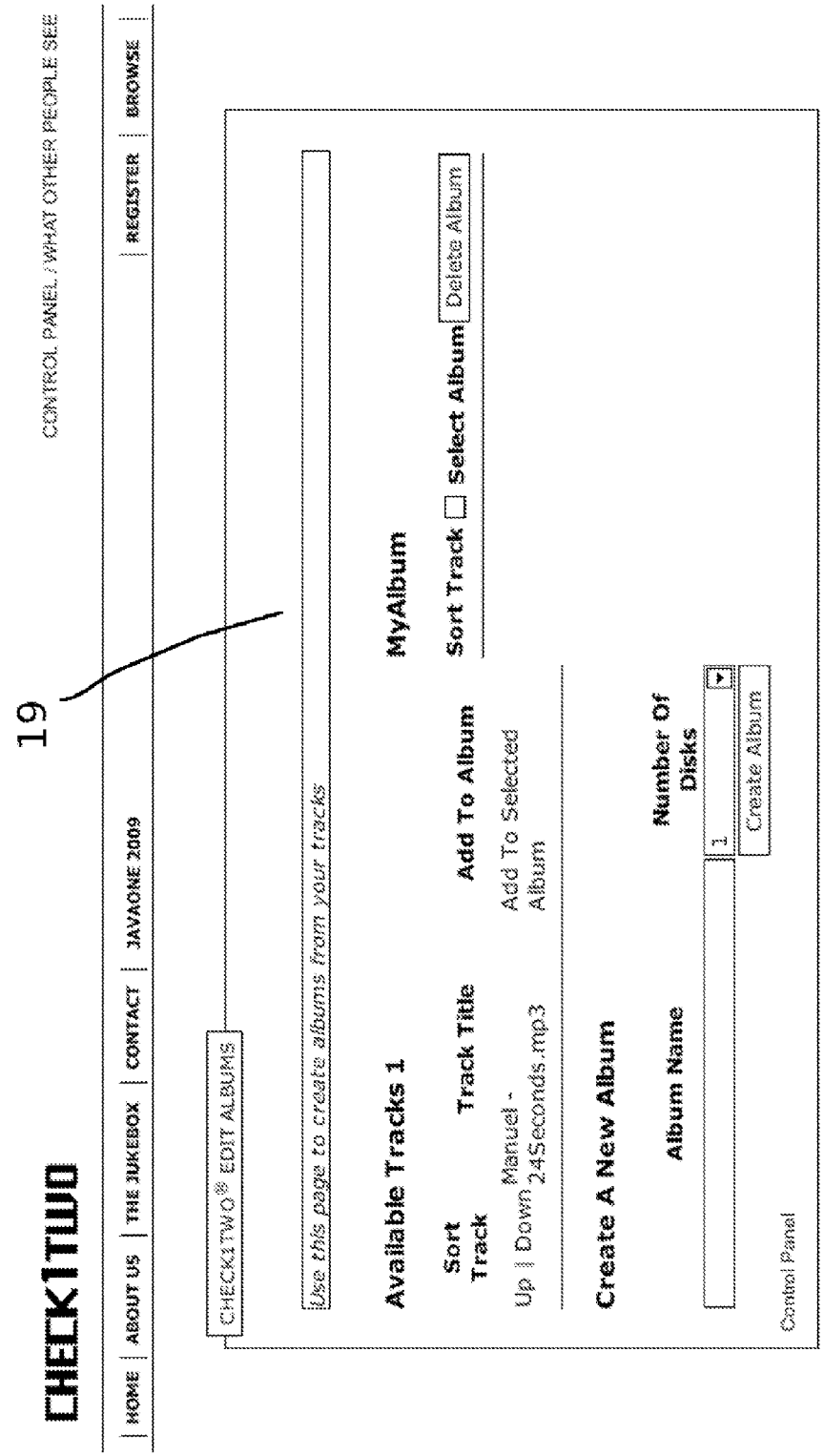

CHECK1TWO
HOME | ABOUT US | THE JUKEBOX | CONTACT | JAVAONE 2009 | REGISTER | BROWSE
CONTROL PANEL / WHAT OTHER PEOPLE SEE
19
CHECK1TWO® EDIT ALBUMS
Use this page to create albums from your tracks
Available Tracks 1
MyAlbum
Sort Track
Track Title
Add To Album
Sort Track
Select Album
Delete Album
Up | Down
Manuel - 24Seconds.mp3
Add To Selected Album
Create A New Album
Album Name
Number Of Disks
1
Create Album
Control Panel

FIG. 3.17

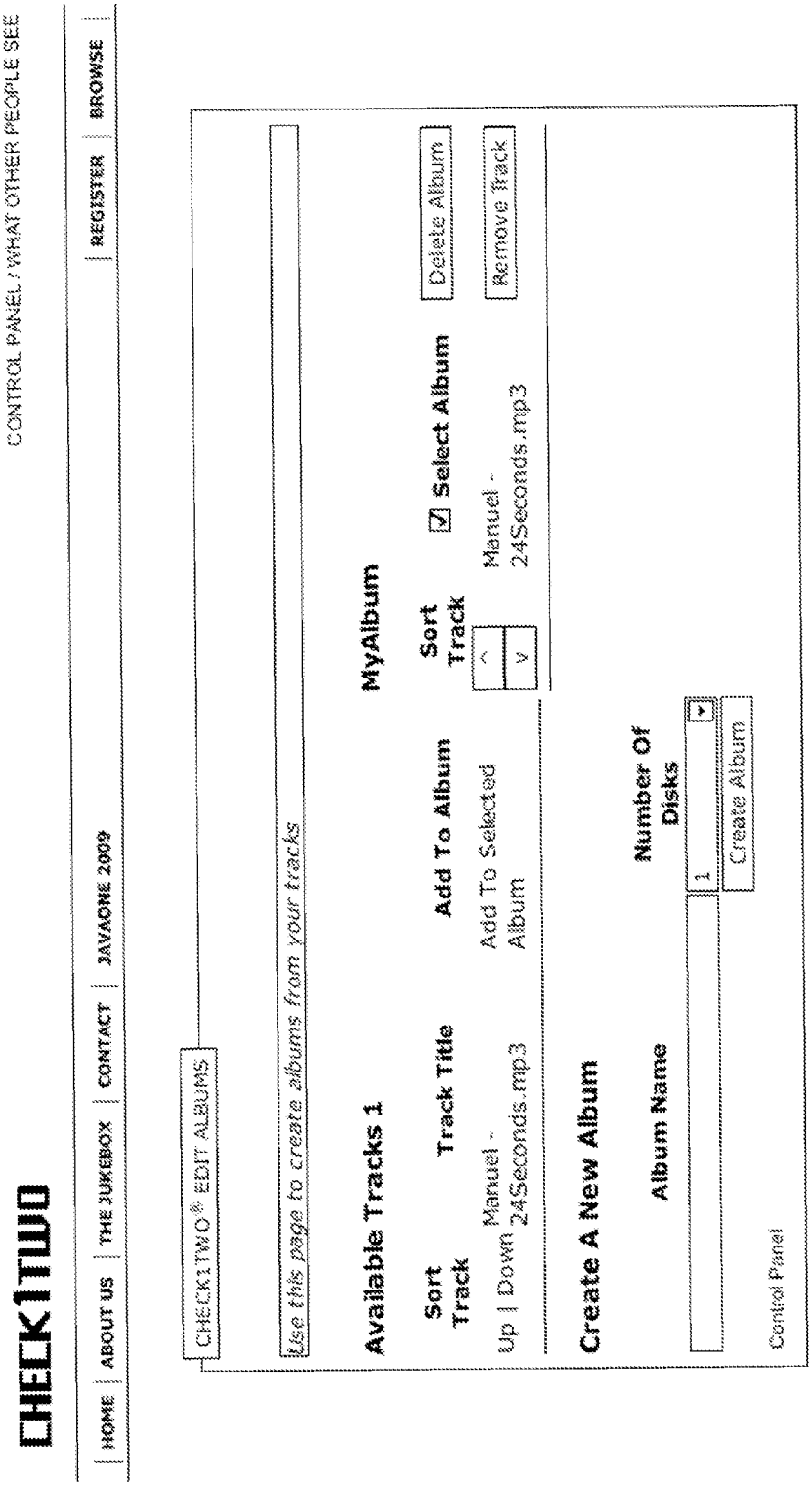

CONTROL PANEL / WHAT OTHER PEOPLE SEE
CHECK1TWO
HOME | ABOUT US | THE JUKEBOX | CONTACT | JAVAONE 2009 | REGISTER | BROWSE
CHECK1TWO® EDIT ALBUMS
Use this page to create albums from your tracks
Available Tracks 1
MyAlbum
Sort Track
Track Title
Add To Album
Sort Track
Select Album
Up | Down
Manuel - 24Seconds.mp3
Add To Selected Album
Manuel - 24Seconds.mp3
Delete Album
Remove Track
Create A New Album
Album Name
Number Of Disks
1
Create Album
Control Panel

FIG. 3.18

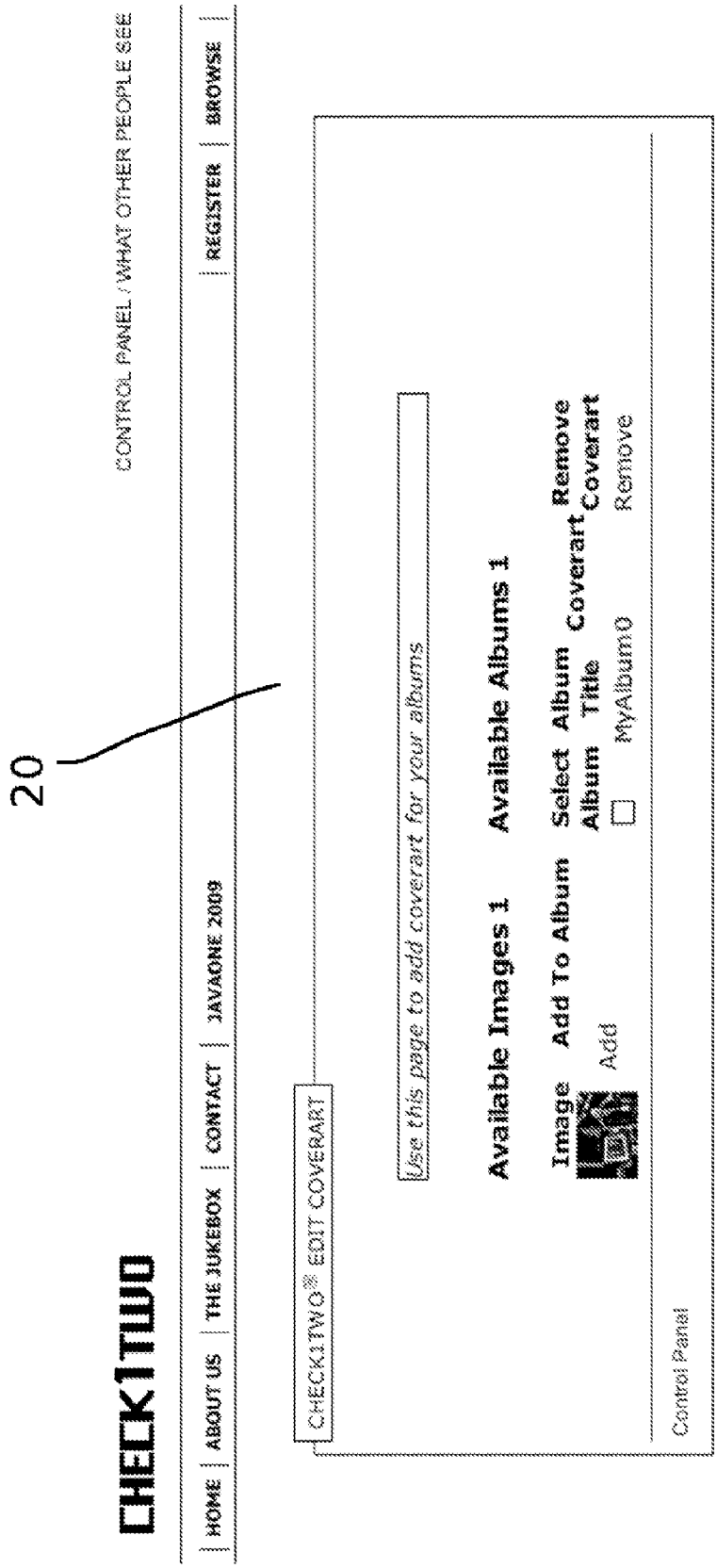

20
CHECK1TWO
CONTROL PANEL / WHAT OTHER PEOPLE SEE
HOME | ABOUT US | THE JUKEBOX | CONTACT | JAVAONE 2009 | REGISTER | BROWSE
CHECK1TWO® EDIT COVERART
Use this page to add coverart for your albums
Available Images 1
Available Albums 1
Image
Add To Album
Add
Select Album
Album Title
MyAlbum0
Coverart
Remove Coverart
Remove
Control Panel

FIG. 3.19

CHECKITWO
CONTROL PANEL / WHAT OTHER PEOPLE SEE
21
HOME | ABOUT US | THE JUKEBOX | CONTACT | JAVAONE 2009 | REGISTER | BROWSE
CHECKITWO® SUBSCRIPTION INFO
Basic Info
name value
item_name CheckITwo 1 Year Membership
item_number c12-1ym
Payer Information
name value
first_name Manuel
last_name Tijerino
address_name Manuel Tijerino
address_street 409 Oaklane Drive Unit A
address_city Hammond
address_state LA
address_zip 70403
address_country United States
address_status unconfirmed
payer_email manueltijerino@gmail.com
payer_id ZAJBXGAYBBAMQ
payer_status unverified
Transaction Information
name value
payment_status Completed
pending_reason n/a
reason_code n/a
payment_date 17:28:43 May 24, 2010 PDT
txn_id 1DT02210HD6868825
Payment Information
name value
payment_type instant
Currency And Exchange Information
name value
mc_gross 3.65
mc_fee 0.41
mc_currency USD
settle_amount n/a
settle_currency n/a

FIG. 3.20

21

txn_id 1DT02210HD6868825

Payer Information

name	value
first_name	Manuel
last_name	Tijerino
address_name	Manuel Tijerino
address_street	409 Oaklane Drive Unit A
address_city	Hammond
address_state	LA
address_zip	70403
address_country	United States
address_status	unconfirmed
payer_email	manueltijerino@gmail.com
payer_id	ZAJBXGAYBBAMQ
payer_status	unverified

Payment Information

name	value
payment_type	instant

Currency And Exchange Information

name	value
mc_gross	3.65
mc_fee	0.41
mc_currency	USD
settle_amount	n/a
settle_currency	n/a
exchange_rate	n/a

Subscription Information

name	value
subscr_date	17:28:36 May 24, 2010 PDT
mc_amount3	3.65
recurring	1
username	pp-decoyflight
password	/gDIRdDBSAycA
subscr_id	I-FH083X7XMHYF

FIG. 3.21

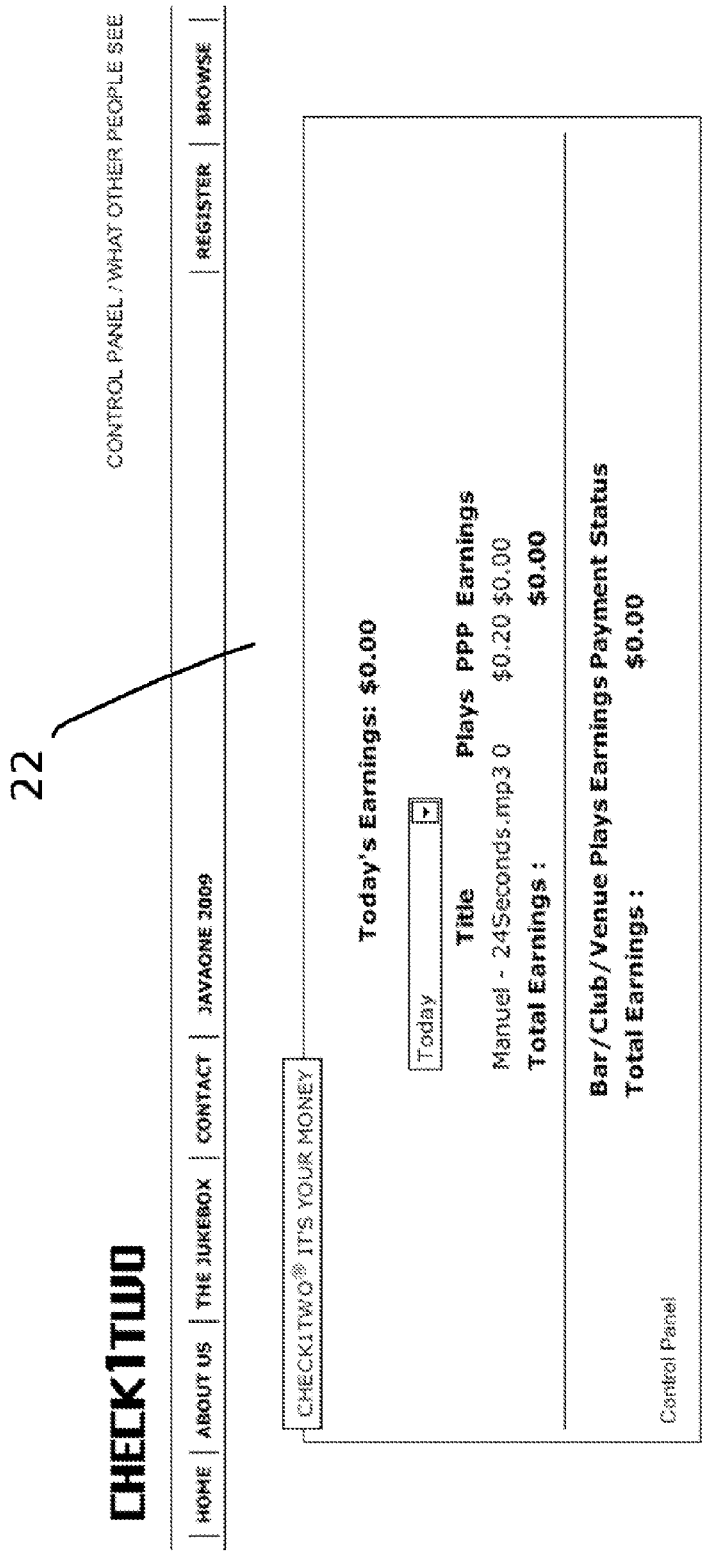

22
CONTROL PANEL / WHAT OTHER PEOPLE SEE
CHECK1TWO
HOME | ABOUT US | THE JUKEBOX | CONTACT | JAVAONE 2009 | REGISTER | BROWSE
CHECK1TWO® IT'S YOUR MONEY
Today's Earnings: $0.00
Today
Title Plays PPP Earnings
Manuel - 24Seconds.mp3 0 $0.20 $0.00
Total Earnings : $0.00
Bar/Club/Venue Plays Earnings Payment Status
Total Earnings : $0.00
Control Panel

FIG. 3.22

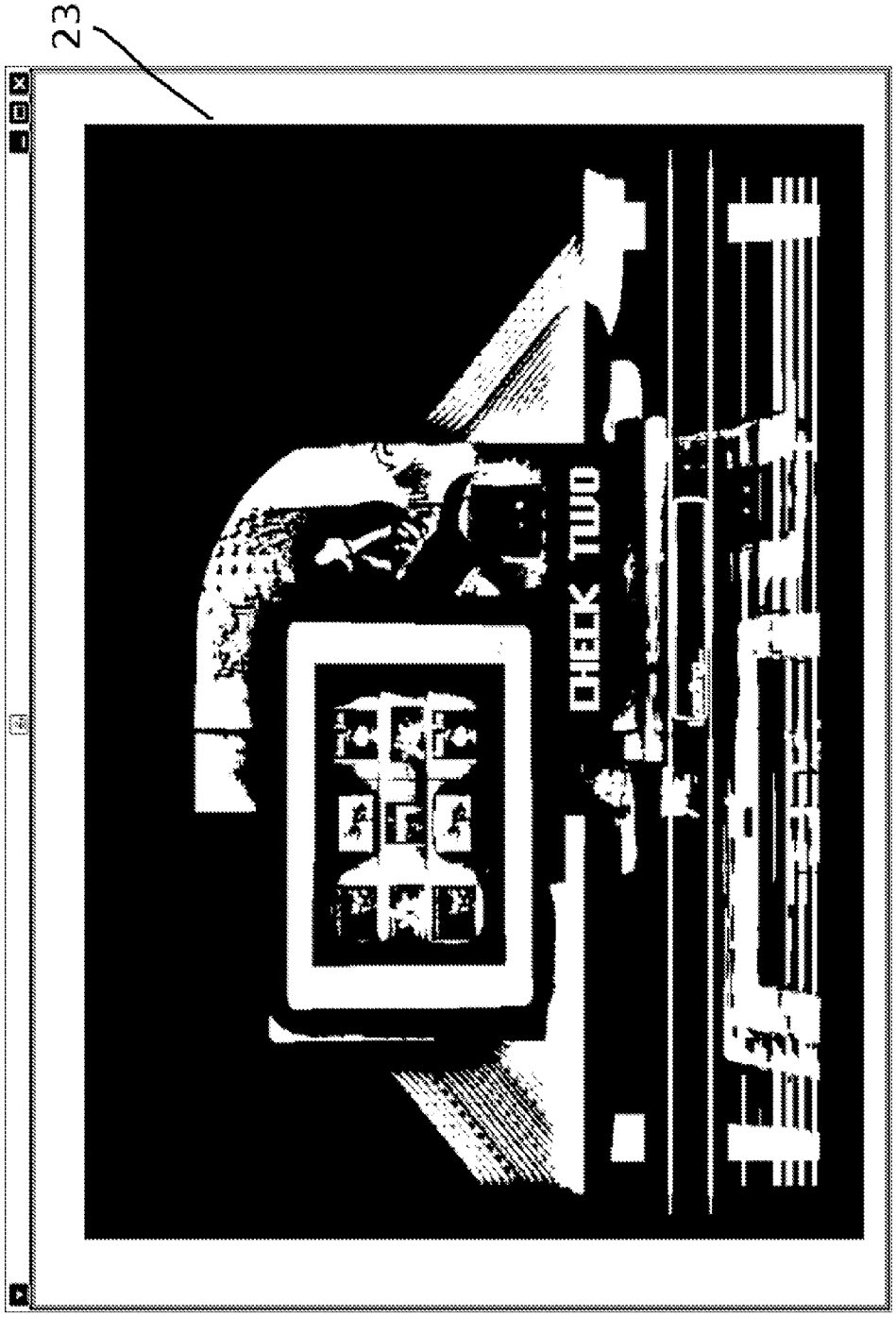


FIG. 4.1

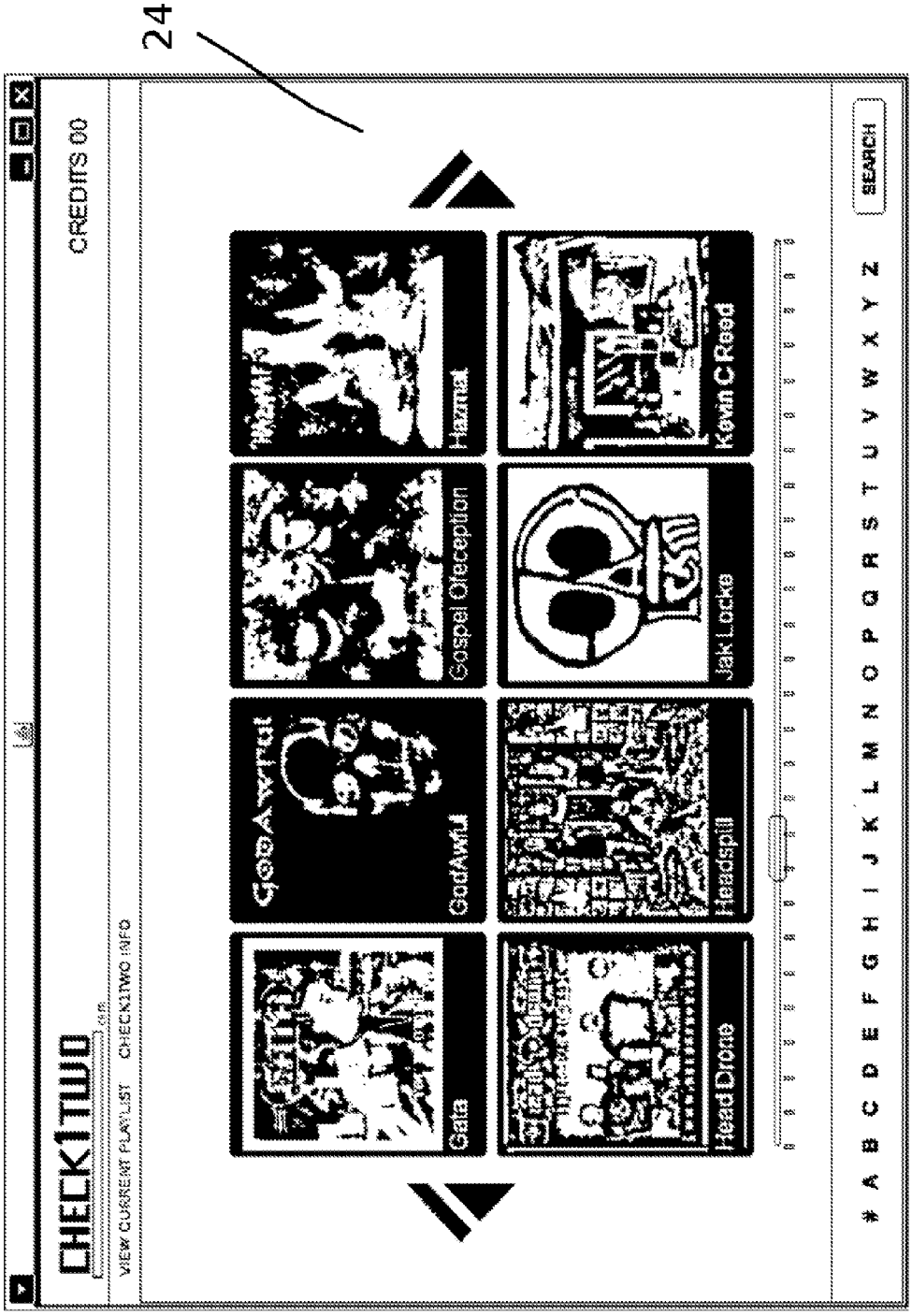

24
CHECK1TWO
CREDITS 00
VIEW CURRENT PLAYLIST CHECK1TWO INFO
Gata
GodAwful
Gospel Oleception
Hazmat
Head Drone
Headspill
Jak Locke
Kevin C Read
SEARCH
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

FIG. 4.2


24
25
CREDITS 05
CHECK1TWO
VIEW CURRENT PLAYLIST
CHECK1TWO INFO
SEARCH
Manuel Tijerina
Mary Jane Bulera
Merry Jo Brown

FIG. 4.3

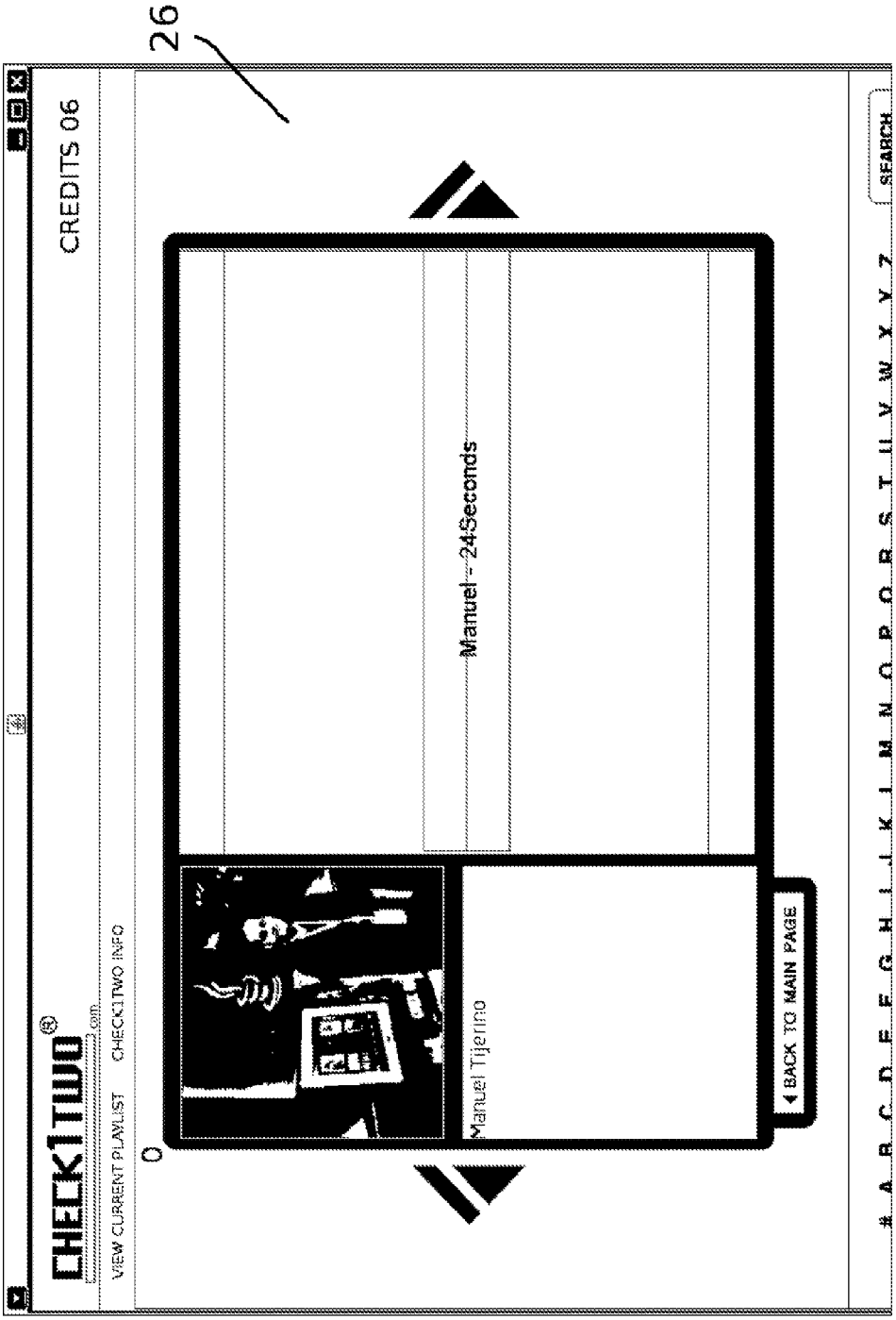

26
CREDITS 06
CHECK1TWO
VIEW CURRENT PLAYLIST
CHECK1TWO INFO
Manuel - 24Seconds
Manuel Tijerino
BACK TO MAIN PAGE
SEARCH
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

FIG. 4.4

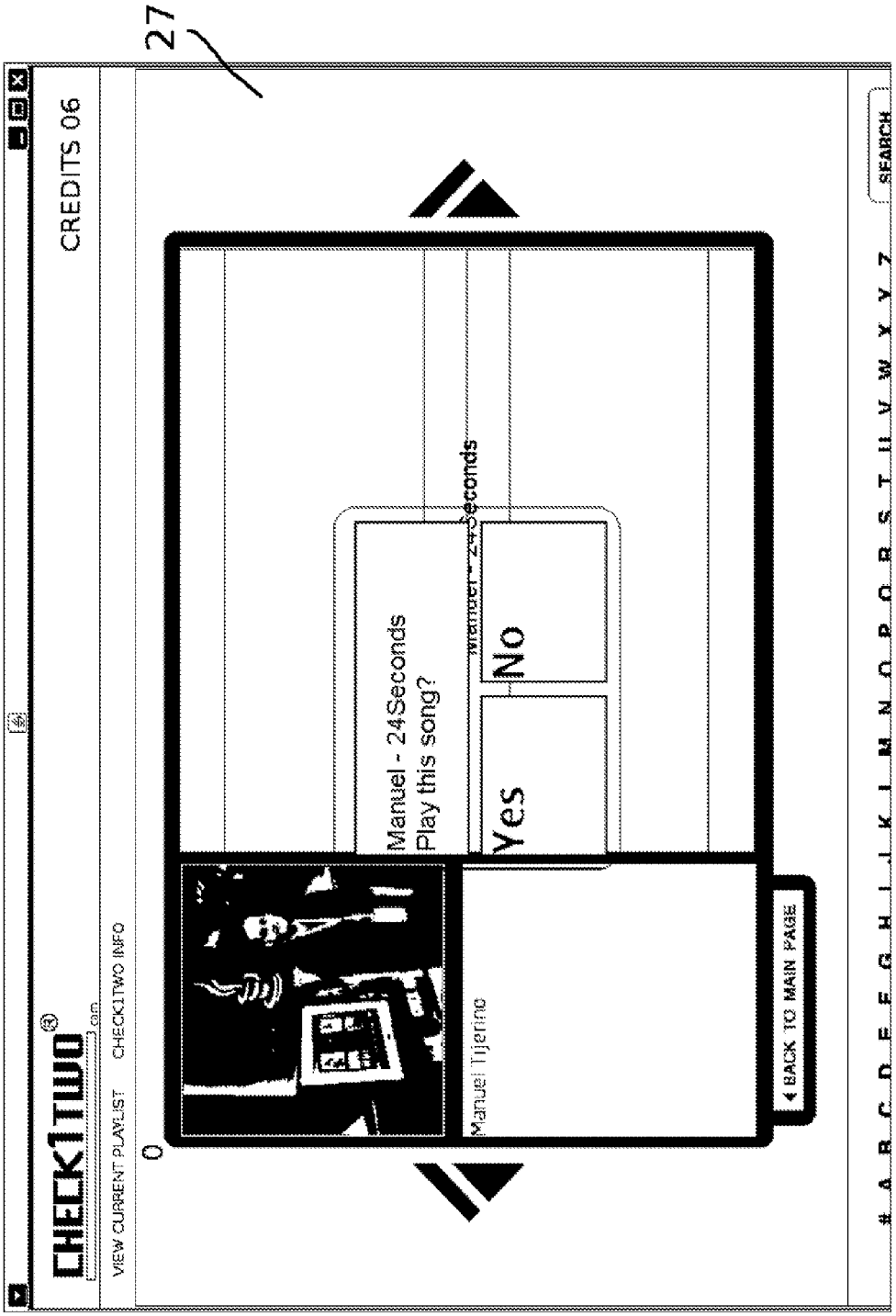

27
CREDITS 06
CHECK1TWO
VIEW CURRENT PLAYLIST
CHECK1TWO INFO
SEARCH
Manuel - 24Seconds
Play this song?
Yes
No
Manuel Tijerina
BACK TO MAIN PAGE
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

FIG. 4.5

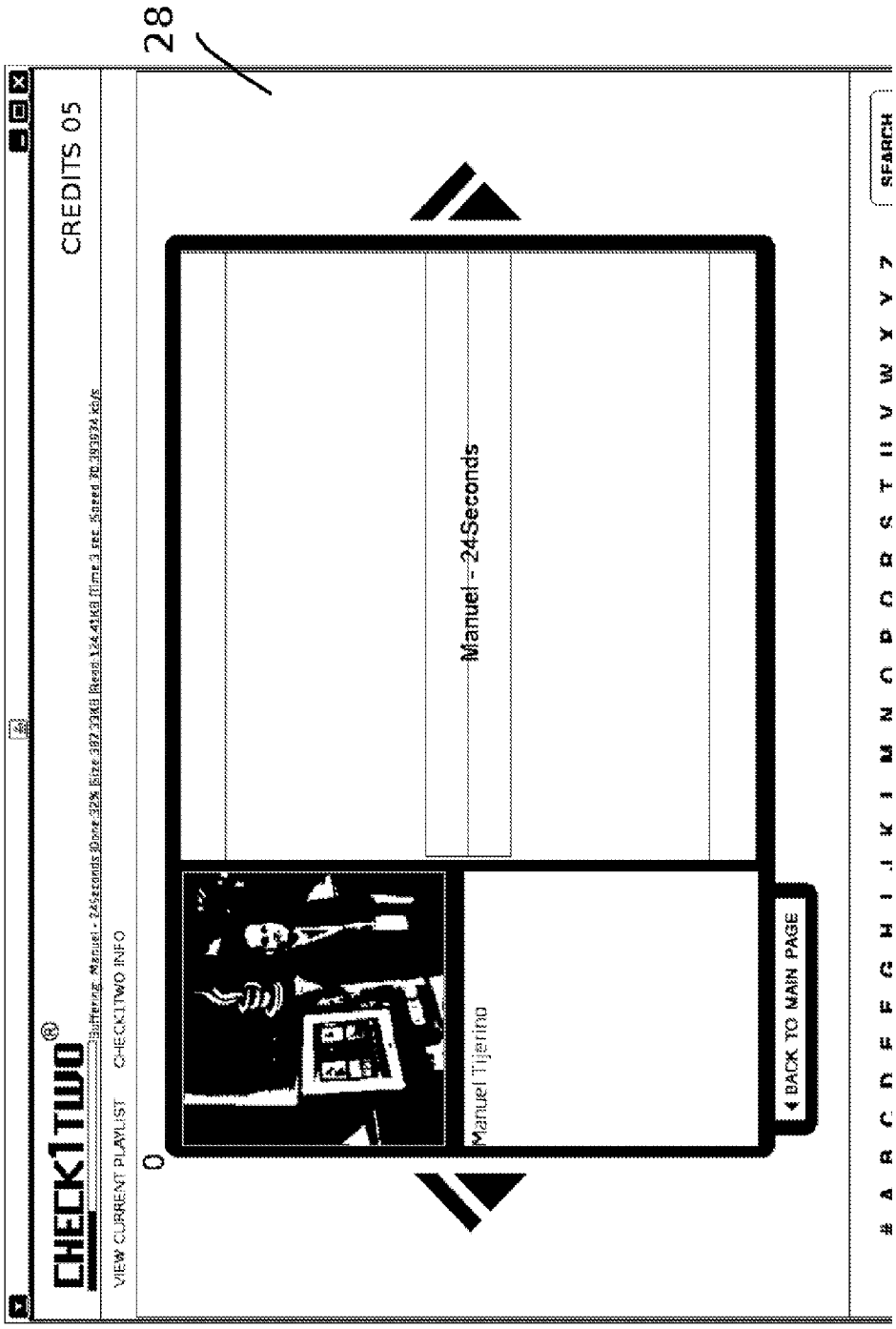

28
CHECK1TWO
CREDITS 05
VIEW CURRENT PLAYLIST
CHECK1TWO INFO
Manuel - 24Seconds
Manuel Tijerino
BACK TO MAIN PAGE
SEARCH
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

FIG. 4.6

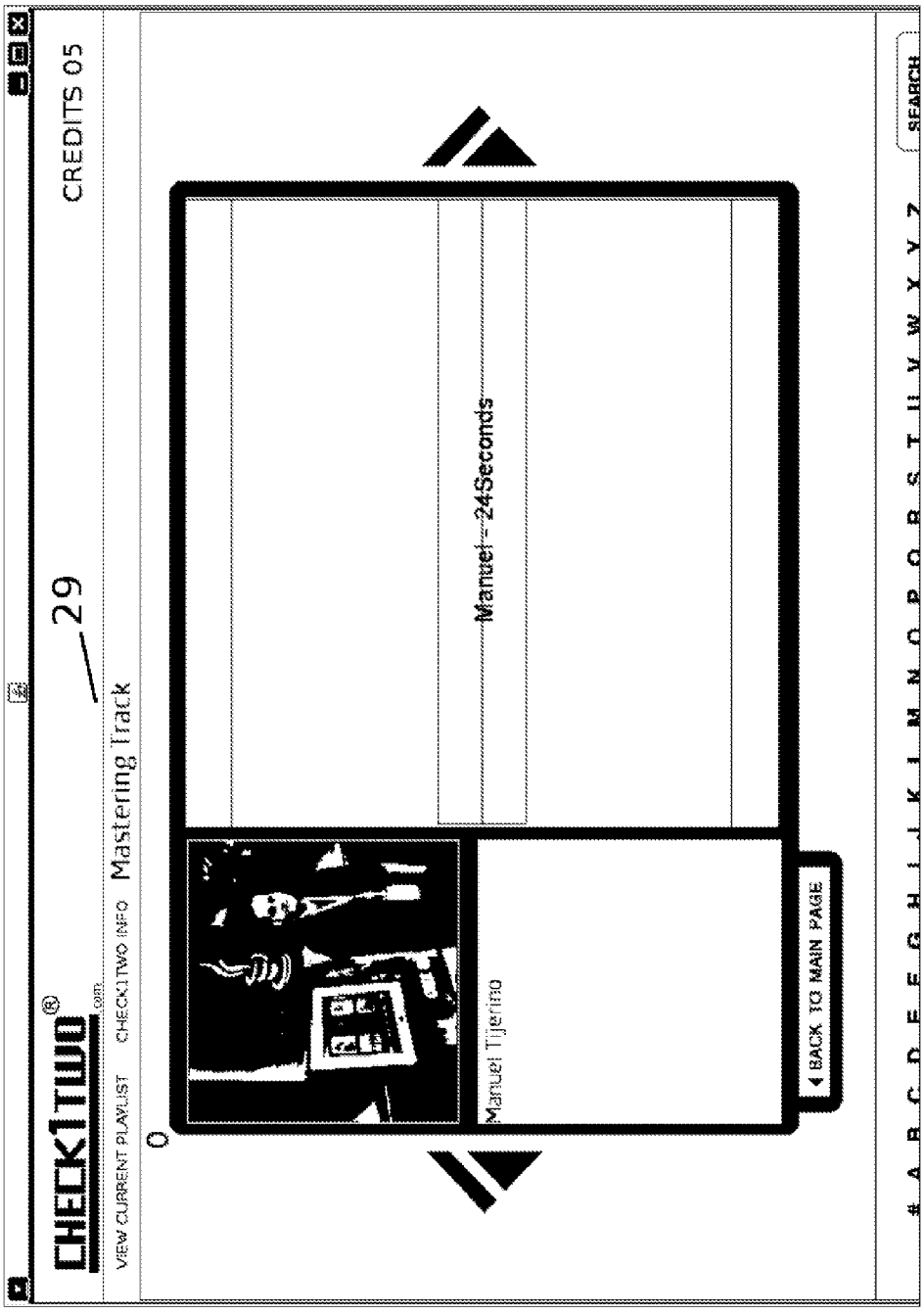

CHECK1TWO
CREDITS 05
29
VIEW CURRENT PLAYLIST
CHECK1TWO INFO
Mastering Track
Manuel - 24Seconds
Manuel Tijerina
BACK TO MAIN PAGE
SEARCH
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

FIG. 4.7

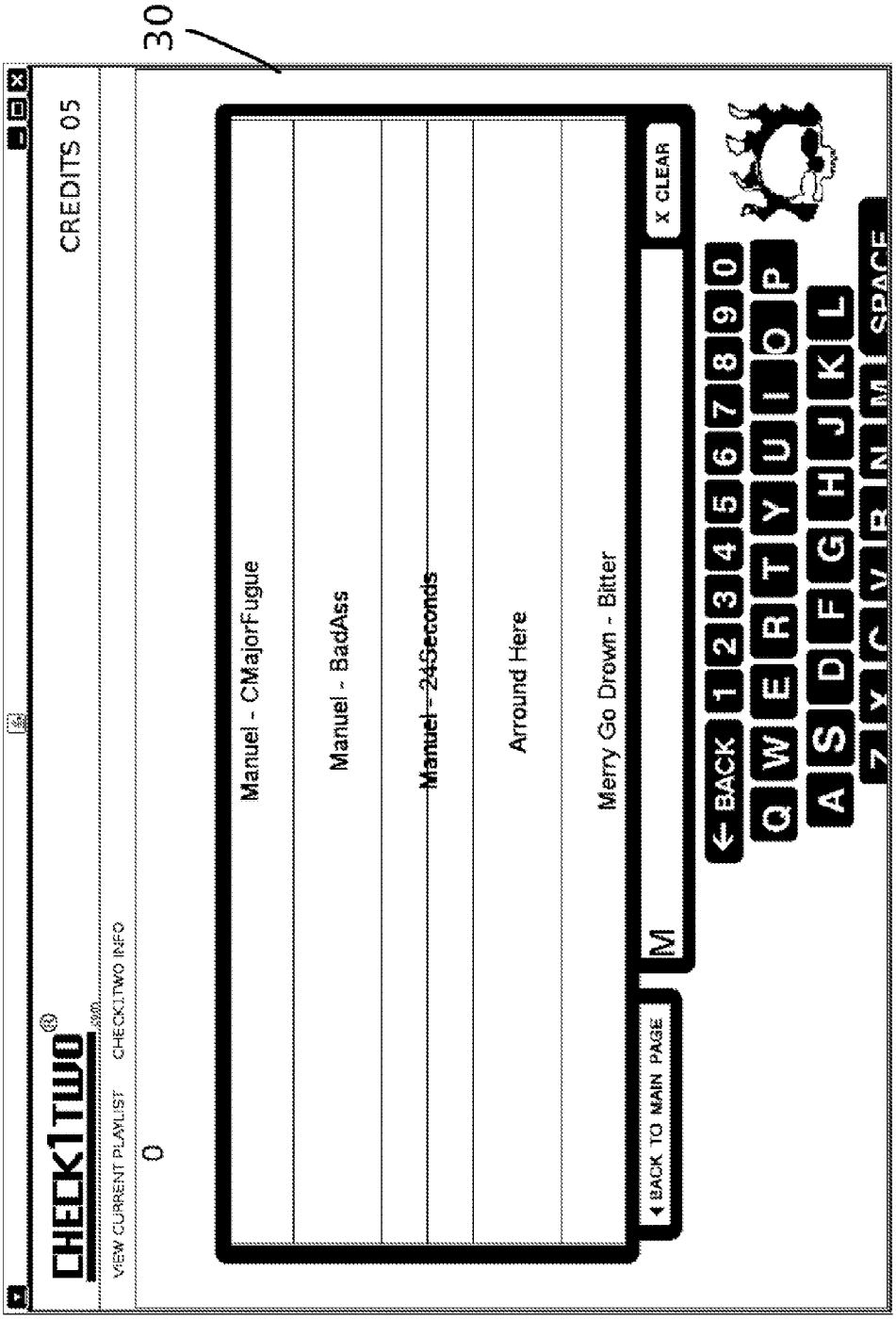

30
CREDITS 05
CHECK1TWO
VIEW CURRENT PLAYLIST
CHECK1TWO INFO
0
Manuel - CMajorFugue
Manuel - BadAss
Manuel - 24Seconds
Arround Here
Merry Go Drown - Bitter
BACK TO MAIN PAGE
M
X CLEAR
BACK
1 2 3 4 5 6 7 8 9 0
Q W E R T Y U I O P
A S D F G H J K L
SPACE

FIG. 4.8

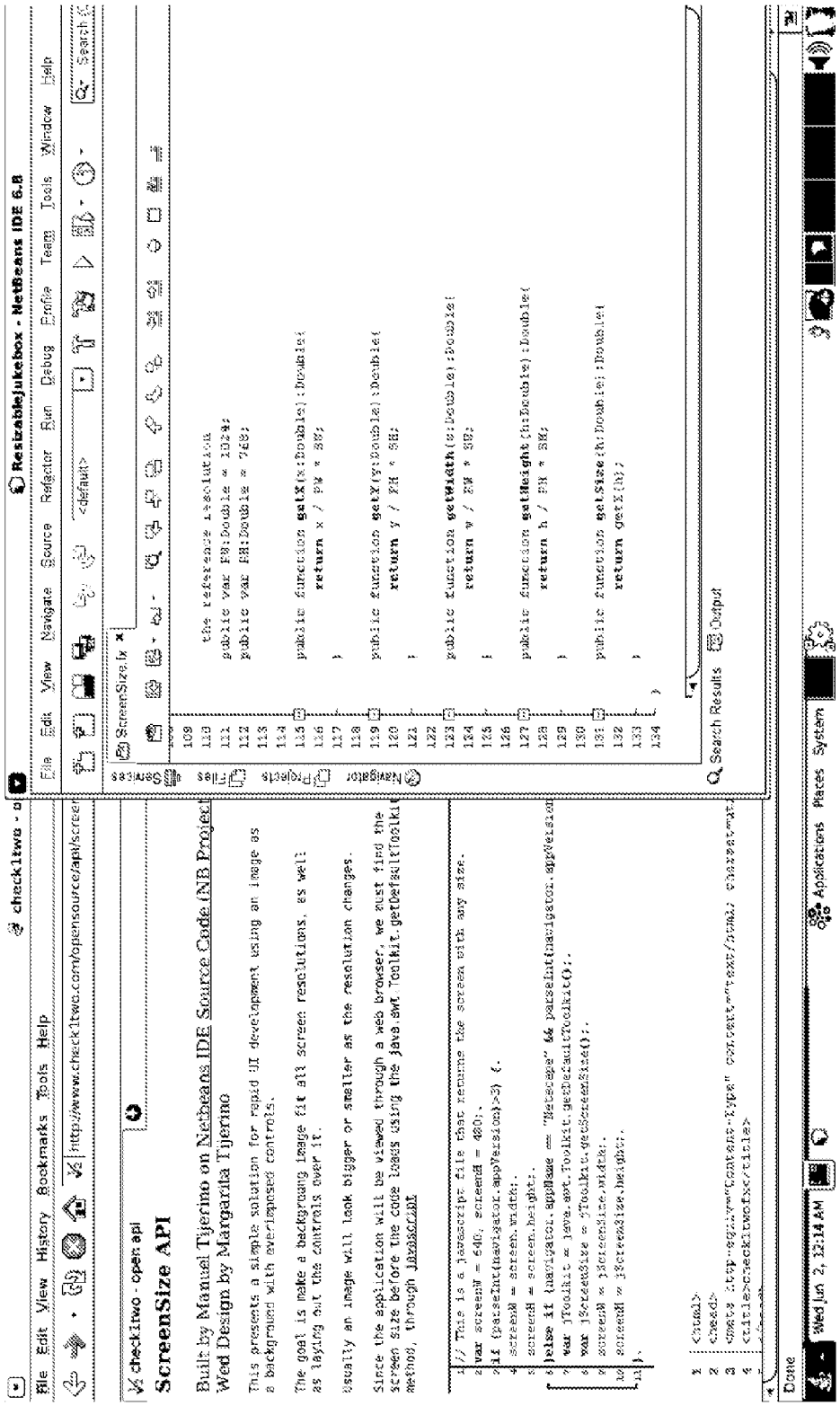

checkitwo - open api
ScreenSize API
Built by Manual Tijerino on Netbeans IDE Source Code (NB Project
Wed Design by Margarita Tijerino
This presents a simple solution for rapid UI development using an image as a background with overlapsed controls.
The goal is make a background image fit all screen resolutions, as well as laying out the controls over it.
Usually an image will look bigger or smaller as the resolution changes.
Since the application will be viewed through a web browser, we must find the screen size before the code loads using the java.awt.Toolkit.getDefaultToolkit() method, through JAVASCRIPT
ResizableJukebox - NetBeans IDE 6.8
ScreenSize.fx
Search Results
Output
Done
Wed Jan 2, 12:14 AM

FIG. 4.9

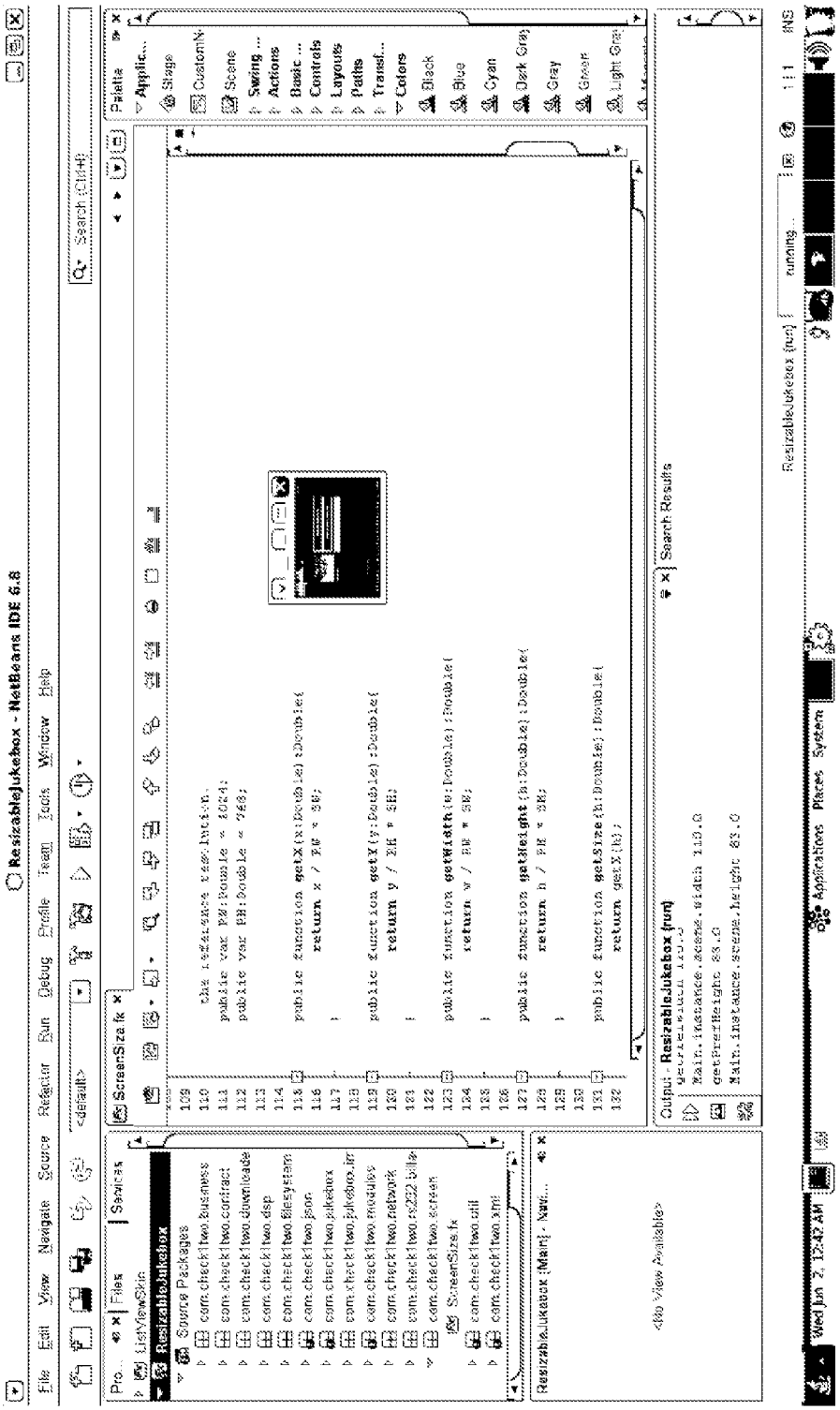


FIG. 4.10

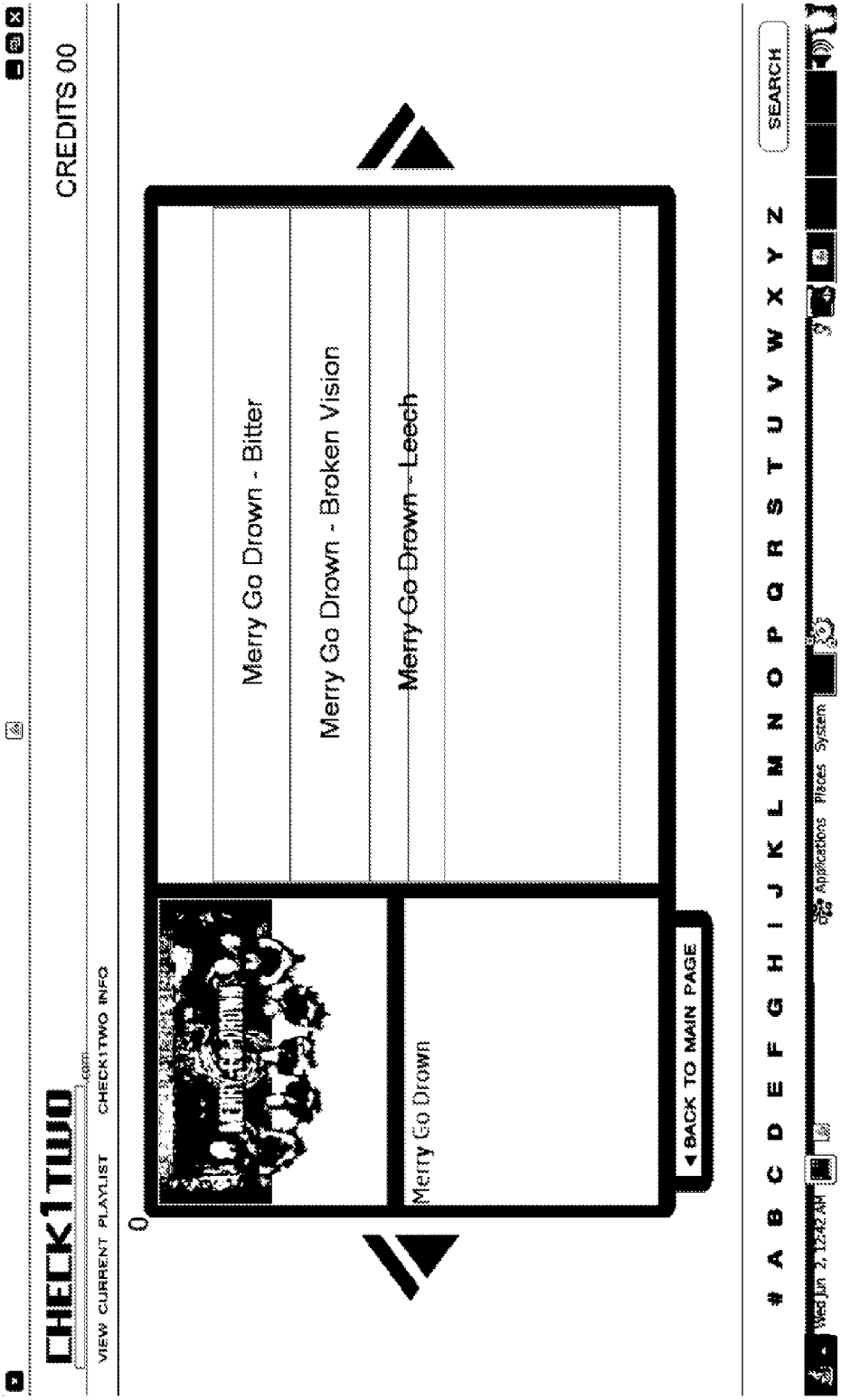

CHECK1TWO
VIEW CURRENT PLAYLIST
CHECK1TWO INFO
CREDITS 00
Merry Go Drown - Bitter
Merry Go Drown - Broken Vision
Merry Go Drown - Leech
Merry Go Drown
BACK TO MAIN PAGE
SEARCH
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
Applications
Places
System
Wed Jun 2, 12:42 AM

FIG. 4.11

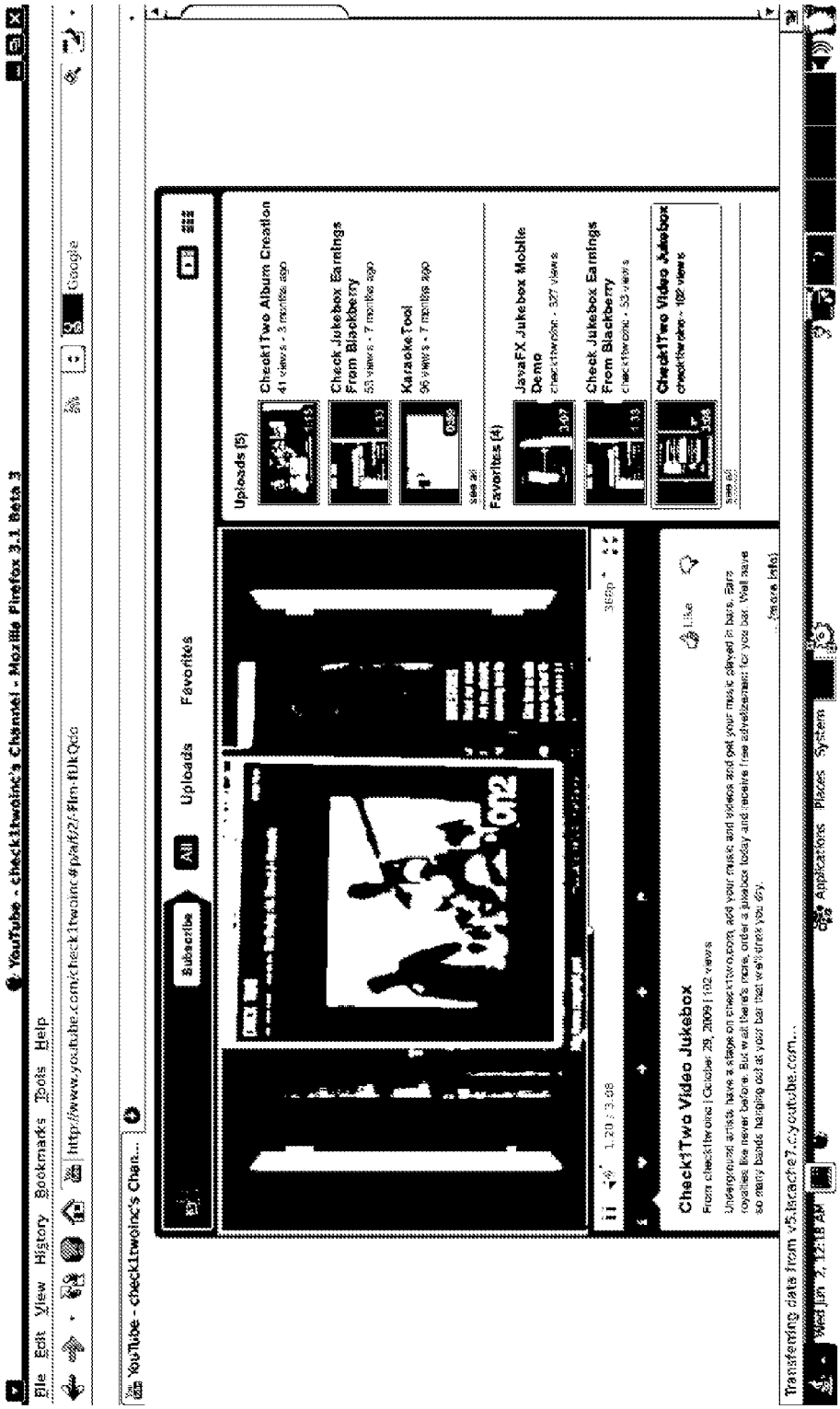

YouTube - checkltwoinc's Channel - Mozilla Firefox 3.1 Beta 3
File Edit View History Bookmarks Tools Help
YouTube - checkltwoinc's Chan...
Subscribe
All
Uploads
Favorites
Uploads (5)
Check1Two Album Creation
41 views - 3 months ago
Check Jukebox Earnings From Blackberry
53 views - 7 months ago
Karaoke Tool
96 views - 7 months ago
See all
Favorites (4)
JavaFX Jukebox Mobile Demo
checkltwoinc - 327 views
Check Jukebox Earnings From Blackberry
checkltwoinc - 53 views
Check1Two Video Jukebox
checkltwoinc - 192 views
See all
Check1Two Video Jukebox
From checkltwoinc | October 29, 2009 | 192 views
Like
Transferring data from v5.lscache7.c.youtube.com...
Applications Places System
Wed Jan 2, 12:18 AM

FIG. 4.12

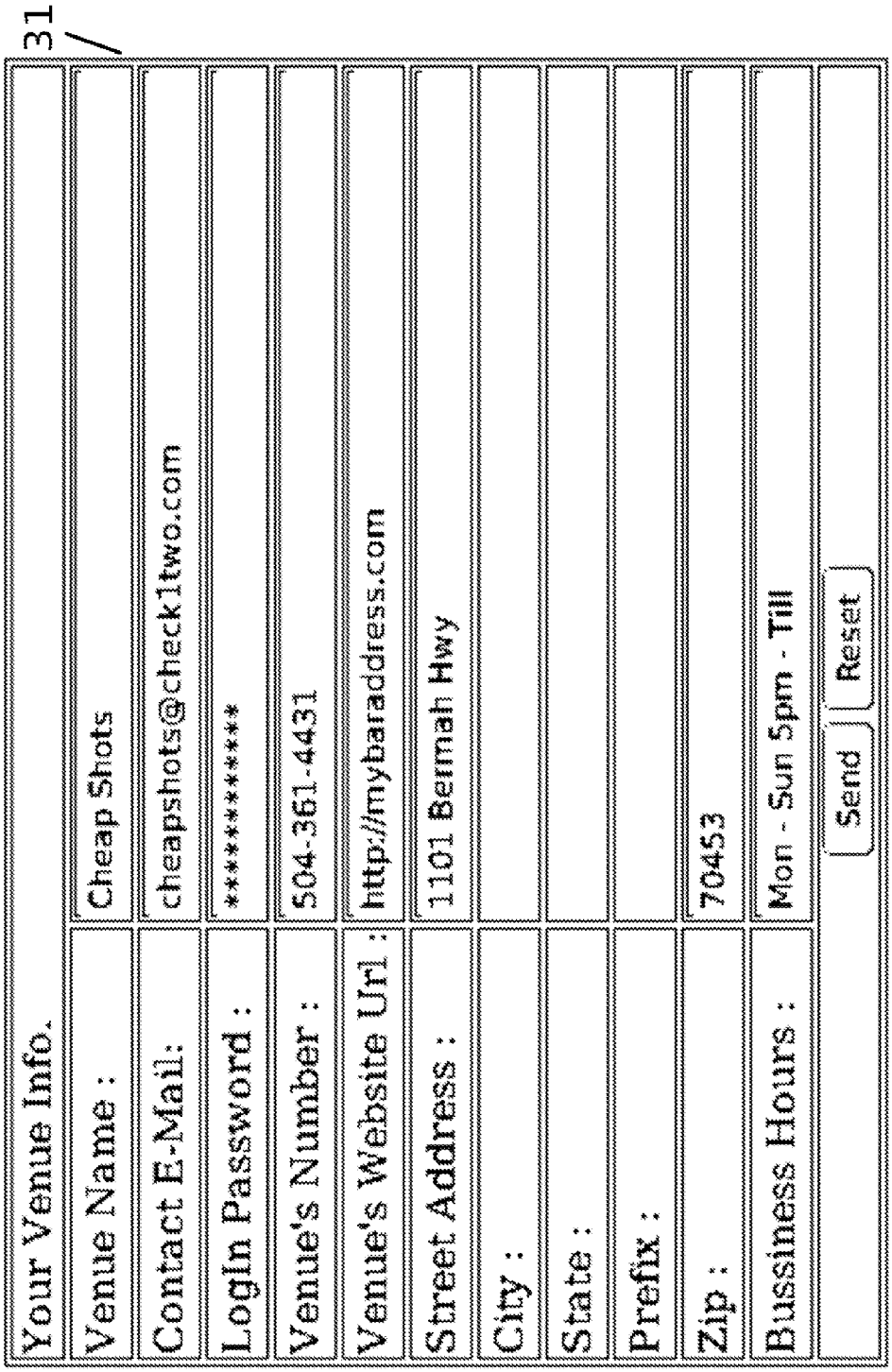

31
Your Venue Info.
Venue Name :
Cheap Shots
Contact E-Mail:
cheapshots@check1two.com
Login Password :
****
Venue's Number :
504-361-4431
Venue's Website Url :
http://mybaraddress.com
Street Address :
1101 Bermah Hwy
City :
State :
Prefix :
Zip :
70453
Bussiness Hours :
Mon - Sun 5pm - Till
Send
Reset

FIG. 5.1

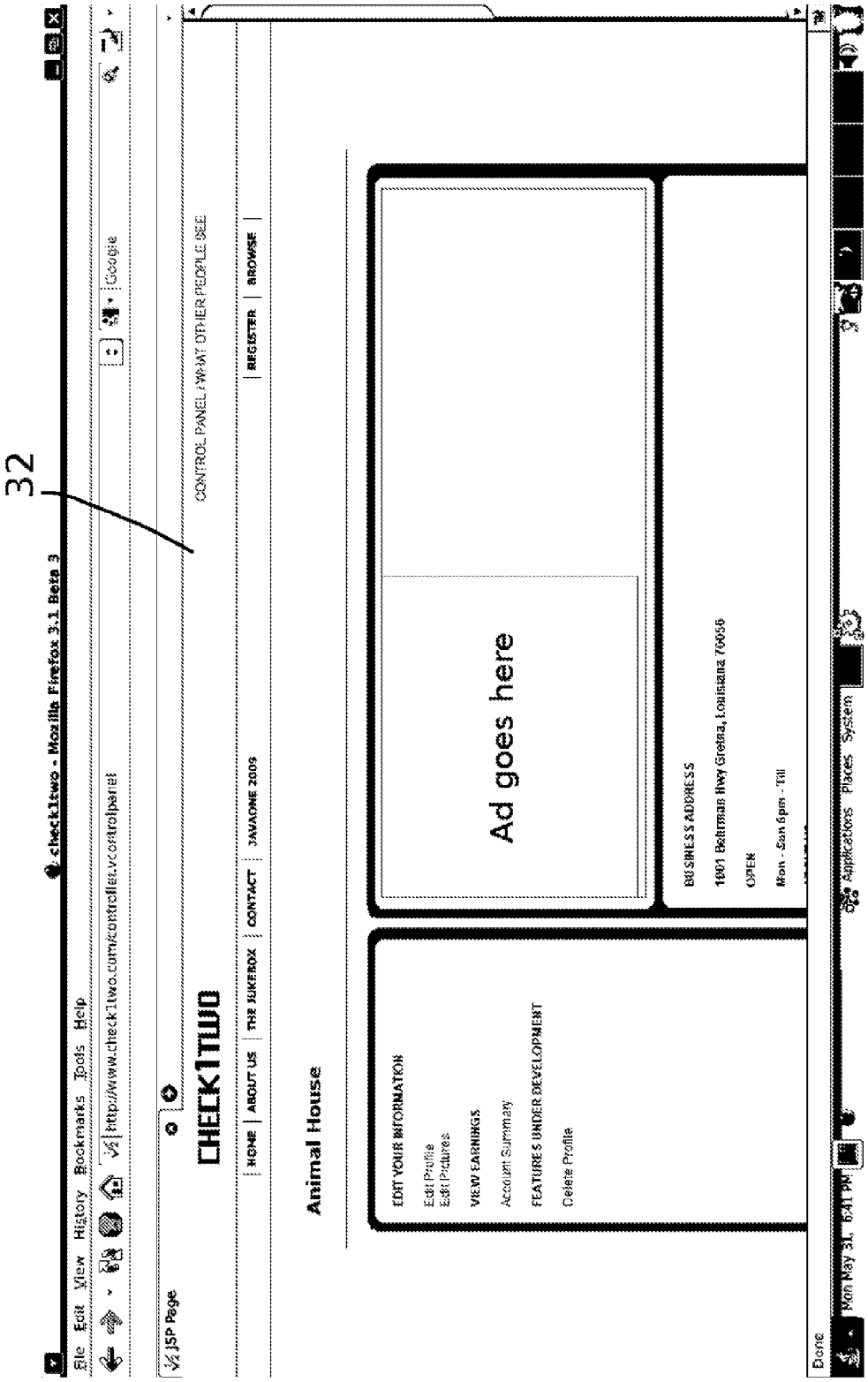

32
check1two - Mozilla Firefox 3.1 Beta 3
File Edit View History Bookmarks Tools Help
http://www.check1two.com/controller/controlpanel
Google
JSP Page
CHECK1TWO
CONTROL PANEL / WHAT OTHER PEOPLE SEE
HOME | ABOUT US | THE JUKEBOX | CONTACT | JAVADOME 2009 | REGISTER | BROWSE
Animal House
EDIT YOUR INFORMATION
Edit Profile
Edit Pictures
VIEW EARNINGS
Account Summary
FEATURES UNDER DEVELOPMENT
Delete Profile
Ad goes here
BUSINESS ADDRESS
1801 Behrman Hwy Gretna, Louisiana 70056
OPEN
Mon - Sun 6pm - Till
Done
Mon May 31, 8:41 PM
Applications Places System

FIG. 5.2

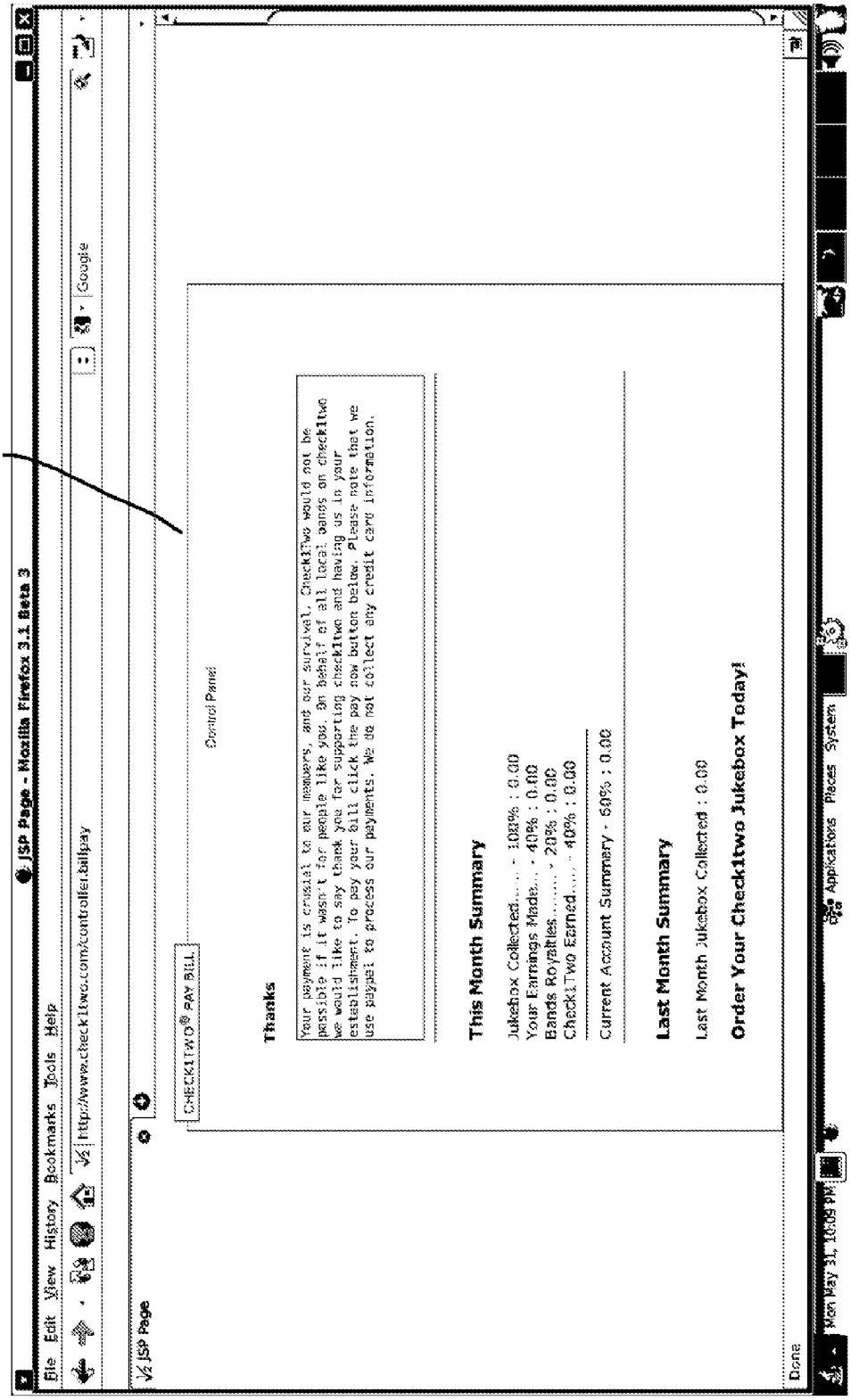

33
JSP Page - Mozilla Firefox 3.1 Beta 3
File Edit View History Bookmarks Tools Help
http://www.checkitwo.com/controller.billpay
Google
V2 JSP Page
CHECKITWO® PAY BILL
Control Panel
Thanks
Your payment is crucial to our members, and our survival. CheckItwo would not be possible if it wasn't for people like you. On behalf of all local bands on checkitwo we would like to say thank you for supporting checkitwo and having us in your establishment. To pay your bill click the pay now button below. Please note that we use paypal to process our payments. We do not collect any credit card information.
This Month Summary
Jukebox Collected..... - 100% : 0.00
Your Earnings Made... - 40% : 0.00
Bands Royalties ..... - 20% : 0.00
CheckItwo Earned..... 40% : 0.00
Current Account Summary - 60% : 0.00
Last Month Summary
Last Month Jukebox Collected : 0.00
Order Your CheckItwo Jukebox Today!
Done
Mon May 31, 10:09 PM
Applications Places System

FIG. 5.3

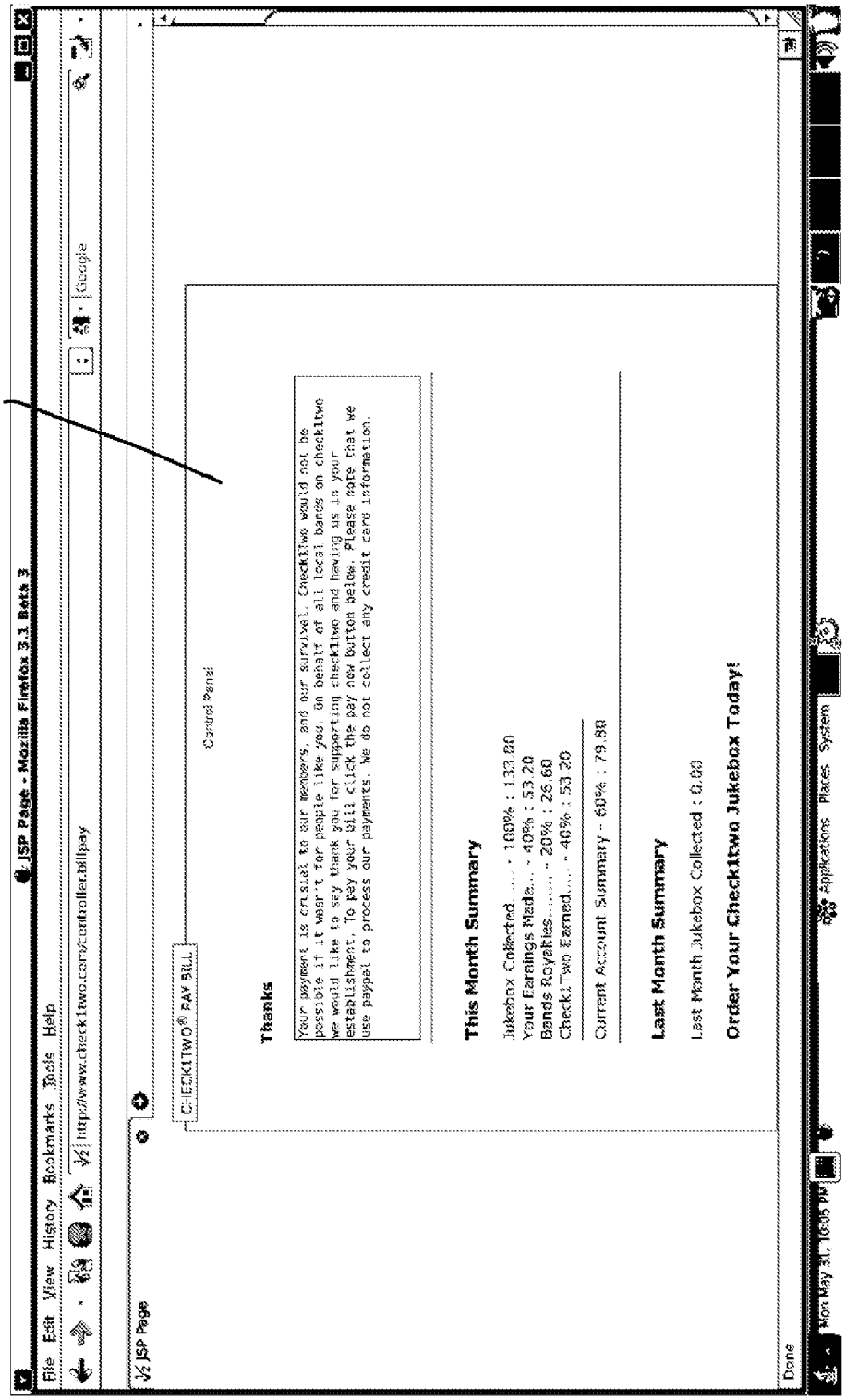

33
JSP Page - Mozilla Firefox 3.1 Beta 3
File Edit View History Bookmarks Tools Help
http://www.checktwo.com/controller.billpay
Google
JSP Page
CHECKITWO® PAY BILL
Control Panel
Thanks
Your payment is crucial to our members, and our survival. CheckItwo would not be possible if it wasn't for people like you. On behalf of all local bands on checkitwo we would like to say thank you for supporting checkitwo and having us in your establishment. To pay your bill click the pay now button below. Please note that we use paypal to process our payments. We do not collect any credit card information.
This Month Summary
Jukebox Collected..... - 100% : 133.00
Your Earnings Made... - 40% : 53.20
Bands Royalties..... - 20% : 26.60
CheckItwo Earned..... - 40% : 53.20
Current Account Summary - 60% : 79.80
Last Month Summary
Last Month Jukebox Collected : 0.00
Order Your CheckItwo Jukebox Today!
Done
Applications Places System
Mon May 31, 10:05 PM

FIG. 5.4

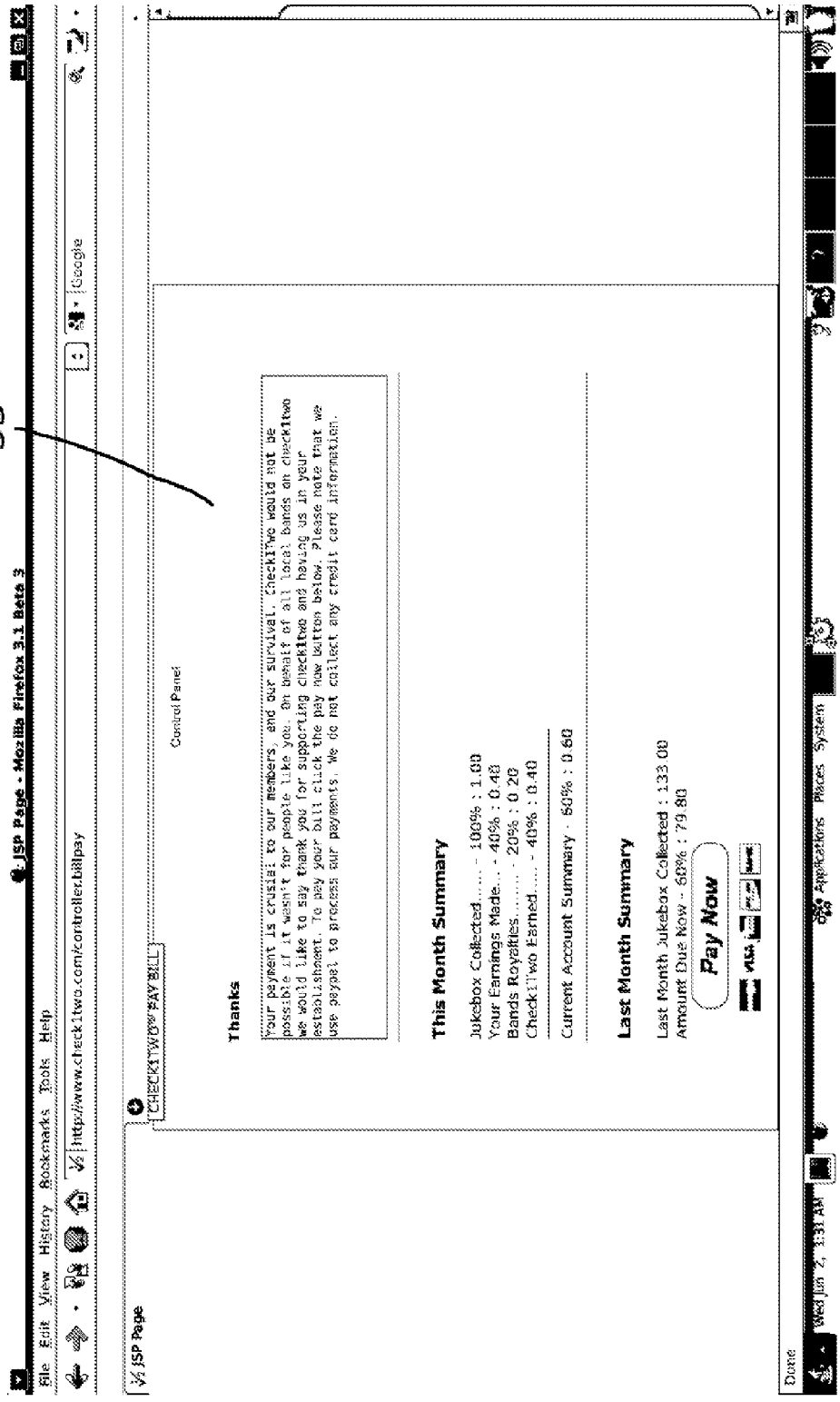

33
JSP Page - Mozilla Firefox 3.1 Beta 3
File Edit View History Bookmarks Tools Help
http://www.checkitwo.com/controller.bill?pay
Google
JSP Page
CHECKITWO PAY BILL
Control Panel
Thanks
Your payment is crucial to our members, and our survival. CheckItTwo would not be possible if it wasn't for people like you. On behalf of all local bands on checkitwo we would like to say thank you for supporting CheckItTwo and having us in your establishment. To pay your bill click the pay now button below. Please note that we use paypal to process our payments. We do not collect any credit card information.
This Month Summary
Jukebox Collected..... - 100% : 1.00
Your Earnings Made... - 40% : 0.40
Bands Royalties..... - 20% : 0.20
CheckItTwo Earned.... - 40% : 0.40
Current Account Summary - 60% : 0.60
Last Month Summary
Last Month Jukebox Collected : 133.00
Amount Due Now - 60% : 79.80
Pay Now
Done
Wed Jun 2, 8:31 AM
Applications Places System

FIG. 5.5

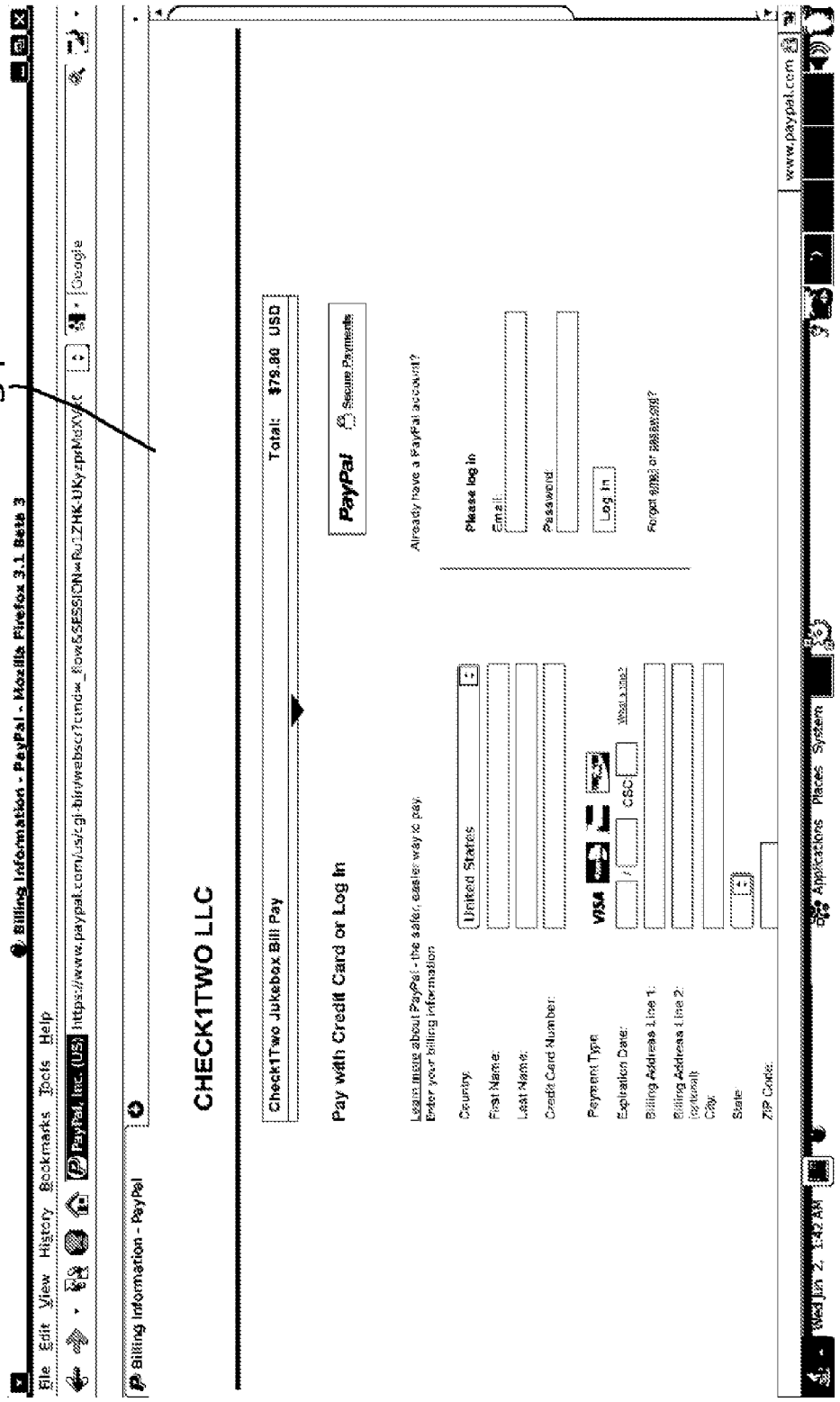

34
Billing Information - PayPal - Mozilla Firefox 3.1 Beta 3
File Edit View History Bookmarks Tools Help
PayPal, Inc. (US) https://www.paypal.com/us/cgi-bin/webscr?cmd=_flow&SESSION=
Google
Billing Information - PayPal
CHECK1TWO LLC
CheckTwo Jukebox Bill Pay
Total: $78.80 USD
Pay with Credit Card or Log In
PayPal
Secure Payments
Already have a PayPal account?
Please log in
Email:
Password:
Log In
Forgot email or password?
Learn more about PayPal - the safer, easier way to pay.
Enter your billing information
Country:
United States
First Name:
Last Name:
Credit Card Number:
Payment Type
Expiration Date:
CSC
What's this?
Billing Address Line 1:
Billing Address Line 2:
(optional)
City:
State:
ZIP Code:
Applications Places System
Wed Jan 2, 1:42 AM
www.paypal.com

FIG. 5.6

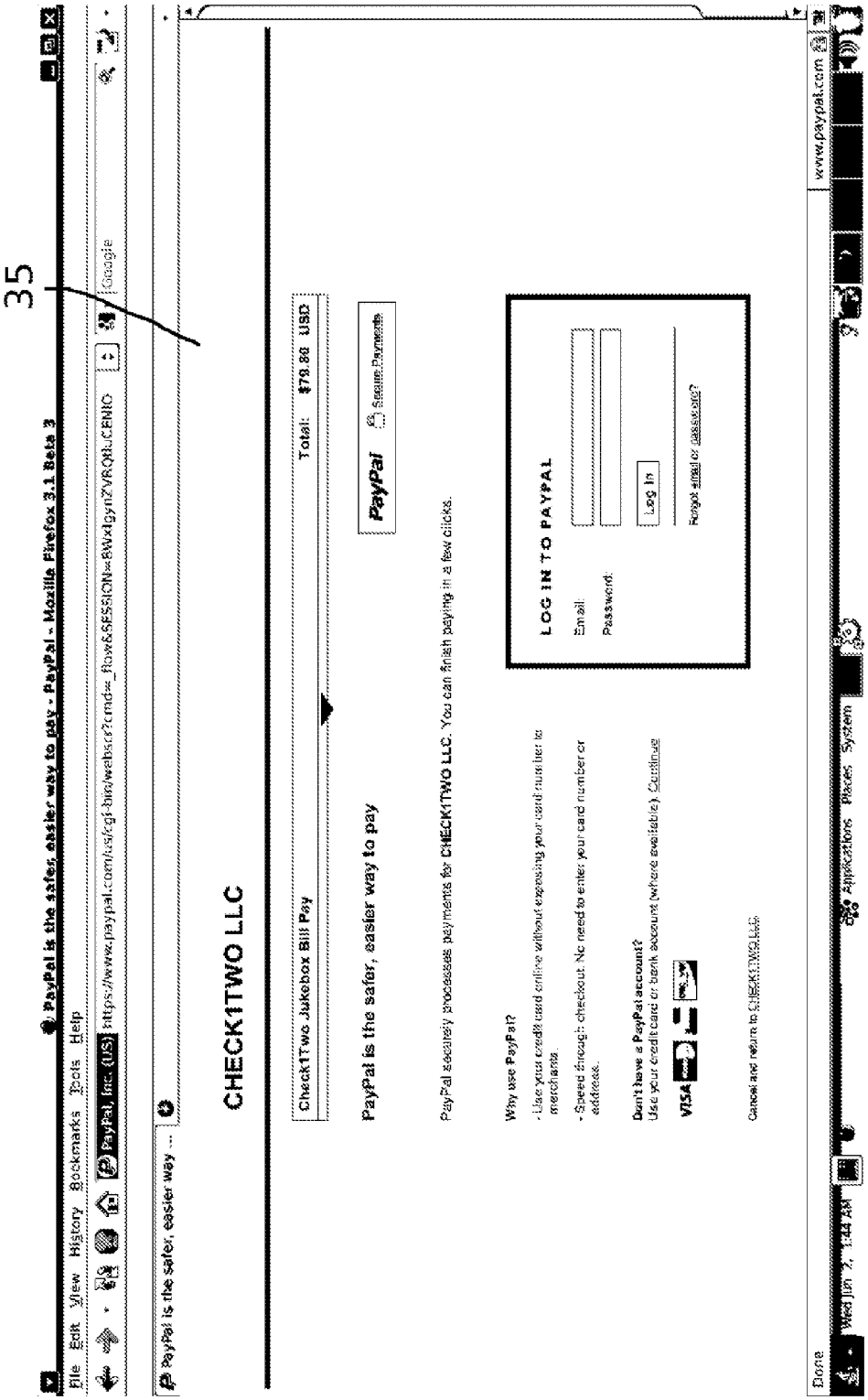

35
PayPal is the safer, easier way to pay - PayPal - Mozilla Firefox 3.1 Beta 3
File Edit View History Bookmarks Tools Help
PayPal is the safer, easier way ...
CHECK1TWO LLC
CheckITwo Jukebox Bill Pay
Total: $79.86 USD
PayPal is the safer, easier way to pay
PayPal
Secure Payments
PayPal securely processes payments for CHECK1TWO LLC. You can finish paying in a few clicks.
Why use PayPal?
- Use your credit card online without exposing your card number to merchants.
- Speed through checkout. No need to enter your card number or address.
Don't have a PayPal account?
Use your credit card or bank account (where available). Continue
VISA
Cancel and return to CHECK1TWO LLC.
LOG IN TO PAYPAL
Email:
Password:
Log In
Forgot email or password?
Done
Wed Jun 2, 1:44 AM
Applications Places System
www.paypal.com

FIG. 5.7

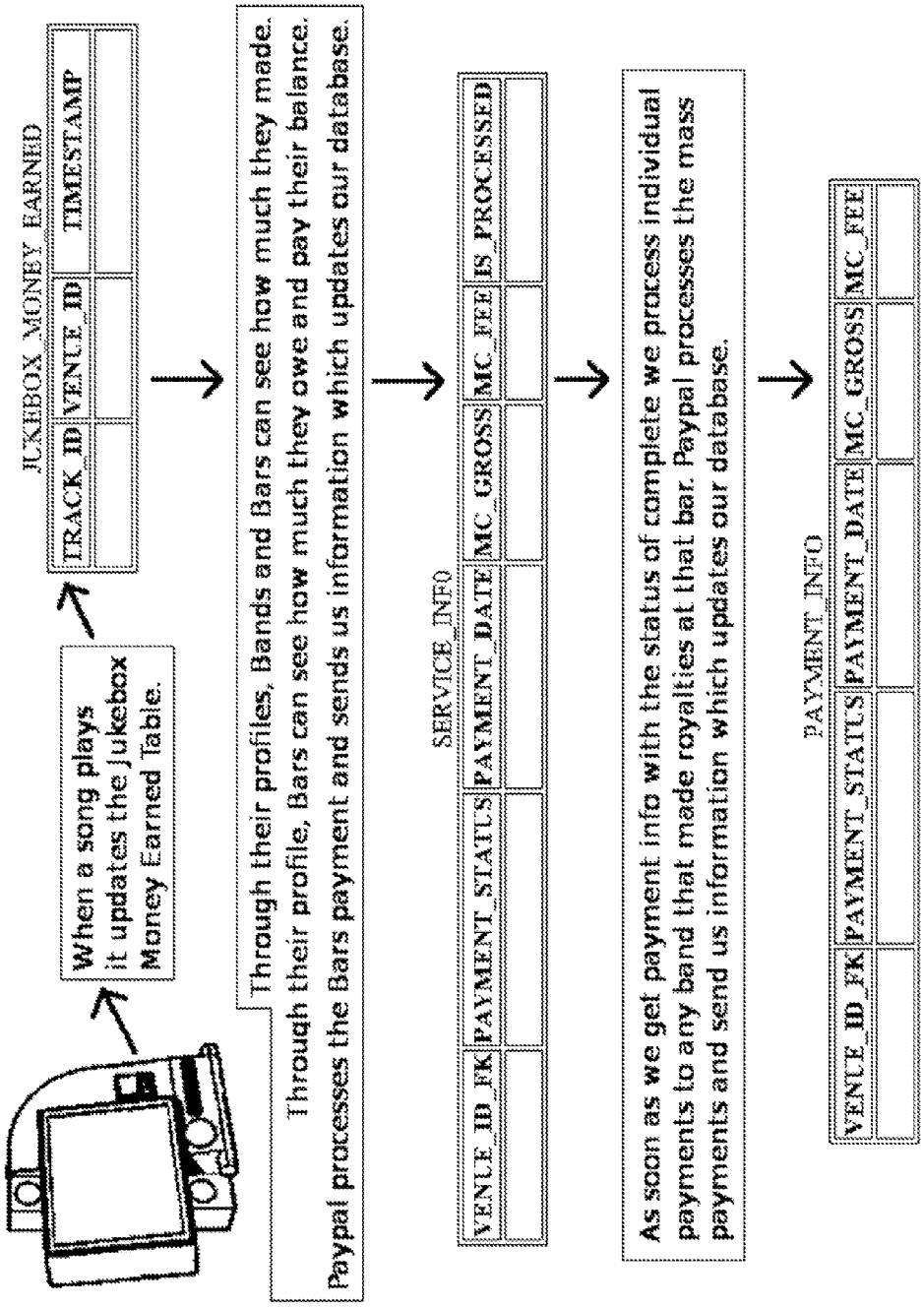

When a song plays it updates the Jukebox Money Earned Table.
JUKEBOX_MONEY_EARNED
TRACK_ID
VENUE_ID
TIMESTAMP
Through their profiles, Bands and Bars can see how much they made.
Through their profile, Bars can see how much they owe and pay their balance.
Paypal processes the Bars payment and sends us information which updates our database.
SERVICE_INFO
VENUE_ID_FK
PAYMENT_STATUS
PAYMENT_DATE
MC_GROSS
MC_FEE
IS_PROCESSED
As soon as we get payment info with the status of complete we process individual payments to any band that made royalties at that bar. Paypal processes the mass payments and send us information which updates our database.
PAYMENT_INFO
VENUE_ID_FK
PAYMENT_STATUS
PAYMENT_DATE
MC_GROSS
MC_FEE

FIG. 5.8

USER DEFINED INTERNET JUKEBOX KIOSKS SET TOP BOX

BACKGROUND OF THE INVENTION

This invention relates to systems and methods for exposing local artists to the masses.

DESCRIPTION OF THE RELATED ART

Making music takes a lot of time, dedication and money. The people lucky enough to have a band still have to work hard at playing shows and exposing themselves in a way that will counter the heavy cost of equipment and practice room rent. Current internet jukeboxes serve media in digital format, therefore artists have to pay big bucks to get a digital record and still so few get air play. Before the invention of the internet jukebox, an artist had to know someone to get their cd's into the jukebox. Now with the great technological advances of the internet and internet jukeboxes artists still have to audition, submit, and practically beg the companies to put their music in their systems. Some companies will not even consider you unless you have an existing record deal. If your music is not mainstream you can forget about getting it played on any jukebox.

BRIEF SUMMARY OF THE INVENTION

As a programmer, musician, and sole creator of a website, I have noticed, the struggle faced by many local artists and musicians in the ability of promoting their music by means of the internet jukeboxes. The present invention relates particularly to the ability of a band, artist; and/or individual musician to easily upload their media to a website that is directly linked to an internet jukebox, kiosk, and/or set top box.

Jukebox systems are widely used in establishments as means of promoting well known musicians. The not so well known musicians can use this invention to promote themselves without having the clout previously needed. Typically, the musicians will upload their media to the system which will allow them to earn fees and royalties. The novelty of the invention is the power an individual will have in promoting themselves.

This invention will put an end to the current struggle local musicians face today in getting their music played in the internet jukeboxes and create better livelihoods for individual artists and bands that may have never otherwise had a chance to be heard. As used herein, the term "jukebox" is meant to be interchangeable with the terms, "internet jukebox", "kiosks" and "set top box."

A self-service IT Web 2.0 jukebox method and system is disclosed for allowing musicians a way to get exposure and make money in public venues without having to go through any screening process to join, or any filtering process to remain, in the system. The system is tailored to provide real-time authoring by the artists in the system, real-time reporting to the artists in the system and automatic real-time payment processing to the artists in the system by the establishment where the system is located. The method and system provides artists the ability to self-promote their works in public venues without third party intervention and gives artists a more meaningful way to make money by providing a direct link to their customers. The ability to create and update content given by the method and system leads to the collaborative work of many rather than a few authors. The method and system draw together the capabilities of client and server side software, content syndication and the use of network protocols. The method and system allows customers to do more than just retrieve information published by jukebox operators. The method and system has further characteristics, such as openness, freedom and collective intelligence by the way of artist participation. As used herein the terms, server, cloud, and service are interchangeable and mean the same thing.

The present invention is directed to a computer readable storage method and system allowing any artist to upload media, where media comprises images, video and music, to a server, have that media uploaded in a system of internet jukeboxes placed in establishments for instant playback of media by paying customers, providing the system of internet jukeboxes with programming to maintain an account for the artist allowing the artist to earn fees and royalties from playback of the media and to provide for automated payment of rent, and other fees due the venue, the service provider and other licensing agencies. As used herein, the term upload comprises authorship with the ability to create, edit, update and delete and to decide what media will be made available for playback by users on internet jukeboxes.

It is an object of the present invention to provide a computer implemented method of allowing any artist to upload media, where media comprises images, video and music, to an internet jukebox, comprising the steps of: providing the artist with an interface to enroll, pay a membership fee, upload media to a server, instantly transferring the media to a system of internet jukeboxes in establishments, providing for instant availability for playback of media by customers on internet jukeboxes in a venue or establishment after uploading by the artist to the server and providing the system of internet jukeboxes with programming to maintain an account for the musician allowing the artist to earn fees and royalties from playback of the media and to provide for automated payment of rent, and other fees due the venue, the service provider and other licensing agencies.

It is a further object of the present invention to provide a computer-readable storage medium for use with a graphic display device bearing program code for instructing a computer to perform a method of allowing any artist to upload media, where media comprises images, video and music, to an internet jukebox, comprising the steps of: providing the artist with an interface to enroll, pay a membership fee, upload media to a server, instantly transferring the media to a system of internet jukeboxes in establishments, providing for instant availability for playback of media by customers on internet jukeboxes in a venue or establishment after uploading by the artist to the server and providing the system of internet jukeboxes with programming to maintain an account for the artist allowing the artist to earn fees and royalties from playback of the media and to provide for automated payment of rent, and other fees due the venue, the service provider and other licensing agencies.

As used herein, a computer readable storage device is any article of manufacture that contains data that can be read by a computer or a carrier wave signal carrying data that can be read by a computer. As used herein, an article of manufacture is considered as non-transitory and a carrier wave signal is considered as transitory. This invention provides graphic user interfaces (herein referred to as "screen pages", "pages" or "screens") for use with any mouse-type pointing device or equally effective in a touch-screen computer, totally eliminating any mouse motion.

BRIEF DESCRIPTION OF THE DRAWINGS

The foregoing aspects and many of the attendant advantages of this invention will become more readily appreciated

as the same become better understood by reference to the following detailed description, when taken in conjunction with the accompanying drawing and/or FIGURES.

FIG. **1** is a perspective view of the entire system from start to finish.

FIG. **2.1** is a website home page.

FIG. **2.2** is a terms and conditions page.

FIG. **2.3** is a profile creation page.

FIG. **2.4** is an ids table page.

FIG. **2.5** is an ids table page continued.

FIG. **3.1** is a control panel page.

FIGS. **3.2** and **3.3** are edit profile pages

FIG. **3.4** is an edit picture page.

FIG. **3.5** is a page for selection of picture from local computer.

FIG. **3.6** is an upload image page.

FIG. **3.7** is an uploaded image page.

FIG. **3.8** is a control panel page with user's image.

FIG. **3.9** is an edit music page.

FIG. **3.10** is a page for selection of music to upload.

FIG. **3.11** is an upload music page.

FIGS. **3.12** and **3.13** are upload progress bars.

FIG. **3.14** is an uploaded music page.

FIG. **3.15** is an edit albums page

FIG. **3.16** is an entry of number of discs and album page.

FIG. **3.17** is an album creation page.

FIG. **3.18** is a page for Addition of track to album.

FIG. **3.19** is an edit cover art page.

FIG. **3.20** is a subscription information page.

FIG. **3.21** is a subscription information page continued.

FIG. **3.22** is a current earnings page.

FIG. **4.1** is a jukebox splash screen.

FIG. **4.2** is a browse page.

FIG. **4.3** is a browse page with progress indicator.

FIG. **4.4** is an artist's profile.

FIG. **4.5** is a band page.

FIG. **4.6** is a modal page.

FIG. **4.7** is a mastering track page.

FIG. **4.8** is a search page.

FIG. **4.9** is a screen shot of a screen size API.

FIG. **4.10** is a one square inch application.

FIG. **4.11** is a full screen application.

FIG. **4.12** is a video application.

FIG. **5.1** is a venue account page.

FIG. **5.2** is a venue version of control panel page.

FIG. **5.3** is an account summary page.

FIGS. **5.4** and **5.5** are account summary pages with activity

FIG. **5.6** is a venue payment page for credit card.

FIG. **5.7** is a venue payment page for payment gateway.

FIG. **5.8** is a payment schematic.

DETAILED DESCRIPTION OF THE INVENTION

The present invention is a unique and new way to expose local artists from any state, city or country to a world wise audience currently not implemented by internet jukeboxes. By way of overview and with reference to FIG. **1**, the system of the present invention includes, the members meaning an individual musician, band, artist, etc., that add their media meaning images, music, and videos to the system, and the manner in which this media is added to the system **1**. When a member gets on anything with an internet connection, such as a computer, that can upload their media, they will connect to the website or user interface provided to add their media. The back end system **2** will be composed of servers, databases and web programs that will handle storage, retrieval and updates to the members' accounts and foremost their media. The establishments that have the jukeboxes, kiosk, or set top boxes **3** will have the media available from all members in the system. This means that as soon as any member adds their media to their account it will be instantly available for playback. As used herein, the term user is interchangeable with artist.

To begin, it goes without saying that in most digital systems, there are digital user interfaces to interact with the system. In order for someone to add themselves to this system, currently they go to a web site. FIG. **2.1** shows a current site home page **4** where users go to add themselves to the system. The user will see the terms and conditions page **5** shown in FIG. **2.2**. By joining users agree to the terms and conditions, and give permission to publicly perform and promote their media. When the user presses the subscribe button they are forwarded to the payment gateway page where they can pay their annual membership fee either with a major credit card, or use a payment gateway such as a PayPal® account. Once the user selects a payment method and continues they will get to review the order once more before agreeing and paying. Once the user presses the agree and pay button they will receive their login credentials such as would be generated by PayPal®. The user can write down their credentials and press return to the home page **4** or close the browser. If the user used a payment gateway account such as PayPal®, PayPal® will send will send a payment notification to a web service on the web site which will store all of the information to the system's database from the subscriber that was just created.

The user will also receive several email from the payment gateway account provider showing their transaction details including a payment successful email and a recurring payment email.

If the user pressed the return to homepage button after paying they will be redirected to the home page **4** as shown in FIG. **2.1**. Upon returning the user can use their given credentials to log into the system and create their account. Once the user enters their credentials they will be forwarded to the profile creation page **6** as shown in FIG. **2.3**, where they can create their profile based account. In the create profile page **6** a user will enter their artist name, email address and create a password. Users will also be able to enter their phone number, and geographic information which can be used for location based searches. Users can also enter their genre which can be used for searches, biography and web site link.

Behind the scenes once the user presses the complete sign up button, a new entry in the ids table as shown on the ids table page **7** in FIG. **2.4**, is created with the corresponding type. This abstraction interface allows a single table to generate different identifiers for multiple entity objects allowing the type to define the object. In this way you're not limited to a few types of users.

Once the user presses the complete sign up button their account is created, and the user is forwarded to the Control Panel page **8** shown in FIG. **3.1**. The navigation links are on the left panel, and categorized by relevance. The first link is the Edit Profile link. From the edit profile page **9** shown on FIG. **3.2** and continued on FIG. **3.3**, a user can edit their profile information.

The user can click on the save button to update their profile. The user can click on the Control Panel Hyperlink to go back to the main Control Panel page **8** as shown in FIG. **3.1**. The Control Panel page **8** is the home page for edits.

To add images the user can click on the Edit Pictures link which will forward him to the edit pictures page **10** as shown in FIG. **3.4**. The user can click on the browse button to locate an image to select from their local computer **11** as shown in

FIG. **3.5**. Once the picture is found, the user can press the open button to close the file select menu as shown on the upload image page **12** in FIG. **3.6**. This may vary from OS to OS. The user can now press the send button to upload a picture to their profile. The system will automatically re-side and create a thumb copy of the original as shown on the uploaded image page in FIG. **3.7**. The user can add more images, delete their images by clicking the delete button, or if they add an image with the same file name, the image will be overridden. The user can click the Control Panel link to go back to the home page. Instead of the ad block you would see the user's media image as shown in FIG. **3.8**.

The Edit Music link allows the user to add media by going to the edit music page **14** as shown on FIG. **3.9**. The user is presented with the file upload control where they can press browse to select media to upload to the system, all as shown on the selection of music upload **11** on FIG. **3.10**. Media is meant to comprise music or videos. Once a user selects their media they can press the open button to confirm their selection as shown on the uploaded music page **15** on FIG. **3.11**. This will vary from OS to OS. Once the track is selected the user can press the upload button to begin the upload. Since media files take a longer time to upload the user will see an upload progress bar **16** as shown on FIGS. **3.12** and **3.13**. Once the media is uploaded to the system you will see it on the uploaded music page **17** as shown in FIG. **3.14**.

The system will automatically figure out aspects of the media file, such as file size, play time, and average volume. The user can add more music media, delete their files by clicking the delete button, or if they add a file with the same file name, the file will be overridden. The user can click the Control Panel link to go back to the home page **4**.

Behind the scenes the file was saved to the file system on the remote server, so that you can serve the file in a normal fashion without having to store it in the database, but the files' metadata and aspects gathered were stored in the database so that you can search for it quickly. More precisely, the file was stored outside of the public _html or web folder, to prevent back links and illegal downloads. Now you have to go through a web service to get the file from the system. The web service helps to track usage and session tracking to keep compliance with ASCAP licensing for popular music. The files' metadata can be browsed by calling a restful web service. The restful web service contains Data Access Objects (dao)'s that will call the underlying metadata stored in the database. Once the service retrieves the data from the database through the dao's based on the search criteria it will encode just the metadata and return it in a commonly used format such as xml or json.

So basically you are just browsing the database through a restful web service. In the case of an image the image will be retrieved from the server in a similar fashion and shown on the program. In the case of a song or video the media will only be used when a song is requested by playback. Due to the nature of browsing data in the system the client software on the jukebox, will automatically have the new data available as soon as it is added. In this case, instantly, If it's on the server it's available in the jukebox.

Notice that the musician did not have to go through a 3^{rd} party to get approval to beon the system, and there is no need for an embedded database, caching, or even a hard drive on the client jukebox. You don't even need a Graphical Operating System since the jukebox software can run on top of the kernel. You can even network boot.

From the Control Panel **8** as shown in FIG. **3.8**, the user can create albums from their tracks by clicking on the Edit Albums link. From the Edit Albums Page **18** as shown on FIG. **3.15**, a user can create Virtual Albums and associate their media with those albums. The user can select the number of disks and enter their album name as shown in FIG. **3.16**. Once the user presses the Create Album button their album will be created as shown on the create album page **19** in FIG. **3.17**. A user can then select the album and click on the Add To Selected Album link to add their track to the album as shown on FIG. **3.18**.

It should be noted that with the concept of Virtual Albums all we're doing is creating associations. The track can be deleted from the album or the album can be deleted but the track will still exist. An association so that you can have multiple albums with the same track in case you have a greatest hits album and want to use the same track for multiple albums.

A music video can also be associated with an album. Any media not associated with albums will not be shown in the jukebox **3** unless there are no albums created.

As a more detailed explanation: if you have an account created and do not have media then you will not be shown on the jukebox. **3**. So in other words, anyone can create an account, but only those with media in their account will be shown on the jukebox **3**. Adding media to your profile will make your profile available on the jukebox **3**. Media activates your profile on the jukebox **3**. For those who have media on their profile by default their profile picture will show in the jukebox. For the user that has media in their profile and no albums created, all of their media will be available on the jukebox. This feature is for the musician that can't make up their mind or has not decided yet what to name their album, or what cover art to use, or just simply does not want to create albums and just add tracks. A user can be on a jukebox **3** without creating an album. Once the user creates an album then only the track in the album will be shown. So for example, if a user has 20 songs uploaded and an 8 song album only their 8 songs album will show on the jukebox. This simple mechanism allows musicians a way to only feature what they want to feature.

A user can go back to the Control Panel **8** and also add Cover Art to their album by clicking on the Edit Cover Art link. In the Edit Cover Art page **20** shown in FIG. **3.19**, a user will see their images and their albums created. The user can select the album and click on the Add link to make the association. The user can click on the Control Panel link to return to the home page **4**.

Notice that the edit cover art, view earnings, and delete profile is listed under features under development and the subscription information is listed under personal information. As new features are added the line structure will change.

The user can click on the Subscription Information link to see their subscription information page **21** as shown on FIG. **3.20** and continued on FIG. **3.21**. This data was provided by the payment gateway provider when the user subscribed. The user can click on the Control Panel link to return to the home page **4**.

From the Control Page **8** a user can click on the View Earnings link to see their current earnings page **22** as shown on FIG. **3.22**. The earnings page **22** allows a user to see what they have made in real time.

The client jukebox **3** is both a client to the system and part of the system. The jukebox **3** can be presented in various ways depending on the location where it will be placed. While not limited to this configuration, a present embodiment uses an industrial panel pc touch pad on a standing console that can be fitted with a bill acceptor and a credit card reader for payment by the customer of an establishment. The jukebox **3** has three main parts, the browse page, the search page and the band info page. While the system is initializing it shows the splash

screen **23** as shown in FIG. **4.1**. The browse page **24** as shown in FIG. **4.2** shows artists in alphabetical order and can be traversed. While you change pages you can see a progress indicator **25** as shown in FIG. **4.3**. You can select the artists profile **26** from the browse page **24** by clicking on it as shown on FIG. **4.4**. You can add credits to the machine through a bill acceptor and/or a credit card reader in the case of the bar version. On the desktop version you can click on it. From the band page **27** as shown on FIG. **4.5**, you select the song you want to play. A modal page **28** as shown on FIG. **4.6** will pop up and ask you if you want to confirm that you want to play the song. If you select "yes play this song", the system will buffer the track into ram.

In creating the software several ways to play music were found. One way is to play files only from the file system or hard drive in the jukebox, this would allow for a jukebox with no need to use the internet. The second way is to use caching and check to see if a song is available in the hard drive and if so play it from there, and if not download it to the hard drive and then play it, this would allow for a jukebox that can automatically update from the internet, and require less bandwidth since it caches locally, but makes you wait for the entire song to download before playing it. The third way is to stream and download at the same time using a circular byte buffer, this allows the jukebox to start playing the song right away and also save the file at the same time into the cache. The fourth way is to stream the track into ram and then play it. This would ensure that the entire song is available before playing it, and would not require ay duplication of the track since it will never store into the hard drive. All of these different options are just options that can be configured. The preferred method does not require the jukebox to have a hard drive, or a caching mechanism, and would still stay in sync in real time with the remote system. You don't even need a Graphical Operating System since the jukebox software can run on top of the kernel. You can even network boot.

Most musicians are not studio engineers but still opt to record their own music since it's more affordable so they end up with tracks that have different volumes, and some are mixed bad with spikes in the audio file. Agnostic to any method mentioned above for obtaining the audio file, the jukebox will master the artist's track using digital signal processing. First the average volume is checked using the root mean (RMS) formula. This takes into account all of the positive and negative values in the sound wave, and the average volume is analyzed. This step can also occur on the server. The RMS returns a positive value which is then negated by subtracting the RMS value from 0. This negative value is then added to the maximum peak volume of 1 which returns a positive value less than 1. With this value in memory the track begins to play while the system applies several real time digital signal processing filters to fill 16 bit 44 k audio. The system applies a gain to the left and right channels. The system then applies dynamic range compression with stereo linkage using a 4:1 ratio with a threshold of 0.8. The system finally applies a hard limiter. This is done to make the tracks all sound relatively the same volume and keeps poorly mixed tracks that would otherwise sound harsh and peak from ruining the speaker system at the venue. Development is underway to do this to video files as well. Notice that while other jukeboxes turn artists away for this exact reason, the present invention, on the other hand, helps artists by mastering their track on the fly. After the track is buffered you will see the message say mastering track as shown on the mastering track page **29** in FIG. **4.7**. These are all options that can be configured.

From either the Band Page **27** or the Browse page **24**, the customer can press the Search button to search for tracks by title, artist or album. From the search page **30** as shown in FIG. **4.8** the customer can also pay tracks.

There are different versions and configurations of jukeboxes **3**. Some versions contain only local bands for venues that only want local artists. Other versions contain local bands, as well as licensed music for venues that want this jukebox to be their featured jukebox. Royalties are paid to the artists and to the digital rights associations on a per jukebox basis. The jukebox has the ability to run in either mode. It is just another configuration option that can be enabled or disabled even while it is running.

When looking at a popular artist with many albums the albums can be traversed from a single page by clicking on the album.

Other versions of the jukebox **3** run on cell phones

Since the jukebox software is written with JavaFX, it is OS and architecture agnostic. It runs on everything where Java® runs, even on new J2ME enabled TV sets. With the screen size api shown on FIG. **4.9**, any application, in this case the jukebox, can be sized to fit any screen agnostic to the screen resolution. In FIG. **4.10** is shown an application taking up 1 inch of real estate on the screen. FIG. **4.11** shows the same application without needing to restart taking up the entire screen. Other versions contain videos as shown in FIG. **4.12**, and some future versions are said to contain karaoke.

Other clients can be written with different programming languages to support other language specific devices but can still use the same underlying system. For example, objective c or flash could be used to write an iphone client. The android sdk can be used to write a client for the android phone. The system and business processes that provide the solution are separate from the languages used to implement it. A good example is the Facebook social networking site. This site provides a solution for social networking but has many different clients that use the same underlying system. Similarly, YouTube® has many different clients that use the same underlying system.

To point out the main features, notice that the jukebox updates in real time. There is no screening process to join the system. There is no filtration system to filter out music. The system is inclusive, rather than exclusive. Tracts get mastered on the fly. Artists get paid royalties every time their media plays. Artists become content authors, and control their content on the jukebox client.

When a jukebox **3** is placed in a Venue, the Venue receives an account in the system as shown on the venue account page **31** on FIG. **5.1**. Once the venue account is created the venue will be able to log into the system and see a venue version of the Control Panel **32** shown on FIG. **5.2** where images can be added and info edited. The venue user can click on the account summary to see details of activity in regards to the jukebox **3** in their establishment. The accounts summary page **33** shown in FIG. **5.3** will show the venue their earnings in real time.

To better illustrate a different account with activity is shown in FIGS. **5.4** and **5.5**. At any time the venue can see what the machine has earned. Earnings are shared between the artists, venues, digital rights associations and the inventor if the preferred method is used. A venue can also purchase a jukebox outright or rent-to-own which would change what their share and what the website provider would share. Currently using the preferred method where the website provider owns the machine, 20% goes towards paying royalties to the musicians and the 80% left is split 50/50 between the venue and the website provider. This is in line with the industry. In

other words, this is how the other jukeboxes split the earnings. Typically the digital rights associations collect on a per year basis. Being that this is considered new digital media if the digital rights associations change the manner in which they collect, the formula for splitting money can be adjusted to make sure everyone involved get a fair share. Again the venues' cut is 40%, but they will collect 100% of the money from the machine themselves. With this method in place, there is no confusion of what the venue will get. This also solves the overhead involved in having to send someone to go into the bars to collect the money every time the bill acceptor fills up, and is in line with web 2.0 methodologies, trust the user. Since the venue collects 100% of the earnings and keeps 40%, they will pay 60% back to the provider through the system, which will trigger mass payments to the artists. At the beginning of the following month the venue will see their bill from the previous month, and have a way to pay their balance.

The illustration shown in FIG. **5.5**, shows that in the previous month the jukebox collected 133 dollars so in this case the venue would pay $79.80 to settle up for the previous month. The venue user can click on the pay now button to pay their balance. They will then be forwarded to the payment gateway where they can provide payment. They can either pay with a credit card as shown on the venue credit card payment page **34** in FIG. **5.6**, or they can log in and pay with their PayPal® account or similar payment gateway provider as shown on the venue payment portal gateway page **35** in FIG. **5.7**.

The payment gateway can change, but currently PayPal® is used. As soon as the payment is posted the system receives an instant payment notification. As soon as the payment clears the system receives a supplemental instant payment notification stating that the payment has cleared. This notification will trigger a mass payment to the artists in the jukebox for the royalties owed to them. The artists do not need to have a PayPal® account to receive their payments, they receive electronic correspondence that prompts them to create one if they do not already have one. Transaction details are stored in the cloud based system. Every party meaning the venue, the artists, the digital rights associations, and check1two is responsible for paying their own taxes. The system will automatically enable/disable any jukeboxes for non-payment and handle charging late fees, etc. The system also automatically handles generating reports for the digital rights associations, and for the Internal Revenue Service (IRS) for tax purposes. A payment schematic is shown in FIG. **5.8**.

Additionally from something as simple as two foreign keys such as track id, venue id, and a timestamp from the jukebox money earned database table a wealth of statistical information can be retrieved. From a band's perspective, a band can know how much did my track make today, yesterday, this week, last week, this month, last month, and all time, for each individual track. Bands can also know where did my song play the most? Where should I play my next show, etc? From a venue's perspective, a venue can know what songs played, in what order, how many times, what is the most popular song, how much money has the jukebox collected, what can they expect to receive, what bands are the most popular, who should I invite to play at my venue, etc.

Notice there was no 3rd party involved in collecting royalties from the machine, paying royalties to the venue or paying royalties to the artist, it is all automated by the self-maintained, service-oriented architecture (SOA), cloud based, open, Web 2.0 system.

I claim:

1. A computer implemented method for real time music distribution of new media tor allowing an artist to control availability of the new media for playback in public venues via a jukebox, the method comprising:

providing, by a processor, a user interface to interact with a system;

providing, by the processor, a user interface to add the user to the system;

providing, by the processor, a user interface to create an account;

providing, by the processor, a user interface to log into the system;

providing, by the processor, a user interface to add the new media to the system, wherein the new media is new if not previously stored in the system;

receiving, by the processor, the new media added to the system

automatically identifying, by the processor, metadata for the new media and storing the metadata in a database;

storing, by the processor, the new media in a central storage device, wherein the storing automatically enables the new media to be requested by the jukebox for playback over the Internet by providing to a client software installed in the jukebox, access to the database storing the metadata for the new media, via an API call over the Internet;

automatically analyzing, by the processor, audio signals of the new media for determining a root mean square (RMS) value, wherein the RMS value is further mathematically manipulated for obtaining a positive RMS value less than 1;

storing, by the processor, the obtained RMS value less than 1 as metadata for the new media;

providing, by the processor, the metadata for the new media over the Internet in response to the API call for display by the jukebox

receiving, by the processor, a request from the jukebox for playback of the new media associated with the displayed metadata;

in response to the request, streaming by the processor the requested new media to the jukebox for playing audio corresponding to the streamed portion of the new media;

automatically calculating, by the processor, amounts earned by an artist and a venue playing the new media; and

receiving, by the processor, indication of payment of the amount earned,

wherein, the audio signals of the new media are normalized by the processor or jukebox by applying gain to the signals based on the obtained positive RMS value less than 1, and

wherein, the audio signals of the new media are further compressed for reducing a dynamic range of the signal based on a preset compression ratio and a preset threshold value.

2. The method of claim **1** wherein media comprises images, video and music.

3. A non transitory computer-readable media embodying program instructions for execution by a computer, the program instructions adapting the computer for real time music distribution of new media to allow an artist to control availability of the new media for playback in public venues via a jukebox, the program instructions comprising:

providing a user interface for authoring of media;

providing a user interface to add the user to the system;

providing a user interface to create an account;

providing a user interface to log into the system;

providing a user interface to add the new media to the system, wherein the new media is new if not previously stored in the system;

receiving the new media added to the system;

automatically identifying metadata for the new media and storing the metadata in a database:

storing the new media in a central storage device, wherein the storing automatically enables the new media to be requested by the jukebox for playback over the Internet by providing to a client software installed in the jukebox, access to the database storing the metadata for the new media, via an API call over the Internet;

automatically analyzing audio signals of the new media for determining a root mean square (RMS) value, wherein the RMS value is further mathematically manipulated for obtaining a positive RMS value less than 1;

storing the obtained RMS value less than 1 as metadata for the new media;

providing metadata for the new media over the Internet in response to the API call for display by the jukebox;

receiving a request from the jukebox for playback of the new media associated with the displayed metadata;

in response to the request, streaming the requested new media to the jukebox for playing audio corresponding to the streamed portion of the new media;

automatically calculating, by the processor, amounts earned by an artist and a venue playing the new media; and

receiving, by the processor, indication of payment of the amount earned,

wherein, the audio signals of the new media are normalized by the processor or jukebox by applying gain to the signals based on the obtained positive RMS value less than 1, and

wherein, audio signals of the new media are further compressed for reducing a dynamic range of the signal based on a preset compression ratio and a preset threshold value.

4. The method of claim **1** further comprising:

invoking by the processor a data access object for interfacing with the database for retrieving the metadata from the database and providing the metadata to the jukebox.

5. The method of claim **4**, wherein the processor invokes the REST protocol for retrieving and transmitting the metadata.

6. The method of claim **1**, wherein the metadata includes at least one of artist name, track name, or album name.

7. The method of claim **1**, wherein the metadata includes file size for a file containing the media, and play time.

8. The method of claim **1**, wherein the processor automatically analyzes the uploaded media for determining an average volume of the media based on the RMS value.

9. The method of claim **8** further comprising:

storing the average volume in the central storage device.

10. The method of claim **8** further comprising:

automatically adjusting, by either the processor or the jukebox, volume of the media during playback of the media, wherein the adjusting is based on the determined average volume.

11. The method of claim **1** further comprising:

updating by the processor a table for tracking playback of the media, wherein the table identifies the media, a venue playing the media, and a timestamp identifying the playback of the media.

12. The method of claim **1** further comprising:

generating, by the processor, a virtual album; and

adding, by the processor, the media to the virtual album by creating an association between the media and the virtual album.

13. The method of claim **12** further comprising:

receiving by the processor, a second media uploaded by the user, wherein the second media is not added to the virtual album, wherein the jukebox does not display the metadata for the second media.

14. The method of claim **1**, wherein the jukebox is at least one of computer device, an internet jukebox, kiosk, set-top box, or cell phone.

15. The method of claim **1**, wherein information available through the jukebox is synchronized with information in the database and central storage device.

16. The method of claim **1** wherein the wide area network is the Internet.

17. The method of claim **10**, wherein all media is configured to be played by the jukebox with substantially a same volume based on the adjusting during playback of each of the media.

* * * * *

US 9,146,925 Claim

Exemplary of
SPOTIFY

EXHIBIT C

(12) **United States Patent**
Tijerino

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(45) **Date of Patent: Sep. 29, 2015**

(54) **USER DEFINED INTERNET JUKEBOX KIOSKS SET TOP BOX**

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(52) **U.S. Cl.**

CPC ***G06F 17/30058*** (2013.01); ***G06Q 40/12*** (2013.12); ***H04N 7/18*** (2013.01); ***H04N 21/2223*** (2013.01); ***H04N 21/23109*** (2013.01); ***H04N 21/2543*** (2013.01); ***H04N 21/2743*** (2013.01); ***H04N 21/41415*** (2013.01); ***H04N 21/8113*** (2013.01)

(58) **Field of Classification Search**

CPC G06Q 30/00; H04L 29/06448; H04N 21/41415

USPC 709/219

See application file for complete search history.

(56) **References Cited**

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(Continued)

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Primary Examiner — Jerry Dennison

(74) *Attorney, Agent, or Firm* — Christie, Parker & Hale, LLP

(57) **ABSTRACT**

A computer readable storage method and system allowing any artist to upload media, including images, video and music, to a server, have that media uploaded in a system of internet jukeboxes placed in establishments for instant playback of media by paying customers. The system of internet jukeboxes programmed to maintain an account for the artist allowing the artist to earn fees and royalties from playback of the media and to provide for automated payment of rent, and other fees due the establishment and the service provider.

17 Claims, 48 Drawing Sheets



Patent Map 1: (Claim 1)

SPOTIFY FOR ARTISTS

https:https://patents.google.com/patent/US9146925

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US 9,146,925 Claim1

Exemplary of
SPOTIFY

(12) **United States Patent**
Tijerino

(10) **Patent No.: US 9,146,925 B2**
(45) **Date of Patent: Sep. 29, 2015**

(54) **USER DEFINED INTERNET JUKEBOX KIOSKS SET TOP BOX**

(76) Inventor: **Manuel Ignacio Tijerino**, Slidell, LA (US)

(*) Notice: Subject to any disclaimer, the term of this patent is extended or adjusted under 35 U.S.C. 154(b) by 0 days.

(21) Appl. No.: **12/804,665**

(22) Filed: **Jul. 27, 2010**

(65) **Prior Publication Data**

US 2011/0029417 A1 Feb. 3, 2011

(51) **Int. Cl.**

G06F 17/30	(2006.01)
H04N 7/18	(2006.01)
H04N 21/222	(2011.01)
H04N 21/231	(2011.01)
H04N 21/2543	(2011.01)
H04N 21/2743	(2011.01)
H04N 21/414	(2011.01)
H04N 21/81	(2011.01)
G06Q 40/00	(2012.01)

(52) **U.S. Cl.**

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Primary Examiner — Jerry Dennison

(74) *Attorney, Agent, or Firm* — Christie, Parker & Hale, LLP

(57) **ABSTRACT**

A computer readable storage method and system allowing any artist to upload media, including images, video and music, to a server, have that media uploaded in a system of internet jukeboxes placed in establishments for instant playback of media by paying customers. The system of internet jukeboxes programmed to maintain an account for the artist allowing the artist to earn fees and royalties from playback of the media and to provide for automated payment of rent, and other fees due the establishment and the service provider.

17 Claims, 48 Drawing Sheets



1. A computer implemented method for real time music distribution of new media tor allowing an artist to control availability of the new media for playback in public venues via a jukebox, the method comprising:

providing, by a processor, a user interface to interact with a system;

providing, by the processor, a user interface to add the user to the system;

providing, by the processor, a user interface to create an account;

providing, by the processor, a user interface to log into the system;

providing, by the processor, a user interface to add the new media to the system, wherein the new media is new if not previously stored in the system;

receiving, by the processor, the new media added to the system

automatically identifying, by the processor, metadata for the new media and storing the metadata in a database;

storing, by the processor, the new media in a central storage device, wherein the storing automatically enables the new media to be requested by the jukebox for playback over the Internet by providing to a client software installed in the jukebox, access to the database storing the metadata for the new media, via an API call over the Internet;

automatically analyzing, by the processor, audio signals of the new media for determining a root mean square (RMS) value, wherein the RMS value is further mathematically manipulated for obtaining a positive RMS value less than 1;

:https://patents.google.com/patent/US9146925

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US 9,146,925 Claim1

Exemplary of
SPOTIFY

(12) **United States Patent**
Tijerino

(10) **Patent No.: US 9,146,925 B2**
(45) **Date of Patent: Sep. 29, 2015**

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(76) Inventor: **Manuel Ignacio Tijerino**, Slidell, LA (US)

(*) Notice: Subject to any disclaimer, the term of this patent is extended or adjusted under 35 U.S.C. 154(b) by 0 days.

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H04N 21/81	(2011.01)
G06Q 40/00	(2012.01)

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(57) **ABSTRACT**

A computer readable storage method and system allowing any artist to upload media, including images, video and music, to a server, have that media uploaded in a system of internet jukeboxes placed in establishments for instant playback of media by paying customers. The system of internet jukeboxes programmed to maintain an account for the artist allowing the artist to earn fees and royalties from playback of the media and to provide for automated payment of rent, and other fees due the establishment and the service provider.

17 Claims, 48 Drawing Sheets



storing, by the processor, the obtained RMS value less than 1 as metadata for the new media;

providing, by the processor, the metadata for the new media over the Internet in response to the API call for display by the jukebox

receiving, by the processor, a request from the jukebox for playback of the new media associated with the displayed metadata;

in response to the request, streaming by the processor the requested new media to the jukebox for playing audio corresponding to the streamed portion of the new media;

automatically calculating, by the processor, amounts earned by an artist and a venue playing the new media; and

receiving, by the processor, indication of payment of the amount earned,

wherein, the audio signals of the new media are normalized by the processor or jukebox by applying gain to the signals based on the obtained positive RMS value less than 1, and

wherein, the audio signals of the new media are further compressed for reducing a dynamic range of the signal based on a preset compression ratio and a preset threshold value.

https://patents.google.com/patent/US9146925

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US 9,146,925 Claim1

Exemplary of
SPOTIFY

1. A computer implemented method for real time music distribution of new media for allowing an artist to control availability of the new media for playback in public venues via a jukebox, the method comprising:

- **Avatar image:** Your image in search results and the Spotify mobile app.
- **Header image:** The cover image at the top of your profile in the Spotify desktop app and web player.
- **Image gallery:** Images in the **About** section of your profile.

Source: https://artists.spotify.com/help/article/managing-artist-images?ref=sug_Help%20List&category=managing-your-music

Spotify for Artists

Source: https://play.google.com/store/apps/details?id=com.spotify.s4a&hl=en_IN&gl=US

With Spotify for Artists, you can:

- Understand who's listening and where you're being heard through your song, playlist, and audience insights.
- See a real-time count of how many listeners around the world are streaming your music at any moment.
- Celebrate your successes with real-time stats for new releases, updates when you've been added to a playlist, and follower milestones.
- Control your presence on Spotify by editing your profile, playlists, and Artist's Pick.
- Showcase your creativity by adding a short looping visual to each of your tracks with Canvas.
- Easily switch between artists to keep track of your entire roster's new releases, stats, and profiles.

Getting music on Spotify

Source: https://artists.spotify.com/help/article/getting-music-on-spotify?category=managing-your-music

Distributors handle music licensing, distribution, and pay streaming royalties.

Work with a distributor to get music on Spotify.

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1. A computer implemented method for real time music distribution of new media for allowing an artist to control availability of the new media for playback in public venues via a jukebox, the method comprising:

Build your audience at any stage

Spotify is where music discovery happens for 400+ million listeners in 184 markets. Whether you're an established artist or new to the game, Spotify for Artists is the only way to pitch new songs to editors of some of the world's most followed playlists.

Source: https://artists.spotify.com/features

Use your stats to make moves

Whether you need to make a call about touring, releasing, or promoting, Spotify for Artists has the numbers you need.

Find out how your songs are performing, how you're being discovered, and where your audience is.

And for new releases, watch your stats move in real-time.

Supported devices for Spotify

Note: You can only play on one device at a time, per account.

You can download the app for desktop, mobile, and tablet.

The web player

You can play Spotify from your web browser.

Go to the web player

Supported web browsers:

- Chrome
- Firefox
- Edge
- Opera
- Safari

Other devices

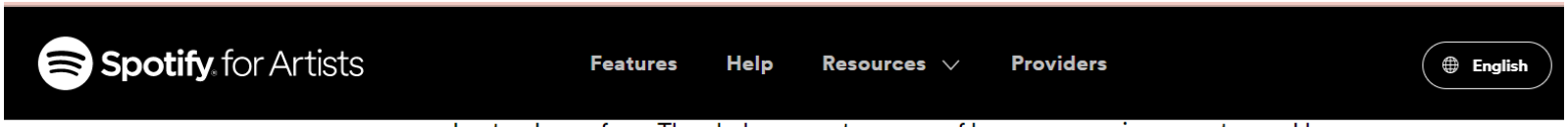
The app is available in some cars, TVs, games consoles, smart watches, and more. Check out the app stores for those devices.

You can play on many more devices too, with wireless connections such as Spotify Connect, Bluetooth, Apple AirPlay, Chromecast, Alexa, Google Assistant, and more.

Source: https://support.spotify.com/us/article/supported-devices-for-spotify/

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1. A computer implemented method for real time music distribution of new media for allowing an artist to control availability of the new media for playback in public venues via a jukebox, the method comprising:



understand your fans. They help you get a sense of how your music resonates and how your reach has grown. They can influence other types of playlists too. When fans save music to their playlists, it's an indicator of the type of music they like, which we use to generate recommendations.

And what about "Home"?

When you have a new release, you can get a pulse check on how your latest release is doing with real-time streams. You can track streams for your new release live for the first seven days. The live stream count updates every two seconds. The Home screen displays a real-time count of how many people in the world are listening to your music right now, a summary of last week's most important stats, your top songs and playlists, and cards that highlight timely milestones and educational resources.

—Christopher R. Weingarten

Source: How to Read Your Spotify for Artists Data

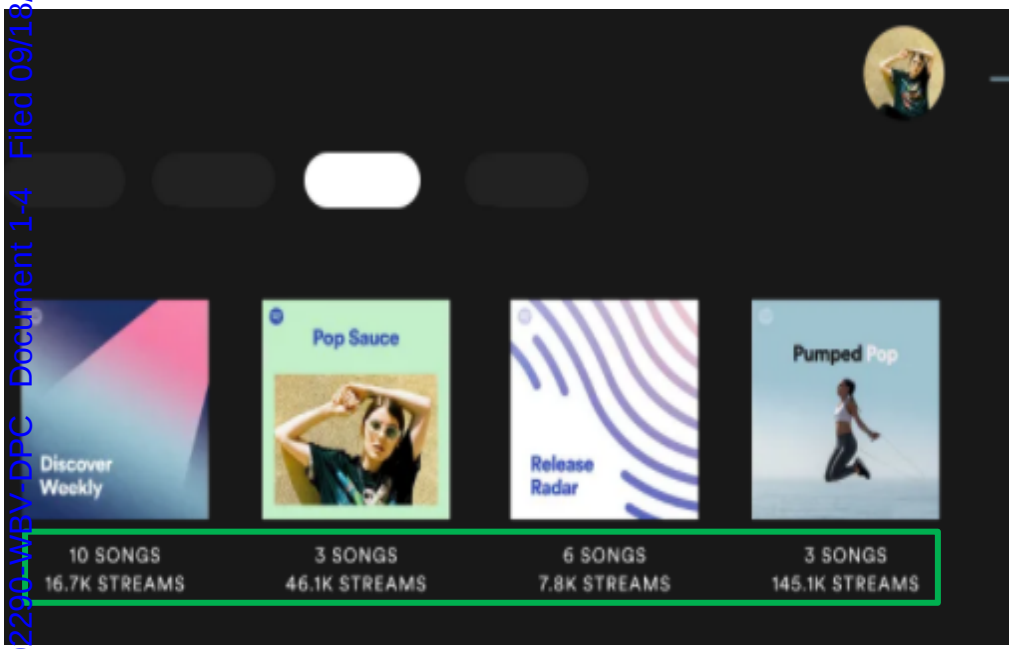
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US 9,146,925 Claim1

Exemplary of
SPOTIFY

Case 2:24-cv-02290-WBV-DPC Document 1-4 Filed 09/18/24 Page 7 of 33

1. A computer implemented method for real time music distribution of new media for allowing an artist to control availability of the new media for playback in public venues via a jukebox, the method comprising:



Source: Spotify for Artists



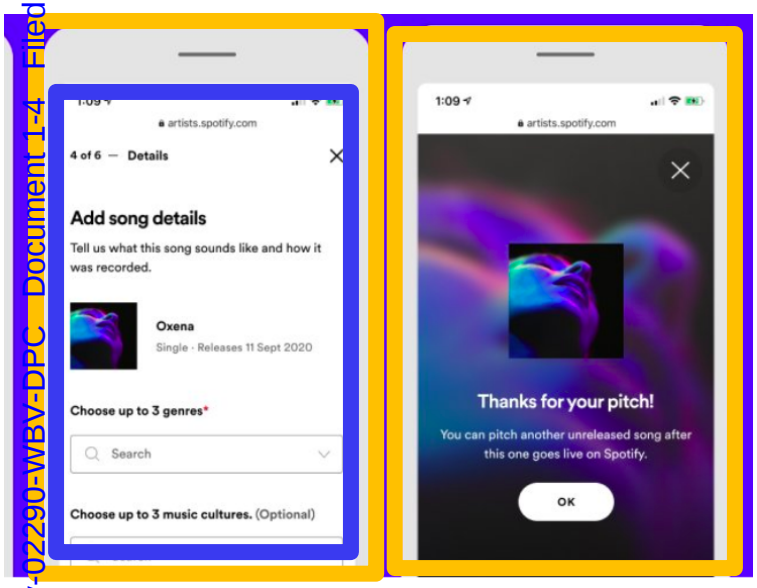
Source: What stood out in our FSQ Spotify Wrapped for Artists 2019?

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US 9,146,925 Claim1

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Source: You can now pitch to Spotify's playlists on the Spotify for Artists mobile app - RouteNote Blog

1. Pitch your release for playlist consideration

To increase your chances of landing one of these spots, pitch a song for playlist consideration at least seven days before its release date. When pitching a track, be sure to add key details about the song, like genre and mood, to improve the likelihood that it'll land on the most suitable playlist. (Check our deep dive into the importance of adding song metadata.) Once pitched, our editorial team will see if it's the right fit. Learn how to pitch your music here.

8. Share your new music on social media

We try to make sharing your music outside Spotify as easy as possible. On the Spotify app, just open the share menu when listening to your track or album, and you can easily share to Instagram Stories, Snapchat, Twitter, Facebook, or any messaging service. When you share to Instagram Stories, Facebook Stories, on Snapchat through Spotify, your viewers will be able to simply swipe up to listen to content. While you're at it, pop the link to your new track or album in your social bios.

Comment :- Social media sites like Instagram, Snapchat, Facebook, Twitter, and the like are considered as public venues for playback of songs.

Source: Release Guide: Preparing for Release Day

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US 9,146,925 Claim

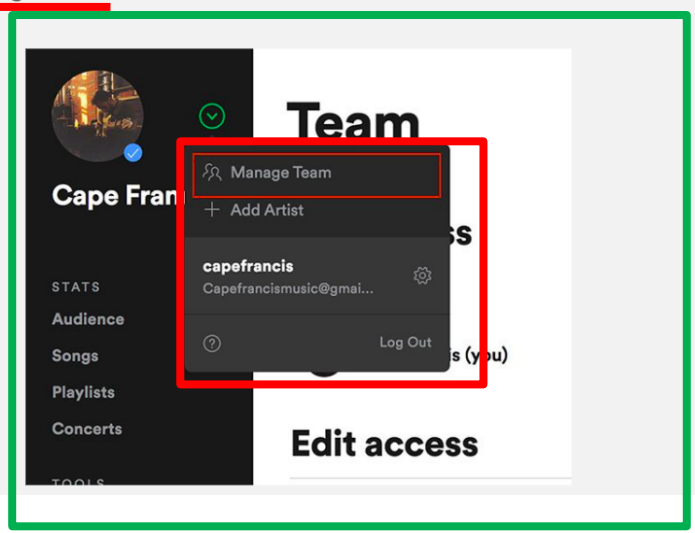
Exemplary of
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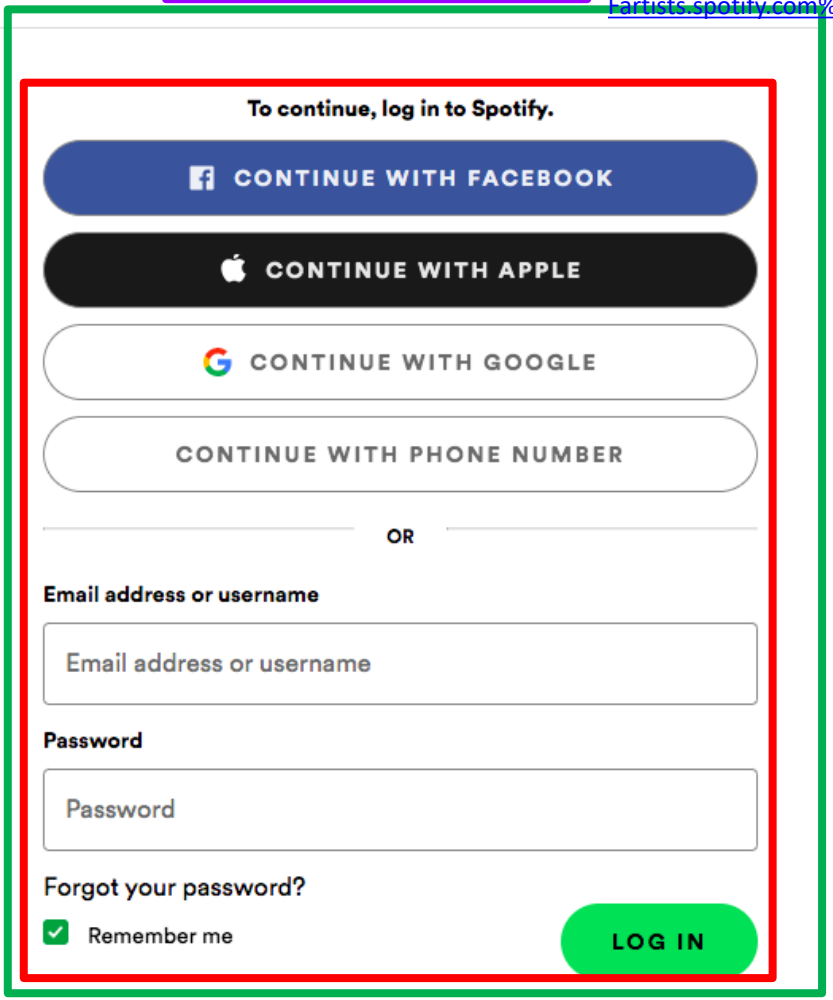
providing, by the processor, a user interface to add the user to the system;

Step 1: When an approved Spotify for Artists account holder is signed in to www.artists.spotify.com, click the dropdown arrow to the right of the artist photo and select "Manage Team."



Source: https://www.dailyrindblog.com/labels-access-spotify-for-artists/

Source:https://accounts.spotify.com/en/login?continue=https%3A%2F%2Fartists.spotify.com%2Fc



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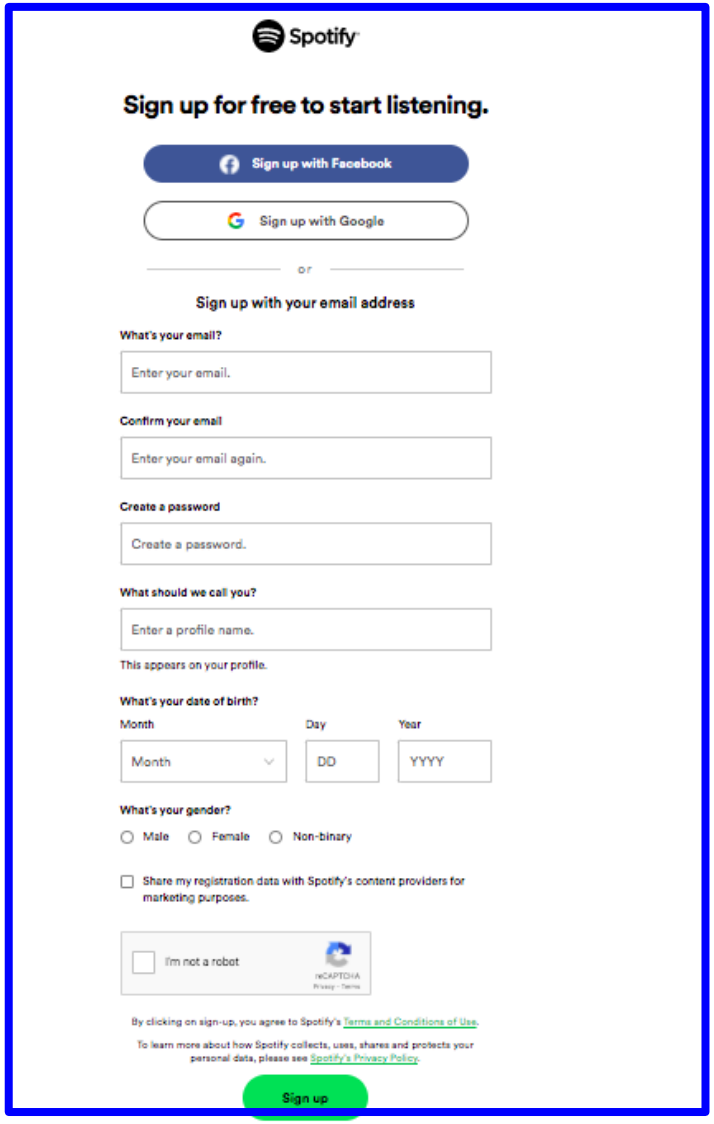
providing, by a processor, a user interface to interact with a system;

providing, by the processor, a user interface to add the user to the system;

providing, by the processor, a user interface to create an account;

providing, by the processor, a user interface to log into the system;

Source:https://www.spotify.com/us/signup?forward_url=https%3A%2F%2Fartists.spotify.com%2Fc



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US 9,146,925 Claim

Exemplary of
SPOTIFY

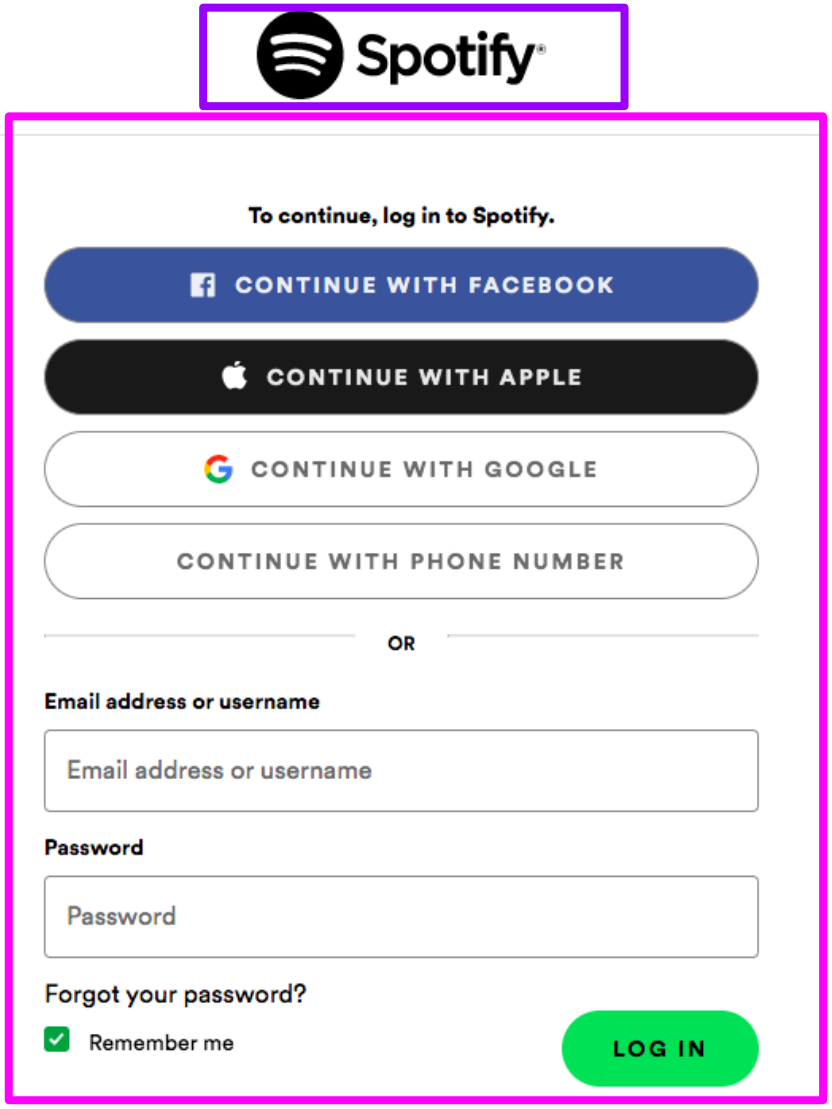
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Source:https://accounts.spotify.com/en/login?continue=https%3A%2F%2Fartists.spotify.com%2Fc

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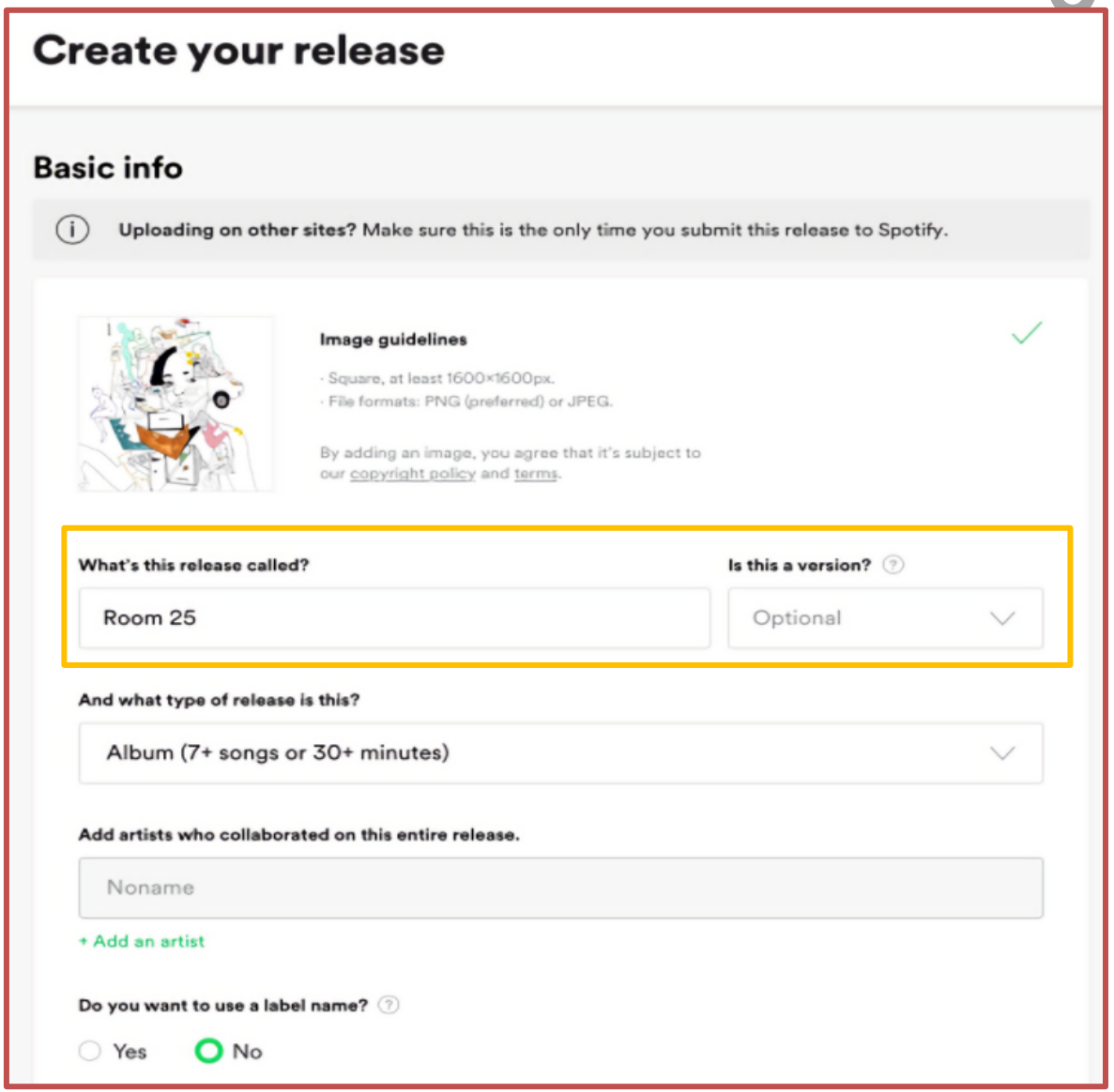
……..

providing, by the processor, a user interface to add the new media to the system, wherein the new media is new if not previously stored in the system;

receiving, by the processor, the new media added to the system

Comment: The new media is added , however the new media is new if not previously stored in the system can't be explicitly located. However, addition of new media is located.

Source: Spotify will now let indie artists upload their own music



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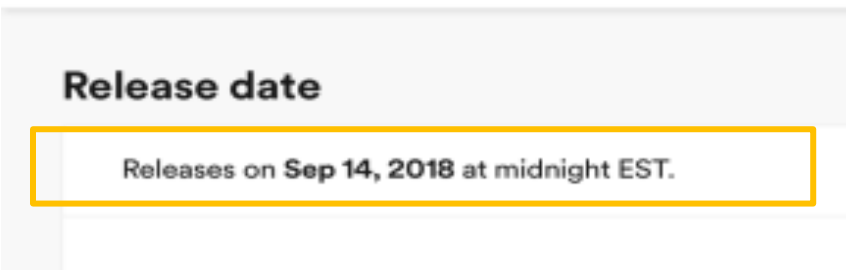
1. A computer implemented method for real time music distribution of new media tor allowing an artist to control availability of the new media for playback in public venues via a jukebox, the method comprising:

…….

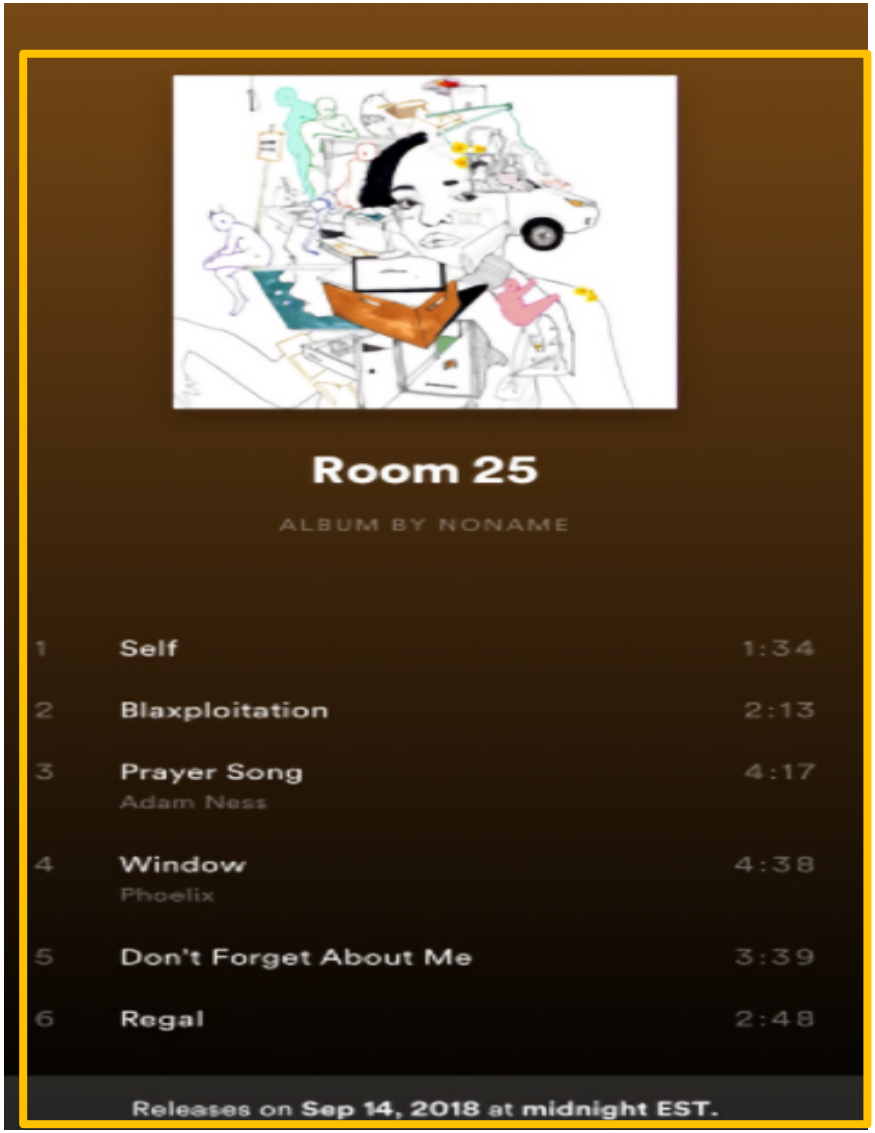
……..

providing, by the processor, a user interface to add the new media to the system, wherein the new media is new if not previously stored in the system;

receiving, by the processor, the new media added to the system



Source: Spotify will now let indie artists upload their own music



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automatically identifying, by the processor, metadata for the new media and storing the metadata in a database;

storing, by the processor, the new media in a central storage device, wherein the storing automatically enables the new media to be requested by the jukebox for playback over the Internet by providing to a client software installed in the jukebox, access to the database storing the metadata for the new media, via an API call over the Internet;

automatically analyzing, by the processor, audio signals of the new media for determining a root mean square (RMS) value, wherein the RMS value is further mathematically manipulated for obtaining a positive RMS value less than 1;

- Artist name
- Release title
- Artwork
- Live date and release date
- Track order
- Country availability
- Explicit lyric tags
- Your role on the music (main artist, featured artist, or remixer)
- Songwriter/producer credits

Source: Metadata: Fixing problems with music metadata

Music metadata, more specifically, is the collection of information that pertains to a song file, such as Artist Name, Producer, Writer, Song Title, Release Date, Genre or Track Duration, to name a few. For now we are focused mainly on publishing metadata, or the data that refers to who wrote what and in what proportion. If any of this information is missing or incorrect, it can have an adverse effect on how its creators are compensated.

Source: Metadata: What It Is and Why It Matters

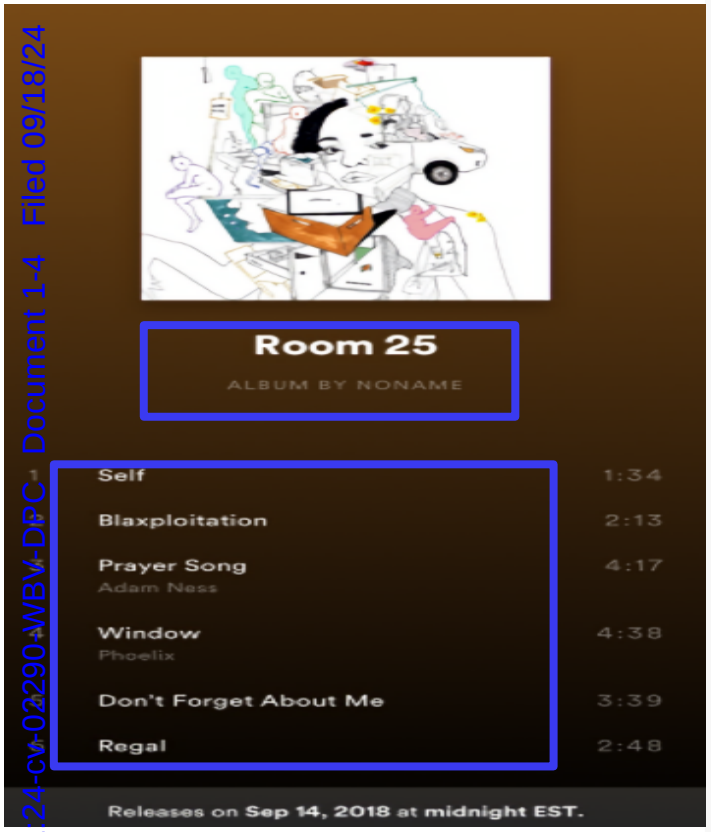
Comment: The metadata is not identified by the processor automatically. The artist add the metadata at the time of uploading media

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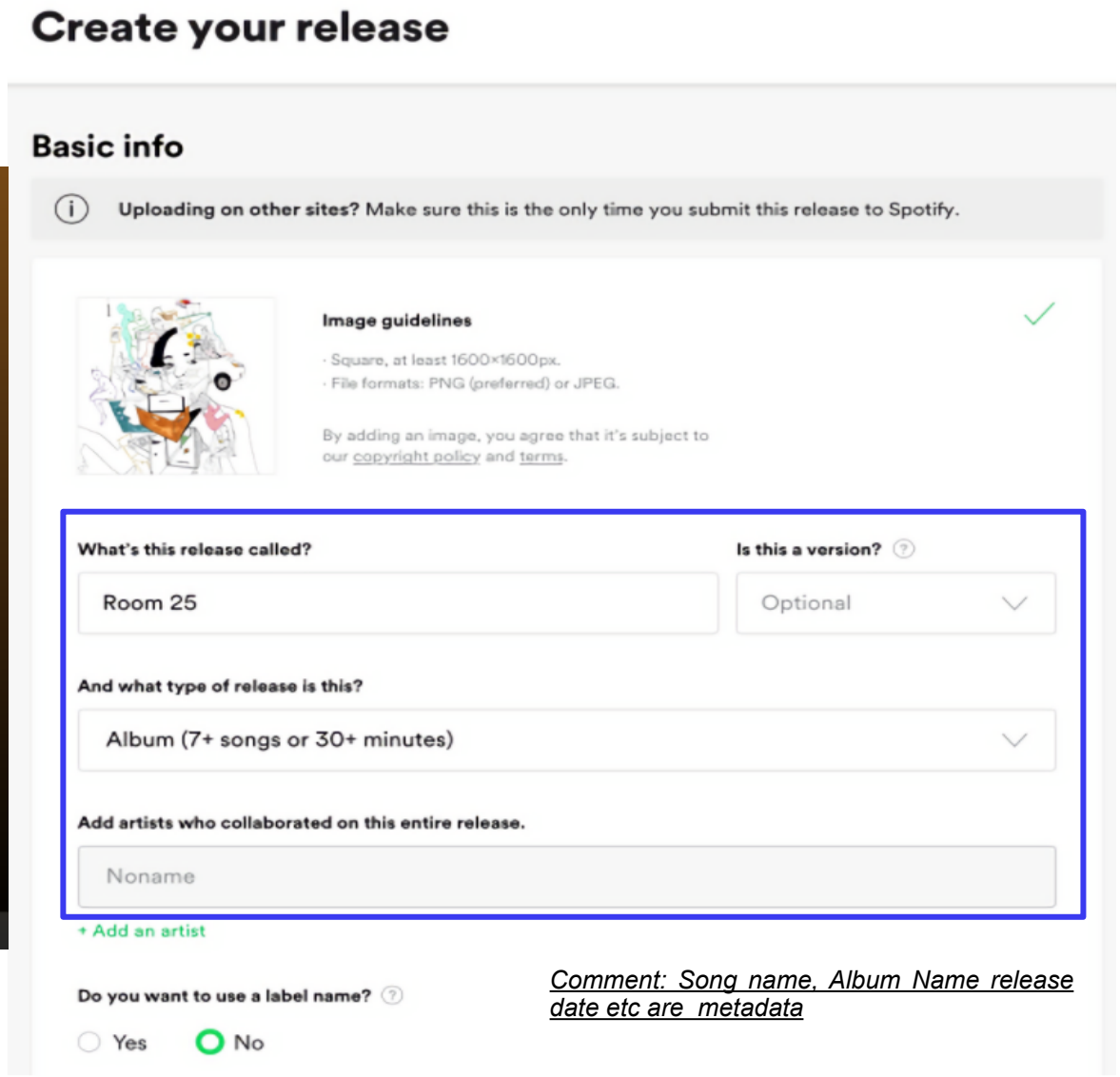
US 9,146,925 Claim

Exemplary of
SPOTIFY

automatically identifying, by the processor, metadata for the new media and storing the metadata in a database;



Source: Ondesoft Solved: Upload songs to Spotify for artists and listeners



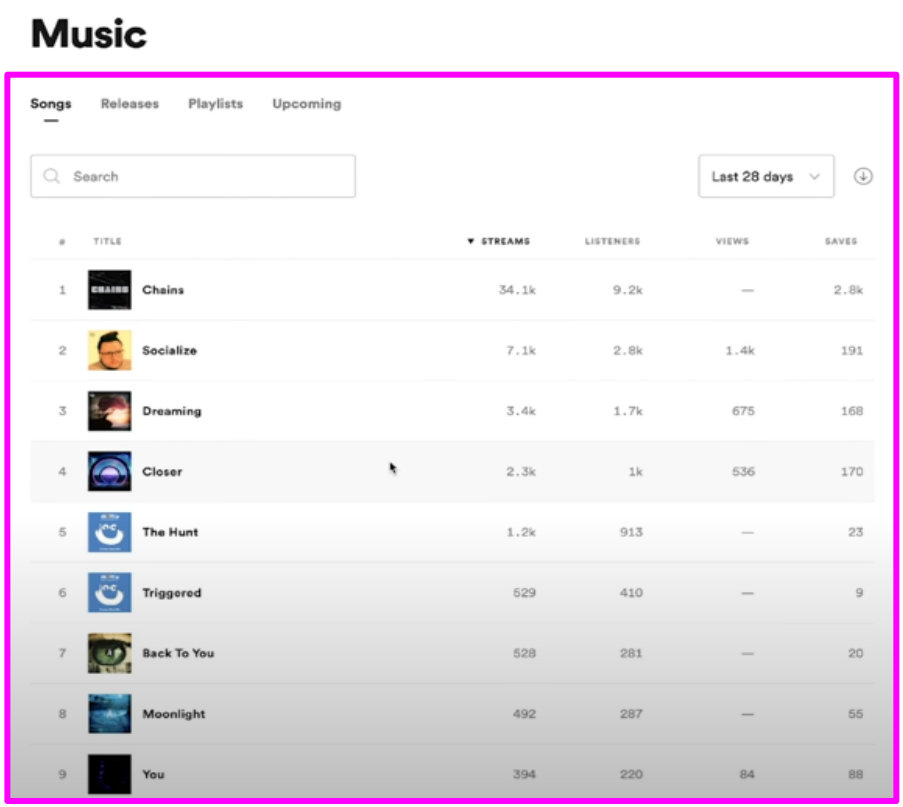
Comment: Song name, Album Name release date etc are metadata

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automatically identifying, by the processor, metadata for the new media and storing the metadata in a database;

storing, by the processor, the new media in a central storage device, wherein the storing automatically enables the new media to be requested by the jukebox for playback over the Internet by providing to a client software installed in the jukebox, access to the database storing the metadata for the new media, via an API call over the Internet;

automatically analyzing, by the processor, audio signals of the new media for determining a root mean square (RMS) value, wherein the RMS value is further mathematically manipulated for obtaining a positive RMS value less than 1;



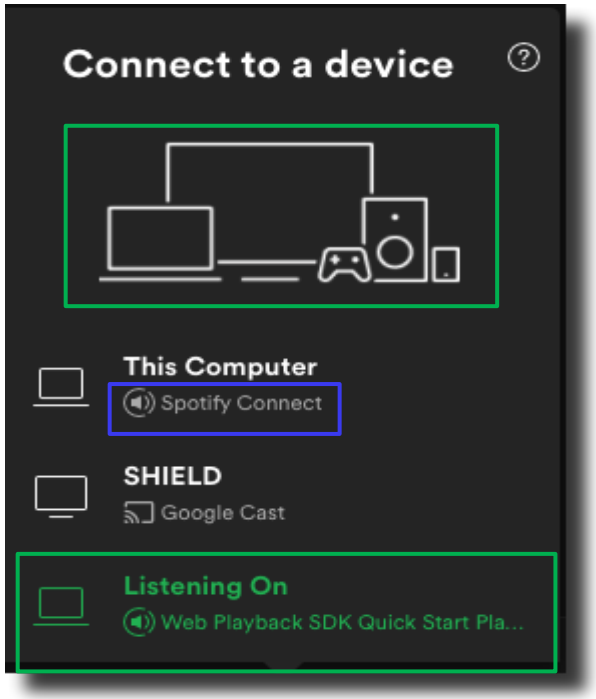
Source: Spotify For Artists Tutorial

When you cast Spotify to your television using Chromecast, you essentially turn your TV into a jukebox with all your favorite songs. Any song you play will have its album art displayed up on the screen, and some songs even come with lyrics and fun facts about the band playing.

Source - How to use Chromecast and Spotify to turn your TV into a personalized jukebox, with lyrics and album art onscreen

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Source: Web Playback SDK

Supported devices for Spotify

Note: You can only play on one device at a time, per account.

You can download the app for desktop, mobile, and tablet.

The web player

You can play Spotify from your web browser.

Go to the web player

Supported web browsers:

- Chrome
- Firefox
- Edge
- Opera
- Safari

Source: https://support.spotify.com/us/article/supported-devices-for-spotify/

Other devices

The app is available in some cars, TVs, games consoles, smart watches, and more. Check out the app stores for those devices.

You can play on many more devices too, with wireless connections such as Spotify Connect, Bluetooth, Apple AirPlay, Chromecast, Alexa, Google Assistant, and more.

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automatically identifying, by the processor, metadata for the new media and storing the metadata in a database;

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automatically analyzing, by the processor, audio signals of the new media for determining a root mean square (RMS) value, wherein the RMS value is further mathematically manipulated for obtaining a positive RMS value less than 1;

Spotify Web API

Based on simple REST principles, the Spotify Web API endpoints return JSON metadata about music artists, albums, and tracks, directly from the Spotify Data Catalogue.

Source: Web API

Spotify URIs and IDs

In requests to the Web API and responses from it, you will frequently encounter the following parameters:

PARAMETER	DESCRIPTION	EXAMPLE
Spotify URI	The resource identifier that you can enter, for example, in the Spotify Desktop client's search box to locate an artist, album, or track. To find a Spotify URI simply right-click (on Windows) or Ctrl-Click (on a Mac) on the artist's or album's or track's name.	`spotify:track:6rqhFgbbKwnb9MLmUQDhG6`

You can use Spotify's Web API to discover music and podcasts, manage your Spotify library, control audio playback, and much more. Browse our available Web API endpoints using the sidebar at left, or via the navigation bar on top of this page on smaller screens.

In order to make successful Web API requests your app will need a valid access token. One can be obtained through OAuth 2.0.

The base URI for all Web API requests is **https://api.spotify.com/v1** .

Source: Spotify Web API

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US 9,146,925 Claim

Exemplary of
SPOTIFY

automatically analyzing, by the processor, audio signals of the new media for determining a root mean square (RMS) value, wherein the RMS value is further mathematically manipulated for obtaining a positive RMS value less than 1;

storing, by the processor, the obtained RMS value less than 1 as metadata for the new media;

Get a low-level audio analysis for a track in the Spotify catalog. The audio analysis describes the track's structure and musical content, including rhythm, pitch, and timbre.

Request

GET **/audio-analysis/{id}**

id string required

The Spotify ID for the track.

Example value: "11dFghVXANMlKmJXsNCbNl"

Source: Get Track's Audio Analysis

If this writing, only Tidal, Amazon Music, and YouTube use BS.1770 (aka, LUFS). Others, such as Spotify, use ReplayGain (often with a modified reference level), while others still have developed their own normalization methods. Apple's SoundCheck is a good example of the latter case.

ReplayGain is essentially calculated in three steps. First, a loudness filter that emulates the sensitivity of the human ear is applied, rolling off below 150 Hz and accentuating frequencies around 3–4 kHz. Second, the file is sliced into 50 ms long blocks and the RMS level of each block is calculated and stored. Third, these RMS levels are sorted from softest to loudest on a scale from 1 to 100% and the value at 95% is chosen as the representative loudness of the whole file. If you're interested, you can read the full spec here.

Source: Mastering for Streaming Platforms: Normalization, LUFS, and Loudness Myths Demystified

*Comment: The processor **automatically** analyzing the audio signal is not explicitly mentioned.*

The obtained RMS value less than 1 is explicitly mentioned. And the RMS value is stored but not as metadata.

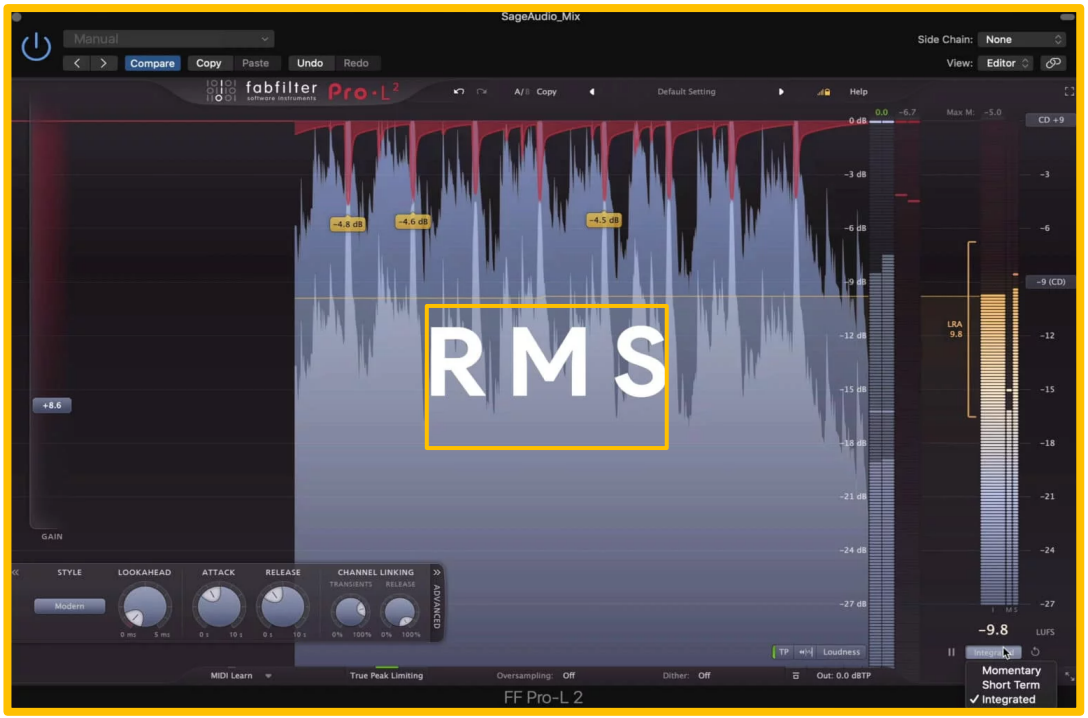
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storing, by the processor, the obtained RMS value less than 1 as metadata for the new media;



Comment: Mathematical model of RMS value and positive RMS value less than 1 is not explicitly located. However. It is evident that SPOTIFY measures RMS.

Source: Mastering for Streaming: Platform Loudness and Normalization Explained

How does Spotify use Loudness Normalization?

Spotify uses ReplayGain to measure the loudness of a signal – software which measures the RMS of the signal in 50ms increments and then applies clean gain to increase or decrease the integrated LUFS. The loudness which Spotify normalizes to is typically an integrated -14 LUFS.

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providing, by the processor, the metadata for the new media over the Internet in response to the API call for display by the jukebox

receiving, by the processor, a request from the jukebox for playback of the new media associated with the displayed metadata;

in response to the request, streaming by the processor the requested new media to the jukebox for playing audio corresponding to the streamed portion of the new media;

Source: Spotify Web API

Spotify Web API

Based on simple REST principles, the Spotify Web API endpoints return JSON metadata about music artists, albums, and tracks, directly from the Spotify Data Catalogue.

Source: Web API

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Source - How to use Chromecast and Spotify to turn your TV into a personalized jukebox, with lyrics and album art onscreen

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The Spotify Web Playback SDK is a client-side only JavaScript library that allows you to **create** a new player in Spotify Connect, **stream** and **control** audio tracks from Spotify inside your website application, and **get metadata** about the current playback.

```
window.onSpotifyWebPlaybackSDKReady = () => {
   const token = '[My Spotify Web API access token]';
   const player = new Spotify.Player({
     name: 'Web Playback SDK Quick Start Player',
     getOAuthToken: cb => { cb(token); }
   });
 }
```

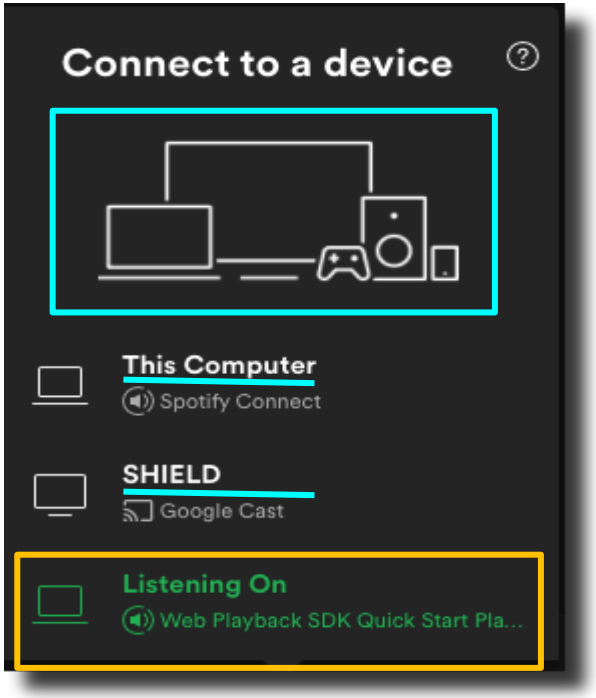
Source: Web Playback SDK

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receiving, by the processor, a request from the jukebox for playback of the new media associated with the displayed metadata;

in response to the request, streaming by the processor the requested new media to the jukebox for playing audio corresponding to the streamed portion of the new media;



Listening through the SDK

To play a track inside your browser, connect to the *Web Playback SDK Quick Start Player* player using another Spotify client. Then play a song and you should hear it playing in your browser. If you're testing on a mobile browser you may have to click the Toggle Play button.

Source: Web Playback SDK

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US 9,146,925 Claim

Exemplary of
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automatically calculating, by the processor, amounts earned by an artist and a venue playing the new media; and

receiving, by the processor, indication of payment of the amount earned,

How we calculate and process royalties

We distribute the net revenue from Premium subscription fees and ads to rightsholders. To calculate net revenue, we subtract the money we collect but don't get to keep. This includes payments for things like taxes, credit card processing fees, and billing, along with some other things like sales commissions. From there, the rightsholder's share of net revenue is determined by streamshare.

We calculate streamshare by tallying the total number of streams in a given month and determining what proportion of those streams were people listening to music owned or controlled by a particular rightsholder.

Contrary to what you might have heard, Spotify does not pay artist royalties according to a per-play or per-stream rate; the royalty payments that artists receive might vary according to differences in how their music is streamed or the agreements they have with labels or distributors.

Source: https://artists.spotify.com/help/article/royalties?category=getting-started

Spotify divvies up that royalty pool based on each rights holder's streamshare on Spotify. This money is not divvied up based on a fixed amount per stream, because Premium subscribers do not pay per stream; they pay a subscription fee for access

Every month, in each country we operate in, we calculate streamshare by adding up how many times music owned or controlled by a particular rights holder was streamed and dividing it by the total number of streams in that market.

So if an artist received one in every 1,000 streams in Mexico on Spotify, they would receive one of every $1,000 paid to rights holders from the Mexican royalty pool. That total royalty pool for each country is based on the subscription and music advertising revenues in that market.

Source: Loud & Clear

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automatically calculating, by the processor, amounts earned by an artist and a venue playing the new media; and

receiving, by the processor, indication of payment of the amount earned,

Comment: The right holders such as record label, aggregator, distributor an collecting agencies collect royalties and pay artists based on the contracts.

Getting music on Spotify

Distributors handle music licensing, distribution, and pay streaming royalties.

Work with a distributor to get music on Spotify.

In many cases, royalty payments happen once a month, but exactly when and how much artists get paid depends on their agreements with their record label or distributor. Once we pay rightsholders according to their streamshare, the labels and distributors (collection societies and publishers, in the case of songwriters) pay artists according to their individual agreements. Spotify has no knowledge of the agreements that artists sign with their labels, so we can't answer why a rightsholder's payment

Music on Spotify earns two kinds of royalties:

- **Recording royalties:** The money owed to rightsholders for recordings streamed on Spotify, which is paid to artists through the licensor that delivered the music, typically their record label or distributor.
- **Publishing royalties:** The money owed to songwriter(s) or owner(s) of a composition. These payments are issued to publishers, collecting societies, and mechanical agencies based on the territory of usage.

When a song gets played on Spotify, the rightsholders receive royalties for it, whether it's played by a Premium or ad-supported customer.

Source: https://artists.spotify.com/help/article/getting-music-on-spotify?category=managing-your-music

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REPORTING MONTH	SALE MONTH	STORE	ARTIST	TITLE	QUANTITY	SONG/ALBUM	COUNTRY OF SALE	EARNINGS (USD)
May 2020	Mar 2020	Spotify	L.Dre	Do Better	1	Song	US	$0.006061000238
May 2020	Mar 2020	Spotify	L.Dre	Do Better	1	Song	IN	$0.000919000036
May 2020	Mar 2020	Spotify	L.Dre	Do Better	3	Song	US	$0.015504000610
May 2020	Mar 2020	Spotify	L.Dre	Do Better	1	Song	EC	$0.001631000064
May 2020	Mar 2020	Spotify	L.Dre	Do Better	1	Song	DO	$0.000429000017
May 2020	Mar 2020	Spotify	L.Dre	Do Better	7	Song	EG	$0.000592000023
May 2020	Mar 2020	Spotify	L.Dre	Do Better	71	Song	US	$0.123764004866
May 2020	Mar 2020	Spotify	L.Dre	Do Better	1,052	Song	US	$3.179337124999
May 2020	Mar 2020	Spotify	L.Dre	Do Better	1	Song	KW	$0.000007000000
May 2020	Mar 2020	Spotify	L.Dre	Do Better	2	Song	PA	$0.008993000354
May 2020	Mar 2020	Spotify	L.Dre	Do Better	1	Song	SV	$0.002385000094
May 2020	Mar 2020	Spotify	L.Dre	Do Better	2	Song	BO	$0.002501000098
May 2020	Mar 2020	Spotify	L.Dre	Do Better	2	Song	JO	$0.000002000000

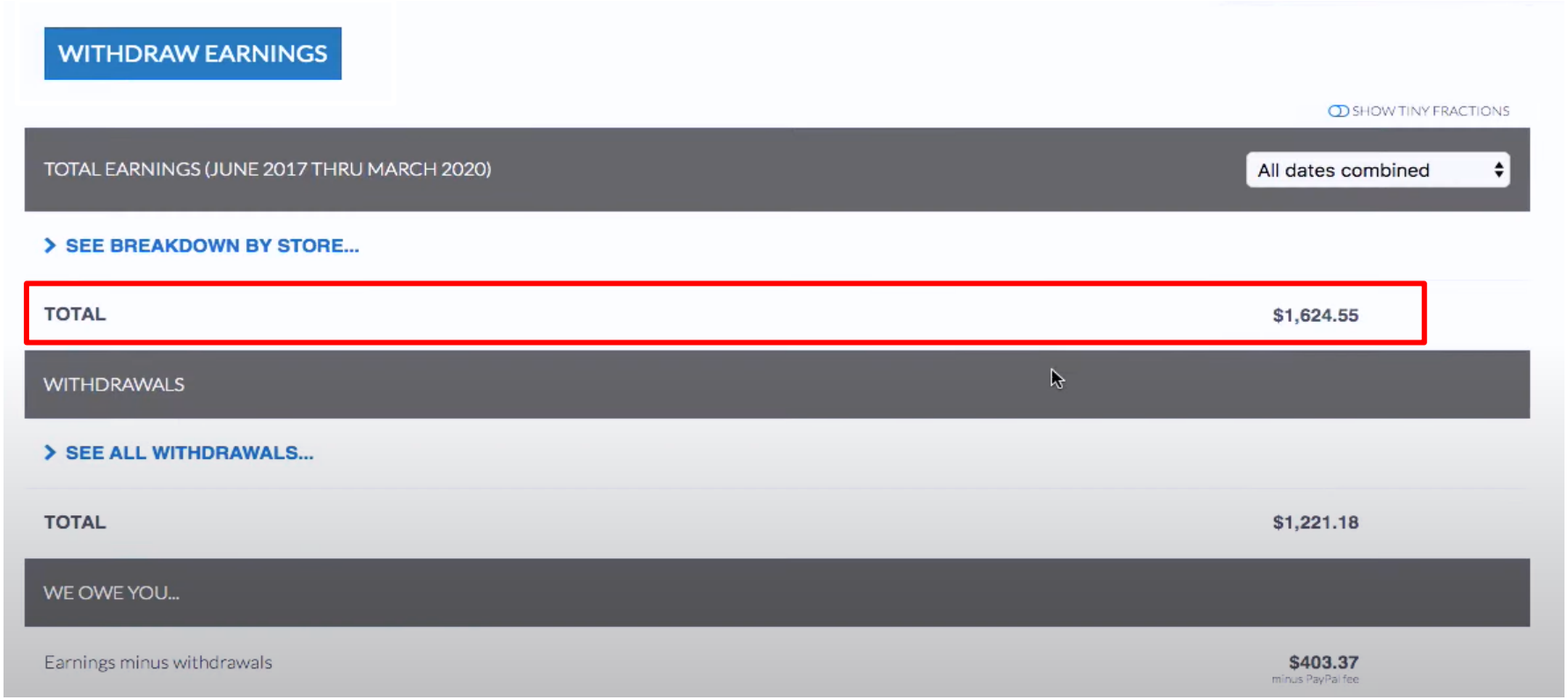
Source: https://www.youtube.com/watch?v=tgBlpMMphlo

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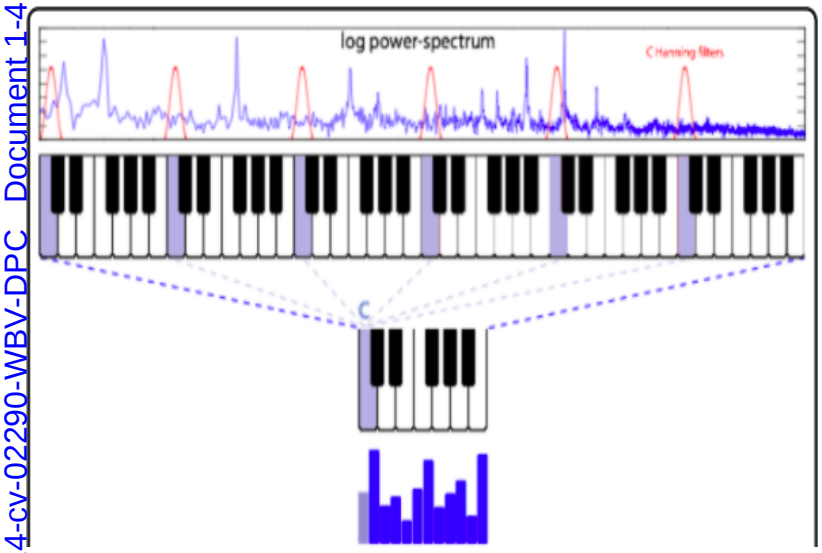


Source: https://www.youtube.com/watch?v=tgBlpMMphlo

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wherein, the audio signals of the new media are normalized by the processor or jukebox by applying gain to the signals based on the obtained positive RMS value less than 1, and

Comment: Positive RMS value less than 1 could not be located explicitly.



Source: https://developer.spotify.com/documentation/web-api/reference/#/operations/get-audio-analysis

Positive or negative gain compensation gets applied to a track while it's playing.

- **Negative gain** is applied to louder masters so the loudness level is -14 dB LUFS. This lowers the volume in comparison to the master - no additional distortion occurs.
- **Positive gain** is applied to softer masters so the loudness level is -14 dB LUFS. We consider the headroom of the track, and leave 1 dB headroom for lossy encodings to preserve audio quality.

Source: https://artists.spotify.com/en/help/article/loudness-normalization

pitches array of numbers

Pitch content is given by a "chroma" vector, corresponding to the 12 pitch classes C, C#, D to B, with values ranging from 0 to 1 that describe the relative dominance of every pitch in the chromatic scale. For example a C Major chord would likely be represented by large values of C, E and G (i.e. classes 0, 4, and 7).

Vectors are normalized to 1 by their strongest dimension, therefore noisy sounds are likely represented by values that are all close to 1, while pure tones are described by one value at 1 (the pitch) and others near 0. As can be seen below, the 12 vector indices are a combination of low-power spectrum values at their respective pitch frequencies.

Loudness normalization

Audio gets delivered to us at different volume levels.

We use loudness normalization to balance soft and loud songs, creating a more balanced uniform experience.

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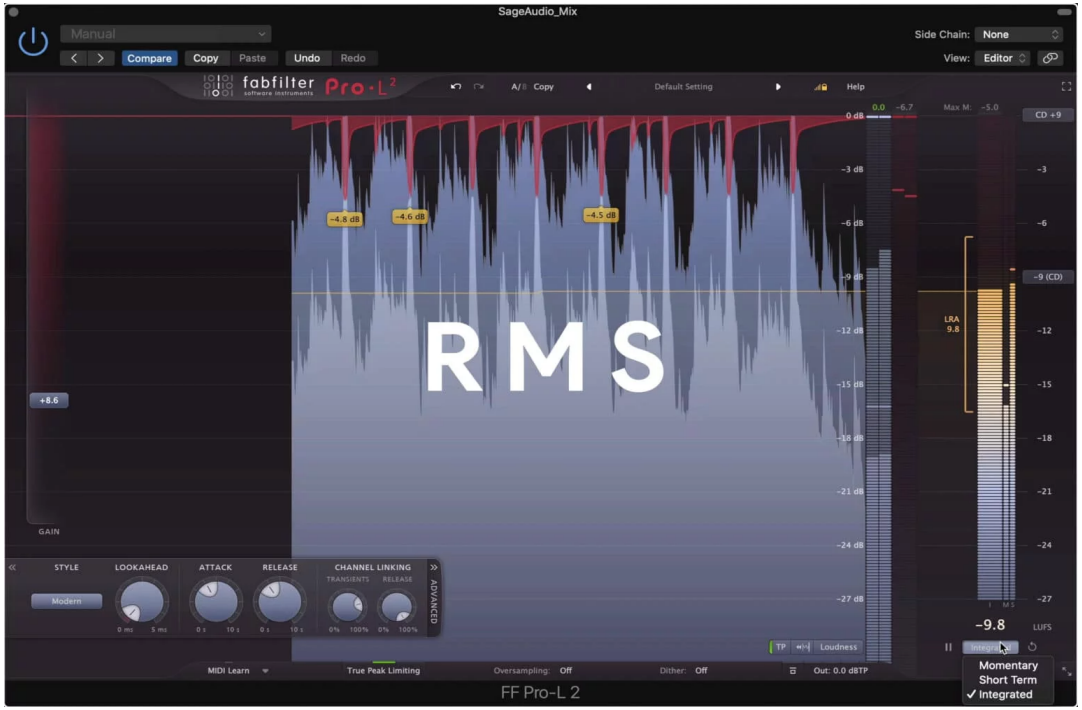
Exemplary of
SPOTIFY

……..

wherein, the audio signals of the new media are normalized by the processor or jukebox by applying gain to the signals based on the obtained positive RMS value less than 1, and

wherein, the audio signals of the new media are further compressed for reducing a dynamic range of the signal based on a preset compression ratio and a preset threshold value.

Comment: Positive RMS value less than 1 could not be located explicitly.



Source: Mastering for Streaming: Platform Loudness and Normalization Explained

How does Spotify use Loudness Normalization?

Spotify uses ReplayGain to measure the loudness of a signal – software which measures the RMS of the signal in 50ms increments and then applies clean gain to increase or decrease the integrated LUFS. The loudness which Spotify normalizes to is typically an integrated -14 LUFS.

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Exemplary of
SPOTIFY

.....

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Source: Audio file formats for Spotify

When we get your audio files, we do the following:

- Check they aren't corrupt and the format container is known
- Transcode the file into different delivery formats for our audio quality options:
  - Ogg/Vorbis (96, 160, 320 kbps)
  - AAC (128, 256 kbps)
  - HE-AACv2 (24kbps)
- Calculate the loudness of the whole release and individual tracks using the ITU 1770 standard

	Spotify free	Spotify Premium
Web player	AAC 128kbit/s	AAC 256kbit/s
Desktop, mobile, and tablet	**Automatic:** Dependent on your network connection **Low:** Equivalent to approximately 24kbit/s **Normal:** Equivalent to approximately 96kbit/s **High:** Equivalent to approximately 160kbit/s	**Automatic:** Dependent on your network connection **Low:** Equivalent to approximately 24kbit/s **Normal:** Equivalent to approximately 96kbit/s **High:** Equivalent to approximately 160kbit/s **Very high:** Equivalent to approximately 320kbit/s

Comment: Spotify makes use of 24, 96, 160,128, 256, and 320 kbps compression ratios for compressing new media

Source: Audio quality

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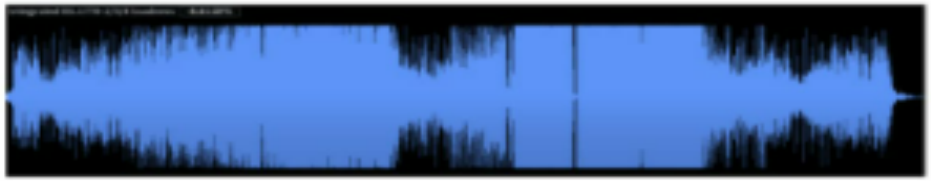
.....

wherein, the audio signals of the new media are further compressed for reducing a dynamic range of the signal based on a preset compression ratio and a preset threshold value.

The most famous codec is MP3, but Spotify opts to use a free, open-source codec called OGG Vorbis. (This is made by an organization called Xiph, who also makes the FLAC codec.) Because OGG is a form of lossy data compression, it necessarily involves some dynamic range compression to perform this conversion. Data compression to a lossless codec, like FLAC, would not involve the same dynamic range compression.

Comment: Spotify makes use of -14 LUFS preset threshold value for compressing new media

For demonstration, I'll show what would happen if I made a much louder master by lowering the Maximizer threshold by 3 dB:



Waveform and integrated loudness for a more limited version of Please, Go (before normalization)

Without changing the peak level, I've increased the loudness of my master. The choruses now look more like rectangles without any edges poking out. Running the same simple math:

14 - 8.6 = 5.4

So Spotify will turn this new master down by 5.4 dB to normalize to -14 LUFS.

Source: How Will My Music Sound on Spotify?

Disclaimer: You must not rely on the information on this report as an alternative to legal advice from your attorney or other professional legal services provider. Any action you take upon the information on this report is strictly at your own risk.

EXHIBIT D

Regarding claim 12, Davis and Gunaseelan disclosed the method of claim 1, including the concept of collecting stats about the artist's songs, such as total number of plays of all the artist's songs on all jukeboxes, and how much money has been made based on the number of plays and the approved music submission agreement, the number of times someone has selected the information button for viewing the artist information at the jukeboxes (Davis, Fig. 13, [0049]).

Davis did not explicitly state identifying a venue playing the media and a timestamp identifying the playback of the media.

However, since the teachings of Davis explicitly disclosed the concept of obtaining statistics from the jukeboxes, it would have been obvious to one of ordinary skill in the art at the time the invention was made to collect any type of statistics with regards to the jukebox usage. Furthermore, Examiner notes that applying any particular

EXHIBIT E

Examiner respectfully disagrees.

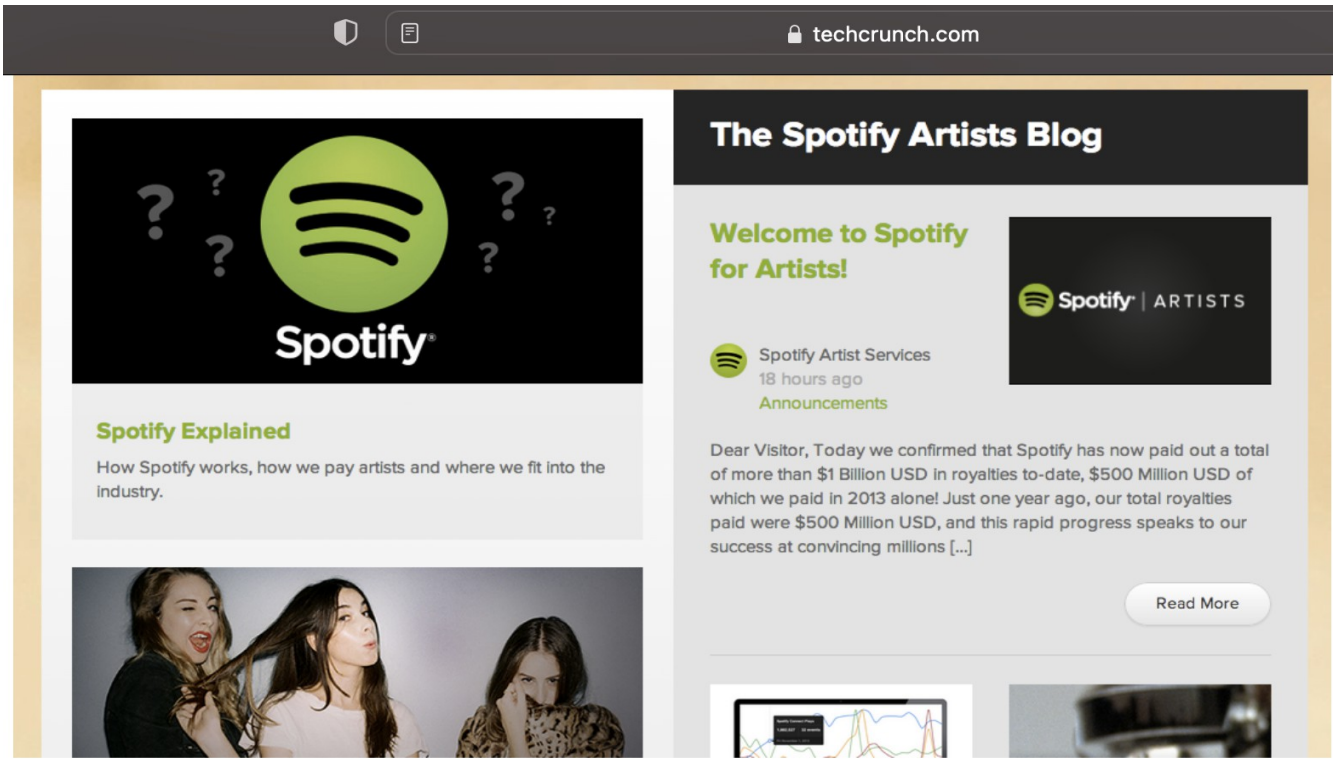
The above rejection provides mappings that show Davis disclosing uploaded music being immediately made available for jukeboxes. For example, paragraph [0020] disclosed that once the music and graphics are stored in the database (i.e. as a result of uploading), "the server makes the uploaded music and graphics available for entry into jukeboxes via jukebox distribution lists". As such, they are available for real-time access.

It appears that Applicant's arguments point to paragraph [0022] with regards to feedback in an attempt to show that the media is not available in real-time. However Examiner notes that this feedback corresponds to music that is already made available at the jukebox. The mere updating of a distribution list does not appear to have relevance to making music available in real-time. Such is evident in paragraph [0021], in which Davis disclosed newly connected jukeboxes being filled with songs via distribution lists, meaning the media is available in real time upon the new jukebox being connected).

EXHIBIT F
SPOTIFY FOR ARTIST LAUNCHED 2013

In December 2013, the company launched a new website, "Spotify for Artists", explaining its business model and revenue data. Spotify gets its content from major record labels as well as independent artists and pays copyright holders royalties for streaming music.

SPOTIFY FOR ARTISTS BLOG IN 2013



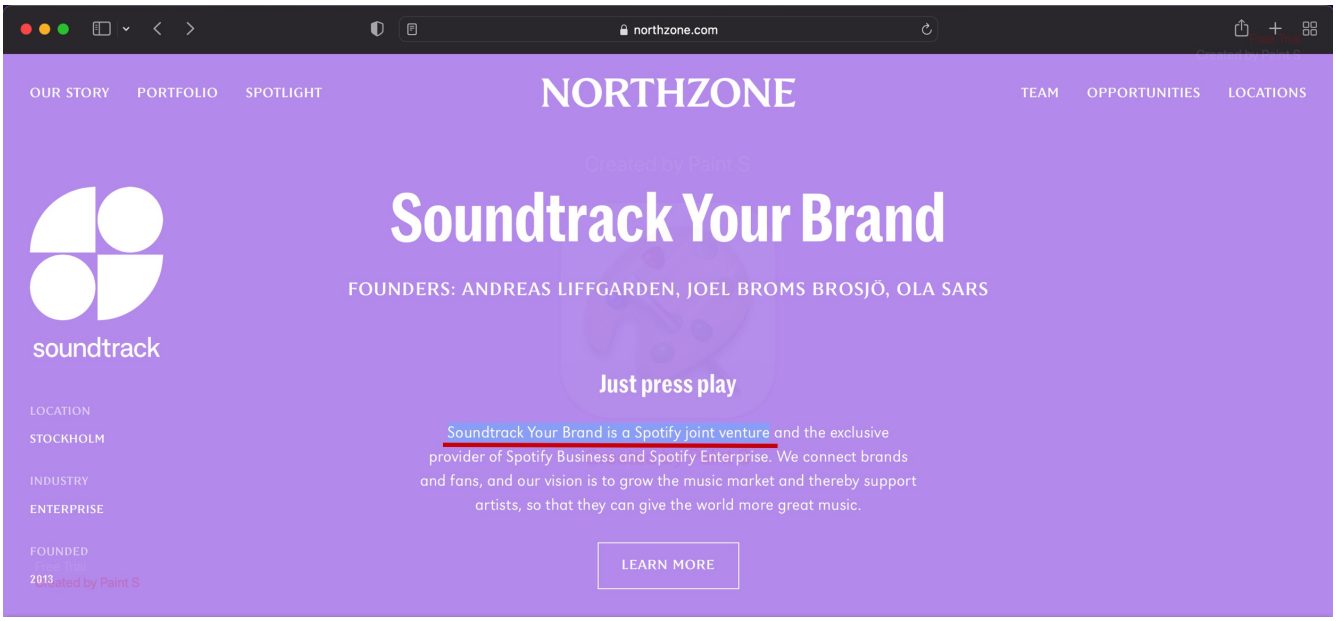
Music-streaming service Spotify recently confirmed a whopping $250 million expansion round of funding. But with a lot of public heat from high profile musicians questioning whether the Spotify platform is a boom or bust for business, today the company is launching a new artist-friendly site, and putting out updated news on the rise in rightsholder payouts, which it hopes will demonstrate that it's not just growing for its own gain.

Spotify Artists Website is a B2B play that will be an interface between the streaming music platform and the musicians/managers that put their content on it, giving the latter a lot more transparency on how payouts work and other news about the site. On top of that, as befitting a platform, Spotify has teamed up with Next Big Sound to create a dashboard for artists and managers to have real-time access to data about how their music is performing on the site and other details.

SPOTIFY FOR BUSINESS LAUNCEHED 2013

Spotify for Business & Commercial Use. Founded as Spotify for Business in 2013, Soundtrack Your Brand takes music streaming for business to the next level!

SOUNTRACK YOUR BRAND IS A SPOTIFY JOINT VENTURE



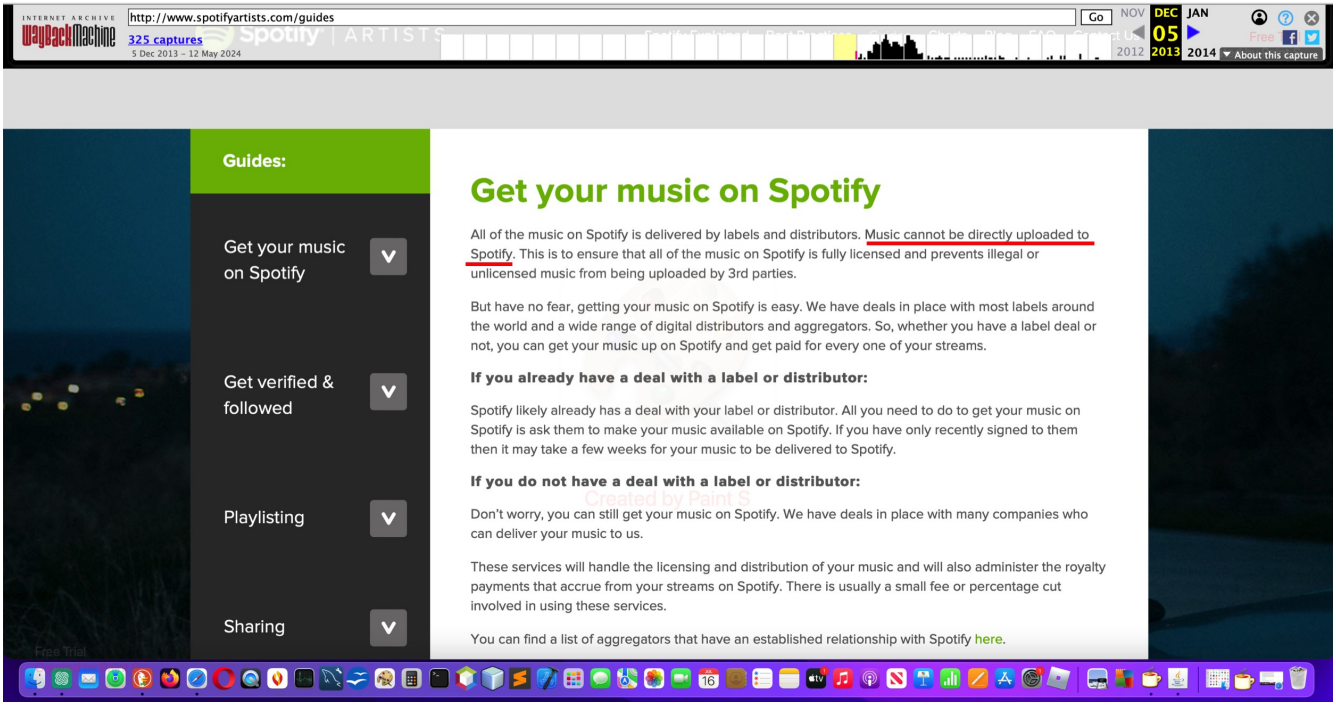
TODAY IS LIVE IN 75 MARKETS WORLDWIDE

musicbiz.org

Co-founded with Spotify in 2013, the company's initial product was launched as Spotify Business, aimed at proofing out the concept of B2B streaming. This initial product only went live in Sweden, Finland and Norway. The Spotify Business test proved successful and in 2018, Soundtrack started rolling out as an independent product and brand worldwide, now live in 75 markets.

Since rolling out as an independent brand in 2018, Soundtrack has grown to become the world's fastest-growing B2B music streaming service and worked with iconic brands including McDonald's, Lululemon, J. Crew, W Hotels, and many more. The company sees B2B music streaming as a major driver for industry growth in the future, and are working to increase awareness around the industry of this segment. By joining the Association, Soundtrack can more intimately engage and collaborate with others in our community during future virtual Music Biz events, and discuss their expertise on the subject via mediums like our Common Ground Webinar Series.

EXHIBIT G


INTERNET ARCHIVE
WayBackMachine
http://www.spotifyartists.com/guides
Go
325 captures
5 Dec 2013 - 12 May 2024
NOV
DEC
JAN
05
2012
2013
2014
About this capture
Guides:
Get your music on Spotify
Get verified & followed
Playlisting
Sharing
Get your music on Spotify
All of the music on Spotify is delivered by labels and distributors. Music cannot be directly uploaded to Spotify. This is to ensure that all of the music on Spotify is fully licensed and prevents illegal or unlicensed music from being uploaded by 3rd parties.
But have no fear, getting your music on Spotify is easy. We have deals in place with most labels around the world and a wide range of digital distributors and aggregators. So, whether you have a label deal or not, you can get your music up on Spotify and get paid for every one of your streams.
If you already have a deal with a label or distributor:
Spotify likely already has a deal with your label or distributor. All you need to do to get your music on Spotify is ask them to make your music available on Spotify. If you have only recently signed to them then it may take a few weeks for your music to be delivered to Spotify.
If you do not have a deal with a label or distributor:
Don't worry, you can still get your music on Spotify. We have deals in place with many companies who can deliver your music to us.
These services will handle the licensing and distribution of your music and will also administer the royalty payments that accrue from your streams on Spotify. There is usually a small fee or percentage cut involved in using these services.
You can find a list of aggregators that have an established relationship with Spotify here.

THE VERGE

EXHIBIT H

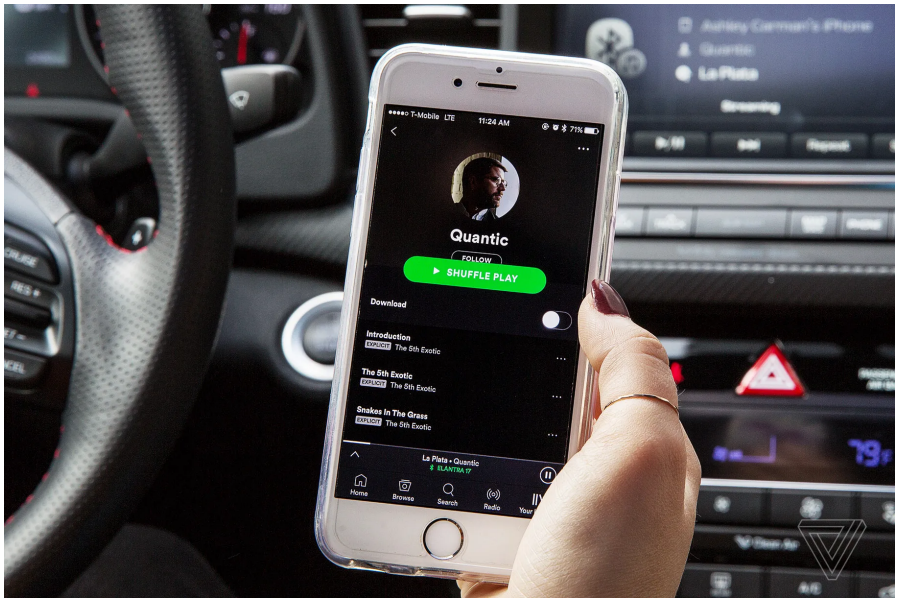
ENTERTAINMENT TECH SPOTIFY

8

Spotify will now let artists directly upload their music to the platform

The beta program is still invite-only

By Dani Deahl | @danideahl | Sep 20, 2018, 9:30am EDT | 8 comments



Spotify has announced a new beta feature that will allow independent artists to upload their music directly to the platform instead of through a label or digital aggregator. Normally, artists who aren't signed to a major label (which can directly upload music to Spotify) have to pay a fee to a third-

party service like Tunecore to upload their music to Spotify. The upload feature will be contained within the service's existing Spotify for Artists platform, which, among other things, allows artists to view data about their listeners and directly submit their songs for editorial playlist consideration.

The new upload feature won't work like SoundCloud, where songs can be instantly available. Instead, Spotify views it as a way for artists to have control over their own music in advance of its release date. Those who are part of the program will be shown an interface where they can upload their music and accompanying artwork, pick a release day, input additional information (like if it's a single or an album), and then preview how it will look once published. Direct upload is being offered as a free service.

THE COMPANY WILL OFFER 50 PERCENT OF SPOTIFY'S NET REVENUE WITH ARTISTS FOR THE SONGS THEY UPLOAD

The company recommends artists in the program upload content at least five days ahead of the planned release, which will help Spotify make sure that it doesn't contain potentially infringing content. It will also cross-check to make sure the same content isn't being delivered to Spotify through other partners (avoiding duplicates), and it will allow artists to utilize Spotify's built-in analytics and page customization tools.

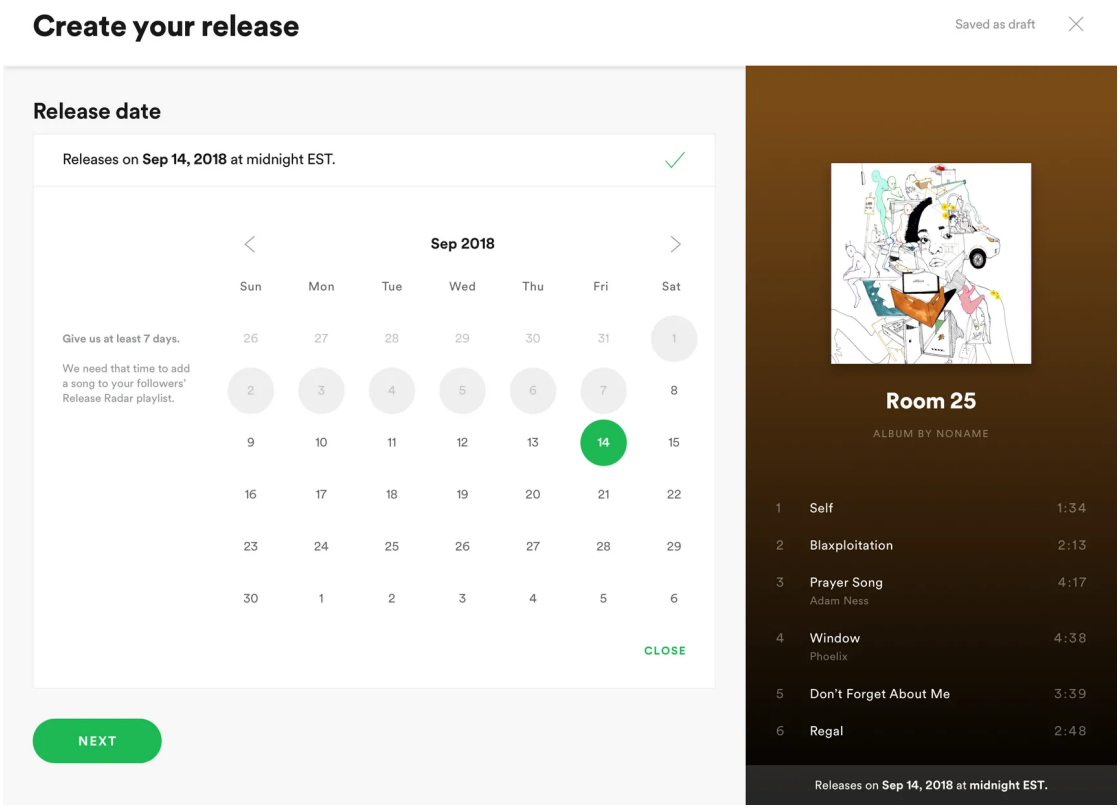


Image: Spotify

Regarding payments for the artists who upload directly to Spotify, Kene Anoliefo, senior product lead for Spotify's creator marketplace, tells *The Verge* that the company will offer artists 50 percent of Spotify's net revenue and 100 percent of royalties for the songs they upload. "We created a pretty simple and fair deal for uploading music where artists receive 50 percent of Spotify's net revenue, and Spotify also accounts to publishers and collection societies for additional royalties related to the musical composition," Anoliefo said. "Artists will receive automatic monthly royalty checks. They will be able to view all of that information and check all their data within Spotify for Artists."

This is a pretty fair shake considering Spotify's agreement with Universal Music Group sees a payout range of 52 to 55 percent. (An artist releasing through Universal Music Group would likely not see the entirety of this 52 to 55 percent, due to things like recoup costs and A&R eating into that figure.)

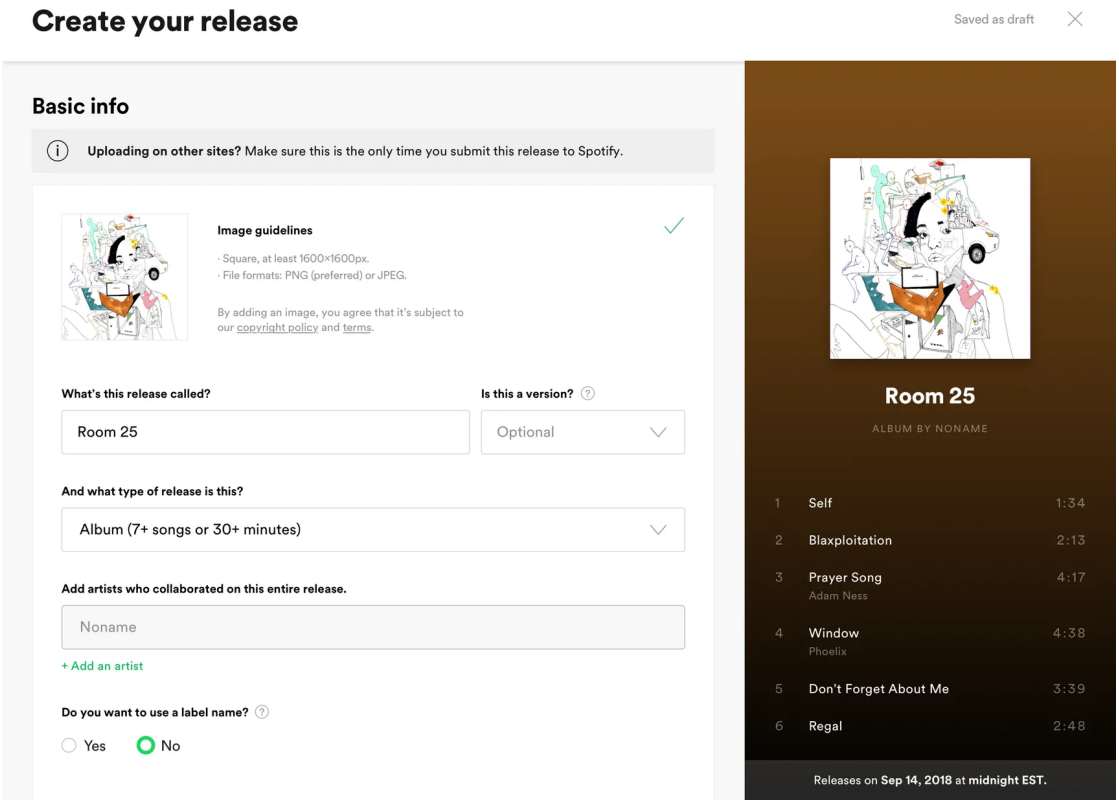


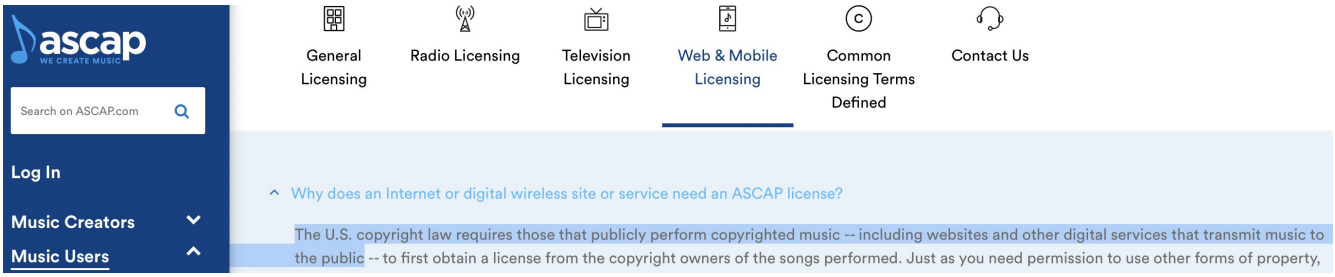
Image: Spotify

Spotify has been testing the feature for the past few months with artists like VIAA and Michael Brun. Despite today's announcement, direct uploads are still only available for artists who have been invited by Spotify to participate. When asked when it will be open to all artists, Anoliefo says the company is still learning what artists want from the feature. "Right now, we're still in the early stages of testing. Our plan is to first focus on learning from the artists, get their feedback, and then make future plans about how it will become available to more artists."

Should Spotify eventually roll this out as a public feature, it could have a great impact on the indie music market, which has been burgeoning in the public eye, arguably since Chance the Rapper gave a shoutout to SoundCloud at the 2017 Grammys. Spotify is the biggest music subscription platform in the market, reporting 83 million paid subscribers as of July and a total base of around double that when including free accounts.

EXHIBIT I

US COPYRIGHT LAW REQUIRES PRO LICENSING FOR PUBLIC PERFORMACE OF COPYRIGHTED MUSIC



ARTISTS JOIN PRO GET PERFORMACE ROYALTIES

Who is eligible to join a PRO?

Free Trial

If we're talking about ASCAP or BMI, then any songwriter or publisher can join. As we've mentioned above, SESAC is the only PRO that requires an invitation.

Do I need to join a PRO?

Joining a PRO isn't a legal requirement or anything, but if you don't join a PRO, then you can't collect performance royalties: it's that simple. So, if you've got any music out gathering plays on streaming platforms, in bars, on radio, or in commercials, then make sure to join one!

When should I join a PRO?

Firstly, you NEED to join a PRO if you have any music being performed publicly. That being said, you probably shouldn't wait until your work is garnering radio airplay and digital streams to join. Membership in a PRO comes with other features and benefits that can be beneficial even if your music is not yet being played publicly. So, to answer the question: join as soon as possible, but at the very latest when you're actually earning performance royalties.

Created by Paint S

'925' SUPPORTS TRACKING PUBLIC PERFORMANCE

(59) Behind the scenes the file was saved to the file system on the remote server, so that you can serve the file in a normal fashion without having to store it in the database, but the files' metadata and aspects gathered were stored in the database so that you can search for it quickly. More precisely, the file was stored outside of the public _html or web folder, to prevent back links and illegal downloads. Now you have to go through a web service to get the file from the system. The web service helps to track usage and session tracking to keep compliance with ASCAP licensing for popular music. The files' metadata can be browsed by calling a restful web service. The restful web service contains Data Access Objects (dao)'s that will call the underlying metadata stored in the database. Once the service retrieves the data from the database through the dao's based on the search criteria it will encode just the metadata and return it in a commonly used format such as xml or json.

FOR VARIOUS VERSIONS ON VARIOUS DEVICES

(76) Other versions of the jukebox 3 run on cell phones

TO COMPLY WITH MUSIC USE REPORTING

9. MUSIC USE REPORTS: BMI will send you electronic requests (e.g., by email) for Music Use Reports identifying all of the musical works on your web site during the reporting period. The electronic request from BMI may also attach a standard form Music Use Report (e.g. a spreadsheet) for LICENSEE to complete and return to BMI via email. Your reports must be sent to BMI electronically (either using the standard form Music Use Report provided by BMI in the electronic request, in another form sent by email or uploaded through BMI's web site, as designated by BMI), and will, at a minimum, include the nature of the use (e.g., in radio-style programming, as on-demand transmissions (full-length or clips), in an audio-visual program, podcasting, etc.), and the title of each song, the featured artist that recorded the song and/or the songwriter(s) or composer(s) that wrote the song, and the number of times the song was performed. If your report includes on-demand uses, you will also include any amount that may have been charged to the consumer to receive, and where reasonably available, the country where the consumer received the transmission. If your report includes audio-visual uses, you will include the song and show title of each audio-visual work, the songwriter and/or artist, duration of use, type of use, usage count, primary author, director, and principal actor(s). If your report includes different types of uses (e.g., radio style programming and music videos), you will provide BMI with traffic and/or usage information so that BMI can allocate the portion of your revenue attributable to each type of use. If you provide any more detailed information in a report to any other person or company that licenses you to use music, you will provide BMI with a copy of that report.

WHICH ARE TERRITORIAL

ASCAP - LICENSE - Commerce Digital1 ACK.pdf

1.10. "Licensee Platform" means (a) the Internet website owned, operated and controlled by Licensee and identified on Schedule A, together with any subdomains thereof and/or (b) the software application, player, client, package or bundle identified on Schedule A (*i.e.*, the 'App'), together with all enhancements, modifications, improvements, replacements, updates or upgrades to such application, player, client, package or bundle and instances, copies and derivative works thereof, that is (i) owned, operated and controlled by Licensee and (ii) made available by Licensee or on behalf of Licensee by a third party using an application programming interface, software development kit, plugin, firmware or any other technology provided or otherwise certified or approved by Licensee, in each case, which is provided to Authorized Users for the sole purpose of enabling Authorized Users to access and use the Licensed Service and receive transmissions of Content via the Licensed Service in the Territory.

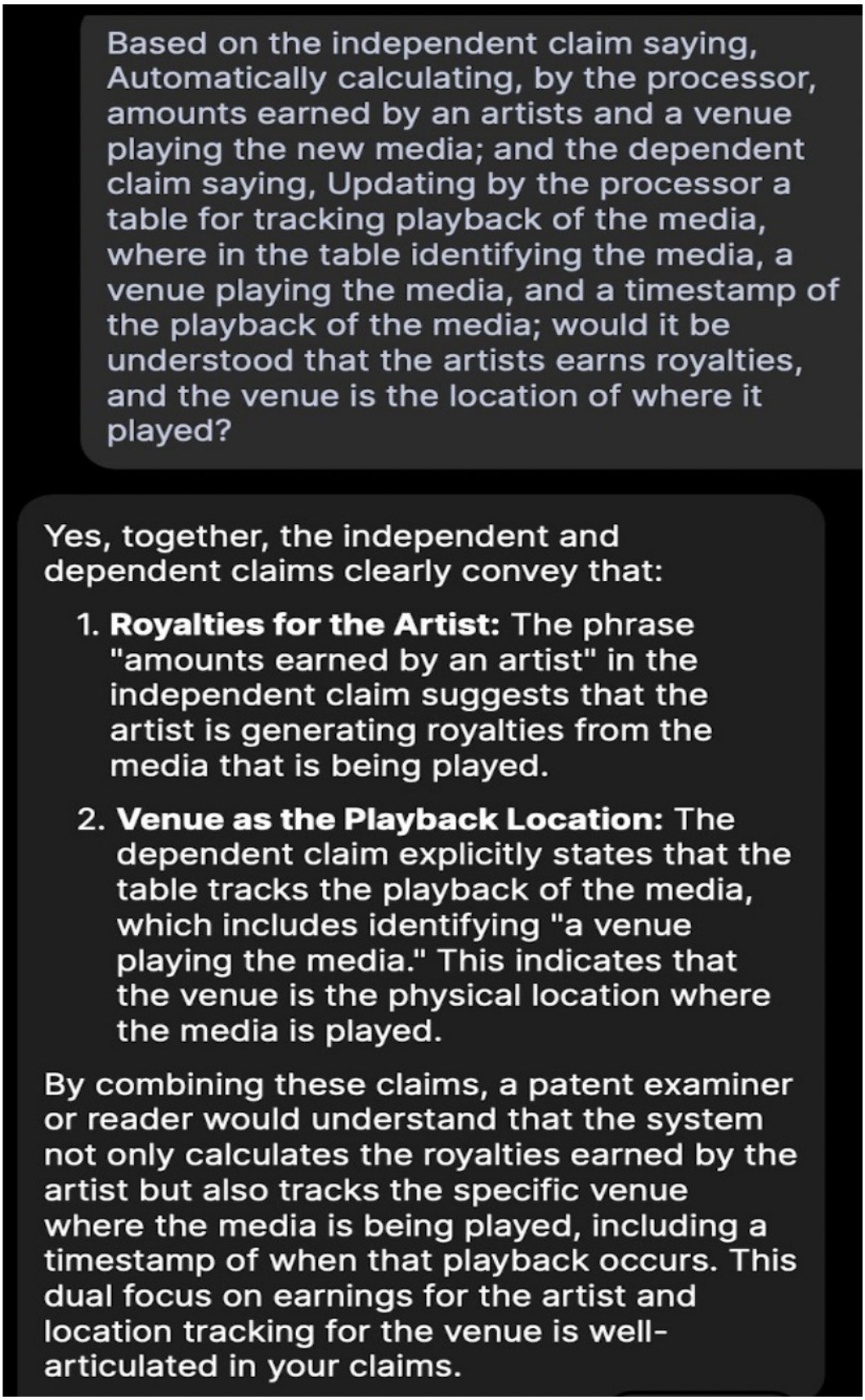
1.11. "Musical Work" means any copyrightable musical composition, including any lyrics or words written to be used with such composition.

1.12. "Rate Schedule" means the factors, parameters and criteria used by ASCAP to determine the fees, charges, rates and other amounts payable to ASCAP for the Licensed Rights, all as set forth on Schedule B, which may be amended from time to time in ASCAP's discretion.

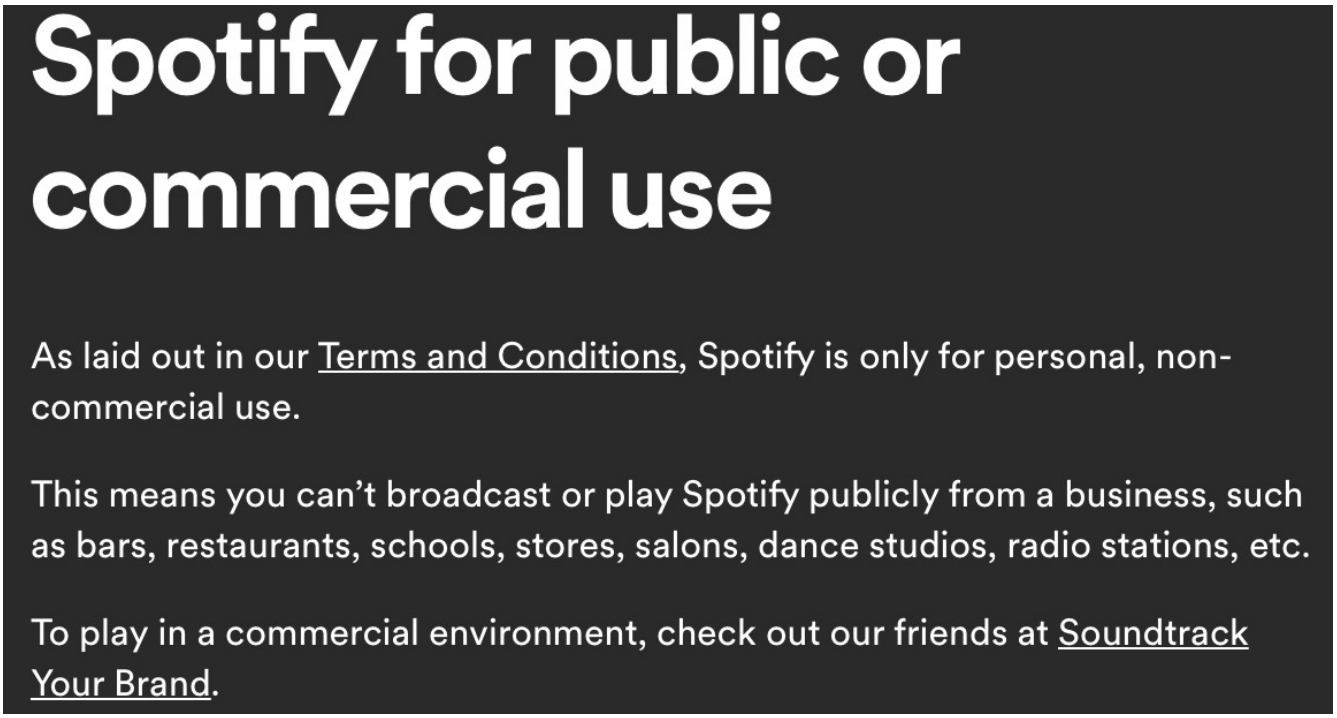
1.13. "Service Thresholds" means the revenue and session thresholds set forth on Schedule A.

1.14. "Territory" means the United States of America, its territories, dependencies and possessions and the Commonwealth of Puerto Rico.

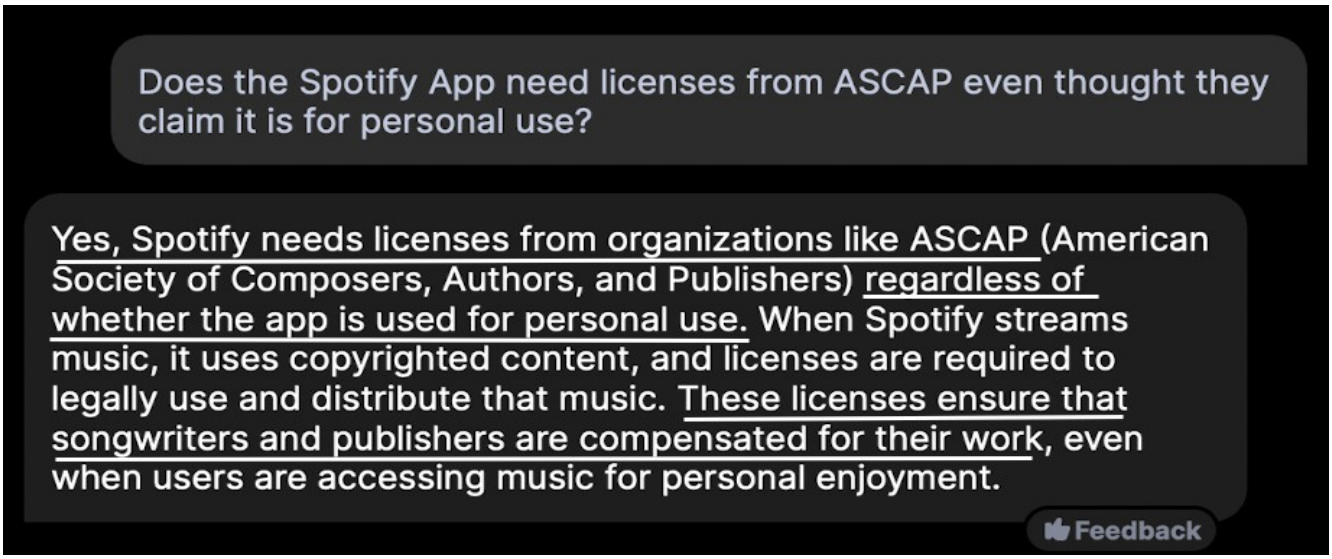
WHEREFORE


Based on the independent claim saying, Automatically calculating, by the processor, amounts earned by an artists and a venue playing the new media; and the dependent claim saying, Updating by the processor a table for tracking playback of the media, where in the table identifying the media, a venue playing the media, and a timestamp of the playback of the media; would it be understood that the artists earns royalties, and the venue is the location of where it played?
Yes, together, the independent and dependent claims clearly convey that:
1. **Royalties for the Artist:** The phrase "amounts earned by an artist" in the independent claim suggests that the artist is generating royalties from the media that is being played.
2. **Venue as the Playback Location:** The dependent claim explicitly states that the table tracks the playback of the media, which includes identifying "a venue playing the media." This indicates that the venue is the physical location where the media is played.
By combining these claims, a patent examiner or reader would understand that the system not only calculates the royalties earned by the artist but also tracks the specific venue where the media is being played, including a timestamp of when that playback occurs. This dual focus on earnings for the artist and location tracking for the venue is well-articulated in your claims.

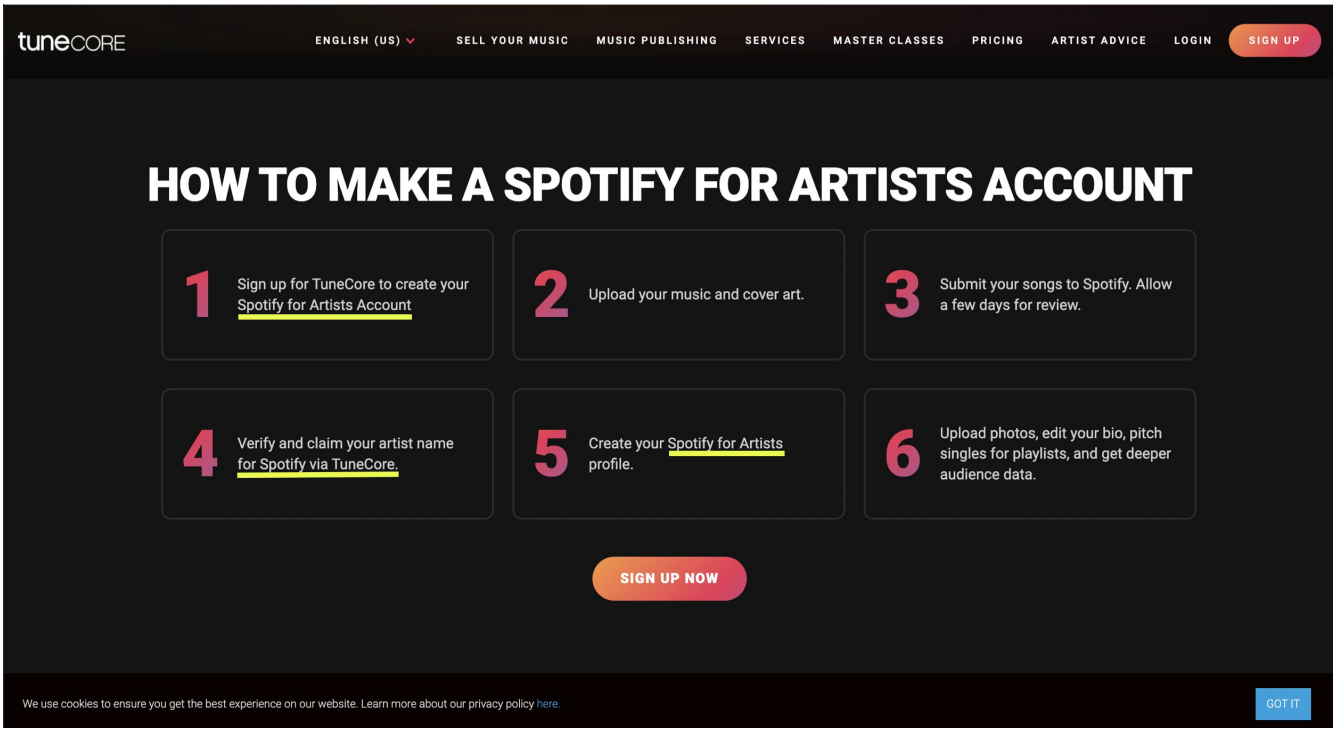
BOTH SPOTIFY FOR PUBLIC AND COMMERICAL, REQUIRE PRO LICENSING DUE TO PUBLIC PERFORMANCE. TERMS AND CONDITIONS MAY PREVENT INFRINGMENT OF COMMERCIAL PRO LICENSING, BUT DOES NOT PREVENT INFRINGMENT OF THE '925' PATENT



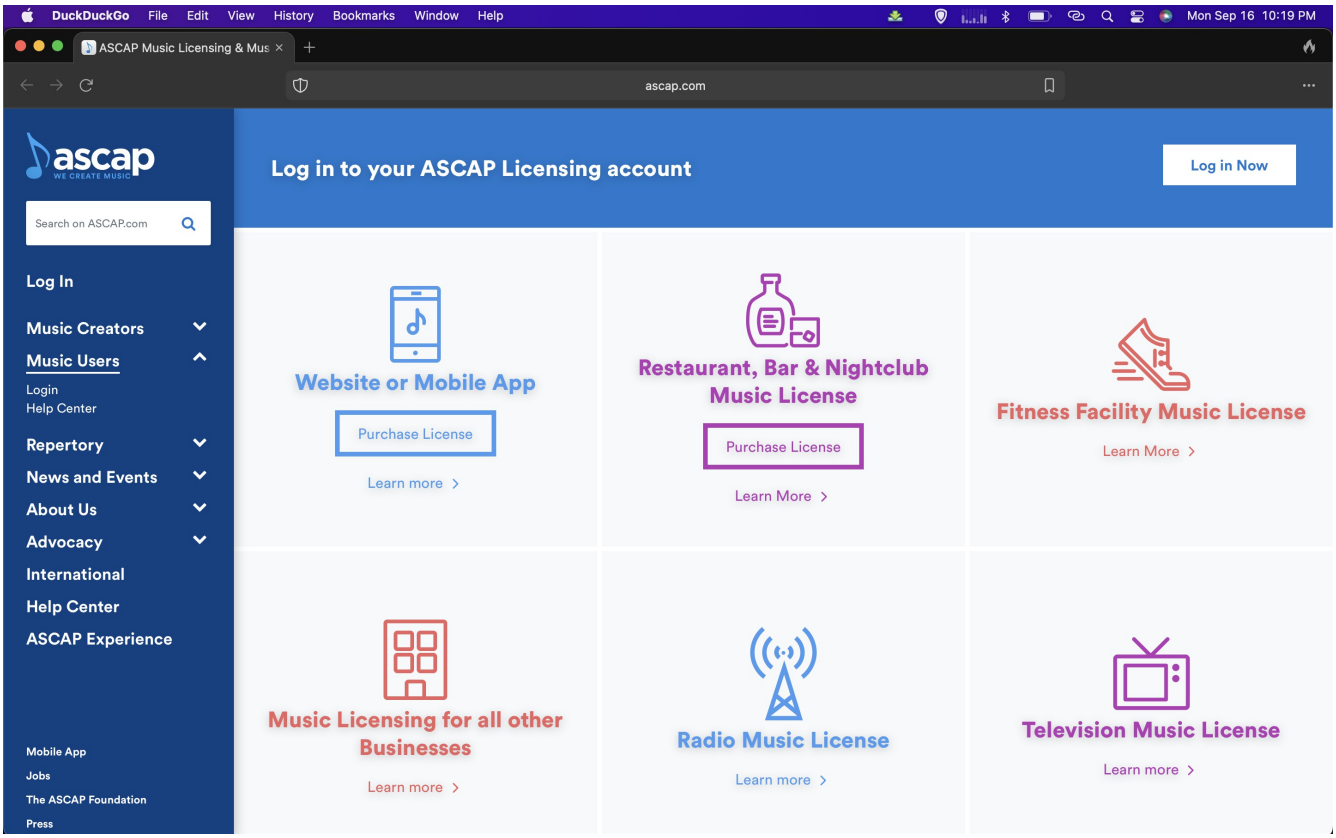
SPOTIFY APP STILL REQUIRES PRO LICENSING EVEN IF INTENDED TO BE USED FOR PERSONAL USE



EVEN IF ESSETIAL STEPS ARE DELEGATED TO ANYONE, THE END RESULT, IS EQUIVALENT AS OUR '925' PATENT. “NEW MEDIA DISTRIBUTION” IS STILL INFRINGED



PROS OFFER VARIOUS LICENSES SO ARTIST GET PAID



AS PIONEERS OF "FOR ARTIST" A TERM CREATED BY CURRENT INDUSTRY, IN 2010 WE HELPED ASCAP EXPERIMENT WITH "NEW MEDIA" LICENSING FOR INTERACTIVE SERVICES.

RATE SCHEDULE "A"

REPORT FORM
ASCAP EXPERIMENTAL LICENSE AGREEMENT
FOR INTERACTIVE SERVICES – RELEASE 2.1

PART I. ACCOUNT INFORMATION

REPORT PERIOD: 01/01/11 THRU 12/31/11

LICENSEE NAME: check1two Inc

POSTAL ADDRESS: 1705 Milan Street New Orleans LA 70115

SERVICE URL: http:// www.check1two.com E-MAIL: manueltijerino@hotmail.com

PHONE NUMBER: 504-723-5114 FACSIMILE NUMBER: _____

PART II. DEFINITIONS

(a) The terms **"Interactive Service," "Transmissions"** and **"Users"** are defined in subparagraphs 3(a), (b) and (c) of the license agreement.

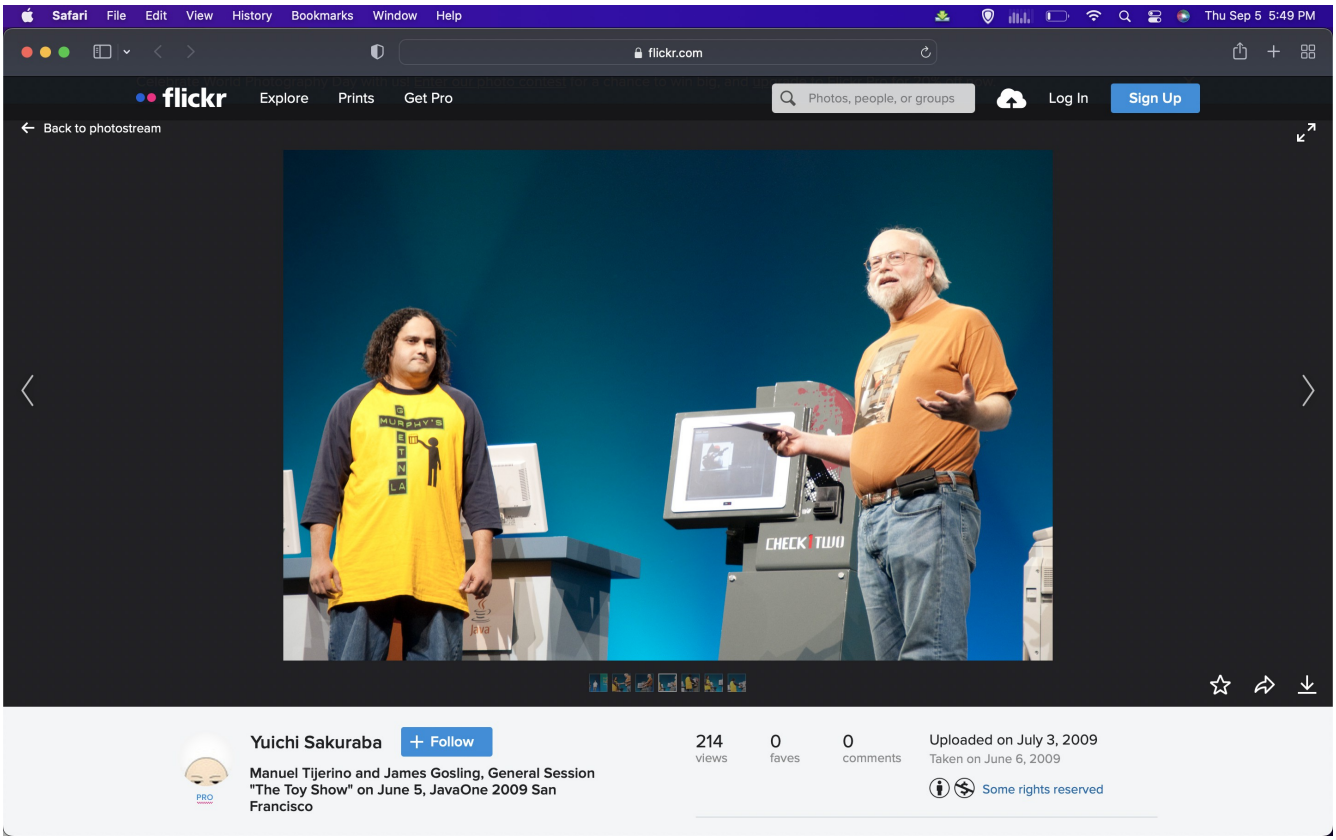
(b) **"User Revenue"** means all payments made by, on behalf of, or to enable, Users to access Transmissions including, but not limited to, subscriber fees, connect time charges, and any other access fees, whether made directly to you or to any entity under the same or substantially the same ownership, management or control as you, or to any other person, firm or corporation including, but not limited to, any partner or co-publisher of your Interactive Service, pursuant to an agreement or as directed or authorized by you or any of your agents or employees.

PRO LICENSED MUSIC REQUIRES PRO MUSIC USE REPORTING COVERED BY OUR '925' PATENT.

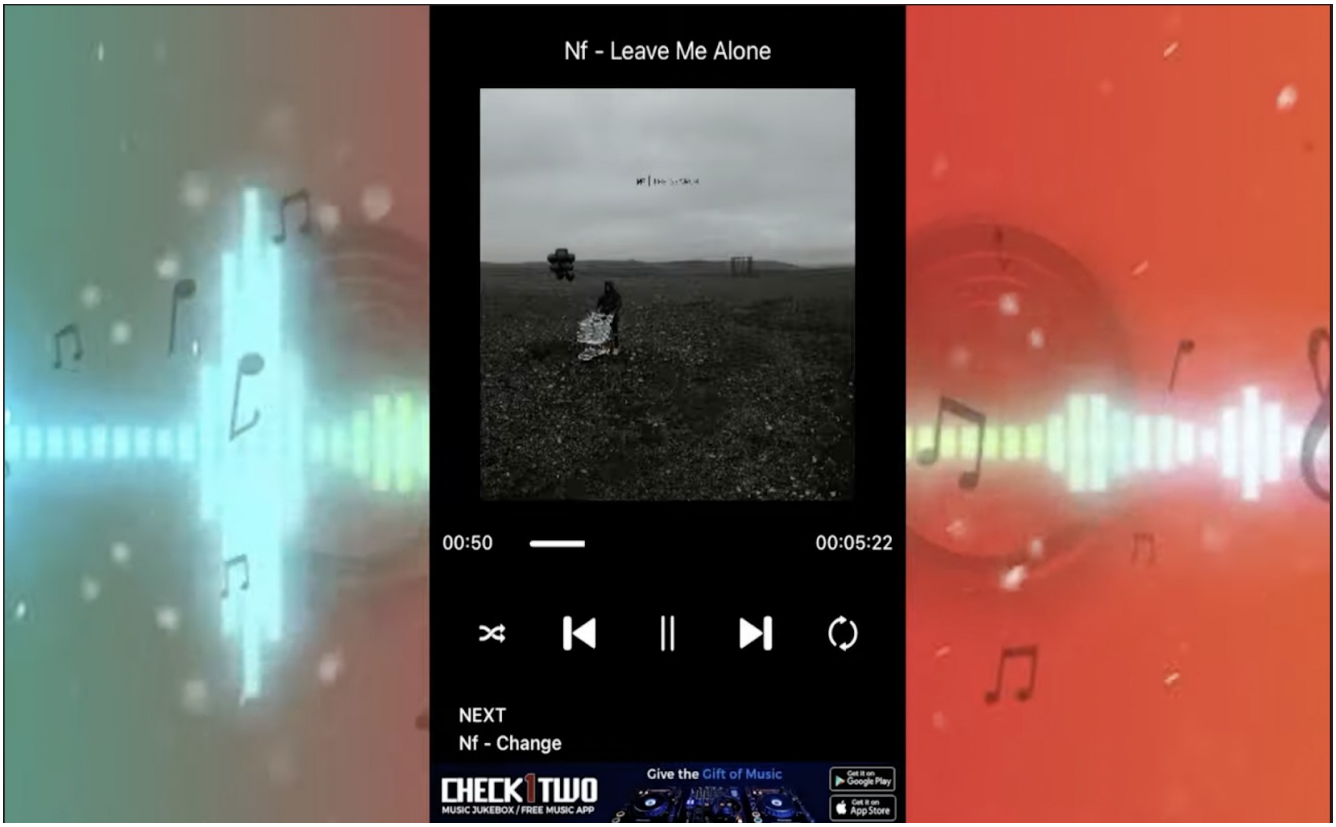
WITHOUT A PRO LICENSE YOU INFRINGE COPYRIGHTS.

WITHOUT A '925 LICENSE YOU INFRINGE OUR NEW MEDIA DISTRIBUTION PATENT.

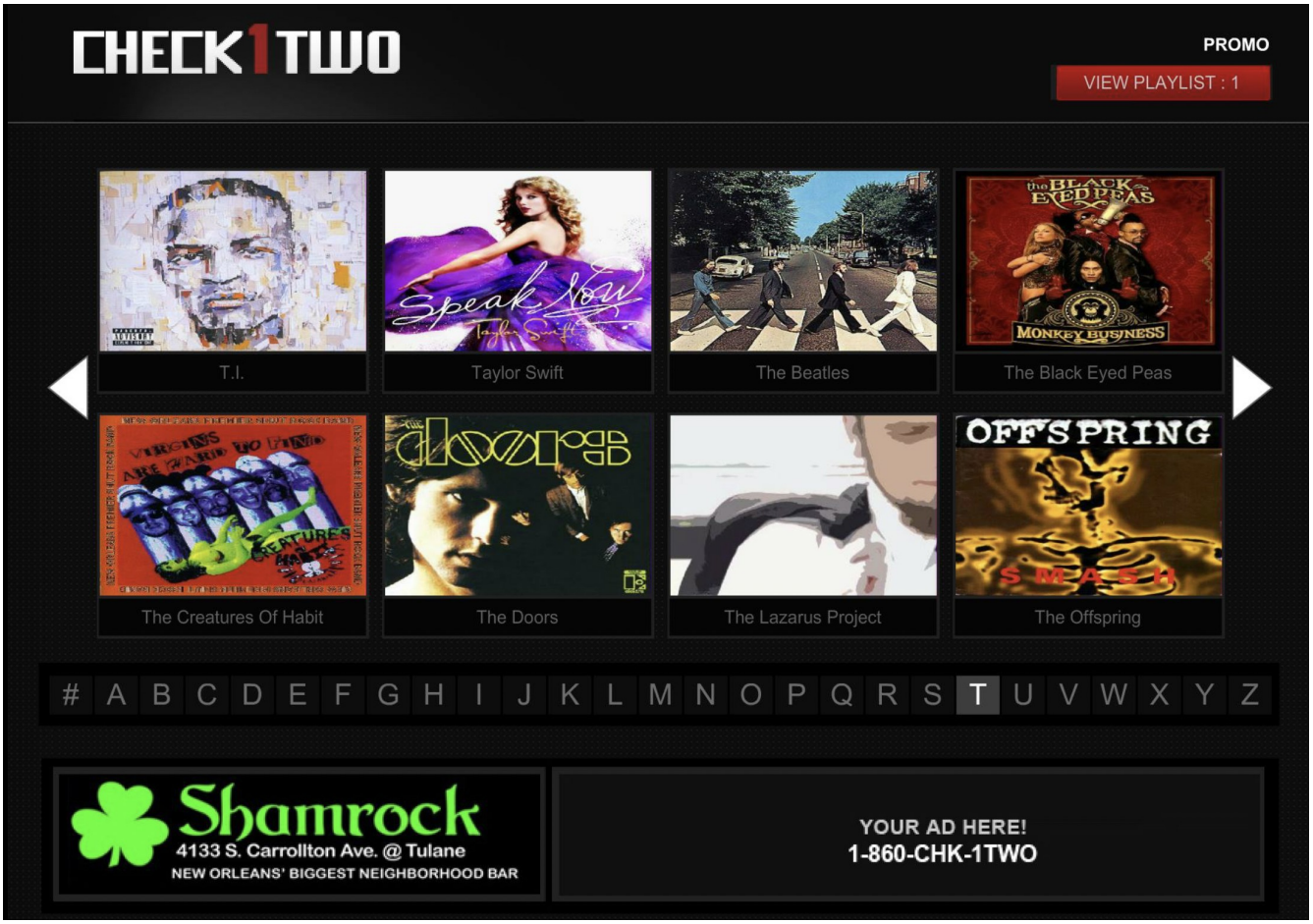
EXHIBIT J
JAVA ONE JUKEBOX



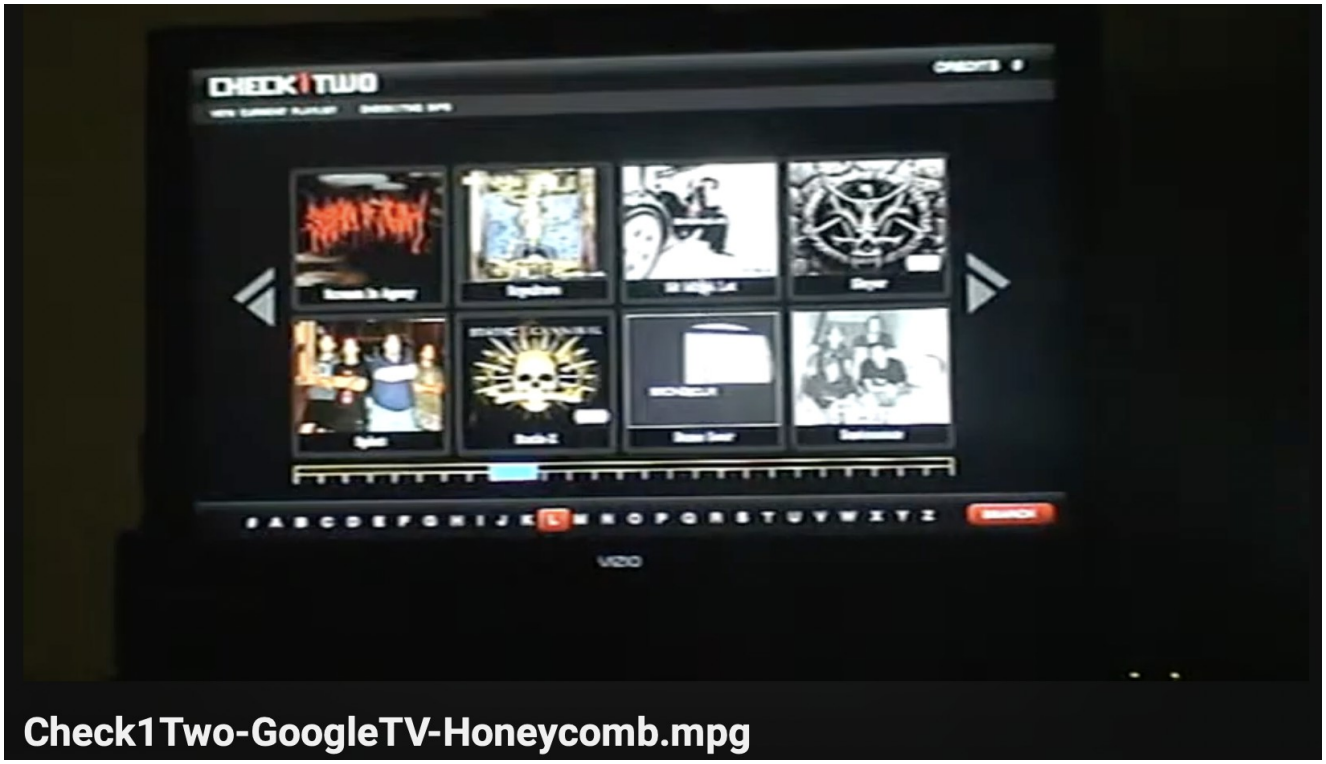
CHECK1TWO MUSIC JUKEBOX AD



FLASH WEB JUKEBOX



GOOGLE TV SET TOP BOX JUKEBOX

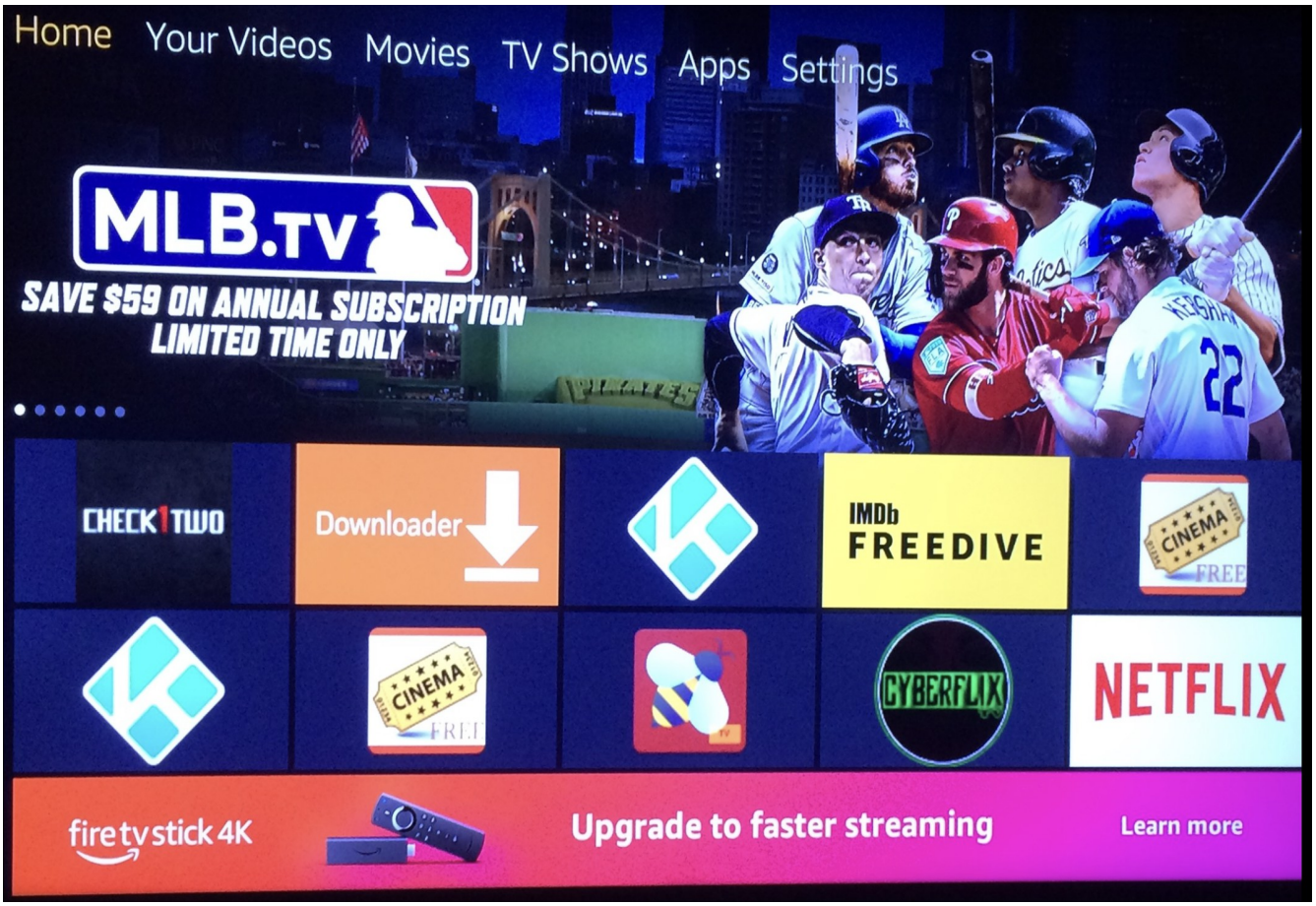


IOS ANDROID WINDOWS BLACKBERRY JUKEBOX

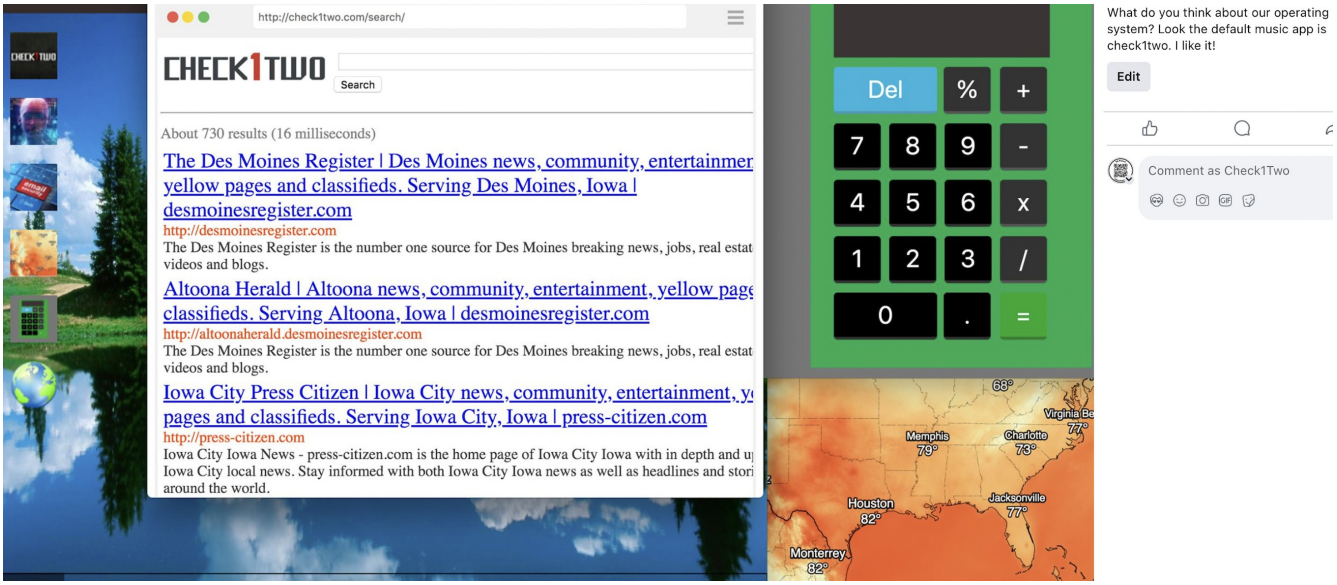


SEARCH FOR CHECK1TWO FROM YOUR MOBILE DEVICE'S APP STORE OR CLICK THE LINKS ABOVE.

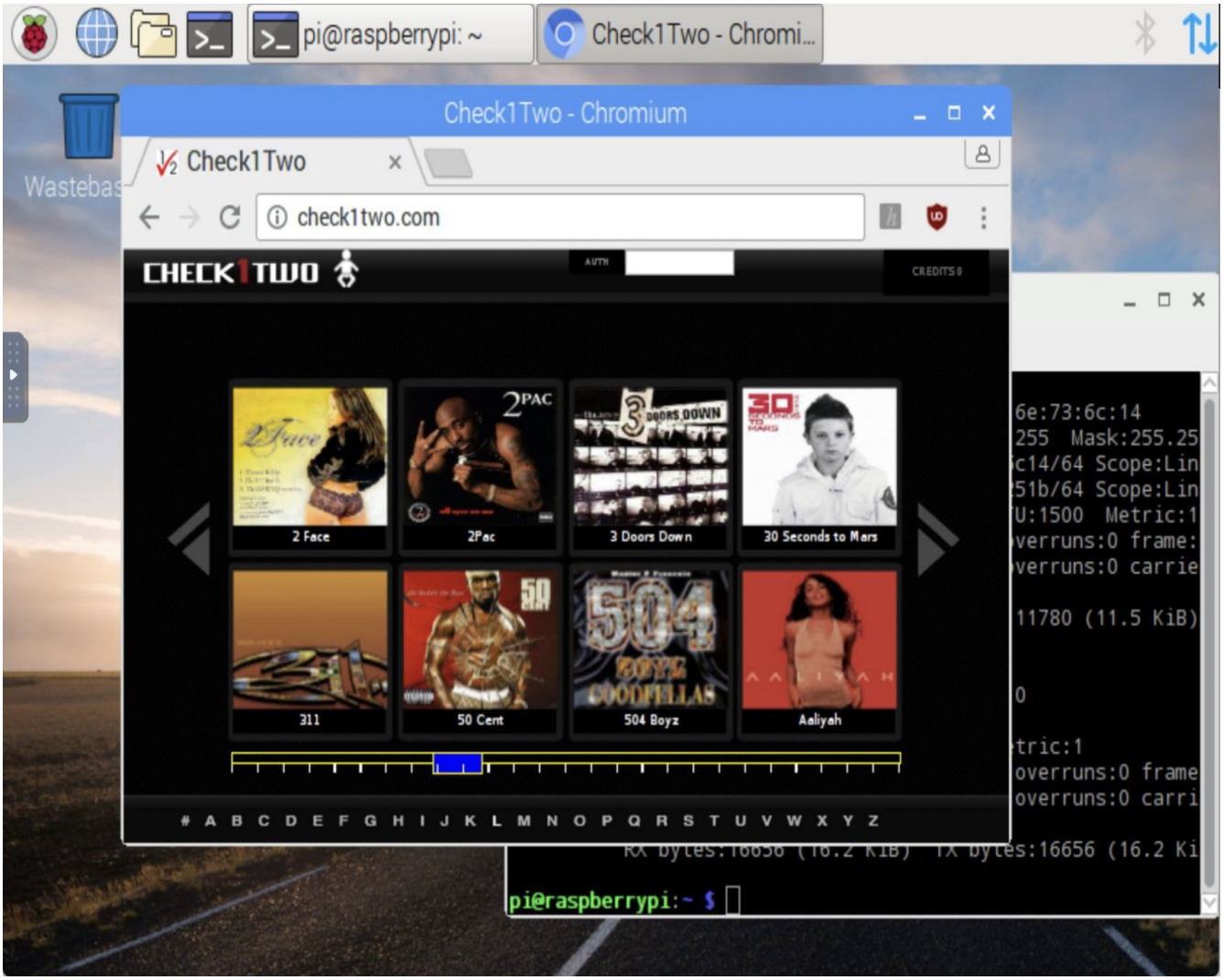
FIRE STICK JUKEBOX



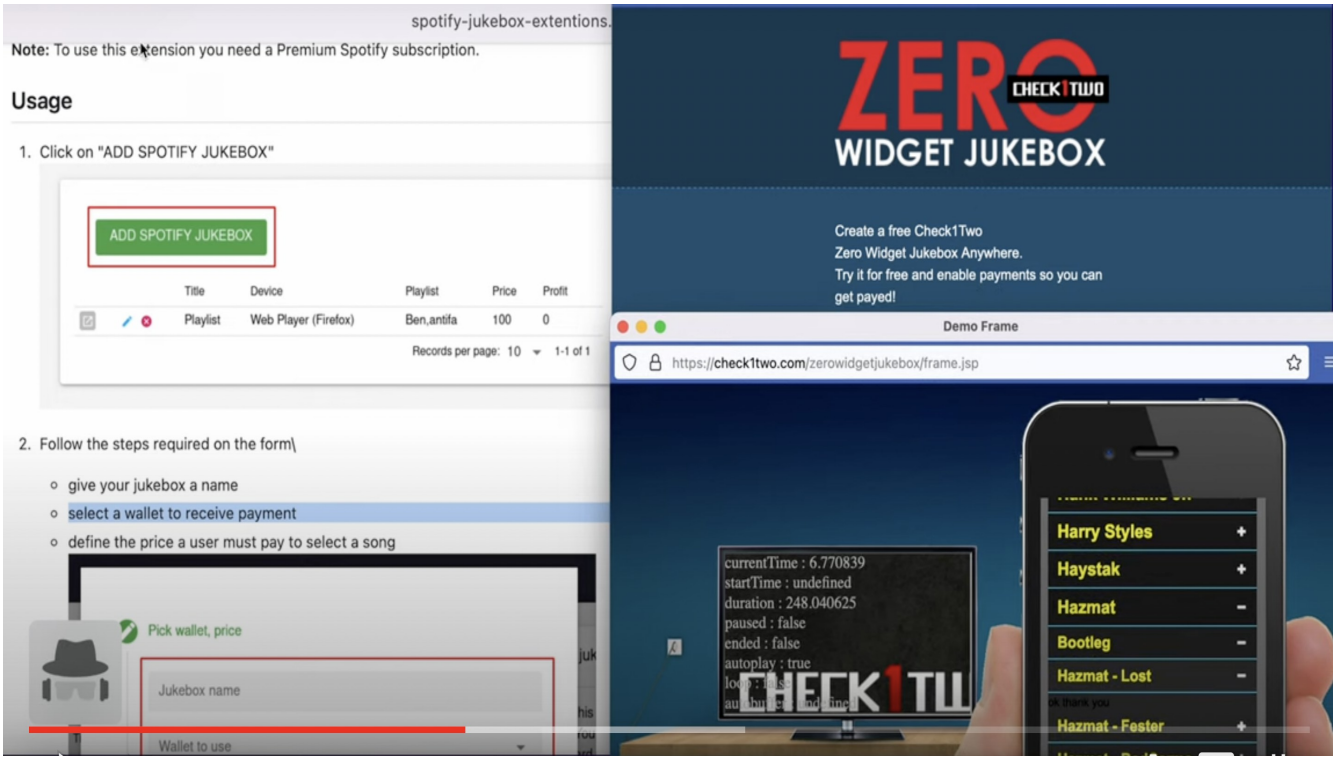
WEB OS JUKEBOX



VIRTUALIZED RASPBERRY PI WEB JUKEBOX



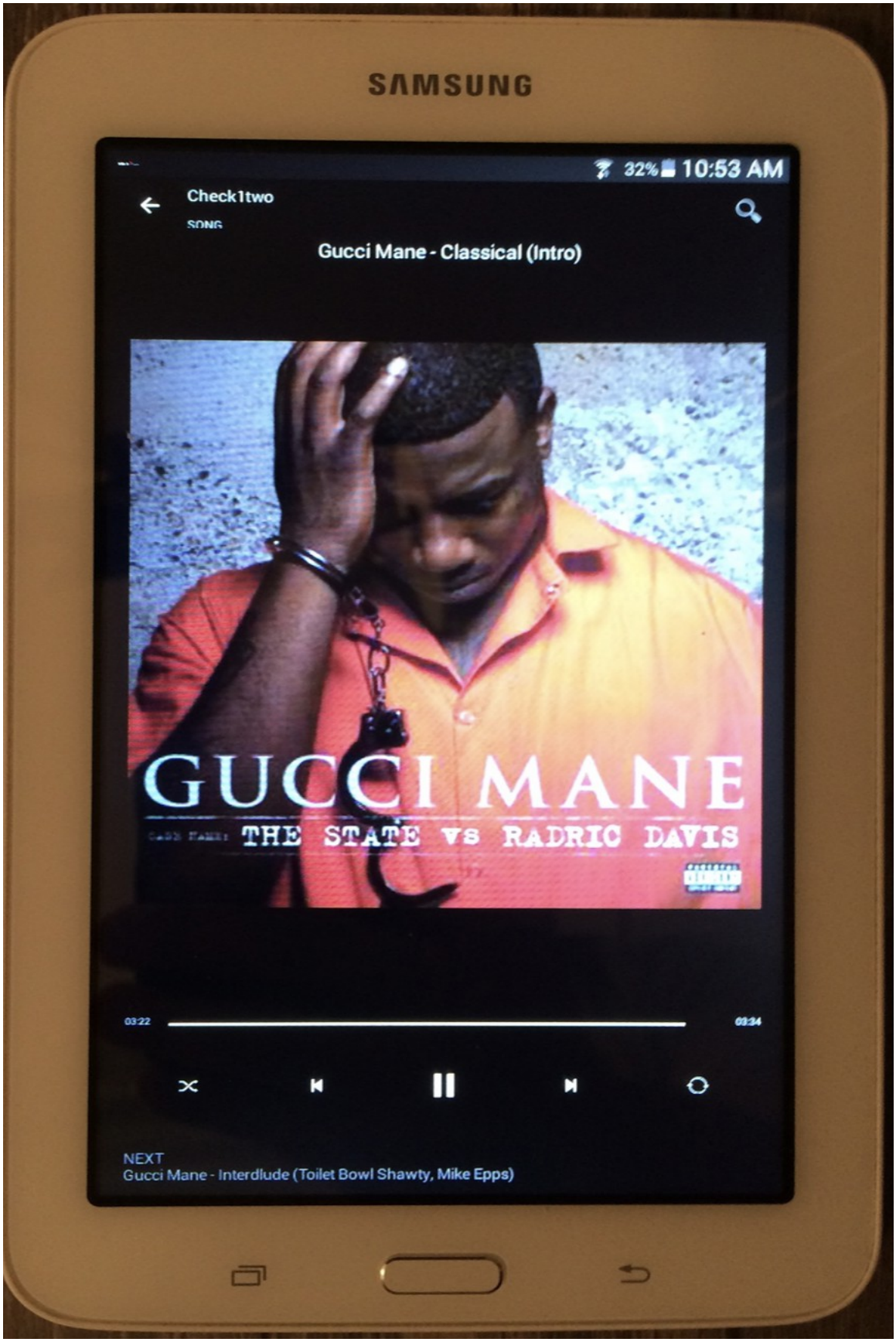
ZERO WIDGET JUKEBOX



CAR PLAY JUKEBOX



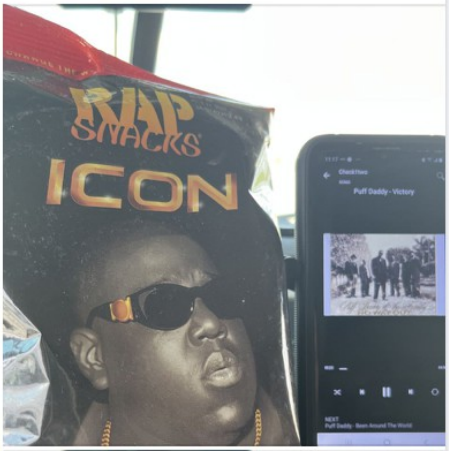
TABLET JUKEBOX

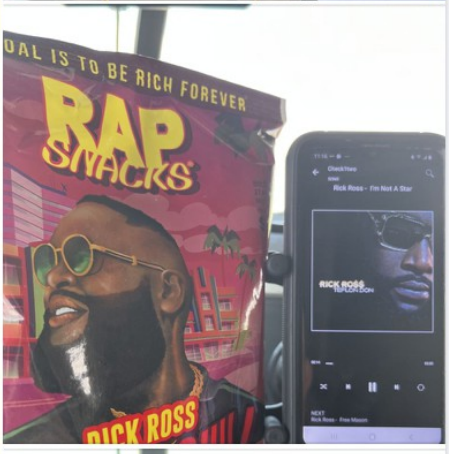


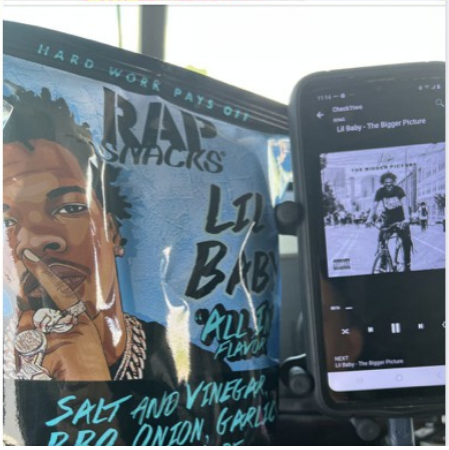
RAP SNACK JUKEBOX

Got some Master P rap snacks ❤️

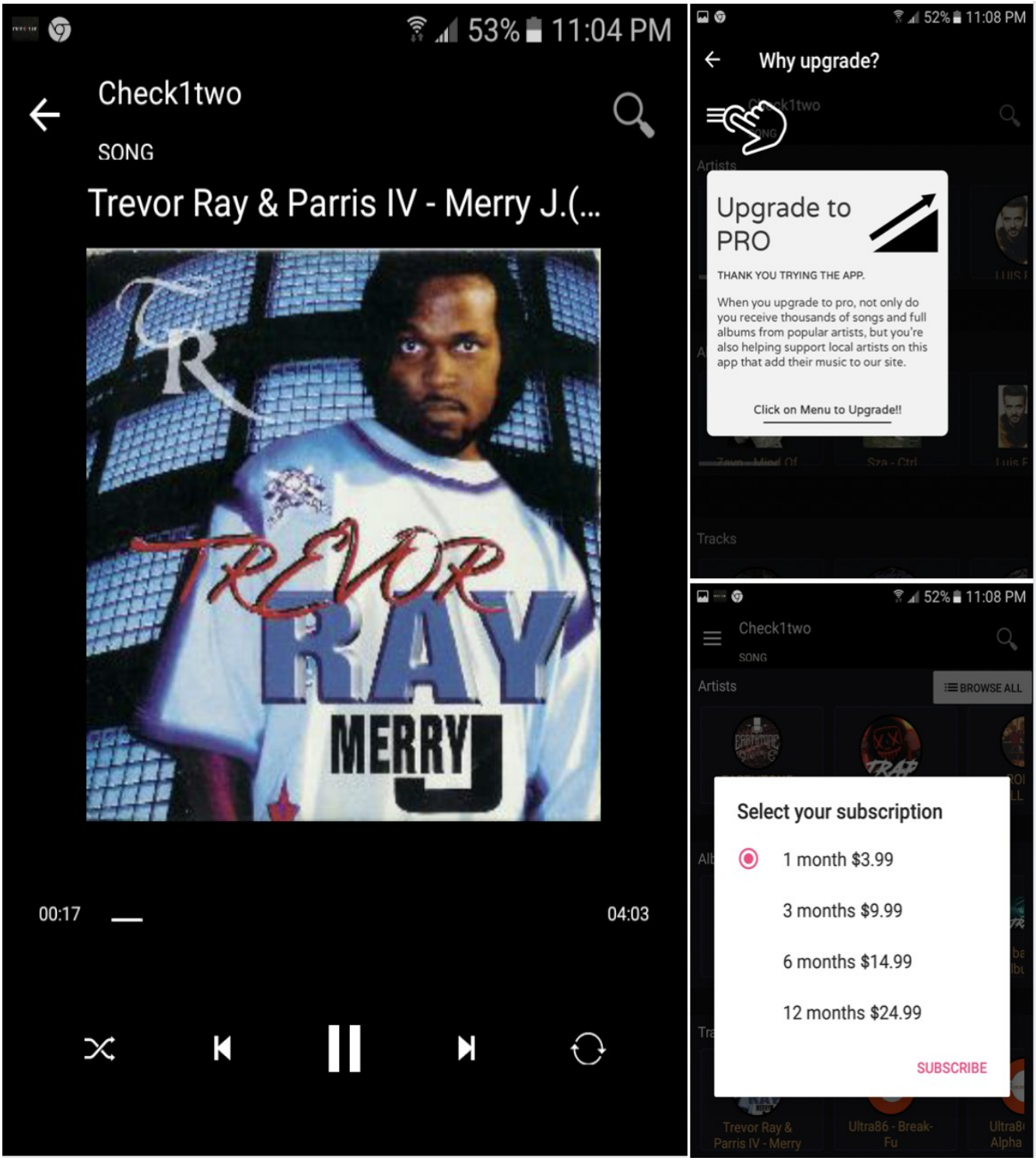




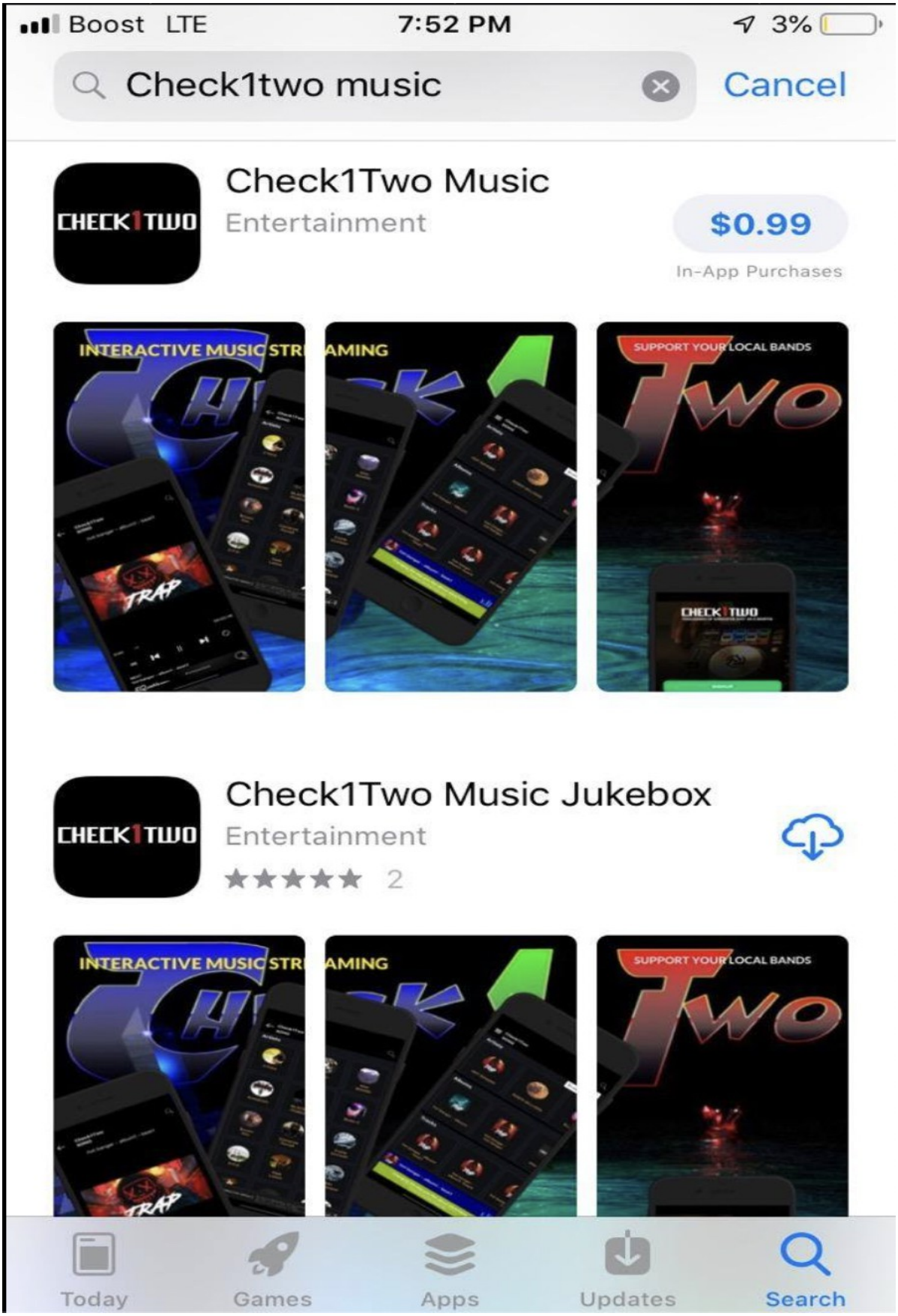




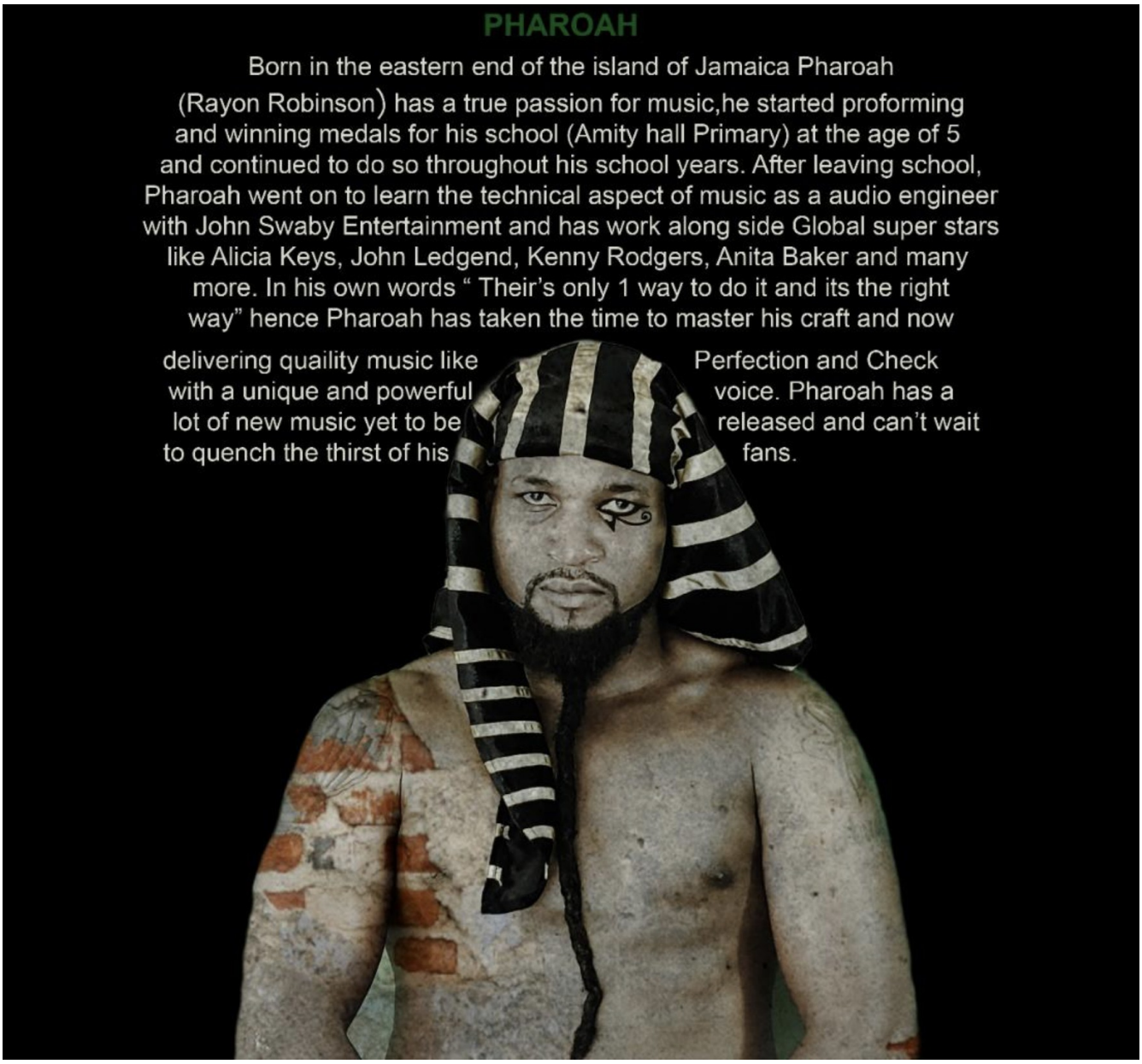
SUBCRIPTION BASED JUKEBOX



INTERACTIVE MUSIC STREAMING



PROMOTIONAL ADVERTIZEMENT



O. 626.795.9900
655 North Central Avenue
Suite 2300
Glendale, CA 91203-1445
lewisroca.com

Post Office Box 29001
Glendale, CA 91209-9001

Kyle W. Kellar
Partner
Admitted in California
D. 626.683.4590
KKellar@lewisroca.com

LEWIS ROCA

EXHIBIT K

July 11, 2024

Via Email Only
legal@spotify.com

SPOTIFY USA Inc.
4 World Trade Center
150 Greenwich Street
62nd Floor
New York, NY 10007

Re: Invitation For Patent Licensing
LR Reference: 413218-00003

Dear Spotify Legal,

We are Intellectual Property counsel to Mr. Manuel Tijerino. In or around 2010, Mr. Tijerino devised and developed a system and method by which independent artists could self-publish their music by uploading it to a web service for real time distribution to listeners worldwide via an Internet jukebox, such as computers and cell phones.

To protect his novel idea, Mr. Tijerino filed U.S. Patent Application No. 12/804,665 in the U.S. Patent Office on July 27, 2010, which issued as U.S. Patent No. 9,146,925 on September 29, 2015. A copy of Mr. Tijerino's '925 Patent is attached to this letter.

It has come to our attention that Spotify's "Spotify for Artists" program[1] offers features and functionality that appear similar to those devised, developed, and patented by Mr. Tijerino. Further, we understand that Spotify's "Spotify for Artists" program was first launched in or around December 2013, well after Mr. Tijerino's patent was filed and was first published.

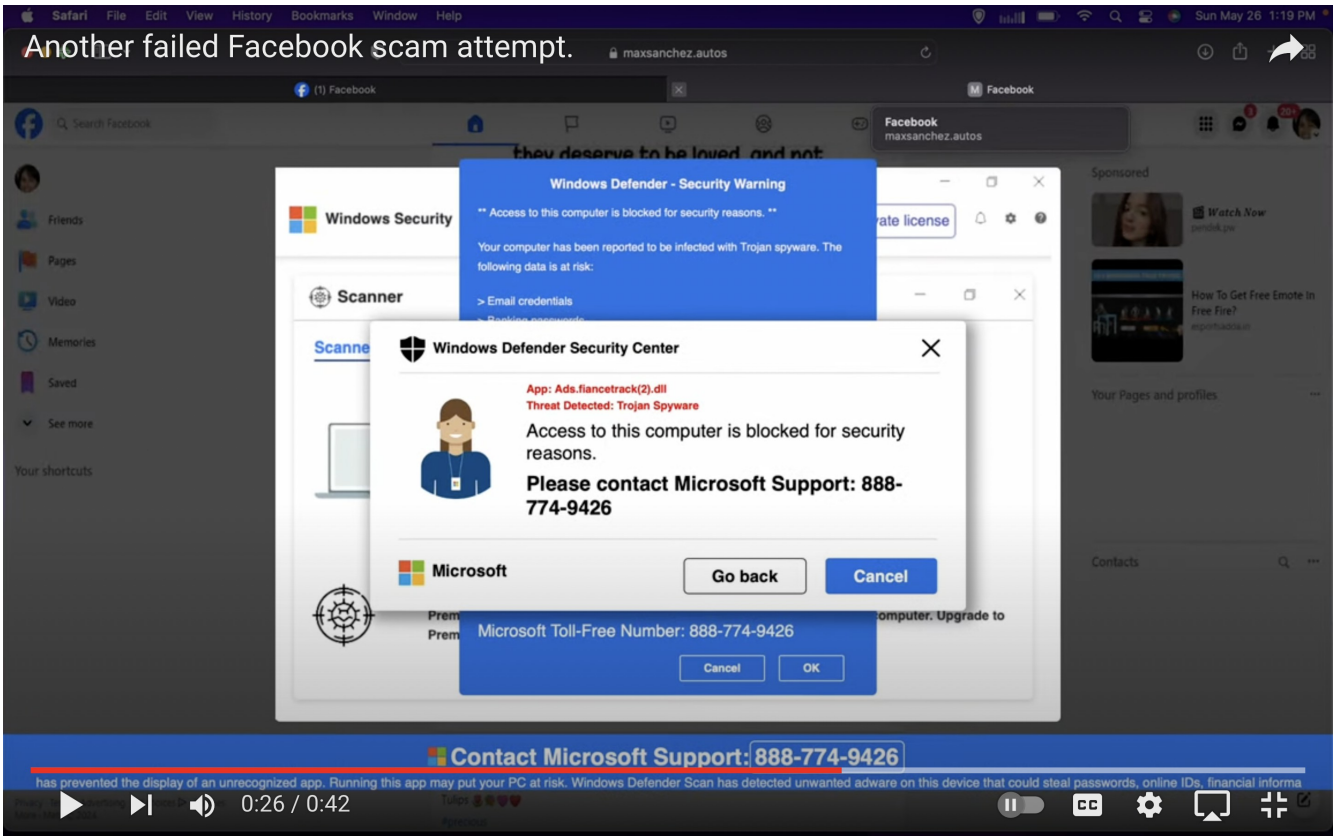
Accordingly, we would like to discuss Spotify licensing the innovations and inventions covered by Mr. Tijerino's '925 Patent. We look forward to hearing from you.

Sincerely,

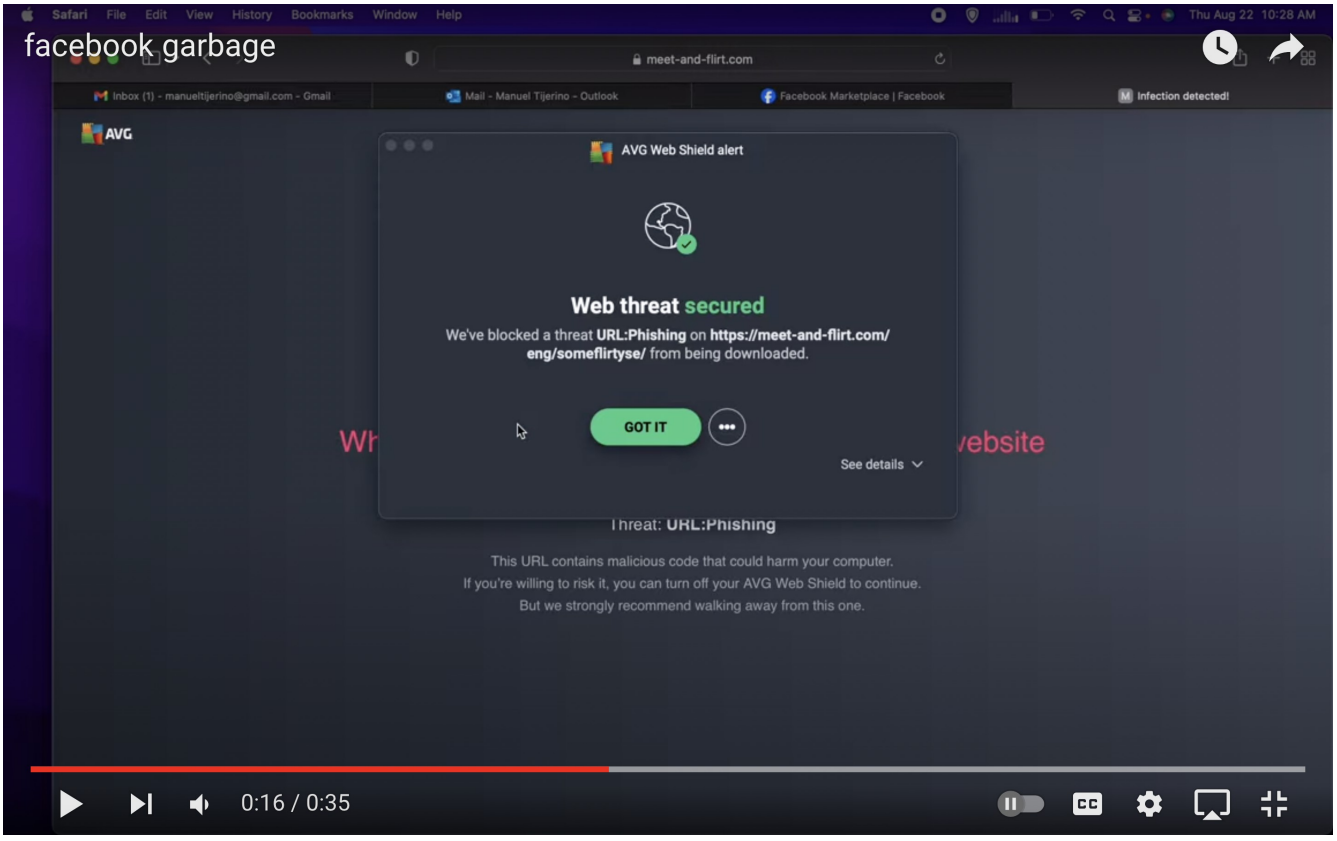
Kyle W. Kellar

[1] Available at https://artists.spotify.com/home.

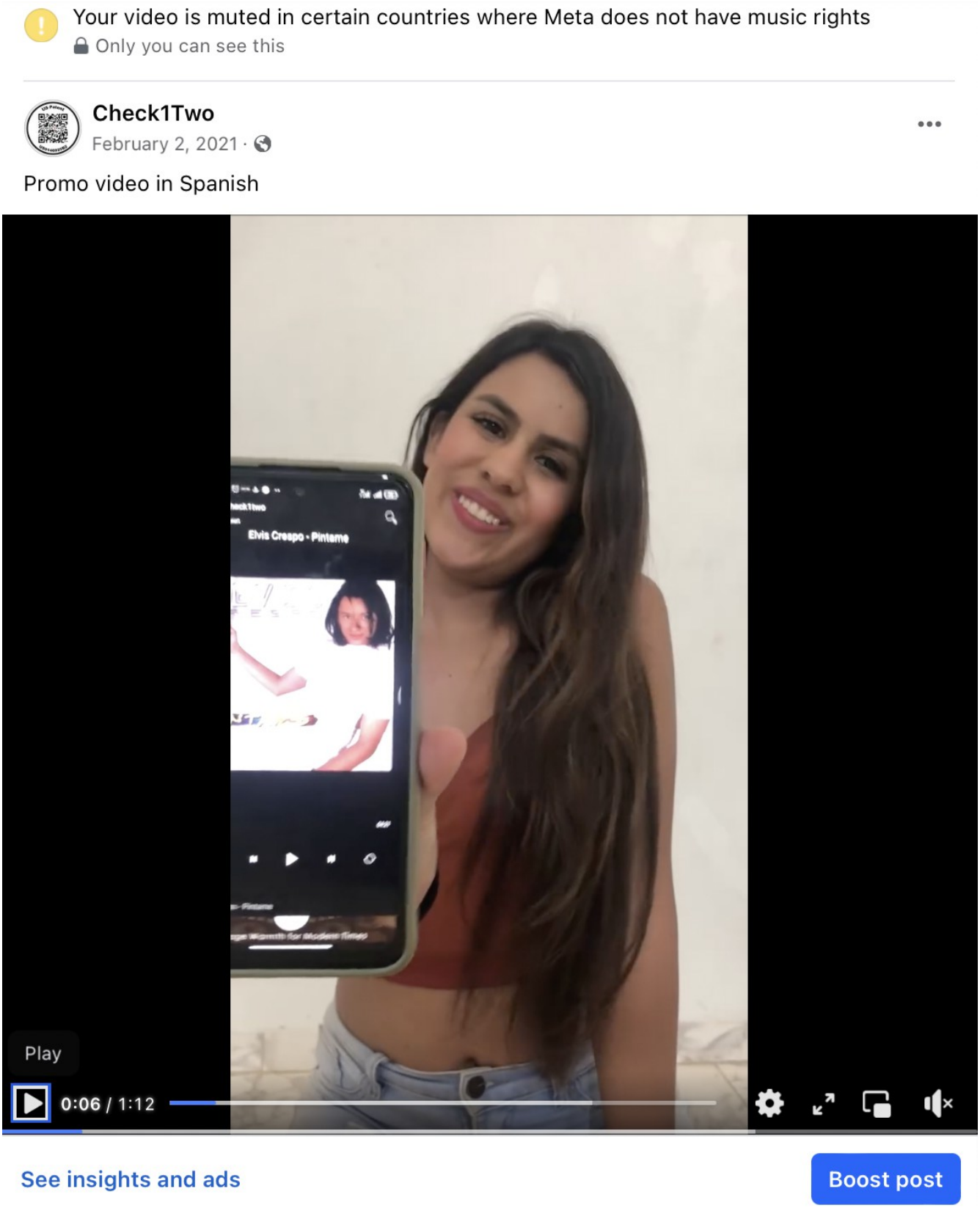
EXHIBIT L
DELIBERATE TARGETED SCAMS



SPONSORED ADS WITH URL VIRUSES



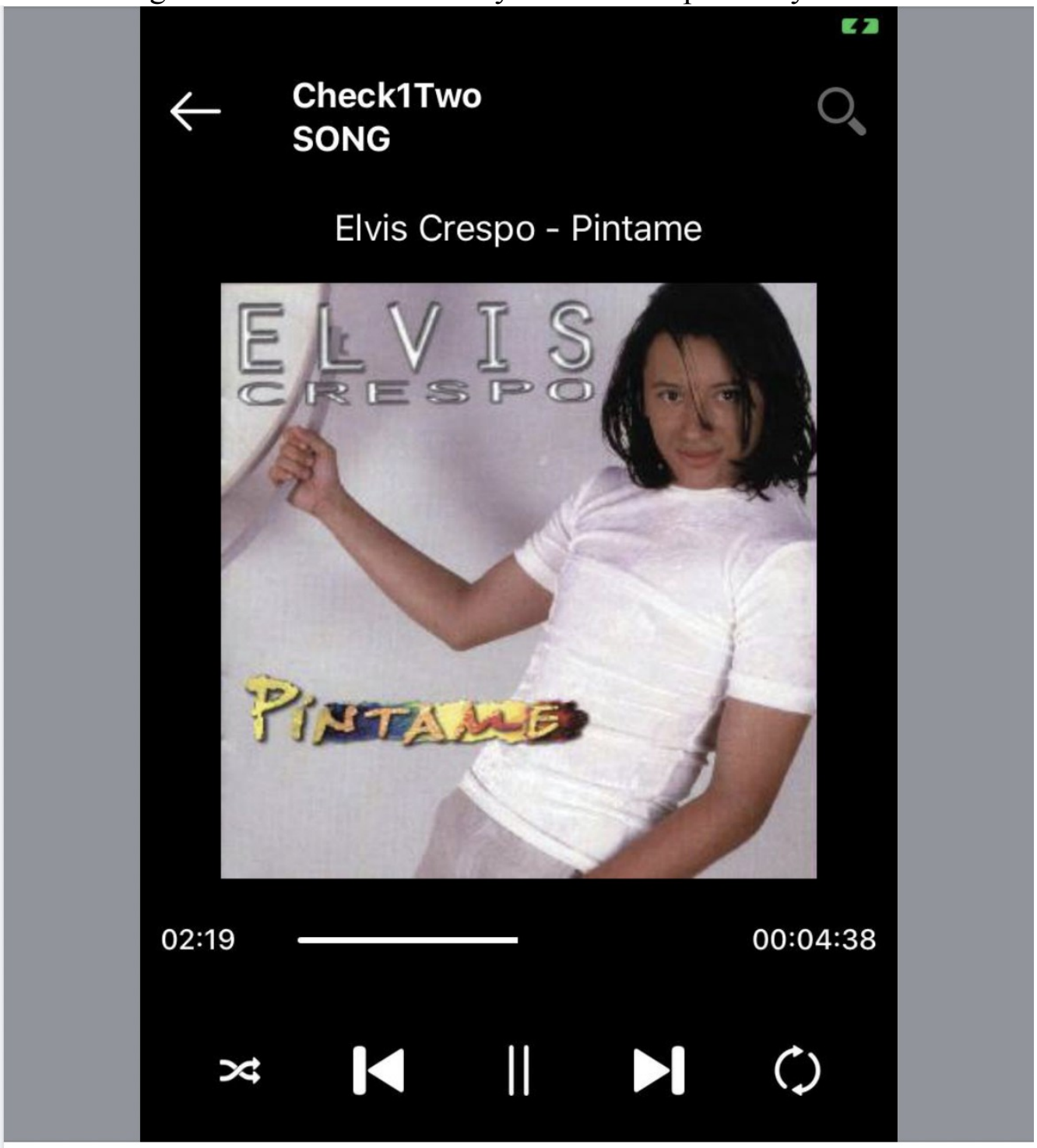
MUTED AD VIDEOS



AD DENIAL AFTER APPROVAL

Effective Ad Strategy. All artists are from somewhere. I ran ad Elvis Crespo

now on check1two.com targeting his city NY and latinos, got user comments on ad, but domain was wrong, I thought, weird I don't remember typing .con I tried fixing .con to .com and now my ad was unexplainably denied.



JS 44 (Rev. 07/16)

CIVIL COVER SHEET

The JS 44 civil cover sheet and the information contained herein neither replace nor supplement the filing and service of pleadings or other papers as required by law, except as provided by local rules of court. This form, approved by the Judicial Conference of the United States in September 1974, is required for the use of the Clerk of Court for the purpose of initiating the civil docket sheet. *(SEE INSTRUCTIONS ON NEXT PAGE OF THIS FORM.)*

I. (a) PLAINTIFFS
Manuel Tijerino

DEFENDANTS
Spotify USA Inc

24 - 2290

(b) County of Residence of First Listed Plaintiff Jefferson Parish, Louisiana
(EXCEPT IN U.S. PLAINTIFF CASES)

County of Residence of First Listed Defendant New York County, NY
(IN U.S. PLAINTIFF CASES ONLY)

NOTE: IN LAND CONDEMNATION CASES, USE THE LOCATION OF THE TRACT OF LAND INVOLVED.

(c) Attorneys *(Firm Name, Address, and Telephone Number)*
Pro Se, 2141 Leslie Street, Gretna, LA 70056, 515-803-8907, ManuelTijerino@Hotmail.com

Attorneys *(If Known)*

SECT. D MAG. 2

II. BASIS OF JURISDICTION *(Place an "X" in One Box Only)*

- ☐ 1 U.S. Government Plaintiff
- ☐ 3 Federal Question *(U.S. Government Not a Party)*
- ☐ 2 U.S. Government Defendant
- ☒ 4 Diversity *(Indicate Citizenship of Parties in Item III)*

III. CITIZENSHIP OF PRINCIPAL PARTIES *(Place an "X" in One Box for Plaintiff and One Box for Defendant). (For Diversity Cases Only)*

	PTF	DEF		PTF	DEF
Citizen of This State	☒ 1	☐ 1	Incorporated *or* Principal Place of Business In This State	☐ 4	☐ 4
Citizen of Another State	☐ 2	☐ 2	Incorporated *and* Principal Place of Business In Another State	☐ 5	☒ 5
Citizen or Subject of a Foreign Country	☐ 3	☐ 3	Foreign Nation	☐ 6	☐ 6

IV. NATURE OF SUIT *(Place an "X" in One Box Only)*

CONTRACT	TORTS		FORFEITURE/PENALTY	BANKRUPTCY	OTHER STATUTES
☐ 110 Insurance	PERSONAL INJURY	PERSONAL INJURY	☐ 625 Drug Related Seizure of Property 21 USC 881	☐ 422 Appeal 28 USC 158	☐ 375 False Claims Act
☐ 120 Marine	☐ 310 Airplane	☐ 365 Personal Injury - Product Liability	☐ 690 Other	☐ 423 Withdrawal 28 USC 157	☐ 376 Qui Tam (31 USC 3729(a))
☐ 130 Miller Act	☐ 315 Airplane Product Liability	☐ 367 Health Care/ Pharmaceutical Personal Injury Product Liability			☐ 400 State Reapportionment
☐ 140 Negotiable Instrument	☐ 320 Assault, Libel & Slander	☐ 368 Asbestos Personal Injury Product Liability		PROPERTY RIGHTS	☐ 410 Antitrust
☐ 150 Recovery of Overpayment & Enforcement of Judgment	☐ 330 Federal Employers' Liability	PERSONAL PROPERTY		☐ 820 Copyrights	☐ 430 Banks and Banking
☐ 151 Medicare Act	☐ 340 Marine	☐ 370 Other Fraud	LABOR	☒ 830 Patent	☐ 450 Commerce
☐ 152 Recovery of Defaulted Student Loans (Excludes Veterans)	☐ 345 Marine Product Liability	☐ 371 Truth in Lending	☐ 710 Fair Labor Standards Act	☐ 840 Trademark	☐ 460 Deportation
☐ 153 Recovery of Overpayment of Veteran's Benefits	☐ 350 Motor Vehicle	☐ 380 Other Personal Property Damage	☐ 720 Labor/Management Relations	SOCIAL SECURITY	☐ 470 Racketeer Influenced and Corrupt Organizations
☐ 160 Stockholders' Suits	☐ 355 Motor Vehicle Product Liability	☐ 385 Property Damage Product Liability	☐ 740 Railway Labor Act	☐ 861 HIA (1395ff)	☐ 480 Consumer Credit
☐ 190 Other Contract	☐ 360 Other Personal Injury		☐ 751 Family and Medical Leave Act	☐ 862 Black Lung (923)	☐ 490 Cable/Sat TV
☐ 195 Contract Product Liability	☐ 362 Personal Injury - Medical Malpractice		☐ 790 Other Labor Litigation	☐ 863 DIWC/DIWW (405(g))	☐ 850 Securities/Commodities/ Exchange
☐ 196 Franchise			☐ 791 Employee Retirement Income Security Act	☐ 864 SSID Title XVI	☐ 890 Other Statutory Actions
REAL PROPERTY	CIVIL RIGHTS	PRISONER PETITIONS		☐ 865 RSI (405(g))	☐ 891 Agricultural Acts
☐ 210 Land Condemnation	☐ 440 Other Civil Rights	Habeas Corpus:	IMMIGRATION	FEDERAL TAX SUITS	☐ 893 Environmental Matters
☐ 220 Foreclosure	☐ 441 Voting	☐ 463 Alien Detainee	☐ 462 Naturalization Application	☐ 870 Taxes (U.S. Plaintiff or Defendant)	☐ 895 Freedom of Information Act
☐ 230 Rent Lease & Ejectment	☐ 442 Employment	☐ 510 Motions to Vacate Sentence	☐ 465 Other Immigration Actions	☐ 871 IRS—Third Party 26 USC 7609	☐ 896 Arbitration
☐ 240 Torts to Land	☐ 443 Housing/ Accommodations	☐ 530 General			☐ 899 Administrative Procedure Act/Review or Appeal of Agency Decision
☐ 245 Tort Product Liability	☐ 445 Amer. w/Disabilities - Employment	☐ 535 Death Penalty			☐ 950 Constitutionality of State Statutes
☐ 290 All Other Real Property	☐ 446 Amer. w/Disabilities - Other	Other:			
	☐ 448 Education	☐ 540 Mandamus & Other			
		☐ 550 Civil Rights			
		☐ 555 Prison Condition			
		☐ 560 Civil Detainee - Conditions of Confinement			

V. ORIGIN *(Place an "X" in One Box Only)*

☒ 1 Original Proceeding ☐ 2 Removed from State Court ☐ 3 Remanded from Appellate Court ☐ 4 Reinstated or Reopened ☐ 5 Transferred from Another District *(specify)* ☐ 6 Multidistrict Litigation - Transfer ☐ 8 Multidistrict Litigation - Direct File

VI. CAUSE OF ACTION
Cite the U.S. Civil Statute under which you are filing *(Do not cite jurisdictional statutes unless diversity)*:
35 U.S.C. 1311; 1338(a)
Brief description of cause:
Patent infringement

VII. REQUESTED IN COMPLAINT:
☐ CHECK IF THIS IS A CLASS ACTION UNDER RULE 23, F.R.Cv.P.
DEMAND $
CHECK YES only if demanded in complaint:
JURY DEMAND: ☐ Yes ☒ No

VIII. RELATED CASE(S) IF ANY *(See instructions)*:
JUDGE _____ DOCKET NUMBER _____

DATE
09/18/2024

SIGNATURE OF ATTORNEY OF RECORD
Manuel Tijerino

FOR OFFICE USE ONLY

RECEIPT # _____ AMOUNT _____ APPLYING IFP _____ JUDGE _____ MAG. JUDGE _____