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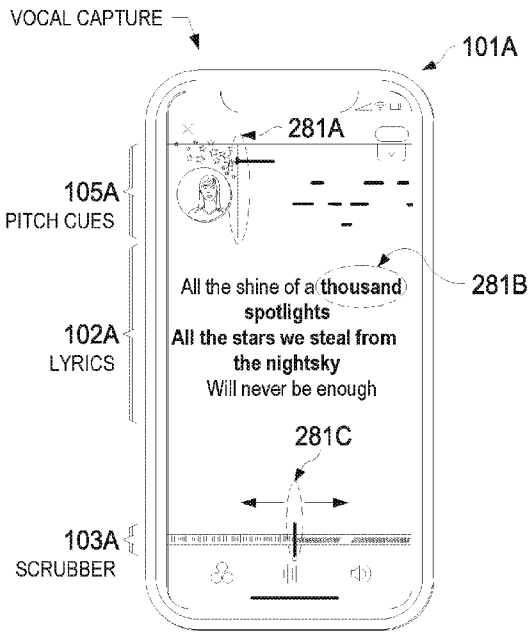

Fig. 2

(57) Abstract: User interface techniques provide user vocalists with mechanisms for forward and backward traversal of audiovisual content, including pitch cues, waveform- or envelope-type performance timelines, lyrics and/or other temporally-synchronized content at record-time, 5 during edits, and/or in playback. Recapture of selected performance portions, coordination of group parts, and over-dubbing may all be facilitated. Direct scrolling to arbitrary points in the performance timeline, lyrics, pitch cues and other temporally-synchronized content allows user to conveniently move through a capture or audiovisual edit session. In some cases, a user vocalist may be guided through the performance timeline, lyrics, pitch cues 10 and other temporally-synchronized content in correspondence with group part information such as in a guided short-form capture for a duet. A scrubber allows user vocalists to conveniently move forward and backward through the temporally-synchronized content.

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NON-LINEAR MEDIA SEGMENT CAPTURE AND EDIT PLATFORM

TECHNICAL FIELD

The inventions relate generally to capture and/or processing of audiovisual performances and, in particular, to user interface techniques suitable for capturing and manipulating media segments encoding audio and/or visual performances for non-linear capture, recapture, overdub or lip-sync, with or without collaboration.

BACKGROUND ART

The installed base of mobile phones, personal media players, and portable computing devices, together with media streamers and television set-top boxes, grows in sheer number and computational power each day. Hyper-ubiquitous and deeply entrenched in the lifestyles of people around the world, many of these devices transcend cultural and economic barriers. Computationally, these computing devices offer speed and storage capabilities comparable to engineering workstation or workgroup computers from less than ten years ago, and typically include powerful media processors, rendering them suitable for real-time sound synthesis and other musical applications. Indeed, some modern devices, such as iPhone®, iPad®, iPod Touch® and other iOS® or Android devices, support audio and video processing quite capably, while at the same time providing platforms suitable for advanced user interfaces.

Applications such as the Smule Ocarina™, Leaf Trombone®, I Am T-Pain™, AutoRap®, Smule (fka Sing! Karaoke™), Guitar! By Smule®, and Magic Piano® apps available from Smule, Inc. have shown that advanced digital acoustic techniques may be delivered using such devices in ways that provide compelling musical experiences. As researchers seek to transition their innovations to commercial applications deployable to modern handheld devices and media application platforms within the real-world constraints imposed by processor, memory and other limited computational resources thereof and/or within communications bandwidth and transmission latency constraints typical of wireless networks, significant practical challenges continue to present. Improved techniques and functional capabilities are desired, particularly relative to audiovisual content and user interfaces.

DISCLOSURE OF INVENTION(S)

It has been discovered that, despite practical limitations imposed by mobile device platforms and media application execution environments, audiovisual performances, including vocal music, may be captured and coordinated with audiovisual content, including performances of other users, in ways that create compelling user experiences. In some cases, the vocal performances of individual users are captured (together with performance synchronized video) on mobile devices in the context of a karaoke-style presentation of lyrics in correspondence with audible renderings of a backing track. For example, performance capture can be facilitated using user interface designs whereby a user vocalist is visually presented with lyrics and pitch cues and whereby a temporally synchronized audible rendering of an audio backing track is provided. Exemplary techniques, including exemplary techniques for capture, coordination and mixing of audiovisual content for geographically distributed performers, are detailed in commonly-owned US Patent 9,866,731, filed October 30, 2015, entitled "Coordinating and Mixing Audiovisual Content Captured From Geographically Distributed Performers."

Building on those and related techniques, user interface improvements are envisioned to provide user vocalists with mechanisms for forward and backward traversal of audiovisual content, including pitch cues, waveform- or envelope-type performance timelines, lyrics, video and/or other temporally-synchronized content at record-time, during edits, and/or in playback. In this way, recapture of selected performance portions, coordination of group parts, and overdubbing may all be facilitated. Direct scrolling to arbitrary points in the performance timeline, lyrics, pitch cues and other temporally-synchronized content allows user to conveniently move through a capture or audiovisual edit session. In some cases, the user vocalist may be guided through the performance timeline, lyrics, pitch cues and other temporally-synchronized content in correspondence with group part information such as in a guided short-form capture for a duet. In some or all of the cases, a scrubber allows user vocalists to conveniently move forward and backward through the temporally-synchronized content. In some cases, temporally synchronized video capture and/or playback is also supported in connection with the scrubber.

In addition to user interface and platform features designed to facilitate non-linear media segment capture and edit, it is envisioned that collaboration features may be provided to allow users to contribute media content and/or other temporally synchronized information to an evolving performance timeline. To facilitate collaboration and/or accretion of content, a

shared service platform may expose media content and performance timeline data as a multi-user concurrent access database. Alternatively or additionally, particularly once a performance timeline has been at least partially defined with seed audio or video, collaboration may be facilitated through posting (e.g., via the shared service platform or otherwise in a peer-to-peer manner) of the performance timeline for joins by additional users who may, in turn, capture, edit and accrete to the performance timeline additional media segments, lyric information, pitch tracks, vocal part designations, and/or media segment-based or performance/style/genre-mapped audio or video effects/filters. In some cases, additional captures, edits and accretions to the performance timeline are accomplished using the user interface and platform features described herein to facilitate non-linear media segment capture and edit of audiovisual content and data for karaoke-style performances.

These and other user interface improvements will be understood by persons of skill in the art having benefit of the present disclosure, including the above-identified, commonly-owned US patent, in connection with other aspects of an audiovisual performance capture system. Optionally, in some cases or embodiments, vocal audio can be pitch-corrected in real-time at the mobile device (or more generally, at a portable computing device such as a mobile phone, personal digital assistant, laptop computer, notebook computer, pad-type computer or netbook) or on a content or media application server in accord with pitch correction settings. In some cases, pitch correction settings code a particular key or scale for the vocal performance or for portions thereof. In some cases, pitch correction settings include a score-coded melody and/or harmony sequence supplied with, or for association with, the lyrics and backing tracks. Harmony notes or chords may be coded as explicit targets or relative to the score coded melody or even actual pitches sounded by a vocalist, if desired.

Based on the compelling and transformative nature of the pitch-corrected vocals, performance synchronized video and score-coded harmony mixes, user/vocalists may overcome an otherwise natural shyness or angst associated with sharing their vocal performances. Instead, even geographically distributed vocalists are encouraged to share with friends and family or to collaborate and contribute vocal performances as part of social music networks. In some implementations, these interactions are facilitated through social network- and/or eMail-mediated sharing of performances and invitations to join in a group performance. Living room-style, large screen user interfaces may facilitate these interactions. Using uploaded vocals captured at clients such as the aforementioned portable computing devices, a content server (or service) can mediate such coordinated performances by manipulating and mixing the uploaded audiovisual content of multiple

contributing vocalists. Depending on the goals and implementation of a particular system, in addition to video content, uploads may include pitch-corrected vocal performances (with or without harmonies), dry (i.e., uncorrected) vocals, and/or control tracks of user key and/or pitch correction selections, etc.

Social music can be mediated in any of a variety of ways. For example, in some implementations, a first user's vocal performance, captured against a backing track at a portable computing device and typically pitch-corrected in accord with score-coded melody and/or harmony cues, is supplied to other potential vocal performers as a seed. Performance synchronized video is also captured and may be supplied with the pitch-corrected, captured vocals. The supplied vocals are mixed with backing instrumentals/vocals and forms the backing track for capture of a second user's vocals. Often, successive vocal contributors are geographically separated and may be unknown (at least *a priori*) to each other, yet the intimacy of the vocals together with the collaborative experience itself tends to minimize this separation. As successive vocal performances and video are captured (e.g., at respective portable computing devices) and accreted as part of the social music experience, the backing track against which respective vocals are captured may evolve to include previously captured vocals of other contributors.

In some cases, a complete performance, or a complete performance of a particular vocal part (*e.g.*, Part A or B in duet), may constitute the seed for a social music collaboration. However, using techniques described herein, capture of even small or isolated portions of an overall performance, *e.g.*, a refrain, hook, intro, outro, duet or group part, verse or other limited portion, section or select selected segment of a larger performance may be conveniently captured, re-captured, or edited for use as a collaboration seed, regardless of whether it constitutes a complete performance timeline. In some cases, select sections, locations or pre-marked/labeled segment boundaries may correspond to elements of musical structure. As a result, embodiments in accordance with the present invention(s) may facilitate "small seed" collaboration mechanics in a social music network of geographically distributed performers.

In some cases, captivating visual animations and/or facilities for listener comment and ranking, as well as duet, glee club or choral group formation or accretion logic are provided in association with an audible rendering of a vocal performance (e.g., that captured and pitch-corrected at another similarly configured mobile device) mixed with backing instrumentals and/or vocals. Synthesized harmonies and/or additional vocals (e.g., vocals

captured from another vocalist at still other locations and optionally pitch-shifted to harmonize with other vocals) may also be included in the mix. Audio or visual filters or effects may be applied or reapplied post-capture for dissemination or posting of content. In some cases, disseminated or posted content may take the form of a collaboration request or open call for additional vocalists. Geocoding of captured vocal performances (or individual contributions to a combined performance) and/or listener feedback may facilitate animations or display artifacts in ways that are suggestive of a performance or endorsement emanating from a particular geographic locale on a user-manipulable globe. In these ways, implementations of the described functionality can transform otherwise mundane mobile devices and living room or entertainment systems into social instruments that foster a unique sense of global connectivity, collaboration and community.

In some embodiments in accordance with the present invention(s), a method includes using a portable computing device for media segment capture in connection with karaoke-style presentation of synchronized lyric, pitch and audio tracks on a multi-touch sensitive display thereof, the portable computing device configured with user interface components executable to provide (i) start/stop control of the media segment capture and (ii) a scrubbing interaction for temporal position control within a performance timeline. Responsive to a first user gesture control on the multi-touch sensitive display, the method further includes moving forward or backward through a visually synchronized presentation, on the multi-touch sensitive display, of at least the lyrics and the performance timeline, and after the moving, capturing at least one media segment beginning at a first position in the performance timeline that is neither the beginning thereof nor a most recent stop or pause position within the performance timeline.

In some cases or embodiments, the performance timeline is represented as an envelope of an audio backing track. In some embodiments, the captured at least one media segment includes vocal audio, and the method further includes, responsive to a second user gesture control on the multi-touch sensitive display, moving forward or backward through the visually synchronized presentation and thereafter capturing at least one other vocal audio media segment beginning at a second position in the performance timeline. In some embodiments, the method further includes, responsive to a third user gesture control on the multi-touch sensitive display, moving forward or backward through the visually synchronized presentation and thereafter capturing a video media segment in correspondence with a previously captured vocal audio media segment.

In some cases or embodiments, the captured video media segment includes lip-synch video. In some embodiments, the method further includes, responsive to a fourth user gesture control on the multi-touch sensitive display, moving forward or backward through the visually synchronized presentation and thereafter capture a media segment to replace at least a portion of a previously captured media segment. In some cases or embodiments, the replacement media segment includes vocal audio, video, or performance synchronized audiovisual content.

In some embodiments, the method further includes saving the performance timeline, including the captured at least one vocal audio media segment, to a service platform. In some embodiments, the method further includes retrieving a previously saved version of the performance timeline from a service platform. In some embodiments, the method further includes posting the performance timeline as a collaboration request for capture and addition of further vocal audio, video or performance synchronized audiovisual content. In some embodiments, the method further includes, prior to the media segment capture, receiving the synchronized lyric, pitch and audio tracks in connection with a collaboration request for addition of the at least one vocal audio segment. In some cases or embodiments, the synchronized tracks received in connection with the collaboration request further include seed video captured at a remote second portable computing device from which the collaboration request is received.

In some embodiments in accordance with the present invention(s), a method includes using a portable computing device for capture of media content for a karaoke-style presentation of synchronized lyric, pitch and audio tracks and capturing at least one audio segment using the portable computing device on a multi-touch sensitive display thereof, the portable computing device configured with user interface components executable to provide (i) start/stop control of the media segment capture and (ii) a scrubbing interaction for temporal position control within a performance timeline.

In some embodiments in accordance with the present invention(s), a system for use in connection with karaoke-style vocal audio capture includes a first portable computing device and a service platform. The portable computing device has a multi-touch sensitive display, a network communications interface and user interface components executable to provide (i) a scrubber for synchronized lyric, pitch and audio tracks whereby the first portable computing device provides a user thereof with temporal position control within the karaoke-style vocal audio capture and (ii) start/stop control of a performance capture operation whereby the

portable computing device itself captures a vocal audio performance of the user against a local audible rendering of the audio track. The service platform is coupled with the first portable computing device via the network communications interface to supply one or more of the synchronized lyric, pitch and audio tracks and to receive a least some of the vocal audio captured from a user thereof.

In some cases or embodiments, the scrubber provides the user with synchronized forward and backward movement through the lyric, pitch and audio tracks to a temporally-indexed point therein from which a start capture event initiates audible rendering of the audio track with temporally synchronized advance through on-display presentations of the lyric and pitch tracks against which the vocal audio performance of the user is captured.

In some cases or embodiments, the lyric and pitch tracks code at least part A and part B vocal portions. The scrubber provides the user, in connection with a part B capture, with synchronized forward and backward movement through the lyric, pitch and audio tracks to temporally-indexed points therein that correspond to the part B portions. In some cases or embodiments, the audio track is either or both of a backing track and separately captured vocal audio of another user. In some cases or embodiments, vocal audio for the part A vocal portion is included in the audio track and the scrubber-provided forward and backward movement through the lyric track visually distinguishes between part A and part B vocal portions. In some cases or embodiments, the user interface components include an automated advance mechanism that guides the user through a capture session for the part B vocal portion. In some cases or embodiments, the service platform is further coupled to at least a second portable computing device to provide collaborative karaoke-style multi-vocal audio capture from users at respective ones of the first and at least second portable computing devices. In some cases or embodiments, the scrubber also provides the user, in connection with a part A capture, with synchronized forward and backward movement through the lyric, pitch and audio tracks to temporally-indexed points therein that correspond to the part A portions.

In some cases or embodiments, the system is embodied as plural digital audio workstation clients executable on the first and at least second portable computing devices, wherein the respective digital audio workstations each receive the lyric and pitch tracks from the service platform and exchange via the service platform captured audio tracks temporally synchronized to the received lyric and pitch tracks.

In some cases or embodiments, the synchronized forward and backward movement includes on-display indication of at least word-level advance through the lyric track. In some cases or embodiments, the synchronized forward and backward movement includes on-display indication of sentence or phrase-level advance through the lyric track. In some cases or embodiments, the scrubber provides the user with synchronized forward and backward movement through the lyric, pitch and audio tracks to temporally-indexed points or pre-cut segments therein for recapture of selected portions of previously-captured vocals. In some cases or embodiments, the scrubber provides the user with synchronized forward and backward movement through the lyric, pitch and audio tracks to temporally-indexed points or pre-cut segments therein for overdub of selected portions of previously-captured vocals. In some cases or embodiments, the scrubber provides the user with nonlinear, random access to arbitrary temporally-indexed points from which performance capture operation may be initiated.

In some cases or embodiments, the first portable computing device further includes audio interfaces through which the local audible rendering is supplied and from which the vocal audio performance is captured.

In some cases or embodiments, the first portable computing device also further includes a camera for capture of video, and the scrubber further provides the user with synchronized forward and backward movement through the lyric, pitch, audio and video tracks.

In some cases or embodiments, the system is configured to capture at least some of the video as vocal performance synchronized video. In some cases or embodiments, the system is configured to capture at least some of the video separately from, and subsequent to, capture of the vocal audio. In some cases or embodiments, the separately captured video is captured against an audible rendering of corresponding vocal audio. In some cases or embodiments, the separate video capture is presented to the user as a lip-synch option.

In some cases or embodiments, the system is operable to advance the user through a guided short-form capture of a particular part of a multipart performance. In some cases or embodiments, the guided short-form capture automatically advances the user to a next vocal segment for capture after completion of a prior vocal segment. In some cases or embodiments, the multipart performance includes at least part A and part B vocal portions, and the guided short-form capture automatically advances the user through a sequence of the part B portions and skips, or at least disables vocal capture for part A portions.

In some cases or embodiments, the system is operable to advance a single user through capture of at least two distinct, but coordinated audio tracks during a single vocal capture session. In some cases or embodiments, the system is operable to audibly and visually render on the first portable computing device captured audio and video in correspondence with the synchronized forward and backward movement, by the scrubber, through a corresponding lyric, pitch or audio track.

In some embodiments in accordance with the present invention(s), a method includes using a portable computing device for karaoke-style vocal audio capture, the portable computing device having a multi-touch sensitive display, a network communications interface and user interface components executable to provide (i) start/stop control of an performance capture facility whereby the portable computing device itself captures at least vocal audio performances of a user thereof and (ii) a scrubbing interaction with synchronized lyric, pitch and audio tracks whereby the portable computing device provides the user with temporal position control within the karaoke-style vocal audio capture.

BRIEF DESCRIPTION OF THE DRAWINGS

The present invention(s) are illustrated by way of examples and not limitation with reference to the accompanying figures, in which like references generally indicate similar elements or features.

FIG. 1 depicts information flows amongst illustrative mobile phone-type portable computing devices employed for non-linear audiovisual capture and/or edit in preparation of a group audiovisual performance in accordance with some embodiments of the present invention(s).

FIG. 2 depicts in somewhat greater detail an exemplary user interface with visually synchronized presentation of lyrics, pitch cues and a scrubber in connection with a vocal capture session on portable computing device.

FIG. 3 illustrates an exemplary user interface in connection with a vocal capture scrolling behavior wherein a current point in the presentations of lyrics and the performance timeline moves forward or backward in correspondence with gestures by a user on a touchscreen of the portable computing device.

FIG. 4 illustrates an exemplary user interface in connection with a pause in vocal capture.

FIG. 5 illustrates another exemplary user interface with a scrubber to move forward or backward in correspondence with gestures by a user on a touchscreen of portable computing device.

FIG. 6 illustrates a time-indexed traversal mechanism in accordance with some embodiments of the present inventions.

FIG. 7 illustrates some illustrative variations on the scrubbing mechanism(s) introduced with reference to some of the preceding drawings.

FIG. 8 illustrates use of a captured vocal performance as an audio seed, to which a user adds video, and finally updates a performance timeline to add or change a flow or a vocal part selection.

FIG. 9 depicts an illustrative sequence that includes an additional multi user collaboration aspect.

FIG. 10 depicts an illustrative sequence with multi-user collaboration involving video created or captured by a user as an initial seed performance.

FIG. 11 depicts exemplary special invite options including user designation of a particular vocal part for which a joiner is guided to sing or provide audio.

FIGs. 12 and **13** illustrate exemplary techniques for capture, coordination and/or mixing of audiovisual content.

FIG. 14 illustrates features of a mobile phone type device that may serve as a platform for execution of software implementations in accordance with some embodiments of the present invention(s).

FIG. 15 illustrates a system in which devices and related service platforms may operate in accordance with some embodiments of the present invention(s).

Skilled artisans will appreciate that elements or features in the figures are illustrated for simplicity and clarity and have not necessarily been drawn to scale. For example, the dimensions or prominence of some of the illustrated elements or features may be exaggerated relative to other elements or features in an effort to improve understanding of embodiments of the present invention.

MODES FOR CARRYING OUT THE INVENTION(S)

Techniques have been developed to facilitate the capture, pitch correction, compositing, encoding and rendering of audiovisual performances. Vocal audio together with performance synchronized video may be captured and coordinated with audiovisual contributions of other users to form multi-performer, duet-style or glee club-style audiovisual performances. Nonlinear capture and/or edit of individual segments or portions of a performance timeline allows freeform collaboration of multiple contributors, typically with independent and geographically-distributed audio and/or video capture. In some cases, audio and video may be separately captured and associated after capture. In some cases, the performances of individual users (audio, video or, in some cases, audio together with performance synchronized video) are captured on mobile devices, television-type display and/or set-top box equipment in the context of karaoke-style presentations of lyrics in correspondence with audible renderings of a backing track or vocal performance. Captured audio, video or audiovisual content of one contributor may serve as a seed for a group performance.

Karaoke-Style Vocal Performance Capture

FIG. 1 depicts information flows amongst illustrative mobile phone-type portable computing devices (**101A**, **101B**) and a content server **110** in accordance with some embodiments of the present invention(s). In the illustrated flows, lyrics **102**, pitch cues **105** and a backing track **107** are supplied to one or more of the portable computing devices (**101A**, **101B**) to facilitate vocal (and in some cases, audiovisual) capture. User interfaces of the respective devices provide a scrubber (**103A**, **103B**), whereby a given user-vocalist is able to move forward and backward through temporally synchronized content (e.g., audio, lyrics, pitch cues, etc.) using gesture control on a touchscreen. In some cases, scrubber control also allows forward and backward movement through performance-synchronized video.

Although embodiments of the present invention are not limited thereto, pitch-corrected, karaoke-style, vocal capture using mobile phone-type provides a useful descriptive context. For example, in some embodiments consistent with that illustrated in **FIG. 1**, an iPhone™ handheld available from Apple Inc. (or more generally, a portable computing device **101A**, **101B**) hosts software that executes in coordination with a content server **110** to provide vocal capture, often with continuous real-time, score-coded pitch correction and/or harmonization of the captured vocals. Performance synchronized (or performance-synchronizable) video may be captured using a camera provided using an on-board camera.

In some embodiments, audio, video and/or audiovisual content may be captured using, or in connection with, a camera or cameras configured with a television (or other audiovisual equipment) or connected set-top box equipment (not specifically shown in **FIG. 1**). In some embodiments, traditional desk/laptop computers may be appropriately configured and host an application or web application to support some of the functions described herein.

Capture of a two-part performance is illustrated (*e.g.*, as a duet in which audiovisual content **106A** and **106B** is separately captured from individual vocalists); however, persons of skill in the art having benefit of the present disclosure will appreciate that techniques of the present invention may also be employed in solo and in larger multipart performances. In general, audiovisual content may be posted, streamed, or may initiate or be captured in response to a collaboration request. In the illustrated embodiment, content selection, group performances and dissemination of captured audiovisual performances are all coordinated via content server **110**. A content selection and performance accretion module **112** of content server **110** performs audio mixing and video stitching in the illustrated design, while audiovisual render / stream control module **113** supplies group audiovisual performance mix **111** to a downstream audience. In other embodiments, peer-to-peer communications may be employed for at least some of the illustrated flows.

In some cases, a wireless local area network may support communications between a portable computing device **101A** instance, audiovisual and/or set-top box equipment, and a wide-area network gateway (not specifically shown) that, in turn, communicates with a remote device **101B** and/or content server **110**. Although **FIG. 1** depicts a configuration in which content server **110** plays an intermediating role between portable computing devices **101A** and **101B**, persons of skill in the art having benefit of the present disclosure will appreciate that peer-to-peer or host-to-guest communication between portable computing devices **101A** and **101B** may also, or alternatively, be supported. Persons of skill in the art will recognize that any of a variety of data communications facilities, including 802.11 Wi-Fi, Bluetooth™, 4G-LTE, 5G, or other communications, wireless, wired data networks, and/or wired or wireless audiovisual interconnects may be employed, individually or in combination, to facilitate communications and/or audiovisual rendering described herein.

As is typical of karaoke-style applications (such as the Smule app available from Smule, Inc.), a backing track of instrumentals and/or vocals can be audibly rendered for a user/vocalist to sing against. In such cases, lyrics may be displayed (**102A**, **102B**) in

correspondence with local audible rendering to facilitate a karaoke-style vocal performance by a given user. Note that, in general, individual users may perform the same or different parts in a group performance and that audio or audiovisual captures need not be, and typically are not, simultaneous. In some embodiments, audio or audiovisual capture of performer contributions may be independent and asynchronous, often spanning time zones and continents. However, in some embodiments, live streaming techniques may be employed. In the illustrated configuration of **FIG. 1**, lyrics, timing information, pitch and harmony cues, backing tracks (*e.g.*, instrumentals/vocals), performance coordinated video, etc. may all be sourced from a network-connected content server **110**. In some cases or situations, backing audio and/or video may be rendered from a media store such as a music library that is resident or accessible from the handheld, set-top box, content server, etc.

User vocal or audiovisual content **106A**, **106B** is captured at respective devices **101A**, **101B**, optionally pitch-corrected continuously and in real-time (either at the handheld or using computational facilities of audiovisual display and/or set-top box equipment not specifically shown) and audibly rendered to provide the user with an improved tonal quality rendition of his/her own vocal performance. Pitch correction is typically based on score-coded note sets or cues (*e.g.*, pitch and harmony cues **105**), which provide continuous pitch-correction algorithms with performance synchronized sequences of target notes in a current key or scale. In addition to performance synchronized melody targets, score-coded harmony note sequences (or sets) provide pitch-shifting algorithms with additional targets (typically coded as offsets relative to a lead melody note track and typically scored only for selected portions thereof) for pitch-shifting to harmony versions of the user's own captured vocals. In some embodiments, note/pitch targets and score-coded timing information may be used to evaluate vocal performance quality.

Lyrics **102**, melody and harmony track note sets **105** and related timing and control information may be encapsulated in an appropriate container or object (*e.g.,* in a Musical Instrument Digital Interface, MIDI, or Java Script Object Notation, json, type format) for supply together with the backing track **107**. Using such information, portable computing devices **101A**, **101B** may display lyrics (**102A**, **102B**) and even visual cues (**105A**, **105B**) related to target notes, harmonies and currently detected vocal pitch in correspondence with an audible performance of the backing track(s) so as to facilitate a karaoke-style vocal performance by a user. Thus, if an aspiring vocalist selects "When I Was Your Man" as popularized by Bruno Mars, `your_man.json` and `your_man.m4a` may be downloaded from the content server (if not already available or cached based on prior download) and, in

turn, used to provide background music, synchronized lyrics and, in some situations or embodiments, score-coded note tracks for continuous, real-time pitch-correction while the user sings. Optionally, at least for certain embodiments or genres, harmony note tracks may be score coded for harmony shifts to captured vocals.

Typically, a captured pitch-corrected (possibly harmonized) vocal performance together with performance synchronized video is saved locally, on the handheld device or set-top box, as one or more audio or audiovisual files and is subsequently compressed and encoded for upload (**106A**, **106B**) to content server **110** as MPEG-4 container files. While MPEG-4 is an exemplary standard for the coded representation and transmission of digital multimedia content for the Internet, mobile networks and advanced broadcast applications, other suitable codecs, compression techniques, coding formats and/or containers may be employed, if desired. Depending on the implementation, encodings of dry vocal and/or pitch-corrected vocals may be uploaded (**106A**, **106B**) to content server **110**. In general, such vocals (encoded, *e.g.*, in an MPEG-4 container or otherwise) whether already pitch-corrected or pitch-corrected at content server **110** can then be mixed, e.g., with backing audio and other captured (and possibly pitch shifted) vocal performances, to produce files or streams of quality or coding characteristics selected accord with capabilities or limitations a particular target or network. In some embodiments, audio processing and mixing and/or video synchronization and stitching to provide a composite, multi-performer, audiovisual work may be performed at a server or service platform such as content server **110**.

Non-Linear Segment Capture and/or Edit

FIG. 2 depicts in somewhat greater detail an exemplary user interface presentation of lyrics **102A**, pitch cues **105A** and a scrubber **103A** in connection with a vocal capture session on portable computing device **101A** (recall **FIG. 1**). A current vocal capture point is notated (**281A**, **281B**, **281C**) in multiple frames of reference (e.g., in lyrics **102A**, in pitch cues **105A** and in the audio envelope depiction of a performance timeline in scrubber **103A**). Any of a variety of notation techniques or symbology may be employed. In general, particular forms of user interface notation and symbology are matters of design choice, but may include color cues (such as for word, line or syllable position **281B** in lyrics **102A**), vertical or horizontal bar markers (*see* notations **281A**, **281C** in pitch cue **105A** and scrubber **103A** portions of the **FIG. 2** user interface presentation), or otherwise.

As will be understood with reference to subsequent drawings and description, the exemplary user interface presentation of **FIG. 2** (and variations thereon) provides a mechanism

whereby the user may move forward or backward in a performance timeline based on on-screen gesture control. By manipulating a current position **281C** forward or backward in scrubber **103A**, vocal capture point is correspondingly moved forward or backward in the performance timeline. Correspondingly, lyrics **102A** and pitch cues **105A** advance or rewind in a visually synchronized manner. Likewise, position in backing tracks and/or captured audio, video or audiovisual content is advanced or rewound. In this way, an on-screen user interface manipulation by the user of portable computing device **101A** moves forward or backward and facilitates non-linear traversal of the performance timeline. For example, rather than starting vocal, video or audiovisual capture at the beginning of a performance timeline or resuming at a most recent stop or pause position, the user may move forward or backward to an arbitrary point in the performance timeline. Re-recording, overdubbing, and/or selectively capturing only particular sections or portions of a performance are all facilitated by the provided non-linear access. In some embodiments, non-linear access allows audio and video to be captured in separate passes.

A current position **281C** in scrubber **103A**, which is visually presented as an audio envelope of the performance timeline, is laterally-manipulable with leftward (temporally backward) and rightward (temporally forward) swipe-type gestures on the touchscreen display of portable computing device **101A**. User interface gesture conventions are matters of design choice, and other gestures may be employed to similar or complementary effect, if desired. In some embodiments, current position may also (or alternatively) be manipulated with gestures in pitch track **105A** or lyrics **102A** panes of the display. In each case, presentations of the on-screen elements (*e.g.*, pitch track **105A**, lyrics **102A**, and audio envelope of the performance timeline) are visually synchronized such that forward or backward movement of one results in corresponding forward or backward movement of the other(s). If and when capture is started or restarted, each of the on-screen elements (*e.g.*, pitch track **105A**, lyrics **102A**, and audio envelope of the performance timeline) roll forward in temporal correspondence from a coherent, visually synchronized starting point within the performance timeline. In embodiments or display modes that provide for performance-synchronized video, video roll or capture may optionally be initiated at the visually synchronized starting point within the performance timeline.

FIG. 3 illustrates another exemplary user interface mechanic in connection with a vocal capture scrolling behavior wherein a current point (**281B**) in the presentations of lyrics **102A** and its corresponding point (**281C**) in the performance timeline moves forward or backward in correspondence with gestures by a user on a touchscreen of portable computing device

101A (recall **FIG. 1**). Although an expanded presentation of lyrics **102A** is provided and pitch cues are hidden in the illustrated embodiment, other embodiments may allocate screen real estate differently. User interface gestures for forward and backward scrolling through lyrics are expressed by the user-vocalist in connection with the on-screen presentation of lyrics using upward or downward movement on the touchscreen of portable computing device **101A** (recall **FIG. 1**). In some situations or embodiments, fine-grain (line-, word- or syllable-level) movement through the lyrics with visually synchronized traversal of other displayed features (*e.g.*, audio envelope of scrubber **103A**) may be a preferred mechanism for performance timeline traversal by a user vocalist during capture or recapture. As before, the touchscreen gestures provide synchronized movement through lyrics **102A** and the performance timeline. Additional or alternative gesture expressions may be employed in some embodiments.

While exemplary user interface features emphasize lyrics and pitch cues, elements of musical structure such as segments, group parts, part A/B in duet, etc. may also be used to mark points in a performance timeline to which a current position may be advanced or rewound. In some cases or embodiments, advance may be automated or scripted. In some cases, user interfaces may support a "seek" to next or previous point of musical structure significance, to a selected segment or location, or to a pre-marked/labeled segment boundary.

FIG. 4 illustrates similar user interface features in connection with a pause in vocal capture wherein a current point (**281B**) in the presentations of lyrics **102A** and its corresponding point (**281C**) in the performance timeline moves forward or backward in correspondence with gestures by a user on a touchscreen of portable computing device **101A** (recall **FIG. 1**). On pause, an expanded presentation of the performance timeline is presented in scrubber **103A**. As before, a current point in the presentations of lyrics **102A** and of timeline scrubber **103A** moves forward or backward in correspondence with upward or downward touchscreen gestures by the user. Forward and backward movement through the features presented on screen (*e.g.*, lyrics **102A** and performance timeline) is temporally synchronized.

subsequent joins and user selection of lyrics to designate a vocal portion for subsequent joins to seed media content (e.g., audio and/or video). **FIG. 5** illustrates scrubbing using timeline scrubber **103A** wherein a current point (**281C**) and its corresponding points (**281B**, **281A**) in the presentations of lyrics **102A** and pitch cues **105A** move forward or backward in correspondence with gestures by a user on a touchscreen of portable computing device

101A (recall **FIG. 1**). The touchscreen gestures provide synchronized movement through lyrics **102A**, pitch cues **105A** and the performance timeline. Additional or alternative gesture expressions may be employed in some embodiments.

FIG. 6 illustrates time-indexed traversal of computer-readable encodings of pitch track **605** and lyrics track **602** data in connection with forward and backward user interface gestures expressed by a user on a touch screen display of an illustrative audio signal envelope computed from backing track and/or captured vocals. In general, MIDI, json or other suitable in-memory data representation formats may be employed for pitch, lyrics, musical structure and other information related to a given performance or musical arrangement. Persons of skill in the art having benefit of the present disclosure will appreciate use of any of a variety of data structure indexing techniques to facilitate visually synchronized presentation of a position in a performance timeline, e.g., using scrubber **103A**, lyrics **102A** and pitch cue **105A** portions of a display.

FIG. 7 illustrates some illustrative variations on the scrubbing mechanism(s) introduced with reference to the preceding drawings. Specifically, in one illustrated variation, scrubbing is alternatively (or additionally) supported based on side-to-side gestures in the pitch cue presentation portion (**105A**) of the touchscreen. As before, movement through lyrics (**102A**) and traversal of an audio signal envelope presentation of the performance timeline (**103A**) are visually synchronized with the pitch cue-based scrubbing. Vocal parts (e.g., lyrics **701.1**, **702.2**) for individual user vocalists may be notated in the performance timeline such as through an alternate color of other on-screen symbology. Similar symbology may be employed in pitch cue **105A** and timeline scrubber **103A** portions of the user interface to identify duet (Part A, Part B) or group parts sung or to-be-sung by individual vocalists. In some cases or embodiments, user interface facilities may be provided that advance/rewind to, or select, points of musical structure significance along the performance timeline. Examples include musical section boundaries, successive starts of a next Part A (or Part B) section in a duet, particular musical sections that have been assigned to a user vocalist as part of a collaboration request, etc. Upon loading a musical arrangement, user interfaces and scrubbing mechanisms in accordance with some embodiments of the present inventions allow users to advance/rewind to, or even select, an arbitrary or demarked point, section or segment in the arrangement for vocal, video and/or audiovisual capture, re-capture or playback using performance timeline, lyrics or pitch portions of the visually synchronized presentation.

FIG. 8 illustrates use of a captured vocal performance as an audio seed, to which a user adds video, and finally updates a performance time to add or change a flow or a vocal part selection. **FIG. 9** depicts an illustrative sequence that includes an additional multi user collaboration aspect. For example, after a first user (user A) captures a vocal performance as an audio seed, a second user (user B) joins user A' performance and adds audio and/or video media segments. In the illustrative sequence, user B also adds a vocal part designation, such as by notating particular lyrics as part B of a duet. From there, multiple potential joiners are invited (e.g., as part of an open call) to add additional media content to user A's initial audio seed with the added audio, video and in accordance with vocal part designation by user B.

FIG. 10 depicts a similar sequence with multi-user collaboration, but in which video created or captured by a first user (user A) is provided as an initial seed performance. A second user (user B) joins user A's video and adds an audio segment, here captured vocal audio. User A, in turn, invites users (e.g., user B and others) to add additional audio, here main audio (melody) and two additional vocal harmony parts. The result is video with multiple audio layers added as a collaboration.

FIG. 11 depicts certain exemplary special invite options including user designation of a particular vocal part for subsequent joins and user selection of lyrics to designate a vocal portion for subsequent joins to seed media content (e.g., audio and/or video). In each case, the joiner is guided to sing, or more generally to provide audio for, the designated vocal portion.

Freeform and collaborative arrangement creation processes are envisioned. For example, a user (user A) may perform and captures a freestyle mode performance, e.g., acoustic audio with performance synchronized video of a guitar performance. User A's initial freeform capture provides an initial seed for further collaboration. Next, a user (e.g., user A or another user B) may enter lyrics to accompany the audiovisual performance. Timeline editing and scrubbing facilities described herein can be particularly helpful in entering, manipulating and aligning entered lyrics to desired points in the performance timeline. Next a user (user A, B or another user C) may particular lyric portions to singers (e.g., part A vs. part B in duet). More generally, larger numbers of vocal parts may be assigned in a group arrangement.

An advanced feature of the freeform and collaborative arrangement creation process, in at least some embodiments, is provision of a pitch line capture mechanism, whereby an audio

track is captured against a karaoke-style roll of the evolving performance timeline and used to compute a pitch track. In general, any of a variety of pitch detection techniques may be applied to compute a pitch track from captured audio. Vocal audio and musical instrument audio (e.g., from a piano) are both envisioned. In each case, compute pitch tracks are added to the performance timeline.

Note that the user-generated arrangement need not be limited to lyrics and pitch lines. As an example, the media segment capture and edit platform may be extended to allow a user (user A, B, C or still another user D) to designate things like: song part ("Chorus", "Verse", etc.), harmony part, segment-based video or audio effects/filters, etc.

FIGs. 12 and **13** illustrate exemplary techniques for capture, coordination and/or mixing of audiovisual content for geographically distributed performers. Specifically, **FIG. 12** is a flow diagram illustrating real-time continuous score-coded pitch-correction and harmony generation for a captured vocal performance in accordance with some embodiments of the present invention. In the illustrated configuration, a user/vocalist sings along with a backing track, karaoke style. Vocals captured (**251**) from a microphone input **201** are continuously pitch-corrected (**252**) and harmonized (**255**) in real-time for mix (**253**) with the backing track which is audibly rendered at one or more acoustic transducers **202**.

Both pitch correction and added harmonies are chosen to correspond to a score **207**, which in the illustrated configuration, is wirelessly communicated (**261**) to the device(s) (*e.g.*, from content server **110** to handheld **101**, recall **FIG. 1,** or set-top box equipment) on which vocal capture and pitch-correction is to be performed, together with lyrics **208** and an audio encoding of the backing track **209**. In some embodiments of techniques described herein, the note (in a current scale or key) that is closest to that sounded by the user/vocalist is determined based on score **207**. While this closest note may typically be a main pitch corresponding to the score-coded vocal melody, it need not be. Indeed, in some cases, the user/vocalist may intend to sing harmony and the sounded notes may more closely approximate a harmony track.

In some embodiments, capture of vocal audio and performance synchronized video may be performed using facilities of television-type display and/or set-top box equipment. However, in other embodiments, a handheld device (*e.g.*, handheld device **301**) may itself support capture of both vocal audio and performance synchronized video. Thus, **FIG. 13** illustrates basic signal processing flows (**350**) in accord with certain implementations suitable for an mobile phone-type handheld device **301** to capture vocal audio and performance

synchronized video, to generate pitch-corrected and optionally harmonized vocals for audible rendering (locally and/or at a remote target device), and to communicate with a content server or service platform **310**.

Based on the description herein, persons of ordinary skill in the art will appreciate suitable allocations of signal processing techniques (sampling, filtering, decimation, etc.) and data representations to functional blocks (e.g., decoder(s) **352**, digital-to-analog (D/A) converter **351**, capture **353**, **353A** and encoder **355**) of a software executable to provide signal processing flows **350** illustrated in **FIG. 13**. Likewise, relative to **FIG. 12**, the signal processing flows **250** and illustrative score coded note targets (including harmony note targets), persons of ordinary skill in the art will appreciate suitable allocations of signal processing techniques and data representations to functional blocks and signal processing constructs (*e.g.*, decoder(s) **258**, capture **251**, digital-to-analog (D/A) converter **256**, mixers **253**, **254**, and encoder **257**) implemented at least in part as software executable on a handheld or other portable computing device.

As will be appreciated by persons of ordinary skill in the art, pitch-detection and pitch-correction have a rich technological history in the music and voice coding arts. Indeed, a wide variety of feature picking, time-domain and even frequency-domain techniques have been employed in the art and may be employed in some embodiments in accord with the present invention. In some embodiments in accordance with the present inventions, pitch-detection methods calculate an average magnitude difference function (AMDF) and execute logic to pick a peak that corresponds to an estimate of the pitch period. Building on such estimates, pitch shift overlap add (PSOLA) techniques are used to facilitate resampling of a waveform to produce a pitch-shifted variant while reducing aperiodic effects of a splice. Implementations based on AMDF/PSOLA techniques are described in greater detail in commonly-owned, U.S. Patent No. 8,983,829, entitled "COORDINATING AND MIXING VOCALS CAPTURED FROM GEOGRAPHICALLY DISTRIBUTED PERFORMERS," and naming Cook, Lazier, Lieber, and Kirk as inventors.

FIG. 14 illustrates features of a mobile device that may serve as a platform for execution of software implementations in accordance with some embodiments of the present invention. More specifically, **FIG. 14** is a block diagram of a mobile device **400** that is generally consistent with commercially-available versions of an iPhone™ mobile digital device. Although embodiments of the present invention are certainly not limited to iPhone deployments or applications (or even to iPhone-type devices), the iPhone device platform,

together with its rich complement of sensors, multimedia facilities, application programmer interfaces and wireless application delivery model, provides a highly capable platform on which to deploy certain implementations. Based on the description herein, persons of ordinary skill in the art will appreciate a wide range of additional mobile device platforms that may be suitable (now or hereafter) for a given implementation or deployment of the inventive techniques described herein.

Summarizing briefly, mobile device **400** includes a display **402** that can be sensitive to haptic and/or tactile contact with a user. Touch-sensitive display **402** can support multi-touch features, processing multiple simultaneous touch points, including processing data related to the pressure, degree and/or position of each touch point. Such processing facilitates gestures and interactions with multiple fingers and other interactions. Of course, other touch-sensitive display technologies can also be used, e.g., a display in which contact is made using a stylus or other pointing device.

Typically, mobile device **400** presents a graphical user interface on the touch-sensitive display **402**, providing the user access to various system objects and for conveying information. In some implementations, the graphical user interface can include one or more display objects **404**, **406**. In the example shown, the display objects **404**, **406**, are graphic representations of system objects. Examples of system objects include device functions, applications, windows, files, alerts, events, or other identifiable system objects. In some embodiments of the present invention, applications, when executed, provide at least some of the digital acoustic functionality described herein.

Typically, the mobile device **400** supports network connectivity including, for example, both mobile radio and wireless internetworking functionality to enable the user to travel with the mobile device **400** and its associated network-enabled functions. In some cases, the mobile device **400** can interact with other devices in the vicinity (e.g., via Wi-Fi, Bluetooth, etc.). For example, mobile device **400** can be configured to interact with peers or a base station for one or more devices. As such, mobile device **400** may grant or deny network access to other wireless devices.

Mobile device **400** includes a variety of input/output (I/O) devices, sensors and transducers. For example, a speaker **460** and a microphone **462** are typically included to facilitate audio, such as the capture of vocal performances and audible rendering of backing tracks and mixed pitch-corrected vocal performances as described elsewhere herein. In some embodiments of the present invention, speaker **460** and microphone **662** may provide

appropriate transducers for techniques described herein. An external speaker port **464** can be included to facilitate hands-free voice functionalities, such as speaker phone functions. An audio jack **466** can also be included for use of headphones and/or a microphone. In some embodiments, an external speaker and/or microphone may be used as a transducer for the techniques described herein.

Other sensors can also be used or provided. A proximity sensor **468** can be included to facilitate the detection of user positioning of mobile device **400**. In some implementations, an ambient light sensor **470** can be utilized to facilitate adjusting brightness of the touch-sensitive display **402**. An accelerometer **472** can be utilized to detect movement of mobile device **400**, as indicated by the directional arrow **474**. Accordingly, display objects and/or media can be presented according to a detected orientation, e.g., portrait or landscape. In some implementations, mobile device **400** may include circuitry and sensors for supporting a location determining capability, such as that provided by the global positioning system (GPS) or other positioning systems (e.g., systems using Wi-Fi access points, television signals, cellular grids, Uniform Resource Locators (URLs)) to facilitate geocodings described herein. Mobile device **400** also includes a camera lens and imaging sensor **480**. In some implementations, instances of a camera lens and sensor **480** are located on front and back surfaces of the mobile device **400**. The cameras allow capture still images and/or video for association with captured pitch-corrected vocals.

Mobile device **400** can also include one or more wireless communication subsystems, such as an 802.11b/g/n/ac communication device, and/or a Bluetooth™ communication device **488**. Other communication protocols can also be supported, including other 802.x communication protocols (e.g., WiMax, Wi-Fi, 3G), fourth or fifth generation protocols and modulations (4G-LTE, 5G), code division multiple access (CDMA), global system for mobile communications (GSM), Enhanced Data GSM Environment (EDGE), etc. A port device **490**, e.g., a Universal Serial Bus (USB) port, or a docking port, or some other wired port connection, can be included and used to establish a wired connection to other computing devices, such as other communication devices **400**, network access devices, a personal computer, a printer, or other processing devices capable of receiving and/or transmitting data. Port device **490** may also allow mobile device **400** to synchronize with a host device using one or more protocols, such as, for example, the TCP/IP, HTTP, UDP and any other known protocol.

FIG. 15 illustrates respective instances (**501** and **520**) of a portable computing device such as mobile device **400** programmed with vocal audio and video capture code, user interface code, pitch correction code, an audio rendering pipeline and playback code in accord with the functional descriptions herein. Device instance **501** is depicted operating in a vocal audio and performance synchronized video capture mode, while device instance **520** operates in a presentation or playback mode for a mixed audiovisual performance. A television-type display and/or set-top box equipment **520A** is likewise depicted operating in a presentation or playback mode, although as described elsewhere herein, such equipment may also operate as part of a vocal audio and performance synchronized video capture facility. Each of the aforementioned devices communicate via wireless data transport and/or intervening networks **504** with a server **512** or service platform that hosts storage and/or functionality explained herein with regard to content server **110**, **210**. Captured, pitch-corrected vocal performances with performance synchronized video capture using techniques described herein may (optionally) be streamed and audiovisually rendered at laptop computer **511**.

other embodiments

While the invention(s) is (are) described with reference to various embodiments, it will be understood that these embodiments are illustrative and that the scope of the invention(s) is not limited to them. Many variations, modifications, additions, and improvements are possible. For example, while pitch correction vocal performances captured in accord with a karaoke-style interface have been described, other variations will be appreciated. Furthermore, while certain illustrative signal processing techniques have been described in the context of certain illustrative applications, persons of ordinary skill in the art will recognize that it is straightforward to modify the described techniques to accommodate other suitable signal processing techniques and effects.

Embodiments in accordance with the present invention may take the form of, and/or be provided as, a computer program product encoded in a machine-readable medium as instruction sequences and other functional constructs of software, which may in turn be executed in a computational system (such as a iPhone handheld, mobile or portable computing device, media application platform, set-top box, or content server platform) to perform methods described herein. In general, a machine readable medium can include tangible articles that encode information in a form (e.g., as applications, source or object code, functionally descriptive information, etc.) readable by a machine (e.g., a computer,

computational facilities of a mobile or portable computing device, media device or streamer, etc.) as well as non-transitory storage incident to transmission of the information. A machine-readable medium may include, but need not be limited to, magnetic storage medium (e.g., disks and/or tape storage); optical storage medium (e.g., CD-ROM, DVD, etc.); magneto-optical storage medium; read only memory (ROM); random access memory (RAM); erasable programmable memory (e.g., EPROM and EEPROM); flash memory; or other types of medium suitable for storing electronic instructions, operation sequences, functionally descriptive information encodings, etc.

In general, plural instances may be provided for components, operations or structures described herein as a single instance. Boundaries between various components, operations and data stores are somewhat arbitrary, and particular operations are illustrated in the context of specific illustrative configurations. Other allocations of functionality are envisioned and may fall within the scope of the invention(s). In general, structures and functionality presented as separate components in the exemplary configurations may be implemented as a combined structure or component. Similarly, structures and functionality presented as a single component may be implemented as separate components. These and other variations, modifications, additions, and improvements may fall within the scope of the invention(s).

WHAT IS CLAIMED IS:

1. A method comprising:

using a portable computing device for media segment capture in connection with karaoke-style presentation of synchronized lyric, pitch and audio tracks on a multi-touch sensitive display thereof, the portable computing device configured with user interface components executable to provide (i) start/stop control of the media segment capture and (ii) a scrubbing interaction for temporal position control within a performance timeline;

responsive to a first user gesture control on the multi-touch sensitive display, moving forward or backward through a visually synchronized presentation, on the multi-touch sensitive display, of at least the lyrics and the performance timeline; and

after the moving, capturing at least one media segment beginning at a first position in the performance timeline that is neither the beginning thereof nor a most recent stop or pause position within the performance timeline.

2. The method of claim 1,

wherein the performance timeline is represented as an envelope of an audio backing track.

3. The method of claim 1 or 2, wherein the captured at least one media segment includes vocal audio, and further comprising:

responsive to a second user gesture control on the multi-touch sensitive display, moving forward or backward through the visually synchronized presentation and thereafter capturing at least one other vocal audio media segment beginning at a second position in the performance timeline.

4. The method of claim 1 or 2, further comprising:

responsive to a third user gesture control on the multi-touch sensitive display, moving forward or backward through the visually synchronized presentation and thereafter capturing a video media segment in correspondence with a previously captured vocal audio media segment.

5. The method of claim 4,
wherein the captured video media segment includes lip-synch video.

6. The method of claim 1, further comprising:
responsive to a fourth user gesture control on the multi-touch sensitive display,
moving forward or backward through the visually synchronized presentation and thereafter capturing a media segment to replace at least a portion of a previously captured media segment.

7. The method of claim 6,
wherein the replacement media segment includes vocal audio, video, or performance synchronized audiovisual content.

8. The method of claim 1, further comprising:
saving the performance timeline, including the captured at least one vocal audio media segment, to a service platform.

9. The method of claim 1, further comprising:
retrieving a previously saved version of the performance timeline from a service platform.

10. The method of claim 1, further comprising:
posting the performance timeline as a collaboration request for capture and addition of further vocal audio, video or performance synchronized audiovisual content.

11. The method of claim 1, further comprising:
prior to the media segment capture, receiving the synchronized lyric, pitch and audio tracks in connection with a collaboration request for addition of the at least one vocal audio segment.

12. The method of claim 11,
wherein the synchronized tracks received in connection with the collaboration request further include seed video captured at a remote second portable computing device from which the collaboration request is received.

13. A system for use in connection with karaoke-style vocal audio capture, the system comprising:

a first portable computing device having a multi-touch sensitive display, a network communications interface and user interface components executable to provide (i) a scrubber for synchronized lyric, pitch and audio tracks whereby the first portable computing device provides a user thereof with temporal position control within the karaoke-style vocal audio capture and (ii) start/stop control of a performance capture operation whereby the portable computing device itself captures a vocal audio performance of the user against a local audible rendering of the audio track; and

a service platform coupled with the first portable computing device via the network communications interface to supply one or more of the synchronized lyric, pitch and audio tracks and to receive a least some of the vocal audio captured from a user thereof.

14. The system of claim 13,

wherein the scrubber provides the user with synchronized forward and backward movement through the lyric, pitch and audio tracks to a temporally-indexed point therein from which a start capture event initiates audible rendering of the audio track with temporally synchronized advance through on-display presentations of the lyric and pitch tracks against which the vocal audio performance of the user is captured.

15. The system of claim 14,

wherein the lyric and pitch tracks code at least part A and part B vocal portions; and

wherein the scrubber provides the user, in connection with a part B capture, with synchronized forward and backward movement through the lyric, pitch and audio tracks to temporally-indexed points therein that correspond to the part B portions.

16. The system of claim 15, wherein the audio track is either or both of a backing track and separately captured vocal audio of another user.

17. The system of claim 15,

wherein vocal audio for the part A vocal portion is included in the audio track; and

wherein the scrubber-provided forward and backward movement through the lyric track visually distinguishes between part A and part B vocal portions.

18. The system of claim 15,

the user interface components including an automated advance mechanism that guides the user through a capture session for the part B vocal portion.

19. The system of claim 13,

wherein the service platform is further coupled to at least a second portable computing device to provide collaborative karaoke-style multi-vocal audio capture from users at respective ones of the first and at least second portable computing devices.

20. The system of claim 19,

wherein the scrubber provides the user, in connection with a part A capture, with synchronized forward and backward movement through the lyric, pitch and audio tracks to temporally-indexed points therein that correspond to the part A portions.

21. The system of claim 19, embodied as plural digital audio workstation clients executable on the first and at least second portable computing devices, wherein the respective digital audio workstations each receive the lyric and pitch tracks from the service platform and exchange via the service platform captured audio tracks temporally synchronized to the received lyric and pitch tracks.

22. The system of claim 14,

wherein the synchronized forward and backward movement includes on-display indication of at least word-level advance through the lyric track.

23. The system of claim 14,

wherein the synchronized forward and backward movement includes on-display indication of sentence or phrase-level advance through the lyric track.

24. The system of claim 14,

wherein the scrubber provides the user with synchronized forward and backward movement through the lyric, pitch and audio tracks to temporally-indexed points or pre-cut segments therein for recapture of selected portions of previously-captured vocals.

25. The system of claim 14,

wherein the scrubber provides the user with synchronized forward and backward movement through the lyric, pitch and audio tracks to temporally-indexed points or pre-cut segments therein for overdub of selected portions of previously-captured vocals.

26. The system of claim 14,

wherein the scrubber provides the user with nonlinear, random access to arbitrary temporally-indexed points from which performance capture operation may be initiated.

27. The system of claim 13,

wherein the first portable computing device further includes audio interfaces through which the local audible rendering is supplied and from which the vocal audio performance is captured.

28. The system of claim 13,

wherein the first portable computing device also further includes a camera for capture of video, and

wherein the scrubber further provides the user with synchronized forward and backward movement through the lyric, pitch, audio and video tracks.

29. The system of claim 28,

configured to capture at least some of the video as vocal performance synchronized video.

30. The system of claim 28,

configured to capture at least some of the video separately from, and subsequent to, capture of the vocal audio.

31. The system of claim 30,
wherein the separately captured video is captured against an audible rendering of corresponding vocal audio.

32. The system of claim 30,
wherein the separate video capture is presented to the user as a lip-synch option.

33. The system of claim 13,
operable to advance the user through a guided short-form capture of a particular part of a multipart performance.

34. The system of claim 33,
wherein the guided short-form capture automatically advances the user to a next vocal segment for capture after completion of a prior vocal segment.

35. The system of claim 19,
wherein the multipart performance includes at least part A and part B vocal portions,
wherein the guided short-form capture automatically advances the user through a sequence of the part B portions and skips, or at least disables vocal capture for part A portions.

36. The system of claim 13,
operable to advance a single user through capture of at least two distinct, but coordinated, audio tracks during a single vocal capture session.

37. The system of claim 13,
operable to audibly and visually render on the first portable computing device captured audio and video in correspondence with the synchronized forward and backward movement, by the scrubber, through a corresponding lyric, pitch or audio track.

38. The system of claim 13,
operable to supply the captured vocal audio performance via the service platform to one or more other users as a collaboration request, wherein the captured vocal audio performance is a particular part of a multipart performance.

39. The system of claim 13,

operable to recapture vocal audio for at least a portion of a previously captured vocal audio performance.

40. A method comprising:

using a portable computing device for karaoke-style vocal audio capture,

the portable computing device having a multi-touch sensitive display, a network communications interface and user interface components executable to provide (i) start/stop control of an performance capture facility whereby the portable computing device itself captures at least vocal audio performances of a user thereof and (ii) a scrubbing interaction with synchronized lyric, pitch and audio tracks whereby the portable computing device provides the user with temporal position control within the karaoke-style vocal audio capture.

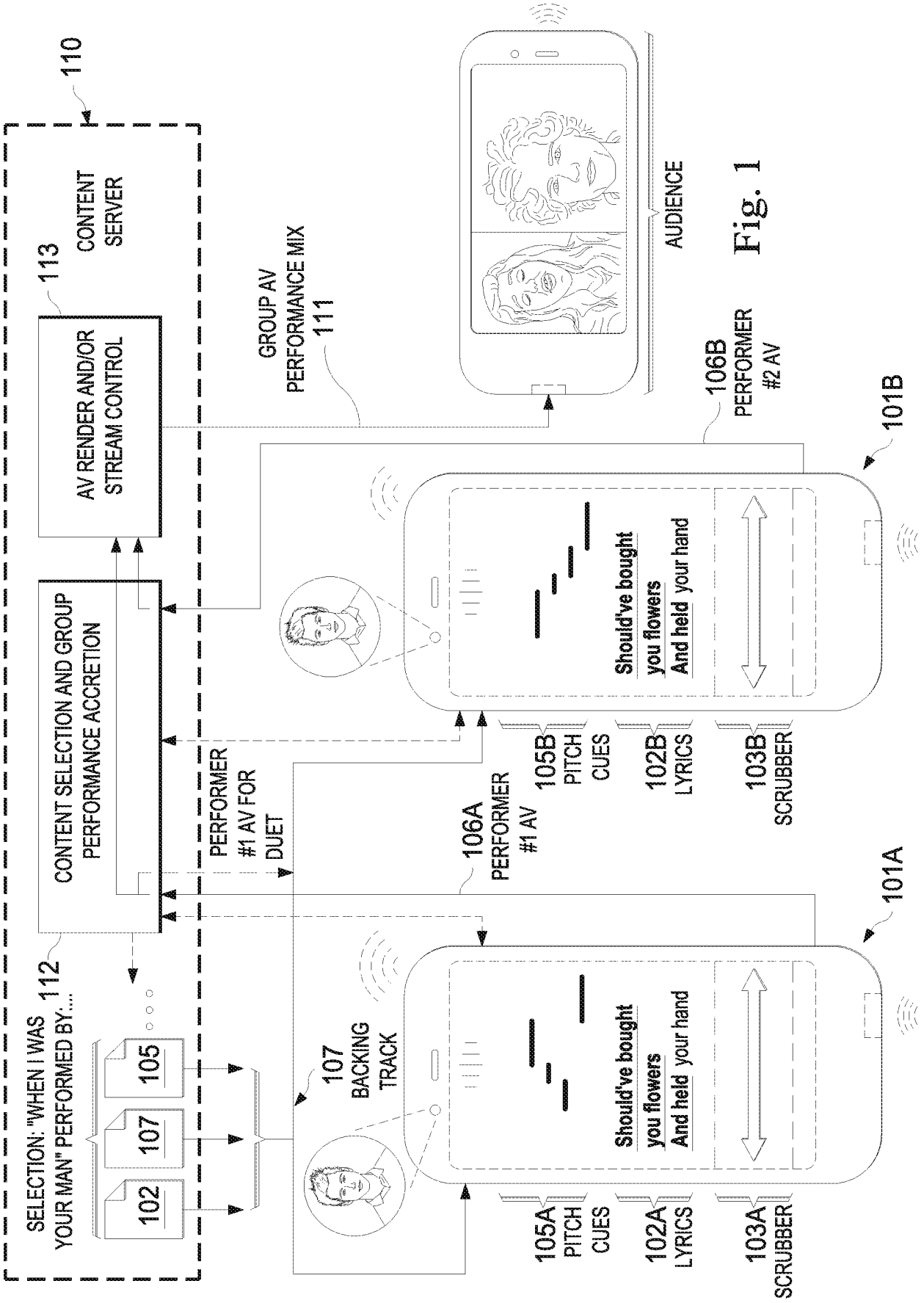

110
CONTENT SERVER
113
AV RENDER AND/OR STREAM CONTROL
GROUP AV PERFORMANCE MIX 111
AUDIENCE
106B PERFORMER #2 AV
101B
CONTENT SELECTION AND GROUP PERFORMANCE ACCRETION
PERFORMER #1 AV FOR DUET
106A PERFORMER #1 AV
105B PITCH CUES
102B LYRICS
103B SCRUBBER
Should've bought
you flowers
And held your hand
SELECTION: "WHEN I WAS YOUR MAN" PERFORMED BY:...
112
102
107
105
107 BACKING TRACK
101A
105A PITCH CUES
102A LYRICS
103A SCRUBBER

Fig. 1

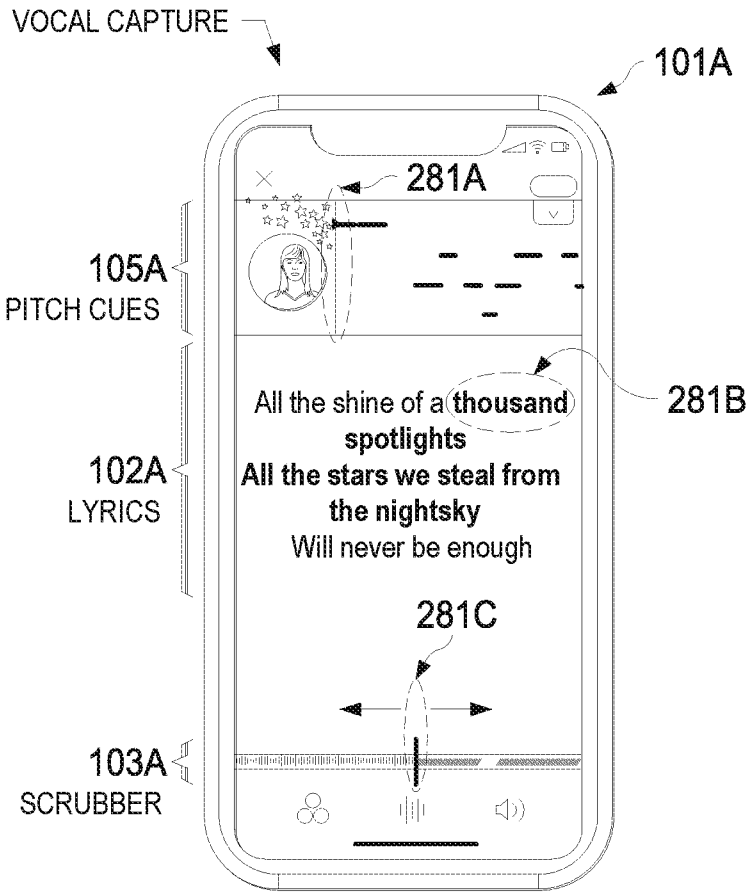

VOCAL CAPTURE
101A
281A
105A
PITCH CUES
All the shine of a thousand
spotlights
All the stars we steal from
the nightsky
Will never be enough
281B
102A
LYRICS
281C
103A
SCRUBBER

Fig. 2

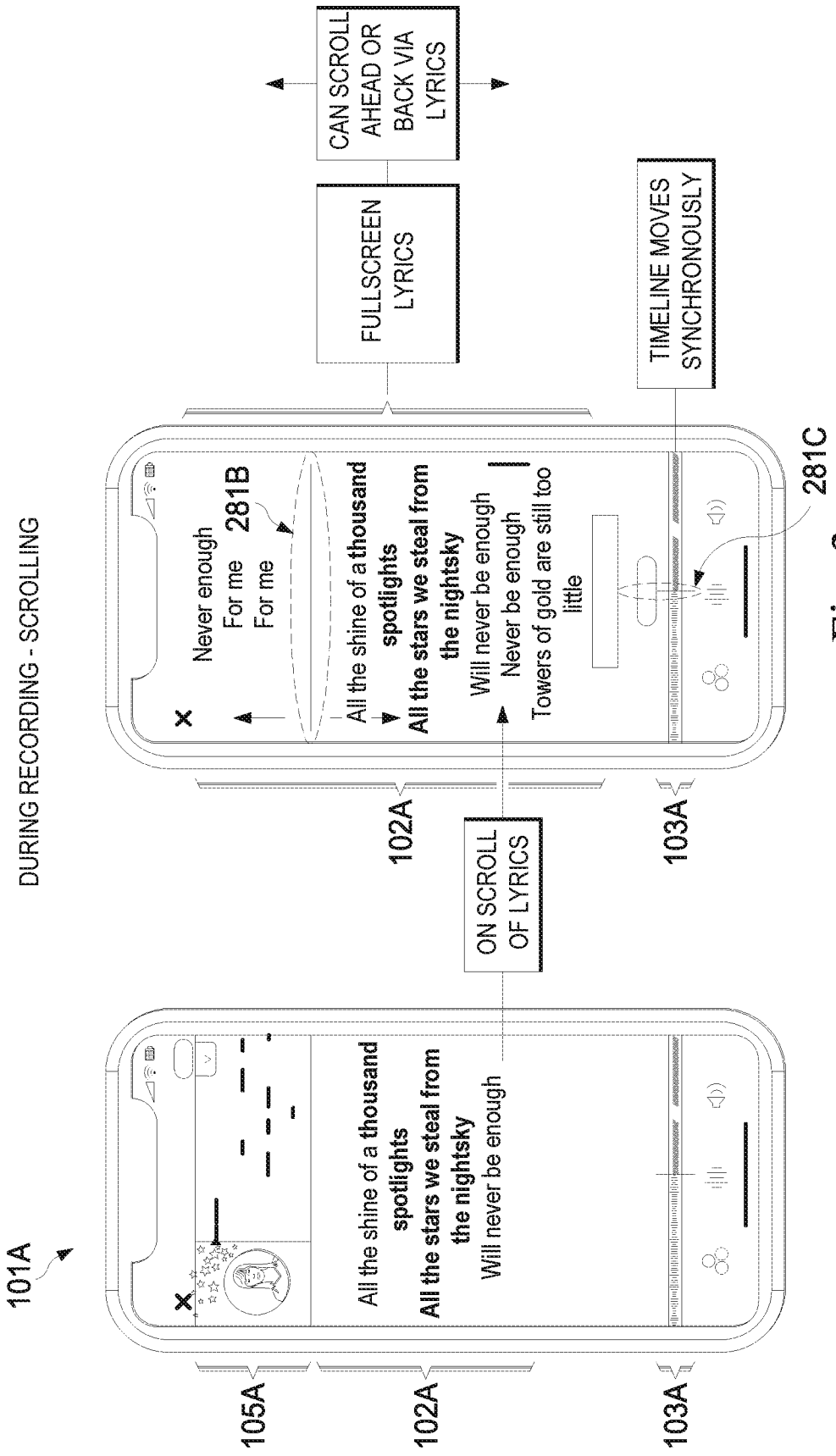

DURING RECORDING - SCROLLING
101A
105A
102A
103A
All the shine of a thousand spotlights
All the stars we steal from the nightsky
Will never be enough
ON SCROLL OF LYRICS
Never enough
For me
For me
281B
All the shine of a thousand spotlights
All the stars we steal from the nightsky
Will never be enough
Never be enough
Towers of gold are still too little
281C
FULLSCREEN LYRICS
CAN SCROLL AHEAD OR BACK VIA LYRICS
TIMELINE MOVES SYNCHRONOUSLY

Fig. 3

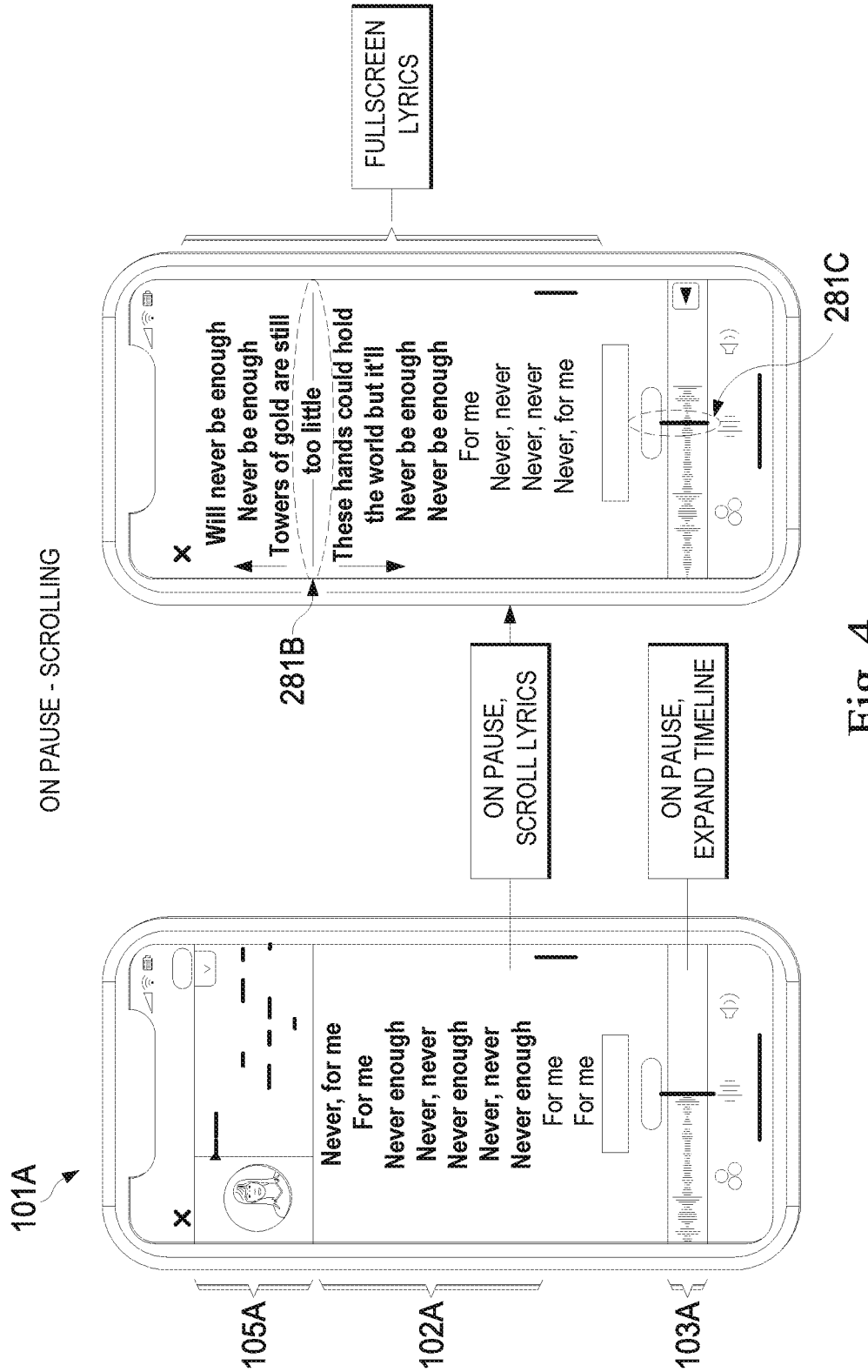

ON PAUSE - SCROLLING
101A
105A
102A
103A
Never, for me
For me
Never enough
Never, never
Never enough
Never, never
Never enough
For me
For me
ON PAUSE, SCROLL LYRICS
ON PAUSE, EXPAND TIMELINE
281B
Will never be enough
Never be enough
Towers of gold are still
too little
These hands could hold
the world but it'll
Never be enough
Never be enough
For me
Never, never
Never, never
Never, for me
281C
FULLSCREEN LYRICS

Fig. 4

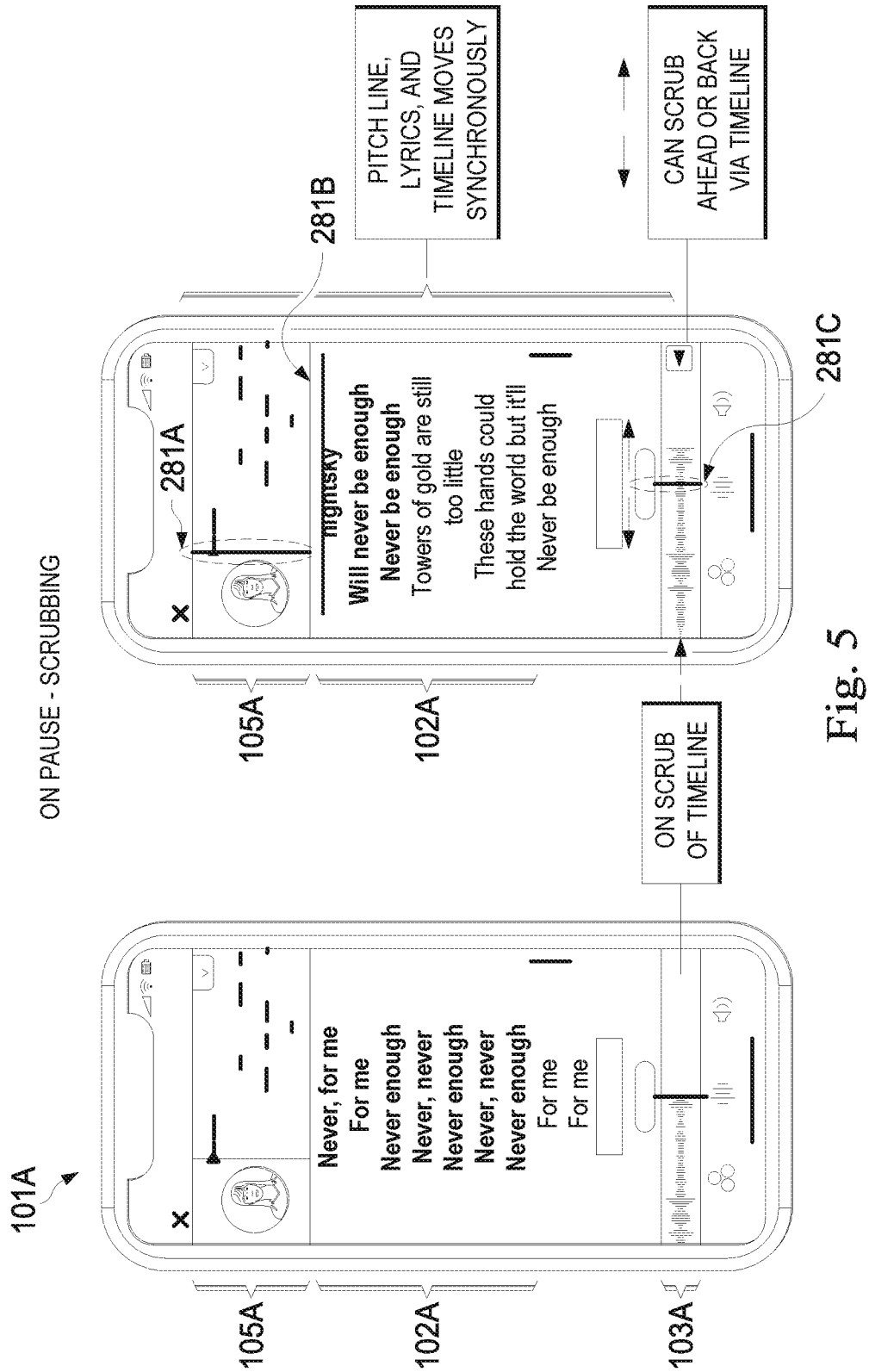
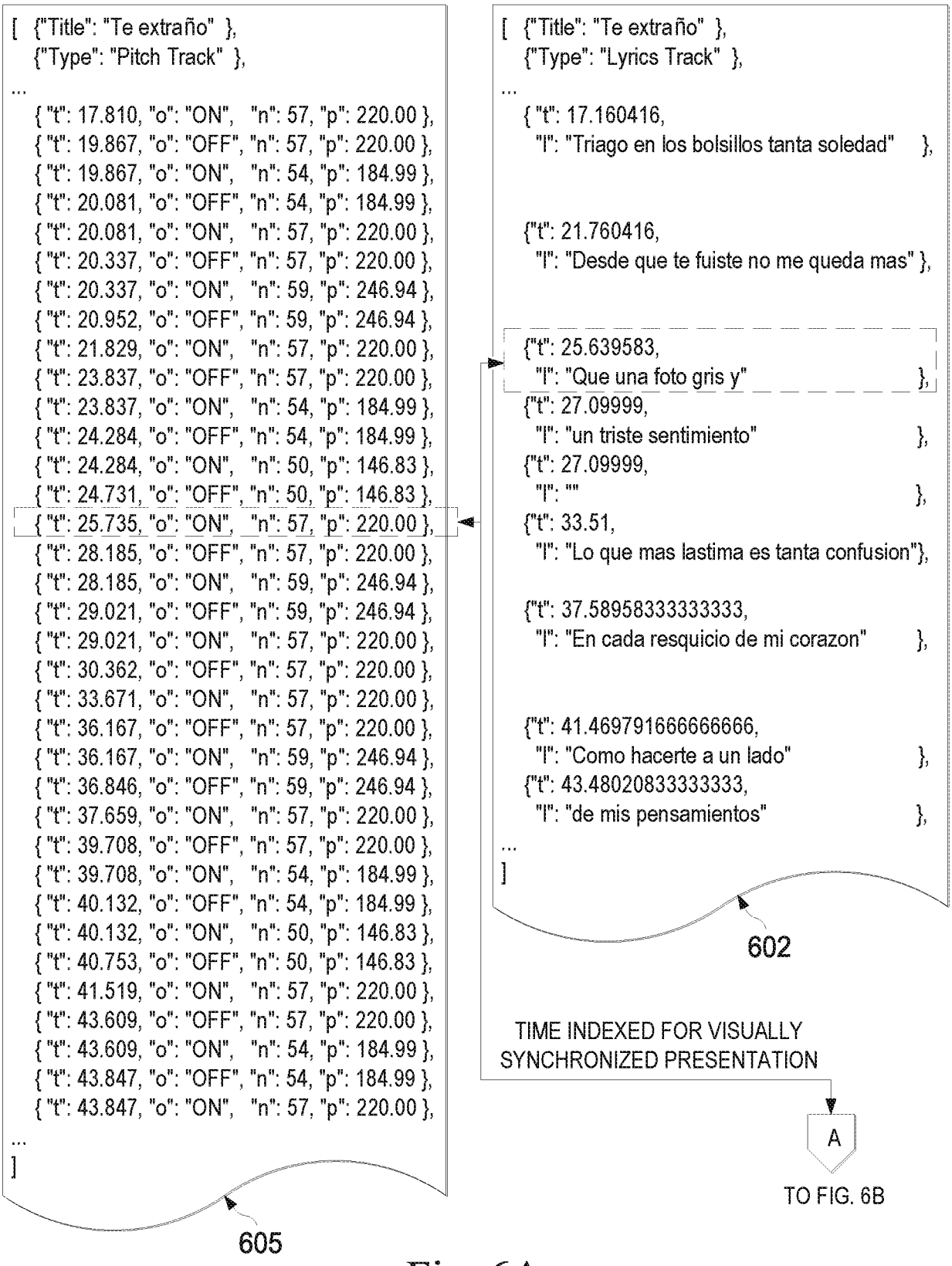

ON PAUSE - SCRUBBING
101A
281A
281B
281C
PITCH LINE, LYRICS, AND TIMELINE MOVES SYNCHRONOUSLY
CAN SCRUB AHEAD OR BACK VIA TIMELINE
ON SCRUB OF TIMELINE
105A
102A
103A
Never, for me
For me
Never enough
Never, never
Never enough
Never, never
Never enough
For me
For me
nightsky
Will never be enough
Never be enough
Towers of gold are still
too little
These hands could
hold the world but it'll
Never be enough

Fig. 5


[{"Title": "Te extraño" },
{"Type": "Pitch Track" },
...
{ "t": 17.810, "o": "ON", "n": 57, "p": 220.00 },
{ "t": 19.867, "o": "OFF", "n": 57, "p": 220.00 },
{ "t": 19.867, "o": "ON", "n": 54, "p": 184.99 },
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{ "t": 20.081, "o": "ON", "n": 57, "p": 220.00 },
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{ "t": 20.337, "o": "ON", "n": 59, "p": 246.94 },
{ "t": 20.952, "o": "OFF", "n": 59, "p": 246.94 },
{ "t": 21.829, "o": "ON", "n": 57, "p": 220.00 },
{ "t": 23.837, "o": "OFF", "n": 57, "p": 220.00 },
{ "t": 23.837, "o": "ON", "n": 54, "p": 184.99 },
{ "t": 24.284, "o": "OFF", "n": 54, "p": 184.99 },
{ "t": 24.284, "o": "ON", "n": 50, "p": 146.83 },
{ "t": 24.731, "o": "OFF", "n": 50, "p": 146.83 },
{ "t": 25.735, "o": "ON", "n": 57, "p": 220.00 },
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{ "t": 28.185, "o": "ON", "n": 59, "p": 246.94 },
{ "t": 29.021, "o": "OFF", "n": 59, "p": 246.94 },
{ "t": 29.021, "o": "ON", "n": 57, "p": 220.00 },
{ "t": 30.362, "o": "OFF", "n": 57, "p": 220.00 },
{ "t": 33.671, "o": "ON", "n": 57, "p": 220.00 },
{ "t": 36.167, "o": "OFF", "n": 57, "p": 220.00 },
{ "t": 36.167, "o": "ON", "n": 59, "p": 246.94 },
{ "t": 36.846, "o": "OFF", "n": 59, "p": 246.94 },
{ "t": 37.659, "o": "ON", "n": 57, "p": 220.00 },
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{ "t": 40.132, "o": "ON", "n": 50, "p": 146.83 },
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{ "t": 43.847, "o": "OFF", "n": 54, "p": 184.99 },
{ "t": 43.847, "o": "ON", "n": 57, "p": 220.00 },
...
]
605
[{"Title": "Te extraño" },
{"Type": "Lyrics Track" },
...
{ "t": 17.160416,
"l": "Triago en los bolsillos tanta soledad" },
{"t": 21.760416,
"l": "Desde que te fuiste no me queda mas" },
{"t": 25.639583,
"l": "Que una foto gris y" },
{"t": 27.09999,
"l": "un triste sentimiento" },
{"t": 27.09999,
"l": "" },
{"t": 33.51,
"l": "Lo que mas lastima es tanta confusion"},
{"t": 37.58958333333333,
"l": "En cada resquicio de mi corazon" },
{"t": 41.469791666666666,
"l": "Como hacerte a un lado" },
{"t": 43.48020833333333,
"l": "de mis pensamientos" },
...
]
602
TIME INDEXED FOR VISUALLY
SYNCHRONIZED PRESENTATION
A
TO FIG. 6B

Fig. 6A

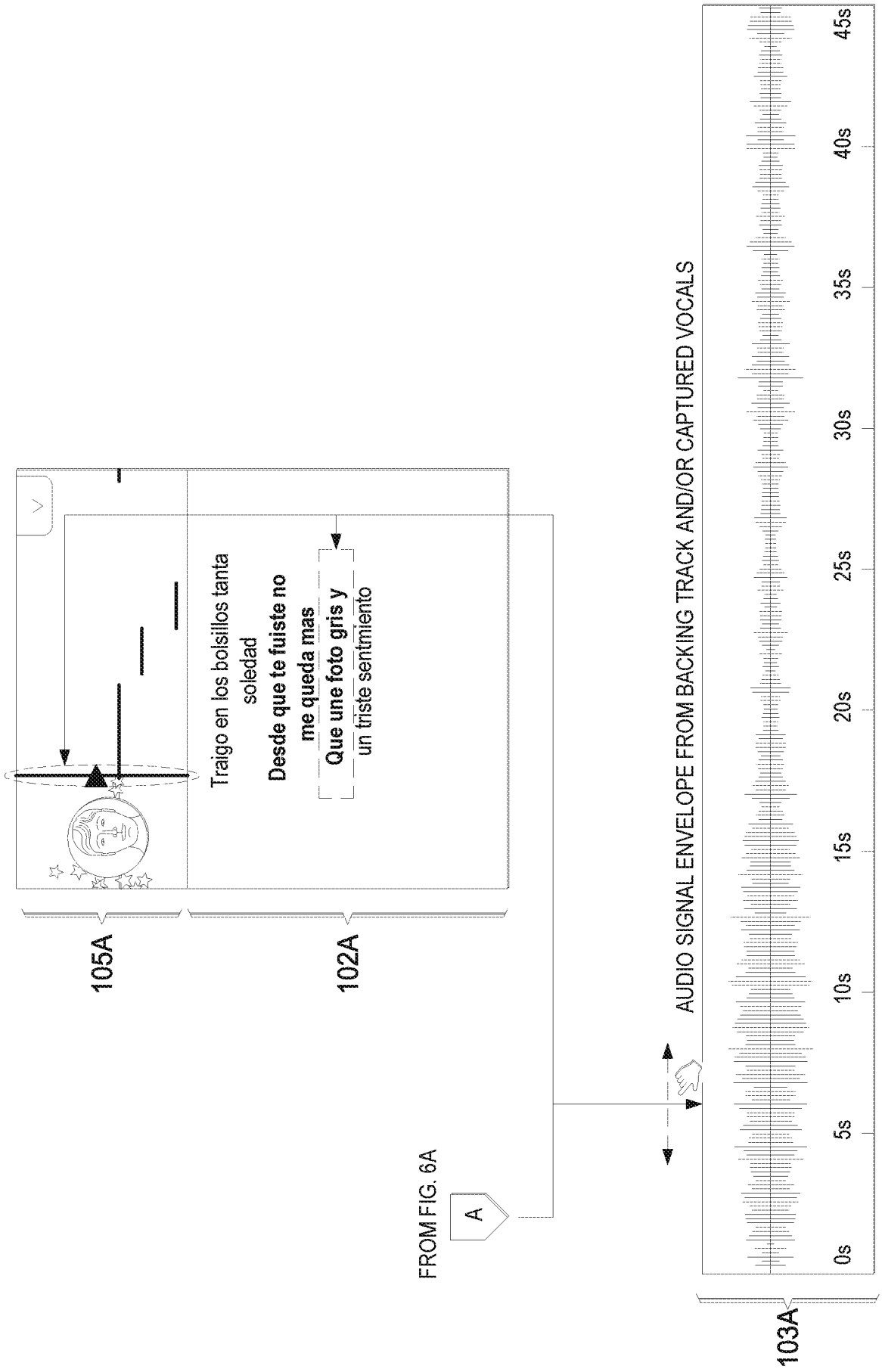

105A
102A
Traigo en los bolsillos tanta soledad
Desde que te fuiste no me queda mas
Que une foto gris y
un triste sentimiento
FROM FIG. 6A
A
AUDIO SIGNAL ENVELOPE FROM BACKING TRACK AND/OR CAPTURED VOCALS
0s
5s
10s
15s
20s
25s
30s
35s
40s
45s
103A

Fig. 6B

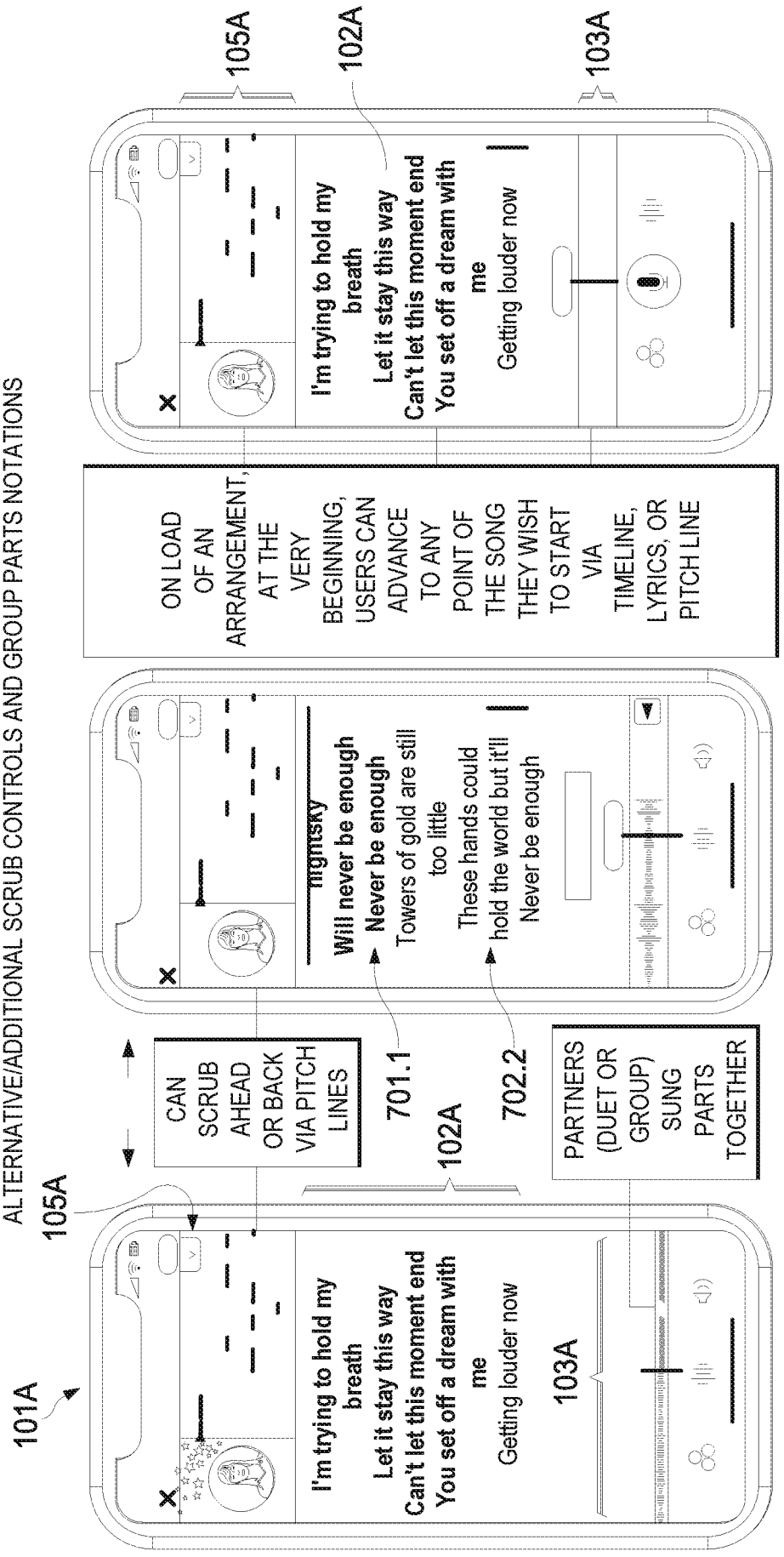

ALTERNATIVE/ADDITIONAL SCRUB CONTROLS AND GROUP PARTS NOTATIONS
101A
105A
I'm trying to hold my breath
Let it stay this way
Can't let this moment end
You set off a dream with me
Getting louder now
103A
CAN SCRUB AHEAD OR BACK VIA PITCH LINES
701.1
102A
Ingmisky
Will never be enough
Never be enough
Towers of gold are still too little
These hands could hold the world but it'll
Never be enough
702.2
PARTNERS (DUET OR GROUP) SUNG PARTS TOGETHER
ON LOAD OF AN ARRANGEMENT, AT THE VERY BEGINNING, USERS CAN ADVANCE TO ANY POINT OF THE SONG THEY WISH TO START VIA TIMELINE, LYRICS, OR PITCH LINE
105A
102A
103A
I'm trying to hold my breath
Let it stay this way
Can't let this moment end
You set off a dream with me
Getting louder now

Fig. 7

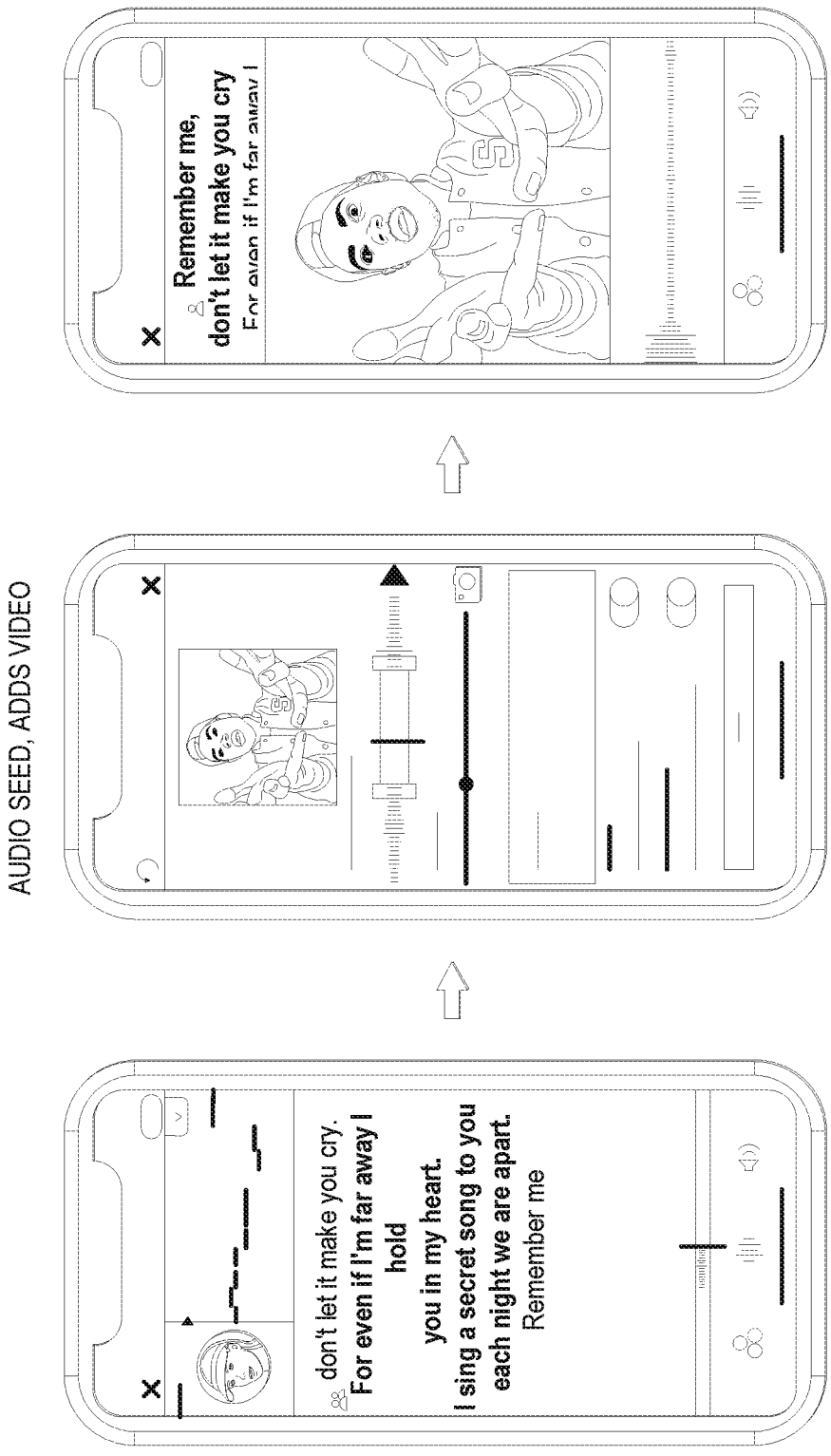

don't let it make you cry.
For even if I'm far away I
hold
you in my heart.
I sing a secret song to you
each night we are apart.
Remember me
Remember me,
don't let it make you cry
AUDIO SEED, ADDS VIDEO
STEP 1: USER VOCAL PERFORMANCE
STEP 2: USER ADDS VIDEO TO PREVIOUSLY CAPTURED AUDIO PERFORMANCE
STEP 3: USER UPDATES PERFORMANCE TIMELINE, WHICH INCLUDES PREVIOUSLY CAPTURED AUDIO AND ADDED VIDEO, TO ADD/CHANGE SINGING FLOW (e.g., VOCAL PART)

Fig. 8

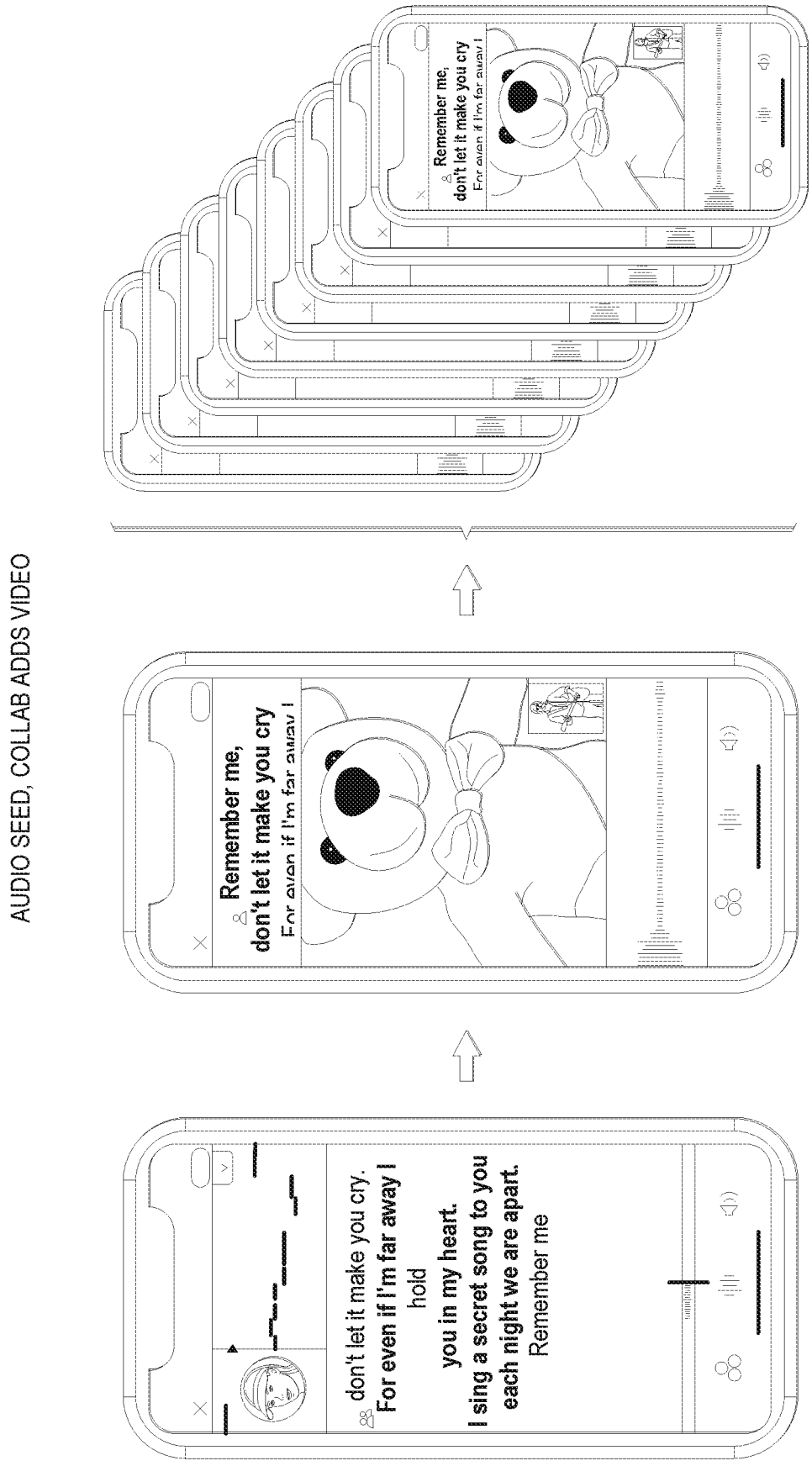

don't let it make you cry.
For even if I'm far away I
hold
you in my heart.
I sing a secret song to you
each night we are apart.
Remember me
Remember me,
don't let it make you cry
STEP 1: USER A VOCAL PERFORMANCE
STEP 2: USER B JOINS USER A'S PERFORMANCE, ADDING AUDIO, VIDEO, VOCAL PART DESIGNATION
STEP 3: USER A INVITES USERS (USER B AND BEYOND) TO ADD ADDITIONAL MEDIA CONTENT TO INITIAL AUDIO SEED
AUDIO SEED, COLLAB ADDS VIDEO

Fig. 9

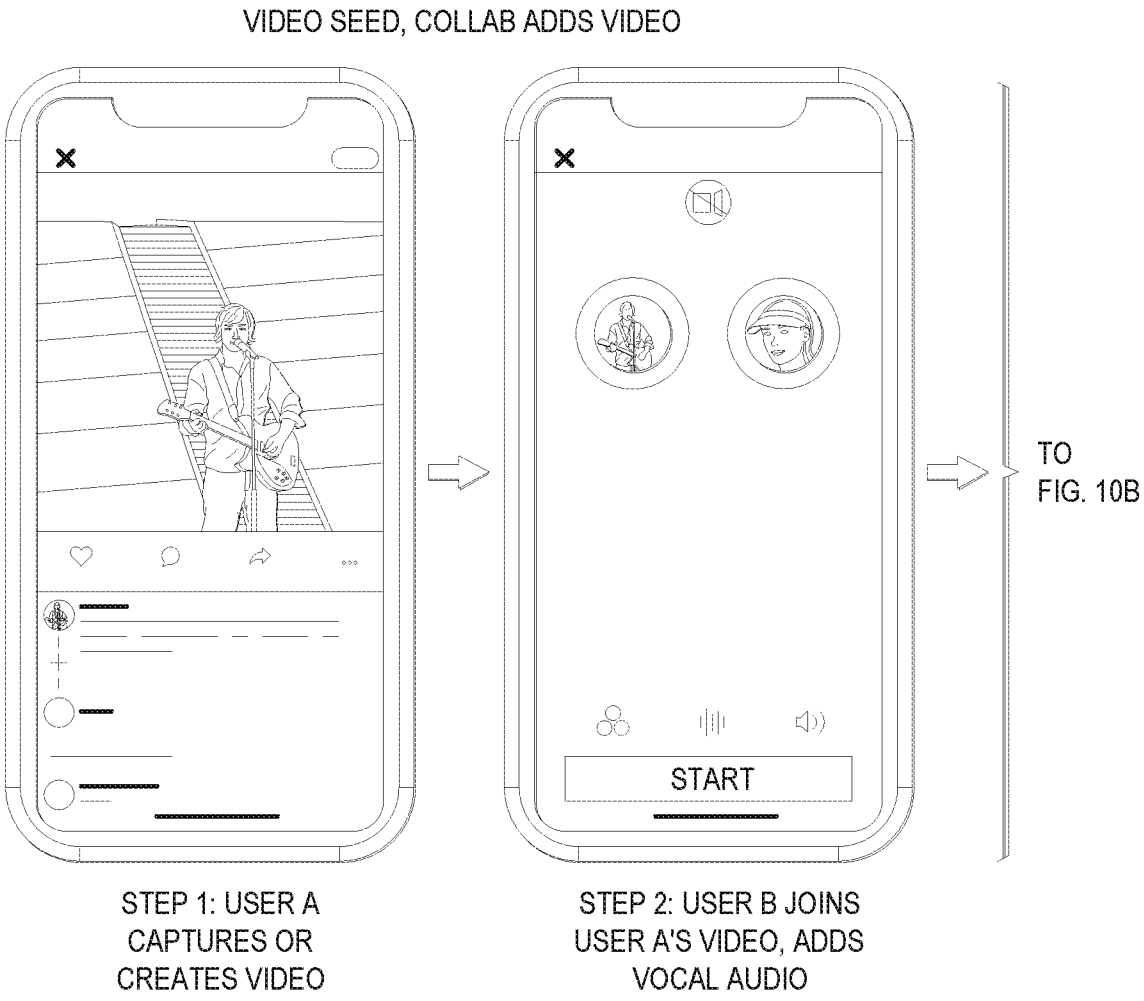

VIDEO SEED, COLLAB ADDS VIDEO
START
TO
FIG. 10B
STEP 1: USER A CAPTURES OR CREATES VIDEO
STEP 2: USER B JOINS USER A'S VIDEO, ADDS VOCAL AUDIO

Fig. 10A

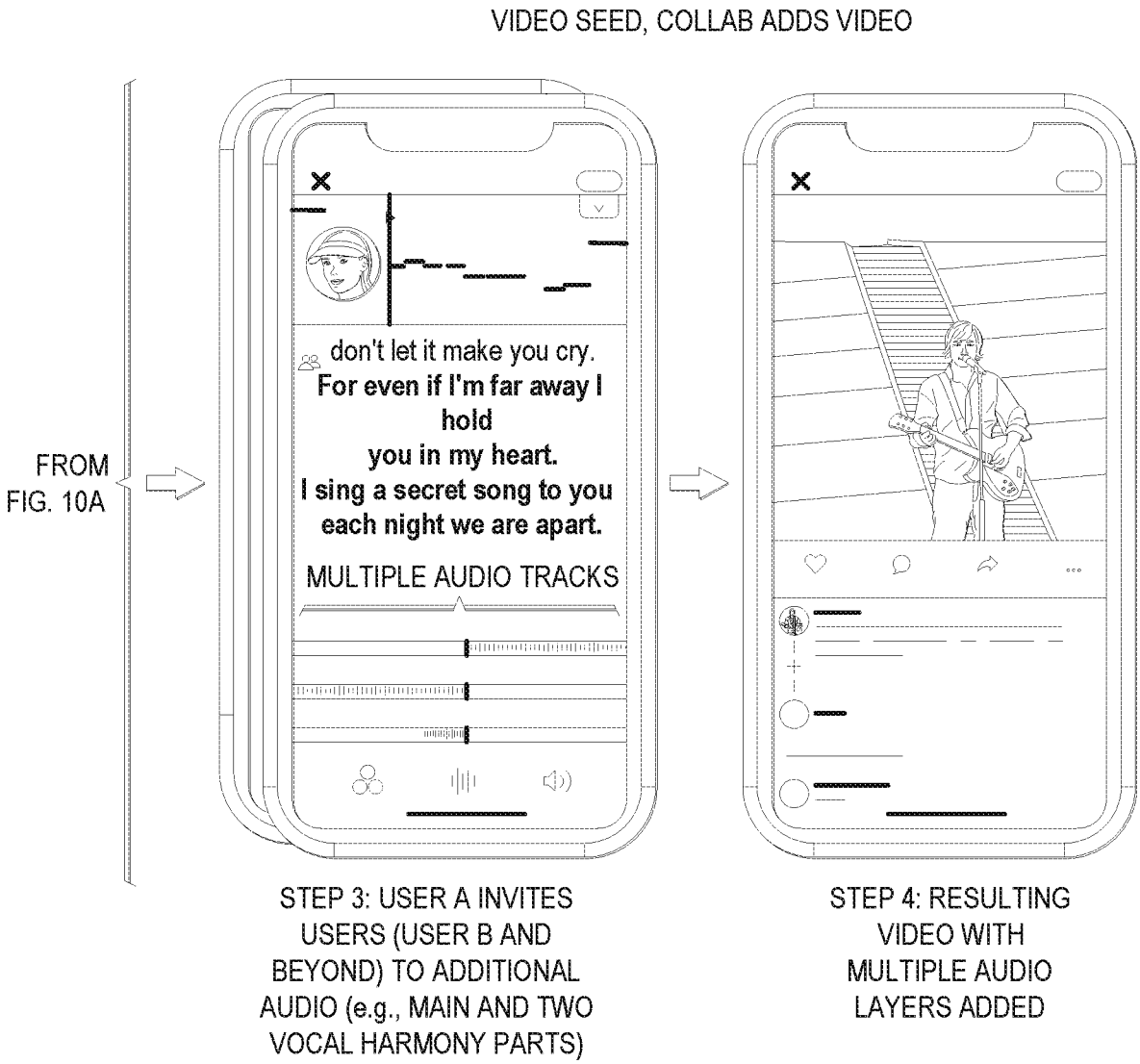

VIDEO SEED, COLLAB ADDS VIDEO
FROM FIG. 10A
don't let it make you cry.
For even if I'm far away I hold
you in my heart.
I sing a secret song to you
each night we are apart.
MULTIPLE AUDIO TRACKS
STEP 3: USER A INVITES USERS (USER B AND BEYOND) TO ADDITIONAL AUDIO (e.g., MAIN AND TWO VOCAL HARMONY PARTS)
STEP 4: RESULTING VIDEO WITH MULTIPLE AUDIO LAYERS ADDED

Fig. 10B

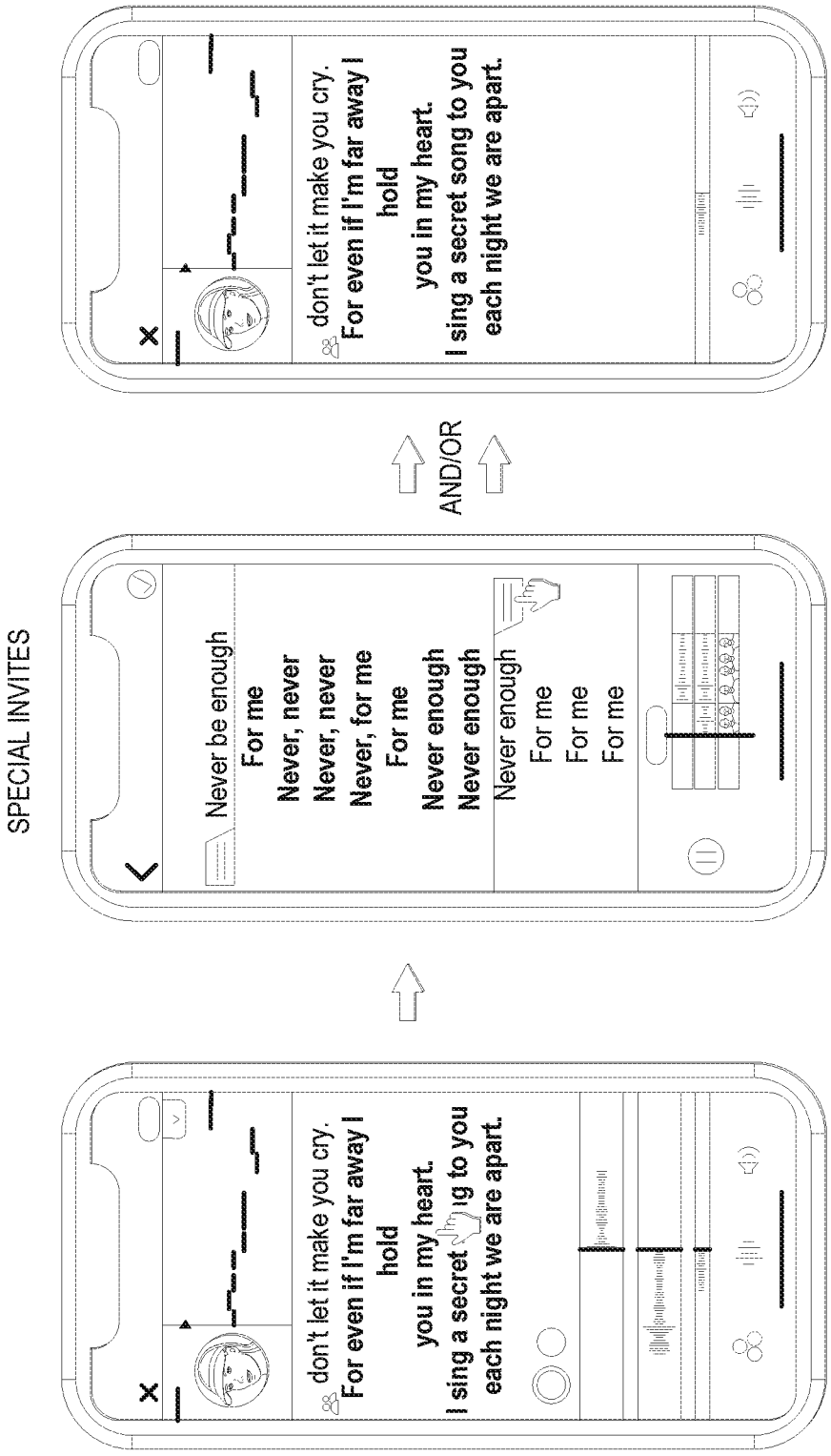

don't let it make you cry.
For even if I'm far away I hold
you in my heart.
I sing a secret song to you
each night we are apart.
SPECIAL INVITES
Never be enough
For me
Never, never
Never, never
Never, for me
For me
Never enough
Never enough
Never enough
For me
For me
For me
AND/OR
don't let it make you cry.
For even if I'm far away I hold
you in my heart.
I sing a secret song to you
each night we are apart.
OPTION 1: USER A DESIGNATES VOCAL PART TO BE ADDED AS MEDIA SEGMENT FROM JOINER
OPTION 2: USER A HIGHLIGHTS LYRICS TO DESIGNATE VOCAL PORTION FOR MEDIA SEGMENT FROM JOINER
JOINER: ASKED/GUIDED TO SING PART DESIGNATED FOR THEM BY USER A

Fig. 11

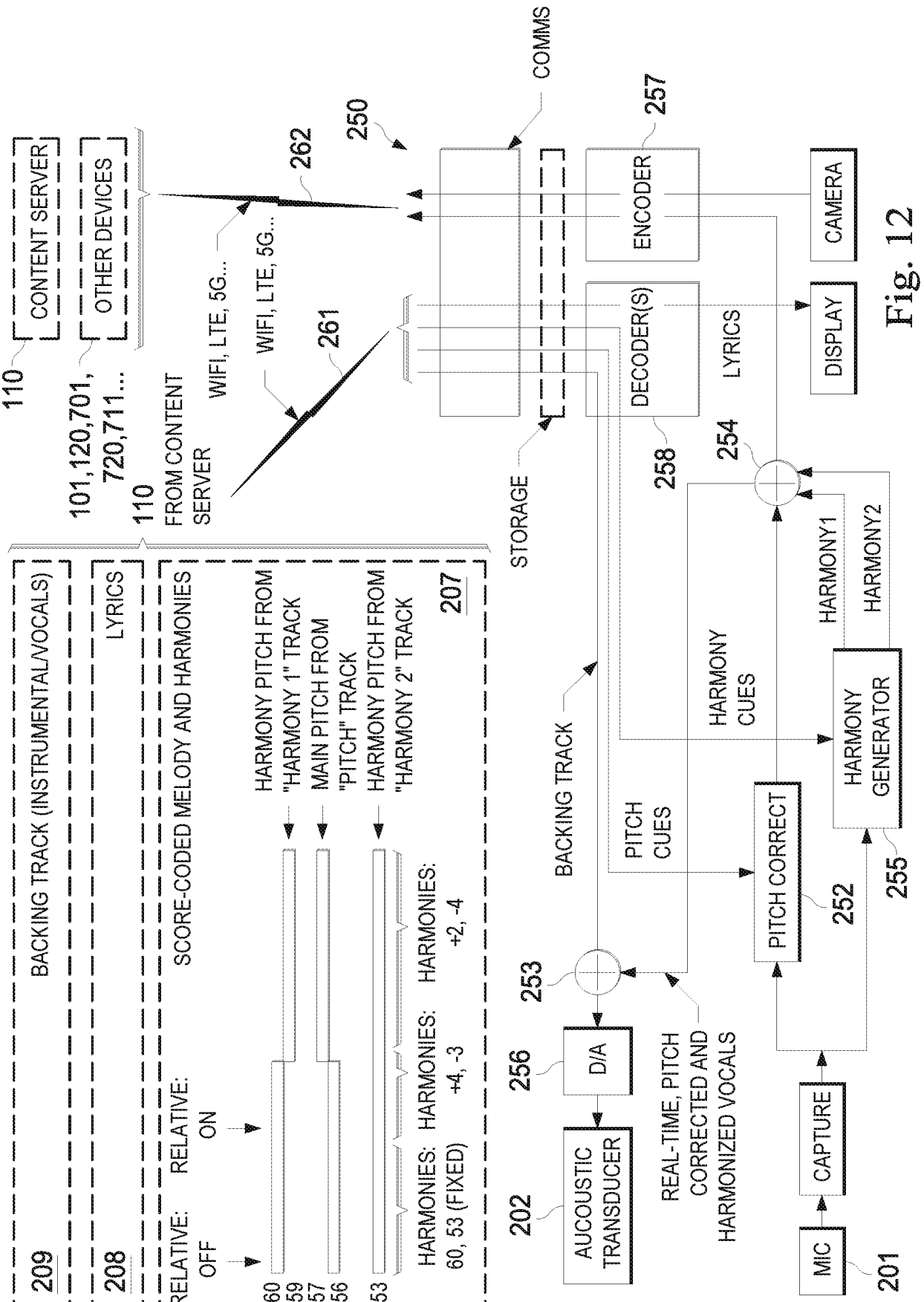

110
CONTENT SERVER
OTHER DEVICES
101,120,701,
720,711...
110
FROM CONTENT SERVER
WIFI, LTE, 5G...
WIFI, LTE, 5G...
262
261
250
COMMS
257
ENCODER
CAMERA
DISPLAY
LYRICS
DECODER(S)
STORAGE
258
254
209
BACKING TRACK (INSTRUMENTAL/VOCALS)
208
LYRICS
SCORE-CODED MELODY AND HARMONIES
RELATIVE: OFF
RELATIVE: ON
60
59
57
56
53
HARMONIES: 60, 53 (FIXED)
HARMONIES: +4, -3
HARMONIES: +2, -4
HARMONY PITCH FROM "HARMONY 1" TRACK
MAIN PITCH FROM "PITCH" TRACK
HARMONY PITCH FROM "HARMONY 2" TRACK
207
BACKING TRACK
PITCH CUES
HARMONY CUES
HARMONY1
HARMONY2
HARMONY GENERATOR
255
PITCH CORRECT
252
253
256
D/A
202
AUCOUSTIC TRANSDUCER
REAL-TIME, PITCH CORRECTED AND HARMONIZED VOCALS
MIC
CAPTURE
201

Fig. 12

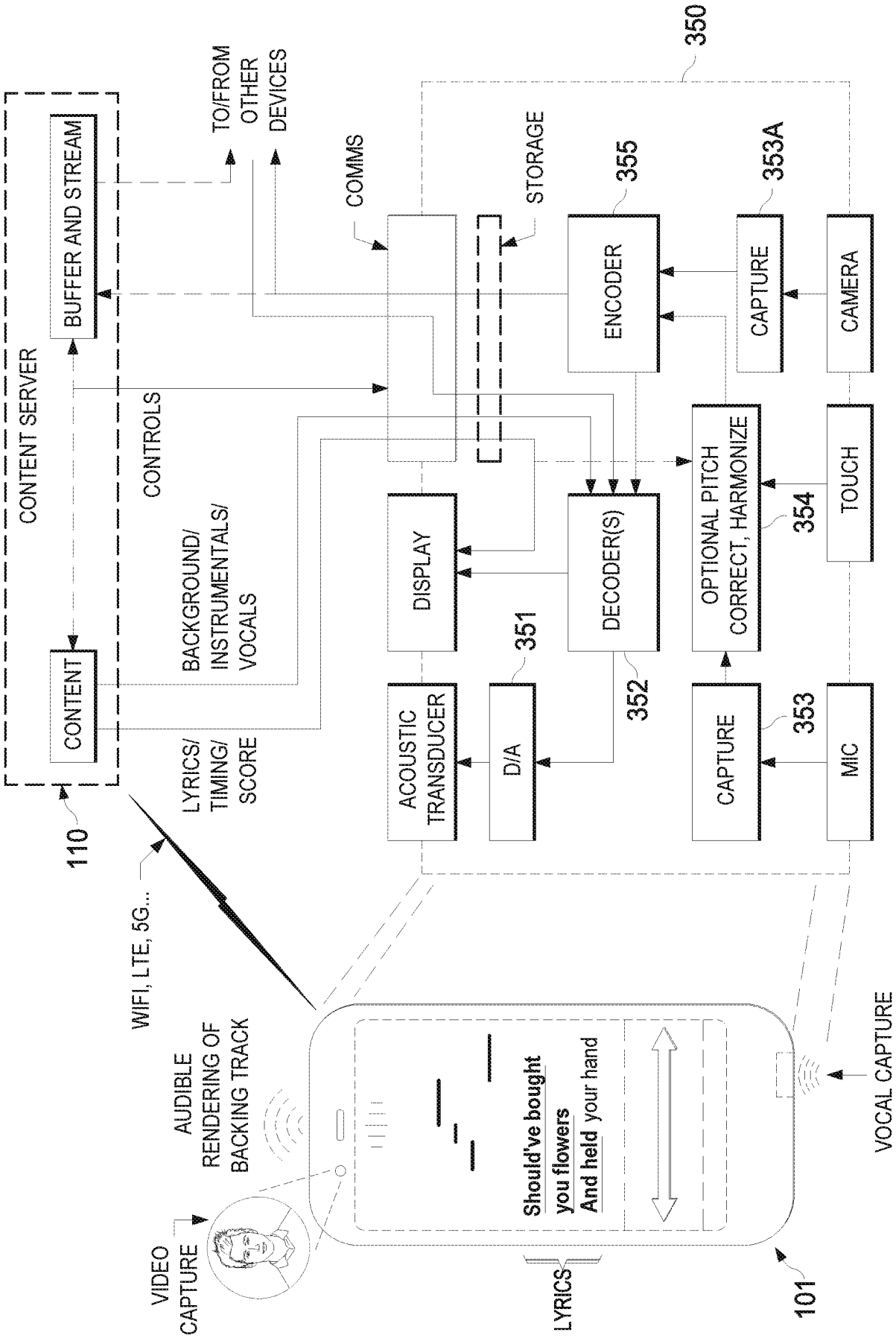

CONTENT SERVER
BUFFER AND STREAM
CONTENT
110
TO/FROM OTHER DEVICES
COMMS
STORAGE
CONTROLS
BACKGROUND/ INSTRUMENTALS/ VOCALS
LYRICS/ TIMING/ SCORE
WIFI, LTE, 5G...
350
ENCODER
355
CAPTURE
353A
CAMERA
DISPLAY
DECODER(S)
OPTIONAL PITCH CORRECT, HARMONIZE
354
TOUCH
ACOUSTIC TRANSDUCER
D/A
351
352
CAPTURE
353
MIC
AUDIBLE RENDERING OF BACKING TRACK
VOCAL CAPTURE
VIDEO CAPTURE
Should've bought
you flowers
And held your hand
LYRICS
101

Fig. 13

Fig. 14

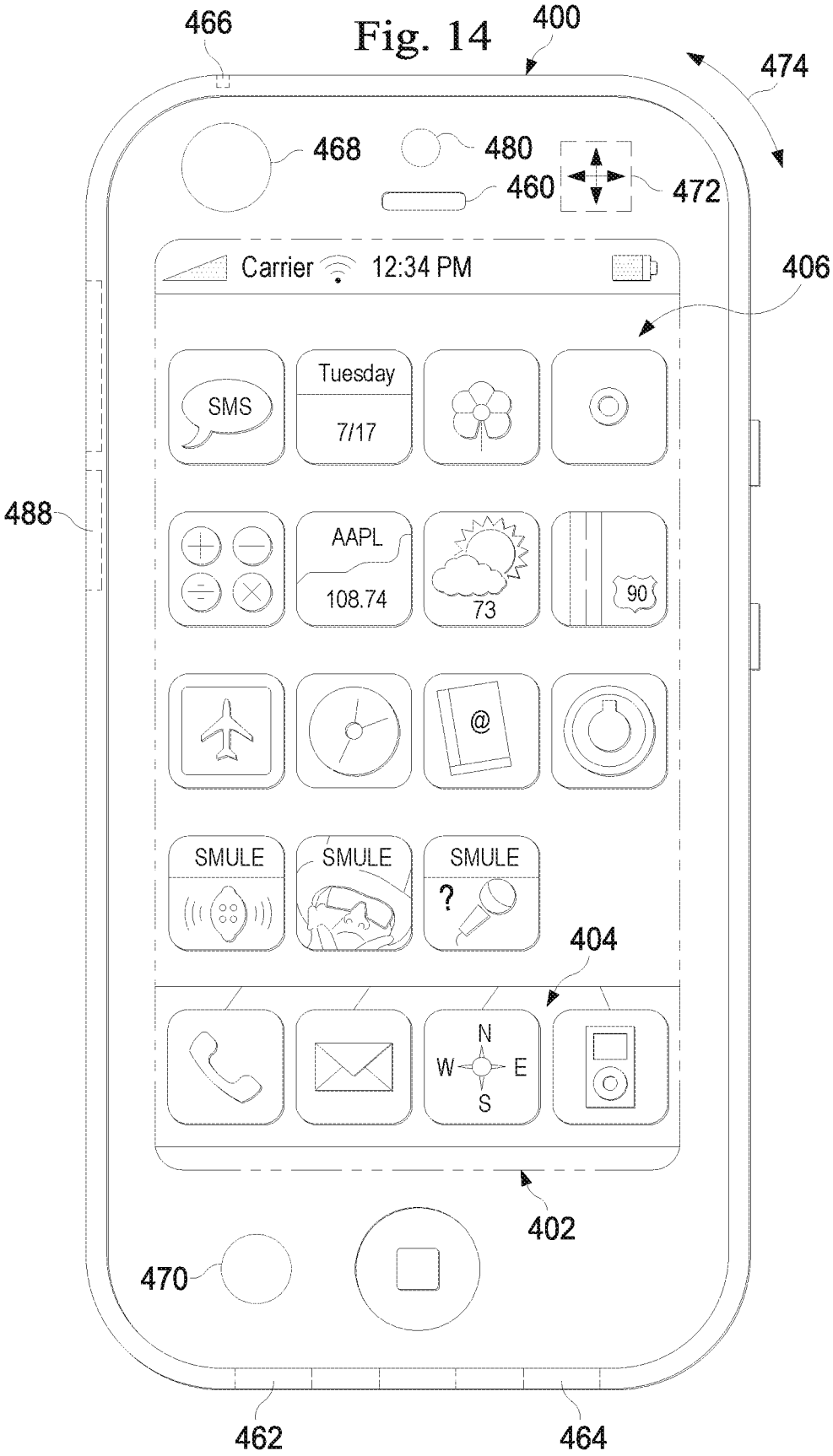
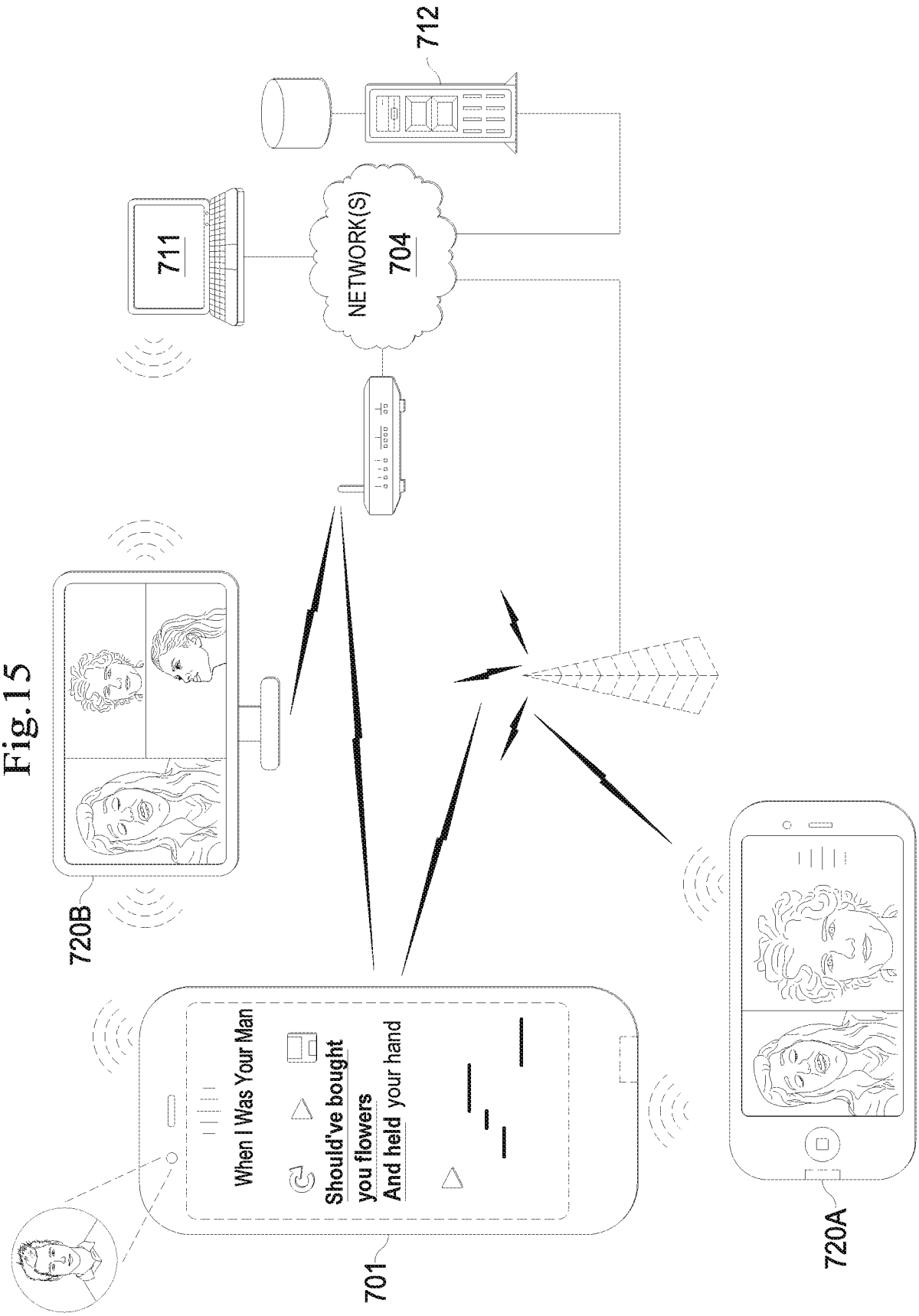

466
400
474
468
480
460
472
Carrier
12:34 PM
406
SMS
Tuesday
7/17
488
AAPL
108.74
73
90
@
SMULE
SMULE
SMULE
?
404
N
W
E
S
402
470
462
464

Fig.15


712
711
NETWORK(S)
704
720B
When I Was Your Man
Should've bought
you flowers
And held your hand
701
720A

INTERNATIONAL SEARCH REPORT

International application No.
PCT/US2019/033368

A. CLASSIFICATION OF SUBJECT MATTER

H04M 1/725(2006.01)i, G10H 1/36(2006.01)i

According to International Patent Classification (IPC) or to both national classification and IPC

B. FIELDS SEARCHED

Minimum documentation searched (classification system followed by classification symbols)
H04M 1/725; G06F 15/16; G06F 17/00; G06F 3/0481; G10L 21/013; H04L 29/06; H04L 29/08; H04N 7/173; G10H 1/36

Documentation searched other than minimum documentation to the extent that such documents are included in the fields searched
Korean utility models and applications for utility models
Japanese utility models and applications for utility models

Electronic data base consulted during the international search (name of data base and, where practicable, search terms used)
eKOMPASS(KIPO internal) & keywords: lyrics, capture, audio, timeline, track, pitch

C. DOCUMENTS CONSIDERED TO BE RELEVANT

Category*	Citation of document, with indication, where appropriate, of the relevant passages	Relevant to claim No.
Y	US 2013-0262999 A1 (SAMSUNG ELECTRONICS CO., LTD.) 03 October 2013 See paragraphs [0027], [0037]-[0048], claim 1 and figures 1-5.	1-40
Y	US 2015-0255082 A1 (SMULE, INC.) 10 September 2015 See paragraphs [0009], [0049]-[0061], [0120]-[0124], claims 1, 21 and figures 1-5.	1-40
A	US 2008-0040444 A1 (NILS ANGQUIST et al.) 14 February 2008 See claims 1-10 and figures 1-3.	1-40
A	US 2016-0156731 A1 (SHAZAM ENTERTAINMENT LTD.) 02 June 2016 See claims 1-9 and figures 1-5.	1-40
A	US 2010-0304812 A1 (JOSHUA FORREST STODDARD et al.) 02 December 2010 See claims 1-8 and figures 2-11.	1-40

☐ Further documents are listed in the continuation of Box C.

☒ See patent family annex.

* Special categories of cited documents:
"A" document defining the general state of the art which is not considered to be of particular relevance
"E" earlier application or patent but published on or after the international filing date
"L" document which may throw doubts on priority claim(s) or which is cited to establish the publication date of another citation or other special reason (as specified)
"O" document referring to an oral disclosure, use, exhibition or other means
"P" document published prior to the international filing date but later than the priority date claimed
"T" later document published after the international filing date or priority date and not in conflict with the application but cited to understand the principle or theory underlying the invention
"X" document of particular relevance; the claimed invention cannot be considered novel or cannot be considered to involve an inventive step when the document is taken alone
"Y" document of particular relevance; the claimed invention cannot be considered to involve an inventive step when the document is combined with one or more other such documents,such combination being obvious to a person skilled in the art
"&" document member of the same patent family

Date of the actual completion of the international search	Date of mailing of the international search report
11 September 2019 (11.09.2019)	**11 September 2019 (11.09.2019)**

Name and mailing address of the ISA/KR
International Application Division
Korean Intellectual Property Office
189 Cheongsa-ro, Seo-gu, Daejeon, 35208, Republic of Korea
Facsimile No. +82-42-481-8578

Authorized officer
JANG, Gijeong
Telephone No. +82-42-481-8364

INTERNATIONAL SEARCH REPORT

Information on patent family members

International application No.

PCT/US2019/033368

Patent document cited in search report	Publication date	Patent family member(s)	Publication date
US 2013-0262999 A1	03/10/2013	KR 10-2010-0028312 A	12/03/2010
		US 2010-0056128 A1	04/03/2010
		US 8457611 B2	04/06/2013
US 2015-0255082 A1	10/09/2015	AU 2010-332041 A1	19/07/2012
		AU 2010-332041 B2	03/07/2014
		AU 2011-240621 A1	20/10/2011
		AU 2011-240621 B2	16/04/2015
		AU 2016-270352 A1	07/12/2017
		CA 2786241 A1	23/06/2011
		CA 2786241 C	12/06/2018
		CA 2796241 A1	20/10/2011
		CA 2963456 A1	21/04/2016
		CA 2963456 C	16/04/2019
		CN 108040497 A	15/05/2018
		GB 2488957 A	12/09/2012
		GB 2488957 B	31/05/2017
		GB 2493470 A	06/02/2013
		GB 2493470 B	07/06/2017
		GB 2546686 A	26/07/2017
		GB 2546686 B	11/10/2017
		GB 2546687 A	26/07/2017
		GB 2546687 B	07/03/2018
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