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# MUSIC METADATA

## STYLE GUIDE 2.1

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This publication is a work product of the Music Business Association's Digital Operations & Metadata Workgroup co-chaired by INgrooves's Chris Read and Amazon's Jill Chapman.

Representatives from the following companies contributed to the project:

7digital, Amazon, Apple, BandPage, Beggars Group, BMI, Compass Records, Concord Music Group, Consolidated Independent, County Analytics, CV America, Dart Music, DDEX, Disney Music Group, Dubset Media, Entertainment Intelligence, Epitaph, Google, Harry Fox, IFPI, IMMF, Indie Squared Entertainment, IndieHitMaker, Isolation Network, Kindred, Kobalt Music, La Cupula Music, Loudr, LyricFind, MediaNet, Microsoft, Neurotic Media, NueMeta, ole - International / Majorly Indie, OpenAura, The Orchard, Ranger Computers, Rdio, The Recording Academy, Redeye Distribution, Revelator, Rhapsody, RIAA, Rightscom, SESAC, Songspace, Songtrust, Sony DADC, Sony Music Entertainment, SoundExchange, Spotify, SSA Music, TouchTunes, TropiSounds, Universal Music Group, University of Miami, Vara Entertainment Group, Warner Music Group, West10 Entertainment, Wind-up Records, Xbox Music

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Share your feedback as well as recommendations for this and future versions of the guide at the following link:

<https://docs.google.com/document/d/1wCPZdYAdRvijiVrxuejTetX4LJ750ekWH30AyRqotrM/edit?usp=sharing>

User feedback is greatly appreciated.

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# OVERVIEW

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In order to provide clear insight into the messaging of audio metadata, the Music Metadata Style Guide attempts to balance the proper level of direction with the right amount of discretion. The Music Business Association (Music Biz) originally created this guide to assist in harmonizing the consistency of standards across Digital Merchants with respect to how music is listed, ingested, and managed by establishing a common set of metadata guidelines. It was designed to provide all music industry stakeholders the opportunity to work from common naming conventions and data entry standards to help avoid past pitfalls and improve on data quality on a going-forward basis. Conforming to a common set of metadata entry rules is critical to ensuring content can be easily discovered, correctly presented, and accurately disclosed in order to eliminate customer confusion, complaints, and costly processing errors.

In an attempt to take a deeper dive at the aforementioned topics, version 2.1 provides direction on areas like karaoke, cover bands, explicit releases, and much more. Additionally, the guide has an expanded glossary and served as the catalyst for the creation of a Classical Metadata Style Guide that can also be found on the Music Biz website. This is a living document, and the questions above are part of an ongoing dialogue between Music Biz, our members, and the industry as a whole. Our hope is that this dialogue will aid in moving toward one set of standards for music metadata.

## MUSIC METADATA STYLE GUIDE AND DDEX

At the end of several sections, you will see a link that will drop you down into the DDEX section (Appendix A) of the document. Within Appendix A, we go into further details on various DDEX entries that may be useful. If your operation utilizes DDEX's release delivery standards, please note how these fields apply to you. For those not using DDEX, we highly recommend researching the standard to see how it can benefit your organization. Information on DDEX can be found at [ddex.net](http://ddex.net). All DDEX standards can be downloaded from the DDEX Knowledge Base at [kb.ddex.net](http://kb.ddex.net). Besides the standards and XML samples, the knowledge base also provides tips and tricks on implementing and using the DDEX standards.

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**NOTE:** When implementing any of the DDEX standards it is highly recommended to start by looking at the Release and Business Profile standards.

The DDEX Secretariat has provided input to this Style Guide and made some additions and amendments, which either provide more clarity in relation to DDEX or direct you to where you can find more information. DDEX will continue collaborating with Music Biz on future versions of the Style Guide.

## VERSION HISTORY

DATE	VERSION	COMMENTS
2013-05-07	1.0	Document Created
2014-08-14	2.0	Significant changes to Artist, Album, and Track standards. Intro to Asian languages (Japanese, Chinese, Korean, & Thai) added to languages. Additional documentation provided to correlate with DDEX standards (e.g., Artist Roles in DDEX). Sections added for introduction to asset management (e.g., Audio, Images, & Video).
2015-09-29	2.1	Layout and design revamped for easier readability and DDEX referencing. Sections added for Karaoke, Tributes, Cover Bands, and Explicit Releases. Creation of Classical Metadata Style Guide to be referenced throughout document. Enhanced Glossary section. Overall enhancement and clarification of examples. Updated audio formats.

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# TITLES, TAGS, & MESSAGING

This section of the guide provides a revised approach to the nuances associated with messaging the core components of sound recordings, or tracks, to Digital Merchants. The processing of metadata varies to some degree across Digital Merchants; as such, we have set out to provide a clear and tactful approach, as well as caveats when needed. As metadata is sent to Digital Merchants primarily via XML, we have defaulted to using XML terms when referring to the various roles. Throughout this section, we have provided a link to key DDEX XML examples to better illustrate these concepts in a practical manner.

# 1

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ARTIST NAMES



# 1 ARTIST NAMES

## 1.1 MAINARTIST

The main performing artists are referred to by most Digital Merchants as the Primary Artist. Within the DDEX XML, these artists are credited with the MainArtist role on all content and will be referred to by that title from here on within this guide. For an example of how MainArtists are referred to within DDEX, please refer to the DDEX guide example [1.1 MainArtist](#).

Standard artist name spellings (full artist name) should be used for all primary artists. In XML, certain special characters (such as '&') must be replaced with their corresponding entity code. Below is a list of the special characters that must be encoded:

CHARACTER	ENTITY CODE
"	&quot;
'	&apos;
<	&lt;
>	&gt;
&	&amp;

Be consistent in your artist name spelling in all instances (e.g., Beyoncé vs. Beyoncé). See section on [Capitalization, Casing, & Abbreviations](#) for additional details on this topic.

Non-classical composers, if listed, should only be listed on the track level credited under the Composer field, with the exception of soundtracks and scores (for further details on soundtrack and score composers, please view the Soundtracks & Scores section). Artists should be listed as first name last name, unless otherwise specified by the artist's native language (see section on Language for further details).

*For example:*

Kurt Cobain  
Johnny Cash



Artist names should be submitted as the artist would like them to appear. Middle names, middle initials, maiden names, nicknames, and name suffixes (e.g., Jr.) may be used. Generally, do not abbreviate first or last names. Artist name spelling should remain consistent for all content for an artist, where possible. In some cases, there may be contractual obligations regarding an artist name designation for a particular period of time during the artist's career (e.g., Puff Daddy vs. Diddy). Please consult the respective Digital Merchant regarding their policies and procedures for artist disambiguation. Additionally, artist names should not include any additional information beyond the name, including role, date, instrument, former band, etc.

CORRECT	INCORRECT	ISSUE CAUSING CONFLICT
Jimi Hendrix	Jimi Hendrix (Guitarist)	Includes Instrument
Bob Marley	Marley, Bob	Formatted as Last, First
OutKast	Outcast	Incorrect Spelling
Jimmy Page	Jimmy Page (Of Led Zeppelin)	Includes Band Name
Jim Morrison	Jim Morrison (1943-1971)	Includes Birth and Death Dates
Ludwig van Beethoven	L.V. Beethoven	Usage of artist initials

**NOTE:** Even for instances of artist disambiguation like John Williams (Composer) and John Williams (Guitarist), please utilize the MainArtist role functionality for communicating this detail and allow the Digital Merchant to concatenate if needed. Extraneous data attached to artist names can cause significant issues with rights clearance, licensing, and payment processes.

# 1 ARTIST NAMES

## 1.2 VARIOUS ARTISTS

The best practice for defining “Various Artists” remains unresolved. Alternatively, some suggest ignoring the Album Artist field and instead listing MainArtist artists at the track level. Review the criteria for your Digital Merchant to help ensure accuracy. Many types of albums have four or more artists where it is not appropriate to list the album-level artist as “Various Artists.” This is common in Broadway shows. For example, Kinky Boots Original Broadway Cast is the ideal album-level artist, even though more than four individual performers are listed across the tracks.

Do not use “Various Artists” within the Composer field. If an album is comprised of songs with different composers for each track, refer to your Digital Merchant for their preferred listing method. A common solution is to list the most frequently appearing composer of the album in the Composer field.

When utilizing “Various Artists,” individual artist names should be used as the MainArtist artist at the track-level, with “Various Artists” as the MainArtist artist at the album-level. Generally, aggregators and Digital Merchants will refer to the MainArtist field at the track level as the Primary Artist and the MainArtist field at the album level as the Album Artist.

Variations or abbreviations of “Various Artists” (such as “V/A,” “V.A.,” “Various,” “Various Artist,” and “Various”) should not be used as an artist name for English language content. Translated versions of “Various Artists” are acceptable as long as they are consistent with the Album Release’s language.

The following are examples of the acceptable format for “Various Artists” in various languages:

LANGUAGE	TRANSLATION
Dutch	Verchillende Artiesten
French	Multi-Interprètes
German	Verschiedene Interpreten

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Italian	Artisti Vari
Portuguese	Vários Intérpretes
Spanish	Varios Artistas
Swedish	Blandade Artister

### 1.3 COMPOUND ARTISTS

Only one artist name should occupy either the MainArtist (Primary Artist) or FeaturedArtist (Featured Artist) field. Two or more people or groups in one Artist field are called a compound artist. Compound artists prevent the Digital Merchant store from identifying individual artists and prevents an album from appearing on the correct artist page(s).

Generally, aggregators will have an option to “Add an Additional Artist” or “Add an Additional Contributor” which will allow you to input multiple artists without putting them in the same field. This will translate the information to Digital Merchants where they will display the multiple artists to their design standards.

Some Digital Merchants allow other contributors at the track level (e.g., Producer). It is advised to add as much contextual data to your content as possible.

Artists who are generally listed together or as a band are not considered compound artists and must be listed together.

#### *For example:*

Simon & Garfunkel

Anderson Bruford Wakeman Howe

Brooks & Dunn

Katrina & The Waves

## 1

## ARTIST NAMES

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Dizzy Gillespie & His Fab Five

Hootie & The Blowfish

Miles Davis Quintet

Lee Fields & The Expressions

For artists with content already available for sale, please consult the respective digital merchant regarding their policies and procedures for artist disambiguation and interoperability.

For fixed ensembles, such as a classical quartet, that may sometimes play with an extra player or a featured player, list the added player as a separate artist (“Ensemble feat. Extra Player”). See the Classical Metadata Style Guide in the knowledge section of <http://www.MusicBiz.org> for more information.

**DDEX:** For an example of how DDEX helps to separate compound artists, please refer to the DDEX guide example [1.2 Compound Artists](#).

#### 1.4 FEATURED ARTISTS

In most cases, to be visible in a Digital Merchant store, a non-classical artist should be a MainArtist artist. Additional Artist roles may not be visible in the Digital Merchant store but are usually captured for future use. The artist names that would appear on the spine of a physical CD will most likely be MainArtist artists at the album level. Non-classical composers, if listed, may only be listed on tracks with the exception of Soundtracks and Scores but may still be credited with the Composer role. Featured artists should have the FeaturedArtist role within DDEX (Featured Artist within aggregators).

Terms that indicate additional artist collaboration on a track release — such as “feat.” (for “featuring”) and “with” — when included in the title are generally lowercase and in English. In some instances, a distributor may accept diversions in spelling and capitalization. (e.g., “featuring,” “Featuring,” “Feat,” “w/,” “With,” etc.) In delivery to your Digital Merchant, it is recommended to be consistent in crediting featured artists using only “feat.” and “with.”


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Unless contractually obligated, it is advised to credit featured artists for specific tracks at the Artist role level and not add this data to the track or album release title. Some Digital Merchants may choose to concatenate this data to the track or album title.

Keep in mind that FeaturedArtists are rarely used within classical music. For more information on how to approach the use of the FeaturedArtist field within classical music please see the Classical Metadata Style Guide in the knowledge section of <http://www.MusicBiz.org>.

**NOTE:** If an artist is featured on every track on the album, the artist may also be a FeaturedArtist at the album level.

**DDEX:** For further clarification on how the FeaturedArtist role functions within DDEX, please refer to the DDEX guide example [1.3 Featured Artists](#). For an in-depth DDEX example on how to handle DisplayArtist and other coding dealing with how artist names are presented within Digital Merchants, please refer to the DDEX guide section [1 Display Artist & Display Artist Names](#).





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ALBUM TITLES

# ALBUM TITLES

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The album release title should be spelled correctly and match the cover art. Album release titles should not have extra information that is not necessary to identify the content. See the [Capitalization, Casing, & Abbreviations](#) section for capitalization standards. Artwork should accompany all release types.

The album release type (the same applies to a Single or an EP) should be communicated using the ReleaseType field within DDEX and not added to the release title (check with your preferred aggregator for clarification on ReleaseType entry). Some services will automatically concatenate “Single” or “EP” to the release title. Content owners should allow the Digital Merchant to concatenate tags as they deem necessary and should utilize individual tagging for their content where available.

Albums that have been remastered or reissued, should consider utilizing a subtitle tag where available. The Subtitle field within DDEX should be used to distinguish different versions and/or variants of the same release.

*For example:*

**AlbumTitle:** The Dark Side of the Moon

**Subtitle:** 40th Anniversary

## 2.1 SINGLE & EP

In theory, a single or EP can contain 1-∞ sound recordings, which is up to the discretion and creative intent of the respective artists (and/or the rules that apply to the specific territory into which the Single/EP is to be released). For example, a single comprised of one original track accompanied by ten remixes of the original track. However, Digital Merchants have specific rules around ingestion that may conflict with the creative intent of the content owner. In these instances, it is advisable to communicate with your Digital Merchant on the best possible solution for content ingestion.

**DDEX:** For singles, EPs, and other such Releases, please use the AlbumTitles (potentially with a ReleaseType) as shown in the DDEX section [2 Album Titles](#).

# 2 ALBUM TITLES

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## 2.2 ALBUMS IN A SERIES

Artistic intent should be maintained for album titles in a series. Where possible, formatting titles for albums that are part of a series is advised:

*For example: Series Title: Album Title*

**6x6:** The Sixties

**6x6:** The Seventies

**Héroes de los 80:** Pasto de Tiburones

**Héroes de los 80:** Moviles

**Dreyfus Jazz Club:** In the Mood of...Miles

**Dreyfus Jazz Club:** In the Mood of...Coltrane

When formatting titles for albums that are part of a series that don't have a specific album name, the information should be presented as follows: Series Title: Artist Name

*For example:*

**RCA Country Legends:** Charley Pride

**RCA 100 Años de Música:** Marco Antonio Muñoz

**DDEX:** For details on how DDEX maintains this data, please refer to DDEX section [3 Albums in a Series](#).

## 2.3 COMPLETE & PARTIAL ALBUM RELEASES

In general, all tracks are required. For the digital version of an album release, all tracks that exist on the physical version must be delivered digitally and the track numbering should match. DDEX provides guidelines on how to express the order of the tracks in a release. In the event that specific tracks are chosen to not be made available, please consult with your Digital Merchants on options to restrict access.



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Complete album releases are required, and an album release is considered incomplete if it is missing tracks that are available on the physical version (in the same market). For example, if the physical version of an album has ten tracks and the version provided to Digital Merchants contains eight tracks, the album could be flagged as partial and may not be available for purchase in digital stores. Licensing issues in different territories can cause challenges with partial album releases, especially for soundtracks and compilations. In these cases, a partial album release may be available at the Digital Merchant store. Any differentiation in track listings between digital and physical release must be clarified by a differing UPC code.

**DDEX:** For in-depth DDEX information on Album Titles, please refer to DDEX guide section **2 Album Titles**.



# 3

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TRACK RELEASE TITLES

# TRACK RELEASE TITLES

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## 3 TRACK RELEASE TITLES

Audio should correctly match the titles, and titles should be spelled correctly. In addition, all track release titles on an album should be unique. This does not apply to different versions of the same track that are distinctly marked Clean/Explicit.

**Live**

**Radio Edit**

**Extended Version**

**Single Version**

**NOTE:** The display of SubTitles will vary among Digital Merchants. Many Aggregators will not have a specific entry field for track subtitles. In these instances, include all SubTitle information following the track title in parentheses. Generally, this will indicate to the Aggregator and Digital Merchant that the information within parentheses is intended as a SubTitle. This does not apply to DDEX messages. When using DDEX, the use of parenthesis for subtitles is discouraged.

## 3.1 MEDLEYS

For medleys, each listed song in the medley should be spaced and separated by a forward slash. If the word medley or a title for the medley itself is included, it should either precede the songs and be followed by a colon or follow the songs and be contained in parentheses.

# 3 TRACK RELEASE TITLES

*For example:*

VERSION	EXAMPLE
Song A / Song B / Song C	A Merry Christmas / Joy Be With You / Apples in Water
Medley: Song A / Song B / Song C	Medley: God Rest Ye Merry Gentlemen / Deck the Halls / Hark! The Herald Angels Sing
Medley Title: Song A / Song B / Song C	Closing Medley: Folsom Prison Blues / I Walk the Line / Ring of Fire
Song A / Song B / Song C (Medley)	We Are Trying to Stay Alive / Real Thing / Ain't Nobody (Medley)

**NOTE:** A less common practice for medleys with 4 or more songs is to list the first song title followed by the word “Medley.” For example, a Christmas medley may be titled “We Wish You A Merry Christmas Medley.”

## 3.2 GHOST, SILENT, & HIDDEN TRACKS


DDEX provides flags for indicating whether a track is a hidden, ghost, or silent track, which would allow this information to be left out of the track title.

However, some retailers will require information for ghost, silent, or hidden tracks to be included in the track title. Contact your Digital Merchant for clarification.

VERSION	TRACK EXAMPLE
Silent Track Release	Outro (Silent Track)
Hidden Track Release	A Rockin’ Good Way (Hidden Track) [feat. Maceo Parker]
Ghost Track Release	Open My Eyes (Ghost Track)

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**DDEX:** For in-depth DDEX information on Track Release Titles, please refer to DDEX guide section **4 Track Release Titles**.

A series of four parallel, light blue diagonal lines extending from the bottom right corner towards the center of the page.

# 4

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SOUNDTRACKS & SCORES



# SOUNDTRACKS & SCORES

Soundtracks and scores for movies, TV, and musicals should include tags that indicate the version of the soundtrack or score. It is advised to provide these tags as a subtitle versus including them in the main title. The wording that appears on the cover art should match the release title.

*For example:*

TITLE	SUBTITLE
Twilight	Original Motion Picture Soundtrack
Happy Feet	Original Score
Dazed & Confused	Music Inspired by the Film
The Threepenny Opera	Original Off-Broadway Cast

Where possible and sensible, scores for TV and movies should have the composer in both the Composer and MainArtist roles on the album and tracks.

*For example:*

ALBUM TITLE	Star Wars Episode IV: A New Hope (Original Motion Picture Soundtrack)
ALBUM ARTISTS	John Williams (MainArtist) John Williams (Composer)
TRACK TITLES	20th Century Fox Fanfare
MEDLEY	Main Title / Rebel Blockade Runner / Imperial Attack
MEDLEY	The Dune Sea of Tatooine / Jawa Sandcrawler
TRACK ARTISTS (FOR ALL TRACKS)	John Williams (MainArtist), John Williams (Composer)

# 4 SOUNDTRACKS & SCORES

If all sound recording resources on an album release are from the same soundtrack, the album title should indicate the version of the soundtrack as described above.

However, if the sound recording resources on the album are not from the same soundtrack, you should list the respective soundtrack the track is from as a subtitle with the film title in quotations.

TRACK TITLE	SUBTITLE
Journey To The Island	From "Jurassic Park"
Many Mothers	From "Mad Max: Fury Road"

*Depending on the Digital Merchant, this would generally display as such:*

**Journey To The Island (From "Jurassic Park")**  
**Many Mothers (From "Mad Max: Fury Road")**

The necessity of quotations in plain text and XML for the above examples may vary depending on Digital Merchant.





The image features a large, bold white number '5' on a bright blue background. The background is composed of several geometric sections: a top-left section with diagonal stripes in two shades of blue, a large solid blue section on the left, and a bottom-right section with a lighter blue gradient. On the right side, there is a photograph of a person's feet wearing black shoes, standing on a stage with visible cables and equipment. The number '5' is positioned on the left side of the image, partially overlapping the solid blue section.

# 5

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GENRES

# GENRES

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This [list of genres on Wikipedia](#) can be used as a reference. Keep in mind that the genre list is constantly changing as new genres emerge or the list is edited by Wikipedia users. Although you may be able to select primary and secondary genres, the primary genre should be the best description for the content. In some cases the secondary genre is only used as a search term to help users find the content. A secondary genre is not always required, but it should be used when available. It is important to have a detailed understanding of the way genres are utilized by each individual merchant. Primary, secondary, and sub-genres can be defined differently across different platforms.

Genres must not be intentionally misclassified (e.g., Hip Hop in place of Children's Music). Genre issues that lead to customer confusion and complaints will usually result in the genre being adjusted or the content being removed. Some Digital Merchants do not allow genres listed in conjunction (e.g., Dance/Electronic). International music may require a more detailed classification than domestic music. For example, Pop music from Latin America may need to be classified as Pop Latino instead of Pop.

Contact your Digital Merchant for a complete list of acceptable genres and details on their process for genre classification and charting within the store.

DDEX does not standardize genres but allows the communication of multiple genres for each sound recording and/or release.

See: <https://kb.ddex.net/display/HBKGenres> for details.

# 6

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MIXES & REMIXES



# MIXES & REMIXES

If an album release is a collection of different tracks mixed together by a single DJ, the mixing DJ may be listed at the album level as the **MainArtist** instead of “Various Artists.”

ALBUM TITLE	Club Life, Vol. 2 - Miami
ALBUM ARTISTS	<b>FullName:</b> Tiësto <b>ArtistRole:</b> MainArtist
TRACK TITLES	<b>Title:</b> Can't Stop Me <b>SubTitle:</b> Tiësto Remix
TRACK ARTISTS	<b>FullName:</b> Afrojack <b>ArtistRole:</b> MainArtist <b>FullName:</b> Shermanology <b>ArtistRole:</b> MainArtist
TRACK TITLES	<b>Title:</b> Long Time <b>SubTitle:</b> Original Mix
TRACK ARTISTS	<b>FullName:</b> John De Sohn <b>ArtistRole:</b> MainArtist <b>FullName:</b> Andreas Moe <b>ArtistRole:</b> FeaturedArtist

The performing artists should be credited at the track level as the **MainArtist** artists. These credits should be done at the **Artist** role level.

If an album is a collection of remixes of the same track, the album subtitle should indicate this. In order to avoid identical track titles, the track titles should include remix information to differentiate them.

*For example:*

ALBUM TITLE	<b>Title:</b> Feel So Close <b>SubTitle:</b> Remixes
TRACK TITLES	<b>Title:</b> Feel So Close <b>SubTitle:</b> Extended Mix <b>Title:</b> Feel So Close <b>SubTitle:</b> Nero Remix <b>Title:</b> Feel So Close <b>SubTitle:</b> Benny Benassis Remix <b>Title:</b> Feel So Close <b>SubTitle:</b> Dillon Francis Remix <b>Title:</b> Feel So Close <b>SubTitle:</b> Nero Dub <b>Title:</b> Feel So Close <b>SubTitle:</b> Instrumental



# 7

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KARAOKE, TRIBUTES, & COVER BANDS

# KARAOKE, TRIBUTES, & COVER BANDS

With karaoke, tribute, and cover albums every effort should be made to ensure that the consumer is not misled to believe that the original artist is performing or is involved in this particular version of the recording. Listed below are some best practices that help avoid confusion for karaoke, tribute, and cover material that are generally accepted by Digital Merchants.

The original artist name must not be listed as a MainArtist or any recording of karaoke, tribute, or cover material. Also, unless it is part of the legal entity name of the artist (as in 'ProSound Karaoke Band') do not include the word Karaoke in the MainArtist field.

Most Digital Merchants prefer that version information be included in both the AlbumTitle and TrackTitle to indicate that a track or album is an instrumental or karaoke version. When using DDEX, the Karaoke Version and Instrumental Version, whether on album or track level, should be communicated in the SubTitle element.

ALBUMTITLE	TRACKTITLE
Sing Like Frozen (Karaoke Version)	Let It Go (Karaoke Version)
OK Computer (Instrumental Version)	Creep (Instrumental Version)

While this applies as a general rule, below are some more specific examples for other instances.

## ALBUM TITLES

Care should be made to not begin an AlbumTitle with the name of the original artist for any recording of karaoke, tribute, or cover material. This is in order to avoid confusion with original releases by said artist.

# 7 KARAOKE, TRIBUTES, & COVER BANDS

CORRECT ALBUMTITLE	INCORRECT ALBUMTITLE
Artist Karaoke Series: Taylor Swift	Taylor Swift Karaoke: Fearless
Sing Like Christina Aguilera, Vol. 5 (Karaoke Performance Tracks)	Christina Aguilera Sings, Vol. 5 (Karaoke Performance Tracks)

For tributes, while “A Tribute to...” would not be appropriate in parentheses following the title, “A Tribute to (original artist name)” can be used as part of the album title itself where appropriate.

## TRACK RELEASE TITLES

Karaoke TrackTitles can make reference to the original artist as long as clarifying information is provided so as to not mislead the consumer to think that the original artist is performing. Phrases such as “Originally Performed by... (original artist name)” are generally accepted. In a track or album title needing multiple parenthetical details, using parentheses first and brackets for all further details helps to avoid confusion:

CORRECT TRACKTITLE	INCORRECT TRACKTITLE
I Will Possess Your Heart (Originally Performed by Death Cab for Cutie) [Karaoke Instrumental Version]	I Will Possess Your Heart [Originally Performed by Death Cab for Cutie] (Karaoke Instrumental Version)



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As opposed to karaoke titles, never use “Originally Performed by,” “Tribute to,” “Cover of,” etc. for tribute or cover songs. These phrases for tribute and cover songs are not generally accepted by Digital Merchants as appropriate language.

When using DDEX, this can best be achieved by sending more than one SubTitle:

TITLE	I Will Possess Your Heart
SUBTITLE	Karaoke Instrumental Version
SUBTITLE	Originally Performed by Death Cab for Cutie



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EXPLICIT RELEASES

# EXPLICIT RELEASES

The marking of releases as explicit is governed by the Parental Advisory Label (“PAL”) Program, which strikes a balance between freedom of expression and informing consumers (and in, particular, parents) about the contents of releases. Full details are at: [http://www.riaa.com/toolsforparents.php?content\\_selector=parental\\_advisory](http://www.riaa.com/toolsforparents.php?content_selector=parental_advisory).

For releases that are deemed explicit, please refer to your Aggregator to determine how you should indicate this to them when you supply the metadata. Most aggregators will have a checkbox option to consider a track explicit, which will then be displayed appropriately by Digital Merchants, who use different text, graphics, or symbols to indicate this status.

Do not include (in the track title) the term “Explicit” or similar. The Digital Merchant will apply appropriate marking in their system.

Do not include the terms “Clean” or “Non-explicit,” as these are prohibited by the PAL Program. If a version of a release has been prepared that does not require marking as explicit (by being edited or having a different vocal component), then it should carry the phrase “Edited Version” in the subtitle field.

Do not use the term “Radio Edit” for a version that has been edited so that it is not explicit. This term should be reserved for versions that have been specifically prepared for radio broadcast. The term to be used unless the version has been prepared for broadcast is “Edited Version.”

CORRECT	INCORRECT
<b>AlbumTitle:</b> Boyz in the Hood <b>Explicit:</b> Yes  <b>TrackTitle:</b> Boyz in the Hood <b>SubTitle:</b> Edited Version	Boyz in the Hood (Parental Advisory)  Boyz in the Hood (Explicit)  Boyz in the Hood (Clean)  Boyz in the Hood (Non-explicit)

**DDEX:** For details on entering explicit values into DDEX, refer to DDEX guide Section [4 Track Release Titles](#). For the avoidance of doubt, the use of the subtitle is not encouraged. Instead, the relevant flag should be set accordingly.

# 9

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TERRITORY



# TERRITORY

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Check with your preferred aggregator and Digital Merchant on information for delivering your album release to your desired territories.

**DDEX:** For specific DDEX information on the Territory tag, please refer to DDEX guide section **5 Territory**.

The background of the slide is a blue-tinted photograph of a hand adjusting a knob on a mixing console. The image is split diagonally, with a solid blue area on the left and the photograph on the right. The number '10' is large and white, positioned on the blue background.

# 10

---

CAPITALIZATION, CASING,  
& ABBREVIATIONS

# CAPITALIZATION, CASING, & ABBREVIATIONS

AlbumTitles and TrackTitles should not be in all capitals, all lowercase, or random casing unless it is a specific stylistic choice by the artist. Even in the case of a stylistic choice by the artist, a Digital Merchant may revert to their standard capitalization and casing.

When communicating a name or title in a different language, different rules may apply.

*For example:*

INCORRECT	REASON
<b>AlbumTitle</b> YOUNG AMERICANS	Title is all upper case.
<b>AlbumTitle:</b> the downward spiral	Title is all lower case.
<b>TrackTitle:</b> a TImE to love	Title has random capitalization.

“The” should be capitalized when it is the start of an Artist’s name. The following words should be lowercase, with a few exceptions:

a, an, and, as, but, for, from, nor, of, or, so, the, to, yet

Prepositions of four letters or fewer (at, by, for, from, in, into, of, off, on, onto, out, over, to, up, and with). Where a word that can act as a preposition acts in another way, it should be capitalized in accordance with the rules for that role.

**NOTE:** This is not consistent across all retailers, so consult with your Digital Merchant on their specific requirements for capitalization.

These rules should also apply to foreign language equivalents.

*For example:*

In the Still of the Night  
(You Make Me Feel Like A) Natural Woman  
To Be, or Not to Be  
The One and Only

# 10 CAPITALIZATION, CASING, & ABBREVIATIONS

---

Always capitalize the first and last word in a title. Capitalize the first and last word in parentheses.

*For example:*

**To Be, or Not to Be**  
**What They're Looking For**  
**War (What Is It Good For?)**  
**(You Make Me Feel Like A) Natural Woman**

Intentionally misspelled words should be capitalized as if they were spelled correctly.

*For example:*

**In da House**  
**Kill 'Em n' Grill 'Em**  
**It's fo' Realz**

The elements of hyphenated words should be capitalized except for a, an, and, for, from, of, or, the, to, and in. Digital Merchants may alter the capitalization on their site.

*For example:*

**Down-and-Out Blues**  
**Just Another Run-of-the-Mill Day**



---

**NOTE:** For general cases on capitalization and title casing not addressed in this guide, refer to The Chicago Manual of Style:

<http://www.chicagomanualofstyle.org/home.html>

Frequent abbreviations of the original title should not be used to provide additional information about the content.

The following abbreviations are acceptable: &, a.k.a., DJ, feat., No., Pt., Pts., TV, vs., Vol. to be used only in titles. They should not be used in artist names.

The following case-specific abbreviations should not be used: Alt., Dj, Ft., Feat., N., Rmx, Tv, tv, V., Vl., Vs., v., w/, w/o

Please use discretion when making these changes retroactively to your catalog or expending resources to change current releases. The requirements for Digital Merchants in this area are varied.



# 11

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LANGUAGE

# LANGUAGE

The appropriate language should be designated in the metadata to ensure that accents, capitalizations, and casings appear correctly in the Digital Merchant store.

## 11.1 ENGLISH, SPANISH, & PORTUGUESE

English albums and track titles should be in title case format and follow the casing conventions as outlined in the Capitalization & Title Case section. In addition, for English, words before and after a -, /, or : should be capitalized.

For Spanish and Portuguese album and track titles, the content provider can decide on either title or sentence casing (as long as the casing is consistent through a given album).

## 11.2 SWEDISH, FRENCH, & ITALIAN

Swedish, French, and Italian album and track titles should be formatted in sentence case format.

*For example:*

SWEDISH, FRENCH, AND ITALIAN ALBUMS	SWEDISH, FRENCH, AND ITALIAN TRACKS
L'amour dans la rue	Jonques de pêcheurs au crepuscule
Il mondo che vorrei	Les chants magnétiques
C'è chi dice no	Il mondo che vorrei
Hoppa upp!	E adesso che tocca a me
För sent för edelweiss	Kärlek är ett brev skickat tusen gånger
Swing de Paris	Sur les monts d'Auvergne

# 11 LANGUAGE

## 11.3 GERMAN

For German album and track titles, sentence case should be used and the first letter of every noun should be capitalized.

GERMAN ALBUMS	GERMAN TRACKS
Was ihr wollt	Ich tu dir Weh
So ist das Spiel	Dicke Mädchen haben schöne Namen

For German names and titles, all characters commonly used in German orthography should be used, such as: Ä ä, Ö ö, Ü ü, ß

*For example:*

CORRECT	INCORRECT
Ihre größten Erfolge	Ihre groessten Erfolge
1000 Träume weit	1000 Traeume weit

All accents should be included for all supported languages.

**NOTE:** For instances where Umlauts (or other accents) are not available, one should at least try to transliterate these characters (such as å becomes aa and ä becomes ae). For a more comprehensive list of transliterated accents, visit the following web page: <http://cldr.unicode.org/index/cldr-spec/transliteration-guidelines>.

*For example:*

Hôtel d'Angleterre  
 Révérence  
 Max Gazzè  
 L'uomo più furbo  
 Les plus belles chansons françaises

## 11.4 CHINESE, JAPANESE, KOREAN, & THAI

If an alternate local language title exists for the content, it may be provided instead of a translation of the original title. For example, these album titles are acceptable:

FIELD NAME	ENGLISH	JAPANESE
AlbumTitle	Ellie, My Love	いとしのエリー

FIELD NAME	ENGLISH	CHINESE
AlbumTitle	Take Me to Your Heart	吻別

When communicating different character sets or different directions of writing in DDEX messages, please refer to the following:

<https://kb.ddex.net/display/GBK/Metadata+in+different+languages> and  
<https://kb.ddex.net/display/GBK/Direction+of+writing>

**Chinese Localizations:** Chinese language content must be submitted with Traditional Chinese in the native field and Simplified Chinese in the localization field.

**Side-by-Side Translations:** Except for Korean, side-by-side translations are not accepted.

**Korean Side-by-Side Translations:** Korean content with side-by-side translations must have Korean first, followed by English without parentheses. This does not apply to artist names.

# 11 LANGUAGE

CORRECT	INCORRECT
말해봐 Talk Talk	말해봐 Mal Hae Bwa
그대네요 It's You	Geu Dae Ne Yo 그대네요
묻지 않을∞'요	묻지 않을∞'요 (Mudji Aneulgeyo)
Wouldn't Ask You	Mudji Aneulgeyo

**Phonetics:** Thai, Chinese, and Korean phonetics of any sort are not accepted in album, song, or music video titles.

## 11.5 LANGUAGE IN ARTIST NAMES

If a non-Western artist has an English or international band or artist name, that name should be provided in the native field. The native field should be used for internationally recognized representations of artist names, songs, or album titles. Localization fields may be used for representations familiar to the local market, if different from the international version.

Information for artists that are not internationally recognized may be represented in the local language in the native field. Additional localizations in other languages are optional.

**Chinese Artist Localizations:** Chinese content should always have the Traditional Chinese name of the artist in the native field. Simplified Chinese translations must be provided in the localizations fields.

**Chinese Artists with Western Names:** If the artist of Chinese content has a Western name, the name should be listed for non-Chinese localizations in the order of "Given Name, Family Name." For example, these album artists are acceptable:

FIELD NAME	TRADITIONAL CHINESE	SIMPLIFIED CHINESE	ENGLISH ARTIST
AlbumArtist	成龍	成龙	Jackie Chan
AlbumArtist	周杰倫	周杰伦	Jay Chou

Chinese or Korean Artists Without Western Names: If the artist does not have a Western name, the phonetic name may be listed in localizations in the order of “Family Name, Given Name.”

The Korean artist “박지윤” should be provided in English:

FIELD NAME	KOREAN	ENGLISH
AlbumArtist	박지윤	Park Ji Yoon

The Chinese artist “蔡琴” should be provided in English:

FIELD NAME	KOREAN	ENGLISH
AlbumArtist	蔡琴	Tsai Chin



# 12

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COPYRIGHT NOTICES



# COPYRIGHT NOTICES

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Copyright information should include the four-digit year of the first publication date of the album and the name of the copyright holder. The © or ® symbols may be added automatically, so please review the Digital Merchant's guidelines.

*For example:*

**2013 Interscope Records**  
**1981 Sony Music Entertainment**

## LABEL NAME

1. The label name must be included with all content.
2. The label name must be consistent for all provided content.
3. The label name must be spelled accurately and match the label's website and marketing materials.
4. The label name must be used only if the content provider possesses the necessary rights to deliver content for that label.

**NOTE:** For copyright provisions in regards to crediting publishers or other technical personnel on a particular album or track, DDEX should be utilized to credit all other contributors using the SoundRecordingContributor composite with an appropriate RoleCode. As an artist, check with your preferred Aggregator on how to properly credit all involved contributors on a release.



# SPECIAL XML CHARACTERS

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There are a number of characters that are considered part of the code in XML files. For example, all elements are enclosed in angled brackets (e.g., <name>), so if you would like to use the less-than or greater-than signs in values included in your XML file, you must use the entity name instead. For example, the artist name Echo & The Bunnymen must be entered as <name>Echo &amp; The Bunnymen</name>. Conversely, when ingesting a tag containing the ampersand, the corresponding special character needs to replace its XML representation.

For additional information on special XML characters and entity references, see

<http://www.w3.org/TR/xml-entity-names/>

**NOTE:** The above only applies where text appears within an XML expression. Normally, software will alleviate the need for manually creating escape sequences.



# 14

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CONTENT DELIVERY

# CONTENT DELIVERY

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Although a very critical element to making your content available, format is not enough. In most cases, the Digital Merchant will provide a set of terms that must be closely followed to help ensure your content is correctly ingested into their systems. The following are some standard components and excerpts of a typical Digital Merchant SLA (Service Level Agreement):

**Initial Delivery** – Each Digital Merchant will have specific timelines and requirements for delivering content. These will be critical deadlines as they pertain to the release date, launch, etc. for the content submitted.

*For example:*

“Content should be delivered at least 5 business days before earliest territory release date, with respect to proper delivery specifications as ‘insert’ deliveries”

**Updates** (Pre-release) – After the initial content submission, the Digital Merchant will most likely provide a window of time for updates, takedowns, etc.

*For example:*

“Metadata updates and takedowns should be delivered at least 36 hours before expected live date through our feed”

**Format** – Each Digital Merchant will have specific format requirements and restrictions.

*For example:*

“We accept audio files in wav, aiff and mp3 formats.

*For example:*

“We do not accept hard-drive deliveries.”

**Definitions** – Similar to the definitions provided for this style guide, each Digital Merchant will have a specific set of definitions that relate to content submissions.

**DDEX:** For a quick explanation of how DDEX handles delivery information, please refer to DDEX guide section [6 Content Delivery](#).

# NEXT STEPS

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## FEEDBACK & RECOMMENDATIONS

We need ongoing participation to keep the Music Metadata Style Guide moving forward. Please share your feedback and recommendations for the next version of the guide at the following link:

<https://docs.google.com/document/d/1wCPZdYAdRvijiVrxuejTetX4LJ750ek-WH30AyRqotrM/edit?usp=sharing>

User feedback is greatly appreciated.

This document and appendices were sourced with permission from various retailer-supplied documents.

# DDEX GUIDE & EXAMPLES

This Appendix features various guides and examples for every section of the Style Guide. All sections will link here and correspond to their respective section number. If you feel there is an example or section missing, please let us know so that we may work with you to create an extensive DDEX guide to assist you on your releases.

Please remember that within DDEX's standard there is a baseline standard. Within this baseline standard there are specific profiles (and in some cases choreographies), which enable consistency in DDEX implementation.

## REFERENCE LINKS

Homepage:

<http://ddex.net/>

Knowledge Base:

<https://kb.ddex.net/display/HBK/DDEX+Knowledge+Base>

DDEX Article on communicating Display Artist(s) and Display Artist Name(s):

<https://kb.ddex.net/pages/viewpage.action?pageId=3899407>

ERN Choreography Standard:

<https://kb.ddex.net/display/ECHO15/ERN+Choreography+Standard+1.5>

Release Profiles for Common Release Types:

<https://kb.ddex.net/display/ERNRP13/>

[Release+Profiles+for+Common+Release+Types+1.3](#)

Business Profiles for Common Deal Types:

<https://kb.ddex.net/display/ERNBP13/>

[Business+Profiles+for+Common+Deal+Types+1.3.1](#)



# DDEX GUIDE

# 1

---

DISPLAY ARTIST &  
DISPLAY ARTIST NAMES



# DISPLAY ARTIST & DISPLAY ARTIST NAMES

---

DDEX Electronic Release Notification (ERN) Delivery Standards provide a <DisplayArtist> data composite that includes nested <FullNameText> and <ArtistRole> sub-elements. DDEX provides a predefined allowed value list of ArtistRoles, which includes MainArtist, FeaturedArtist, Composer, and others.

The DDEX ERN Delivery Standards also provide the DisplayArtistName element to enable content distributors to communicate the exact display text for the artists associated with the Release. This element enables one to clearly communicate the formatting, capitalization, and ordering of any and all artists that are associated with the Release. This may be due to the distributor's own preferences or there may be contractual obligations that the distributor must meet.

DisplayArtistNames and DisplayArtist roles are a major issue in Release Deliveries. DDEX's profiles define that both a DisplayArtistName string, as well as each constituent artist role that is represented in a collaboration, must both be broken out and communicated in their constituent parts. It is important to note the significant change in the approach to sending the DisplayArtistName that occurred in version 3.7 of the Release Notification Message Suite Standard (as well as version 4.3 of the Digital Sales Reporting Suite Standard). Detailed XML examples of these changes can be found at the following: <https://kb.ddex.net/pages/viewpage.action?pageId=3899407>

## DDEX DEFINITION REFERENCES:

MainArtist

[http://service.ddex.net/dd/ERN38/dd/ddex\\_MainArtist.html](http://service.ddex.net/dd/ERN38/dd/ddex_MainArtist.html)

DisplayArtist Data Composite

[http://service.ddex.net/dd/ERN38/dd/ddexC\\_Artist.html](http://service.ddex.net/dd/ERN38/dd/ddexC_Artist.html)

DisplayArtist

[http://service.ddex.net/dd/ERN38/dd/ddex\\_DisplayArtist.html](http://service.ddex.net/dd/ERN38/dd/ddex_DisplayArtist.html)

DisplayArtistName

[http://service.ddex.net/dd/ERN38/dd/ddex\\_DisplayArtistName.html](http://service.ddex.net/dd/ERN38/dd/ddex_DisplayArtistName.html)

# 1 DISPLAY ARTIST & DISPLAY ARTIST NAMES

---

ArtistRole

[http://service.ddex.net/dd/ERN38/dd/ddex\\_ArtistRole.html](http://service.ddex.net/dd/ERN38/dd/ddex_ArtistRole.html)

FeaturedArtist

[http://service.ddex.net/dd/ERN38/dd/ddex\\_FeaturedArtist.html](http://service.ddex.net/dd/ERN38/dd/ddex_FeaturedArtist.html)

## DDEX XPATH EXPRESSIONS:

DisplayArtist Composite:

[/ern:NewReleaseMessage/ReleaseList/Release/ReleaseDetailsByTerritory/DisplayArtist/PartyName/](#)

FullName:

[/ern:NewReleaseMessage/ReleaseList/Release/ReleaseDetailsByTerritory/DisplayArtist/PartyName/FullName](#)

Role:

[/ern:NewReleaseMessage/ReleaseList/ReleaseReleaseDetailsByTerritory/DisplayArtist/Artist-Role](#)

DisplayArtistName Composite:

[/ern:NewReleaseMessage/ReleaseList/ReleaseReleaseDetailsByTerritory/DisplayArtistName](#)

When a single artist needs to be credited with several roles, one Artist composite should be used. See <https://kb.ddex.net/display/HBK/One+artist+with+two+roles> for how this is done in DDEX.

See [Appendix E](#) for additional example Artist roles as they apply to DDEX.

---

**EXAMPLE 1.1** MAINARTIST**DDEX ARTIST ROLE EXAMPLE**

```
<SoundRecordingDetailsByTerritory>
...
<DisplayArtist SequenceNumber="1">
  <PartyName>
    <FullName>U2</FullName>
  </PartyName>
  <PartyId Namespace="...">123</PartyId>
  <ArtistRole>MainArtist</ArtistRole>
</DisplayArtist>
...
<DisplayArtistName>U2</DisplayArtistName>
...
</SoundRecordingDetailsByTerritory>
```

# 1 DISPLAY ARTIST & DISPLAY ARTIST NAMES

## EXAMPLE 1.2 COMPOUND ARTISTS

If more than one artist performs on the content, each artist should be listed individually and indicated as MainArtist.

See DDEX Example below for a sound recording with Paul McCartney & Michael Jackson each as the main artists.

```
<SoundRecordingDetailsByTerritory>
...
<DisplayArtist SequenceNumber="1">
  <PartyName>
    <FullName>Paul McCartney</FullName>
  </PartyName>
  <PartyId Namespace="...">123</PartyId>
  <ArtistRole>MainArtist</ArtistRole>
</DisplayArtist>

<DisplayArtist SequenceNumber="2">
  <PartyName>
    <FullName>Michael Jackson</FullName>
  </PartyName>
  <PartyId Namespace="...">123</PartyId>
  <ArtistRole>MainArtist</ArtistRole>
</DisplayArtist>
...
<DisplayArtistName>
  Paul McCartney & Michael Jackson
</DisplayArtistName>
...
</SoundRecordingDetailsByTerritory>
```

### EXAMPLE 1.3 FEATUREDARTIST


Multiple artists should be entered separately if a track contains data for a FeaturedArtist role. The following is a DDEX example of the correct way to list a track featuring an additional artist:

```
SoundRecordingDetailsByTerritory>
...
<DisplayArtist SequenceNumber="1">
  <PartyName>
    <FullName>Jay-Z</FullName>
  </PartyName>
  <PartyId Namespace="...">123</PartyId>
  <ArtistRole>MainArtist</ArtistRole>
</DisplayArtist>

<DisplayArtist SequenceNumber="2">
  <PartyName>
    <FullName>Alicia Keys</FullName>
  </PartyName>
  <PartyId Namespace="...">456</PartyId>
  <ArtistRole>FeaturedArtist</ArtistRole>
</DisplayArtist>
```

One can explicitly indicate the proper way in which the main artist and featured artists should be displayed using the DisplayArtistName element

```
...
<DisplayArtistName>Jay-Z feat. AliciaKeys</DisplayArtistName>
...
</SoundRecordingDetailsByTerritory>
```

The background features a dark teal color with diagonal stripes in the upper left. A large, vibrant green laser light display is visible in the upper right, with multiple beams converging towards the center. A large, light blue geometric shape is in the bottom right corner.

# DDEX GUIDE 2

---

ALBUM TITLES

# ALBUM TITLES

---

The DDEX ERN Message standard provides a <Title> data composite structure intended to express information about a Release's title. This data composite contains both a <TitleText> element and an optional <SubTitle> element. The <Title> data composite provides for optional TitleType attributes where "DisplayTitle" is one available option that can be specified.

The DDEX Release Delivery Standards provide a <ReleaseType> data element to capture a Release's type description, which includes an extensive allowed value set that can be specified. "EP" is not included in the DDEX <ReleaseType> allowed value set but can be specified as a "UserDefined" type. The definitions provided by the DDEX standard for each of the <ReleaseType> allowed values may not be defined the same as those defined in this Style Guide. One can determine the number of SoundRecording Resources associated with each Release by tabulating the number of ReleaseResourceReferences within the <ReleaseResourceReferenceList> data composite. Duration information about the Release and the individual SoundRecordings contained in the Release can be found in the <Duration> element in the Release composite and Resource SoundRecording Composite, respectively. When communicating a Release with more than one sound recording, DDEX mandates that for each Resource a Single-Resource Release is to be communicated. DDEX separates between the ReferenceTitle and a Title. DDEX indicates that a title of type FormalTitle and a Title of type DisplayTitle shall be provided.

Additional detail on information that differs between territories can be found at

<https://kb.ddex.net/display/HBK/Territorial+variations+in+Release+descriptions>

## DDEX DEFINITION REFERENCES

TitleText [http://service.ddex.net/dd/ERN38/dd/ddex\\_TitleText.html](http://service.ddex.net/dd/ERN38/dd/ddex_TitleText.html)

SubTitle [http://service.ddex.net/dd/ERN38/dd/ddex\\_SubTitle.html](http://service.ddex.net/dd/ERN38/dd/ddex_SubTitle.html)

TitleType [http://service.ddex.net/dd/ERN38/dd/avs\\_TitleType.html](http://service.ddex.net/dd/ERN38/dd/avs_TitleType.html)

ReleaseType [http://service.ddex.net/dd/ERN38/dd/avs\\_ReleaseType.html](http://service.ddex.net/dd/ERN38/dd/avs_ReleaseType.html)

ReleaseResourceReference [http://service.ddex.net/dd/ERN38/dd/ddex\\_ReleaseResourceReference.html](http://service.ddex.net/dd/ERN38/dd/ddex_ReleaseResourceReference.html)

# 2 ALBUM TITLES

---

Duration [http://service.ddex.net/dd/ERN38/dd/ddex\\_Duration.html](http://service.ddex.net/dd/ERN38/dd/ddex_Duration.html)  
IDDEX Xpath Expressions

Title Data Composite [/ern:NewReleaseMessage/ReleaseList/Release/ReleaseDetailsByTerritory/Title](#)

ReleaseResourceReferenceList Data Composite  
[ern:NewReleaseMessage/ReleaseList/Release/ReleaseResourceReferenceList](#)

Release Duration  
[/ern:NewReleaseMessage/ReleaseList/Release/Duration](#)

Sound Recording Duration  
[/ern:NewReleaseMessage/ResourceList/SoundRecording/Duration](#)

## EXAMPLE 2.1 - SUBTITLES

Utilize individual tags for additional description wherever possible (e.g., ReleaseType).

```
<Title TitleType="FormalTitle">
  <TitleText>Won't Ever Fade</TitleText>
  <SubTitle>KTA Mix</SubTitle>
</Title>
```



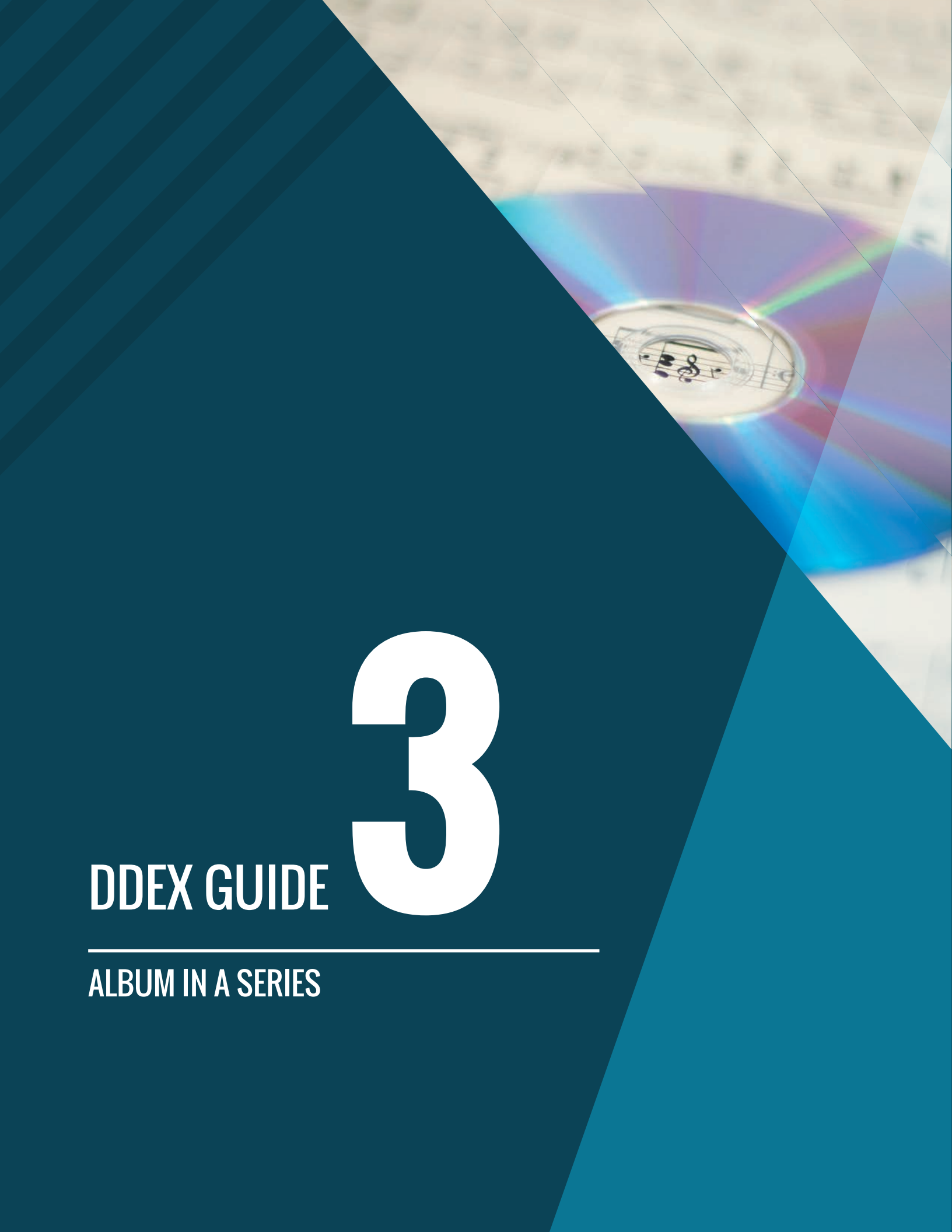


**DDEX GUIDE**

**3**

---

**ALBUM IN A SERIES**



# ALBUMS IN A SERIES

---

As previously described, the DDEX ERN <Title> data composite provides a means to sufficiently capture title information for this type of Release

If album series is part of a box-set, the DDEX Release Delivery Standards provide a means to indicate this using the “DigitalBoxSetRelease” allowed value using the <ReleaseType> data element.

The DDEX Release Delivery Standards also provide an optional <RelatedRelease> data composite for use when associating related Releases. The <ReleaseRelationshipType> element provides a UserDefined field to capture Releases that are related by a common series.

The background features a close-up, high-angle shot of a professional audio mixing console. The console is densely packed with numerous silver-colored faders and knobs, some of which have orange or red tops. The image is partially obscured by a large, dark teal geometric shape that covers the left and bottom portions of the frame. A lighter teal triangle is visible in the bottom right corner.

# 4

**DDEX GUIDE**

---

**TRACK RELEASE TITLES**

# TRACK RELEASE TITLES

---

The DDEX ERN Message standard provides a <Title> data composite structure intended to express information about a Release's title. This data composite contains both a <TitleText> element and an optional <SubTitle> element. The <Title> data composite provides for optional @TitleType attribute where "DisplayTitle" is one available option that can be specified.

The DDEX Release Delivery Standards provide a <ReleaseType> data element to capture a Release's type description, which includes an extensive allowed value set that can be specified. TrackRelease is included as one of the DDEX <ReleaseType> allowed values.

Explicit, Edited, NotExplicit, Unknown, and NoAdviseAvailable are allowed values that are included in the DDEX Release Delivery Standards to convey information about a Release using the <ParentalWarningType> element. This particular value must be the same internationally; it should not vary from territory to territory.

As mentioned earlier, DDEX Release Delivery Standards provide a <DisplayArtist> data composite that includes nested <FullNameText> and <ArtistRole> sub-elements to convey FeaturedArtist information.

The DDEX Release Delivery Standards provide the flag <IsMedley> element as a setting to communicate when SoundRecording Resources contain a combination of continuous and sequential musical works.

The DDEX Release Delivery Standards provide the flag <IsHiddenResource> element as a setting to communicate when a SoundRecording Resource is hidden from the consumer in some way.

## DDEX DEFINITION REFERENCES

TitleText [http://service.ddex.net/dd/ERN38/dd/ddex\\_TitleText.html](http://service.ddex.net/dd/ERN38/dd/ddex_TitleText.html)

SubTitle [http://service.ddex.net/dd/ERN38/dd/ddexC\\_TypedSubTitle.html](http://service.ddex.net/dd/ERN38/dd/ddexC_TypedSubTitle.html)

TitleType [http://service.ddex.net/dd/ERN38/dd/avs\\_TitleType.html](http://service.ddex.net/dd/ERN38/dd/avs_TitleType.html)

# 4 TRACK RELEASE TITLES

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ReleaseType [http://service.ddex.net/dd/ERN38/dd/ddexC\\_ReleaseType.html](http://service.ddex.net/dd/ERN38/dd/ddexC_ReleaseType.html)

ParentalWarning Type [http://service.ddex.net/dd/ERN38/dd/ddexC\\_ParentalWarningType.html](http://service.ddex.net/dd/ERN38/dd/ddexC_ParentalWarningType.html)

DisplayArtist Data Composite [http://service.ddex.net/dd/ERN38/dd/ddexC\\_Artist.html](http://service.ddex.net/dd/ERN38/dd/ddexC_Artist.html)

DisplayArtist [http://service.ddex.net/dd/ERN37-DSR43/dd/ddex\\_DisplayArtist.html](http://service.ddex.net/dd/ERN37-DSR43/dd/ddex_DisplayArtist.html)

DisplayArtistName [http://service.ddex.net/dd/ERN38/dd/ddex\\_DisplayArtistName.html](http://service.ddex.net/dd/ERN38/dd/ddex_DisplayArtistName.html)

ArtistRole [http://service.ddex.net/dd/ERN38/dd/ddex\\_ArtistRole.html](http://service.ddex.net/dd/ERN38/dd/ddex_ArtistRole.html)

IsMedley [http://service.ddex.net/dd/ERN38/dd/ddex\\_IsMedley.html](http://service.ddex.net/dd/ERN38/dd/ddex_IsMedley.html)

IsHiddenResource [http://service.ddex.net/dd/ERN38/dd/ddex\\_IsHiddenResource.html](http://service.ddex.net/dd/ERN38/dd/ddex_IsHiddenResource.html)

## DDEX XPATH EXPRESSIONS

Title Data Composite:

[/ern:NewReleaseMessage/ReleaseList/ReleaseReleaseDetailsByTerritory/Title](#)

ParentalWarningType:

[/ern:NewReleaseMessage/ReleaseList/Release/ReleaseDetailsByTerritory/ParentalWarning-Type](#)

DisplayArtists Data Composite:

[/ern:NewReleaseMessage/ReleaseList/ReleaseReleaseDetailsByTerritory/DisplayArtist](#)

---

IsMedley:

[/ern:NewReleaseMessage/ResourceList/SoundRecording/IsMedley](#)

IsHidden:

[/ern:NewReleaseMessage/ResourceList/SoundRecording](#)

[IsHiddenResource](#)



# 5

DDEX GUIDE

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TERRITORY



# TERRITORY

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Territorial information should be included in all releases, for example:

```
<territory>Worldwide</territory>
```

DDEX allows for 'Territory' information in various places, which do not relate to commercial availability in all cases (e.g., Release and Resources). These standards should be reviewed and followed closely to ensure proper classification.



# 6

DDEX GUIDE

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CONTENT DELIVERY

# CONTENT DELIVERY

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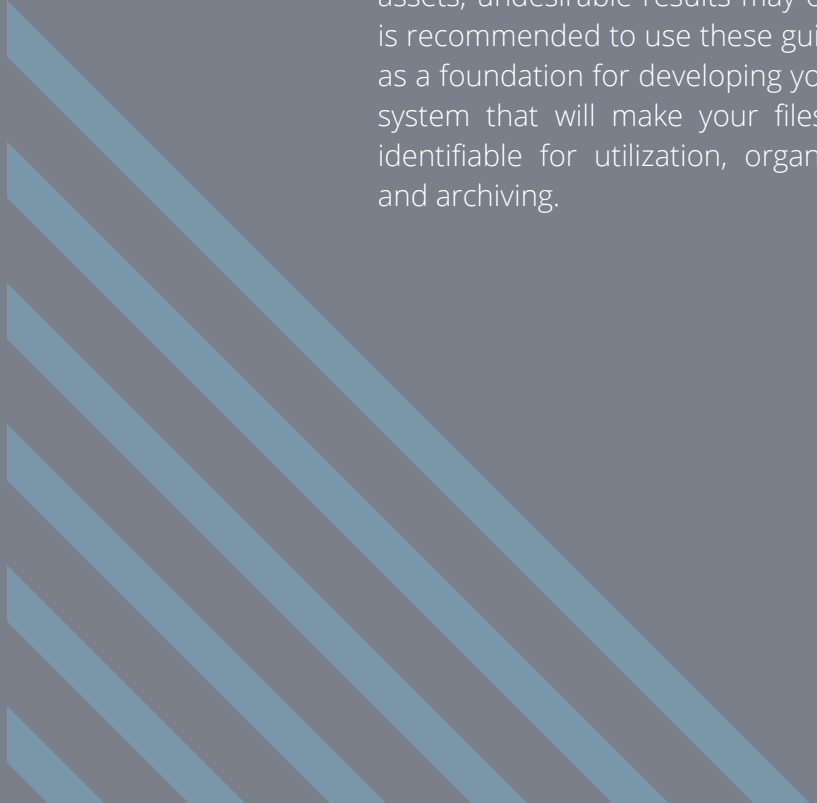
The DDEX ERN Choreography has defined a state-less way of communicating “initial deliveries” as well as “updates”; DDEX does not differentiate between the two SLA message types. Thus a merchant would, when receiving a DDEX NewReleaseMessage, need to check whether it has the relevant Releases already in its system. If it has, it needs to consider the message an update; if it has not; then the message is an initial delivery.

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# APPENDIX A

## ASSET MANAGEMENT

The sections that follow are an introduction to asset management and file naming conventions. These sections should be viewed as suggestions to better organize your digital assets. Without a systematic structure to your digital assets, undesirable results may occur. It is recommended to use these guidelines as a foundation for developing your own system that will make your files easily identifiable for utilization, organization, and archiving.



# AUDIO

---

The following is a list of potential audio types:

*Available Codecs:*

- AAC
- HE-AAC (also known as aacPlus)
- AIFF
- Free Lossless Audio Codec (FLAC)
- MPEG 1 Layer 3 (MP3)
- PCM (generally used with the WAV audio container)

*Tagging Conventions:*

- MP3: ID3 schemes (V1 and V2.3)
- FLAC: Vorbis comments

*High-Res Audio Quality Levels*

- 44.1kHz / 16-bit
- 96 kHz / 24-bit
- 192 kHz / 24-bit

*Audio File Naming Conventions:*

Two example types of audio deliveries:

- Full-length track audio
- Clip audio

# A AUDIO

---

Their file naming conventions are as follows:

FILE TYPE	Full length track audio
FILENAME FORMAT	<studio>_<asset type>_<UPC>_<vol:00>_<track:000>_<format code>.<extension>
EXAMPLE FILENAME	XXX_audtrk_00008811102722_01_003_905.wma
NOTES	To be delivered as an individual audio file

FILE TYPE	Clip audio
FILENAME FORMAT	<studio>_<asset type>_<UPC>_<vol:00>_<track:000>_<format code>.<extension>
EXAMPLE FILENAME	XXX_audclp_00008811102722_01_003_905.wma
NOTES	To be delivered as an individual audio file

*The following is a list of potential image types:*

- Cover Art
- Video Cover Art
- Video Track Image
- Video Index Image
- PDF Booklet/Digital Booklet  
(similar to CD booklets or liner notes for physical releases)
- Wallpaper
- Publicity Photo

## AVAILABLE COVER ART IMAGE FORMATS

FILE TYPE	JPG
COLOR MODE	RGB
RESOLUTION (DPI)	72 or 300 Size is indicated by the partner in pixels. (Cover Art images are fixed to a square scale and therefore have sides equal in size.)

## IMAGE FILE NAMING CONVENTIONS

FILE TYPE	<b>Cover Art</b> (product level association)
FILENAME FORMAT	<studio>_<asset type>_<UPC>_<vol:00>_<color mode><resolution>_<width>x<height>_<XXX Asset ID>.<extension>
EXAMPLE FILENAME	XXX_cvrart_00008811102722_01_RGB72_300x300_1443216.jpg (for product level image)
EXAMPLE FILENAME 2	XXX_cvrart_00008811102722_01_003_RGB72_300x300_1443216.jpg (for track level image)
NOTES	To be delivered as an individual image file

# A AUDIO

FILE TYPE	<b>Cover Art</b> (track level association)
FILENAME FORMAT	<studio>_<asset type>_<UPC>_<vol:00>_<track:000>_<color mode><resolution>_<width>x<height>_<XXX Asset ID>.<extension>
EXAMPLE FILENAME	XXX_cvrart_00008811102722_01_003_RGB72_300x300_1443216.jpg
NOTES	To be delivered as an individual image file

FILE TYPE	<b>Video Cover Art</b> (video image with product level association)
FILENAME FORMAT	<p>· &lt;studio&gt;_&lt;asset type&gt;_&lt;UPC&gt;_&lt;vol:00&gt;_&lt;color mode&gt;&lt;resolution&gt;_&lt;width&gt;x&lt;height&gt;_&lt;XXX Asset ID&gt;.&lt;extension&gt;</p> <p><b>OR</b></p> <p>· &lt;studio&gt;_&lt;asset type&gt;_&lt;UPC&gt;_&lt;vol:00&gt;_&lt;optional file format description&gt;.&lt;extension&gt;</p>
EXAMPLE FILENAME 1	XXX_vidcvr_00008811102744_01_RGB72_300x300_1443321.jpg
EXAMPLE FILENAME 2	XXX_vidcvr_00008811102744_01_RGB72-300x300.jpg
EXAMPLE FILENAME 3	XXX_vidcvr_00008811102744_01_123456789.jpg
EXAMPLE FILENAME 4	XXX_vidcvr_00008811102744_01.jpg



FILE TYPE	<b>Video Cover Art</b> (video image with track level association)
FILENAME FORMAT	<p>&lt;studio&gt;_&lt;asset type&gt;_&lt;UPC&gt;_&lt;vol:00&gt;_&lt;track:000&gt;_&lt;color mode&gt;&lt;resolution&gt;_&lt;width&gt;x&lt;height&gt;_&lt;XXX Asset ID&gt;.&lt;extension&gt;</p> <p><b>OR</b></p> <p>· &lt;studio&gt;_&lt;asset type&gt;_&lt;UPC&gt;_&lt;vol:00&gt;_&lt;track:000&gt;_&lt;optional file format description&gt;.&lt;extension&gt;</p>
EXAMPLE FILENAME 1	XXX_vidtrking_00008811102744_01_001_RGB72_300x300_1443321.jpg
EXAMPLE FILENAME 2	XXX_vidtrking_00008811102744_01_001_RGB72_300x300_1443321.jpg
EXAMPLE FILENAME 3	XXX_vidtrking_00008811102744_01_001_RGB300-500x500_1443321.jpg
EXAMPLE FILENAME 4	XXX_vidcvr_00008811102744_01.jpg
EXAMPLE FILENAME 5	XXX_vidtrking_00008811102744_01_001.jpg
NOTES	To be delivered as an individual image file; please note there are two possible <asset type> values

# A AUDIO

FILE TYPE	<b>Video Index Image</b> (video image with index/chapter level association)
FILENAME FORMAT	<studio>_<asset type>_<UPC>_<vol:00>_<track number:000>_<video index image starttime:HH-MM-SS>_<color mode><resolution>_<width>x<height>_<XXX Asset ID>.<extension>
EXAMPLE FILENAME	XXX_vididximg_00008811102722_01_002_00-01-02_RGB72_300x300_30143687630.jpg
NOTES	To be delivered as an individual image file
FILE TYPE	<b>PDF Booklet/Digital Booklet</b>
FILENAME FORMAT	<studio>_<asset type>_<UPC>_<vol:00>_<XXX Asset ID>.<extension>
EXAMPLE FILENAME 1	XXX_epackt_00008811102722_01_1039445.pdf
EXAMPLE FILENAME 1	XXX_ipackt_00008811102722_01_1045645.pdf
NOTES	To be delivered as an individual PDF file; delivered as is; no rendering

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FILE TYPE	<b>Wallpaper</b>
FILENAME FORMAT	<studio>_<asset type>_<UPC>_<vol:00>_<track:000>.<extension>
EXAMPLE FILENAME 1	XXX_walpap_00008811102722_01_001.jpg
NOTES	To be delivered as an individual image file; delivered as is; no rendering
FILE TYPE	<b>Publicity photo</b>
FILENAME FORMAT	<studio>_<asset type>_<UPC>_<vol:00>_<track:000>_<color mode><resolution>_<width>x<height>.<extension>
EXAMPLE FILENAME 1	XXX_pubpho_00008811102722_01_001_RGB72_500x500.jpg

# A VIDEO

The following sections identify potential formats for short form music videos and example naming conventions associated with the supported video files. Video deliveries will usually be based on the codec and bit-rate combinations requested by the partner.

## AVAILABLE VIDEO FORMATS

FILE TYPE	Various including AVI container format and WMV and MPEG-2 (codecs)
BIT RATE	Various
RESOLUTION	Various

## VIDEO NAMING CONVENTIONS

FILE TYPE	<b>Short form music video</b>
FILENAME FORMAT	<studio>_<asset type>_<UPC>_<vol:00>_<track:000>_<format code OR optional file format description>.<extension>
EXAMPLE FILENAME 1	XXX_vidtrk_00008811102722_01_001_12345678.wmv
EXAMPLE FILENAME 2	XXX_vidtrk_00008811102722_01_001_WM9-500K.wmv
EXAMPLE FILENAME 3	XXX_vidtrk_00008811102722_01_001_WM9-32K.wmv
EXAMPLE FILENAME 4	XXX_vidtrk_00008811102722_01_001.avi
NOTES	To be delivered as an individual image file

---

---

# APPENDIX B

## EXAMPLE SLA

Document: Example Service Level  
Agreement (SLA)

From: Streaming Service Provider  
(Content Operations)

To: Record Label, Artist, Management  
Company, etc.

# EXAMPLE SLA

---

Our Content Operations team is committed to providing top-level service to all our partners. To improve the reliability of our services, we have sanctioned this service level agreement. This SLA is based on requested lead times and general content operations trends that we have observed and experienced over time. It is valid for properly delivered products only.

Refer to our Metadata Style Guide for details on our metadata requirements. If you have any questions regarding the SLA/Style Guide or if you have a priority product that is in danger of breaching the SLA, please contact the Content Operations team ([content@exampleco.com](mailto:content@exampleco.com)). We will do our very best to assist with any issues.

Content should be delivered at least 5 business days before earliest territory release date, with respect to proper delivery specifications as “insert” deliveries.

Metadata updates/takedowns should be delivered at least 36 hours before expected live date through our feed.

We define “delivered” as when content has been accurately prepared, batches have been successfully sent through the feed, marked as complete and properly ingested.

Content, metadata updates, and takedowns must be delivered through our feed.

We do not accept hard-drive deliveries.

Please know that this SLA is not guaranteed during maintenance or server downtimes.

Thank you,

**Content Operations**

# B EXAMPLE SLA

---

## POST INGESTION

We currently display metadata articulated in the most recent ingested, indexed XML delivery.

### **Artist Name Misspellings**

All metadata must be delivered accurately upon first release. If not, artist pages would be created with artist/title misspellings and accent/caps inaccuracies.

### **Album Relocations**

Albums can be relocated if they exist on the wrong artist page (except “Appears On” section). Please contact your account manager if you encounter any inconsistencies.

### **Display Years**

Albums are displayed on artist pages in descending order (newest releases first).

After album listings, we display singles, then the “Appears On” section.

Please see our Metadata Style Guide for more details on how we define albums and singles.

If you encounter any inconsistencies, please reach out to [content@exampleco.com](mailto:content@exampleco.com).

### **Artist Biographies and Images**

All biographies and images are fed through [xyzcompany.com](http://xyzcompany.com).

- For any updates, please reach out to XYZ Company. They have their own editorial but accept official submissions to use as a guide.

### **Album or Single**

Products that contain five tracks or less and have a duration of 30 minutes or less are defined as a single on our service.



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### **Track Linking**

Our linking logic is still a work in progress, so please refrain from relying on it too heavily. We do advise to keep singles available on the service, even after the album is released.

### **Top Lists**

These lists are refreshed weekly on Mondays. If you do not see an update, please reach out to your account manager for more details.

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# APPENDIX C

## EXAMPLE DDEX XML RELEASE MESSAGE\*

\*These are only examples; please  
consult your Digital Merchant for XML  
specifications.



# EXAMPLE DDEX XML RELEASE MESSAGE

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When submitting XML data related to your music catalog, it is recommended to add an ISNI if a field for additional artist identifiers is available (e.g., DDEX).

*For example:*

**ISNI:**

0000 0001 1068 5005

**Name:**

Cobain, Kurt

Cobain, Kurt Donald

Kobeins, Kurts

Kobéjn, Kurt

**Dates:**

1967-1994

**Creation class:**

Computer file

Language material

Musical sound recording

Notated music

Projected medium

Text

**Creation role:**

author

creator

lyricist

performer

---

# APPENDIX D

## EXAMPLE ARTIST ROLES IN DDEX

# EXAMPLE ARTIST ROLES IN DDEX


ARTIST ROLE IN DDEX	XML	AGGREGATOR/DIGITAL MERCHANT EXAMPLE*
Actor	main artist	Primary Artist
Artist	main artist	Primary Artist
Band	main artist	Primary Artist
Choir	main artist	Primary Artist
Composer	composer	Composer
ComposerLyricist	composer	Composer
Contributor	featured artist	Additional Contributor
Ensemble	main artist	Primary Artist
FeaturedArtist	featured artist	Featured Artist
Librettist	lyricist	Additional Contributor
Lyricist	lyricist	Additional Contributor
MainArtist	main artist	Primary Artist
Orchestra	orchestra	Primary Artist
PrimaryMusician	main artist	Primary Artist
Soloist	main artist	Primary Artist
Producer	producer	Additional Contributor

\*Consensus driven data. Be sure to check with your Aggregator or Digital Merchant as terms vary.

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# APPENDIX E

## GLOSSARY



# GLOSSARY

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**Album Release**

A collection of media resources (images, videos, sound recordings, MIDI, text) bundled together and made available for consumption by the consumer.

**Aggregator**

The platform between an artist/publisher/label and the Digital Merchant. Aggregators parse information given to them by artists and distribute them to multiple Digital Merchants at one time.

**Artist**

The primary performer (e.g. an individual musician, a duo, band, or larger ensembles).

**Audio Content**

A sound recording, track, album, music video, or ringtone.

**C-LINE**

Copyright protection registered within the country of origin that covers the lyrics and melody of a song or work.

**Digital Merchant, Digital Service Provider (DSP), or Digital Retailer**

An online/mobile service or e-store that displays and provides digital music content to end-users/fans/consumers. A Digital Merchant is a broad term, as the offering may involve (and is not restricted to) download sales, streaming services (subscriptions, radio, etc.), discovery services, recommendations, blogs, and any other use of the products, which this Style Guide attempts to help define.

**FeaturedArtist**

The DDEX field designating a featured or guest artist on a release. Generally referred to as the Featured or Featuring Artist by aggregators and Digital Merchants.

**MainArtist**

The DDEX field designating the principal artists on a release. Generally referred to as the Primary Artist by aggregators and Digital Merchants.

# E GLOSSARY

---

**Music Video**

A video containing visual images and a sound recording.

**P-LINE**

Copyright protection that covers the sound recording of a song belonging to the record owner.

**Ringtone/Realtone**

A standalone audio recording to be used as a ringtone for a mobile phone. Ringback tones are treated in the same way.

**Sound Recording**

An audio recording.

**Song**

A musical composition.

**Title**

A track, album, music video, or ringtone title as it appears in the Digital Merchant store.

**Track Release**

A single sound recording or music video, which is being made available to the consumer.

**UPC Code**

Barcode symbology for tracking trade items in stores.

**Release Date**

The street date of the current release through a Digital Merchant.

**Original Release Date**

The original release date for the content, if it was released publically in any format (including physical releases) prior to the current "Release Date".



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